

An introduction to
Japanese

Syntax
Grammar
&
Language

酔ひもせず
歩き夢見じ
今曰て
有為の奥山
常ならん
象が舌ぞ
数りぬるを
色は白へど

By
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An Introduction to Japanese Syntax, Grammar and Language

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This book was written in several phases, using several programs. The first full-content version was based on the original "An Introduction to Japanese Syntax, Grammar and Language" written in 2005, which was written in plain text using Textpad, after which it got turned into DocBook XML using XMLmind XML Editor. This was then converted to WordprocessingML using a custom script, and final styling was done in Microsoft Word, before converting that to PDF form using Adobe's Acrobat PDF building tools.

The new process is actually much more fun, and allows me to automate the whole book-making process in the future, when errata must be processed, and new content is added. The data itself now lives on the internet, on <http://grammar.nihongoresources.com> as a dokuwiki documentation project. Because dokuwiki stores its data as plain text files, I wrote a set of conversion scripts to turn the dokuwiki code into LaTeX code, which then gets run through the XeLaTeX processing engine, which results in a full indexed, cross-referenced, ToC-ed and for all intents and purposes publication-ready PDF file. I owe additional debt to various people on the DokuWiki and XeTeX mailing lists for helping me out with problems setting up this automation, and I'm pretty sure that without their help, it would have been many more weeks, if not months, before this book made it to print.

Finally, as a special dedication, I would like to thank Cynthia Ng, who has been my support for years now, and kept me motivated to finish this book. Thank you for being in my life - this revision is dedicated to you.

Preface

You are reading the first revision (or if you bought this, also the first print version!) of the Japanese grammar book that I started writing while I was still taking classes in Japanese... and consequently failed at (the book, not the courses). I have to admit, I was a bit overzealous. While I enjoyed learning and through the process of explaining the things I had learnt to others via what became www.nihongoresources.com, I was still a first year student with not exactly a lot of weight or experience under my belt. The first version of my book I offered to my teacher to scrutinise, and scrutinise he did. In retrospect, it's a good thing he did, because it took forever to get from the draft version to an edited final version. Instead, in 2005 I decided that the information I was offering the world was somewhat out of date, and needed a rewrite. I also knew that I had to do something with the book - I had promised many people by now I would finish it and I didn't like the idea of letting those people down. As such, I began to write what ended up as a permanent draft copy of a grammar book, freely available from the nihongoresources.com website, in 2005-2006.

Three years later, the book has certainly proved its popularity. Well over a hundred thousand downloads later, and with over fifteen thousand hits on it per week still, the time has finally come to revise it, and give everyone what they've been asking for for some time now: a proper paper version in addition to the digital copy.

It's taken close to a year to go from deciding to revise the old grammar book to being able to offer you a restructured, reworked, and more than half rewritten book on the Japanese language, but hopefully the wait was worth it. I've spent as much time on it as I could, in between my normal job and spending time on vacations in Canada to be with the person who has helped me tremendously in getting this book done and keeping me motivated to do so, and I hope the result is something you feel was worth paying money for. Or, if you didn't buy it but are reading this as a digital copy, then I hope you might find it good enough to want to have it sitting on your shelf as paper copy as well.

In order to make things even more useful for you as someone interested in the Japanese language, the content of this book is hosted on <http://grammar.nihongoresources.com>, and the book itself is built from the data found on those pages, running through a clever bit of automation to turn the webpages into LaTeX code, which then gets converted into PDF form for printing, as well as digital release. In the end, I had fun rewriting the book, and putting together the technologies to turn the book content into something you can actually read, and I hope you will have fun reading this, and find it aids you in your studies of Japanese.

Thank you for making writing this worth while, and good luck!

- Mike "Pomax" Kamermans
owner of nihongoresources.com

Chapter 1

The syntax

Syntax in the Japanese language comes in several parts. From the lowest to the highest, we see the kana and kanji, used to compose words, which are used to compose sentences, which in turn function as the building blocks of the spoken and written language. We will look at each of these “blocks” in order, and look at how they all come together to form the Japanese language.

1.1 The kana

1.1.1 The basics

What the alphabet is to western languages, the “Japanese syllabary” is to Japanese. A collection of 46 syllables (roughly half of which have ‘voiced’ counterparts) make up the collection of phonetic building blocks in the Japanese language. Arranged in the traditional way, and read top-down, right-to-left, these 46 syllables can be written in either of two scripts: hiragana and katakana:

ん	わ	ら	や	ま	は	な	た	さ	か	あ
(ぬ)	り			み	ひ	に	ち	し	き	い
		る	ゆ	む	ふ	ぬ	つ	す	く	う
(ゑ)	れ			め	へ	ね	て	せ	け	え
を	ろ	よ	も	ほ	の	と	そ	こ	お	

ン	ワ	ラ	ヤ	マ	ハ	ナ	タ	サ	カ	ア
(ヰ)	リ			ミ	ヒ	ニ	チ	シ	キ	イ
		ル	ユ	ム	フ	ヌ	ツ	ス	ク	ウ
(ヱ)	レ			メ	ヘ	ネ	テ	セ	ケ	エ
ヲ	ロ	ヨ	モ	ホ	ノ	ト	ソ	コ	オ	

These tables seem to contain 48 syllables instead of 46, but the two syllables 'wi' and 'we', (ゐ/ヰ and ゑ/ヱ) have not been in use since the Japanese language was revised following shortly after the second world war. They have been included here only for completeness, and in modern Japanese do not appear in the syllabaries table.

Transcribing these tables into western, and more specifically English, sounds, the table looks roughly as follows:

n	wa	ra	ya	ma	ha	na	ta	sa	ka	a
(wi)	ri			mi	hi	ni	chi	shi	ki	i
		ru	yu	mu	fu	nu	tsu	su	ku	u
(we)	re			me	he	ne	te	se	ke	e
(w)o	ro	yo	mo	ho	no	to	so	ko	o	

These tables can be looked at in two ways. Firstly, as arrangements in columns. When doing so, the first column (going right to left rather than left to right) is called the あ-column, the second column the か-column, and so forth. We can also look at them as arrangements of rows, in which case the first row is called the あ-row, the second one the い-row, followed by the う-, え- and お-rows. Thus, the katakana symbol ヌ for instance can be found on the え-row of the ま-column.

As mentioned, some of these columns have 'voiced' variants. Voicing is a linguistic term used to indicate consonants that are pronounced with air running past the vocal cords. In Japanese, the か-, さ-, た- and は-columns (ka, sa, ta and ha) can be given a special diacritic mark, called 'dakuten' (濁点) to indicate they are voiced rather than plain, changing their pronunciation:

ば/バ	だ/ダ	ざ/ザ	が/ガ
び/ビ	ぢ/ヂ	じ/ジ	ぎ/ギ
ぶ/ブ	づ/ヅ	ず/ズ	ぐ/グ
べ/ベ	で/デ	ぜ/ゼ	げ/ゲ
ぼ/ボ	ど/ド	ぞ/ゾ	ご/ゴ

Which is transcribed as:

ba	da	za	ga
bi	dzi	ji	gi
bu	dzu	zu	gu
be	de	ze	ge
bo	do	zo	go

A note about 'dzi' and 'dzu': while these are technically the correct transcriptions for ぢ and づ, these syllables have been rendered obsolete in current Japanese, with words that used to use ぢ now using じ, and words that use づ now using ず. This will be explained in a bit more detail in the section on pronunciation.

In addition to this regular voicing, the ば-column has a secondary voicing, indicated with a small circle diacritic mark, called 'handakuten' (半濁点), which rather than producing a 'b' sound, produces a 'p' sound:

ぱ/パ	pa
ぴ/ピ	pi
ぷ/プ	pu
ぺ/ペ	pe
ぽ/ポ	po

1.1.2 Writing the kana

Both hiragana and katakana may be relatively simple scripts, but they both have specific ways of writing each syllable. The following tables show how to write both hiragana and katakana the proper way. Note that these written versions look different in places from printed forms.

あいうえお	かきくけこ	さしすせそ
あいうえお 1	かきくけこ 1	さしすせそ
あいうえお 2	かきくけこ 2	さしすせそ
あいうえお 3	かきくけこ 3	さしすせそ
あいうえお 4	かきくけこ 4	さしすせそ
あいうえお 5	かきくけこ 5	さしすせそ
たちつてと	なにぬねの	はひふへほ
たちつてと 1	なにぬねの 1	はひふへほ
たちつてと 2	なにぬねの 2	はひふへほ
たちつてと 3	なにぬねの 3	はひふへほ
たちつてと 4	なにぬねの 4	はひふへほ
たちつてと 5	なにぬねの 5	はひふへほ
まみむめも	やゆよ	らりるれろ
まみむめも 1	やゆよ 1	らりるれろ
まみむめも 2	やゆよ 2	らりるれろ
まみむめも 3	やゆよ 3	らりるれろ
まみむめも 4	やゆよ 4	らりるれろ
	わをん	
	1 わをん 1	
	2 わをん 2	
	3 わをん 3	
	4 わをん 4	

Stroke diagrams for hiragana

アイウエオ	カキクケコ	サシスセソ
アイウエオ 1	カキクケコ 1	サシスセソ
アイウエオ 2	カキクケコ 2	サシスセソ
アイウエオ 3	カキクケコ 3	サシスセソ
アイウエオ 4	カキクケコ 4	サシスセソ
タチツテト	ナニヌネノ	ハヒフヘホ
タチツテト 1	ナニヌネノ 1	ハヒフヘホ
タチツテト 2	ナニヌネノ 2	ハヒフヘホ
タチツテト 3	ナニヌネノ 3	ハヒフヘホ
タチツテト 4	ナニヌネノ 4	ハヒフヘホ
タチツテト 5	ナニヌネノ 5	ハヒフヘホ
マミムメモ	ヤユヨ	ラリルレロ
マミムメモ 1	ヤユヨ 1	ラリルレロ
マミムメモ 2	ヤユヨ 2	ラリルレロ
マミムメモ 3	ヤユヨ 3	ラリルレロ
マミムメモ 4	ヤユヨ 4	ラリルレロ
	ワヲン	
	1 ワヲン 1	
	2 ワヲン 2	
	3 ワヲン 3	

Stroke diagrams for katakana

1.1.3 Pronouncing Japanese

Pronunciation wise, each of these syllables is equally long. This is traditionally explained using drum beats, or 'mora': each basic syllable is one

beat long, with certain combinations of kana lasting one and a half or two beats.

The vowel sounds of Japanese, あ, い, う, え and お do not all have English equivalents; あ is actually identical to the initial vowel sound in "I" or "eye" - that is, the 'a' sound without the finalising 'i' sound. The い is a little easier, sounding like the 'ee' in 'creep'. The う is particularly annoying, because there is no English equivalent. It is identical to the vowel sounds of properly Scottish 'you' or 'do', or the Dutch open 'u' such as in 'huren'. え is pronounced like in the English 'help', and the お, finally, is pronounced like the 'o' in 'or'.

While for most kana the consonant sound is reasonably approximated by the transcribed consonant as listed in the tables above, there are a few notable exceptions. For instance, while romanised as "hi", ひ/ヒ is usually pronounced with a consonant that doesn't sound as an 'h', but more like the German or Scottish "ch" as found in such German words such as "ich" (meaning "I") and Scottish words such as "loch" (meaning "lake").

Also in the は-column, the syllable ふ/フ does not have an 'h' as consonant sound, or even the 'f' consonant sound that it is typically transcribed with, but rather uses only pure aspiration as initial sound. This is essentially unknown in most western languages, and will be the hardest to get right for people starting out with Japanese. Rather than being formed in the mouth, the syllable ふ starts being formed at the diaphragm, while breathing out. Paired with the lips shaped as if casually blowing out a match or candle (rather than tightened for whistling), this rush of air is then given a vowel sound, and the syllable is complete.

In the つ-column we also see an interesting pronunciation 'quirk': while ち and つ, strictly speaking, have voiced versions (written ぢ and づ) over the years the difference in pronunciation between ぢ and じ, and づ and ず, has all but disappeared, leading to an official move towards replacing these ぢ and づ with じ and ず entirely. Thus, word that traditionally use these syllables, such as つづく and ぢ, are today written using the voiced さ-column syllables instead: づ and じ. This leaves an odd quirk when compound nouns incur a voicing, such as a noun compound involving the verb 付く, pronounced つく, "tsuku". These compounds typically see つく turning into づく. In modern Japanese, this voicing has become less apparent, as づく has become an acceptable spelling as well. That said, voicing in compound nouns is a bit strange in that there are no rules to tell when something will, or will not voice, so the best strategy - which applies to learning words in general anyway - is to learn words as word first, then learn them as combinations, rather than the other way around.

Finally, the ろ-column can be a problem because for most western

listeners, different people will pronounce the initial consonant in this column differently. While in many western languages the consonants "d", "l", and "r" are considered quite distinct, in Japanese this distinction is far less; any syllable starting with a consonant ranging from a full fledged "l" to a rolling Spanish "r" will be interpreted as a syllable from the り-column, with the "standard" pronunciation being somewhere between a "d" and an "r".

Not pronouncing Japanese

This sounds like an odd section title, but some bits in written Japanese are actually not really pronounced at all. In fact, not infrequently you will hear Japanese that does not seem to reflect the written form, with "desu" seemingly being pronounced "des", "hayaku" seemingly pronounced "hayak", "shiro seemingly pronounced "sh'ro", etc. etc.

In fact, many syllables with an り or ゝ-sound tend to have these vowel sounds left almost unpronounced. I say almost, because the vowel sound is typically preserved by virtue of the consonants used. For instance, the word "soshite" is typically pronounced in such a way that it can be considered transcribable as "sosh'te", rather than "soshite". However, forming "sh" means also forming a pseudo-vowel sound. In fact, even in this "omitted vowel" there is room for variation, so that a "sh" can sound like it was supposed to become "shi" or "shu", and it is this feature that is exploited quite often in Japanese.

This leads to a small problem. Because it sounds like the vowel is entirely missing, you might be tempted to mimic this sound, but ending up genuinely omitting the vowel, because that's what your ears – which are not yet accustomed to Japanese phonetics – think is happening. However, this also makes your Japanese highly unnatural, because to a Japanese ear, the vowel is only mostly omitted, not entirely.

The problem then is one of hearing: when learning a new language it is important to "unlearn" how to hear language. Much like how we have learnt to see the world in a way that it's actually not (you will consider a brown table with a light shining on one end, brown, instead of brown on one end, and a completely different colour where the light is hitting it), as infants we learn to disregard any and all sounds that don't feature in the languages we're raised with. As such, remarkable as this may sound, we unlearn how to hear things accurately, and instead learn how to map what we hear to what we know the language is supposed to sound like. While highly effective when learning a language, or a family of languages with similar pronunciations, it's disastrous when learning a language that has

a different phonetic system.

The best advice with regards to this is to simply listen to a lot of Japanese. It takes time and effort to unlearn the unconscious mapping your brain does for you. You're going to get it wrong, but as long as you know you are, you'll be on the right track.

1.1.4 The difference between hiragana and katakana

If hiragana and katakana sound exactly the same, why then are there two different scripts?

When Japanese first developed a written system, it was based on the characters used in China for the Chinese language, in which for the most part the meaning of the characters were subservient to what they sounded like: if a word had an "a" sound in it, then any Chinese character that sounded like "a" could be used for it, without any real regard for its meaning. This "using certain characters for their sound only" became more widespread as the number of characters per syllable dropped from quite many to only a handful, and as writing became more widespread two syllabic scripts developed. One, which simplified phonetic kanji by omitting parts of them lead to what is today called katakana. Another, which simplified phonetic kanji by further and further reducing the complexity of the cursive forms for these kanji, has become what is known today as hiragana.

These two scripts have differed in roles throughout history, and in modern Japanese hiragana is used for anything Japanese that does not use (or need) kanji, and katakana is used in the same way that we use italics in western language, as well as for words that have been imported into Japanese from other languages over the course of history. The only genuine difference between the two scripts is the way in which long vowel sounds are written, as we shall see in the next section.

1.2 Writing spoken japanese

Using the kana as basic building blocks, Japanese pronunciation consists of a few more things beyond basic syllables: in addition to "simple" syllable sounds, it contains long vowels, glides and double consonants.

Long vowels, contrary to the name, do not always mean "the same vowel, twice as long". Strictly speaking, a long vowel in Japanese is a combination of two vowels, pronounced over two "drum beats". In katakana, long vowels are really just that, a vowel with a dash to indicate the sound

has been doubled in length, but in hiragana the doubling is different. Of the five basic Japanese vowel sounds (あ, い, う, え and お) the first three have fairly simple long vowel counterparts in hiragana, simply doubling in writing, but the latter two are more complicated, having two different written forms:

	hiragana	katakana
あ	ああ	アー
い	いい	イー
う	うう	ウー
え	ええ, えい	エー
お	おお, おう	オー

While the pronunciation for ああ, いい and うう are intuitive (same sound, twice as long), the pronunciations for ええ, えい, おお and おう are more subtle. The first, ええ, is a "same sound, twice as long" え, but えい is actually pronounced similar to the '-ay' in the English 'hay'. For おお, the pronunciation is like "oa" in "oak", with おう often sounding the same, but when pronounced slowly, having a distinct hint of "u" at the end.

This doubling is the same for syllables with consonant sounds, so that for instance vowel doublings for the syllables from the ま-column look as follows:

	hiragana	katakana
あ	まあ	マー
い	みい	ミー
う	むう	ムー
え	めえ, めい	メー
お	もお, もう	モー

In addition to long vowels, Japanese words may contain "glides". Being considered contractions of い-row syllables with any one of the three syllables や, ゆ and よ, glides are written as the い-row syllable, normal sized, and then the や, ゆ or よ syllable at either half height (for horizontally written Japanese) or half width (for vertically written Japanese). To illustrate:

kana	pronunciation	glide	pronunciation
き + や	ki + ya	きゃ	kya
し + ゆ	shi + yu	しゅ	shu
ち + よ	chi + yo	ちよ	cho
み + や	mi + ya	みゃ	mya
ひ + よ	hi + yo	ひよ	hyo
に + ゆ	ni + yu	にゅ	nyu
り + よ	ri + yo	りよ	ryo

While a written combination of two syllables, the glide it represents is only a single "drum beat" long, just as the regular syllables. Thus, the words キャンプ is three beats long: spelled out, it will be pronounced きゃ, ん and ぷ.

Finally, the last feature of spoken Japanese reflected in writing is what is known as the "double consonant": a reasonably recent change to the way Japanese is written that indicates that a particular consonant has a short pause before it is actually pronounced. This consonant doubling is found in a number of western languages as well, such as in Italian, where words like 'tutti' have a written double consonant while in terms of pronunciation there is simply a pause before the consonant. In Japanese, because there are no actual 'loose' consonants, the doubling is represented by a special character: a つ (or ッ) written either half height (in horizontal writing) or half width (in vertical writing) to indicate the pause. To illustrate the difference between this small つ/ッ and the regular form, a few example words:

small つ	pronunciation	meaning
はっか	"hakka"	ignition
しっけ	"shikke"	upbringing
まっか	"makka"	intensely red

normal つ	pronunciation	meaning
はつか	"hatsuka"	20 days/20th day
しつけ	"shitsuke"	humidity
まつか	"matsuka"	the 'Pine' family of trees

This "つ/ッ as a pause" is also applied when a glottal stop is needed in for instance an exclamation, "あっ!", which is an exclamation with a "cut off" rather than long vowel sound.

1.2.1 Katakana specific

As katakana has been used to write out words imported from other languages into Japanese, it has a few extra "rules" that do not apply to written hiragana, including a number of ways to produce normally illegal syllables: syllables that do not fit in the Japanese table of syllables, but are found in foreign words nonetheless. Examples of these are for instance the initial syllable "fi" in the English word "fire", or the "swe" in "Sweden".

The table of approximating writing is as follows, observing English pronunciation rules (combinations with normal Japanese orthography are omitted):

	a	e	i	o	u
ch		チェ			
d			デイ		ドウ
f	ファ	フェ	フィ	フォ	
fj					フィオ
j		ジェ			
q	クア	クエ	クイ	クオ	ク
s			セイ		
sh		シェ			
sw	スア	スエ	スイ	スオ	スウ
t			テイ		トウ
v (1)	ヴァ	ヴェ	ヴィ	ヴォ	ヴ
w		ウェ	ウィ	ウォ	ウ
x	ックサ	ックセ	ックセイ	ックソ	ックス
y		イエ	イ		
z			ゼイ		

Note that 'wo' is not ヲ (as that is pronounced お), and that for the 'x' series, the leading ツ is the consonant doubling symbol.

In addition to these, there are also a number of consonants which, in terms of pronunciation, already have Japanese counterparts:

consonant	column
c, pronounced as 's'	uses the さ-column
c, pronounced as 'k'	uses the か-column
l	uses the ら-column
v (2)	uses the ば-column. Preferred to 'v (1)' in the above table.

Due to the fact that most loan words have come from some specific language, many of which are not English, Japanese loan words may have a different written form than expected. For instance, Brussels is written as ブリュッセル, "buryusseru", rather than ブラセルズ, "buraseruzu", and English (the people) is written as イギリス, "igirisu", rather than イングリッシュ, "ingurisshu".

1.2.2 Punctuation and writing

Of course, in addition to a "letter" script, there is interpunction – symbols that indicate pauses, stops, quotes and other such things. In Japanese, the following punctuation symbols are common:

	symbol
full stop	。
comma	、
single quotes	「 and 」
double quotes	『 and 』
parentheses	(and)
kanji repeater	々
separators	• and =
drawn sound	～
ellipsis	... (usually written twice:)

Less commonly used, but always good to have seen are the following:

	symbol
idem dito	//
hiragana repeaters	ゝ, ゞ
katakana repeaters	ヽ, ャ
kanji sentence finaliser	↗

And then there are western punctuations which have Japanese counterparts, but tend to be expressed differently instead:

The symbol ? is written the same way as in English, but typically the particle か is used instead. This particle か serves both as question mark, as well as a marker for parts of a sentences, indicating they are questioning instead of stating. Similarly, the symbol ! is written the same way as in English, but typically exclamations are simply avoided. Instead, emphasis particles such as よ or わ may be used for effect, but these do not signify

real exclamation.

Finally, not quite interpunction but important nonetheless are the two ways to emphasise parts of written language in the same way we use bold or underlining in western composition: dotting and lining. In horizontal writing, words will have dots over each syllable or kanji, or a line over the entire emphasised section. In vertical writing, the dots and lining is placed on the right side of text.

In addition to knowing the basics about which symbols can be used, Japanese (as well as some other Asian languages such as Chinese) has the unique problem of deciding in which direction to write. For all its modernising, some things such as writing remain unchanged. As such, for the most part printed Japanese (as well as handwritten material) is written top down, right to left. In contrast, most Japanese material on the internet is typically written in a western fashion, with the text running left to right, top to bottom.

To make matters more interesting, in recent history, Japanese could also be written horizontally right-to-left. This practice has pretty much disappeared except in shipping (ship names may still be written in this way) and for 'older style' shop signs. You will not encounter full texts written in this way in modern or even just post-meiji older Japanese.

There are a few differences between horizontal and vertical writing, most notably in terms of where to place half size characters and interpunction:

	horizontal	vertical
half size characters	half-height	half-width, right aligned
full stop, comma	lower left: [、], [。]	upper-right: [`], [°]
opening quotes	corner in the upper left (┌)	corner in the upper right (┐)
closing quotes	corner in the lower right (└)	corner in the lower left (┘)
parentheses	left and right: i.e. (and)	above and below: i.e. 〰 and 〵
dotting	above characters	to the right of characters
lining	above characters	to the right of characters
drawn sound, hyphen	horizontal (～, —)	vertical ({ ,)

1.3 Kanji

One of written Japanese's most well-known features is that it comprises three writing systems: the two kana scripts, and a third script called kanji,

translating as “Chinese characters”, which are ideographs that over the course of history made their way from China to Japan. One of the biggest problems with kanji is that there aren’t just many, but each one can have a multitude of pronunciations dependent on which words the kanji is being used for. To look at why this is, a brief history of how modern Japanese got the kanji that are used today.

Early Japanese evolved as a purely spoken language. Without a written form, indeed seemingly without having discovered writing at all, the first instances of writing in Japan were in fact not Japanese at all, but Chinese: after having come into contact with the Chinese and their intricate writing system, writing in early Japan (circa the late sixth century) was restricted to immigrant scribes, which wrote records in classical Chinese. While initially a rarity, the Taika reform in the mid-seventh century changed all that.

Reforming Japan to a more Chinese inspired state, based on centralisation of government, and Confucian philosophy, the need for a state clergy transformed the largely illiterate Japanese society to one with literacy as an essential part of court and intellectual life. The prestigious rank of scribe became a hereditary rank, and so as generations of scribes came and went, the Chinese that was used slowly drifted away from proper Chinese, and more towards a hybrid style of Chinese and the form of Japanese as it was used at the time. However, the readings used for Chinese characters were more or less fixed, and the readings that survive from that period are known today as ^{ごおん}呉音, go’on, readings.

Then, in the seventh and eighth century, during the Chinese Tang dynasty, there was another cultural exchange between Japan and China, leading to a second influx of readings for Chinese characters. As China changed rulers, so too did the dominant dialect for the Chinese language, and the readings that were brought back to Japan from this second exchange were in some cases radically different from the initial readings the Japanese had become familiar with. Readings for kanji from this period are known as ^{かんおん}漢音, kan’on, readings.

Finally, in the fourteenth century, during the most famous of Chinese dynasties – the Ming Dynasty – there was another influx of Chinese. This influx came from two fronts: firstly, the merchants doing business with the Chinese brought back home readings that are referred to as ^{とうおん}唐音, to’on, and secondly from Zen monks who went to study Zen Buddhism in China and brought back readings that are referred to as ^{そうおん}宋音, so’on. Rather than a single exchange, this was an ongoing effort, and so ^{とうおん}唐音 readings

tend to span from the late thirteenth century to well into the Edo period (江戸時代, えどじだい edojidai), also known as the Tokugawa period (徳川時代, とくがわじだい tokugawajidai) running from the seventeenth to the late nineteenth century.

The naming for these readings, however, can be slightly confusing. 呉音 readings are known as wūreadings. However, they do not so much refer to the Wu dynasty (which spans the first two centuries a.d.) as simply to the region the readings are believed to have come from (呉 being the name of the Wu region in Jiangnan, 江南, in modern China). The 漢音 readings are called hanreadings, but have essentially nothing to do with the Han Dynasty, which spanned the late third century BCE.

The 唐音 readings, equally confusing, are referred to as Tang readings, even though this name would be more appropriate for the 漢音 readings, which actually derive from Tang Chinese. Rather, 唐音 derive their readings from Chinese as it was used during the Sung dynasty and onward.

In addition to these changes to Chinese readings, the written language itself slowly moved away from Chinese proper, through a Chinese-Japanese hybrid written language, to what is essentially the Japanese we know today: mixed Chinese characters with syllabic script (itself derived from Chinese characters being used phonetically) with different readings for Chinese characters typically indicating different interpretations of the characters used.

While there had been no written language before the introduction of Chinese, there had certainly been a language, which survived throughout the ages by virtue of the commoners not needing to bother with writing, and thus not incorporating Chinese into their language as much as royals and officials would. This eventually led to native Japanese readings being applied to written Chinese, giving us two different reading "systems": the 音読み, おんよ 'onyomi', which are the Chinese derived readings, and the 訓読み, くんよ 'kunyomi', which are the native Japanese derived readings.

A major problem with kanji is that without a knowledge of the kanji in question, it is not always clear when to use which reading. There are no rules that state that certain kanji are read in a particular way when used on their own, or when part of a word, and so the only real way to make sure you are using the right reading for a kanji is to look it up and then remember the reading for the context the kanji was used in.

This usually leads to the question of why kanji are still being used, when other languages only use phonetic scripts. The Japanese abstracted syllabic scripts from Chinese for phonetic writing, so why the continued

reliance on kanji? While it seems odd that Chinese characters are still being used in a language that also has a phonetic script, the main reason it still uses Chinese characters is because of a key aspect of the Japanese language: it is homophonic.

Words in the English language, for instance, are essentially distinct. While there are a number of words that sound the same but mean different things, the vast majority of words in the English language only mean one thing. In Japanese we see quite the opposite: there are only 71 distinct single syllable sounds, but there are close to 300 words which can be written using a single syllable. It is easy to see that this means that for any single syllable word you can think of, there will be (on average) at least three other words that you can write in exactly the same way. How do you know which is meant if you don't use kanji or additional notes?

For two syllable words, we see the same thing; there are a bit over 2000 combinations possible when using two syllables (not all combinations of two syllables are actually used in Japanese) but there are over 4000 words with a two syllable pronunciation. That means that on average, for every two syllables you write, you can be referring to one of two words. Even with three and four syllables, the problem persists, with a greater number of words available than there are possible readings.

Because of this, Japanese is known as a "homophonic" language - a language in which a large number of distinct words will share the same pronunciation. For instance, a word pronounced "hare" can refer either to 'fair weather', or a 'boil/swelling'. The word "fumi" can mean either 'a written letter', or 'distaste'. The word "hai" can mean either 'yes', 'actor', 'ash', 'lung' or 'disposition', and that doesn't even cover all possible words that are pronounced similar: without the use of kanji, it would be incredibly hard to decipher written Japanese.

Of course, one can argue that spoken Japanese doesn't rely on kanji, so it must be possible to do away with them in the written language too, but this ignores the fact that just because a simplification can be made, it doesn't make things harder in other respects. For instance, there are no capital letters, spaces, full stops, or all those syntactic additions that are added to western languages in their spoken versions either, and yet we keep those in for ease of reading. Similarly, the use of kanji has clear benefits to Japanese as a written language: they act as word boundary indicators, allow readers to get the gist of a text by quickly glossing over them, and solve the problem of needing to apply contextual disambiguation all the time like one has to in spoken Japanese.

However, just because they are of use that doesn't mean that there haven't been "improvements" in terms of their use in written Japanese. At

the turn of the 20th century, written Japanese was as complicated as written Chinese in terms of kanji use, and even more complicated as a written language on its own, because kana did not reflect pronunciation. In this classical Japanese, a word written as 'sau' would be pronounced as a long 'so', and something like 'kefu' would instead be pronounced as a long 'kyo'. When, after the second world war, the Japanese ministry of education reformed the written language, they didn't just get rid of this discrepancy between written and spoken Japanese, they also got rid of some 7000 kanji, restricting the number of kanji to be used in daily life to around 3500, and designating a set of less than 2000 kanji as part of general education (known as the ^{じょうよう}常用, 'jouyou', kanji). This still sounds like a lot, but given that the average English speaker knows around 12,000 words, with academics knowing on average anywhere up to 17,000 words, having to know 2000 kanji in order to understand the vast majority of your written language isn't actually that much.

1.3.1 Writing kanji

One of the things that one notices after having looked at kanji for a while is that a great number of kanji use a great number of simpler kanji as their building blocks. Similar to how kana syllables can be combined to form words, kanji have throughout history been combined to form more complex kanji, and complicated kanji have been reduced to combinations of simple kanji for the sake of remembering them, as well as organising them.

Traditionally, kanji are organised in six classes, a system introduced in the first comprehensive character dictionary, at the beginning of what in the western calendar corresponds to the second century. Of these, four classes relate to the composition of the characters; they comprise:

1. Pictographs (^{しょうけいもじ}象形文字, shoukeimoji) – Hieroglyphic characters that look like what they mean (numbers 一, 二, 三, or 山 for 'mountain')
2. Ideographs (^{えもじ}絵文字, emoji) – Characters that abstractly express some kind of idea, divided into two subclasses:
 - (a) Simple ideographs (^{しじもじ}指事文字, shijimoji), such as 上 and 下 (for 'above' and 'below' respectively), and
 - (b) Compound ideographs (^{かいいもじ}会意文字, kaiimoji), such as 休 (for 'rest', consisting of the compounds 'person', 人, next to 'tree', 木)

3. Form/Reading combinations(形声文字, keiseimoji) – These characters combine two kanji into a single character, with one of the two indicating a root meaning, and the other indicating (at least one of) the reading(s) for the character.

The last two classes are related to how the character is used:

1. Derivatives (転注文字, tenchuumoji) – These are characters with meanings that are derivations or extensions of the character's original meaning.
2. Phonetic loans (仮借文字, kashamoji) – These are characters which are used purely phonetically, ignoring their original meaning, or characters that are consistently used "wrongly". This class includes those kanji that had to be made up "on the spot" in order to accommodate words and concepts imported into Japanese from foreign languages for which no pre-existing kanji form was available.

To make matters even more interesting, there are also characters which fall in either the third or fourth category, but for which certain meanings have become tied to certain readings. An example of this is the character 楽, which can mean "music" when pronounced as "on", but mean "enjoyment" when pronounced as "raku".

Writing kanji follows relatively strict rules. Because kanji are mostly composed of smaller kanji, there is a uniform way of writing that allows people to remember kanji as combinations of simpler kanji, rather than as combinations of strokes that only once finished, form a kanji. There are a limited number of strokes that are used for drawing kanji:

straight strokes

stroke	drawing order	examples
一	left to right	二, 三
㇇	starting at the lower right	㇇
㇏	called a "tick mark", starting upper left	㇏, ㇏, 丸, 犬, etc.
㇀ ㇁	starting at the top	父, 又
㇂	starting at the top	父
丨	starting at the top	十
㇃	starting at the top, with a serif to the left at the end	了, 小
㇄	starting upper left, and then pulling back at the end	彡
㇅	starting at the top, with an upward serif at the end	弋, 戈

angled strokes

stroke	drawing order	examples
㇇	top to bottom, then left to right, as one stroke	凸, 山
㇈	left to right, then top to bottom, then left to right	凹
㇉	left to right, then a hook curving down left	水
㇊	left to right, then top to bottom with a serif to the upper left	刀, 方
㇋	left to right, then top to bottom	口
㇌	top to bottom, then left to right with a serif upward at the end	礼
㇍	top left to right, then down right with an upward serif at the end	虱, 玗

multi-angled strokes

stroke	drawing order	examples
㇎	top to bottom, then the same as above, as one stroke	𠂇
㇏	top left to right, then like ㇇	九
㇐	top left to right, top to bottom, left to right, then curving down left	乃, 彡
㇑	a connected stroke consisting of ㇉ and ㇊	𠂉

When kanji are composed of multiple strokes (which is virtually all kanji), several compositional rules apply:

1. Strokes that do not intersect each other, follow each other in a top to bottom, left to right fashion.
2. Kanji used to form complex kanji also follow this rule. So 𠂇 written first as 折, which is first 𠂇, then 𠂉, and then gets 乙 underneath that.
3. When strokes intersect, the following rules apply:
 - (a) For a vertical/horizontal intersection where the vertical stroke does not protrude at the bottom, such as in 王, draw the top horizontal first, then the vertical (forming 𠂉), then the rest.
 - (b) For a vertical/horizontal intersection where the vertical stroke does protrude at the bottom, such as in 十, 牛 or 年, draw all horizontals first, and finally the vertical.
 - (c) For 𠂇 crossed strokes such as in 文 or 父, the stroke that runs upper-right to lower-left is drawn first.

- (d) Stroke that intersect complete shapes, such as the vertical in 中 or the horizontal in 母, are written last.
4. Box enclosures, such as in 国, are written left | first, then followed up with 冂 to form 冂, then have their content drawn, and are then closed at the bottom with 一.
 5. Semi enclosures, such as around 入 in 込 or around 聿 in 建, are written last, after the semi-enclosed component.

There are a few exceptions to these rules (of course), so when learning kanji, one should always have a reference book that teaches you how to draw kanji.

1.3.2 Reading kanji: furigana

One problem with kanji is that there is no “built-in” way to tell which pronunciation of a kanji is being used. For instance, when a text has the word 行った in it, then it’s clear how to pronounce the hiragana part, “tta”, but whether the kanji 行 should be pronounced as ‘i’ or as ‘okona’ is not clear. The context will help, but sometimes for verbs, and often for nouns, that’s not enough to figure out how to pronounce a kanji. Because of this, Japanese has a unique aspect to its written language: furigana.

Furigana, ふりがな 振り仮名, literally means “sprinkled kana”, and refers to phonetic guides written over or alongside kanji to indicate the specific reading a reader should use. You have seen several examples of furigana already in this book, where whenever a Japanese term was used involving kanji, its pronunciation was written above it in small lettering. This is not something particular to this book, but a common practice in Japanese written material, used most often to help the reader disambiguate or pronounce “hard” words, but also for stylistic or even comic effect.

As an illustration of comic effect, one might consider the case of long words that are used with some frequency in a text. These words might only be given two phonetic guide texts throughout the writing: a first time with the ‘proper’ pronunciation, and a second time with the pronunciation ‘are’ instead – a pronoun with the contextual meaning “whatever I wrote last time”.

While comic effect is perhaps an added bonus to using furigana, it is certainly widely used for stylistic effect. For instance, while the word 首刀 does not exist in Japanese, the kanji mean “neck” and “sword” respectively. A Fantasy novelist could use this “made up” word, and add

a phonetic text to note that it should be pronounced as エクサキューション・ソード, "ekusakyuushion soodo", a transliteration of the words "execution sword" into Japanese. While this doesn't make 首刀 a real word, it does allow a writer to paint with words - using the kanji as "pictures" to instil a sense of meaning, and adding an explicit pronunciation so that the sentence can be pronounced as well as written.

Another, even wider used application of furigana, is the kind employed in sentences such as あの奴ひとがきら嫌いだ, "I dislike that person". In this sentence, the kanji 奴 is used with the phonetic guide text "hito", meaning "person". However, this is not the real pronunciation of 奴, which is normally pronounced "yatsu", and doesn't just mean "person", but is a derogatory version of the word instead. In essence, while the reading reflects what the speaker is saying, the kanji form of the word expresses what the speaker is actually thinking. This "being able to express both what is being thought and what is being said at the same time" is something that is impossible without this particular feature of written Japanese.

1.3.3 Reading quirks: compound words

As mentioned in the section on kana pronunciations, there's an odd quirk involving the pronunciation of compound words. This is best illustrated with an example. If we combine the noun 気, "ki", meaning 'spirit', or 'attention', with the verb 付く, "tsuku", to form the compound verb 気付く, then its pronunciation is not "kitsuku". In fact, the second compound voices, leading to its pronunciation being "kidzuku" (or according to modern spelling, "kizuku"). Why this voicing occurs is, sadly, completely and entirely unknown. There are no rules that say when compound words are "supposed" to voice, nor are there any rules we can abstract from all the words that do - any rule that seems to explain half of all voicings that occur in Japanese, don't seem to apply to the other half.

The best advice there is, is simply: "learn compound words as complete words". Even though they can be analysed as compounds, their meaning is typically different from what the compounds individually mean, so learning them as combinations of loose, smaller words, makes very little sense anyway.

1.3.4 Looking up kanji

If we wanted to look up kanji like 枚, 梓 and 檣, then one very obvious feature we see is that all three seem to share a similar structure: 木 to the

left, and something else to the right. This is not a coincidence: most kanji can be described as some bit that is used by a number of other kanji, plus a unique part that identifies that particular kanji. The bit of kanji that is shared by several (or in some case lots of) kanji is called a "radical", and can be used to look up a kanji if you have no idea what it means or even how to pronounce it.

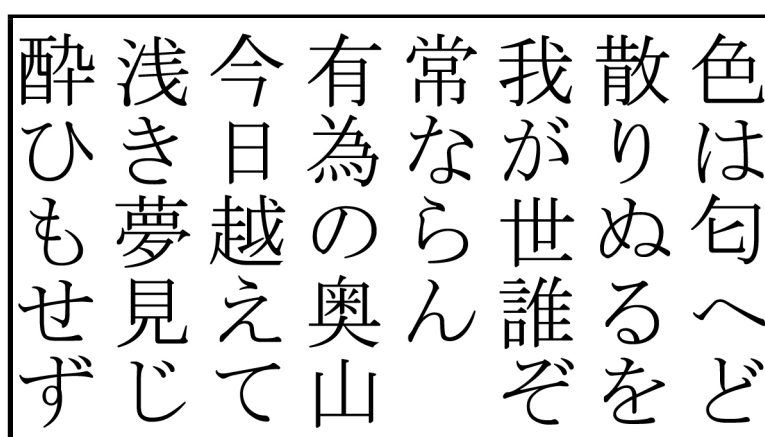
The very first Chinese character dictionary, the *Shuōwén Jiězì* (說文解字), published in the year 121, used 214 such characters as indexing shapes, calling them *bushu*, 部首. While this scheme was thought up almost two millenia ago, amazingly this method of organising kanji has not been fundamentally altered ever since: while written Chinese, and later Japanese, changed over the centuries, the only thing that has really changed is the number of indexing radicals. Current indices list around 400 shapes as radicals, compared to the original 214, mostly due to many shapes being considered "variations" of the classic radicals these days. For instance: while originally only 冫 was considered a radical (radical number 49, in fact), Chinese characters have changed over the course of centuries so that now the shapes 冫 and 冫 are also used, and are considered variations of the original 冫. Kanji that use any of these three shapes may thus be found grouped together.

Some variations on the traditional radicals are simple, such as 牛 changing ever so slightly to become the left element in 物, the only real difference being that the lower horizontal stroke is slanted a little. However, some variations are more drastic, such as 手 becoming the left element in 授; the top stroke has disappeared. The most drastic changes we see, however, are those where a radical is no longer readily recognisable as stemming from a particular kanji. For instance, if you didn't know anything about kanji, you would be hard pressed to imagine that the left component in 猫 is actually considered the radical form of 犬. Or that the top component in 草 is actually the radical form of the kanji 艸. Probably the most confusing of all radicals are the radical forms of the kanji pair 邑 and 阜, which both turn into 阝, but on different sides of more complex kanji: 降 is indexed by 阜, while 部 is indexed by 邑!

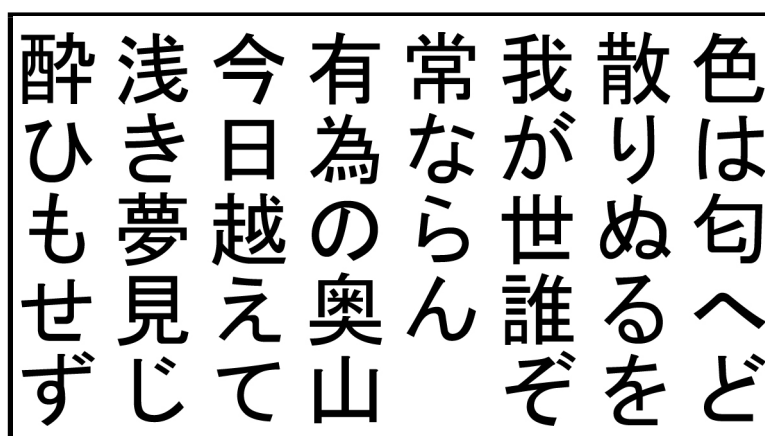
1.3.5 Styles

There are several writing "styles" for Japanese, each associated with different uses. The most common use by far is the *kaisho*, 楷書, style, or "print" style. Textbooks, novels, newspapers, webpages, virtually all material intended for mass reading consumption uses this style. There are a few dif-

ferent variants of of this form, of which the Minchou, ^{みんちょう}明朝, and gothic, ゴシック, variants are the most common. The Minchou variant is characterised by fine lines and serifs (the font that was used for the Japanese in this book is a Minchou variant of the kaisho style, for instance), while the gothic variant is characterised by thick, clear lining without any serifs. This variant is often used for signs and pamphlets. To show the difference, two images using minchou and gothic typefaces. These examples use the いろは poem as text, which is the Japanese equivalent of the alphabet song, containing each basic syllable only once (although some are voiced):



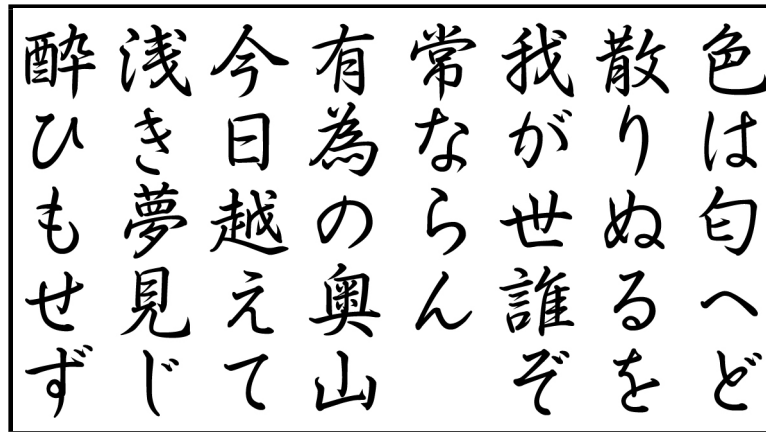
The いろは poem, in 明朝 style



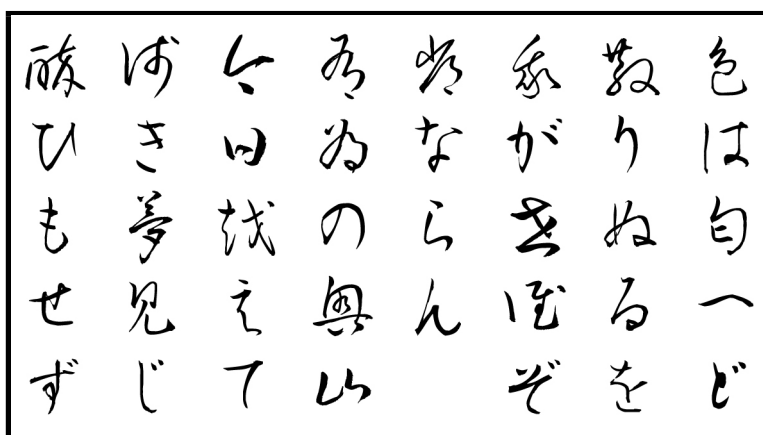
The いろは poem, in ゴシック style

In addition to the kaisho style, there are the two "cursive" styles called gyousho, ^{ぎょうしよ}行書, and sousho, ^{そうしよ}草書, which are "simplified" forms of

kaisho. The simplification here refers to the fact that these two styles connect many strokes into single strokes, or in extreme cases, even simplify entire kanji to single strokes. However, this does not make them simpler to read - far from it, the simplifications can make it much harder to tell certain kanji apart, or look up in a dictionary. Gyousho is usually associated with handwriting: while we can all write letters the way they come rolling out of a printer, we have a special way to write everything if we do it by hand, and in Japanese this is expressed through a slightly more flowing form of kanji and kana, connecting strokes but, quite often, preserving most of the looks of a kanji. Sousho, on the other hand, is the highly stylised simplifications associated with brush calligraphy - shapes are simplified according to reasonably rigid rules, but these simplifications look drastically different from the original shape, and certain shapes are simplified in such a way that it is nearly impossible to tell one from another without having received some form of education in reading and writing brush calligraphy. Illustrating this again using the いろは poem:

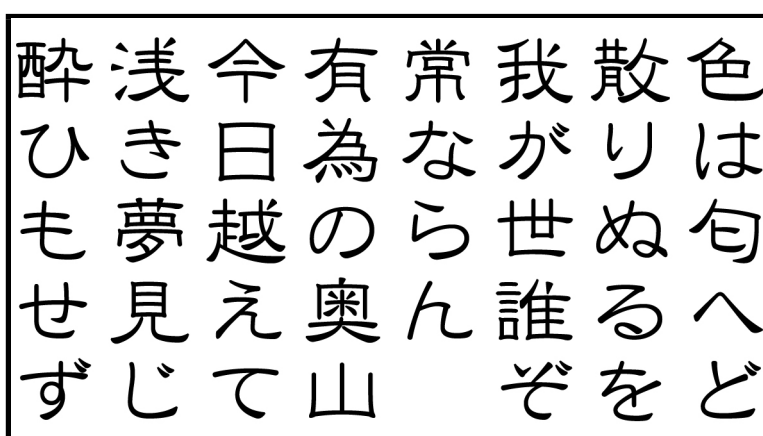


The いろは poem, in 行書 style

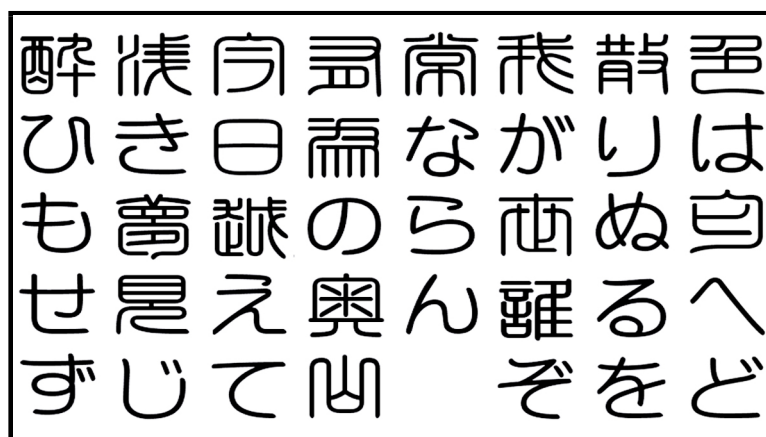


The いろは poem, in 草書 style

Lastly, there are two “traditional” styles that you only find used in very specific applications: reisho, ^{れいしよ} 隸書, “square style” or “block style”, and tensho, ^{てんしよ} 篆書, “seal style”. These two styles are not just traditional but “ancient” styles, in that they are styles found used far back in Japanese history on official records and seal stamps (respectively). Tensho is still used in personal stamps – in Japan you do not sign documents with a signature, but you put your personal stamp on the document. Everyone who has ever signed something has one of these, and you’ll probably know them from the distinctive red-ink kanji-in-a-circle or kanji-in-a-square signs on Chinese and Japanese paintings and brush works. Illustrating these using the いろは again:



The いろは poem, in 隸書 style



The いろは poem, in 添書 style

Special dictionaries exist that list kanji in their different forms: *santaijiten*, さんたいじてん 三体辞典, which list *kaisho*, *gyousho* and *sousho* forms ("santai" meaning three forms), and *gotaijiten*, ごたいじてん 五体辞典, which list all five forms for a kanji ("gotai" meaning five forms). There are even reference works which don't so much list the forms in a neatly ordered fashion, but show you different artists' interpretation of the *gyousho* and *sousho* forms of kanji, which makes them more "artbook" than reference book, even when they are invaluable resources to students of Chinese and Japanese calligraphy.

1.4 Words and word classes

With all this talk about lettering, one would almost forget that just letters hardly get us anywhere if we don't know any words to write with them. However, Japanese doesn't have quite the same words as most western languages have. You may have heard the terms "noun" and "verb", and you may even be familiar with terms like "prepositions" and "adverb", but there are quite a number of these word types, and we'll look at all of these in terms of whether or not Japanese uses them, and what they look like.

1.4.1 Articles

This is a group of words that you rarely think about as real words: in English, "the", "a" and "an" are articles. They precede a word to tell you whether it's an undetermined 'something' (by using "a" or "an") or a specific 'something' (by using "the"). Japanese, on the other hand, doesn't

have articles at all. It's not just that it uses a different way to indicate the difference between for instance "a car" and "the car": there are no simple words you can use to show this difference. This might sound like a rather big tumbling block, but a lot of Asian languages actually don't have articles and the people that use those languages can get the meaning across just fine without them - as we will see when we talk about context later in this chapter.

1.4.2 Verbs

Verbs are words that represent an action either taking place or being performed, and can be modified to show things like negatives or past tense. In English, words like "fly" and "float" are verbs for actions that are being performed, and we can make them negative or past tense: "do not fly", "do not float", "flew" and "floated" respectively. Similarly, words like "walk" and "eat" are verbs for actions that can be performed, and we can make them negative or past tense too: "do not walk", "do not eat", "walked" and "ate" respectively. Verbs also have a regularity: walk and float are regular verbs in that they follow the same rules: past tense is "... + ed", but "fly" and "eat" are irregular: they do not become "flyed" and "eated", but "flew" and "ate".

Finally, verbs can be transitive, or intransitive. The verb "walk", for instance, is something that you just do. You walk. When you see this kind of construction in a sentence, we say that the verb is used "intransitively" - in contrast, "eat" is a verb you can either use intransitively ("What are you doing?" - "I'm eating") or transitively: "I eat an apple". In this use, you're applying the verb's action to something: "I throw the ball", "I eat an apple", "I fly a plane" are all examples of this. However, there is something funny about transitivity: some verbs, like "walk", you can only use intransitively (we don't say that we "walked the street", for instance), but many verbs can be used either intransitively or transitively, like "eat".

There are also a number of verbs that can only be used transitively, but these are special verbs, typically called auxiliary verbs. In English, "have" and "want" are examples of these. Without an additional "something", these verbs do not have any meaning on their own: saying "I have." or "I want." are grammatically incorrect. At the very least, you'd need to say something like "I have it." or "I want that." for the verbs to be used correctly.

Japanese verbs are characterised by a high degree of regularity as, except for three verbs, all verbs are regular. These regular verbs fall into

two categories, namely the “five grade” verbs called godan, ^{ごだん}五段, and the “single grade” verbs, called ichidan, ^{いちだん}一段. These two categories inflect (take on different tense, mood, etc) in the same way on almost all possible inflections, but of course differ on some (otherwise there wouldn’t be two categories, but just one).

With respect to transitivity, Japanese verbs can be a little problematic. Rather than being labelled intransitive or transitive, Japanese verbs are labelled as being ^{じどうし}自動詞 or ^{たどうし}他動詞, literally “works-on-its-own-verb” and “works-paired-with-something-verb”. Quite often these two map to intransitive and transitive, respectively, but sometimes they don’t. For instance, traversal verbs (such as ‘walk’, ‘run’, ‘fly’, ‘sail’, etc.) are intransitive in English, but are ^{たどうし}他動詞 in Japanese: they can be used with an object to indicate what is being walked or run over, what is being flown through, what’s being sailed in, etc. As such, while in English one cannot “walk the street”, in Japanese this is exactly what you’re doing.

^{じどうし}自動詞 on the other hand do not have a “verb object”; they operate on their own. For instance, in English we can say “I understand the text”, and if we look at the sentence from a grammatical point of view we can say that ‘the text’ may be considered the verb object for the verb ‘understand’. However, in Japan the verb for understanding, ^わ分かる, is a ^{じどうし}自動詞 verb, and so even though you’re used to thinking of “understanding” as a transitive verb action, you suddenly have to get used to it being an intransitive verb action in Japanese. Particularly at first, this can be somewhat confusing, but like all foreign languages, exposure to frequently used verbs means you’ll quickly develop a sense of how to use them properly (even if you can’t remember the terms ‘intransitive’, ‘transitive’, ^{じどうし}自動詞 and ^{たどうし}他動詞!).

1.4.3 Nouns

Nouns are words that are used to name “something”s, although those somethings don’t need to be things you can actually hold in your hand and look at: “car”, “New York”, “magnification” and “ambiguity” are all nouns, but while you can touch a car, or point at New York, it’s impossible to point at something and go “that is magnification” or “that is ambiguity”.

A good rule of thumb is "if you can say it's 'something else', it's a noun":

"This car is old."

"New York is hot."

"The magnification is high."

"This ambiguity is omnipresent."

These are all examples where the noun is said to be something else (and that something else is known as an "adjective"). This even works with things that you might think are verbs, but actually aren't: "walking" for instance looks like it's a verb, because "walk" is a verb, but there are instances when "walking" is most definitely a noun. Of the following two sentences, the first uses "walking" as a verb, while the second uses "walking" as a noun:

"I went to work walking."

"I like walking."

We can verify that in the first sentence we're using a verb, and in the second a noun, by replacing it with a word of which we know it's a noun, like "cheese":

"I went to work cheese."

"I like cheese."

The first sentence suddenly makes no sense at all anymore, while the second sentence is still perfectly fine. This "words can belong to multiple classes, and which it is depends on how it's used in a sentence" is something quite important to remember when dealing with Japanese, as well as learning foreign languages in general.

As a last bit of noun related information, in Japanese (as in English, in fact) nouns do not inflect. They usually need verbs to indicate negative, past tense, and other such things: in English we can say "This is not a book" or "This was a book", but the negative and past tense comes from the verb "be", not the noun.

1.4.4 Pronouns

There is a special class of words in English that act as if they're nouns, but are used to replace nouns in sentences. The best known pronoun in the English language is the word "it", but words like "this", "that" as well as "you" or "we" are all examples of pronouns. Rather than constantly

referring directly to what we're talking about, it is far more natural to use pronouns instead:

"I bought a really good book. I had already read it, having borrowed it from the library last month, but I saw it in the bookstore on discount, so I decided to buy it."

In this sentence, the pronoun "it" is used quite a number of times, replacing "the book" at every instance:

"I bought a really good book. I had already read the book, having borrowed the book from the library last month, but I saw the book in the bookstore on discount, so I decided to buy the book."

This sounds unnatural to English ears, even though grammatically speaking there is nothing wrong. In Japanese, pronouns are part of a class of words colloquially referred to as "kosoado", *こそあど*, for the fact that they all start with either "ko-", "so-", "a-" or "do-" depending on their level of proximity (for instance, 'this' vs. 'that') and whether they are stative or interrogative ('that' vs. 'what').

1.4.5 Nominalisers

Japanese has an extra class pertaining to nouns, known as the nominalisers: words that, when used with other words or phrases, turn these words or phrases into something that can act as if the whole construction is a noun. In English, an example of this is the collection of words "the way in which":

"The way in which the government is handling the issue of criminal law is questionable."

In this sentence, "the way in which" is used to turn "the government is handling the issue of criminal law" into a single noun construction. As such we can replace "the way in which the government is handling the issue of criminal law" with a simple pronoun if we wish to talk about it in later sentences:

"The way in which the government is handling the issue of criminal law is questionable. It does not seem to be motivated by sound principles, but by back-office politics."

Japanese has quite a number of these nominalisers, each with its own meaning and nuance, and we shall look at these nominalisers in the chapter on nominals, too.

1.4.6 Adjectives

As we saw in the section on nouns, any word that can be used to be "more specific" about a noun, is called an adjective. Words like "big", "cold", "square" can all be used as adjectives to be much more specific about, for instance, the noun "box":

"This is a box."

"This is a square box."

"This is a big, square box."

"This is a big, cold, square box."

In Japanese, there are two types of adjectives, namely "verbal" adjectives and "nominal" adjectives, the difference being that the first type can – unlike in English – be inflected without relying on a copula verb. In English, we have to say "The car was fast", but in Japanese this "was fast" does not use a copula verb such as 'was', but the adjective itself can convey this meaning. In essence, in Japanese we get something akin to "The car is fast-in-past-tense". The copula stays the way it is, but the adjective itself changes, something which trips up many beginning students of Japanese.

The *noun*adjectives behave in the same way English adjectives do, needing a copula to change. "It was a square box" is the same in Japanese as it is in English, with "is" becoming "was", and the adjective staying the way it is.

While we can use adjectives to be more specific about a noun, they cannot be used to be more specific about a verb. As an example, in the next two sentences the word "fast" is used as an adjective in the first, but is used as a different kind of word in the second sentence:

"This is a fast car."

"I walked quite fast."

In the first sentence, the word "fast" is used to be more specific about the noun "car", but in the second sentence, the word "fast" is used to be more specific about the verb action "walk". While they look like the same word, their use falls in different word classes. When used to be specific about a noun, a word is called an adjective. When used to be specific about a verb, it's called an adverb.

1.4.7 Adverbs

Using words to be specific about verbs and verb actions is called using them adverbially. In fact, in that sentence the word "adverbially" is an

adverb, letting us be specific about the way in which "using" is used. While in English it can sometimes be confusing as to whether a word is being used as an adjective or as an adverb, in Japanese this overlap is solved by modifying both verbal and nominal adjectives so that they can be used as adverbs instead, so that when you look at a sentence there is no way to mistake whether it is used as adjective or adverb.

In addition to adjectives-turned-adverb, Japanese has words that can be used only as adverbs. The most important of these are the quantifiers, which include things like "a lot", "not so much" and "often".

1.4.8 Particles

Japanese has an extra word class that isn't found in western languages: the particle class. Words in this class fulfill a wide variety of roles: denoting grammar explicitly, adding emphasis, disambiguating, marking how parts of a sentence bear relation to each other, supplying reason, contradiction, logical arguments, you name it – there is probably a particle that can be used for it.

Most particles are suffixes, so that when you use a particle to indicate for instance a contrast between two things, it gets added after the first thing, rather than adding it in front like in English.

English: While X is the case, Y is also true.

Japanese: X is the case while, Y is also true.

Within this word class, there is an important subclass known as the counters. Like Chinese, but very much unlike most western languages, counting in Japanese requires not just a knowledge of numbers, but also of which particle to use in order to describe the category of things you are counting. In the way you can ask for two mugs of beer or two glasses of beer in English, you need to use the counter for "mugs" or "glasses" in Japanese. However, while you can ask for "two tea" in an English establishment, this kind of request is impossible in Japanese. You have to order "two (units of) tea", where the counter that you chose for your units makes the difference between whether you're asking for two cups or tea, two bags of tea, or are accidentally asking for two sheets of tea.

1.4.9 Prefixes

Some particles, as well as some common concept markers, are prefixes rather than suffixes – they are placed in front of words belonging to certain

word classes. A handful of special prefixes are used for things like marking words as honorific, performing "inherent" negation (an English example of which is "the house was windowless" rather than "the house had no windows"), indicating repetitions ("rereading a book") and acting as category marker for categories such as "new", "big" or "most", as well as some more exotic categories such as extents or limits. These will be discussed in detail in the chapter on particles, in the section on prefixes.

1.4.10 Onomatopoeia and mimesis

Two final word classes which are important to know when dealing with Japanese are the onomatopoeic class, and the class of mimesis. Quite a mouthful, onomatopoeia (from the classical Greek *onomato-*, "name", and *poi-* "to make") are words that are used to reflect the sounds that things make. For instance, "The heavy rock splooshed into the lake" is an example of an onomatopoeic verb. It doesn't tell us what the rock actually did – namely, fall into the water – but implies it by virtue of the sound we know a rock falling in water makes: "splaosh".

In addition to such soundwords, there are also statewords, which do not indicate a particular sound, but indicate a particular property. Rare in English, an example of this would be the word "gloopy" when describing something. Calling something "gloopy" doesn't tell you something objective about it, but you can surmise it's probably a viscous liquid gel-like consistency, as well as unpleasant to the touch.

While in English (and in most other western languages) using these words is considered a sign of a poor grasp of the language (after all, why use a word like "gloopy" when you can call something a liquid but viscous, unpleasant gel), and mainly associated with "children's language", in Japanese using onomatopoeia is essential to natural sounding language: with thousands of these words available to choose from, each with its own connotations and implications, picking the right onomatopoeia or mimesis at the right time is something that demonstrates a high level of competency in the language.

Onomatopoeia, called ぎおんご 擬音語 ('giongo', in which the 'gi' part means 'to mimic', the 'on' part means 'sound', and the 'go' part means 'word') and mimesis, called ぎたいご 擬態語 ('gitaigo', in which 'tai' means condition or state), are some of the hardest words to learn, as they usually carry very specific nuances in meaning. For instance, in relation to a leaking faucet, a Japanese person might say "the water was dripping out", picking one

specific word from among a great number of onomatopoeia to indicate whether the dripping was intermittent or continuous, whether the drips were light or heavy, whether their impact in the sink was almost silent or accompanied by backslash noises, each of these qualities being represented by a different onomatopoeic word.

Because of this, onomatopoeia and mimesis are an unofficial yardstick when it comes to learning Japanese: if you can use the right onomatopoeic expression at the right time, you have mastered a crucial element to speaking natural sounding Japanese.

1.4.11 Compound words

This is technically not a word class, but a language feature: in some languages several words can be combined into single words with more meaning than just the individual parts. This practice, called compounding, is something that some languages have a knack for, and some languages simply do not bother with. English, for instance, is a language in which compound words are rare – although not unheard of.

A common English compound word is the word "teapot", for instance. Combining from the nouns "tea" and "pot", this would have to be a pot for tea. However, it's not really a pot, it's more a decanter. Similarly, the "tea" in question is never dry tea leaf, even though that's also called "tea" in English; it has to be boiled water infused with tea leaf. So, the single compound noun "teapot" has more meaning than if you looked at the meaning of just the two nouns it was built from.

This "joining up two (or more) words to form new, single words" is one of the major dividing lines we can use when trying to classify languages: English is a language sparse in compound words, as are French, Spanish and Italian, but German, Danish, Dutch, Finnish, Polish, Hungarian, Arabian, and also Japanese, are languages in which compound words are frequently used.

In Japanese, nouns are not the only compound words available – compound adjectives as well as compound verbs are also quite common.

1.5 Sentence structure

In addition to knowing which word classes are used in a language, we can also look at languages in terms of how sentences are structured. The most simplistic categorisation of languages in this respect is by looking at the "Subject, Object and Verb" ordering. This categorisation looks at

how languages order these three words classes, leading to the conclusions that English, for instance, is an SVO language, while Japanese is an SOV language: in English, most sentences are of the form "we do something", where the subject ("we") precedes the verb ("do") which in turn precedes the object ("something") for that verb. Japanese, in contrast, follows a different ordering: most sentences are of the form "we, something do" (with the comma added purely for ease of reading) where the subject precedes the object for the verb, after which the actual verb is used. There are also VSO languages, such as formal Arabic or Welsh, where the sentence structure is predominantly "do, we, something" and VOS languages, such as Malagasi (used in Madagascar) and Fijian (used in Fiji) where the structure is predominantly "do something, we".

However, while this terminology allows us to broadly categorise languages, based on what the 'typically used' pattern looks like, it doesn't tell us anything about how correct or incorrect sentences are if they do not adhere to these S/V/O "rules". For instance, while "we ate some cake" is a normal English sentence, a slightly less conventional but still grammatically perfectly valid English sentence could be "cake; we ate some". This sentence does not fall in the SVO category that is associated with English, but that doesn't mean it's an incorrect sentence – it just means the SVO label doesn't tell the whole story. This becomes particularly apparent when we look at what "minimal sentences" may look like in different languages.

In English, a minimal sentence (that is, one that isn't considered an expression like "hi!" or "hmm") consists of a subject and a verb: "I ate" or "she runs" are examples of minimal sentences. Trying to shorten a sentence further – without making the sentence context sensitive – yields broken English, which is arguably simply not English. This notion of context is important: if we are asked "who ate the cookies?" and we answer with "me", then this "me" is technically a sentence comprised of a single word, and sounds natural. However, if we were to use the sentence "me." on its own, it is impossible to tell what we mean by it. This means that while English is an SVO language, it's really an SV(O) language: you need an S, you need a V, and if you use an O, it comes last, but you're not obliged to have one.

When we look at Japanese we see the S/V/O category crumbling even further. Rather than just being an SOV language, it's actually an (S)(O)V language: You need a verb, but you don't need a subject or object at all to form a correct minimal sentence in Japanese. While in English saying "ate" is considered not enough information to make sense of, Japanese is a language in which competent listeners or readers fill in these blanks themselves, choosing which subject and object make the most sense, given what

they know about the speaker. This is what makes Japanese hard: most of the time, in every day Japanese, subjects and objects will be omitted left and right because, as a competent listener, you should know what they should have been – Japanese relies heavily on people’s ability to guess what someone else is talking about, something which can only come through regular exposure to, and use of, the language.

1.5.1 Word order

While it’s all well and good to know that minimal Japanese is an (S)(O)V language, it’s also important to know that in Japanese, grammar is put directly into the sentence through the use of particles. While in English grammar only becomes apparent through the positioning of words, in Japanese words are “tagged”, as it were, with their grammatical role. To illustrate this, an example sentence:

きのう いぬ わたし はん た
 昨日は犬が私のご飯を食べました。
 kinou wa inu ga watashi no gohan o tabemashita.

This sentence is composed of several “blocks”: 昨日は, ‘kinou wa’, indicates the noun ‘kinou’ (“yesterday”) as context, in 犬が, ‘inu ga’, the noun ‘inu’ (“dog”) is marked as verb actor, in 私, ‘watashi no’, the noun ‘watashi’ (“I”/“me”) is made genitive (forming “my”) and linked to ご飯を, ‘gohan o’, the noun ‘gohan’ (“dinner”) marked as direct verb object, with the final word ‘tabemashita’ being the past tense of the verb “eat”:

“Yesterday, (a/my/our) dog ate my dinner.”

In English, there is very little position variation possible in this sentence: “A dog ate my dinner, yesterday” is still okay, but rearranging the sentence to read “Yesterday, my dinner ate a dog” completely changes the meaning of the sentence from something unfortunate to something unsettling. In Japanese, the explicit presence of grammar markers in a sentence means that rearranging the “blocks” doesn’t change the meaning of the

sentence at all:

昨日は私のご飯を犬が食べました。
 kinou wa watashi no gohan o inu ga tabemashita.
 "Yesterday: my dinner, (a/my/our) dog ate."

私のご飯を、昨日は、犬が食べました。
 watashi no gohan o, kinou wa, inu ga tabemashita.
 "My dinner – yesterday – (a/my/our) dog ate."

昨日は犬が食べました、私のご飯を。
 kinou wa inu ga tabemashita, watashi no gohan o.
 "Yesterday (a/my/our) dog ate; my dinner."

食べました、犬が、私のご飯を、昨日は。
 tabemashita, inu ga, watashi no gohan o, kinou wa.
 "Ate, a dog (did), my dinner, yesterday."

All of these are perfectly valid sentences in Japanese, because all the words with meaning are explicitly tagged with which role they play in the sentence. While some of these sentences will sound more usual than others, they all mean the same thing. However, once we start moving the particles around, pairing them with words from different blocks, the same problem arises as we saw for English:

昨日は(犬が)(私のご飯を)食べました。
 kinou wa inu ga watashi no gohan o tabemashita
 "Yesterday, (a/my/our) dog ate my dinner."

昨日は(ご飯が)(私の犬を)食べました。
 kinou wa gohan ga watashi no inu o tabemashita
 "Yesterday, (the) dinner ate my dog."

In summary, it is not so much word order that inherently gives meaning to a sentence in Japanese, but the 'semantic blocks' of words, paired with specific particles. Their combination tells you what the block means, and what role it plays in a sentence. As long as the pairings are preserved, you can order these blocks in any way you like and maintain the same sentence meaning. Which blocks go where, finally, depends entirely on what you believe is the most important bit of the sentence, as is highlighted in the next section.

1.5.2 Emphasis

Another feature of languages is where emphasis lies in a sentence. In English, we tend to put the most pressing bit of information early in the sentence, and then say whatever is further relevant to this information later in the sentence. The previous sentence is a good example of this: the main point is that "important information comes early", which is found earlier in the sentence than the additional information. In Japanese, things are the other way around: the more important the information is, the later it will be placed in a sentence.

A rather simple example is the following pair of sentences:

"I fell off my bike while riding home today."

きょう じてんしゃ かえ ちゅう ころ
今日は自転車で帰り 中で転んでしまいました。

kyou wa jitensha de kaerichuu de korondeshimaimasita.

While the English sentence is up front with the emphasis, namely that we fell off our bike, the Japanese sentence doesn't actually tell you what happened until the very last word, 'korondeshimaimashita' – "(I) (regrettably/unfortunately) fell down".

Being unfamiliar with this difference in emphasis (point, then details, in English vs. details, then point, in Japanese) can lead to confusion when dealing with words that rely on this difference in what is the core information, and what is additional details, such as indicating simultaneous actions: in English, "while". If someone asks "what are you doing?" and we answer with "eating some dinner while watching TV", then the main activity is eating dinner. The "watching TV" is additional information, but not strictly speaking required for the answer to be complete. In Japanese, with the same core information and details used, the placement is opposite: the Japanese answer "terebi o minagara, gohan o tabemasu" lists "watching TV" first ('terebi o mi-'), then adds the marker for simultaneous action ('nagara') and then concludes with "eating dinner" ('gohan o tabemasu'). Both in English and Japanese, the concise answer would simply have been "eating dinner", or "gohan o tabemasu".

Another, more common, example is the use of "rather": "I would rather have X than Y" is a well known sentence pattern in English, listing the thing with most preference first. This becomes even more obvious in the shortened pattern, "I would rather have X". In Japanese, the 'rather'

construction uses the particle 'yori' and, like before, the order is quite opposite:

Y yori X no hou ga ii to omoimasu

Trying to project the way 'rather' works in English onto what 'yori' means can easily lead to confusion: the English word 'rather' assumes that the most important bit is on the left, so if we think 'yori' does the same – because we know it can be translated as 'rather' – we might mistakenly believe that this sentence says "I would rather have Y than X", instead of what it really means, "I would rather have X than Y".

While potentially confusing at first, this reversal of placement for emphasis becomes more intuitive the more one practices Japanese.

That said, having "core information" at the end of a sentence produces a unique problem when interpreting or translating Japanese: how does one deal with trailing sentences? In English, when the latter part of a sentence is left off, the most important information has already been presented, so when the sentence is cut off we might be missing the details, but only the details. In Japanese, and other languages where more important information comes later in the sentence, leaving off the latter part of a sentence leaves a reader or listener with the details, but no knowledge of what these details actually apply to!

While, of course, this doesn't lead to problems for people who grew up using a language in which emphasis comes later in a sentence, this 'feature' can be a great pain for people who grew up with "important bits first". To them, it feels very much like the language is based on the concept of "filling in the blanks", without any indication of what can be used to fill them in. Sadly, this too can only be remedied through continued exposure to, in this case, Japanese, so that one becomes intuitively familiar with which words might be implied if they're left off.

1.6 Pitch and accents

Linguistically speaking, Japanese - like various other Asian languages such as Thai or Chinese - uses syllable pitch to place accents in words. Quite often you will find this explained as Japanese being a language with two pitch levels, high and low, which makes it relatively easy to learn compared to a more complicated language (in terms of pitch) such as Chinese, which has four pitch levels for Mandarin, and at least six for Cantonese. However, this creates the false impression that there are only two tones

at which you should pronounce Japanese, which is simply not true. Instead, accent through pitch in Japanese is best described in terms of tone difference:

1. If a word has its accent on the first syllable, then the pitch of the word starts at a high tone and then drops in pitch at the second syllable. After this, the pitch may remain either constant, or (slowly) go down as the rest of the word is pronounced. Due to this relatively large difference between the first and second syllable, the first syllable is considered accented by the Japanese ear.
2. If a word has its accent on a syllable other than the first or the last, the pitch may remain constant or rise gradually until the syllable after the one that is accented, where the pitch goes down suddenly to create the pitch difference that is considered an accent in Japanese.
3. If a word has its accent on the last syllable, the pitch may remain constant or rise gradually until the last syllable, which is pronounced at a notably higher pitch, marking it as accented to the Japanese ear.
4. If a word has no accent, the pitch may remain constant or rise gradually. This covers the majority of Japanese words and while the pitch may change, the lack of sudden discontinuous change makes this sound unaccented to the Japanese ear.

The presence and order of pitch change can make the difference between rain (雨) and candy (飴), both pronounced "ame" but with their accents on the first and second syllable respectively, or more drastically between an umbrella (傘) and syphilis (瘡), both pronounced "kasa" but again with their accents on the first and second syllable respectively.

For sentences, too, pitch plays an important role. A sentence ending with a high and then a low syllable, compared to the same sentence ending with the last two syllables in neutral pitch, will be experienced as a question rather than as a statement, for instance. Anger, lecturing, boredom, and a wide variety of emotions can be told from the pitch pattern of a sentence, not unlike in most Western languages. However, while in western languages pitch only adds emotion, in Japanese, a misplaced pitch may also change the words being used.

1.7 Gender roles

Due to the different formality levels in Japanese, a particular style of speech is often associated with a particular gender - the more polite and reserved speech being associated with female speech, and the more brash and forward plain speech being associated with male speech. While this is an understandable association, the problem with associating speech patterns with genders is that people often mistakenly apply backward logic: if the female speech pattern is reserved, then reserved speech is female speech.

This isn't how it works though: typically, speech patterns fall into categories like polite reserved speech, plain informal speech or honorific speech, which are used by a particular gender more than the other by virtue of statistics. However, this does not mean that what is considered "female speech" is never used by men, or what is considered "male speech" isn't used by women, as there is no such thing as exclusively male or female speech. A more accurate distinction is to consider speech patterns as direct versus indirect or assertive versus reserved. Women tend to be more reserved and use less direct speech, and men tend to be more assertive and use more direct speech. However, when the situation warrants it, there is nothing to prevent men from using reserved indirect speech, or women from using assertive direct speech. It's all about what the social setting warrants.

This said, there are a few words (not speech patterns) that are genuinely effeminate or masculine, such as the effeminate dubitative particle *かしら*, or the masculine personal pronoun *俺*^{おれ}. It is important to notice that the labels used here are "effeminate" and "masculine", and not "female" and "male". Very effeminate men (such as transvestites or homosexuals) may very well use very effeminate words, and hardcore business ball-busting career women may very well use very masculine words to demonstrate their dominance. Again, it's all about the social setting.

1.8 Context language

As mentioned in the section on sentence structure, Japanese is a context sensitive language, relying heavily on the reader or listener to be able to keep track of information during a conversation, and omitting any information once it has become contextual. Before we look at an example of this, we will look at how a "context" differs from a "subject", as this can cause some confusion: in natural language, context and subject are the

same thing. If a public speaker at some convention is talking about the physics of Star Trek, then we can say that "the subject of his talk is the physics of Star Trek", or that his talk should be interpreted within the context of "the physics of Star Trek", making the two refer to essentially the same idea – a topic.

Grammatically, the terms are much further apart. Rather than both "subject" and "context" being able to refer to some topic, the two mean wildly different things. A "context" is the overall topic of some text or conversation; it doesn't necessarily have to be mentioned, but it is clear what the text or conversation is all about. A "subject", on the other hand, refers to specific words in individual sentences within a text or conversation. The best way to indicate the difference when we use the words "context" and "subject" from a grammatical perspective is as follows:

"A sentence says something about a subject, within a certain context."

For instance, given that this section talks about "context", the sentence "It can be a problematic 'feature' of Japanese for people who only know English" is readily interpreted as meaning "Context can be a problematic 'feature' of Japanese for people who only know English". You know what "it" refers to because of the context you're reading it in. Had this sentence been in a section on the sparsity of language, then you would have understood "it" to refer to "the sparsity of Japanese".

In Japanese, this concept of "sentences say things about subjects within a certain context" is taken further than in English. The following conversation may illustrate this:

A: あたしのコップを見かけませんでしたか?
 B: ああ、みてません。
 A: おかしいわ。ついさっきまで持ってたんだけど。
 B: 居間のテーブルに置いてきてしまったのでわないでしょうか。
 A: あっ……そうかもしれません、ね。

Transcribed, this reads:

A: atashi no koppu o mikakemasen deshita ka?
 B: aa, mitemasen.
 A: okashii wa. tsui sakki made mottetandakedo.
 B: ima no teeburu ni oitekiteshimatta no dewanai deshou ka.
 A: a... soukamoshiremasen, ne.

This conversation can be translated to natural sounding English in

the following manner:

A: "You haven't seen my cup, have you?"
B: "No, I haven't seen it."
A: "That's odd. I just had it a moment ago."
B: "Perhaps you left it on the table in the living room?"
A: "Ah! That might be."

In this translation there are a number of contextual simplifications: "you" has been used to refer to a specific person, "it" has been used to contextually refer to the cup in question, and "that" has been used by speaker A to refer to what speaker B said. In Japanese, rather than using contextual words like this, they are simply omitted entirely. If we do a literal translation to English, we see a rather different, context-heavy kind of conversation:

A: Haven't seen my cup?
B: Indeed, haven't seen.
A: Odd... had just a moment ago.
B: Could be left on living room table?
A: Ah! Might be.

It's not just "it" and "that" which are omitted, even personal pronouns are typically left out. This makes for a seemingly very "sparse" kind of language, which can be hard to interpret, especially when one is just starting out with the language. For this reason, some textbooks and courses will present Japanese sentences with all the contextual information in them – while this does not violate Japanese grammar, it does lead to highly artificial sentences, existing only in textbooks rather than reflecting the language as it is actually used. Because of this, all the examples in this book will try to use "natural" Japanese phrases, with contextual words required for the sentence to make sense in translation added in parentheses. For instance:

A: okashii wa. tsui sakki made mottetandakedo.
A: (That's) odd. (I) just had (it) (a) moment ago.

And with that, we are finally able to move on from introductory text to the language itself: let's sink our teeth in some grammar!

Chapter 2

Verb grammar

As was mentioned in the introduction, there are two classes of verbal words in Japanese: verbs, and verbal adjectives. Both of these can be considered to consist of two parts: a verbal stem, called the "gokan" (語幹), which indicates what the core meaning of a verb or verbal adjective is, and some additional hiragana called "okurigana" (送り仮名), which is used to indicate inflection.

Unlike English, where verb stems are already usable on their own – the verb stem of "walk" is "walk", for instance – verb stems in Japanese require an inflection indicator in the form of okurigana, so before we move on to the actual rules of grammar concerning Japanese verbs and verbal adjectives, we must look at how verbs and verbal adjectives are composed in Japanese. We will first be deconstructing the verbs, after which we'll deconstruct the verbal adjectives.

2.1 Inflecting

In English, we are used to thinking of verb inflections in terms of 'the verb' plus some text that indicates the inflection. We consider "walked" to consist of "walk" with "-ed" tacked on the end, and "passing" as being "pass" with "-ing" added to it. However, many verb forms in English actually use helper verbs, so things like "will help", "let's dance", "be able to dive" are considered verb chains, with the helper verb(s) indicating the tense, mood and aspect.

In Japanese, all verb inflections are in fact chains of helper verbs and verbal adjectives, but rather than being a long list of separated verbs like in English, they are added to the base verb one by one until all the tenses,

moods and aspects have been dealt with. For instance, the verb construction 待^またされてい^ました means "(I) had been made to wait". While hard to tell without spaces or a knowledge of verbal grammar at this point, this is actually a series of six verbs chained together in a very specific way:

待^また – The imperfect base form for 待^まつ, "wait". This base form is used when forming the negative, passive, causative or 'pseudo-future' form of a verb.

+ され – The continuative base for the helper verb for causatives, さ^れれる. This base form is a general purpose 'intermediate form' for a great number of inflections.

+ て – The continuative base for the helper verb for conjunction, つ。

+ い – The continuative base for the verb いる, "to be" for animate objects. Combined with て it forms the "-ている" form, which marks a verb as present progressive.

+ まし – The continuative base for the helper verb for politeness, ま^しす。

+ た – The terminal base for the helper verb for past tense, た。

We can see two things in this decomposition. First, the 'core' verb is all the way at the beginning, and the helper verbs follow each other in inflection order: first the causative of "wait" is formed, then that is made a present progressive, this is then made polite, and then finally the whole construction is turned from present to past tense. Second, all the verbs are in some "base" form; this is the crucial difference between Japanese verbal grammar and most other languages.

There are five "base forms" which are used in combination with specific inflections, and knowing how to identify these base forms makes verbal grammar significantly easier, because it lets us view complex verb conjugations in terms of a series of simple "base form" + "helper" rules. For the past tense progressive causative for instance, we see a huge inflection that's really composed of four fairly simple rules, applied one after another:

inflection	rule	example
causative	imperfect base + される	待つ → 待た + される
progressive	continuative base + ている	待たされる → 待たされ + ている
polite	continuative form + ます	待たされている → 待たされてい + ます
past tense	continuative form + た	待たされています → 待たされていまし + た

All complex verb constructions can be described in this way, being a series of fixed-order simple rules being applied. What's more, because the two different verb classes in Japanese mostly differ in what their base forms look like, inflecting verbs in Japanese is mostly a matter of picking the right base form, and then applying the same rules for both verb classes, making most inflections the same for the two. Verbal adjectives also rely on this concept of "base form" + "helper", and as will become apparent when looking at the rules of grammar for verbal words, some inflections are formed by adding verbal adjectives to verbs, while others are formed by adding verbs to verbal adjectives.

Without getting ahead of the material, let us first examine which base forms are used by verbs and verbal adjectives, and what they look like for each of the verbal word classes.

2.1.1 Inflection bases

Traditionally, there used to be six "base forms" in Japanese, but only five are used in modern Japanese. This traditional scheme is called 文語^{ぶんご}, literary style, and is associated with classical Japanese, while the modern scheme is called 口語^{こうご}, colloquial style, and is associated with normal modern Japanese. Because it is always a good idea to look at where a language has come from, in order to understand why it does what it does in its current form, the relation between classical and modern Japanese will be mentioned wherever possible.

First, let's look at the base forms in classical and modern Japanese:

文語	口語	base for...
未然形 <small>みぜんけい</small>	未然形	Imperfect constructions, such as negative form and 'pseudo-future', as well as passive, potential, honorific and causative forms.
連用形 <small>れんようけい</small>	連用形	Continuative and conjunctive constructions, covering the majority of constructions involving helper verbs, as well as joining up sentences and forming nouns.
終止形 <small>しゅうしけい</small>	no longer used	Finalising form. In modern Japanese, this role has been assumed by the 連体形 instead.
連体形 <small>れんたいけい</small>	連体形	Attributive constructions (using verbs like adjectives), and in modern Japanese, finalised form.
已然形 <small>いぜんけい</small>	已然形 (假定形) <small>かていけい</small>	Perfect constructions. In modern Japanese this form is only used for hypothetical constructions, which is why it's colloquially known as the 假定形, "assuming" form.
命令形 <small>めいれいけい</small>	命令形	Imperative constructions, such as commands and prohibitive commands.

The way these bases are formed for the two classes of verbs and the verbal adjectives is the major difference between these verbal classes. Verbs in Japanese are mostly regular (there are only a handful of verbs with irregularities), and fall into one of two classes: "godan", 五段^{ごだん}, or 'five grade' verbs, and "ichidan", 一段^{いちだん}, or 'single grade' verbs. Both verb classes end, in their "dictionary" form, on one of the う-row syllables (although not ず, and consequently づ, and not ふ or ぶ), so that any verb you may encounter can be found in a dictionary to end on う, く, ぐ, す, つ, ぬ, ぶ, む or る (the "dictionary" form mentioned here is a common descriptor used in literature on Japanese, and is synonymous with the 連体形^{れんたいけい} form of verbs or verbal adjectives, as this is the form under which it can be found in dictionaries).

The 五段 verbs (also referred to as "class I", "type I" or "u verb" in literature) can end on any of the aforementioned syllables, but 一段 verbs (also referred to as "class II", "type II" or "ru verbs" in literature) only end on る. Verbal adjectives – the class of adjectives in Japanese that inflect just like regular verbs do – only come in one class and always end on the syllable い, which is why they are also referred to in literature as "i-adjectives" (a second class of adjectives, the adjectival nouns, are commonly referred to as "na-adjectives"). However, while it is useful to know what verbs

and verbal adjectives end on, bear in mind that just because verbs end on う-row syllables and verbal adjectives end on い, not everything ending on an う-row syllable is a verb, and not everything ending on い is a verbal adjective – “all cats have four legs, but not everything with four legs is a cat”.

Let us look at how the bases for both verbs and the verbal adjectives are formed. Looking at them as a combination of verbal stem and some final syllable(s), the following table describes each of the bases for these word classes:

Base	^{ごだん} 五段 verbs	^{いちだん} 一段 verbs	verbal adjectives
stem (語幹) ^{ごかん}	remove う-row syllable	remove る	remove い
未然形	stem + あ-row syllable	stem	stem + く
連用形	stem + い-row syllable	stem	stem + く
連体形	stem + う-row syllable	stem + る	stem + い
已然形	stem + え-row syllable	stem + れ	stem + けれ
命令形	stem + え-row syllable	stem (+ ろ/よ *)	(stem + かれ *)

In this table, the 命令形 for the 一段 verbs and verbal adjectives are starred, to indicate there’s something special about them. First, the 一段 verb 命令形 is a bit of a problem: the word 命令形 can refer to either the grammatical base form, or to the actual verb inflection as it is used in sentences. In classical Japanese, both interpretations of the 命令形 were “stem + よ”; the grammatical base form was the same as the final inflected form. However, in modern Japanese the final inflected form is either “stem + ろ”, if you’re in an area that adheres to ‘standard Japanese’ (the kind spoken in Tokyo), or fairly uniformly “stem + よ”, if you’re not. This raises the problem that either the 命令形 is listed as two separate forms – something I’m not too fond of – or listing it as just the stem, and then telling you the final inflected forms are either 命令形 + ろ or 命令形 + よ depending on where you are. In this book, I’ve taken the latter approach.

In addition to this, the verbal adjective 命令形 is a point of contention. In classical Japanese, verbal adjectives came in two types: く adjectives and し adjectives. Both of these had a regular form, as well as a form involving a contraction with the verb ある, meaning “to be”, forming ~かり adjectives. Because of this, the し and く versions were ‘pure’ adjectives, in that they had no imperfective or commanding form; for adjectives those would make no sense. However, because of ある, the かり variants

did have these forms, instead missing a finalising and perfect form. This gave rise to the following rather elaborative set of bases in 文語:

Base	～く form	～かり form	～し form	～しかり form
未然形	-	stem + から	-	stem + してから
連用形	stem + く	stem + かり	stem+しく	stem + しかり
終止形	stem + し	-	stem+し	-
連体形	stem + き	stem + かる	stem+しき	stem + しかる
已然形	stem + けれ	-	stem + しけれ	-
命令形	-	stem + かれ	-	stem + しかれ

This is a lot of inflectional potential, but as classical Japanese transitioned to modern Japanese, all these forms have essentially become merged, leading to a single inflectional scheme that mixes forms from the 'pure' versions of adjectives with the ある-contracted versions of those adjectives, leading to the question of which forms are to be considered belonging to the adjective as it exists now, and which belong to the the verb ある, which happens to work together with verbal adjectives a lot. In this book, we'll consider the final inflected 命令形 for verbal adjectives to be a contraction of the verbal adjective's 連用形 and the 命令形 for the verb ある, which is あれ. This gives us "verbal adjective stem + く" + "あれ" → "verbal adjective stem + くあれ", where くあ contracts to か, giving us a final rule "stem + かれ". So, in this book, verbal adjectives are considered not to have a genuine 命令形 of their own, instead relying on the helper verb ある for one. However, other books list it as being simply "stem + かれ", and so for completeness it has been included in the earlier table of bases.

Having covered the "what they look like", let's look at what this means for a number of verbs from both classes, and verbal adjectives:

五段 verbs	未然形	連用形	連体形	已然形	命令形
<small>あ</small> 会う	会わ	会い	会う	会え	会え
<small>ある</small> 歩く	歩か	歩き	歩く	歩け	歩け
<small>いぞ</small> 急ぐ	急が	急ぎ	急ぐ	急げ	急げ
<small>はな</small> 話す	話さ	話し	話す	話せ	話せ
<small>ま</small> 待つ	待た	待ち	待つ	待て	待て
<small>し</small> 死ぬ	死な	死に	死ぬ	死ね	死ね
<small>まな</small> 学ぶ	学ば	学び	学ぶ	学べ	学べ
<small>よ</small> 読む	読ま	読み	読む	読め	読め

五段 verbs	未然形	連用形	連体形	已然形	命令形
わ 分かる	分から	分かり	分かる	分かれ	分かれ
き 切る	切ら	切り	切る	切れ	切れ
う 売る	売ら	売り	売る	売れ	売れ
かえ 帰る	帰ら	帰り	帰る	帰れ	帰れ
お 怒こる	怒こら	怒こり	怒こる	怒これ	怒これ

There are two things worth noting in this table. Firstly, the 未然形 for 会う is not a typographical error; it really is わ, not あ. This is a left-over from classical Japanese: 五段 verbs ending on う used to be verbs ending on ふ and う (being 'wu', rather than 'u'), which inflected respectively as -は, -ひ, -ふ, -へ, -へ and -わ, -ぬ, -う, -ゑ, -ゑ (ぬ and ゑ being the now obsolete Japanese syllables for 'wi' and 'we', which have not been in use since the reform). However, both were pronounced -わ, -い, -う, -え and -え. When these two verb classes were simplified to today's 五段 verbs ending on the modern う, the 未然形 pronunciation わ was kept, as well as its written form.

The second thing worth noting in the table is the seemingly disproportionate number of examples for 五段 verbs ending on -る. The reason for this is that for some verbs ending on る, just looking at the verb's dictionary form is not enough to determine whether it's actually a 五段 or an 一段 verb, so a few examples are needed to show how to tell the two apart. If a verb ends on る, and the syllable preceding it in the あ-, う- or お- row (such as in 分かる, 売る and 起こる) then this is always a 五段 verb. However, if the syllable before the る is in the い- or え- row, then it might be an 一段 verb instead. The annoying thing is that without actually looking up the verb in a dictionary, or seeing it used in some inflected form that lets you spot the difference between a 五段 base and an 一段 base being used, there is no way to tell what kind of verb you're dealing with. Luckily, telling the difference when we do have an inflected form is really easy, as we can tell from the following 一段 inflection examples (taking note that the 命令形 as used in this book is just the stem):

一段	未然形	連用形	連体形	已然形	命令形
み 見る	見	見	見る	見れ	見(ろ/よ)
の 伸びる	伸び	伸び	伸びる	伸びれ	伸び(ろ/よ)
た 食べる	食べ	食べ	食べる	食べれ	食(ろ/よ)

Comparing this table with the previous one shows that for any in-

flection involving the 未然形, 連用形 or 命令形, which cover most verbal inflections, we can readily tell the difference between a 五段 and 一段 verb. The only use cases that can leave us uncertain are the 連体形 and 已然形 forms. In these cases, we'll just have to resort to checking a dictionary to be sure of which verb class we're dealing with.

Lastly, since there is only one class of verbal adjective in modern Japanese, a list of examples for the verbal adjectives is quite uniform:

adjective	未然形	連用形	連体形	已然形	(命令形)
<small>たか</small> 高い	高く	高く	高い	高けれ	(高かれ)
<small>たの</small> 楽しい	楽しく	楽しく	楽しい	楽しけれ	(楽しかれ)
<small>うす</small> 薄い	薄く	薄く	薄い	薄けれ	(薄かれ)
<small>おそ</small> 遅い	遅く	遅く	遅い	遅けれ	(遅かれ)
<small>おお</small> 大きい	大きく	大きく	大きい	大きけれ	(大きかれ)

Of course, the examples of verbal adjectives wouldn't be complete without one very curious verbal adjective:

adjective	未然形	連用形	連体形	已然形	(命令形)
<small>しゅうね</small> 執念い	執念く	執念く	執念い	執念けれ	(執念かれ)

Normally, verbal adjectives end on い, preceded by either an あ-, い-, う- or お- row syllable. However, 執念い is the only verbal adjective in Japanese that ends in an え-row syllable + い. This is in fact so unusual that it is virtually never used, and you will likely not find this adjective in most dictionaries. So, because there's only the one, we can safely state that if you find something that ends in い but it has an え-row syllable preceding it, it is virtually certain not to be a verbal adjective.

2.1.2 Basic inflections

Throughout the course of this section we will look at basic inflections for verbs and verbal adjectives, as well as look at a small number of particles that are intricately interwoven with verb grammar. We shall also look at the basic use and formation of nouns and adverbs, so that this chapter in effect covers the basics of basic Japanese. We will start by looking at which particles are essential to understand basic verb grammar, and will move from there to simple verb forms: present and past tense, as well as affirmative and negative forms. In order to get an overview of the basic

concepts involved without offering too much information at once, polite verbal grammar will not be introduced until the next chapter, after basic grammar has been covered.

Particles

Verbs and verbal adjectives are used in combination with a number of particles to explicitly mark parts of a sentence as relating to them. For verbs, these are the particles を, に and が, and for verbal adjectives this is just the particle が.

First off, を (pronounced as お). This particle is used to mark a transitive verb's direct object. This particle is fairly straight forward and does what one expect from it given this explanation. In "I eat an apple" the noun "apple" is the direct object for the verb "eat", and in the corresponding Japanese sentence, リンゴ^を食べる, the word リンゴ ('apple') is the direct object to the verb 食べる ('eat'). However, not everything that is considered a direct object in Japanese is considered a direct object when translated to English. For instance, in Japanese an aeroplane can "fly the air", whereas in English aeroplanes just fly.

Second is に, which broadly speaking marks verb details. Translating a sentence using に to English yields the parts marked with に as becoming indirect objects, prepositional phrases or even adverbs. Anything that is "not the verb actor, or the direct object", but adds more details to the verb action, will be marked with に. For instance, the Japanese sentence M a r y に^{はな}花^かを買ってあげた translates to the English sentence "I bought flowers for Mary", with に mapping to the word 'for', which in English indicates an indirect object. This is hardly its only 'meaning'; the Japanese sentence 9時^{くじ}に^く来る translates to "I'll be there at nine", with に mapping to the preposition 'at'. Moreover, in the Japanese きれいに^わ分ける, translating to the English "To divide cleanly", the に marks the noun きれい, "clean/neat/tidy", as being used adverbially, "neatly, cleanly".

Finally, the particle が is an interesting particle. When used with verbal adjectives, it marks the thing the adjective applies to. For instance, in the English sentence "that car is fast", the adjective "fast" pertains to "that car". Similarly, in the corresponding Japanese sentence その^{くるま}車^{はや}が速い^{です}, the verbal adjective 速い ('fast') pertains to その車 ('that car'). This concept is carried over to verbs, too. Some verbs have what would in English be considered a direct object, but in Japanese are not considered direct ob-

ject because the verb does not 'impart' its action on it. For instance, in "I throw the ball", the throwing action is imparted on the ball. However, in "I know the textbook's material", knowing is not an action imparted 'on' the material - in these cases, rather than を, が is used in Japanese, so that for instance "I understand Japanese" is not expressed as 日本語を分かる but as 日本語が分かる. This is particularly obvious when using verbs in passive mode, changing for instance "I eat the cake" to "the cake is being eaten by me". In the corresponding Japanese sentences, the particle changes from を to が: ケーキを食べる becomes ケーキが食べられる. In addition to this, が may mark a verb's actor, so that it is possible to have two different uses of が in the same sentence: 私わたしがこれが分かる, translates to "I (私, actor) understand (分かる, verb) this (これ, pertaining object)".

In addition to these three particles, you will also often see は (pronounced as わ) being used in example sentences. This particle acts as a disambiguator when a sentence would otherwise be confusing in terms of who or what it was about, or what it was in relation to. For instance, 歩あるかない and 今日きょうは歩かない translate to "I do not walk" and "I won't be walking today" by virtue of the second sentence disambiguating the context from as broad as possible (ie, 'in general'), to 'just today' (今日). This can have some perhaps unexpected side effects, too: when saying 私わたしは泳およぎません, "I do not swim", the explicit presence of 私わたしは means that you apparently felt that you needed to disambiguate the statement, which means any listener will suddenly wonder who then 'does swim', as opposed to you. On the other hand, 私わたしが泳およぎません merely means "I do not swim", using が to mark yourself as verb actor for 泳およぐ.

Verbal grammar - present tense

Before we look at how to form the present tense, a note. There is no distinction between present tense such as "I walk" and indicative future tense such as "I will walk". Both roles are performed by the same verb form in Japanese: the 連体形れんたいけい. Any verb or verbal adjective in 連体形 is automatically in present/indicative future tense, so that we see the following:

	連体形	meaning	plain present affirmative
godan verb	<small>ある</small> 歩く	walk	連体形: 歩く
ichidan verb	<small>み</small> 見る	see	連体形: 見る
verbal adjective	<small>たか</small> 高い	high, expensive	連体形: 高い

Some examples of the present tense used in simple sentences:

今日は歩く。
Today (I'll) walk.

テレビを見る。
(I) watch TV.

これが高い。
This is expensive.

Negative

Having covered the present affirmative tense, the next important basic inflection is the negative form. In Japanese, negative verb and verbal adjective forms are created with the helper adjective of negation, ない (無い), or using the rather classical verb ぬ which will be discussed after polite forms have been introduced. ない is actually a verbal adjective, and while it is never used in an adjective+noun combination, it still inflects like any other verbal adjective:

bases	form
未然形	なく
連用形	なく
連体形	ない
已然形	なけれ

This helper is combined with both verbs and verbal adjectives by joining up with the 未然形, or imperfect base:

	連体形	meaning	plain present negative
godan verb	<small>ある</small> 歩く	walk	未然形+ない: 歩かない
ichidan verb	<small>み</small> 見る	see	未然形+ない: 見ない
verbal adjective	<small>たか</small> 高い	high, expensive	未然形+ない: 高くない

Recycling our example sentence from the present tense section, we get the following sentences:

今日は歩かない。
Today (I) don't/won't walk.

テレビを見ない。
(I) don't/won't watch TV.

これが高くない。
This isn't expensive.

However, please note that this rule does not apply to the special verb ある, which we shall treat in the next section. Rather than becoming あらない, it is simply replaced with ない.

(On a final note, it is imperative this ない should never be confused with another adjective pronounced ない, 亡い, as it means "deceased")

2.1.3 Basic inflections for irregular verbs and verbal adjectives

There are three irregular verbs in Japanese that we need to look at before moving on to further inflections, being する, "do"/"decide on", 来る, "come" and ある, "exist" (for inanimate things).

The irregular verb する

Looking at する first, we see the following bases and inflection table

base	form
未然形	さ, せ, し
連用形	し
連体形	する
已然形	すれ
命令形	せ(よ), し(ろ), せい

	affirmative	negative
plain	連体形	"し" 未然形+ない: しない

We see that する actually has three different 未然形 forms, as well as three different 命令形 forms - which of these gets used is fully determined

by which inflection you're going for, making this verb a bit trickier than all other verbs in the language. Luckily, it's such a common verb that even though it's highly irregular you will most likely become familiar with all its inflections fairly quickly by virtue of them popping up almost as often as all other verbs put together.

Technically, *する* is considered a サ-変 verb, or "irregular verb, operating on the サ column". For the most part, it inflects as an 一段 verb, but there are rules for what pronunciation to use when using which base, which makes it a truly irregular verb.

する has two common "variations" (they're actually classically a mixed form verb and a different verb entirely, respectively): *ずる* and *じる*. Both of these are typically found used as a verb in a noun/verb compound (meaning they are paired with a noun without using any particles), and only constitute a small number of all verbs in Japanese. However, while only used in a small number of verbs, some of those verbs are quite common and frequently used, so knowing how to inflect these two verbs is not unimportant.

base	する	ずる	じる
未然形	さ, せ, し	ざ, ぜ, じ	じ
連用形	し	じ	じ
連体形	する	ずる	じる
已然形	すれ	ずれ	じれ
命令形	せ(よ), し(ろ), せい	ぜ(よ), じ(ろ), ぜい	じ(よ, ろ)

	affirmative	negative
する	連体形	"し" 未然形+ない: しない
ずる	連体形	"じ" 未然形+ない: じない
じる	連体形	"じ" 未然形+ない: じない

For *ずる*, the "ざ" and "ぜ" 未然形 are actually not used in modern Japanese anymore. Instead, you will find *じ* used for virtually all 未然形 constructions, with *ざ* and *ぜ* indicating respectively classical and older style Japanese, instead.

The irregular verb 来る

来る, on the other hand, inflects like any normal 一段 verb (except for a slightly different 命令形), but shares *する*'s irregularity: the pronunciation

for its stem changes for each base. However, unlike する there is only one pronunciation for each base, so inflection doesn't involve "picking the right pronunciation", but merely remembering it:

base	kanji form	pronunciation
未然形	来	こ
連用形	来	き
連体形	来る	くる
已然形	来れ	くれ
命令形	来い	こい

	affirmative	negative
plain	連体形	未然形+ない: こない

As is evident from the table of bases, and the table of inflections, this verb is virtually indistinguishable from any other 一段 verb. However, in spoken language its irregularity is plainly obvious.

The irregular verb ある

Finally, the verb ある, "exist" (for inanimate things) has seemingly normal bases, but its inflection is quite special:

base	form
未然形	あら
連用形	あり
連体形	ある
已然形	あれ
命令形	あれ

	affirmative	negative
plain	連体形	ない

This verb is actually irregular in all its negative forms: rather than using the 未然形+ない rules, just ない itself is used. Thus, we see the fol-

lowing:

ほん
本がある。
"There is a book."

本がない。
"There is no book."

The irregular adjective いい

In addition to these verbs, there is the irregular verbal adjective いい, "good", which is actually the irregular verbal adjective よい:

base	form
未然形	よく
連用形	よく
連体形	よい, いい
已然形	よけれ

	affirmative	negative
plain	いい	未然形+ない: よくない

The only irregularity for this verbal adjective is its 連体形, which is technically よい, but is almost always used as いい instead. Not knowing these two are actually the same adjective can lead to confusion in more complex inflections, such as when the adjective いい turns into the word よかった in its past tense.

The irregular adjective ない

Finally, there is the irregular verbal adjective ない: being the adjective for negation, it has no real negative form itself. While technically we can follow the negating 未然形+ない rule for it (forming the adjective なくない), this is a double negation, and needs quite a bit of context before it makes real sense.

For the remainder of this chapter, each inflection treated will separately list the inflections for する, 来る, ある, as well as いい and ない, where they differ from the standard inflection "formula".

Past tense

The last basic inflection we will look at is the past tense, which relies on the classical helper verb for past tense, た. This helper verb has the following bases:

base	form
未然形	たろ
連体形	た
已然形	たら

This verb has no 連用形 (it doesn't make sense to mark something as a past tense and then continue inflecting it to something else), nor does it have a 命令形 (because one cannot command someone to do something in the past). It's combined with verbal 連用形, being wholly unremarkable for the 一段 verbs, simply pairing up with the 連用形, but being not quite so unremarkable for 五段 verbs. While in classical Japanese, the same rule applies as for 一段 verbs, in modern Japanese, most past tenses for 五段 verbs have become contracted, as we will see:

五段	連用形	classical past tense	modern past tense	change 'rule'
はな 話す	話し	連用形+た: 話した	話した	す verbs: no change
ある 歩く	歩き	連用形+た: 歩きた	歩いた	く verbs: きた → いた
いそ 急ぐ	急ぎ	連用形+た: 急ぎた	急いだ	ぐ verbs: ぎた → いだ
し 死ぬ	死に	連用形+た: 死にた	死んだ	ぬ verbs: にた → んだ
まな 学ぶ	学び	連用形+た: 学びた	学んだ	ぶ verbs: びた → んだ
よ 読む	読み	連用形+た: 読みた	読んだ	む verbs: みた → んだ
あ 会う	会い	連用形+た: 会いた	会った	う verbs: いた → った
ま 待つ	待ち	連用形+た: 待ちた	待った	つ verbs: ちた → った
わ 分かる	分かり	連用形+た: 分かりた	分かった	る verbs: りた → った
ある	あり	連用形+た: ありた	あった	る verbs: りた → った

Irregular	連用形	classical past tense	modern past tense	change 'rule'
い 行く	行き	連用形+た	いった	special rule

The verb 行く, pronounced いく or ゆく (the first being used in every day life, the latter being used in poetry and song lyrics), does not follow

the contraction rule for 五段 verbs ending on く. There is no real reason for this, other than "that's just how people use it". In all other respects, 行く is just another 五段 verb. Luckily, this is not some obscure verb you will run into only occasionally and will have forgotten this exception for: 行く means "go", and is used so frequently you will not get a chance to forget it has an irregular past tense.

These rules for contraction in 五段 verbs (luckily) do not just apply to the past tense, but to several other inflections (namely the continuative て form, which is tremendously important to know, the representative たり form, and the conditional たら form), so that this is not a set of rules you will need to remember for a single inflection, but applies to a number of often used inflections, making the exception itself somewhat 'regular'.

一段	連用形	past tense
みる	見	連用形+た: 見た
の 伸びる	伸	連用形+た: 伸びた
た 食べる	食	連用形+た: 食べた

Irregular	連用形	past tense
する	し	連用形+た: した
く 来る	き	連用形+た: きた

To form the plain past negative, rather than just the plain past, we have to take the plain present negative based on ない, and turn this into a past tense, which means we need to look at how to form the past tense for verbal adjectives in general first.

For verbal adjectives, rather than a plain inflection, the adjectives work together with the verb ある (meaning "to be", for inanimate objects and concepts). However, because ある is a 五段 verb, it contracts: the classical past tense ありた has become あった, and it is this that the verbal adjective itself contracts with. Again for reasons mostly due to "that's just what people ended up using", the verbal adjective 連用形 paired with あった, [...]く あった, has become contracted over the course of linguistic history to become [...]かった in modern Japanese:

adjective	meaning	連用形	+ past tense of ある	actual past tense
高い	high, expensive	高く	高く + あった	高かった
楽しい	fun, enjoyable	楽しく	楽しく + あった	楽しかった
大きい	big	大きく	大きく + あった	大きかった

irregular	meaning	連用形	+ past tense of ある	actual past tense
いい	good	よく	よく + あった	よかった

negation	meaning	連用形	+ past tense of ある	actual past tense
ない	-	なく	なく + あった	なかった

So now we can also form the plain negative past for verbs, using 未然形 + "past tense of ない", なかった, noting that for the verb ある things are, of course, different:

一段	未然形	negative	negative past tense
見る	見	見ない	見なかった
伸びる	伸	伸びない	伸びなかった
食べる	食	食べない	食べなかった

五段	未然形	past tense	negative past tense
話す	話さ	話さない	話さなかった
歩く	歩か	歩かない	歩かなかった
急ぐ	急が	急がない	急がなかった
死ぬ	死な	死なない	死ななかった
学ぶ	学ば	学ばない	学ばなかった
読む	読ま	読まない	読まなかった
会う	会わ	会わない	会わなかった
待つ	待た	待たない	待たなかった
分かる	分から	分からない	分からなかった

Irregular	未然形	past tense	negative past tense
する	し	しない	しなかった
来る	こ	こない	こなかった
ある	あら	ない	なかった

Again, of the irregular verbs ある is the most irregular, its negative past form simply being the past form of ない, rather than the typical 五段 inflection ならない. In several major dialects this isn't actually the case, and for instance in the Kansaiben dialect (where the word へん is used instead of ない) ある inflects like any other 五段 verb, with a negative form あらへん. Why standard Japanese has this 'dual nature' for ある is mainly because of historic use (languages serve the people using it, and if the use changes, the language changes). However, we can at least look at why this

duality can even exist in the first place: ある means "to be", for inanimate objects and concepts, and ない is an adjective for non-existence, which is in concept the complete opposite. So, while they represent different word classes, ある and ない can be considered two sides of the same coin. This is also the reason why ある only half counts as an irregular verb; all affirmative inflections work in exactly the same way as normal 五段 verbs. It also counts as half irregular verbal adjectives, because all the negatives for ある are just affirmative inflections of ない. It's little things like this that makes languages interesting.

2.1.4 In summary

In summary, we can draw up tables for verbal inflection, plus the irregularities:

inflecting 五段 verbs

	affirmative	negative
present	連体形	未然形 + ない
past	連用形 + た (c)	未然形 + なかった

In this scheme, (c) indicates that a contraction occurs, with what the contraction looks like being dependent on which of the す, く, ぐ, つ, ぬ, ぶ, む or る 五段 verbs is being inflected.

inflecting 行く

	affirmative	negative
present	連体形	未然形 + ない
past	いった	未然形 + なかった

inflecting ある

	affirmative	negative
present	連体形	ない
past	連用形 + た (c)	なかった

inflecting 一段 verbs, including 来る

	affirmative	negative
present	連体形	未然形 + ない
past	連用形 + た	未然形 + なかった

Observing that the stem for 来る changes: its 連体形 is く, its 連用形 is き, and its 未然形 is こ.

inflecting する

	affirmative	negative
present	連体形	し-未然形 + ない
past	連用形 + た	し-未然形 + なかった

inflecting ずる and じる

present	連体形	じ-未然形 + ない
past	連用形 + た	じ-未然形 + なかった

inflecting verbal adjectives

	affirmative	negative
present	連体形	未然形 + ない
past	連用形 + あった (c)	未然形 + なかった

inflecting いい (よい)

	affirmative	negative
present	よい, いい	未然形 + ない
past	連用形 + あった (c)	未然形 + なかった

Of the two possible 連体形, いい is considered normal, while よい is considered formal, but for both, the 未然形 and 連用形 are よく.

inflecting ない (無い)

	affirmative	negative
present	ない	theoretically, 未然形 + ない
past	連用形 + あった (c)	theoretically, 未然形 + なかった

'Theoretically' is used here, because it doesn't make a lot of sense to negate the adjective for negation itself. We'd end up with ある again.

2.2 Adjectives

We need to take a moment to examine verbal adjectives, and adjectives in general, because they can do something verbs cannot do, and that's to indicate properties. With that, we get the added bonus that they let us compare properties, allowing us to say something is red, redder than something else, or the reddest thing we've ever seen. While in English these are three distinct concepts, Japanese shows itself to be a sparse language yet again, using the れんたいけい 連体形 for both the attributive as well as comparative forms:

A: 魚さかなと言って、さけ 鮭まぐろや さいきん たか 鮪かが最近高かくなった、なあ。
 B: じゃあ、やす 安い魚かを買え。

A: "Fish like salmon and tuna's gotten expensive recently."

B: "So buy a cheaper fish."

Even though 安い means "cheap" when used as normal attributive, it can also mean "cheaper" when there is some context in which the property "cheap" contrasts to some other property "expensive". This goes for all adjectives: there is no distinction between the attributive (normal adjective) and comparative (the English "-er" form of adjectives) forms of verbal adjectives in Japanese, similar to how there is no distinction between present and immediate future tense for verbs in Japanese.

When we want to compare the same property, however, such as comparing a cheap fish to an even cheaper fish, we can use もっと to indi-

cate explicit comparative:

A: あのう、^{やす}安い^{かさ}傘^さを探しているんですけど……
 B: 安い傘ですね。これがいかがでしょうか。
 A: ああ、いい傘ですね。けれど、もっと安いありませんか。
 B: どうもすみませんが、これより安いはありません。

A: "I am looking for a cheap umbrella."
 B: "A cheap umbrella you said? What about this one?"
 A: "Ah, that's a nice umbrella. But I was wondering whether you had an even cheaper one."
 B: "Ah, I'm sorry but we do not have any umbrellas cheaper than this."

In this conversation, *もっと* is used to ask for an even more "cheap" item, but only after it has been established that the item in question is (already) cheap. An example of incorrect use of *もっと* would be:

A: この傘はちょっと^{たか}高いですね。もっと安いがありますか。

If we were to translate this sentence, it would say "This umbrella is a bit expensive. Do you have an even cheaper one?" This is clearly incorrect use of language, as we can only ask for an even cheaper item if the present one is already cheap.

The superlative, in English the "most ..." version of an adjective, is formed in Japanese by prefixing the word ^{いちばん}一番 to the adjective, which literally means "first", in the context of a ranking:

^{はや}一番^{くるま}速い車はあのMcLarenです。
 "The fastest car (here) is that McLaren."

Remember that this is an adjective construction and that *一番* requires an adjective to turn into a superlative. Many students new to the language will use *一番* without an adjective, and end up saying things like ^{いちばんせんせい}一番先生 or ^{いちばんくるま}一番車, which would literally mean "most teacher" and "most car". These sentences are not grammatical in either Japanese or English, since they lack a modifier to explain exactly what these nouns are the most of. Usually when this mistake is made, all that is missing is the adjective *いい*, meaning good: ^{いちばん}一番いい creates the superlative "best".

2.3 Noun inflection

Nouns do not inflect in Japanese. More interestingly, they don't even decline like they do in English; turning "book" into "books" for instance, or "us" into "our", are declensions that indicate something in addition to the root noun, like plurality or possessive. Instead, everything's either done by marking nouns (or indeed entire noun phrases) with particles, or by using copula verbs.

2.3.1 Particles

There are three important particles that we can use when dealing with noun inflection/declination, being の, と, and や.

The particle の is generally explained as being used to genitively link nouns, but that doesn't tell us what it really does. In Japanese, genitive is expressed as either marking possession (origin or root concept), description, or a contextualising construction. In English, examples of these would be 'my car' in "this is my car", 'love song' in "this is a love song", and 'old story' in "that's just an old story", but while in English these are seemingly different constructions, in Japanese they all use の:

これは僕ぼくの車くるまです。
 "This is my car."

In this sentence, which illustrates の being used for possession, the function is fairly obvious: "[X]の[Y]" means "[X]'s [Y]" or "[Y] of [X]". This is the "simplest" use of の. However, things get more complicated when we look at the other three functions.

これは愛あいの歌うたです。
 "This is a love song."

In this sentence, the idea behind the pattern is slightly more complicated, because it's related to a pattern of thought that we're generally not used to in English. In the sentence, the "song", 歌, is considered a specific kind of song, which we can explain by saying "it genitively stems from 愛", meaning that as a whole, the word derives its core meaning from 歌, but its nuance, or context, from 愛. This is a complicated way to look at what's going on in a seemingly simple particle, so it is usually easier to note the specific interpretation instead: we can say that 愛 describes 歌, or

that 愛 acts as context for 歌, and that this construction is closely related to the idea of a compound noun.

In this interpretation, "[X]の[Y]" typically translates to "[X] [Y]" in English, so that 愛の歌 becomes "love song", and for instance ^{むかし}昔^{はなし}の話 becomes "old story" (with 昔 being a noun meaning 'long ago', and 話 meaning 'story'). If we use this in a slightly bigger, more interesting sentence, we see the following:

ただの^{むかし}昔^{はなし}の話です。
 "(That)'s just an old story."

This sentence is particularly interesting because it uses の twice. ただの[X] means "just X", with ただ meaning 'just' or 'merely', and [X] being any noun phrase, in this case "昔の話". This kind of chaining can be taken to extremes, such as in the following example:

^{ねえ}うちの姉さんの^{ともだち}友達の「^{ささき}佐崎」が^{あそ}遊びに^き来た。
 "My sister's friend, Sasaki, came over (today)."

Let us analyse what happens in this chain. It usually makes most sense to analyse long chains like these by looking at the [X]の[Y] patterns in a last-to-first order, because (as always) the most important words come last:

[X]の[Y]	translation
友達の「佐崎」	(my/your/his/her/our/their) friend, Sasaki
姉さんの友達	(my/your/his/her/our/their) sister's friend
うちの姉さん	(my/our) sister

While this sounds like an artificial example, it is actually quite common to find three or even four nouns linked through の to create a single, more and more specific noun phrase. The main issue with learning to use these patterns, and more importantly, understanding them while listening to native speakers, is that the most important information comes last, so you have to keep track of all the context nouns before the final operative noun gets used.

The other two particles と and や are much simpler to understand than の: と links nouns to form an exhaustive list, while や forms a representative list. For instance, if someone went to the supermarket and bought

orange juice, milk and tea, and that's all they bought, then we can list all these things with と:

ジュースと ^{ぎゅうにゅゆ}牛乳 とお ^{ちゃ}茶を ^か買った。
 "(I) bought juice, milk and tea."

However, if they instead bought a lot of refreshments (say they were planning a party), then the following sentence would be easier than listing every individual item on the shopping list:

ジュースや ^{ぎゅうにゅゆ}牛乳 やお ^{ちゃ}茶を ^か買った。
 "(I) bought juice, milk, tea and the like."

That's the only difference between と and や (for the purpose of noun listing). Both form a list of items, and by using と you imply that what you describe is the whole list, while if you use や you imply that even though it's a list, it's not the whole list, just a representative snippet. Of course, it (almost) goes without saying that you cannot mix と and や.

2.3.2 Inflection

Actual inflection of nouns relies on copula verbs, as it does in English. While in English only the verb "to be" fulfils the role of copula, in Japanese there are a number of copulae to pick from. So, for the moment, we will look at the two most common copulae: the plain form *だ* and its polite counterpart, *です*. Technically, these are both verbs, although *だ* is somewhat more complicated than *です*. If we look at their verb bases, we see the following:

	です	だ	copula
未然形	でしょ	だろ	だろ
連用形	でし	だっ(で)	で
終止形	です	だ	です/だ
連体形	です	な	です/な
已然形		なら	なら

First, there is no ^{めいれいけい}命令形, which kind of makes sense - one cannot order something to all of a sudden have some property; chairs don't become red because you order them to, people don't become angry just because

you tell them to, and it doesn't suddenly become night because you ordain it so. At least not without superpowers of some sort, which are beyond the scope of this book.

Secondly, the "copula" column is a bit special: it tells you which form is typically used when a certain baseform is relied on. When we need a 連体形 copula, we can use either *だ* or *です* depending on whether we want plain form or polite form, but when we need a continuative (which will be explained in the next chapter), modern Japanese uses *で*.

Third, there is a 終止形 entry, which most modern verbs do not use. The reason it exists for (this) copula is that *だ* is relatively special: when used to end noun phrases, its 終止形 is used, and so it uses the form *だ*. However, when used attributively (effectively turning nouns into adjectives), which uses the 連体形, the classical 連体形 is used and we end up with *な*. Although the language reforms of the 20th century have for the most part merged the functions of 終止形 and 連体形, this particular instance of separate form has been preserved, rather than gotten rid of. Luckily you will rarely, if ever, need to recite the bases for *です* or *だ*, but *だ* is used attributively so frequently that you should have little problem remembering when to use *だ* and when to use *な*.

Present tense

Present tense for *だ/です* is just as simple as for any other verb.

これは^{ほん}本だ。
これは本です。
"This is a book."

There is no difference in meaning between those two sentences, the only difference is the perceived politeness, with *です* being neutral polite, while *だ* is plain form.

Past tense

The past tenses for both *だ* and *です* are also reasonably straight forward, although we do need to know a little bit more about where *だ* came from. The common explanation for *だ* is that it came from *で*, the continuative of *です*, and the verb *ある*, to form the copula *である*. This copula is actually still used in modern Japanese in formal settings. However, the *で+あ* in this *である* has contracted over time, to form *だる*, which explains the 未然

形 for *だ*, which is *だろ*. It also explains its past tense: *だった*, since *ある* is a normal 五段 verb and thus contracts in its past tense.

For *です* the story is a bit simpler: its 連用形 is *でし*, and so its past tense is *でした*.

それは本だった。
"That was a book."

それは本でした。
"That was a book."

Again, no difference except in perceived politeness.

Negative

The negative forms for *だ* and *です* are more interesting. For *だ*, the plain negative is *じゃない*, which is *じゃ* plus the adjective for negation that we already saw for verbs, *ない*. Again we see evidence of the presence of *ある*. However, what is this *じゃ*? Interestingly, *じゃ* is (and not just for this particular inflection, but in general) the "particle" *で*, which is the 連用形 for *です*, and the disambiguating particle *は* (pronounced *わ*). This *では* can either be used by itself (and frequently is), or its contraction *じゃ* can be used, with the only difference between the two being that *では* is more formal than *じゃ*. To illustrate:

これは本だ。
"This is a book."

これは本じゃない。
"This is not a book."

これは本ではない。
"This is not a book."

There is no difference in meaning between the latter two sentences, just in formality.

For *です* the story gets more complicated, because instead of using the negative form of *です* itself, the polite form *ではない* is used, meaning that the polite past tense for *ある* is used, and to see what that is we need to introduce the classical helper verb of politeness: *ます*.

bases	form
未然形	ませ (ましょ)
連用形	まし
連体形	ます
已然形	ませ (ますれ)
命令形	ませ

This helper verb is used in combination with verbs in their 連用形, so that the polite form of ある becomes あり+ます, and the polite negative is formed by taking this あります and making ます negative using the super classical negative "ん": ありませ+ん. While the explanation might be more complicated than you might have expected, the final result should sound familiar, since the polite negation -ません, and the general statement ありません, are used constantly in modern Japanese.

With this, we can form the polite past tense for だ/です: じゃありません, or more formally, ではありません

これは本です。
"This is a book."

これは本じゃありません。
"This is not a book."

これは本ではありません。
"This is not a book."

Past negative

For だ, the present negative じゃない (ではない) is placed in past tense, turning ない into なかった: じゃなかった (ではなかった).

これは本だった。
"This was a book."

これは本じゃなかった。
"This was not a book."

これは本ではなかった。
"This was not a book."

For です, things get really weird: the ありません in じゃありません (ではありません) is placed in past tense, which involves adding the past

tense for です, でした, at the end: じゃありませんでした (ではありませんでした).

これは本でした。
"This was a book."

これは本じゃありませんでした。
"This was not a book."

これは本ではありませんでした。
"This was not a book."

While, again, this derivation is rather complicated, the important bit is that you remember the copula inflection table.

In summary

The best way to reiterate the different inflections for the copulae is in the form of a table:

	affirmative	negative
plain present	noun + だ	noun + じゃない (noun + ではない)
polite present	noun + です	noun + じゃありません (noun + ではありません)
plain past	noun + だった	noun + じゃなかった (noun + ではなかった)
polite past	noun + でした	noun + じゃありませんでした (noun + ではありませんでした)

2.4 Pronouns: こそあど

In addition to regular nouns, Japanese has a set of words which are often (but mistakenly) labelled pronouns. These are colloquially known as the *こそあど*, and they're called this because they come as series of four, starting with *こ-*, *そ-*, *あ-* and *ど-*, to refer to (conceptually or physically) close to the speaker, close to the listener, close to neither, and as question word.

To properly understand this, the concept of a personal zone is important: the Japanese do not separate locations in just "here" and "there", but actually use three levels of "somewhereness". Words starting with *こ*

refer to things in the speaker's personal zone, words starting with *そ* refer to things in the listener's personal zone, and words starting with *あ* refer to things that are neither in the speaker's nor the listener's personal zone. Finally, words starting with *ど* are the question words for the series, known as interrogatives.

I mentioned that the *こそあど* are often mistakenly called pronouns, because most series in the *こそあど* actually work together with a noun rather than replacing them as they would if they were genuine pronouns.

The most frequently used *こそあそ* series are the following:

こそあど	meaning
この[noun]	this [noun]
その[noun]	that [noun]
あの[noun]	that [noun] over there
どの[noun]	which [noun]

with examples:

この^{くるま}車^{はや}が速いです。
"This car is fast."

その^{くろ}車が黒いです。
"That car is black."

あの^{こわ}車が壊れた。
"That car (over there) is broken."

どの車がいい？
"Which car do you like?"

It should be obvious that this series is not actually a pronoun series, since it doesn't replace the noun in question. However, that said, there are a few *こそあど* series that act as a genuine series of pronouns, such as:

こそあど	meaning
これ	this.
それ	that.
あれ	that over there.
どれ	which.

with examples:

これが速いです。
"This is fast."

それが黒いです。
"That's black."

あれが壊れた。
"That (over there)'s broken."

どれがいい？
"Which do you like?"

Notice the periods after the English translations for the individual *こそあど*; these have been added to make sure you understand that these words are "done." They are replacement nouns, and cannot be used in conjunction with a noun.

The rest of the common *こそあど* series are:

こそあど	meaning
こんな[noun]	this kind of [noun]
そんな[noun]	that kind of [noun]
あんな[noun]	that kind of [noun] over there
どんな[noun]	which kind of [noun]

Beginning students often confuse *どんな* with the word *何*^{なに} which means "what", when thinking of dialogues such as: "I bought a velour pillow" - "wow, what does that feel like?". While the English dialogue uses the word "what", the Japanese question would actually be "which/what kind of feeling does that have?"

こそあど	meaning
こちら	this direction/this honourable person.
そちら	that direction/that honourable person.
あちら	that direction/that honourable person over there.
どちら	which direction/which honourable person.

This series can mean two things, depending on context. Since personal pronouns are avoided as much as possible in Japanese, it is considered polite to refer to someone by referring to the direction in which they are located, relative to the speaker, similar to using the English indirect

way of referring to someone: "Over here we have Mr. Carver", rather than just saying "This is Mr. Carver".

こそあど	meaning
こっち	this direction/this person.
そっち	that direction/that person.
あっち	that direction over there/that person over there.
どっち	which direction/which person.

Since this is a contracted version of the previous set, it cannot be used to refer to people respectfully - you don't use colloquially contracted words when you're being respectful. You can, technically, use this word to refer to people, but then only in a familiar conversation.

こそあど	meaning
ここ	here
そこ	there
あそこ, あすこ	over there
どこ	where

The location *こそあど*, like the *これ/それ/あれ/どれ* series, acts as a pronoun. There is an irregularity with the "not near me, not near you" version, which has two possible pronunciations, neither of which use an *あ* rather than a *こ*, *そ*, or *ど*; instead, they have an additional syllable, being either *そ* or *す*. Both these versions are accepted Japanese, although *あそこ* is slightly more 'proper' than *あすこ*.

こそあど	meaning
こう	this way/this manner.
そう	that way/that manner.
ああ	that way/manner (referring to something distal).
どう	how/in which way/in which manner.

Notice the seeming irregularity for *ああ* here. I say seeming, because this *こそあど* series is actually each of the four "prefixes" with a long vowel sound – for *こ*, *そ* and *ど* this is a *う*, for *あ*, this is (clearly) not a *う* at all, but another *あ*.

Finally, there is also a somewhat more classical series, of which the *あ*- variant should sound familiar:

こそあど	meaning
こなた	this person (I/me/you/him/he/her/she).
そなた	that person (him/he, her/she).
あなた	that person over there (you).
どなた	which person (who).

Since this set is a tad classical, there are a few things to notice. First of all, *そなた* refers to a third person (he/she), while *あなた* refers to second person (you). Also, while somewhat classical, this set is still used in formal settings. However, because it is used exclusively in formal settings it is considered distal and very impersonal, and should thus only be used in formal settings where it would be improper to address someone the normal way. As an added bonus, *あなた* is also commonly understood to be two seemingly completely opposite things. On the one hand, it is the deferred, distal, formal word for "you", and on the other hand it also means "you" in a highly intimate relationship, akin to the English terms "dear", "darling" or "honey" being used by couples to call each other.

Lastly, while *どなた* means "who", it is considered a distal and reserved interrogative. The plain version of "who" is the pronoun だれ 誰, which is not associated with any *こそあど* series.

Finally, some *こそあど* are used in more complicated patterns, such as the *こんな*/ふう... series + 風, or the *この*/よう... series + 様, which we shall look at in the chapter on language patterns.

2.5 Special verbs

There are a number of special verbs that deserve a bit of extra attention as they are used so frequently in the language that it would be a miss to not highlight their roles.

2.5.1 Becoming: なる

Before you can say something "is" something else, it first has to "become" this something else. In Japanese, the process of becoming is expressed with the verb なる, which can be used to describe becoming a particular state (such as "becoming cold") through the use of state nouns or adjective-derived adverbs, as well as being usable to describe becoming a particular thing (such as "becoming an adult") by using it with nouns. Finally it can

of course also be used to describe the process of "becoming" itself, (such as "to quickly become [...]") by using proper adverbs.

The verb なる is a 五段 verb, without any irregularities, meaning its bases are なら, なり, なる, なれ and なれ.

While typically used in combination with the verb particle に, it can also be used in combination with the particle と, in which case its meaning changes from "become" to "be" (often interpreted as the immediate future "will be"). This can be illustrated with some に/と comparison sentences:

ちから
力になります。
"(This) will become (our) strength".

力となります。
"(This) will be (our) strength".

しゅつえん ごがつ にじゅうよっか
バンドの出演は5月24日になります。
"The band's performance will be set to (lit: become) May the 24th."

バンドの出演は5月24日となります。
"The band's performance will be on May the 24th."

2.5.2 Being: です, だ, ある, いる

We already looked at です and だ, but we haven't really looked at how they fit together with other existential verbs, and how each differs from the other.

Where in English the verb "to be" is used as both a copula (the verb that sets up definitions such as "A is B") and as existential verb (the verb that indicates existence somewhere, such as "A is [here]"), in Japanese these are two (or more accurately, three) distinct roles. To indicate that "A is B", distinct copulae are used in Japanese. These include だ, です, but also several less frequently used copulae such as である, ござる and いらっしゃる.

The existential verb role, on the other hand, is actually performed by two distinct verbs in Japanese: one describing existence for animate objects (such as humans, animals, and things that can be considered animate, like Aibo robot puppies and the like) and one describing existence for inanimate objects and abstract things. These are いる (居る) and ある (有る),

respectively. To illustrate the difference between animate and inanimate, let's look at two sentences:

^{いぬ}
犬がいる。
“(There) is a dog.”

^{ほん}
本がある。
“(There) is a book.”

In both sentences, *が* marks the preceding part as subject of the sentence. Both sentences translate to “there is X”, but in the first sentence X is a dog, which is an animate ‘object’, and because of this, we need to use *いる*. In the second sentence X is a book, which is rather inanimate, and thus *ある* is used. Also, in both sentences, the word “there” is entirely implied. Because we are using verbs to mark existence and we are talking about actual instances of dogs and books; saying they exist means we also say they exist at some location.

If, instead, we only want to define something, i.e. say something “is” a thing, such as “it is a dog” or “it is a book”, we use a copula instead. For most people used to western language, these verbs may at first glance seem to do the same as what *いる* and *ある* do; after all, the sentence “it is a dog” is essentially the same as the sentence “there is a dog” with the word “there” replaced with “it”. However, there is a very important difference: in “there is a dog”, we are saying that a dog exists somewhere, whereas in “it is a dog”, we are defining some “it” to be of the category “dog”.

Put concisely, definitions in Japanese can only be done using copulae, and marking existence can only be done using *いる* or *ある*:

犬です。
“It is a dog.”

本だ。
“It is a book.”

^{しかく}
本が四角です。
“Books are rectangular.”

^{どうぶつ}
犬が動物だ。
“Dogs are animals.”

2.5.3 Doing: する

We've already seen する as irregular verb, and it has been used in enough example sentences to let it be no surprise that it means "do". However, this isn't the only meaning for this verb. When used in combination with a direct object – as transitive verb – する does mean "do", but when used as intransitive verb, its meaning should be considered to be "decide on" or "choose". To show this difference in meaning between the transitive (strictly speaking, たどうし 他動詞) and intransitive (strictly speaking, じどうし 自動詞) versions of する, two short sentences:

なに
何をするか
"What are (you) doing?"

何にするか
"What will (you) pick?"

In the first sentence, を marks the preceding as direct object to the verb, while in the second sentence, に marks the preceding part as indirect object to the verb. The difference in meaning is striking.

There is a third meaning to する, when paired with the particle と, which is "to consider something ...":

わたし ひつよう
これが私が必要とするものです。
"These are the things (that) I consider important."

2.5.4 Possessive: ある

We're not quite done treating ある; while it means "exist" for inanimate things, this meaning also leads it to be usable for what in English is represented by "to have" in sentences like "I have a radio". In Japanese, you don't say you "have" something, but that "something is with you". For instance, if I want to say that aside from my portable radio I also have a radio at home, instead of saying "I have a radio at home too" I would say "there is a radio at my house too":

うちもラジオがある。
"I have a radio at home, too."

Because of this double role, it's quite an important verb.

2.5.5 Negative presence: ない

I know that ない is not a verb, but the reason it's in this list is because of ある, which is very much a verb. Since ある means "exist" for inanimate things, and since the adjective ない means "not (exist)", there are actually (almost) always two interpretations possible when ない is used in a sentence, by virtue of ある having two possible interpretations:

ラジオがない。

1) "There is no radio."

2) "I do not have a radio."

So for this reason it has been included in the list of important verbs; if we look at it as the negative form for ある, which we should, then it's a verb form, and a very important one at that.

2.6 More Verb Grammar

This covers the basics of verbal grammar. You should now be able to use most verbs in plain present affirmative and negative forms, as well as past tense, and hopefully be interested enough to move on to the next chapter, which will briefly recap the inflections covered in this chapter before moving on to the (rather extensive!) list of verbal inflections that are found in Japanese.

Chapter 3

More grammar

Having covered the basics in the previous chapter, we will revisit and elaborate on certain inflections and conjugations, as well as list all of the other inflections that are used in the Japanese language. This chapter treats the inflections one by one, starting with a recap of politeness and explaining how it applies to all verbs, then treating all the basic – but not yet covered – inflections, followed by the more advanced inflections that are used in Japanese.

3.1 Revisits and simple inflections

3.1.1 Politeness

Politeness, or the use of ^{ていねいご}丁寧語 as it is called in Japanese, revolves around using **です** and **ます**. We saw these explained in the previous chapter, but for completeness their bases will be listed again here:

	ます	です	だ	copula
未然形	ませ(ましよ)	でしよ	だろ	でしよ/だろ
連用形	まし	でし	だっ(で)	で
終止形			だ	です/だ
連体形	ます	です	な	です/な
已然形	ませ(ますれ)		なら	なら
命令形	ませ			

Of these, the copulae are used in combination with nouns and verbal adjectives, and **ます** is used in combination with verbs (in their 連用形 form). For the 五段 and 一段 verbs, the procedure is exactly the same: the

present polite is formed by adding **ます** to the **連用形**, whereas the past polite is formed by taking the present polite, and turning **ます** into its past tense, **ました**:

五段	連用形	present polite	past polite
rule	stem + い row	連用形 + ます	polite present 連用形 + た
会う	会い	会い + ます	会いまし + た
歩く	歩き	歩き + ます	歩きまし + た
急ぐ	急ぎ	急ぎ + ます	急ぎまし + た
話す	話し	話し + ます	話しまし + た
待つ	待ち	待ち + ます	待ちまし + た
死ぬ	死に	死に + ます	死にまし + た
学ぶ	学び	学び + ます	学びまし + た
読む	読み	読み + ます	読みまし + た

五段	連用形	present polite	past polite
rule	stem + い row	連用形 + ます	polite present 連用形 + た
分かる	分かり	分かり + ます	分かりまし + た
切る	切り	切り + ます	切りまし + た
売る	売り	売り + ます	売りまし + た
帰る	帰り	帰り + ます	帰りまし + た
怒る	怒り	怒り + ます	怒りまし + た

一段	連用形	present polite	past polite
rule	stem	連用形 + ます	polite present 連用形 + た
見る	見	見 + ます	見まし + た
伸びる	伸び	伸び + ます	伸びまし + た
食べる	食べ	食べ + ます	食べまし + た

(The irregular verbs **する**, **ある** and **来る** are regular with respects to using **ます**, although of course **来** is pronounced **き**)

For nouns we use **です**, which is inflected to indicate tense:

noun	polite present	polite past
rule	noun + です	noun + でした
<small>ともだち</small> 友達	友達 + です	友達 + でした
<small>いえ</small> 家	家 + です	家 + でした

For verbal adjectives, we also use **です**, but unlike nouns, verbal

adjectives inflect to show tense, rather than です:

adjective	連体形	polite present	polite past
rule	stem + い	連体形 + です	past tense + です
高い	高い	高い + です	高かった + です
楽しい	楽しい	楽しい + です	楽しかった + です
薄い	薄い	薄い + です	薄かった + です
遅い	遅い	遅い + です	遅かった + です

A note of caution: many beginning students of Japanese make the mistake of forgetting that verbal adjectives are verbal, and are themselves inflected, rather than using です for tense. One of the first mistakes (and arguably one of the biggest) made by beginning students is saying something such as:

たの
楽しいでした。

To mean "it was fun". Try, very hard, not to make this mistake. Remember for verbal adjectives "inflect first, then add です for politeness", not "add です first, then inflect".

3.1.2 Attributive

When something is attributive, it means that it is essentially doing what an adjective does: it attributes some quality to a noun. Verbs, verbal adjectives and nouns can all do this, but they do so in different ways.

For verbs and verbal adjectives, the 連体形 is attributive by its very definition (it is the "attributive" base). For verbal adjectives this seems fairly obvious, but for verbs, things are no different:

ひと
いい人です。
"(he/she/it) is (a/the) good person."

の
コーヒーを飲む人です。
"(he/she/it)'s (a/the) coffee drinking person."

For nouns, things are a little trickier. There are two classes of nouns, namely the ones we already saw in the previous chapter, linking up using

の, and “noun adjectives”, which are nouns denoting qualities or aspects, and are used in combination with the しゅうしけい終止形 for だだ, なな, as attributives:

へや
きれいな部屋です。
“(this/it) is (a) clean/tidy room.”

しず ひと
静かな人です。
“(he/she/it) is (a/the) quiet person.”

For these kind of nouns, using の such as in 静かの人 is incorrect. Sadly, it is impossible to tell whether a noun will use の or な when it is being linked with other nouns. Sometimes you can guess, based on the fact that the noun marks some quality or aspect, but often it is impossible to tell without seeing or hearing the noun used in a sentence, so you can tell which of の or な it uses.

3.1.3 Adverbial

In addition to the attributive, which attributes qualities to nouns, there are adverbs, which attribute qualities to verb actions. There are three word classes that can do this, namely the verbal adjectives, the noun ‘adjectives’ (the ones that take な) and, of course, true adverbs.

True adverbs are easy, since they do exactly what you’d expect:

ほん よ
本を読みます。
“(I/you/he/she/we/they) read(s) book(s).”

ときどき
時々本を読みます。
“(I/you/he/she/we/they) sometimes read(s) (a) book(s).”

Here, the adverb 時々, ‘sometimes’, also written 時時 (the symbol 々 is a kanji repeater symbol) qualifies the action of reading to apply only sometimes, rather than in general.

We can achieve the same effect of qualifying the verb action by using verbal adjectives in 連用形 form:

なお
直します。
“(I/you/he/she/we/they) will fix (it).”

はや
速く直します。
“(I/you/he/she/we/they) will fix (it) quickly.”

In this sentence, the adjective 速い, ‘fast’ (not to be confused with

早い^{はや}, 'early'), is turning into the adverb 'quickly' by using its 連用形.

With noun adjectives, we use に instead of な to effect an adverbial construction:

分ける。

"divide (up)."

きれいに分ける

"divide cleanly/neatly"

You might recognise this に from the section on verb particles from the previous chapter. When used with quality or aspect nouns (and noun adjectives in general), using に leads to the noun being interpreted as being used adverbially. However, when the noun is a true noun, に does something very different. To illustrate this, two sentences:

完全に^{かんぜん ま}負ける。

友達^{ともだち}に負ける。

The first sentence has a noun that describes an aspect, 完全, meaning 'completely'. Thus, because it is paired with に, this noun is being used as an adverb to 負ける, 'lose'. This sentence translates to "Losing completely". On the other hand, 友達 does not describe a quality or aspect, it just means 'friend(s)'. As such, when it is paired with に it becomes a verb detail: "(I/you/he/she/we/they) lost to (my/your/his/her/our/their) friend(s)."

So be careful. If the noun you're using is not a noun 'adjective', you can quite easily say something completely different from what you intended to say.

3.1.4 Noun forms

Not just nouns can act as nouns, verbs and verbal adjectives, too, can be inflected so that they act like nouns. Much like we can either "walk" through a neighbourhood, or take "a walk" through a neighbourhood in English, so too in Japanese can verbs be used as nouns, provided we use their 連用形:

僕の^{ぼく ま}負けだ。

"It's my loss."

Here, the noun "loss" comes from the 一段 verb 負ける, "to lose". By using its 連用形, it can be used as a noun in a sentence. Both 一段 and 五段 verbs follow this rule.

For verbal adjectives, things are a bit more complicated, because using an adjective as a noun requires you to know what kind of noun you want to use. For instance, in English we can turn the adjective "deep" into the noun "depth". This noun is then ambiguous in meaning: do we mean a measurable depth, like the depth of a crevasse or a lake, or do we mean the immeasurable quality of "depth" of paintings or poetry, for instance? In Japanese, this ambiguity doesn't exist, because the two different interpretations are expressed through different noun forms: turning a verbal adjective into a measurable (quantifiable) noun requires adding さ to the stem, whereas turning it into an immeasurable (qualifying) noun requires adding み to the stem:

adjective	meaning	quantified noun	meaning
高い	high	高さ	height (ie. of a mountain)
深い	deep	深さ	depth (ie. of a lake)

adjective	meaning	qualified noun	meaning
高い	high	高み	height (ie. of an achievement or position)
深い	deep	深み	depth (ie. of a poem or painting)

In addition to these two, there's also け, げ or き (all pronunciations for 気), which instead of creating a quantified noun or qualified noun, creates a noun that stands for "having the impression of". To use this in a sentence, it is used as a noun adjective (as 気 itself is a noun adjective):

adjective	meaning	impression noun	meaning
<small>さむ</small> 寒い	cold	<small>さむけ</small> 寒気	the sense/feeling of being cold
<small>あぶ</small> 危ない	dangerous	<small>あぶ</small> <small>げ</small> 危な気	the sense/feeling of danger
<small>かた</small> 堅い	firm, honest	<small>かたき</small> 堅気	instilling a sense/feeling of honesty

There are two notes to this scheme. The most important one is: "this does not apply to all adjectives". That may sound odd, but it comes down to the fact that while grammatically these rules are valid for all verbal adjective, Japanese has been in use for many centuries, and verbal adjectives for which this kind of nominalising made sense have long since been accepted as words on their own, while verbal adjectives for which this nominalising

was simply not required, simply aren't accepted as natural speech when you use them.

Secondly, the two irregular verbal adjectives, いい and ない, have their own forms. The よさ (良さ) form exists, but よみ does not, and rather than よけ there is 良さ^げ気. For ない, there is no なさ, except in the pattern なさそう, which will be treated in the section on impressions and likeness, and there are no み or 気 variants either.

More noun forms: 連用形 + 方^{かた}

A more subtle noun form for verbs is the "way of doing ..." noun form. For instance, "the way one reads" in English is a full noun phrase, but in Japanese it's a compound noun of a verb in 連用形 paired with the noun 方, pronounced かた in this use, and meaning "way". Thus, 読む^よ meaning "read" becomes 読み方, meaning "way of reading".

お箸^{はし}の使い方^{つか}に慣れてない人^なに^{ひと}難しい^{むずか}です。

"It's hard for people who aren't used to the "way of using" chopsticks."

The verb "to use", 使う, is a transitive verb, and since transitive verbs have their direct object marked with を, the subphrase "to use chopsticks" could be お箸を使う. However, since both お箸 and 使い方 are nouns, we can also choose to use の to link them together. The difference is the following, noting the placement of the brackets:

(お箸を使い)方

"The way in which one does 'using chopsticks'"

お箸の(使い方)

"The 'way of doing' for chopsticks"

Both express the same idea, but the emphasis in the first sentence lies on the fact that it's about using chopsticks, while the emphasis in the second sentence simply lies with the 'way of using' something, which in this case happens to be chopsticks.

3.1.5 More negatives

The basic negative form was already discussed in the previous chapter, but it only covered one of the two plain negative forms, and didn't cover polite negative forms at all.

Let us first look at the second plain negative form. In addition to the helper adjective of negation, *ない*, there is a classical helper verb of negation, *ぬ*, which is used quite frequently in formal speech (in its 連用形 form *ず*) and even more often in daily speech as part of the polite negation in the form of *ん* at the end of *ません*.

bases	form
連用形	ず
連体形	ん (ぬ)
已然形	ね

Technically, the 連体形 for this classical helper verb can be placed at the end of any verb's 未然形, to form a curt negative. While not in use in standard Japanese, this use is still prevalent in several modern Japanese dialects, such as Kansaiben. In addition to this, it is used (as already mentioned) for the negative of the helper verb of politeness, *ます*, to form its (polite by very definition) negative form *ません*.

The 連用形 form, *ず*, is used frequently to form a rather special kind of word: the adverbial negative. Added to a verb's 未然形^{みぜんけい}, paired with *に* (as it acts as a noun adjective) it turns the verb action into a not-taken verb action instead. To illustrate this, an example:

あさ はん た き
朝ごはんを食べずに来ました。

"I came (over) without eating (my) breakfast."

In this sentence, the phrase *朝ごはんを食べず* acts as adverb to *来ました*, so that we can say that "*きました* is performed in a *朝ごはんを食べなかった* manner". In this sentence, *ず* itself has no temporal aspect, so it gets its tense from whatever follows. As such present or past tense comes from the final verb:

朝ごはんを食べずに来ました。

"I came (over) without eating (my) breakfast."

朝ごはんを食べずに来ます。

"I will come (over) without eating (my) breakfast."

This is considered an elegant form of negation, and is in formal and

semi-formal settings preferred to the simpler negative continuative, which for our example sentence would be:

朝ご飯を食べなくで来ました。

"I didn't eat (my) breakfast and came (over)."

We will look at continuative forms in detail later on in this chapter.

3.1.6 In summary

With the knowledge of what *ん* does, we can now (finally) look at the complete inflection schemes in terms of plain and polite, present and past, and affirmative and negative forms. First off, *ます*; since *ます* is inherently polite, it only has four forms we need to know:

	affirmative	negative
present	ます	ませ+ん
past	まし+た	ませ+ん+でした

Second, *です*. This too is inherently polite, so again we see four forms, two of which are contractions with corresponding full form:

	affirmative	negative
present	です	じゃありません ではありません
past	でした	じゃありませんでした ではありませんでした

Then, *だ*. As this is the plain counterpart to *です*, it has no inherent politeness forms, although two forms are contractions with corresponding full form. However, because the negative forms relies on *ない*, and *ない* is a verbal adjective, and verbal adjectives can be made polite by following up with *です*, this copula too can be made polite (at least for its negative forms) by adding *です*. It will make the inflection politer than plain form, but not as polite as the corresponding negative form for *です* itself.

	affirmative	negative
present	だ	じゃない ではない (じゃないです) (ではないです)
past	だった	じゃなかった ではなかった (じゃなかったです) (ではなかったです)

Next up are the verbal adjectives. Verbal adjectives have one polite affirmative form, using *です*, and two polite negative forms, because we can either use *ない*, or the polite counterpart to *ない*: *ありません* (the polite negative form of the verb *ある*). This leads to the following inflection table:

		affirmative	negative
present	plain	連体形	未然形 + ない
	polite	連体形 + です	未然形 + ない + です
	polite (2)		未然形 + ありません
past	plain	連用形 + あった (c)	未然形 + なかった
	polite	連用形 + あった (c) + です	未然形 + なかった + です
	polite (2)		未然形 + ありません + でした

(In this scheme, (c) indicates that a contraction occurs)

For completeness, the two irregular verbal adjectives get their own tables. First, *いい* (which is really *よい*):

		affirmative	negative
present	plain	よい/いい	よくない
	polite	よいです/いいです	よくありません
past	plain	よかった	よくなかった
	polite	よかったです	よくなかったです

(of the two possible 連体形, *いい* is considered normal, while *よい* is considered formal)

And then finally, the helper adjective of negation, *ない* (無い):

		affirmative	negative
present	plain	ない	x
	polite	ないです	x
past	plain	なかった	x
	polite	なかったです	x

(while theoretically ない can have negative forms, they need pretty specific context before they make any sense)

Then the verbs. While the polite forms are the same for the two verb classes (as well as the irregular verbs), all forms are listed here for completeness.

First, 五段 verbs, except for ある:

		affirmative	negative
present	plain	連体形	未然形 + ない
	polite	連用形 + ます	連用形 + ません
past	plain	連用形 + た (c)	未然形 + なかった
	polite	連用形 + ました	連用形 + ませんでした

(In this scheme, (c) indicates that a contraction occurs, depending on whether it's a す, く, ぐ, つ, ぬ, ぶ, む or る 五段 verb.

It should also be noted that the verb 行く^い has an irregular past tense: 行った instead of 行いた.)

For ある, the scheme is subtly different:

		affirmative	negative
present	plain	連体形	ない
	polite	連用形 + ます	連用形 + ません
past	plain	連用形 + た (c)	なかった
	polite	連用形 + ました	連用形 + ませんでした

Second, 一段 verbs including 来る^く

		affirmative	negative
present	plain	連体形	未然形 + ない
	polite	連用形 + ます	連用形 + ません
past	plain	連用形 + た	未然形 + なかった
	polite	連用形 + ました	連用形 + ませんでした

(The stem for 来る changes: its 連体形 is く, its 連用形 is き, and its 未然形 is こ - however, inflection uses the same rules)

Then, the irregular verb する:

		affirmative	negative
present	plain	連体形	し-未然形 + ない
	polite	連用形 + ます	連用形 + ません
past	plain	連用形 + た	し-未然形 + なかった
	polite	連用形 + ました	連用形 + ませんでした

And so, with these basic inflection tables finally complete, we can move on to genuinely new inflections, to examine the rest of what can be done with verbs and verbal adjectives in the Japanese language.

3.2 Further inflections

3.2.1 Conjunctive

Conjunctives are words, or constructions, which join up two different phrases. For instance, in the English sentence "The birds are singing, the flowers are blooming; spring had arrived properly", the comma between 'the birds are singing' and 'the flowers are blooming' acts as a conjunctive, as does the semi-colon between 'the flowers are blooming' and 'spring had arrived'. In Japanese, this particular kind of conjunction can be done in a remarkably simple way: each sentence that is to be "conjoined" with the next has its final verb put in 連用形, and we're done:

とり な
鳥が鳴く。
"(The) birds sing."

はな さ
花が咲く。
"(The) flowers bloom."

はる き
春が来た。
"Spring has arrived."

If we change the final verbs in the first two sentences from 連体形 to 連用形, then we can join them up to form the translation for our original

English sentence:

鳥が鳴き花が咲き春が来た。

“(The) birds are singing, (the) flowers are blooming; spring has arrived.”

For added emphasis, we can place a Japanese comma after each of the conjoined sentences:

鳥が鳴き、花が咲き、春が来た。

While not really required, adding a comma can make a sentence easier to read. When translating this kind of conjoined sentence, one can usually either use a comma, or the conjunction word “and”. However, it should be noted that the real meaning is just a comma or a semi-colon: since this construction creates a sentence where the second part of the full sentence is merely a continuation of a story started in the first part, there is no real “and” to speak of. Typically in English the word “and” will look like it belongs there, but you must remember that the Japanese sentence only faintly implies it. As such the following translations are all possible, but not all of them sound like natural English.

鳥が鳴き花が咲き春が来た。

“(The) birds are singing, (the) flowers are blooming; spring has arrived.”

“(The) birds are singing and (the) flowers are blooming; spring has arrived.”

“(The) birds are singing, (the) flowers are blooming and spring has arrived.”

“(The) birds are singing and (the) flowers are blooming and spring has arrived.”

A further note on translating “and”: even though a Japanese conjunction can be translated to “and”, going the other way around – from English to Japanese – typically does not translate back to this 連用形 construction. The reason for this is that conjunction is a very specific thing, whereas the word “and” performs many roles in English:

I ate breakfast and went to school	serial action
I bought juice and tomatos	noun list
It's my car, and don't you forget it	emphatic

Typically, when you encounter "and" in an English sentence, the Japanese sentence (unless you're translating to formal Japanese) will not have it mapped to a 連用形 construction.

In addition to this conjoining of sentences, the 連用形 conjunctive also works for certain word combinations.

Verb/verb conjunctive

The most common conjunction is the verb/verb conjunction. This takes two verbs, and forms a compound verb with them, by placing the first verb in 連用形 and combining it with the second verb in its normal form. There are plenty of examples to choose from for this type of conjunction:

first verb	second verb	compound verb
<small>と</small> 飛ぶ, "fly"	<small>だ</small> 出す, "take out"	飛び出す, "come flying out"
<small>ある</small> 歩く, "walk"	<small>まわ</small> 回る, "go round", "turn"	歩き回る, "walk in circles"

When verbs are conjoined this way, it is quite common for the okurigana (the hiragana that indicates inflection on verbs and verbal adjectives) of the first verb to be removed: 飛び出す may be written as 飛出す, but is still pronounced とびだす, and 歩き回る may be written as 歩回る but is still pronounced あるきまわる.

A lot of the time, compound verbs created this way have a meaning which is readily guessable. However, sometimes the compound verb is one that's been in use for ages and its meaning has changed over time. This is a good reminder that while the grammar explains forms, it doesn't necessarily explain semantics (ie, the actual intended meaning). Be careful when creating your own compound verbs - it's not unlikely you'll come up with a combination that already means something else in some subtle, or even not so subtle way.

There are a few special verbs which when used in this fashion add a specific meaning to the compound. These are:

なお直す - 'Fix', 'correct', 'repair' Used as second verb in a verb/verb compound, this verb creates a "to re-[...]” verb, such as:

original verb	meaning	joined verb	meaning
か 書く	write	書き直す	rewrite
やる	do	やり直す	redo, do over

^こ込む - 'Crowd', 'fill up', 'go into', 'enter' This verb helps create compound verbs that calls forth a mental image of something going into something else, such as something being filled up, something entering something else, or even something being invested in something else. Examples of this are:

original verb	meaning	joined verb	meaning
はい 入る	enter	入り込む	go into (someone's) house/room
ま 巻く	roll, wind	巻き込む	become involved/entangled in

^き切る - 'Cut' Used in compounds, 切る can mean anything from cutting physically to cutting conceptually, such as cutting off someone's speech, cutting a meeting short, or doing nothing but that one thing (which can be thought of as cutting off any other option). A few examples are:

original verb	meaning	joined verb	meaning
い 言う	say	言い切る	declare, assert
わ 分かる	understand	分かり切る	to fully understand

^だ出す - 'Come out' When used in compounds, 出す indicates something of the inverse of 込む, signifying something is going or coming out of something else. This can be objects from a container, words from a mouth, or even thoughts from a cloudy mind:

original verb	meaning	joined verb	meaning
おも 思う	think	思い出す	to suddenly remember
い 言う	say	言い出す	to break the ice (ie, to start talking)

Verb/adjective conjunctive

There are three adjectives that are commonly used in verb/adjective compounds, being 易い^{やす}, 難い^{にく} and 難しい^{がた}, used to mean "easy to ..." and "hard to ..." (twice). For instance, if a book is easy to read, then this can be said in Japanese by combining the verb for reading, 読む^よ, with the adjective easy, 易い^{やす}, to form 読み易い^{よみやす}, meaning "easy to read". In English this is a noun phrase, but in Japanese this is still an adjective, and can be used to describe objects, such as for instance:

よ
読み易い本。
よみやすほん

An easy to read book.

い
言い難い事。
いにくこと

Something that is hard to say.

(lit: a hard-to-say thing)

Unlike the verb/verb conjunctions, this type of conjunction never drops the verb's okurigana.

While both にくい^{にく} and 難しい^{がた} signify "hard to ...", にくい^{にく} is a more modern reading; most things that are "hard to ..." in modern Japanese will use the にくい^{にく} reading. Examples of the 難しい^{がた} reading are found in for instance 有り難しい^{あ がた}, which is commonly known as paired with the verb ございます^{ござ}, with which it becomes ありがとうございます^{ありがとうござ} (thank you).

Verb/noun conjunctive

This conjunction is a very nice one, because it shows an elementary simplicity in the creation of some of Japanese's nouns: compounding. By combining a verb in 連用形^{れんようぎ}, which we know can act as a noun on its own, with another noun, we can form a new compound noun. This particular conjunction can be seen in some words that one would not immediately think of as compound nouns:

verb	meaning	noun	meaning	conjunction	meaning
きる 着 の 乗る	wear (on the body)	もの 物 ば 場	thing place	きもの 着物 の 乗り場	kimono a stop (i.e. bus stop)

3.2.2 Continuative: て form

The continuative in Japanese is also commonly referred to as the “て form”, because it relies on the 連用形 of classical helper verb for completion, つ, which is て. This inflection is used for at least three things in Japanese, of which verb chaining is probably the most frequently used. Aside from this, it is also used to issue (implied) imperatives, and it can be used in combination with several special verbs to create special constructions.

bases	form
未然形	て
連用形	て
終止形	つ
連体形	つ/る
已然形	つれ
命令形	てよ

For 五段 verbs, the combination of 連用形 with て leads to contracted forms in modern Japanese, with different contractions occurring for the different 五段 verbs. The following table lists which contractions occur, and what the “change rule” is:

五段	連用形	classical continuative	modern continuative	change rule
話す	話し	連用形+て: 話して	話して	す verbs: no change
歩く	歩き	連用形+て: 歩いて	歩いて	く verbs: きて → いて
急ぐ	急ぎ	連用形+て: 急ぎて	急いだ	ぐ verbs: ぎて → いだ
死ぬ	死に	連用形+て: 死にて	死んだ	ぬ verbs: にて → んだ
学ぶ	学び	連用形+て: 学びて	学んだ	ぶ verbs: びて → んだ
読む	読み	連用形+て: 読みて	読んだ	む verbs: みて → んだ
会う	会い	連用形+て: 会いて	会って	う verbs: いて → って
待つ	待ち	連用形+て: 待ちて	待って	つ verbs: ちて → って
分かる	分かり	連用形+て: 分かりて	分かって	る verbs: りて → って
ある	あり	連用形+て: ありて	あって	る verbs: りて → って

Irregular	連用形	classical continuative	modern continuative	change rule
行く	行き	連用形+て	いって	special rule

For the 一段 verbs, as well as verbal adjectives, no contractions occur:

一段	連用形	continuative
見る	見	連用形+て: 見て
伸びる	伸	連用形+て: 伸びて
食べる	食	連用形+て: 食べて

Irregular	連用形	continuative
する	し	連用形+て: して
来る	き	連用形+て: きて

adjective	meaning	連用形	continuative
高い	high, expensive	高く	高くて
楽しい	fun, enjoyable	楽しく	楽しくて
大きい	big	大きく	大きくて

irregular	meaning	連用形	continuative
いい	good	よく	よくて

negation	meaning	連用形	continuative
ない	-	なく	なくて

As we saw earlier, the 連用形 conjoins sentences, and so it should be relatively obvious that this construction conjoins sentences too, but in a slightly different way from the plain 連用形. Rather than simply joining sentences in such a way that there's no order in which verb actions take place, the て form explicitly preserves the order in which the actions occur. For instance, the following two sentences say different things, in terms of which actions follow which other actions:

あさ はん た がっこう い じゅぎょう で
朝ご飯を食べて、学校に行って、授業に出ました。

"(I) had breakfast, went off to school and went to class."

学校に行って、授業に出て、朝ご飯を食べました。

"(I) went off to school, went to class and had breakfast."

These are two very different ways of spending one's morning.

You may have noticed that in these two sentences only the last verb in the sentence has an inflection indicating tense (present/past) and polarity (affirmative/negative). This is a consequence of using て: while つ itself is the classical helper verb for verb completion, its 連用形 means there is no indication in which way the action has been completed. To indicate the particular completion, the last verb is placed in whichever form is required, and this form then applies to all previous verbs in て form. To illustrate:

ほん よ おんがく き
本を 読んで 音楽を 聞きます。

"(I) read a book and listen to music."

本を 読んで 音楽を 聞きました。

"(I) read a book and listened to music."

('read' is past tense in this sentence)

Verbal adjectives, too, can be chained in this way by using their 連用形 + て:

adjective	て form
高い	高く + て
細かい	細かく + て
楽しい	楽しく + て
よい/いい	よく + て
ない	なく + て

This lets us write the previous "book" sentence in the following manner, using the adjectives ^{おお}大きい, big, ^{あか}赤い, red and ^{おも}重い, heavy.:

これは ^{おお}大きくて ^{あか}赤くて ^{おも}重い ^{ほん}本です。

"This is a big, red, heavy book."

Just like with verbs, the actual inflection of the adjectives in て is determined by the final adjective. To illustrate, the following sentence is entirely in past tense affirmative:

大きくて赤くて重^{はこ}かった箱です。

"(It) was a big, red, heavy box."

To make everything negative, we take the plain negative form of

adjectives, ending on *ない*, and simply use *ない*'s *て* form:

大きくなくて赤なくて重い本です。
 "(It)'s a not big, not red, heavy book."

Of course, since they're both just *て* forms, we can even mix the two:

大きくて赤くなて重かった箱^{はこ}です。
 "(It) was a big, not red, heavy box."

This "placing *ない* in *て* form" to form the negative *て* form for verbal adjectives also applies to verbs, by first placing them in plain negative form, 未然形 + *ない*, and then turning this negative into a *て* form:

食べ^たなくて帰^{かえ}りました。
 "(I) didn't eat, and went home."

For nouns, which rely on copulae for inflections, we do not use the 連用形 for *つ*, but instead rely on the 連用形 for *です*, which is *で*:

きれいで、明^{あか}るい部^{へや}屋^{です}です。
 "A tidy, bright room."

As with the verbal *て* form, tense and polarity are expressed by the final verbal (either verb or verbal adjective), so that if we want to place the previous sentence in past tense, we need only change the tense for 明^{あか}るい:

きれいで、明^{あか}るかった部^{へや}屋^{です}です。
 "(It) was a tidy, bright room."

The negative form for this continuative uses *じゃない* (or *ではない*), which due to it ending on *ない* uses adjectival *て* form. So far so good, but this is where things get a little complicated: because *ない* is a verbal adjective, and verbal adjectives can be pair with *です*, we can actually choose between two "て" forms. One is the regular *て* form, *なくて*; the other is *ない* + 連用形 of *です*, giving us *ないで* instead. Both are used, but depending on the speaker's intention one of them is preferred. For regular chaining,

ないで tends to be preferred; for a chaining with an implied contrast of sorts, *なくて* is typically preferred.

きれいじゃないで、明るい部屋です。

“(it) is a not (so) tidy, (but) bright room.”

(no real contrast, although in English the phrasing makes it sound like one)

しずかじゃなくて、賑やかな空気でした。

“Rather than quiet, it was a very lively atmosphere.”

(real contrast, explicit “rather than X, Y instead” connotation)

Of course this continuative also works for verbal adjectives and verbs in plain negative form, as this ends on *ない*:

大きくて赤くないで重かった箱です。

“(It) was a big, not red, heavy box.”

食べないで帰りました。

“(I) didn’t eat, (then) went home.”

As mentioned in the section on negatives in this chapter, the negative continuative *ないで/なくて* is actually similar in role to using a verbal 未然形 + *ず* + *に*, meaning “without ...”, but there is the subtle difference: *ないで* is a verb form, while *-ずに* is an adverbial form. Chaining many affirmative and negative verb actions using the negative *て* form is possible, while 未然形+*ずに* doesn’t allow you to ‘chain’:

食べなくて学校へ行ってバスを乗らなくて着きました。

食べないで学校へ行ってバスを乗らないで着きました。

“[I] didn’t eat, went to school, didn’t take the bus and arrived.”

We can interpret this sentence as the more natural sounding “I went to school without eating and (then) arrived without taking the bus.” but this misrepresents the actual Japanese, which chains four verb phrases. For actual Japanese that reflects this English sentence, we must use the following:

食べずに学校へ行って、バスを乗らずに着きました。

In the *て* form sentence, we’re chaining four different actions, namely not eating, going, not boarding, and arriving. However, in this sentence using *-ずに*, we’re listing just two actions, and both of these are adverbially constrained: *食べずに行く* is “going without eating” and *バスを乗らずに着く* is “arriving without having taken the bus”.

3.2.3 Special て form conjunctions

We're not quite done with the て form yet, because there are a number of special て form combinations with verbs that should not be taken literally, but should be considered idiomatic: they mean something different from what the used words would normally imply themselves. These combinations only work for verbs in て form, and do not apply to verbal adjectives in て form or nouns followed by で (or ないで).

Special conjunctions: ている/てある

Combining the て form with ある and いる profoundly changes the verb's meaning in terms of its grammatical role. Using these two verbs as helper verbs lets us turn any verb into a resultant state, present progressive form or habitual act, depending on whether the verb is transitive or intransitive, and whether we use ある or いる. The table of which combinations can imply which construction is as follows:

	て+ある	て+いる
transitive	1. Resultant state (implying something or someone caused the state)	1. Habitual 2. Progressive
intransitive	(impossible combination)	1. Habitual 2. Progressive 3. Resultant state

Looking at the table, we see that the て+ある form is used to indicate that something is in a particular state, and that this state was caused by someone or something. Examples of this "resultant state" are for instance:

まど あ
窓が開けてある。

"The window is (in an) opened (state) (as someone or something opened it)."

くるま と
車が止めてある。

"The car is (in a) stopped (state) (as someone or something stopped it)."

This construction describes the state of something, just like a normal intransitive verb would, but implies that someone is responsible for

this state, rather than merely describing it. The reason for this is the fact that a transitive verb is used as basis: a transitive verb (or active verb) describes an action being performed by something or someone. Thus, even if the something or someone that performs the verb is left off, the fact that a transitive verb was used is in itself enough to tell us that something or someone must have performed it.

On the other hand, the resultant state that is created using the *て+いる* form does not imply this additional "someone did it", because it uses an intransitive (or passive) verb instead, which merely passively describes the current state of the world without any implications of how it might have come to be this way:

窓が開いている。

"The window is (in an) opened (state)"

車が止まっている。

"The car is (in a) stopped (state)."

One principal difference is that while *て+ある* operates on transitive verbs for resultant state, *て+いる* operates on intransitive verbs. Another difference is that while *て+ある* can only be used to create a resultant state, *て+いる* can also be used to create the progressive verb form, as well as indicate a habitual action. Both these forms can be made with either transitive or intransitive verbs:

いま^{えいが} ^み映画を見ています。

"(I) am watching a movie right now. (transitive progressive)"

よく^{しんぶん} ^よ新聞を読んでいます。

"(I) frequently read the newspaper. (transitive habitual act)"

窓が開いています。

"(The) window is opening. (intransitive progressive)"

そのドアがよく^{きし}軋っています。

"That door often creaks. (intransitive habitual)"

To make sure there's no mistakes possible: *て+ある* / *て+いる* can both do resultant state, but they operate on transitive/intransitive respectively: "Aru, Transitive - Iru, Intransitive". In addition to this, *て+いる* can also signify progressive state and habitual form of any verb.

Colloquially, the *て+いる* form is often shortened by dropping the *い*, to create *て+る* instead. This means that the following two sentences are technically the same, but the first is formal, and the second less formal:

なに
何をしていますか。
何をしていますか。
"What are [you] doing?"

Special conjunctions: *ていく/てくる*

Another important pair is the *て+来る/て+行く* pair, where *行く* is sometimes written or pronounced as *ゆく* instead (this is not wrong, but simply an older, alternate way to write/say *行く*, used a lot in songs, poetry and still commonly used in many dialects). These two constructions stand for a gradual process directed either towards the speaker in some way, or heading away from the speaker in some way. This towards/away can be either a physical process or an abstract process such as "it feels like her mind is slowly slipping away":

はる
春になってきた。
"It's (gradually) become spring."

ふじさん み
富士山が見えてきます。
"Mt. Fuji is (gradually) coming into view."

よる
夜になっていく。
"It's (gradually) becoming night."

While the translation in this last sentence also uses 'becoming', because the verb *行く* is used we can gather that this is something that is less desired than the evening that precedes it. Because this is phrased as if the process moves away from the speaker, a feeling of something that is less preferred is sketched. When used in this way, *来る* or *行く* are usually written *くる* and *いく* instead of using kanji.

Note that these interpretations do not always apply. *て+くる* for instance is also a common pattern used in combination with activity verbs to indicate "going (away) to do ..., and coming back once done" such as か*買ってくる*, meaning "going to buy something (and then come back afterwards)" or *行ってくる*, meaning "going (somewhere) (and then coming back after whatever one had to do there is done)".

In addition to this idiomatic use, *てくる* can also be used to specify that one will perform an act that requires leaving, and that after performing this act, one will return again:

verb	meaning	てくる verb	meaning
<small>もど</small> 戻る	return (to some place)	戻ってくる	to come back
<small>と</small> 飛ぶ	fly	飛んでくる	to come over by plane
付く	afix, pair with	付いてくる	come along, accompany
買う	buy	買ってくる	go buy (and then come back)

Special conjunctions: *てください*

This construction signifies a semi-formal request, something which we will look at in more detail when treating verbs for giving and receiving in the chapter on language patterns. For now it suffices to say that using *て+ください* turns a verb into a polite command:

まど あ
窓を開けて下さい。
"Please open the window."

た
食べて下さい。
"Please eat (this)."

Special conjunctions: *てしまう*

The construction *てしまう* is a very interesting construction. The closest English translation is "[completed verb action], sadly." such as "I finished reading 'the Lord of the rings', sadly" implying you wish you hadn't (maybe you wanted to read more, or maybe you didn't like it and didn't want to know how it ended, who knows). In Japanese, this actually uses a verb, *しまう*, which indicates verb completion, and connotes that the speaker wishes it hadn't been performed to completion.

ああ、い言ってしまった.....
"Ah, *now* (you)'ve said it..."
literally: "Ah, you've said it (even though it would have been better if you hadn't)"

One can expect to hear something like this when you've pointed out something that everyone knows, but no one dares say because of the

repercussions, like when you finally can't stand it anymore and tell your boss outright that everyone in the department is better suited for his job than he is.

ラジオを壊こわせてしまった。

"(I) broke the radio... (and that's something I wish I hadn't)."

In this line, it should be obvious why the fact that 壊せる – to break – having been completed, is a bad thing.

Colloquially, て + しまう can be contracted into ちまう or ちゃう, (with で + しまう contracting to じまう or じゃう respectively) resulting, for instance, in:

あっ、教科書きょうかしょを忘わすれちゃった。

"Ah! I forgot my textbook..."

Again, it is clear that 忘れる, "forget", is a bad or regrettable thing when completed, especially in relation to needing your textbook in class.

Special conjunctions: ておく

Also important is the て+おく construction. On its own, the verb 置くお means "to put [something] [somewhere]", but when paired with a verb in て form, it creates a construction meaning "to do something with the intention of leaving it that way [for whatever reason]". This may sound a bit cryptic, so let's look at an example for clarification:

電でん気きを付つけておおいて下ください。

"Please turn on the lights."

This sentence uses the て form of おく for a polite command (using 下さい), and asks for the lights to be turned on without there being a need for them to be on right now, other than it saving having to turn them on later. Literally this sentence would read "Please turn on the lights and leave them that way". Colloquially, the combination of て+お is often changed to と instead, so the following two sentences are the same, except that the first is more formal, and the second more colloquial:

まどまどをああけておおきます。

窓まどを開あけとときます。

"(I)'ll open the windows (now, rather than having to do it later when it becomes genuinely necessary)."

Special conjunctions: *てみる*

Another construction that changes the meaning of the suffixed verb is the *て+みる* form. *みる* (見る) alone means "to see", but suffixed to *て* forms, this construction means *to do ... to see what it's like* or *to do ... to see what happens*:

^{すし} ^た
寿司を食べてみませんか。

"Won't (you) try eating some sushi?"

Here a negative question is asked as a more polite way of offering a suggestion, and the *食べてみます* part stands for "trying to eat, to see what happens". In this case, the "to see what happens" is probably related to "seeing if you like it".

^{じてんしゃ} ^の ^{ぜんぜん}
自転車を乗ってみましたが全然だめでした。

"(I) tried to ride a bicycle, but that failed horribly."

literally: "but (it) was no good at all."

Here, the act of riding a bicycle was tried to see what would happen, but we can conclude from the remainder of the sentence that riding a bike isn't something reserved for this particular speaker.

3.2.4 Representative listing: *たり*

If, instead of chaining, you want to only list representative actions for which order doesn't matter, such as "Today I read my book, played some video games and walked the dog" in which you probably did all those things a few times in no real order, then the *て* form is of little use. Instead, the classical helper verb *たり* is the one you want to be working with. This verb has the following bases:

bases	form
未然形	たら
連用形	たり
連体形	たり
已然形	たれ
命令形	たれ

Just like *つ*, the 連用形 of *たり* is used, and just like for *つ* and *た*, contractions occur when used with 五段 verbs. However, unlike the *て*

form, which can pair up with any verb, *たり* gets its inflection specifically from the verb *する*, meaning "to do":

きょう がっこう へ い じゅぎょう で ほん た
 今日は学校に行ったり、授業に出たり、ご飯を食べたりしました。
 "Today (I) went to school, went to class and ate."

This sentence literally reads "Today I did: going to school, going to class, eating", and shows why this is only listing representative actions - there is no way to distinguish which action occurred when, in relation to other actions; we're literally only summarising activities performed.

Verbs in *たり* form can also be used on their own in a sentence, in which case it translates to "doing things such as", and still get closed off by *する*:

きのう ほん よ
 昨日、本を読んだりした。
 "Yesterday (I) did things like reading (a book)."

The negative *たり* form is constructed by placing a verb in plain negative form first, 未然形 + *ない* and then turning this verbal negative into a *たり* form by the same formula: 連用形 + *たり* (with a contraction just as for past tense), forming 未然形 + *なかつたり*.

3.2.5 Conditional: *たら*, *なら*

In the same series of inflections that contract with 五段 verbs (*た*, *て* and *たり*), we find *たら*, which is the conditional form, or 仮定形, for *た*. It combines in the same way as *た*, *て* and *たり* do, being added to the 連用形, and contracts with 五段 verbs as well as with verbal adjectives:

一段	連用形	conditional
見る	見	見たら
伸びる	伸	伸びたら
食べる	食	食べたら

五段	未然形	past tense
会う	会い	会ったら
歩く	歩き	歩いたら
急ぐ	急ぎ	急いだら
話す	話し	話したら
死ぬ	死に	死んだら
学ぶ	学び	学んだら
読む	読み	読んだら
待つ	待ち	待ったら
分かる	分かり	分かったら

Irregular	未然形	past tense
する	し	したら
来る	き	きたら
ある	あり	あったら
ます	まし	ましたら

verbal adjectives	未然形	past tense
高い	高く	高かったら
楽しい	楽しく	楽しかったら
薄い	薄く	薄かったら
大きい	大きく	大きかったら

nouns	未然形	past tense
noun + だ	x	だったら
noun + です	noun + でした	でしたら

So what does it do? In simple terms, this construction sets up an if ..., then ...condition:

まち ある おもしろ みもの み
町を歩いたら、面白いお見物をいっぱい見ます。

"If (you) walk around town, (you) will see many interesting sights."

This can also be used for actions that are constrained by some condition, such as:

にじかん べんきょう
2時間したら、勉強します。

"I'll go study 2 hours from now"

Here, the act of studying is constrained by 2 hours of something else

needing to pass first.

In less simple terms, the *たら* construction is a (hypothetical) future past. That is, it sets up a hypothetical future in which some action has already been taken, about which comments are then made. Looking at the previous sentences using this explanation, we get some rather conceptual translations:

まち ある おもしろ みもの み
町を歩いたら、面白いお見物をいっぱい見ます。

"In a future where you are walking around town, you see lots of interesting things"

にじかん べんきょう
2時間したら、勉強します。

"In a future in which I have spent 2 hours doing (something), I will (then) go study."

This explanation doesn't quite work for noun conditionals, which use *なら*. This is the 已然形 for the copula *だ*, rather than for the conditional form of the helper verb of past tense, and rather than a hypothetical future past, is essentially just a plain if/then:

先生ならきっと分かる。

"I'm sure the teacher will understand."

literally: "If the teacher, understand."

There are a few more conditionals in Japanese, so (much like with "and" and the 連用形) when translating from Japanese to English, translating *たら* with "if ... then ..." is fine, but translating an English sentence that has an if/then construction to Japanese requires figuring out exactly which style of if/then is being used. For instance, "If you walk around town, you will see many interesting sights" is an example of a conditional pertaining to a current situation, "If you get fired, I'll quit too" is a conditional pertaining to a hypothetical situation, and "If you're late for the exam, you fail it." is actually not a conditional but a factual statment ("if A, then B as well").

Of these, the first uses *たら* as conditional, the second uses the hypothetical construction *-えば* (explained later in this chapter) and the third uses the simultaneous action marker, *と* (possibly the most abused particle by beginning students), explained in the chapter on particles.

3.2.6 Desire

First person desirative: たい

Unlike the previous constructions starting with the syllable た, this inflection doesn't involve a classical helper verb, but a helper adjective, たい (which has a kanji form, 度い, but this is not used in modern Japanese). This also means that unlike the previous -た, -て, -たり and たら constructions, no contractions occur with 五段 verbs, which makes forming the first person desirative very easy. Since this is an adjective, rather than a verb, it has a slightly different set of bases for further conjugation, but formation is still the same: 連用形 + たい.

bases	form
未然形	たく
連用形	たく
連体形	たい
已然形	たけれ

This inflection is about as simple as it gets:

verb	first person desirative
会う	会い+たい
歩く	歩き+たい
急ぐ	急ぎ+たい
話す	話し+たい
死ぬ	死に+たい
学ぶ	学び+たい
読む	読み+たい
待つ	待ち+たい
分かる	分かり+たい

verb	first person desirative
見る	見+たい
伸びる	伸び+たい
食べる	食べ+たい

verb	first person desirative
する	し+たい
来る	き+たい

You may have noticed that *です* and *ます* are not listed here. The absence of *です* is easy to explain because it is the copula, and one cannot want something to be a particular property in Japanese using the copula (this uses the adjective ^ほ欲しい instead, explained later in this section on desiratives). The absence of a *たい* form for *ます* is more subtle: there is no *たい* form for *ます* because using *たい* to express one's desire is intrinsically selfish, and thus mutually exclusive with polite phrasing. To make a statement that expresses desire that is less selfish, the Japanese use a construction that expresses "I think I want/would like to ...", which makes the actual desire less strong because it's only a thought, rather than a 'genuine' desire:

あた^ら 新^しい 車^を 買^かいた^いと 思^{おも}います。
 "I think I would like to buy a new car."

This is a very civil way of expressing one's own desire, compared to the plain:

新^しい 車^を 買^かいた^い。
 "I want to buy a new car."

Because *たい* is an adjective, it can also be followed by *です* to make it more polite, in which case the translation stays the same, but the perceived strength of the desire is tuned down just a bit, although not as much as when the desire is turned into a thought using *+と+思う*.

新^しい 車^を 買^かいた^いで^す。
 "I want to buy a new car."

To say one doesn't want something, all we have to do is form the negative of *たい*, which we know is *たくない*:

き^{ょう} 何^{なに}も した^くない。
 "I don't want to do anything today."

Second and third person desirative: たがる

Because of the way Japanese works, and the way the world is interpreted and thought about in the Japanese mindset, one never presumes to truly know what's going on in someone else's head. Because of this, you cannot say that "Bob wants an apple", because even though he might give off all

the signals that he does, and even though he may have said so himself, you might still be interpreting the signals wrong, and he might have only said he wanted one instead of really wanting one. Because of this, rather than using *たい* for second/third person desiratives, the classical helper verb *たがる* is used. Like *たい*, this form does not suffer from contractions, and is added directly to the 連用形.

bases	form
未然形	たがら / たがる
連用形	たがり / たがつ
連体形	たがる
已然形	たがれ

verb	second/third person desirative
会う	会い + たがる
歩く	歩き + たがる
急ぐ	急ぎ + たがる
話す	話し + たがる
死ぬ	死に + たがる
学ぶ	学び + たがる
読む	読み + たがる
待つ	待ち + たがる
分かる	分かり + たがる

verb	second/third person desirative
見る	見 + たがる
伸びる	伸び + たがる
食べる	食べ + たがる

verb	second/third person desirative
する	し + たがる
来る	き + たがる

Again *です* and *ます* are missing. Not unlike *たい*, *たがる* can be considered somewhat rude as it presumes to know something about someone else. This construction can be made less rude by adding the noun ad-

jective そう, to emphasise that this is merely an impression:

きみこ で
君子さんが出たがるそうです。
"It seems Kimiko wants to leave."

君子さんが出たがりそうです。
"It seems Kimiko wants to leave."

Important to note is that the そう that comes after a 連体形 generally does not mean the same thing as one that comes after a 連用形. Normally, そう following a 連体形 expresses a form of hearsay, implying the information's been read somewhere or has been told to the speaker by someone, and そう following a 連用形 expresses the concept of something "being at the point of ..." or "seeming to be ...". While generally two different things, due to the nature of たがる both can be used, but they carry different nuance:

君子さんが出たがるそうです。
"It seems Kimiko wants to leave (I know this because she for instance told us, or someone else told me)."

君子さんが出たがりそうです。
"It seems Kimiko wants to leave (this is my impression, because she's giving off all the signs of someone who'd want to leave)."

The negative form for たがる is a normal verb negative, being either たがらない or たがりません

Desiring a particular state: て欲しい^ほ

Unlike the previous two desirative forms, there is also the 'desire for something to be in a particular state' that was previously hinted at. For instance "I want this door to be red" cannot be expressed with the previous two forms, because they cannot express this state, but can only express verb actions or processes. To express a state desirative, the て form paired with

the adjective 欲しい, desire, is used:

このドアが赤^{あか}くて欲しい。
 "(I) want this door red."

In terms of politeness 欲しい is just as direct and selfish as たい, and it can be softened by adding です or んです:

つか
 使^{つか}って欲しい。
 "[I] want it made."

使^{つか}って欲しいです。
 "(I) want it made (being said in a less direct manner than the above sentence)"

使^{つか}って欲しいんです。
 "(I) want it made ('There is a reason for me wanting this, it's not pure selfishness here, don't worry')"

Since 欲しい is a normal verbal adjective, we can inflect it further like any other verbal adjective:

bases	form
未然形	欲しく
連用形	欲しく
連体形	欲しい
已然形	欲しいけれ

3.2.7 Pseudo-future: おう/よう

The pseudo-future is used for three things, which are called the presumptive ("it's probably the case that..."), the dubitative ("will/shall ...?") and the cohortative ("let's ...").

Dubitative / cohortative

These forms, as mentioned in the outline for Japanese, turn the 未然形 into something that ends on an お sound through a contraction. There's both a normal and a polite form of this construction, with the polite form simply being the verb in polite form, with ます turned into a pseudo-future.

The way the direct pseudo-future is constructed differs for the two verb classes: 五段 verbs get う added to the 未然形, but the combination of the 未然形 あ-row syllable and the う changes the pronunciation (as well as written form) to an お-row syllable instead, so か+う becomes こう, ま+う becomes もう, etc. To see why this happens we have to look back at classical Japanese, where the combination of an あ-row syllable and an う always changed the pronunciation to that of the corresponding お-row syllable; not just for 未然形 constructions, but for any written combination of the two. While the language reforms of the mid 20th century changes many of the rules for written language, so that it would correspond to spoken language more, constructions involving the 未然形 have generally been left alone (another 未然形 'quirk' can be found in 五段 verbs ending on う, which becomes わ rather than あ). For 一段 verbs, we simply add よう to the 未然形 and. For the irregular verbs and copulae we see special cases.

五段 verb	pseudo-future		polite pseudo-future
会う	会 [わ → お]+う	= 会おう	会い+ましょう
歩く	歩 [か → こ]+う	= 歩こう	歩き+ましょう
急ぐ	急 [が → ご]+う	= 急ごう	急ぎ+ましょう
話す	話 [さ → そ]+う	= 話そう	話し+ましょう
死ぬ	死 [な → の]+う	= 死のう	死に+ましょう
学ぶ	学 [ば → ぼ]+う	= 学ぼう	学び+ましょう
読む	読 [ま → も]+う	= 読もう	読み+ましょう
待つ	待 [た → と]+う	= 待とう	待ち+ましょう
分かる	分か [ら → ろ]+う	= 分かろう	分かり+ましょう
ある	あ [ら → ろ]+う	= あろう	あり+ましょう

一段 verb	pseudo-future	polite pseudo-future
見る	見+よう	見+ましょう
伸びる	伸び+よう	伸び+ましょう
食べる	食べ+よう	食べ+ましょう

irregular	pseudo-future		polite pseudo-future
する	し+よう		し+ましょう
来る	こ+よう		き+ましょう
ます	まし+よう	= ましょう	x
です	でしょ+う	= でしょう	x
だ	で+あろう	= だろう	x

For verbal adjectives, the plain pseudo-future is formed by (once again) combining the adjective's 連用形 with ある, this time in pseudo-future form. The polite version is simply the adjective followed by だ or です in pseudo-future form.

adjective	pseudo-future		polite pseudo-future
高い	高く + あろう	= 高かろう	高い + だろう/でしょう
楽しい	楽しく + あろう	= 楽しかろう	楽しい + だろう/でしょう
薄い	薄く + あろう	= 薄かろう	薄い + だろう/でしょう
大きい	大きく + あろう	= 大きかろう	大きい + だろう/でしょう

For nouns, there is little choice: they are simply followed by だ or です in pseudo-future form:

noun + だ	→	noun + だろう
noun + です	→	noun + でしょう

Using the pseudo-future is fairly straight forward:

うみ い
海に行こう。
"Let's go to the beach."

海に行こうか。
"Shall [we] go to the beach?"

どこでしょうか?
"Where could it be?"

ほん おもしろ
あの本は面白いでしょうか。
"(I) wonder if that book (over there) is interesting."

そうしましょう。
"Let's do so."

いと たぶん せんせい
あの人は多分先生でしょう。
"(he/she)'s probably a teacher."

Presumptive

The presumptive form uses the pseudo-future of the copula (だ/です) to turn verbs into presumed acts. While this form uses the 未然形 of the copula verb, the verb conjugation itself is actually technically a 連体形 conjugation, and therefore is explained in more detail in the section on 連体形. For now, it suffices to say that it lets us say things like "This computer will probably still work" or "I am sure my coffee isn't cold yet" and similar presumptive statements in Japanese:

コーヒーはもう冷めただろう。
 "The coffee's probably cold by now."

The pseudo-future + と + verbs

One of the special things about the pseudo-future is that when combined with several verbs, the intuitive meaning isn't always preserved. We can distinguish at least two such cases: the pseudo-future + と + する and pseudo-future + と + 思う. While [...] + と + する normally means "to consider something [...]", the meaning changes to "at the point of doing [...]" when combined with a pseudo-future:

ご飯を食べようとしたら、電話がかかってきた。
 "As (we) were about to eat, the phone rang."

Similarly, on its own 思う means "to think", but used with the pseudo-future the construction becomes more nuanced, and expressing "to think about [...]":

てがみ か おも
 手紙を書こうと思います。
 "(I)'m thinking about writing a letter."

Negative pseudo-future

Since the pseudo-future doesn't quite end on a new verb that can be placed in a 未然形, creating the negative form cannot be done using ぬ or ない. Instead, the negative pseudo-future uses the classical helper verb まい. To make matters slightly more confusing, while 一段 verbs use their 未然形 as base, 五段 verbs use their 連体形 as a basis for negative pseudo-future.

五段 verb	negative pseudo-future	polite negative pseudo-future
会う	会う+まい	会い+ます+まい
歩く	歩く+まい	歩き+ます+まい
急ぐ	急ぐ+まい	急ぎ+ます+まい
話す	話す+まい	話し+ます+まい
死ぬ	死ぬ+まい	死に+ます+まい
学ぶ	学ぶ+まい	学び+ます+まい
読む	読む+まい	読み+ます+まい
待つ	待つ+まい	待ち+ます+まい
分かる	分かる+まい	分かり+ます+まい
ある	ある+まい	あり+ます+まい

一段 verb	negative pseudo-future	polite negative pseudo-future
見る	見+まい	見+ます+まい
伸びる	伸び+まい	伸び+ます+まい
食べる	食べ+まい	食べ+ます+まい

五段 verb	negative pseudo-future	polite negative pseudo-future
する	する+まい	し+ます+まい
来る	くる+まい	き+ます+まい
ます	ます+まい	x

For verbal adjectives, the negative pseudo-future uses the verbal adjective in negative form, *-くない*, with *ない* in pseudo-future form, *-なからう*

adjective	negative pseudo-future	polite negative pseudo-future
高い	高く+なからう	高くありません+だらう/でしょう
楽しい	楽しく+なからう	楽しくありません+だらう/でしょう
薄い	薄く+なからう	薄くありません+だらう/でしょう
大きい	大きく+なからう	大きくありません+だらう/でしょう

For nouns the idea is, again, to inflect *だ* or *です* appropriately:

	negative pseudo-future	polite negative pseudo-future
noun + だ	noun + じゃない+だらう	noun + じゃありません+だらう
noun + だ	noun + ではない+だらう	noun + ではありません+だらう
noun + です	noun + じゃない+でしょう	noun + じゃありません+でしょう
noun + です	noun + ではない+でしょう	noun + ではありません+でしょう

This is a pattern that you will likely not hear too often, as there are other constructions that express negative expectations which are used more frequently.

その映画を見ようか見まいか。
 "Should (I) go see that movie, or not see that movie..."

どうしても伸びまい。
 "That shouldn't stretch regardless of what (you) do."

3.2.8 Hypothetical: えば

The hypothetical construction, hinted at earlier in the section on たら (conditional), is created by adding the particle ば to the 已然形, forming the 仮定形 or hypothetical form. The negative hypothetical is formed by adding ば to the 已然形 of the plain negative form, as the following tables show:

五段 verb	hypothetical	negative hypothetical
会う	会え+ば	会わなけれ+ば
歩く	歩け+ば	歩かなけれ+ば
急ぐ	急げ+ば	急がなけれ+ば
話す	話せ+ば	話さなけれ+ば
死ぬ	死ね+ば	死ななけれ+ば
学ぶ	学べ+ば	学ばなけれ+ば
読む	読め+ば	読まなけれ+ば
待つ	待て+ば	待たなけれ+ば
分かる	分かれ+ば	分からなけれ+ば
ある	あれ+ば	なけれ+ば

一段 verb	hypothetical	negative hypothetical
見る	見れ+ば	見なけれ+ば
伸びる	伸びれ+ば	伸びなけれ+ば
食べる	食べれ+ば	食べなけれ+ば

irregular	hypothetical	negative hypothetical
する	すれ+ば	しなけれ+ば
来る	くれ+ば	こなけれ+ば

For *ます*, the negative hypothetical is a bit different, since its negative uses the classical helper verb *ぬ*:

	hypothetical	negative hypothetical
<i>ます</i>	<i>ますれ+ば</i>	<i>ませぬ+ば</i>

For verbal adjectives, the same rules apply as for verbs:

adjective	hypothetical	negative hypothetical
高い	高けれ+ば	高くなけれ+ば
楽しい	楽しけれ+ば	楽しくなけれ+ば
薄い	薄けれ+ば	薄くなけれ+ば
大きい	大きけれ+ば	大きくなけれ+ば

For nouns, the hypothetical construction has three possible affirmative versions, two using the 已然形 for *だ*, which is *なら*, either with or without *ば*, and a third using a slightly different copula: *である*, of which the *ある* part is the familiar verb.

	hypothetical	negative hypothetical
noun + <i>だ</i>	noun + <i>なら</i>	noun + <i>じゃない+なら</i>
	noun + <i>なら+ば</i>	(noun + <i>じゃない+なら+ば</i>)
noun + <i>です</i>	noun + <i>であれ+ば</i>	noun + <i>じゃなけれ (ではなけれ)+ば</i>

Note that the noun + *じゃない+なら(ば)* are possible due to *ない* being a verbal adjective; while it may not be followed by *だ*, it may be followed by *なら*. In this case, we cannot substitute *ありません* for *ない*, as this is a normal verb form, and can therefore never be (directly) followed by any inflection of any copula. Also, while "noun + *じゃない+なら+ば*" is technically a valid negative hypothetical, it isn't really used, as the polite form of *なら+ば* is considered not to mix with the plain form of *じゃない*.

So which is what? For the affirmative, in increasing order of politeness: *なら*, then *ならば*, and then *であれば*. For the negative: *じゃないなら*, then *じゃなければ*, then *ではなければ*, and then finally the overly formal *じゃありませんば* and *ではありませんば*. As a word of caution, do not use these last two unless you know why you are using them. They will typically be considered clumsy speech.

How do we interpret the hypothetical? The simplest explanation is that this creates an if/then construction, with as booknote that the specific type of conditional created is one that is best "though of" as mean-

ing "should X be the case, then Y". The following two example sentences should illustrate this quite clearly:

ハイデガーを^よ読めば^わ分かります。

"If (you) read Heidegger, (you)'ll understand.

literally: "Should (you) read Heidegger, (you)'ll understand."

^{かね}お金があれば、^たおいしい^{もの}食べ物が^か買えます。

"If (you) have money, (you) can buy delicious food."

literally: "Should (you) have money, (you) can buy delicious food."

It is important to note that, while usually these sentences are translated with "if" or "when" (because they sound more natural than "should"), the real meaning of the 仮定形 is not really "if" or "when", but is really only a hypothetical conditional "supposing that ..." or "should". The danger in using the word "if" lies in the fact that it implies a more general kind of truth (compare "If it rains, we get wet" to "assuming that it rains, we'll get wet". The first states a truth under all circumstances, the second gives a possible truth for only one instance), and "when" carries the implication that something will definitely happen, being only a matter of time before it does. The 仮定形 implies neither of these things.

3.2.9 Commands

There are two kinds of commands, namely imperative commands (things one should do) and prohibitive commands (things one should not do). There are a number of ways in which to issue imperative and prohibitive commands, and we'll look at them in order.

Imperative commands

Imperative commands are quite easy to form in Japanese: for 五段 verbs, simply take the 命令形 and you're done. For 一段 verbs there is a bit of choice, as one can either use the 命令形 + ろ, or the 命令形 + よ, depending on how strong the imperative should be.

五段 verb	imperative form
会う	会え
歩く	歩け
急ぐ	急げ
話す	話せ
死ぬ	死ね
学ぶ	学べ
読む	読め
待つ	待て
分かる	分かれ
ある	あれ
ます	ませ

一段 verb	imperative form	alternative form
見る	見+ろ	見+よ
伸びる	伸び+ろ	伸び+よ
食べる	食べ+ろ	食べ+よ

What is the difference between these two forms for 一段 verbs? In standard Japanese, the -ろ imperative is a true command. If someone says 見ろ, you look. The second is more of an instruction than a command. For instance, if you're browsing through a dictionary and there a footnote telling you to see page 214 for further information, this will typically use 見よ, rather than 見ろ. However, this distinction only applies to standard Japanese, or ひょうじゅんご 標準語, which is the "dialect" spoken in the かんとう 関東 region, which is where Tokyo lies. North of this region, the -ろ form is typically used to issue imperatives, whereas South of this region the -よ form tends to be used instead.

Not unexpectedly, the irregular verbs have their own 命令形:

verb	imperative	alternative
する	しろ	せよ
来る	こい	こよ

To illustrate the use of the imperative command, some example sen-

tences:

みんな、よく聞^きけ。
"Everyone, listen up!"

はや^{はや}速くしろ。
"Hurry up!"

もう、お^お起きろ。
"Oh come on, wake up already!"

There is a second way to issue imperative commands, using the verb なさる, which is the (normally) honorific counterpart to the verb する. This verb belongs to a set of verbs with a deviant 連用形 and 命令形, so to see how these differ, some bases:

	なさる	下 ^{くだ} さる	いらっしゃる	おっしゃる	ござる
meaning	do	issue	be, come, go	say	be
未然形	なさら	下さら	いらっしゃら	おっしゃら	ござら
連用形	なさい	下さい	いらっしゃい	おっしゃい	ござい
連体形	なさる	下さる	いらっしゃる	おっしゃる	ござる
已然形	なされ	下され	いらっしゃれ	おっしゃれ	ござれ
命令形	なさい	下さい	いらっしゃい	おっしゃい	ござい

This set tells us several things: first, it tells us that ください in the special て form -てください is the 命令形 for くださる. Second, it explains why ござる would become ございます: its 連用形 is simply ござい. Third, it tells us what we need to know to form a command using なさる. If we add the 命令形 for なさる, なさい, to a verb's 連用形, we get a command that is less direct than a plain 命令形 (and thus, more formal/polite), but is still a command:

五段 verb	なさる imperative
会う	会い+なさい
歩く	歩き+なさい
急ぐ	急ぎ+なさい
話す	話し+なさい
死ぬ	死に+なさい
学ぶ	学び+なさい
読む	読み+なさい
待つ	待ち+なさい
分かる	分かり+なさい

一段 verb	なさる imperative
見る	見+なさい
伸びる	伸び+なさい
食べる	食べ+なさい

irregular	なさる imperative
する	し+なさい
来る	き+なさい
ある	nonsense
ます	nonsense
だ/です	nonsense

For verbal adjectives, the idea of an imperative is a bit odd, but that doesn't mean we can't form one. Relying on 連用形+ある for the inflection again, we can form the imperative command for verbal adjectives. We can either leave these as is, or contract them. The difference is subtle: uncontracted, this is an adverbial statement, literally akin to an English statement such as "Oh come on, be faster!". The contracted form is considered an adjectival statement instead, which has no English equivalent and is thus harder to explain, but is experienced as an adjectival statement, in the same way that the past tense for adjectives is still an adjectival statement.

adjective	imperative form	contracted
高い	高く+あれ	高かれ
楽しい	楽しく+あれ	楽しかれ
薄い	薄く+あれ	薄かれ
大きい	大きく+あれ	大きかれ

The same goes for the copula, for which we must use である (since だ/です do not have a commanding form of their own):

copula	imperative form
である	であれ

Prohibitive commands

If you want to tell people to not do something, then the form of the command is much simpler: simply add the particle な to the 連体形:

五段 verb	prohibitive form
会う	会うな
歩く	歩くな
急ぐ	急ぐな
話す	話すな
死ぬ	死ぬな
学ぶ	学ばな
読む	読みな
待つ	待つな
分かる	分かるな

一段 verb	prohibitive form
見る	見るな
伸びる	伸びるな
食べる	食べるな

irregular	prohibitive form
する	するな
来る	くるな
ある	なかれ
ます	ますな

Even easier than the imperative command, example sentences are:

二度と^{にど}来^くるな。
 "Don't come round a second time!"

なんだ、見るなよ。
 "What, don't look (at me)."

(よ is an emphatic particle, added to the end of a sentence as an extra level of "I am telling you ...". This particle will be treated in more detail in the chapter on particles.)

In addition to this rather simple prohibitive, we can also turn the 連用形 + なさい imperative into a prohibitive, by using 連用形 + なさる + な. However, while grammatically sound, practically speaking this form is very rarely used. This works for any verb, except for する, which is technically the same verb as なさる but at a different formality/politeness level. Rather than using し + なさる + な, just なさる + な is used.

3.2.10 Requesting: て, てください

Imperative request

We already saw that we can use the verb 連用形 + てください to form a request,

コーヒーを^{にはい}二杯^{くだ}下さい。
 "Two coffee, please."

But we can also use the plain て form to form an informal request, or plea:

待って。
 "Wait (please)"

これを^か買って?
 "Buy this (for me)?"

Of course, like all requests, they can be made to sound demanding, so intonation counts. If we say 待て instead of 待って, cutting out the stop in the middle to sound curt, then rather than a request this may very well be experienced as a command instead. Similarly, saying して in a stern tone might be less commanding than しろ, but will still be experienced as a command more than as request.

Prohibitive request

This kind of requesting can of course also be done in a prohibitive manner, in which case we rely on the continuative form for ない using です, ないで:

行かないで。
 (Please) don't go.

The "please" is implied, and this form is very much like begging someone to not do something. The more polite way, using an explicit 'please' uses the です continuative + ^{くだ}下さい:

行かないで^{くだ}下さい。
 Please don't go.

3.2.11 Passive: れる/られる

Passive constructions are, as their name implies, constructions which describe actions in a passive voice. Unlike "I eat dinner" or "The cat is playing with the squeaky toy", which are in active voice, they refer to phrases like "Dinner was eaten by me" or "The squeaky toy was played with by the cat". In Japanese, this passive voice, called うけみ 受身, is achieved through the use of the two helper verbs れる (for 五段 verbs) and られる (for 一段 verbs), which are added to a verb's 未然形.

五段 verb	passive
会う	会わ+れる
歩く	歩か+れる
急ぐ	急が+れる
話す	話さ+れる
死ぬ	死な+れる
学ぶ	学ば+れる
読む	読ま+れる
待つ	待た+れる
分かる	分から+れる

一段 verb	passive
見る	見+られる
伸びる	伸び+られる
食べる	食べ+られる

irregular	passive
する	さ-未然形+れる, さ-未然形+られる (される being more common)
来る	こ+られる

Thus, a simple phrase like た 食べます, meaning "(I) eat", can be made passive: 食べられます, "(something) is being eaten (by someone)".

This change from active voice to passive voice comes with two complications in Japanese: first, what was first the direct object has now become the verb subject instead. This is no different from English, except because in Japanese the grammatical roles are explicitly written, we must

make sure we use the right particles:

^{ばん} ^{はん}
晩ご飯を食べます。
active, "I eat dinner."

晩ご飯が食べられます。
passive, "Dinner is being eaten (by me)."

Second, what used to be the verb actor has become a verb detail instead. In English we see this expressed by the fact that the verb actor moves to being part of a preposition phrase ("I" becomes "by me", for instance), and from the section on verb particles in chapter 2, we know that these kind of phrases are marked with *に* in Japanese:

^{おれ}
俺が晩ご飯を食べます。
active, "I eat dinner."

晩ご飯が俺に食べられます。
passive, "Dinner is being eaten by me."

犬がほえて、怖かった。
active, "(A) dog barked (at me), (and that) was scary."

犬にほえられて怖かった。
passive, "(I) was barked at by (a) dog, (and that) was scary."

The helper verbs involved are both 一段 verbs, so they can themselves be conjugated further by using their appropriate base:

bases	られる	れる
未然形	-られ	-れ
連用形	-られ	-れ
連体形	-られる	-れる
已然形	-られれ	-れれ
命令形	-られ	-れ

In addition to the regular passive construction, these verbs are also used to form what is known as the ^{めいわく} ^{うけみ} 迷惑の受身, or "passive form of bother". A somewhat inelegant name, this specific passive is used to indicate that

some action (taken by someone) has inconvenienced you, or someone else. Let us look at how this works:

だれ おとうと じてんしゃ ぬす
誰かが 弟の自転車を盗みました。

active, "Someone stole my (younger) brother's bicycle."

誰かに弟の自転車が盗まれた。

passive, "My brother was bestolen of his bike by someone."

Now, "bestolen" is not a grammatically correct English term, but it does illustrate the nature of the action. However, this form only applies to actions that were taken by someone, which inconvenienced you (or someone else). In the following sentence, for instance, the verb form is merely passive rather than a "passive form of bother":

あめ ふ
雨に降られた。

"(I) was rained on."

While inconvenient, this is not a 迷惑の受身, because the rain isn't actively inconveniencing you - it is simply something that happens. Remember that for a passive to also be a 迷惑の受身, the act has to have been performed, intentionally, by someone.

In addition to describing the passive and passive form of bother, the helper verbs れる and られる are also used to form potential verb constructions, as well as honorific verb form, and we shall look at these later in this chapter.

3.2.12 Causative: せる/させる

Causative constructions are, as their name implies, constructions which indicate something was caused by someone. In English, this comes down to statements such as "I was made to do the dishes by my mom", and in Japanese, these constructions use the verbs せる (for 五段 verbs) and させる (for 一段 verbs). These are paired, like れる/られる with the 未然形.

(さ)せる follow the 一段 scheme:

bases	させる	せる
未然形	-させ	-せ
連用形	-させ	-せ
連体形	-させる	-せる
已然形	-させれ	-せれ
命令形	-させ	-せ

As mentioned, the way these two helper verbs are added is identical to the way (ら)れる is added:

五段 verb	causative
会う	会わ + せる
歩く	歩か + せる
急ぐ	急が + せる
話す	話さ + せる
死ぬ	死な + せる
学ぶ	学ば + せる
読む	読ま + せる
待つ	待た + せる
分かる	分から + せる

一段 verb	causative
見る	見 + させる
伸びる	伸び + させる
食べる	食べ + させる

irregular	causative
する	さ-未然形 + せる
来る	こ + させる

Again, we should take note that we use the correct particles, except in this case we cannot rely on a parallel with English: the person doing the causing is marked with が, because they are the verb actor, the person(s) affected are marked with に, and the direct object is left as such (if there is one):

^{かあ}お母さんが^{こども}子供たちに朝ご飯を食べさせました。
 "Their mother made the children eat breakfast."

Some more examples:

^ま待たせたね。
 "(I) made you wait, (didn't I)?"

^{いもうと}妹に^お起こさせました。
 "(I) had (my younger) sister wake me up."

In addition to being a causative, this construction is also a "permiss-

sive”, which just means that it’s a construction that indicates giving permission to “let someone do something”:

しゃちょう
社長にプロジェクトを受けさせました。
“The CEO let me take on (the) project.”

This sentence could technically also mean “The CEO caused me to take on the project” or “The CEO made me take on the project”, and as ever, context is all-important. However, in most cases where it could either be a forced action or a permission, it’s usually a permission.

3.2.13 Causative passive: せられる/させられる

The title sounds like a combination of the causative and the passive, and that’s essentially what it is. It’s long, and its use is not rare. In English, this form reads “have been made to do ...” and is also quite long. So, just like in most western language, the more nuance you want to place in your verb conjugation, the longer it’ll get.

However, because this is a passive, we must make sure to use particles accordingly:

こども かあ あさ はん た
子供たちがお母さんに朝ご飯を食べさせられました。
“The children were made to eat breakfast by their mother.”

せんせい しゅくだい なお
先生に宿題をやり直させられました。
“(I) had been made to redo (my) homework by (the) teacher.”

3.2.14 Potential

Long potential: られる

As mentioned in the section on the passive, one of the other roles that れる/られる can play is that of the (long) potential. The potential form of a verb in English is typically constructed using the auxiliary verb “can”, such as when turning “I swim” into “I can swim”, but in Japanese this is a conjugation instead. The reason this form is called the “long” potential is because it is typically only used in combination with 一段 verbs. While theoretically usable to form a potential form for 五段 verbs in this way, there exists a shorter potential form for these verbs, involving a contraction between the 連用形 and the classical verb 得る, which is similar to the English auxiliary verb “can”.

Formation is the same as for the passive using れる/られる, it being added to the 未然形:

verb	meaning	potential	meaning
みる	see	見られる	be able to see
寝る	sleep	寝られる	be able to sleep

However, there is one striking exception to this form of potential, and that's the irregular verb する, "do". Rather than inflecting, this verb is simply replaced entirely with the verb 出来る^{でき}, which literally means "be able to do".

We need to be mindful of particles again: verbs in potential form are always intransitive, and so any direct object it might take in normal use becomes a verb subject instead, requiring the use of が rather than を. However, quite often in colloquial Japanese, the direct object particle を will be heard used in combination with these verbs, rather than the subject particle が, not because this is grammatically correct, but because it "feels right". If you are a beginning student of Japanese, however, it is recommended you stick with proper grammar until you have mastered it to a level that allows you to interact with native speakers, so that you get a feel for what is "right" through exposure to the language as it is used by people.

You may also hear people using れる rather than られる, but for now, this is discouraged language abuse: the idea behind it is that the short potential form for 五段 verbs always ends on え-row syllable + る, and so using れる for 一段 verbs "does the same thing". However, while they might sound the same, れる is a classical helper verb, whereas the え-row syllable + る sound for 五段 verbs is actually a contraction from what used to be い-row syllable + える, so they have completely different background. So until the Japanese language authorities start accepting this highly colloquial "short potential for 一段 verbs" as right and proper, you're best off avoiding it.

On a final note, this potential form is one of a temporary nature. For instance, rather than meaning "I can see" in general (because you have eyes that work), 見られる means "I can see (whatever I am supposed to see right now)". Similarly, 食べられる^た means "(I) can eat (this)", rather than the more general "(I) can eat". If we want to say that we have an inherent ability to do (or not do) something, we have to use 連体形+ことが出来る^{れんたいけい}^{でき}, which is explained after we cover the short potential form.

Short potential: 連用形+得^える

The short potential form is called "short" because it is simply a lot shorter than the full 未然形+られる version of the potential. However, in modern Japanese, this construction only exists for 五段 verbs. For 一段 verbs, the only grammatically correct potential form is the られる potential form. To create the short potential form, the 連用形 is paired with the verb 得^える, meaning "to acquire", to form an "attainable" form of verbs.

In this combination, the final い-row syllable of the 連用形 for 五段 verbs has become contracted with the え sound from 得^える over the course of history, becoming an え-row syllable instead. To illustrate:

verb	meaning	classical inflection	contracting via	modern inflection
よ 読む	read	読みえる	読みえる	読める

While this construction in modern Japanese is a contraction, there are a handful of verbs in which this contraction never occurred, and as such are still in use today in the uncontracted form. Verbs such as ありえる (from ある) or 起^おこりえる (from 起こる, "to occur") are examples of this. Interestingly, this potential form can also be seen in certain modern 一段 verbs that have traditionally been paired with 得^える, such as 見^みえる, "to (be able to) see", from the 一段 verb 見る, or 煮^にえる, "(be able to) boil", from the 一段 verb 煮る.

Just like with the 未然形 potential form, verbs placed in this short potential form become intransitive, which means that technically they can only be used in relation to subjects, and no longer in relation to direct objects.

五段 verb	short potential form
会う	買える
歩く	歩ける
急ぐ	急げる
話す	話せる
死ぬ	死ねる
学ぶ	学べる
読む	読める
待つ	待てる
分かる	分かれる
ある	ありえる

Some examples to show this potential form:

びょうき ある
病気であんまり歩けません。

"Because of (my) illness, I can't walk that well (at the moment)."

これでいけるでしょうか。

"I wonder if this will do."

The *いける* in this second sentence is actually a fairly important word to know. While strictly speaking the short potential form of *行く*, its meaning of "being able to go" has become overloaded with the figurative meaning of "something being able to go well". As such, *いける* means "being fine", "being good" as well as noting that something "will do" or "is acceptable".

Nominalised potential

A third way to form the potential, for any verb, is by using the construction *連体形 + 事が出来る*. *事* literally means 'concept', and we already saw that *出来る* means "be able to do", and this in combination with a verb in *連体形* creates a generalised ability.

For instance, as mentioned earlier, *見られる* means "being able to see (something) (at this moment)". Similarly, *歩ける* means "being able to walk (at this moment)". In contrast, *見ることが出来る* and *歩くことが出来る* mean being able to see, or walk, in general. Particularly with negatives,

this difference is striking. For instance, a person whose glasses are so dirty they can't really see any of the things we point out to them might say:

見られません。
 "I can't (really) see (it)."

This is hardly anything to worry about as the potential form used is one associated with temporary impairment. However, if they had used:

見る事が出来ません。

We would have good reason to apologise for telling them to look at something; they're blind.

3.3 Formality: humble/honorific speech patterns

In addition to being polite, in formal Japanese, a dreadfully important aspect is to use the right mix of humble (謙讓 けんじょう) and honorific (尊敬 そんけい) speech patterns. In part, this is expressed by picking the right words to use, but in part it also depends on which verb inflections you pick. One can argue whether this belongs in a reader that should serve as introduction to Japanese, as it's a rather advanced subject, but I would argue that in terms of how verbs can generically be made humble or honorific, the rules are relatively straight forward. What makes it an advanced topic is not how to do it, but how to do it in such a way that a native speaker doesn't raise an eyebrow at it. And that's hard enough to make even Japanese people get it wrong once they need to start using it.

Humble and honorific patterns are significantly different from politeness. This can be made fairly obvious using an English example. Compare the following sentences:

"I would like to humbly offer my apologies."

"I do apologise."

"Sorry."

Of these, the first sentence is humble, polite English. The second sentence is merely polite, and the third is essentially neutral. It's not really

polite, nor is it humble, but then it's not offensive either. Of course, we can mix these patterns to produce something that sounds odd to our ears:

"I would like to humbly say sorry."

This sentence mixes humble form with neutral terms. This sounds very odd to an English speaker, and likewise mixing humble or honorific speech without using the appropriate politeness to match will sound odd in Japanese, but it can be done, just as in English.

3.3.1 Humble (patterns)

When one addresses someone who stands much higher on the social ladder than oneself (in a particular setting), it is customary to lower one's own status by using humble speech. Humble speech applies to everything that has to do with oneself; not just verb actions, but also opinion and things requiring copula statements.

The way to turn any old verb into a humble variant is relatively straight forward: the honorific particle 御 (pronounced お for most verbs, and ご for noun+する verbs where the noun uses ^{おんよ}音読み reading), is prefixed to the verb in 連用形 form, and suffixed either with する, or the explicitly humble counterpart to する, 致^{いた}す. When する is used, the honorary prefix can sometimes be omitted for a slightly less formal humble form, but when 致す is used, it has to be present.

五段 verb	お + 連用形 + する	お + 連用形 + 致す
会う	お + 会い + する	お + 会い + 致す
歩く	お + 歩き + する	お + 歩き + 致す
急ぐ	お + 急ぎ + する	お + 急ぎ + 致す
話す	お + 話し + する	お + 話し + 致す
死ぬ	お + 死に + する	お + 死に + 致す
学ぶ	お + 学び + する	お + 学び + 致す
読む	お + 読み + する	お + 読み + 致す
待つ	お + 待ち + する	お + 待ち + 致す
分かる	お + 分かり + する	お + 分かり + 致す

一段 verb	お + 連用形 + する	お + 連用形 + 致す
見る	お + 見 + する	お + 見 + 致す
伸びる	お + 伸び + する	お + 伸び + 致す
食べる	お + 食べ + する	お + 食べ + 致す

For the irregular verb する, the humble version is (necessarily) 致す, since this simply is the humble counterpart. However, in addition to する, there are several other verbs for which an established humble counterpart exists, typically being preferable to the お + 連用形 + する/致す construction:

verb	meaning	humble counterpart
く 来る	come	まい 参る
い 行く	go	参る
いる	be/exist (for animate objects)	おる
い 言う	say/be called	もう 申す
する	do	いた 致す
し 知る	know	ぞん 存じる
み 見る	see	はいけん 拝見する
た 食べる	eat	いただく
の 飲む	drink	いただく
もら 貰う	receive	いただく
き 聞く	ask	うかが 伺う
き 聞く	listen	うけたまわ 承る
あげ 上げる	give	さあ 差し上げる
あ 会う	meet	めか お目に掛かる
み 見せる	show	らんい ご覧に入れる

For verbs consisting of a noun + する, the noun gets prepended with the honorific 御, pronounced ご, and する is either left as is, or replaced with 致す for a more humble pattern:

verb	meaning	humble counterpart
ちゅうい 注意する	pay attention to	ご注意する or ご注意致す
あんない 案内する	guide (someone)	ご案内する or ご案内致す
れんらく 連絡する	contact (someone)	ご連絡する or ご連絡致す

One confusing result of using these humble patterns and humble counterparts is that humble speech still means exactly the same thing as the normal verb form. The following seven sentences illustrate this idea: they all mean exactly the same thing, but express this meaning with an

increasing degree of humility and politeness:

ことわ
断る。
(I/he/she/you/we/they) refuse(s). (plain)

断ります。
(I/he/she/you/we/they) refuse(s). (polite)

断りします。
(I/he/she/you/we/they) refuse(s). (using noun form + する. polite, but only marginally more humble than the previous variant)

お断りする。
I refuse. (humble, but plain form. As this is humble form, the only person this can apply to is first person, so 'I' has become explicit)

お断りします。
I refuse. (humble polite)

いた
お断り致す。
I refuse. (more humble, but plain. This sounds a tad odd, as using 致す typically implies a need to be polite, too)

お断り致します。
I refuse. (more humble, polite)

While the copulae have, strictly speaking, no humble counterpart, there is a more polite copula that tends to be used in setting where humility is required: *ござる*, used in the form *でございます*. This copula does exactly the same thing as *だ*, *です* and *である*, except its high level of politeness makes it particularly suited for use in humble speech patterns:

とうきょうだいがく にねんせい きむら
東京大学の二年生の木村でございます。

"Kimura, second year student at the university of Tokyo."

Careful observation reveals that this sentence is actually not humble, merely very polite, and as such it could have been spoken by the student in question, or by someone doing a formal introduction to someone else, whose social position requires a humble, or at the very least properly polite, form of speech.

3.3.2 Honorific (patterns)

While speech pertaining to oneself are humbled, things pertaining to the person of higher social status are elevated by using honorific patterns. Similar to how verbs can be made humble by using the お+連用形+する/致す pattern, nearly all verbs can be made honorific by using a similar pattern involving に+なる, or なさる rather than する/致す:

五段 verb	お+連用形+に+なる	お+連用形+なさる
会う	お+会い+に+なる	お+会い+なさる
歩く	お+歩き+に+なる	お+歩き+なさる
急ぐ	お+急ぎ+に+なる	お+急ぎ+なさる
話す	お+話し+に+なる	お+話し+なさる
死ぬ	お+死に+に+なる	お+死に+なさる
学ぶ	お+学び+に+なる	お+学び+なさる
読む	お+読み+に+なる	お+読み+なさる
待つ	お+待ち+に+なる	お+待ち+なさる
分かる	お+分かり+に+なる	お+分かり+なさる

一段 verb	お+連用形+に+なる	お+連用形+なさる
見る	お+見+に+なる	お+見+なさる
伸びる	お+伸び+に+なる	お+伸び+なさる
食べる	お+食べ+に+なる	お+食べ+なさる

Again, there are several verbs for which this pattern is essentially inferior to use an appropriate honorific counterpart instead:

verb	meaning	honorific counterpart
くる	come	いらっしゃる お出でになる お出でなさる
行く	go	いらっしゃる お出でになる お出でなさる
いる	be/exist (for animate objects)	いらっしゃる お出でなさる
言う	say/be called	おっしゃる

する	do	なさる
し 知る	know	ご存知 ^{ぞんじ} ご存知でいらっしゃる
み 見る	see	ご覧 ^{らん} になる ご覧なさる
た 食べる	eat	めあ ^め 上がる [召し means 'summon' here]
の 飲む	drink	召し上がる
ね 寝る	sleep	お休み ^{やす} になる お休みなさる
おも 思う	think	おぼ ^め め 召す [normal honorific pattern also possible]
き 着る	wear (on the body)	お召し ^め になる 召し refers to clothing here]

For compound verbs consisting of a noun paired with する, the noun gets prepended with the honorific 御, pronounced ご, and する is either replaced by になる or なさる:

verb	meaning	honorific counterpart
ちゅうい 注意する	pay attention to	ご注意になる or ご注意なさる
あんない 案内する	guide (someone)	ご案内になる or ご案内なさる
れんらく 連絡する	contact (someone)	ご連絡になる or ご連絡なさる

When using a copula while being honorific, rather than using the polite でござる, the properly honorific でいらっしゃる copula, in the form でいらっしゃいます is used instead:

お子様はおいくらでいらっしゃいますか。
"How old is your child(/son/daughter)?"

In this sentence, お子様 is an honorific for the noun 子, "child", and でいらっしゃいます the honorific form of です. The word いくら, meaning "how old" in this sentence, can only be used for children that are (or seem) younger than ten (the reason for this being that it is a question word used for counting statements using the counter 十, which can only count up to and including nine. Anything higher uses the counter 歳^{さい}, also written 才, with the corresponding question word 何歳^{なんさい}). Given this information, we see that the sentence is actually identical (in meaning) to the following,

plain form, sentence:

おいくらですか。
 "How old is (your son/daughter)"

In the plain form sentence, we can drop the fact that we're asking this in relation to some child, because the use of *いくら* should be enough information for the listener to figure this out. Being much shorter than the honorific form, we once more see a confirmation of the rule of thumb when it comes Japanese: the longer a statement is, the more formal polite it will be.

As with the humble pattern, there is no change in actual meaning when going from plain form to honorific other than ruling single person out as implied actor or subject (since one cannot honour oneself, single or plural).

断る。
 (I/he/she/you/we/they) refuse(s). (informal)

断ります。
 (I/he/she/you/we/they) refuse(s). (formal polite)

断りします。
 (I/he/she/you/we/they) refuse(s). (using noun form + *する*, more formal than formal polite)

お断りになる。
 (He/she/you/they) refuses. (plain honorific. As this is honorific form, this can no longer apply to first person single or plural)

お断りになります。
 (He/she/you/they) refuses. (polite honorific)

お断りなさる。
 (He/she/you/they) refuses. (plain, but more honorific than when using *に+なる*)

お断りなさっています。
 (He/she/you/they) refuses. (polite and more honorific than when using *に+なる*)

3.4 Classical adjectives

This final section is not about how classical adjectives inflect, but is actually about what happens when we pair modern verbal adjectives with certain special verbs, such as い ござる and い 出でる. While these very rarely get used on their own, there are certain set uses for them, where they pair up with specific adverbs, derived from verbal adjectives. In these cases, the adverbial form of the verbal adjective actually undergoes a sound change, leading to perhaps unexpected (but most certainly exceedingly familiar) constructions:

If the syllable preceding the れんようけい 連用形 “く” is an あ row syllable, the adverb gets an おう sound instead:

はや 早い becomes はや はや[く → ough], which contracts to はや 早ough. As you can see, the phonetic change is in the kanji here.

ありがた 有難い becomes ありがた ありがた[く → ough], which contracts to ありがた 有難ough.

If the syllable preceding the 連用形 “く” is an い row syllable, the adverb gets an ough-glide instead:

おお 大きい becomes おお 大き[く → ough], which contracts to おお 大きough

おい 美味しい becomes おい 美味し[く → ough], which contracts to おい 美味しough

If the syllable preceding the 連用形 “く” is an ough row syllable, the adverb gets a long ough:

やす 安い becomes やす 安[く → ough], which does not contract and thus stays やす 安ough

If the syllable preceding the 連用形 “く” is an お row syllable, the adverb gets a long お by virtue of the お-row syllable + ough being a long お sound:

おもしろ 面白い becomes おもしろ 面白[く → ough], which does not contract and thus stays おもしろ 面白ough

And hopefully you noticed the first two entries, which are precisely the ones you may know from the phrases あよ お早oughございます, translating to “good morning”, and あよ ありがとうoughございます, translating to “thank you very much”.

Chapter 4

Particles

Particles, called ^{じよし}助詞, or more affectionately referred to as てにをは (after the verb て form and the three quintessential particles に, を and は), are the fundamental glue that holds Japanese sentences together, indicating how words (or blocks of words) relate to each other. There is no overstating how important particles are in using Japanese: without them, there is no Japanese language. Most particles are suffixes, meaning that they follow whatever it is they are marking, but there are a small number of prefixes. In this chapter, we will first look at some common prefixes, then look at what is generally considered the bulk of Japanese particles, followed by an entire chapter dedicated to a rather special set of particles: counters.

4.1 Prefixes

4.1.1 The honorific prefix

One of the most used prefixes is probably 御, pronounced either as お, ご, み, おん, or ぎよ, depending on what it is being used with, and for:

The reading お is used to make words with a Japanese reading (^{くんよ}訓読み) honorific.

The reading ご is used to make words with a Chinese reading (^{おんよ}音読み) honorific.

The reading み is used for imperial, as well as Shinto terminology. In addition, can be used as a stylistic reading, to make words sound more poetic.

The reading おん is a rare reading used mainly as a classical honorific prefix. It can be considered a very formal version of the お reading.

The reading ぎよ is also rarely used, and is used exclusively for imperial terms.

This prefix is essential in various honorific and humble constructions, as we saw in the sections on humble and honorific verb constructions. It should be noted that some words, when used in daily speech, always get this prefix. A by no means exhaustive list of such words includes:

お茶	(green) tea
お金	money
お湯	warm/hot water (but not boiling water, which is called 熱湯)
お冷	cold water
お腹	belly, stomach
お箸	chopsticks
ご馳走	feast (used in ご馳走様でした, said when one is done eating)
ご飯	food, dinner

4.1.2 Negating prefixes

There are also various common prefixes that negate, void or otherwise create a counter-concept word when used: 未, 不, 無 and 非.

We know 未 from the verbal imperfect base, the 未然形. This prefix indicates a "not yet" or "has yet to be realised" aspect, which explains what it's doing in a word like 未然形, but there are many other words in which we find this prefix:

未来	future	"not yet arrived"
未完	incomplete	"not yet finished"
未婚	unmarried	"not yet married"
未整理	pending	"not yet arranged"
未発	prior	"not yet begun"

When 不^ふ is used, it expresses a noun negative, similar to the English prefixes "un-", "im-", "a-" or "de-". Examples of this prefix are:

ふかのう 不可能	impossible	"no possibility"
ふけいき 不景氣	[economic) depression	"no business"
ふじゅうじゅん 不従順	disobedience	"no obedience"
ふち 不知	ignorance	"no knowledge"

When 無^む is used, it expresses a non-existential, similar to "non-", "not ..." or the terms "without" or "devoid of" in English. Examples of this prefix are:

むきめい 無記名	unsigned	"without signature"
むこう 無効	invalid	"without validity"
むしんろん 無神論	atheism	"without deity"
むだん 無斷	unauthorized	"without permission"

Finally, 非^ひ is used to indicate the equivalent of the English "non-". Examples of this prefix are:

ひえいりてき 非営利的	non-profit	"not commercial"
ひげんじつてき 非現実的	unrealistic	"not realistic"
ひじょう 非常	emergency	"not usual"
ひたいおう 非対応	incompatible	"not compatible"

4.1.3 Assorted prefixes

Aside from these four negating prefixes, there are also a few other common prefixes that you will encounter frequently enough to deserve at least mention here, even if we don't look at example words for each of them:

prefix	meaning
ぜん 全	"all ...", "every ..."
まい 毎	"every ..."
しん 新	"new ..."
だい・おお 大	"big" (two possible common pronunciations)
こ・しょう 小	"small" (two possible common pronunciations)
さい 再	"re-"
さい 最	"most ..."
たい 対	"anti-", "counter-"
はん 半	"semi-", "demi-", "incomplete"
い 以	indicates a boundary or limit
ま 真つ	an intensifying prefix

(Note that the consonant double つ in 真つ becomes an ん when this prefix is paired with words starting with a な-column or ま-column syllable, such as 真^まん^{なか}中)

There are more, mainly due to the fact that many nouns in Japanese are compound nouns. Thus, any part of a compound noun that gets used by several words in roughly the same meaning can be considered a prefix of sorts.

4.2 Particles

What most people consider 'proper' particles actually cover a number of subcategories of particles. There are the grammatical particles, which map to grammatical interpretations such as direct objects, verb phrase subjects, disambiguity, etc. They lack any form of translation to languages that leave grammar implied, and as such can be a bit tricky to learn initially, as it requires actively learning grammar in order to properly understand what they do (something which most people have not really been exposed to in their general education). Aside from these grammatical particles, there is the set of particles which perform roles similar to what prepositions do in for instance English. However, because of the way the Japanese language describes things happening or being in the world, a single Japanese particle in this category might map to a number of prepositions when translated, depending on the context in which it is used. Then there are the various particles for emphasis in all its forms, so it should be clear that we have

quite a bit of ground to cover.

The list of particles covered in this chapter is not an exhaustive list of all particles used in the Japanese language, but does represent the bulk of particles that you might encounter. They have been ordered in three sections, the first covering the absolutely essential particles, the second and third covering less frequently and even several 'rare' particles and particle combinations.

4.2.1 Essential particles

The essential particle list consists of the particles か, が, と, で, に, の, は, も and を (as well as へ, which is not essential but belongs in this list because of the way it contrasts with a particular use of に). Traditionally, て would be considered part of this list, but we already extensively covered て in the verb section on the て form.

The particles in this section are considered "essential", because they cover the absolute minimum of grammatical roles that you need to understand before you understand Japanese at a basic conversational level. While the list seems short, a mere 10 particles, most of these particles – in terms of what you might be used to from English – do many different things. While there is typically some unifying concept that describes what the particle does "in concept", in practice this means having to remember several roles per particle, and being able to identify which one is used when.

か - Questioning particle

This particle is sometimes called the Japanese equivalent of the question mark, but this is not entirely true. While it acts as the question mark when used at the end of sentences, it actually acts as a general questioning particle. It usually ends a sentence, because most of the time the entire sentence is the question, but you can find it used inside sentences as well, where it turns only part of the sentence into a questioning phrase. The 'question

mark' role is fairly easily demonstrated:

いきます。
 "(I/you/he/she/it/we/they)'ll go."

いきますか。
 "Will/shall (I/you/he/she/it/we/they) go?"

The more interesting functions of か are found when it is used in subphrases instead, such as in the following example:

しようかとおもった。
 "(I) thought (about) whether I should do (it)."

Let's take this sentence apart and look at why it does what the translation says it does. First, this sentence consists of two parts: しようか and [...]とおもった. The first is the dubitative form of する, with the questioning particle か, so that "let's do" becomes "will/shall (I/you/he/she/it/we/they) do?". This is then combined with the past tense for [...]とおもう, "think [...]" or "think about [...]" to form "think about [will shall ... do?]",. This isn't natural English, so we need to rewrite it using appropriate words: a dubitative question in English uses the word "whether", so going from Japanese to literal English to natural English, we arrive at "think about whether (or not) to do (something)". And since this is a past tense we arrive at the translation that was initially given.

The more complete version of "whether (to) [...]" would be the pattern "whether or not (to) [...]", and Japanese has an equivalent to this: [...]かどうか:

彼が来るかどうか、わかりません。
 "(I) have no idea whether he'll come over or not."

We can even form more elaborate yes-or-no, be-or-not, do-or-not, etc. questions, by using two separate questions. This might be a bit confusing at first, as in English we always put our choices in a single sentence, but in Japanese a double question pattern is in fact quite common:

コーヒーにしますか、お茶ちゃにしますか。
 "Will (you) have coffee, or tea?"

While the English translation shows that this is just a normal "or" question, the Japanese sentence joins up the otherwise separate questions

コーヒーにしますか, "will you have coffee?" and お茶にしますか, "will you have tea?", into a single choice question. Answers can range from コーヒーをください ('coffee, please') to どれでもいい ('either is fine') to things like いいえ、結構けっこうです ('no, that's okay (I shall have nothing)').

However, か can also be used as a direct translation for "or", but a very specific one: the logical connective *ör*: There is a rather big difference between the natural language *ör* and the logical "or", in that the latter doesn't ask about which choice to go with, but whether at least one of the choices listed is correct:

A: "Would you like coffee, or tea?"

B, interpreting 'or' naturally: "Coffee, please."

A: "Would you like coffee or tea?"

B, interpreting 'or' logically: "Yes, please."

What happened in this second conversation? Rather than interpreting 'or' as the natural version, B decided to interpret it as the logical connective, meaning he answered the question "would you like [coffee or tea]" - the logical 'or' doesn't give you a choice, it connects the choices into a single option, which is picked if any one of the otherwise individual choices is picked, or isn't picked if none of them work. In Japanese, using か to list

choices in this way means offering people this kind of logical 'or' choice:

A: コーヒーにしますか、お茶にしますか。

B: コーヒーをください。

A: "Will (you) have coffee, or tea?"

B: "Coffee, please."

A: コーヒーかお茶にしますか。

B: いいえ、今は冷たいお飲み物がいいと思います、ね。

A: "Will you have coffee or tea?"

B: "No, I think right something cold (literally, 'a cold drink') would be nicer."

This can potentially lead to confusion, or seemingly incomplete answers:

A: 電車でんしゃで行きますか、バスで行きますか。

B: 電車で。

A: "Will you go by train, or by bus?"

B: "By bus."

A: 電車かバスで行きますか。

B: はい。

A: "Will you go by train or bus?"

B: "Yes."

The key here is that the answer is actually not incomplete given the question asked. An "[X]か[Y]" question is a yes or no question, and so there is no obligation to give any more information than what is being asked for. The real confusion often comes from beginning students of Japanese who pretty much immediately forget that using *か* in this fashion only applies to the logical connective 'or', instead deciding to just remember that it can mean 'or', and using it in sentence that ask for specific choice answers.

It therefore deserves extra warning: try to avoid using *か* in this way until you've developed a good grasp of the Japanese language.

In addition to all this, か can be used to indicate a kind of rhetorical question usually associated with mild scorn:

そんな事こと知るか。
 "How would I know?"

This kind of expression is often derisive, made even stronger by adding よ at the end:

分かるわかよ。
 "How the hell would you know [this]?"

This use of か is actually one of the few times when it's okay to stick an exclamation mark in the translation, as it is virtually always accompanied by a raised voice.

Using か with interrogatives There is one more thing we need to look at when looking at か, and that concerns its combination with interrogatives. When paired with an interrogative (words such as 'how', 'why', 'when', 'where', etc) the particle か creates a vaguely specific answer to that interrogative. The easiest way to understand what that means is to just look at what happens:

interrogative	meaning	with か	meaning
なに	what	なにか	something
だれ	who	だれか	someone
どこ	where	どこか	somewhere
いつ	when	いつか	sometime, eventually
なぜ	why	なぜか	for some reason
どう	how	どうか	in some way or another

These words act as nouns, and can be used like any other noun in sentences:

いつかじょうず上手になります。
 "(I'll become good (at it) eventually."

が³ - Subject, actor, weak emphasis, contrast

We already saw が³ in chapter 2, in the section on verb particles, where it was explained that it could mark verb actors and subjects. In addition to this, が³ can be used for weak emphasis, usually translating to the English weakly emphatic "but", such as in the question "Excuse me, but do you know the time?", where its role is mostly to "ease in" the main statement. Similarly, が³ eases in the main statement, although rather than getting a comma in front of it like 'but' does, it gets a comma after:

すみませんが、^{いま なんじ}今何時ですか。
 "Excuse me (but), what time is it?"

Again like the English 'but', が³ can be used as a proper contrastive:

それもそうだが、問題はそれだけじゃありません。
 "That is true, but (the) problem consists of more than just that (issue)."

This sentence consists of the sections *それもそうだ*, 'that is (also) true' and *問題はそれだけじゃありません*, 'the problem is not just that (issue)', joined with が³ for a contrast. These sentences use the particles も and だけ, since it's hard to illustrate a proper contrastive without using a moderately complex sentence, but for the purpose of this example we don't really need to look into their precise meaning. We will, however, look at も in more detail later in this section, and we'll examine だけ in the next particle section.

On a final note, in classical Japanese, が³ fulfilled the same role as の does today. As such, you may encounter 'set' phrases that use が³ in a genitive meaning.

と - Unifier

This particle is a nicely complex one. The grand unifying role that it plays is, actually, unification, but the way in which it does it is usually experienced as doing completely different things. We already saw と being used to create an exhaustive noun list in chapter 2 in the section on noun particles, but this role extends not just to things, but to people as well. In the same way that [X]と[Y]と[Z] is an exhaustive noun list (ie, the unity of all

these things), if we use people instead of Xs and Ys, we end up with a unified group:

ほんだ えいが に い
本田さんと榎さんが映画を見に行く。
"Honda and Sakaki are going to go see a movie."

In this sentence, the "noun list" 本田さんと榎さん exhaustively lists all the members of the group of people that will go see a movie.

An interesting feature is that と can unify a group of people, or a group of things in general, leaving the central, contextually obvious noun implied. For instance, examine the following sentence:

きむら とうきょう い
木村さんと東京に行きました。

In this sentence, 東京に行きました means "(I/he/she/it/we/they) went to Tokyo", and 木村さんと looks like an incomplete noun list. However, this is one of those aspects of Japanese where context is important: we can leave off a contextually obvious "thing" in a noun list, and expect people who understand Japanese to fill this in themselves: in this case, the most obvious interpretation is that 'I' or 'we' went to Tokyo with Kimura. However, just because it is the most obvious, that does not mean it's the only interpretation possible. If, say, we're discussing what a mutual friend of us has been doing over the holiday, without that friend present, and one of us would utter the phrase 木村さんと東京に行きました then the contextually omitted person would be our mutual friend, rather than either of us.

There are several ways to make the omitted 'thing' explicit. One of these is to use the disambiguation particle, は:

いしだ
石田さんは木村さんと東京に行きました。
"Ishida (rather than someone else) went to Tokyo with Kimura."

However, this only makes sense if the sentence would otherwise be ambiguous. If instead we only want to reiterate the person's identity, we would use が:

石田さんが木村さんと東京に行きました。
"Ishida went to Tokyo with Kimura."

In this sentence, 石田 has been explicitly mentioned as primary verb actor, and because he's already been mentioned, can be left implied in the と listing that follows.

Finally, we can do the most unnatural thing possible, and form a 'proper' exhaustive list without any implied nouns or people:

石田さんと木村さんが東京に行きました。
"Ishida and Kimaru went to Tokyo."

I say unnatural, because if someone has already been established as contextual subject or actor, you either leave them implied, or you mention them as actual subject or actor.

Being able to tell whether a noun listing has any implied items is rather simple: if it ends on と, instead of on a noun, it has an implied item. It doesn't matter how long the noun list is for this; if it ends on と, something's been left off:

石田さんと木村さんが東京に行きました。
"Ishida and Kimaru went to Tokyo."

石田さんと木村さんと東京に行きました。
"Ishida, Kimaru and (me/you/him/her/it/us/them) went to Tokyo."

Of course this explanation so far has focussed on people, but the same goes for plain old object nouns:

オレンジと買った。
"(I/you/he/she/it/we/they) bought (it) along with (the) oranges."

So it doesn't really matter what category the nouns are, as long as you're using と for exhaustive listing, a full list is always of the form [X]と[Y](と[Z]と[...]) and a list with an implied item is always of the form [X]と([Y]と[...])と, ending on と.

However, there are more things that と does, and some of these involve a [noun]と construction, so try to remember that just because an exhaustive listing with an implied item has the form [X]と, not everything that fits the pattern [X]と has to be such an exhaustive listing with implied item. In fact, looking at further roles of と this becomes immediately obvious.

In addition to noun listing, と is used in combination with ^{ぎおんご}擬音語, onomatopoeia, and ^{ぎたいご}擬態語, mimeses, to form adverbial constructions. For

instance, if it was a starlit night and we wanted to say that all the lights were causing the lake to sparkle, we would say something like the following:

^{いけ}
池がきらきらとした。
"The lake sparkled."

In this sentence, the word *きらきら* is a state description word (called 'mimesis' in English), which paired with *と* becomes an adverb to the verb *する*. Literally, then, this construction would say that the lake is 'doing' *きらきら*. Similarly, sound description words (called 'onomatopoeia' in English) are treated in the same way:

^{あめ} ^ふ
雨がザーと降ってきた。
"The rain came pouring down."

Here, the onomatopoeic word *ザー* is not found in the translation, because in English – as in most Western languages – we do not use such words to any serious degree. In Japanese, however, these words are an essential part of natural sounding language: the translation states that rain came "pouring down", because *ザー* is the sound that rain pouring down makes. Before you now go thinking up all kinds of onomatopoeia yourself, Japanese has been in use for centuries, and virtually any onomatopoeia you might come up with already exists, in a very specific form. There are in fact *擬音語・擬態語* dictionaries which will list all of them by category and meaning (you may find one online on nihonogouresources.com for instance), so you're not free to come up with your own; there are several hundred well established onomatopoeia and mimeses, each typically with at least a handful of interpretations depending on what they relate to, leading to well over a thousand different uses. It is not surprise, then, that a mastery of onomatopoeia and mimeses is typically seen as having mastered conversational Japanese.

In fact, this adverbial marking of things using *と* extends beyond just the *擬音語* and *擬態語*, and through this extending becomes a bit more complex too: a popular way to explain this is to call *と* the quoting particle, and give an example such as the following to illustrate this:

^{いま} ^い
「今行く」と言いました。
"(I/you/he/she/it/we/they) said (I/you/he/she/it/we/they)'ll be coming over right now."

This clearly demonstrates a quote being recited, but things are not quite that simple; *と* will work with a much wider variety of things than

just quotes, as the following examples should illustrate:

くるま か おも
車を買おうと思います。

"(I/you/he/she/it/we/they)'re thinking about buying a car."

じゃくてん ちから かんが
弱点を力と考えましょう。

"Let's think of (my/your/his/her/its/our/their) weakness(es) as (one of my/your/his/her/its/our/their) strength(s) (instead)."

しゅみ しごと
趣味は仕事としています。

"(I/you/he/she/it/we/they) consider (my/your/his/her/its/our/their) hobby (my/your/his/her/its/our/their) work."

What と is actually doing is marking all these things – the quote 「今行く」, the volitional act 車を買おう, the concept 力, and the activity 仕事 – as somehow being adverbial to the verbs in question; 言う, 思う, 考える, and する. The actual interpretation of what と is doing depends entirely on the interpretation of what's being marked adverbial, and the interpretation of the verbs used. For instance, 言う means 'to say', but it can also mean 'to call'. As such, we can actually translate our first sentence in two radically different ways:

「今行く」と言いました。

"He said he'd be right over."

"He was called Imaiku."

The second translation sounds quite unlikely, but if we replace 今行く with 谷村さん, we get exactly the same possible translations:

「谷村さん」と言いました。

"He said 'Tanimura'."

"He was called Tanimura."

Suddenly the first translation sounds quite unlikely, although nothing really changed.

So how does と differ from を, the direct object marker? Actually, sometimes we can use either. For instance, きらきらとする is proper use of と, きらきらをする is also possible. However, for some verbs the meaning changes radically when we use と, as opposed to when we use を. A good example of this is the verb なる, which we looked at in chapter 2, in the section on important verbs. This verb changes its meaning from "to become"

to "to be" when we use と rather than を, so there is a definite choice to be made which particle suits our need best. Another example is the verb 考える, which means "to think" when used with を, but "to think about" when used with と.

Hopefully you spotted what happens here: rather than the verb and the direct object being distinct things, using と unifies the verb and thing it works with into something that means something different from the sum of the parts. For instance, you cannot split up "to be [X]" into "to be" and "X" without changing the meaning of the verb. The same goes for "to think about [X]", or "to consider [X] something", or "to dream about [...]". While it is easier to explain と as a series of separate things for all these different verbs, it's really doing the exact same thing for all of them, even though there is no simple rule of Western grammar that we can map it to so that it makes sense given what we know from our own every day language use.

To make matters even worse, we're not there yet. One more thing that と does is act as a logical consequence. We already saw か acting as logical 'or', and と is basically the logical 'and' equivalent. If we want to express that two things are simultaneously the case, we would use と:

ひこうき おく の
飛行機は遅れると乗れません。

"For airplanes, the idea is that if you're late, you can't board."

literally: "for airplanes (rather than something else): if you're late, you can't board."

It is easy to mistake what happens in this sentence for just an if A, then B; so let's look at what this sentence is doing before illustrating this use of と with a more drastic example. Airplanes, with their strict schedules, have a very simple rule, being that if you are late for the flight, then too bad for you. The plane doesn't wait for people. As such, "being late" and "not being allowed on the plane" are simultaneously true. The moment you are late, immediately and irrevocably you are also unable to board. We can make this more obvious with the promised more drastic example:

ともだち くび じしょく
友達が首になると辞職します。

"If my friend gets fired, I quit."

Here, it is crucially important to notice the と, and realise that we're talking about simultaneous actions. This sentence does not say "if my friend gets fired, I shall give my two weeks notice", it says that right there and then, the moment he gets fired, you're quitting. It also doesn't leave

any ambiguity, because you're asserting a fact. Since と is acting as a logical 'and', statements involving と don't concern opinion, hearsay, or guesswork, they state plain and simple true fact, so the following is correct use of と:

あめ かさ
雨は傘がないとぬれる。

"Without an umbrella, you'll get wet when it rains."

But this next sentence is simply wrong:

ふ
雨が降るとぬれる。

"If it rains, we'll get wet."

The reason this second example is wrong is because と expresses a universally true fact. However, if you have an umbrella, or you're indoors, or you might be in any one of a number of situations in which it is raining but you don't get wet, this sentence is simply false, and as such stating it as a universal fact is plain wrong. Usually students will mistakenly use と in this way when what they really want to say is something pertaining to a particular, specific situation. For instance, if you're looking out the window, and you know you have no umbrella with you, you might want to say "if it starts raining now, I'll get wet", with the implication that this will happen if you go outside, not that you'll magically get wet inside if it starts to rain outside. Instead of using と, these kind of musings require the use of ば or たら conditionals:

雨が降れば、ぬれる、なあ。

雨が降ったらきっとぬれます、ねえ。

"I guess if it starts raining I'll get wet"

with the なあ/ねえ endings signalling that you're saying something rhetorical, but you'd like whoever is listening to acknowledge you anyway.

This factual consequence is also found in unfinished sentences such as the following:

いまい
今行かないと。

literally: "Not leaving now (means...)"

"[I/you/he/she/we/they] have to go."

そうしないと。

literally: "Not doing so (means...)"

"[I/you/he/she/we/they] have to do so."

These sentences are unfinished in the sense that they omit the – contextually obvious – generally negative consequences of the "not doing" of

something.

で - Instrumental, event location

The role of で is technically two-fold, although some people consider the て form of です, which is also written で, a particle, in which case there would be three roles.

The first role is that of instrumentalis. In English, this is things like "by", "with" or "using" in relation to some instrument, in sentences like "This was written with a red pen" or "We came to the US by airplane". In Japanese, the role these words play is done with で:

あか か
赤ペンで書いてある。
"(It)'s written with a red pen."

ひこうき き
飛行機でアメリカにきました。
"(We) came to America by airplane."

A second important role that で plays is that it signifies the location of a verb action, or event. For instance, in English the sentences "We played in the park" and "The knives are in the cupboard" use the same preposition "in". In Japanese, these are two very different things: the first sentence focuses on an event, while the second focuses on a location. Consequentially, the first sentence requires で, while the second sentence uses another particle, に.

こうえん あそ
公園で遊びました。
"(We) played in the park."

This use of で is quite nice when one says something that in English would be ambiguous such as "We stayed at a hotel." In English, it is not possible to tell whether this would be an answer to "where did you stay?" or "what did you do?", without more information available to us. In Japanese, this distinction is immediately obvious:

と
ホテルで泊まった。
"(We) [stayed at a hotel]."

ホテルに泊まった。
"(We) stayed at [a hotel]."

As mentioned, で can also be said to have a third role, namely as the continuative form of the copula です, which is で, although this is some-

focus on the act of napping, で would have had to be used instead). Just as for time, に can also indicate an indeterminate location:

うみ む べつ せかい
海の向こうに別の世界がある。

"There's a different world on the other side of the ocean."

The "other side" of the ocean isn't really one location, it's very much indeterminate. However, it is a location, and that's why we can use に for it.

A second role that に plays is to indicate a purpose of some action. When used in this fashion it typically follows a verb in 連用形:

こめ か い
米を買いに行ってきます。

"(I)'m going out to buy rice."

Here the "going" is done for the purpose of 買う, "buying".

えいが み
映画を見に行かない？

"Won't (you) go watch a movie (with me)?"

Here the "going" is done for the purpose of 見る, "seeing".

A more general pattern for this "doing something for a purpose" is the pattern [...](の) ^{ため}為 + に, which explicitly states purpose through the noun 為, and can be used with a wider variety of verbs and statements, and is explained in the nominalisers section later in this chapter.

The last role that に plays we have already seen extensively used in chapters 2 and 3, when dealing with verb details that translate to adverbial and prepositional phrases, so we shall consider this aspect thoroughly explained by now.

へ - Direction

Before we look at the role this particle plays, it should be emphasised that the particle へ is always pronounced え.

Sometimes confusion arises about when to use に and when to use へ when it comes to directions and destinations. The answer is surprisingly simple: when you want to indicate a direction, use へ. When you want to indicate a destination, use に. The real problem isn't which to use, but

when it doesn't matter which you use. For instance, take the following two sentences:

とうきょう い
東京に行きます。
“(I) will go to Tokyo.”

東京へ行きます。
“(I) will go to Tokyo.”

While in English the sentence “I will go to Tokyo” can both mean that Tokyo is the destination, or that Tokyo is just the most identifiable point in indicating a direction of travel, in Japanese there is a subtle difference:

東京に行きます。
“(I) will go to Tokyo. This is my destination (for it is marked as a location).”

東京へ行きます。
“(I) will go in the direction of Tokyo (this is not necessarily my destination, for it is not marked as a location).”

Sometimes it doesn't matter in a conversation whether you say something is a destination or just a general direction of travel, and even Japanese will use them interchangeably under those circumstances, but there are also examples in which it's impossible to use one instead of the other. For instance, if you want to say where you've been during your vacation, you can only use に, because you're talking about locations you've visited, not directions you travelled in. Similarly, when you're navigating your way through a forest and want to go west, there's no specific or even general location you want to go to, you only want to head in a particular direction, so you can only use へ to describe this.

In questions, it's typically customary to answer with the particle that was used in the question. Thus, if someone asks you a question with に, you answer with に, and if you get a question with へ, you answer with へ, of course observing that you're using the right words to match the particle.

の - Genitive

We already covered の in chapter 2 when we talked about noun particles, but there is one more thing that it does that requires a bit more explanation,

and that's nominalisation. This is a very powerful 'feature', because it lets us talk about phrases as if they were nouns. It lets us say things like "I didn't like walking around town today", where "walking around town today" is technically treated as nominalised clause, and thus acts as noun.

きょう まち ある たの
今日の町を歩くのがそんなに楽しくありませんでした。

"(I) didn't particularly enjoy today's walk about the city."

In this sentence, the clause 町を歩く, "to walk the city", has been turned into a gerundive (a gerund is the noun form of a verb: "to walk" → "the walking") by の: 町を歩くの meaning "the specific walking the city that was done", as noun. With this noun form we can then make all sorts of comments in relation to it.

However, this nominalisation is restricted to events that are in-topic. If some activity or event is a context to a conversation, then の can be used to nominalise it, but if we want to talk about events or activities in general, we have to use 事^{こと}. We can actually use either の事, or 事 without the の, to say two different things. Comparing all three with a series of examples, we see the following:

てがみ だ わす
手紙を出すのを忘れました。

"I forgot to post the letter."

why: 手紙を出すの, "posting a letter" as specific activity, was forgotten.

手紙を出すの事を忘れました。

"I forgot that I had to post a letter."

why: 手紙を出すの事, "posting a letter" as the idea of performing a specific activity, was forgotten.

手紙を出す事を忘れました。

"I forgot how to post a letter."

why: 手紙を出す事, "posting a letter" as the concept in general, was forgotten.

As is evident from the example sentences, using の (as a back referral) lets us talk about a specific instance of an activity, の事 lets us talk about the same specific instance, but as an abstract concept rather than the activity, and just 事 talks about the general activity, rather than some specific instance.

In addition to its roles as noun lister and referral particle, の can be used as a question softener. Used on its own this is considered reserved speech, bordering on effeminate, and men tend to use のか instead.

どうしたの？
 どうしたのか？
 "What happened?"

For answers to questions that ask for a reason to some situation, の softens this reason:

A: どうしてまだ会社かいしゃにいますか？
 B: まだ仕事しごとがお終わってないの。
 A: "Why are you still at work?"
 B: "(it is because) I'm not done with my work yet."

Again, this use is considered borderline effeminate, so men tend to use this construction in conjunction with the plain copula だ, with or without contracting the の to an ん to form のだ or んだ. The polite version, のです, will be treated in the section on more particles later in this chapter.

は - Disambiguity

As already explained in chapter 2, in the verb particle section, は (pronounced わ) is used to disambiguate statements. Let's look at what this means in terms of what は does, compared to を or が. Imagine that we're having a conversation and we're talking about watching films in the cinema, DVD rentals, and TV shows, and the following sentence is used:

テレビ(...)よく見みます。

Where for (...) we either find が, を or は. While all three would translate to "(I) watch TV a lot", their connotations are very different.

1) テレビをよく見ます

When we use を, the sentence is fairly plain information. Whoever of us says it wants to convey that they watch TV a lot, and nothing more.

2) テレビがよく見ます

When we use が, the sentence is still plain information, although using が rather than を emphasises that whoever is talking about TV, is

talking about TV. This using が as an emphasis marker is a fairly common practice, although you need to know why you're emphasising, of course.

3) テレビはよく見ます

By using は, everything has changed. The speaker has indicated that the information in the sentence requires disambiguation in terms of what it applies to. In this case, the "watching a lot" only applies to TV. While を and が told us only one thing, namely the plain information that TV was being watched a lot, は tells us two things. First, the basic information, that someone watched TV a lot. However, because the speaker felt they needed to make sure that we know it only applies to TV, it also tells us it explicitly does not apply to films or DVD rentals.

This makes は very powerful, and also makes it very easy to misuse: If you only want to state some information, you should not be using は. However, if you want to make sure that the context for some information is unmistakable, は is exactly the particle you want to use.

One very common use of this is in the form of social commentary, by pairing it with verbal て forms, followed by something that represents a negative repercussion such as いけません, indicating that something "won't do", 駄目^{だめ}, indicating something is bad, or similar such words:

きょう こ
今日は、来なくてはいけません。
literally: "(you) not coming over today will not do".
"(You) have to drop by today."

た だめ
食べては駄目です。
literally: "Eating it is no good."
"(You) may not eat this."

In these sentences, the negative repercussion is explicitly said to apply only in the situations marked by は. Also, because は is used, we know that they don't apply if whatever は is suffixed to doesn't apply.

Of course, sometimes it will feel like は isn't doing this strict disambiguation, such as in simple sentences like the following:

きょう てんき
今日はいい天気ですね。
"Nice weather today, isn't it?"

じつ にほんご へた
実は、日本語に下手です。
"Actually, I'm horrible at Japanese."

In both sentence, the は looks perfectly innocent, but it's actually still doing the exact same thing. In the first sentence, the fact that 今日 has to be mentioned means that the situation of good weather is implicitly being contrasted to some previous, poor weather. Similarly, in the second sentence it seems like 実, 'truthfully' or 'actually', is fairly innocent, but the fact that it has been explicitly mentioned and marked with は means that the information that follows only applies in the context of 'true information'. Even when は sounds like it's just sitting in a sentence as a common courtesy, it never loses its additional connotation.

So in summary, we can characterise は as doing the following:

X は[Y] = in the context of [X], [Y] applies, and outside the context of [X], [Y] does not apply.

Put concisely, は tells us the applicable context, as well as the inapplicable context, at the same time.

Because of this, you will typically find は referred to as the 'context' particle (or 'topic' particle) in literature, but this is dangerous terminology, as it makes it really easy to forget that it also indicates the inverse at the same time. は never just marks applicable context, it always – always – also gives the inapplicable context simply by virtue of being used. If you don't want to also imply inapplicable context, use が – or を – instead.

(Almost) needless to say, this also means you never use は for things you're asking questions about. For instance, in the following example sentences the first sentence is fine, and the second is very, very wrong:

だれ き
誰が来ましたか。
"Who came (over)?"

誰は来ましたか。
"Who, as opposed to someone else, came (over)?"

This second sentence makes absolutely no sense at all, and you should never ever mark subjects of questions with は.

Ever.

That said, you can use は in a question to disambiguate just fine:

さいきん
最近さいきんは誰たれがよく来きましたか。

"Who's recently been coming (over)?"

literally: "Lately, rather than during some other time frame, who has come (over)?"

も - Similarity

This particle plays two important roles in Japanese. The first is that it acts as a similarity marker, and in this use it replaces the subject が or disambiguity marker は:

わたし ほん す
A: 私わたしが本ほんが好すきです。

B: 私わたしも本ほんが好すきです。

A: "I like books."

B: "I also like books."

Like と or か, it can also be used to form lists:

おんがく
A: 本ほんが好すきですか、音おんがく楽がくが好すきですか。

B: 本ほんも音おんがく楽がくも好すきです。

A: "Do (you) like books, or do (you) like music?"

B: "(I) like both books and music."

However, も marks a similarity to something previously mentioned, so you cannot use the particle も out of the blue. It requires a prompt either by someone else, or by something you yourself just said. Interestingly, this can even be something in the same sentence:

わか もの としうえ もの
若わかい者ものも、年としうえ上もの者ものも、ようこそ。

"Young and old, welcome."

Here the fact that も is twice (and it can be used more times) means that the similarity is between all the marked parts of phrase.

Because normally も is reserved for responding to some kind of prompt, it's usually a good idea to consider も the Japanese counterpart to the English "too", in the sense of "also", without considering it a valid

counterpart to the word "also", since that can be used without any real prompting.

A second use of も is as an emphatic contrasting particle, meaning something like the English "even [if/by] ...". In this use, it typically follows て forms:

いまい まあ
今行っても間に合わないでしょう。

"Even (by) leaving now, (you) probably won't make it."

A special て form + も is the て+も+いい (よい) construction, which asks and grants permission:

あ、しもくん
あ、下河君、どうぞ座って。

"Ah, Shimokawa. Please, sit down."

Or as part of a (short) conversation:

A: 座ってもいいですか。

B: はい、いいですよ。

A: "May I sit down?"

B: "You may."

Using も with the て form also means we can use it with て form for the copula, which is で, forming でも:

せんせい
先生でもそう言ってます。

"Even the teacher says so."

In addition to these things, も can – like か – be combined with interrogatives to form a specific kind of answer to these interrogatives. While か creates a vaguely specific answer, も creates a vague but all-encompassing answer:

interrogative	meaning	with も	meaning
なに	what	なんにも	anything
だれ	who	だれも	anyone
どこ	where	どこも	anywhere
いつ	when	いつも	anytime
どう	how	どうも	in any possible way

Unlike for *か*, however, when these interrogatives are followed by *も* they can lead to some confusion when translated: they may be translated differently depending on whether they are followed up by an affirmative, or negative verb form. In Japanese, words like *いつも* or *どこも* don't carry any affirmative or negative aspect, relying on the verb they're being used with to impart this meaning instead. So, while the same word is used in the following Japanese sentences, the English translation uses two seemingly different words:

なに
何もします。
“(I) will do anything.”

何もしません。
literally, “(I) won't do anything”
“(I) will do nothing.”

Likewise:

どこもある。
“(It) exists anywhere.”

どこもない。
literally, “(It) doesn't exist anywhere.”
“(it) exists nowhere.”

This is a good example of how translations may create wrong impressions: even though in English it is the answers to the interrogative that come in different versions, with the verb staying the same, in Japanese it is the exact opposite, with the answers to the interrogative staying the same, and the verb coming in different versions depending on which polarity (affirmative or negative) is needed.

On an equally important note, when used with interrogatives this way, many additional particles come between the interrogative and *も*:

interrogative	particle	combination
どこも	に	どこにも
<small>なに</small> 何も	で	<small>なん</small> 何でも
<small>だれ</small> 誰も	を	誰をも

を - Direct verb object

The last particle in the list, but also the simplest to explain. In modern Japanese, this particle does nothing more than mark a direct verb object. We're already discussed this in chapter 2 in the section on verb particles, it's pronounced as お, and there is really nothing else to say about this particle.

4.3 More particles

In addition to these quintessential 10, there are a number of particles which should be known in order to be able to communicate more than rudimentary ideas – that is not to say we cannot create complex constructions with the previous 10 particles, but to properly express ourselves we need a few more. The following list is divided into two sections; the first focussing mostly on sentence ending emphatic particles, and the second focussing on more general grammatical particles.

4.3.1 Emphatic particles

よ - Informative, emphatic

This particle is most often found at the end of statements, where it marks information as being either new information, or contrary to the listener's belief. While tempting, this particle should not be translated with an exclamation mark, as よ isn't actually an exclamation, but only emphasises the "new information"/"contrary information" aspect. For instance:

すご おもしろ
凄く面白かった。
"(It) was very fun."

凄く面白かったよ。
"(It) was very fun (you didn't know or expect this, so I'm telling you it was)."

When よ is used to emphasise contrasting information, the situation is usually some kind of misunderstanding:

ちが あたら ふる
違うよ。新しいのはここ、古いのはあそこだよ。

"No (emphatic). The new ones (go) here, the old ones (go) over there (emphatic)."

While it would be tempting in this use to translate よ with an exclamation mark anyway, care should be taken not to overdo things. A stern

lecture from a boss, for instance, might never involve any yelling or even exclamations, but might be interspersed lavishly with よ.

ね - Rhetoric

This particle is placed at the end of a sentence, when the speaker wants to provoke the listener into agreeing with them. This is a rhetorical agreement though, and using ね typically means you already expect the response to be something that sounds like an affirmative muttering:

さかき ほんとう びじん
 榊さんは本当に美人ですね。
 "Sakaki is really beautiful, isn't she?"

The unlikely event of hearing "no" as a response to this type of rhetorical confirmation seeking is typically met with much surprise and disbelief, sparking new depths of conversation since you responded differently than what was expected of you.

This particle can be drawn out to form ねえ (also found written ねー or ねえ), in which case it does the same thing, but expecting less of a response:

やす
 休みっていいねえ。
 "Holiday's nice isn't it..."

A response to this is typically just something simple like "うん" (a colloquial "yes"), or "そうねえ" (in meaning similar to "indeed") without the response having been given much thought.

A secondary use is mid sentence, to draw the attention of the listener(s). This use is, sadly, completely and utterly untranslatable, so the translation has ね mapped to commentary instead:

榊さんはね、本当に^{おおさかじん}大阪人ですよ。
 "Sakaki (are you still listening to me?) is actually from Oosaka."

This use can be overdone, too, similar to how a well placed "like" is fine in English, but sticking it in every other word makes you positively obnoxious:

でね、それがね、来たらね、松田さんがね、もう半時間待ったそうだよ。
 "So like, then, like, once I got there like, Matsuda had been like, waiting for over half an hour, apparently."

な - Strong rhetoric

Using な instead of ね is a more assertive way to do the exact same thing, somewhat rhetorically asking for confirmation. Because this is a more assertive particle, it expects a response more than ね does. However, this particle as sentence ender has a problem, because as was explained in chapter 3 in the section on imperatives, な after a 連体形 can also mean a prohibiting command, such as in:

あ
開けるな。
"Don't open (that)."

The way to tell whether な is a prohibiting command or a confirmation seeking particle, is intonation. If な is accented, it's the confirmation seeking version. If it's unaccented, it's a prohibiting command. We can also find な at the end of a sentence when it's following a 連用形, in which case it can be considered a short version of the 連用形 + なさい command-form:

お
さっさと起きな。
"Will you get up already."

Luckily, this type of command is typically issued in a very stern voice, so it's very hard to mistake it for the other two roles that the sentence ending な can have.

Like ね, な can have its vowel sound drawn out, to form なあ (also written なー or なぁ), and just like ね it can be used mid-sentence as an attention grabber.

さ - Informative, emphatic

As a sentence ender, さ is a more emphatic version of よ, purely being informative. Where よ is used either to present new information or contrary information, さ is only used for new information:

きょう　じゅぎょう　で　　びょうき
今日も授業に出なかったさ。もしかして、病気？
"(He) didn't come to class today either. (Do you think) maybe (he's) sick?"

Like ね and な, さ can be used mid-sentence as an attention grabber. However, it is considered a more explicit attention grabber than ね or な.

ぜ, ぞ - Emphatic

These particles are highly informal – to the point of familiar – versions of よ. You might use them around the house, or with your good friends, or when trying to sound cool when picking up girls, when angry at someone for doing something completely stupid, or any other situation in which informal familiar speech is used.

し - Stative

This particle is used when listing one or more arguments that back up some (possibly merely implied) statement:

おもしろ
面白くなかったよ。い
行きたくないと言っただろう。さむ
寒かったし、よ
き
く聞こえなかった...
“(Well) it wasn’t fun. (I) told (you) (I) didn’t want to? It was cold, (I) couldn’t really hear it all that well...”

An example of where the conclusion is already implied requires more of a conversation:

A: じゃあ、^か買わなかった?
B: まあ、^{たか}高かったし、^{べつ}別に ^{じゅうよう}重要なものもないし...
A: あ、そっか。

A: “So, (you) didn’t buy it?” (the speaker here is only guessing)
B: “Well, it was expensive, (and) not that it was something that (I) particularly need...”
A: “Ah...(is that how things are)”

We see here that, while left implied, speaker B clearly did not buy whatever the conversation was about.

While it will often suit the translation to combined multiple -し reasons with “and”, as this is the word used for compounding in English, a better translation would be “not just ... but also ...” or “what’s more, ...”. Be careful not to take this word “more” too literally, as し can occur without the actual statement such as in the previous example.

って - Reiterating

This particle is an excessively contracted form of the constructions いと い言っ
て(も) and いとして(も), and it can be used in a fashion similar to the quoting
particle と:

なん
何ですって?
"What did (you) say?"

Somewhat confusingly, it's sometimes also used as a replacement
for と in its quoting role:

く来るって い言ったのに、こどうして来なかったの。
"Even though (you) said (you) would come over, why didn't (you)?"

っけ - Dubitative

This is a particle that is used when asking oneself a question such as when
trying to recall something, as well as when asking someone who you know
already has the answer you're looking for, for that answer:

でんわばんごう なん
電話番号は何だっけ。
"Now what was the phone number again..."
"What was the phone number again?"

かな - Dubitative

This is a combination of the questioning particle か and the strong con-
firmation seeking な. Combined they mean something like "I wonder"/"I
guess":

うえまつ こ
植松さんも来ないかな(あ)。
"(I) guess Uematsu won't be coming either, huh?"

もくようび ひま
木曜日に暇かな(あ)。
"(I) wonder if (I)'m free Thursday..."

かしら - Dubitative

かしら is the effeminate version of *かな*, reserved for women (as well as effeminate homosexuals and transvestites, in all fairness). While most particles can be used by either gender but may make someone sound effeminate, using this particle as a man makes you sound gay. Quite literally, in fact, as it means you are letting people know that you consider yourself effeminate and wish others to know this.

がな - Hopefulness

This combination of the particles *が* and *な* is used to indicate a hope, or wishful thinking, such as in for instance:

きょう てんき
今日もいい天気だといいがな(あ)。
"It'd be nice if today had good weather too."

でんわ おも
今日は電話をかけてくると思うがなあ。
"(She)'ll call today, (I) think (I hope)..."

や - Open noun list, resignation

There are two roles that *や* plays. The first is as open, or non-exhaustive, noun lister, used similarly to *と*:

お酒は、ウイスキーやラムを買った。
"As for drinks, I got (us) (amongst other things,) whiskey and rum."

Unlike *と*, which presents an all-inclusive list, *や* leaves this list open, typically in a way that allows us to interpret it as meaning "these things, and other things like them".

In addition to being the non-exhaustive noun lister, we can also use *や* as a sentence ending particle, where it signifies a resignation to one's fate in the face of hardship:

しかた
仕方がないや。
"(I) guess there's nothing (I) can do about it.."

Finally, *や* at the end of a sentence is in many regions in Japan considered a copula, replacing *だ*. In these regions, you may also find it inflected as negative, as *やない*. However, in this use (both affirmative and negative inflections) it is simply a copula, not indicating resignation of any kind.

わ - Informative

As sentence ender, this particle leads two lives. In standard Japanese, わ is used as an emphatic sentence ender, similar to よ, but is considered an effeminate particle and as such is used a lot by women, but avoided by men. In the more rural parts of Japan, and most readily recognisably in the kansai area, わ is also used as よ, but is not considered effeminate in any way and is prolifically used by everyone.

In addition to acting as a sentence ending particle, わ can also be used in a role similar to the noun particle や, in which case it is an emphatic open listing particle.

4.3.2 Further particles

のです, んです, のだ, んだ - Reasoning

A combination of the genitive の, permissibly contracted to ん, and the copula, this "particle" – or rather, set of particles – can be used as a way to give a reason for something without explicitly stating so. This means you present a normal statement and finish it with a form of のです, turning it into something close to a factoid, which can be interpreted by the listener(s) as a reason for a situation, or an explanation of a prior statement. That's perhaps a little abstract, so an example:

A: 眠ねむそうね。

B: ああ。電車でんしゃで眠ってしまったんだ。

A: そうですか。

A: "You look sleepy."

B: "Yeah, (it is that) I fell asleep on the train."

A: "Ah, I see."

The "it is that" part in the translation for line B is the literal translation for のです, and is usually best simply left out, or if really needed translated with "as" (meaning something similar to "because", but subtly different by leaving out the explicit causal link described by "because"). While it's tempting to translate のです or its other forms んです, のだ and んだ as "because", this is not what it means. There is nothing in のです that actually translates to an explicit "because", so whenever possible do not use this word when translating. のです can also be used to ask for

a reason, paired with a question that would otherwise warrant a yes/no answer:

A: これでいいですか。

B: はい。

A: "Is it okay this way?"

B: "Yes."

A: これでいいんですか。

B: はい、^{のこ}残りは^{あした}明日するんだ。

A: "Is it okay this way?"

B: "Yes, (we)'ll do the rest tomorrow."

We see here that a normal -ですか question is a simple "is it?" yes/no question, but that using のですか not only asks for a yes/no answer but also the motivation for the yes/no answer (the mixed politeness form between the two lines used here may indicate a subordinate talking to their boss).

This kind of asking for an implicit reason to the yes/no answer is very useful in for instance situations like:

すみません、この^{へん}辺に^{こうしゅうでんわ}公衆電話があるんですか。

Excuse me, are there any public phones near here?

If you ask this question with ありますか, you may just receive a yes/no answer, but using のですか (or a form thereof), you indicate you also want to know what motivates the yes/no answer, so in case the answer is yes, you'll hear where, and if you hear no, you'll probably be told where you might find them instead.

One thing to be careful of is to not start over-using it, and ending up using it in situations in which it doesn't actually make any sense such as in the following example:

A: ^{なに}何がいいですか。

B: アイスがいいんです。

A: "What will you have?"

B: "As I want ice cream."

In this case, using なんです is plain and simply wrong. Rather than implying that you want ice cream, アイスがいい, the addition of なんです suddenly forces the listener to interpret this phrase as a reason for something, leading to what is basically a nonsense phrase, so be careful: only use のです or a variant when there is something to reason about, or you need more information than a simple yes/no answer to a question.

ので - Cause

This is essentially the continuative form for *のです*, and means "it is that ..." as unfinished sentence, which is in English typically translated as "due to". There is an important distinction between "due to" and "because" that deserves some special attention: "due to" typically cannot be used to indicate things such as explaining volitional action (I am doing this because...), reasons for requests (I would like ... because), personal opinions (I like it ... because), commands (do ... because), and invitations/suggestion (would you like to ... because). The same holds for *ので*: it cannot be used for any of these.

You'd almost forget there are other things beside these categories, but the most fundamental one, stating fact, is still there and is exactly what this particle is used for:

きょう やす 今日きょうは休みやすなので、おみせ店しが閉めてあります。
 "Due to it being a holiday today, the shop is closed."

こしょう ほか つか 故障こしょうしているので、他ほかのつかを使うんです。
 "Due to it being broken, (you) will (have to) use another one."

Because of the fact that this particle can only be used for factoids, and cannot be used to express one's own opinion, volition or suggestions, it is considered more polite than the next particle, *から*, which acts as a general "because". *ので* is used frequently in official documents and formal settings, where stating something as something other than a factoid might lay responsibility for the statement with someone.

から - Temporal, spacial or reasoning origin

The broadest definition that can be given for *から* is that it signifies the origin of anything, be it space related (starting from some point), time (starting at some time), events (starting from the moment after you undertake a particular action), or even reasoning (making an argument that is grounded in a particular perspective). Because of this, it's a very versatile particle. To see this versatility, let's look at several examples to illustrate

the, in translation, different uses of this particle:

きょうと なら い
京都から奈良へ行く。

"(We)'re heading from Kyoto in the direction of Nara."

ろくじ しごと
六時から仕事してるんだ。

"(I) work, starting at 6 o' clock."

らいげつ だいがくせい
来月から大学生です。

"(I)'ll be a university student as of next month."

せんたく す
洗濯をしてからゴミを捨てます。

"After (I) have done the laundry (I)'ll throw out the garbage."

おく しけん う と
遅れたから試験を受け取られなかった。

"Because (I) was late, (I) couldn't take the exam."

くろがね せんせい じょうず せつめい でき
黒金さんは先生だから上手に説明することも出来ます。

"Because Mr. Kurogane is a teacher, he can also explain (things) well."

You may have noticed the difference between the て-form + から in example sentence four, and the past tense た + から in example sentence five. The first construction uses an open statement (an unfinished event if we remember what て stands for) that acts as point of origin for a new event once finished, while the second uses a closed statement as a point of origin for a reasoning. The easy way to remember this is that a て form isn't a finished verb action, so no conclusions can be drawn from it, while a 連体形^{れんたいけい} is for all intents and purposes done, and can be used for drawing conclusions and commenting on.

まで - Temporal, spacial or reasoning extent (inclusive)

The counterpart to *から* is the particle *まで*, which signifies the extent and thus end of something, rather than the origin:

なら^{なら}まで^い行く。
 "(We)'re going up to Nara."

ろくじ^{ろくじ}まで^{しごと}仕事しています。
 "(I) work till 6 o' clock."

らいげつ^{らいげつ}まで^{だいがくせい}大学生です。
 "(I)'ll be a university student until next month."

せんたく^{せんたく}をするまで^すゴミを捨てます。
 "(I)'ll be throwing out garbage until (I) start doing the laundry."

そこまで^い言うんですか。
 "(How can you) say (something) (to that extent)?"

This last sentence is incredibly sparse in terms of actual translation, having much more implied translation than literal, but illustrates the conceptual 'extent', where you cannot physically measure saying something, but can only conceptually say someone is saying something that is either insignificant or grave in consequence.

Of course, から and まで can be used together in the typical "from ... up till ..." pattern:

きょうと なら い
京都から奈良まで行く。
"(We)'re going from Kyoto up to Nara."

ろくじ しちじ うんどう
六時から七時まで運動します。
"(I) will exercise from 6 till 7 o' clock."

ねん
1999年から2004年まで大学生でした。
"(I) was a student from 1999 up till 2004."

But don't let the following sentence trip you up:

ともだち よ かれ かえ しゅくだい
友達が寄ってきたから、彼が帰るまで宿題をしません。

This sentence does not mean "I will not do homework from the moment my friend has arrived until he leaves", but actually means:

"Because my friend has dropped by, I will not do homework until he leaves."

This sentence is not a "from ... up till ..." sentence, but a reason marked with から, where the conclusion happens to contain まで. Be careful, and pay attention to whether something is -てから or -たから!

までに - Temporal, spacial or reasoning extent (exclusive)

The combination of まで + に is a subtle restriction of the normal particle まで:

くじ あつ
九時まで集まるんです。
"(We)'ll assemble until 9 o' clock."

くじ あつ
九時までに集まるんです。
literally: "(We)'ll assemble up until 9 o' clock."
meaning: "(We)'ll assemble before 9 o' clock."

While まで indicates "up to and including", までに indicates only "up to", or "up until". This difference between including the last moment

and excluding the last moment can be critical, as for instance in the previous example phrases. If we imagine a situation where a group of people are assembling in order to set off on a journey by bus at 9, forgetting the innocent looking に will make the difference between people enjoying a nice holiday, or standing stranded at the bus stop because they missed the deadline and the bus already left.

より - Comparative (classical origin)

Before explaining the modern use, it might make sense to explain that より used to play the role that から plays today. In fact, in legal documents より is still used instead of から. Now, this may not have been a very lengthy explanation, but it does make understanding why より does what it does in modern Japanese easier: in modern Japanese, より is used to label something as a reference point for a comparison:

アンパンは ^{しょく}食パンより ^{あま}甘いです。

Literally this line reads "Anpan (アンパン), with respect to dinner bread (食パンより), is sweeter (甘い)." which makes the somewhat abstract explanation earlier a lot clearer.

Typically, より gets translated with "rather than", but this can be confusing because より usually does not link the two things being compared, as in English, but links the reference point and the quality. In the previous sentence, for instance, 食パンより is the reference point, and the quality is 甘い, sweet. To make this more obvious, we can even leave the compared item out entirely, relying on context to make it clear what it was supposed to be:

食パンより甘いです。
"(it) is sweeter than dinner bread."

ながら - simultaneous action Performing two acts at the same time

This particle, which follows a verbs in ^{れんようけい}連用形, or verbal adjectives and nouns directly, signifies that two actions are taking place at the same time, for the same duration of time. This particle is sometimes translated with

"while", but this is typically more confusing than helpful because of the way Japanese clauses are ordered (the most important clause coming last):

テレビを^み見ながらご^{はん}飯を^た食べました。
 "(I) ate dinner while watching the TV."

The second part, ご飯を食べました, is the dominant action here, which is why it comes last. In English, however, we tend to list the dominant action first, mentioning the other thing we're doing almost as an afterthought.

On a timing note, *ながら* implies that the two actions are roughly of equal duration, and we cannot use it for something like "I did some shopping while visiting Tokyo today". Instead, the particle *がてら* is used for this kind of momentary simultaneous action, if a particle is used at all. Rather, usually a continuative is used instead, such as:

東京に行って買い物をしました。
 "I went to Tokyo (and) did (some) shopping (there)."

In addition to the obvious interpretation, *ながら* can also be used to mean 'but' or 'even though', especially when paired with the noun ^{ざんねん}残念, "unfortunate":

残念ながら、そう^{かんたん}簡単な^{こと}事じゃありません。
 "I'm sorry, but matters are not that simple."

がてら - simultaneous action Performing one act during another

Like *ながら*, *がてら* comes after verbs in ^{れんようけい}連用形 or directly after verbal adjectives and nouns, but unlike *ながら*, it does not claim two actions to be perfectly synchronous. dominant/subordinate Instead, the verb in 連用形+*がてら* indicates the longer verb action, with the sentence finalising verb indicating the shorter one. This might seem odd, since it might seem to contradict the practice of putting the most important part last, but actually the short action is dominant: since the long verb action is going on

anyway, the shorter action represents more specific, and thus more important, information:

ともだち えき おく か もの
友達を駅まで送りがてら買い物した。

"While bringing (my) friend to the station, (we also) did (some) shopping."

がてら can also be written がてらに, explicitly using the particle に to mark the act as a time frame in which the more specific act takes place.

As mentioned in the section on ながら, a continuative verb form is used rather than resorting to がてら, but it does come at a price: using て form means we also indicate a sequence of events, so that we cannot rephrase the previous sentence as follows, without changing its meaning:

友達を駅まで送って買い物をした。

"I escorted my friend to the station, (and then) did (some) shopping."

つつ - simultaneous action Performing an act while some situation is the case

As the last particle for indicating "doing something while something else is the case", we find the particle つつ. This particle is more general than ながら or がてら in that there are no time constraints of any sort (this particle follows verbs in 連用形):

じぶん せい し ひてい
自分の所為で知りつつ、否定するつもりですか。

"Do you intend to deny (it), while knowing full well it was (your) own fault?"

Note that because this particle has no time aspect to it, we can also use it for things such as:

みせ えき ひだり み ま す
お店は駅を左に見つつ、真っ直ぐです。

"The shop is, with the station on your left, straight on."

けれども - Contrastive: "however"

While the English "however" comes at the start of a sentence and is followed by a comma, the Japanese けど comes mid sentence (and may also

be followed by a comma). Strangely enough, they both mean the same thing, but the way they do it is just syntactically different.

English: "This is true. However, there are more things at play."

Japanese: そうだけど、^{ほか}他の^{ようそ}要素もある。

In this sentence, the pause is after *けど*, which is simply a contracted form of *けれども*. In fact, *けれども* has four variants: *けれども*, *けれど*, *けども* and *けど*. In classical Japanese these all had subtly different meanings, *けれども* being a combination of the verb form *けれ* (the ^{いぜんけい}已然形 for *ける*) and the compound particle *ども*, but in modern Japanese they can be used essentially interchangeably, as long as the "the longer, the more polite" rule is observed. That said, both *けれども* and *けども* contain the emphatic *も*, while *けれど* and *けど* do not, which makes *けれども* and *けども* more contrastive than *けれど* and *けど*.

All of these, however, follow *連体形* phrases.

particles - Extent

This particle is not so hard to use, but it has a particular pattern of use that sometimes confuses people when they first learn it. For this reason, it's probably easiest to say that ^{ほど}程 stands for 'extent' of actions, consequences, or even of properties. For instance, *するほど* would translate to "the extent of doing". Similarly, ^{たか}高い^{ほど} would be 'the extent of the height', etc.

This marking of extent is quite useful when comparing items: where *[X]も[Y]も* gives a similarity, and *[X]より[Y]* makes Y more 'something' than [X], *[X]ほど[Y]* marks the extent of Y the same as for X. For instance:

^{たか}高い^{ほど} ^{おい}美味しい。

literally: "To the extent that it is pricey, it is tasty."

meaning: "As tasty as it is pricey."

In effect, this *[X]ほど[Y]* sets up a proportional relation between the

concepts X and Y. Another example to illustrate this:

するほど^{じょうず}上手になる。

literally: "To the extent of doing it, one gets better (at it)."

meaning: "Getting better the more (you) do it."

Hopefully this makes the following sentence understandable:

美術^{びじゅつ}は見れば、見るほど^み美しい^{うつく}。

Before offering the translation, I'll give you the translation for the individual words, in the hope that what I end up offering is a translation that seems obvious: 美術 means art, 見る means 'to watch/to look at' and 美しい means beautiful. Literally this sentence would come down to "Art, should one look at it, to the extent of looking at it, it's beautiful". The trick is now of course to turn this literal translation into something that actually makes sense in English:

"As far as Art goes, the more (often) [you] look at it, the more beautiful it becomes."

Hopefully at this point you'll go "yes, that's obvious". If so, then good. If not, then that's in line with what many people experience when they first come across *ほど* used in this particular sense. The pattern used here is quite particular:

with X a verb and Y some statement, "([X] in 已然形+ば) [X] ほど [Y]" translates to "The more one X's, the more Y".

Another example using this pattern is:

き^き聞けば聞くほど^わ分かってくるよ。

"The more (you) listen to it, the better (you)'ll understand it."

The reason it means this, is because the extents of the initial verb action 聞く and the conclusion 分かってくる are linked by *ほど*.

Just as *ほど* can be used for a "the more X, the more Y", it can be used to construct a negative "The more X, the less Y" sentence:

くるま^{くるま}は安いほど^{やす}美しく^{うつく}ないものだ。

"The cheaper cars are, the uglier they are."

One of the things that tends to trip up people a lot with 程 is the fact that even though the Japanese pattern has three verbs, the English translation has only two. The thing to remember is that [已然形+ば + 連体形 +

ほど] is a single semantic block meaning "to the extent of doing X", so the Japanese may have the verb twice, but the translation only needs it once.

しか - Save, except

This particle is sometimes translated with "only", but when it is, it typically needs a very strange and contrived explanation. Instead, remember that *しか* does not mean 'only', but means 'save' or 'except', as used in for instance "I didn't do a dang thing today, save/except eat":

きょう た なに
今日は 食べる こと しか 何もしなかった。
"Today (I) did nothing except eat."

That's really all there is to it. The only additional rule is that *しか* follows verbs in 連体形, or nouns directly:

せんせい
先生 しか いない。
"(There) is no one but (the) teacher."

だけ - Only

Unlike *しか*, *だけ* does mean 'only', and is typically followed by the instrumental particle *で* to indicate something is done in some restricted way:

ひとり
一人 だけで しました。
"(I) did it just by myself."

The same idea can be expressed with *しか*, but then the phrasing needs to be drastically altered:

わたし
私 しか しなかった。
"No one did it except for me."

Notice that these two phrases connote very different things, even though they share the same basic idea. Both claim that one person performed a task, but the sentence with *だけ* sounds far more positive than the one with *しか*. The second sentence sounds almost accusative, which is a direct consequence of the fact that *しか* means save, and thus needs to be used with a negative verb, as well as with an unnamed party in this case.

だけ can also be used with verbs, when in れんたいけい連体形:

ひとこと い一言わ言うだけでわ分かりました。

“(He) understood (it) with just one word.”

However, while だけ is used to indicate a particular instance, for the habitual or repetitive version of just/only such as in for instance “why do you always only eat caramel flavoured ice cream?” the particle ばかり (and its variants ばかり or ばかり) is used.

Special use The verb でき出来る, “to be able to do” in combination with だけ creates a special word: 出来るだけ. This word is special because it’s part of a pair that expresses almost the same thing, but not quite: 出来るだけ and なるべく. Both express “as ... as possible” but there’s a subtle difference:

はや き くだ出来るだけ早く来て下さい。

“Please come as quickly as possible.”

なるべく早く来て下さい。

“Please come as quickly as possible.”

The difference between the two is that 出来るだけ expresses “do whatever you can to ...”, whereas なるべく expresses “at your earliest convenience” or even just “if possible”. The first essentially works as a command, saying to drop everything and do whatever the sentence says to do, provided this is at all possible (hence the 出来る), while the second doesn’t demand quite this much, due to the words that it’s made up of: a combination of なる, to become, and the れんようけい連用形 of the classical, very odd, verb べし (which defies modern word classes), used to indicate a social expectation.

Inverting using でなく The meaning for だけ can also be inverted by adding でなく, the continuative of です followed by the 連用形 of ない, to from a construction meaning “not just” or “as well as”:

うんてん運転だけでなく、じょうずメカニクスにもうんてんしゅ上手な運転手です。

literally: “Not just (at) driving, but also at (the) mechanics, he’s a really competent driver.”

“(He)’s a driver who’s not just good at the wheel, but also knows his way around the mechanics of a car.”

ばかり - Just, only

As mentioned in the explanation of *だけ*, *ばかり* is used for things that are repetitive or drown out everything else, such as in the following sentence for instance:

うそばかり^つ付ける^{ひと}人が^{きら}嫌いです。
 "(I) hate people who only tell lies."

In this sentence, *ばかり* has to be used if we want to indicate not just telling a lie once or twice, but always telling lies, i.e. only telling lies rather than truths.

Another use is with verbs in plain past tense, to indicate that the verb action has been completed only, or just, moments ago:

つく
 作ったばかりのクッキー
 "cookies that have just been made"

ばかり can also be written *ばかり*, in which case it carries just a bit more emphasis. It may also be used as *ばかり* or *ばかり* without any serious difference, other than that *ばかり* sounds a bit more effeminate than *ばかり*. Finally, *ばかり*, or *ばかり* can be further contracted to the highly informal *ばかり*, not to be confused with the popular term *バカ*, used when someone messes something up.

Like *だけ*, *ばかり*'s meaning can be inverted by using *でなく*.

でも - Strong emphatic

This particle is actually a combination of the continuative form of the copula *です*, *で*, and *も* as contrastive emphatic marker. Together, they form a strong emphatic marker that can be translated with "even", "regardless of" or "but even then":

せんせい^わ
 先生でも分かりませんよ。
 "Even the teacher doesn't know."

あた^か
 新しいのを買った。でも、これもまた問題^{もんだい}があります。
 "[I] bought a new one. But, this one too has a problem."

Like *か* and *も*, this combination can be used in combination with interrogatives, in which use it forms extremes:

interrogative	meaning	with <small>でも</small>	meaning
なに	what	なんでも	anything at all
だれ	who	だれでも	anyone and everyone
どこ	where	どこでも	wherever
いつ	when	いつでも	whenever
どう	how	どうでも	in whatever way works

It should be noted that while technically, as with も, particles come between the question word and でも, it is not uncommon to place them after the combination of interrogative + でも instead. As such:

だれでも + の can become either だれのも or だれでもの
 いすでも + を can become either いつを or いつでもを
 どこでも + で can become either どこで or どこでもで
 どうでも + に can become either どうに or どうでもに

However, for most of these combinations there tends to be a preference for one or the other, so どうに tends to be preferred over どうでも に, while だれでもの tends to be preferred over だれのも.

のに - Despite

This particle should not be confused with a loose combination of の and に, such as in the following sentences:

いしかわ なに か
 石川さんののに何か書いてありそうです。
 "It seems like there's something written on Ishikawa's (something)."

おい
 この美味しそうなのにしましよう。
 "Let('s) have that tasty looking one."

In both cases, the のに part is the loose particle の, plus the loose particle に.

However, there is also the combination particle のに which works remarkably different:

じっさい すご じょうず
 まだ十歳なのに、ピアノが凄く上手です。
 "Despite being only 10 years old, (she)'s incredibly proficient at playing the piano."

(notice that だ has changed to な in this sentence, as it always does when followed by の)

This makes のに somewhat tricky to use, and somewhat tricky to hear. For quite a while you're likely to hear every のに as a loose の+に,

which means a lot of sentences don't seem to make sense, after which you'll start hearing only *のに*, which means a lot more sentences will make sense, but you'll suddenly no longer be able to tell when a normal *の+に* is used. Only after a while more will you start to be able to distinguish both for what they really are.

とか - Representative

This particle is used in the same way as *と* or *や*, acting as a noun lister. When used, it sets up a representative list, and because it's representative only, it can be used for either a single, or multiple terms:

さしみ きら
刺身とか嫌いだ。
“(I) hate things like sashimi.”

の のみもの た もの か
飲み物とか食べ物とか買った。
“(I) went to buy stuff like food and drinks.”

など - (Vaguely) representative

This is a rough listing particle, similar to *とか* in use. This particle has come from *何と* through *何ど* to the current *など*. Like *とか*, it can be used either for listing, or for single representative statements.

The colloquial version of this particle is, somewhat surprisingly, *なんか*. This colloquial version is not used for the listing version of *など*, but only for its single use:

やすもの きょうみ
安物なんかに興味はないよ。
“(I) don't care for [things like] cheap stuff.”

やら - Uncertainty

This particle indicates an element of uncertainty in the speaker, such as for instance:

どうやら間に合ったようですね。

"It looks like (we) somehow made it in time, doesn't it?"

This particle can also be used instead of か after interrogatives to create the indeterminate instance word instead:

何やら白い物が浮いている。

"There seems to be something white floating (there)."

This has the same meaning as 何か白い物が浮いている。

くらい, ぐらい - Estimated extent

This particle is used to estimate an extent of quantity, duration, frequency or even reasoning:

A: とりあえず、50ページくらい読まなければなりません。

B: 三十分くらい読みましょうか。

C: 一日に3時間くらい読みます。

D: それくらい分かってるよ。

A: "(I) need to read about 50 pages for now."

B: "Let (me) read for about 30 minutes."

C: "(I) read about 3 hours a day."

D: "(I) understand that much (now explain the parts I don't understand yet)."

The difference between the normal unvoiced version, くらい, and the voiced version, ぐらい, is that the second is a more colloquial, relaxed version of the first. This means that the context in which they're used is subtly different. The best way to get a feel for which to use when, is to hear it used often enough.

ころ, ごろ - Loose time frame

While くらい is used for estimation of extent, ころ is used for estimation of a moment in time. For instance "I need to be at work around 9" would be an instance where ころ rather than ぐらい would be used, since this does not concern some measurable extent, but a clock time.

かあ さんが さんじ むか くに
母さんが三時ごろ迎えに来るって。

"Mom said she'd come to pick (us) up around 3."

Similar to くらい, the use of ころ vs. ごろ is mostly dictated by whether it's okay to use a colloquially relaxed version or not. Again, the best way to learn when this is, is to hear it used often enough to get a feel for it.

きり, ぎり, っきり - Only, merely

きり, and its voiced and stopped versions ぎり and っきり are used to "single things out". They've come from 切る, to cut, and this is an indication of how they're used. Added to a clause it indicates that "this and only this" clause is in effect. To make this a bit more clear, a few examples:

にほん には ただ いちど い
日本にはただ一度行ったきりです。

"(I) have only once been to Japan."

Here the act of "going to Japan" has been performed once, and きり is used to indicate that this once is understood as "once and only once", rather than the "once" as used in for instance "I've been there once when it was hot, and ..." which actually doesn't precluding having gone to a place multiple times.

しごと ひとり
その仕事を一人きりでしたんだ。

"(I) did that job all (alone) by (myself)."

Here, きり is used to make it explicit that there was no one else to even do the job other than "myself". If we compare this sentence to a similar sentence that uses だけ instead we see:

その仕事を一人だけでしたんだ。

"(I) did that job alone."

We see that this sentence doesn't actually rule out the possibility that others may have been available to help out, and that in this case we

did it ourselves for whatever reason. In contrast, the line with きり says that at the time of doing this job, there was just me, and no one else.

あの人には一度会ったきりで、その後は付き合ってませんでした。
 "(I)'ve only met that person once, (I) haven't been with them since."

Here きり is used to indicate that the event of meeting this person was a singular event.

The difference between using きり, ぎり and っきり is mainly a colloquial one, related to 'what sounds good'. In colloquially relaxed speech, ぎり will work better than きり, and if one wants to put extra emphasis on the "singling out", っきり works better than きり. It is mostly a question of hearing it often enough to develop a feel for which is best in which setting.

ずつ - Equal distribution

This particle is used to indicate some equal distribution of something, over something else. For instance "These oranges are 80 yen a piece" or "Every pair will share 1 book". In the first line, there's an equal distribution of price over every orange:

オレンジが ^{ひと}一つずつで ^{はちじゅうえん}八十円だ。
 "Oranges are 80 yen a piece."
 literally: "Oranges are per one (being the same for each), 80 yen."

In the second line, there is an equal distribution of how many items are distributed over a certain number of people, using ...に...ずつ:

ほん ^{ふたり}二人に ^{いっさつ}一冊ずつ ^わ分け ^あ合うんだ。
 "Each pair will [have to] share one book."
 literally: "As for the books, to two people, one book (to each group of two) will be shared"

こそ - Emphatic, appropriating

This particle can be considered similar in function to も, except instead of just likening two things to each other, こそ can also "shift" the properties

of the original to the instance it is suffixed to instead. This may sound a bit strange, so an example will hopefully make it clearer:

A: ああ、もすみません。ボーとしてて^{おも}思わずぶつかって...
 B: いいえ、いいえ。こちらこそすみません。^{わたし}私^{わたし}がもっとしっかりしてたら...

A: "Ah, I'm sorry, Not looking at where I was going and just walking into you like that..."

B: "No, no, it should be me who should be apologising. If I had paid more attention to what was going on..."

Aside from an embarrassing moment, speaker B uses *こそ* with *こちら* (which is used to refer to himself in this case) to make the act of apologising apply to him more than to speaker A, thus "shifting" the need to apologise from A to B instead. *こそ* can also be used on its own, in which case it is perceived as contrasting the stated to everything else, typically being translatable with "exactly" or "precisely":

だからこそ^き来たんだよ。
 "But that's *precisely* why (I) came over."

もの - Experience, social custom, because

As mentioned in the outline, when *こと* and *もの* were treated as special nouns, *もの* is used to conceptualise something as real, be it tangible or intangible. Because of this, it can fulfil a few roles, such as listing an experience:

^{わたし}私^{わたし}たちは^{こども}子供の^{とき}時に^{ただ}正しく^{そだ}育ったもの。
 "We were raised properly when we were children."

Here *もの* indicates that *正しく育った* is a real, albeit intangible, thing. Because it is past tense, the only real thing it can be is the speaker's own experience. When used with present tense, the only way intangible

things can be real is if they are somehow common place, or social customs:

ひと めいわく
人に迷惑をかけないものです。

literally: "It is a thing to 'not be a bother to people'."

"One should not cause problems for others."

Colloquially, もの can be shortened to もん, but this typically makes the speaker sound "childish":

A: なんでお前^{まえ}アンパンばかり食^くうのかよ。

B: だって、好きだもん〜。

A: "Why the heck do you always eat anpan?"

B: "Because I like it."

かも - Possibility

The particle かも is actually the expression かも知^しれません with the verb left off. This construction is used to indicate something 'might be' the case, and is used quite frequently in every day language:

A: えっ？ 買^かうのか？ 高^{たか}いでしょう？

B: そうかも、ね。だが、ぴったりじゃないですか？

A: "Eh? You're going to buy it? Don't you think it's (a little) expensive?"

B: "Maybe... But then again, isn't it exactly (what we want)?"

There is no functional difference between using かも and using かも知^しれません, although again the "the longer it is, the more formal polite your speech" rule applies, so かも is less formal than かも知^しれん which is less formal than かも知^しれない, which in turn is less formal than かも知^しれません. Typically, you'll either use かも知^しれません or かも.

4.4 Enrichment

4.4.1 Further particles

さえ - Even, merely

Typically used preceded by で, さえ is yet another "even", being similar to ても, or だけ. However, where だけ means "only" in the "just" way, さえ

means "only" in the "at least"/"as long as only" way:

こども し
子供でさえ知ってるよ。
"Even children know this."

こうし けってん まぬか
孔子でさえ欠点あるが免れなかった。
"Even Confucius was not free of flaws."

かね
お金さえあれば、のんびりしててもいい。
"As long as (you) (merely) have money, (you) can (just) take it easy."

すら - Not even

This particle is related to さえ in the similar way that しか and だけ are related, and is followed by a negative to express a "not even" construction:

てがみ まんぞく か
手紙すら満足に書けない。
"(I) cannot even write a letter to (my) satisfaction."

This particle is considered rather literary.

とも - Emphasis

This particle, while a combination of と + も, doesn't actually act as a similarity marker as you might expect, but instead is actually used to stress the preceding noun or noun phrase in a sentence:

きみ い とお
君の言う通りだとも。
"It's (exactly) as you say."

This particle comes after 連体形 constructions.

なり - Either/or, as soon as

This particle can mean two things, depending on whether it's used on its own or as a two-item "list":

こま 困ったときには、ちち 父なり はは 母なりに そうだん 相談することです。

When [you]'re troubled, [you] should talk to either [your] mother or father.

(lit: when troubled, the concept is to consult your father or mother.)

This list use is very different from the singular use:

つか 疲れていたから、かえ 帰るなり ばん 晩ごはん た 飯を ね 食べずに 寝てしまった。

Because [she] was tired, [she] went to bed the moment [she] got home, without having dinner.

Here the literal translation would be "Because [she] was tired, the moment [she] got home, [she] went to bed without eating dinner."

ものの - Even though

This combination particle is quite interesting; the combination of ものの with の is functionally equivalent to the particles け(れ)ど(も) and のに:

「MacBook」を ^か買ったものの、^{つか}使い方)^{かた}が ^{ぜんぜん}全然 ^わ分からない。

"Even though (I) bought a MacBook, (I) actually don't know how to use it at all."

This sentence isn't significantly different from the same sentence but using のに or けど:

「MacBook」を買ったのに、使い方が全然分からない。

"Even though (I) bought a MacBook, (I) actually don't know how to use it at all."

「MacBook」を買ったけど、使い方が全然分からない。

"(I) bought a MacBook. However, (I) actually don't know how to use it at all."

The similarity will typically be closer to け(れ)ど(も) than to のに, as the use of ものの creates a factoid, and the の is used to, in a way that could be called genitively, relate the concluding remark to this factoid:

(「MacBook」を買ったもの)の(使い方が全然分からない。)

("I bought a MacBook")'s ("I do not know how to use it at all")

ものか - Emphatic negative

This is simply the sentence ending *もの*, used to indicate a custom or social expectation of sorts, followed by the question particle *か* in its "Like I ..." meaning:

そんなこと^し知るものか。

"Like (I) would (be expected to) know something like that!"

As mentioned in the explanation of *か*, this is one of the rare instances where you will nearly always be able to translate the construction with an exclamation mark, due to the use of this particularly expressive *か*. Notice that this sentence is almost the same as:

そんなこと知るか。

"Like (I) would know something like that!"

The only difference is that the use of *もの* makes the statement question the expectation, rather than the act:

そんなこと知るか。

"Like (I) know something like that!"

そんなこと知るものか。

"Like (I) (should) know something like that!"

もので - Reasoning

This is just the particle *もの*, used to indicate a custom or social expectation, paired with the continuative form of the copula, *で*, to create an implicit reason:

きやく^{めいわく} 客として迷惑をかけないようにするもので、おとな^{しず} 大人しく静かに^{すわ}座って
てなさい。

"Because being guests means not causing (unnecessary) problems (for the host), (just) sit (here) quietly 'in a grown up way'."

のみ - Nothing but

The particle *のみ* is a literary particle comparable in meaning to *だけ* or *ばかり*, and is used to affirm an already affirmative statement:

卒業のみで考えて試験がまだあるのを忘れないもの。
 "If (you)'re only thinking about graduating, don't forget that there are still exams to be taken."

Unlike *だけ* or *ばかり*, which are followed by *でなく*, the particle *のみ* is followed by *ならず* when the opposite of its meaning is required:

けんきゅうしゃのみならず、けんきゅうしゃ 中学生が分かるようにちゅうがくせい 説明してください。わ
 "Please explain things in such a way that middle schoolers, not just researchers, can understand it."

This particle is considered literary.

どころ+Negative - Extent, impossibility

This particle is typically used in the pattern [...]どころではない, to indicate an impossibility:

こういそが 忙しくてはりょこう 旅行どころではない。
 "Being this busy, it's impossible (for me) to go on a trip."

It can also be used in a way similar to *ほど* to indicate an extent:

こまこま 困るどころのさわ 騒ぎじゃない。
 "No need to cause a fuss over this problem."

This sentence is somewhat hard to properly translate due to *どころ*, and a more literal translation would be "this isn't [something that should be] caused a fuss [over] to the extent that [you are] troubled".

This is technically a voiced version of *所*^{ところ}, which will be treated in the section on nominalisers in the chapter on language patterns.

どころか - Emphatic

This particle is somewhat akin to より, except it only applies to events or circumstances, and is much stronger than より. It creates a construction that can be translated with "Instead of ..., [something which implies the total opposite]":

ともだち あそ ひとばん しゅくだい
友達と遊ぶどころか、一晩に宿題をしたんだ。

"Instead of going out with (my) friends, (I) spent the entire night working on (my) homework."

だの - Representative

This particle hangs somewhere between と and や when making a list. It creates a list of items, but also implies that this list is representative of something. For instance:

いぬ ねこ いろ か
犬だの猫だの、色んなものを飼っている。

"Dogs, cats, we keep all sorts of pets."

While the list doesn't actually imply that there may be more than just dogs and cats, unlike や, the list alone is already considered something representative of, in this case, "all sorts of". And unlike と, this list doesn't have to be inclusive. It could be that whoever says this may also have birds and rabbits, but then again, they may just as well not.

にて - Formal で

This is the literary equivalent to the instrumental and location of an event marking particle で (but not the れんようけい連用形 for です).

には - Contrastive

This is a reasonably simple combination of the particle に and the disambiguating particle は, but it deserves special mention because a lot of people new to Japanese abuse it a lot, using には instead of just に. A good

example of this would be for instance:

テーブルに本ほんがある。
 "There is a book on the table."

There will be people who after a while start to ignore that this is a proper sentence, and instead say things like:

テーブルには本がある。
 "There is a book on the table (as opposed to the floor, or the couch, or the shelf, or whatever context it might be contrasted to)."

It should always be remembered that *には* disambiguates. It doesn't just specify a location or point/frame in time, but also adds a contrast between this location or time and every other. This is a very important distinction that you should try not to forget. If you're tempted to use *には*, first ask yourself if you actually need to disambiguate anything. If not, just use *に*. Don't use the additional *は* because you think it "sounds good", because it adds a lot of extra meaning that you probably don't intend to add. That said, a proper use would for instance be:

ここにはそんな物ものはありませんよ。
 "(We) don't have those kind of things here."

In this sentence, the *は* makes sense, because no doubt there will be other places where "those kind of things" can in fact be found. Just not "here".

や いな *否* *や* - Simultaneous action

This particle is similar to *なり* in that it is used to talk about two actions taking place in succession. It can be translated as 'the minute [X], [Y]' or 'no sooner than [X], [Y]'. It's a relatively rare particle, but then that's what enrichment is all about. It follows れんたいけい *連体形* constructions:

だいがく で 大学を出る *や* *否* *や* 結婚しました。
 "No sooner than they had graduated, they got married."

This is considered a literary particle.

だって - Generalisation

While considered a colloquial emphatic version of *でも*, this particle is actually a contraction of the copula *だ* and the classical particle *とて*, which has functionally been replaced in modern Japanese by *た*って/って.

じいちゃんだ^わって、それぐらい分かるよ。
 "Even grandpa knows that."

In this role, it's not really different from *でも*.
*だ*って can also be used in a listing fashion, in which case it stands for a pattern similar to "whether ..., or ... [or ...], it's all the same":

きみ^{きみ}だ^{ぼく}って、僕だ^なって、みんな^{なかま}仲間だ。
 "You, me, we're all friends."

(the translation of *仲間* is actually more nuanced than 'friend', referring to being part of the in-group)

As can be seen from this sentence, the final clause applies to all the "items" listed using *だ*って in this fashion.

A final role played by *だ*って is as sentence ending particle, in which case it acts as a quotation that the speaker is surprised about:

土曜日^{どようび}も 彼^{かれ}とデートだからだ^わって。別^わかれな^わかったか、あの二人^{ふたり}は？
 "(She) said it was because (she) had a date with him on Saturday. Hadn't those two broken up?"

In this sentence the speaker expresses a surprise over hearing what is being quoted, and explains this surprise with the following sentence. Notice that these are two separate sentences, the *。* is very much required after *だ*って in this use.

た^って - Generalisation

Similar to how *だ*って is considered a variant of *でも*, *た*って is considered a variant of the verbal *-ても*. Just like the *て* form, this "particle" contracts

with verbs whose *-た/-て* forms have contractions, so for instance ^{あそ}遊ぶ, play, becomes 遊んだって.

いまさら ^い今更言^いったって、もう ^{おそ}遅いわ。
 "Even if (you) say so now, it's too late (now)."

Also, when written as *ったって* this particle stands for the contraction of ^いと言^いっても. Used in this way, it can mean either of *と言^いっても* or *としても*:

いま ^な今それを直^おそう^むったって無駄だ。
 "It's pointless to try to fix it now."

だけに - Reasoning

A combination of *だけ + に*, this compound particle expresses "since ...", "because ..." similar to *ので*.

^き期待^{たい}してい^なな^かっ^ただけ^に、^よよろ^こひ^は ^お大き^いい。
 "Because (I) I hadn't been expecting it, (I) was most delighted."

Literally, this sentence uses the noun form for 'being delighted'.

ったら - Calling attention

This particle is a contraction of *と言^いったら*, and like the next particle, is used to catch someone's attention if you've been talking to them and they're being unresponsive. This is a very informal way to grab someone's attention as well as point out that they should listen to you:

ね。ね! ね^いたら!
 "Hey. Hey! I said Hey!"

This particle is slightly more reserved than *ってば*, and as such is experienced as effeminate. It tends to be used more by women than by men.

ってば - Calling attention

This particle is a contraction of いと 言えば (when talking about ...) and is often used to grab someone's attention, similar to ったら:

おい、聞きいてるかよ。お〜い。おいってば!
 "Hey, are (you) listening or what? Helloooo? I said, hello!?"

なんと - Extreme emphatic

This particle is essentially the question word なに何 paired with the quoting particle と, to create an emphatic "what" such as in "what a pretty bird" or "you did what?":

なんときれいな ほしぞら 星空だろう。
 "What a pretty starry sky."

A special word involves this particle paired with れんようけい-なく, the 連用形 for ない, forming the word なんとなくなんとなく, meaning "for no reason":

A: どうして なく殴ったの。
 B: いや、なんとなくなんとなく。

A: "Why did (you) hit (him)?"
 B: "I just felt like it"

(This is a semantic translation, literally B says "For no (good) reason", as an open sentence)

The colloquial version, なんてなんて, can also be used to mean い何と 言う, and is typically used in an exclamatory fashion:

ことなんて 事をしたんだ?
 "What (on earth) did (you) do?"

までも - Impossibility

This is just *まで* combined with the emphatic *も*, to create a construction signifying extreme extent, similar to *にしても*, "even doing ..." (remember that *にする* means "to decide", in this case this is used to signify "even if you decide to do ..., (clause that will not be affected by doing so)"):

そこまでもするんですか。

literally: "Up to the extent of (some specific thing), (you) would do so?"

"(You) would go that far?"

までも can be used with the question words *いつ* (when) and *どこ* (where) to create the words *いつまでも*, meaning "up to any moment in time" ("until when") and *どこまでも*, meaning "up to any place" ("up till any place"):

いつまでもテレビを見るつもり？

literally: "Up to which moment in time do you intend to watch TV"
"Just how long do (you) plan on watching TV?"

Note that when *までも* is paired up with a verb in *て* form, *までも* is split up:

どこまで見ても、^み青空^{あおぞら}です。

literally: "Up till any point you can hypothetically look at, it's blue sky"

"No matter where (you) look, it's blue skies."

ほか + Negative - Only option

Similar to *しか*, *ほか* indicates only one course of action or only one option:

ここまできて、^{すす}進むほかしょうがない。

literally: "Having come this far, there is nothing to be done other than continue"

"Having come this far, we can only press on."

For this role, *ほか* is often found in the pattern *ほかならい*, meaning "nothing other than ...", used adjectivally (remember that the *連体形* is attributive as well as sentence ending in modern Japanese):

ほかならい^{かれ}彼の^{でき}出来ものだ。

"This is something only he can do."

4.5 Translating prepositions

Japanese doesn't have prepositions in the way a lot of western languages have prepositions. You've already seen that quite a few particles fulfill the role that prepositions play in other languages, but this still leaves the question of how to say something in Japanese that in western languages uses prepositions that are not covered just by particles. For this reason, this final "particles" section will cover translating prepositions.

There are two categories that preposition translations fall under. The first is the list of prepositions that have particle or verb construction counter parts, though since you have already encountered these in the previous sections, these will not be treated in detail. The other category is those prepositions that have conceptual temporal or location nouns as Japanese counterpart. I say conceptual because some concepts that are multiple words in western languages are the same conceptual temporal/location noun in Japanese. These nouns will be treated in more detail and will, where needed, be accompanied by examples.

4.5.1 Prepositions translating to particles + verb constructions

English preposition	Translated into Japanese using...
as	に in its role as indirect object
at	に or で, depending on whether it concerns a thing or an event.
by	に or で, depending on whether it concerns location or instrumentalis
despite	のに
during	連用形 particles <i>ながら</i> or <i>がてら</i> for strict or loose simultaneous action, <i>つつ</i> for atemporal, or verb continuative (て form)
except/save	しか or ほか
for	Either the indirect object <i>に</i> or the nominalising <i>のために</i>
from	Either the indirect object <i>に</i> or <i>から</i>
of	の
off	A resultant state form of verbs that denote "to go off of"
since	<i>から</i>
through	<i>で</i>

to	に as indirect object, に as destination, or へ as direction
with	と
without	This is done with either a verb in 未然形+ず, or using (未然形) なくて/ないで

4.5.2 Prepositions translating to conceptual temporal or location nouns

The conceptual nouns used to stand for what in western languages is done using prepositions, can be used in the following pattern:

[X](の)[Y]に/で[Z]

where [X] can be any noun or verb clause, [Y] is a conceptual noun, and [Z] a verb activity or a state. The の in this pattern is enclosed in parentheses, because it can be omitted in some cases, but has to be used in others. Typically, when [X] is a noun clause, の is used, and when it is a verb clause, の is omitted, but there are exceptions to this, and each conceptual noun entry in the list below will show the pattern(s) it can be used in.

To illustrate this pattern before we move on the list itself, say we replace [X] with 駅^{えき}, station, [Y] with 前^{まえ}, before, and [Z] with 店^{みせ}がある, "there is a store". Doing so, we get the following sentence:

駅の前に店がある。

"station" [genitive] "before" [location] "there is a stop"

The natural translation, "There is a store in front of the station" follows readily from this pattern.

As a note, the choice of whether to use に or で is - as always - dependent on whether a location or an event is focused on. In the previous example a location was focused on, but if we were to use the same sentence but with [Z] being replaced with 友達^{ともだち}と^{であ}出会った, "[I] met [my] friend", then we get a sentence that can focus on the event "meeting", and this focus can be made explicit by using で instead of に:

駅の前で友達と出会った。

"[I] met [my] friend in front of the station."

4.5.3 The conceptual nouns list

うえ

上 - Above, up, upon, on

The kanji for this word already hints at the fact that this noun signifies a conceptual location 'above' something. It does not literally mean any of the words "above", "on", "up", "over" or the likes, but simply implies them all, given a specific context. For instance:

テーブルの上に ^{うつく}美しい ^い生け ^{ばな}花があります。

"There is a beautiful flower arrangement on the table."

Since flower arrangements typically rest on a surface, 上 in this case means "on". However, if we look at the following sentence, we see a different context, and a different meaning:

テーブルの上に ^{まど}窓があります。

"There's a window above the table."

Since windows don't typically rest on surfaces but are part of walls, 上 can only be interpreted as meaning "above" in this context.

した

下 - Below, beneath, under, underneath

In the same way that 上 means the conceptual location above something, 下 means a conceptual location below something. Again, context dictates what preposition is best used in the translation:

テーブルの下に ^{ねこ}猫がいます。

"There's a cat underneath the table."

テーブルの下に ^ひ引き ^だ出しがあります。

"There are drawers under the table."

In the first sentence, 下 refers to well under the table, on the floor, while in the second sentence 下 means on the underside of the table itself.

^{みぎ}
右 – **Right**

Having covered above and below, the two orientation directions left and right. First up, right:

^{ゆうびんきょく} ^{えき} ^{みぎ}
郵便局は駅の右にあります。
"The post office is to the right of the station."

^{ひだり}
左 – **Left**

And then, of course, left:

^{ゆうびんきょく} ^{えき} ^{ひだり}
郵便局は駅の左にあります。
"The post office is to the left of the station."

^{まえ}
前 – **Before, in front of, prior**

When referring to something before, or preceding, something else, the conceptual noun 前 is used. This can be used for both time and space:

^{えき} ^ま
駅の前で待っていました。
"(I) waited in front of the station."

This example, similar to the one given in this section's pattern explanation, states something being in front of some location. If instead we want to indicate something as happening or being the case before some verb activity, then 前 follows the 連体形:

^で ^{そうじ}
出かける前に掃除をした。
"(I) cleaned up before going out on errands."

In this sentence, the event "going out [on errands]", 出かける, indicates a particular time, even if it's not sharply defined like clock times.

^{おもて}
表 – **Front, facing**

There's one more "front" that has a special word for it in Japanese: the facing side of something. For instance, the title side of a book's cover is the 表, the storefront side of a store is the 表, and the front side of a T-shirt is the 表.

ちゅう

中 – During

The conceptual noun 中 means several different things depending on its use, and has different pronunciations for each different use. When used directly after nouns that denote some activity, it is pronounced ちゅう, and is used to indicate that the verb action or verb state that follows it applies during the period that the activity noun describes. This may sound a bit abstract, so an example:

はいたつちゅう

配達中です。

“(I) am in the middle of a delivery.”

Clearly a delivery takes time to perform, and the 中 indicates that something is the case, or takes place, during this time.

じゅう

中 – Cross-..., throughout

When used for with location nouns, the meaning for 中 changes to “cross-...” such as “cross country” or “nation-wide”, and the reading changes to じゅう, such as in for instance:

せかいじゅう ひと う し
世界中で人が生まれて死ぬ。

“The world over, people are born and people die.”

なか

中 – Amid, among, amongst, in, inside, within

And finally, when used in the pattern that does not have の omitted, 中 is pronounced なか, and can mean a wide variety of things that are associated with being located inside something. When focusing on locations, に is used as the follow up particle, but when 中 refers to abstract concepts such as “amidst [a collection]” or “among [things]”, it is followed by で instead, such as in for instance:

た もの わしょく いちばん す
食べ物の中で、和食が一番好きです。

“From (amongst) food, (I) like Japanese food best.”

Here 中 refers to something being located inside a category. Since this is an abstract location, the particle で is used. However, when there

is no abstract location but a real location, like the hollow of a tree, or the inside of a box, *に* is used:

はこ うでどけい
箱の中に腕時計があった。

literally: "There was a watch in the box"
"The box contained a watch."

The pattern [X]の中で[Y] will be explained further in the constructions section, when dealing with open choices - something that quite obviously requires being able to indicate something as existing within a greater (abstract) collection.

うし
後ろ – Behind

The noun 後ろ is used to indicate that something is located behind something else. Be careful though: unlike 前, which corresponded to "before" both in the location and time sense, 後ろ only means "behind", and stands for a location; it cannot be used to mean "after". To indicate the concept of "after", a different noun (後) is used, which can be pronounced in three different ways, meaning three slightly different things.

An example of the use of 後ろ would be:

ねずみ かいぞう かく
ねずみが冷蔵庫の後ろに隠れてしまった。

"The mice hid behind the refrigerator."

うら
裏 – Back, opposite side

Much like how 表 is a special kind of 前, 裏 is a special kind of 後ろ, meaning "the non-facing side" of something. For instance, the side of a book's cover that doesn't carry the title is the 裏, the back of a store is the 裏, and the back side of a T-shirt is the 裏.

あと ご のち
後, 後, 後 – After

When indicating something happens after a certain time or event, 後 is used. However, depending on whether this "after" refers to "occurring at some time after", or "occurring from then on" a different pronunciation is

used; when one only wishes to indicate something will happen after some specific time or event, the reading for this noun is **あと**:

しゅくだい あと
宿題は後でします。

"(I'll do (my) homework afterwards."

In this sentence the act of "doing homework" will be done at some point after some contextually implied event, typically whatever the speaker is doing at the moment of saying a sentence like this. On the other hand, when indicating that something will stay in effect after some specific time or event, the reading for this kanji is **ご**:

しごと じ お ご ひま
仕事は8時に終わりその後暇だ。

literally: "After that is leisure."

"(My) job ends at 8, after that (I'll be available."

Because the reading for the noun **後** is **ご** in this sentence, it clearly states that this person won't be free for just a while after 8 o' clock, but will be free from 8 o' clock onwards until some indeterminate time (being probably when they go to bed).

There is a third reading for **後**, being **のち**, but this is a literary reading used as a replacement for **あと**, with as extra feature that it can be used to stand for "the afterlife"; the ultimate concept of "afterwards". However, this reading is also used in the common formal time indicator **のちほど** (**後程**) meaning "later", "at some later time", "afterwards" or even "eventually".

そと

外 – Out, outside

The opposite of **中**, **外** stands for the broad and undefined location that is the world outside, some container or other:

ねこ いえ あそ
うちの猫が家の外に遊んでる。

"Our cat's playing outside (lit: outside the house)."

あいだ
間 – **Between**

Literally, this noun stands for the concept of “in an interval”, where this interval can be either temporal or spatial:

ぎんこう ゆうびんきょく こうしゅうでんわ
銀行と 郵便局の間に 公衆電話があります。

literally: “In the interval (bank - post office)”

“There are public phones located between the bank and the post office.”

As can be seen from the example, the list of locations between which some verb action occurs, or some verb state is the case, is created using the standard inclusive noun listing particle と.

For time, on the other hand, the [X]から[X]まで pattern is used, because this lets us specify an interval with an explicit beginning and end:

はん にん に じ さん じ に
犯人は 二時から 三時までの間に 逃げられた。

“The culprit (managed to) escape between the hours of 2 and 3.”

ちか
近く – **Near**

This is actually the noun form of the verbal adjective ^{ちか}近い, ‘near’, and is used for locations only. This noun is (fairly intuitively) used to indicate something is close to some location or object:

えいがかん
映画館の近くに あります。

“It’s close to the movie theatre.”

む
向こう – **Facing, across, opposite, beyond**

In Japanese the idea of “across”, “opposite from” and “beyond” are all variations on the same theme of something facing something else: something opposite to us clearly faces us, something that is for instance across the street faces us from across the street and something that lies beyond

the darkest night is something that faces us from this theoretical location:

^{みち}
道の向こうに ^{ともだち} 友達が ^ま 待ってるはずですよ。

literally: "I expect my friends to be waiting ..."

"(My) friends should be waiting for [me] across the street."

^{うみ}
海の向こうに ^{べつ} 別の ^{せかい} 世界が ^き あると聞いた。

"(I) heard that across the ocean lies a different world."

^{へん} 辺 – Nearby, around

The noun 辺 literally means "vicinity", and when used as a conceptual location noun, means "near", "close to", and the like:

^{さかなや}
お魚屋の ^{さいふ} 辺に ^な 財布を無くしちゃった。

"(I) lost (my) wallet somewhere near the fish shop."

^{よこ} 横 and ^{となり} 隣 – Besides, next to

This word pair is (yet another) illustration of how Japanese conceptualises things differently from western languages. The words required to create what in western language is the prepositional construction "next to" are an excellent example of such a difference: while in most western languages when two objects are placed side by side, they are said to be "beside" or "next to" each other, Japanese requires you to pick the right word for this spatial relation depending on whether or not these two objects are of a similar category. For instance, placing two apples next to each other, or two bikes, means you can use the noun ^{となり} 隣 to indicate that one is next to the other:

^{おれ}
俺の ^{じてんしゃ} 自転車は ^{おとうと} 弟の ^た やつの ^{となり} 隣に立っておきました。

"I left my bike standing next to my (younger) brother's."

This is perfectly valid use of 隣, as the two objects in question are clearly of the same category.

However, for the following example we need to use ^{よこ}横 instead of 隣:

みんなが池の横に遊んだりした。

"Everyone was playing games and stuff next to the pond."

(note that using に stresses the location rather than the act in this sentence)

Here, since みんな are of a category "people", and 池 is of category "pond", there is no way 隣 can be used, since these two things aren't even remotely alike. In effect, 隣 can be thought of as not just meaning "next to" but having the added meaning "next to the other [object category]", while 横 only means "beside" or "next to".

Compass directions

In addition to the obvious locations, there are four more that are usually overlooked: the compass directions.

direction	noun
East	^{ひがし} 東
South	^{みなみ} 南
West	^{にし} 西
North	^{きた} 北

^{がわ}側 - ...side

This is not so much a conceptual noun as it is a suffix for several of the nouns listed so far. Suffixed to various of these words, 側 signifies "side", so that 上 means "above", but 上側 means "the top side" (although it is then pronounced うわがわ), 右 means "right", but 右側 means "the right (hand) side". The list of thusly modified nouns is:

noun	side	meaning
うえ 上	うわがわ 上側	the top
した 下	したがわ 下側	the underside
おもて 表	おもてがわ 表側	the front, the facing side
うら 裏	うらがわ 裏側	the reverse, the other side
うち 内	いちがわ 内側	the interior
そと 外	そとがわ 外側	the exterior
ひだり 左	ひだりがわ 左側	the left side
みぎ 右	みぎがわ 右側	the right side
む 向こう	む ^{がわ} 向こう側	the other side, the opposing side
きた 北	きたがわ 北側	the northern side
みなみ 南	みなみがわ 南側	the southern side
ひがし 東	ひがしがわ 東側	the eastern side
にし 西	にしがわ 西側	the western side

Chapter 5

Counters and counting

As mentioned in the outline of Japanese, counting in Japanese is everything but apparent or easy if you're used to western counting. To count in Japanese, two things are required: a number, as well as a categorical marker that indicates what is actually being counted. This makes counting in Japanese not just a matter of knowing which words stand for which numbers, but also which counters stand for which countable categories. As also mentioned in the outline, the categorical marker for items is usually not the item noun itself, but a different word acting as categorical counter particle. For instance, bottles, pencils and legs are all counted using the categorical counter for "long round object", and birds and rabbits are both counted using the categorical counter for "things with wings". In contrast to this, clock hours are counted using the specific counter for hours, and the number of times something happens is counted using the specific counter for occurrences.

The challenge is then to learn three things in order to successfully count in Japanese:

which numbers exist and how to construct numbers yourself,

which specific and categorical counters exist, and

which to use when you don't actually know which you should use.

Just like for regular particles, there exist dictionaries that contain lists and lists of which word can be used as counter for which category of items, and if you wish to become a counting machine, it is recommended that you buy one and go over the lists in it as you will not find a truly exhaustive list here. Instead, the following list will only contain those counters that are considered reasonably essential to know in order to do basic counting with (and that's already quite a few).

5.1 Counting

Before we look at the counter particles, let's briefly look at counting itself. In the outline on Japanese, I mentioned three different ways to count from one to ten, and this comes from the fact that Japan, while it borrowed the Chinese kanji and readings, also had its own language prior to knowing anything about China. Not surprisingly then, counting was done with completely different words in pre-China Japan. However, unlike this pre-China native Japanese counting system, the Chinese derived series for one through ten is reasonably simple:

number	written and pronounced
1	<small>いち</small> 一, 壹 in formal writing.
2	<small>に</small> 二, 弍 in formal writing.
3	<small>さん</small> 三, 参 in formal writing.
4	<small>し</small> 四 – in the “normal” counting series, this number can be pronounced よん, a native Japanese reading.
5	<small>ご</small> 五
6	<small>ろく</small> 六
7	<small>しち</small> 七 – like for four, in the “normal” counting series this number can be pronounced なな, also a native Japanese reading.
8	<small>はち</small> 八
9	<small>きゅう</small> 九
10	<small>じゅう</small> 十, 拾 in formal writing.

The reason why 1, 2, 3 and 10 have special formal kanji stems from the use in legal documents, where changing an 一 into a 十 or 二 into 三 was rather easy, while turning an 壹 into a 拾 or a 弍 into a 参 was a lot harder. There are similar counterparts for 5, 6, 7, 8 and 9, but these are essentially never used: 伍, 陸, 漆, 捌 and 玖 respectively. Larger numbers in the Chinese system are written either using Arabic numerals (like 1.890.298.345), or – when they're decently clean or small enough to write out in full – written in kanji.

Using kanji forms to create large numbers relies on a fairly simple rule of composition, as you should be able to tell from the following exam-

ples:

$$20 = 2 \times 10 = \text{二十}$$

$$90 = 9 \times 10 = \text{九十}$$

$$100 = \overset{\text{ひゃく}}{\text{百}}, \text{ formally written as 佰}$$

$$120 = 100 + 2 \times 10 = \text{百二十}$$

$$780 = 7 \times 100 + 8 \times 10 = \text{七百八十}$$

$$1000 = \overset{\text{せん}}{\text{千}}, \text{ formally written as 阡}$$

$$1300 = 1000 + 3 \times 100 = \text{千三百}$$

$$4826 = 4 \times 1000 + 8 \times 100 + 2 \times 10 + 6 = \text{四千八百二十六}$$

$$10000 = \overset{\text{まん}}{\text{万}}, \text{ formally written as 萬.}$$

The rules for composition are actually reasonably close to the western system of writing large numbers, except that instead of replacing the order (the "1" in 1, 10, 100, 1000, etc) with the factor ("2" in 20, "8" in 800, etc), the factor is simply added in front of the order, effectively indicating a multiplier.

However, one significant difference is found in orders of magnitude: in western systems we raise by a power of 1000 for large numbers (i.e. a million is 1000×1000 , a milliard is $1000 \times 1000 \times 1000$, a billion is $1000 \times 1000 \times 1000 \times 1000$, etc.), but in the Chinese counting system large numbers are powers of 万, 10,000:

10,000 is 万

The biggest number that still uses 万 is 99,999,999: 九千九百九十九万九千九百九十九.

The number that follows this is a number equal to 万 \times 万, called ^{おく}億, with a value of 100,000,000.

The next order number is 万 \times 億, which is ^{ちよう}兆.

The next order number is 万 \times 兆, which is ^{けい}京.

There are in fact quite a few of these higher order counters, although of course the higher you get, the less likely people are to know them, and the less meaningful the number becomes (because we cannot visualise such large numbers).

Aside from the numbers one through ten, there is also the 'number' zero, which is typically written in katakana as ゼロ when used on its own, or using the noun 零^{れい} when meaning "naught" or "null". An example of using 零 is in things such as "0.0001", which can be written 零^{れい}点^{てん}零^{れい}零^{れい}零^{れい}一^{いち}, with 点 meaning "dot".

The native Japanese way of counting is a bit more complex:

number	pronunciation
1	ひ
2	ふ
3	み
4	よ
5	い(っ)
6	む
7	な
8	や
9	こ
10	と

While this is the basic series, this series is also one you will likely never use as they aren't used for actual counting. It may be used when someone's trying to enumerate something from memory using their fingers, muttering "ひ, ふ, み, よ, い..." while touching fingers in succession, but that's about it. Instead, slightly different pronunciations are used when paired with counters for actual counting statements. The native Japanese readings are used with only a handful of counters, but these are quite important counters: those used for general counting of items, and for counting days.

number	counting things: っ	counting days: 日 (pronounced か)
1	ひとつ	ついたち・いちにち 一日
2	ふたつ	ふつか 二日
3	みっつ	みっか 三日
4	よっつ	よっか 四日
5	いつつ	いつか 五日
6	むっつ	むいか 六日
7	ななつ	なのか 七日
8	やっつ	ようか 八日
9	ここの 九つ	ここのか 九日
10	とお 十	とおか 十日

We see that for counting days, 1 has two possible readings; the difference between ついたち and いちにち is that the first means "the first day of the month", and the second means "one day (in duration/length)". For the other nine counting statements, the count means both "...th day of the month" as well as "... days". In addition to the double reading for 1, and the native Japanese readings for 2 through 10, there are a few more special readings for counting days when used for the numbers 14, 20 and 24, but we will look at this in more detail in the counter particles list for the counter 日.

Before we move on to the counters list, we need to finish looking at what numbers do when paired with counters, and this involves looking at how they may change readings when paired with certain counters: they may contract, and the counter may become voiced. There are a few general rules that apply, although of course – as always – there are a few exceptions to these general rules (when a counter has such an exception, this will be highlighted in its section).

5.1.1 Rules for ^{いち}一

When followed by a counter starting with a syllable from the か-, さ- or た-column, いち becomes いっ:

いち + こ becomes いっこ
 いち + さい becomes いっさい
 いち + どう becomes いっとう

When followed by a counter starting with a は-column syllable, いち becomes いっ and the counter voices to a 'p' sound:

いち + はい becomes いっぱい

5.1.2 Rules for ^{さん}三

When followed by a counter starting with a は-column syllable, the counter voices to a 'b' sound:

さん + ほん becomes さんぼん

5.1.3 Rules for ^{ろく}六

When followed by a counter starting with a か-column syllable, ろく becomes ろっ:

ろく + かい becomes ろっかい

When followed by a counter starting with a は-column syllable, ろく becomes ろっ and the counter voices to a 'p' sound:

ろく + ひやく becomes ろっぴやく

5.1.4 Rules for ^{はち}八

When followed by a counter starting with a か-, さ- or た-column syllable, はち becomes はっ:

はち + こう becomes はっこう
 はち + せん becomes はっせん
 はち + たい becomes はったい

When followed by a counter starting with a は-column syllable, はち becomes はっ and the counter voices to a 'p' sound:

はち + ひき becomes はっぴき

5.1.5 Rules for 十^{じゅう}

When followed by a counter starting with a か-, さ- or た-column syllable, じゅう may become じっ or じゅっ:

じゅう + こ can become either じっこ or じゅっこ
 じゅう + さい can become either じっさい or じゅっさい
 じゅう + たい can become either じったい or じゅったい

When followed by a counter starting with a は-column syllable, じゅう can become either じっ or じゅっ and the counter voices to a 'p' sound:

じゅう + ほん can become either じっほん or じゅっほん

The choice between which of the two possible pronunciations to use is mostly one of style. The "proper" pronunciation is じっ[...], but is also becoming more and more dated Japanese, with most young people using the pronunciation じゅっ these days. Depending on whose company you are in, you'll have to pick the pronunciation that will raise least eyebrows.

5.1.6 How many?

In addition to counting statements such as "three oranges" or "seven samurai", it also helps if we know how to ask "how many oranges" or "how many samurai". This is done using two question words: 何-, pronounced なん-, and 幾-, pronounced いく-. These are used in the same way that numerals are used, being paired with a counter to turn it into a questioning statement. Different counters use different question words, with the rule generally being that if native Japanese readings are used with the counter, the question word will be 幾-, whereas if Chinese readings are used with the counter, the question word will be 何. Thus, we can ask for "how many oranges" by using 幾つ:

オレンジを幾つありますか。
 "How many oranges are (there)?"

And we can ask how many samurai there are by using:

さむらい なんにん
 侍は何人いますか。
 "How many samurai are (there)?"

(note the difference in verb; ある for oranges, いる for samurai)

5.2 Counters

As mentioned, counters can be split into specific and general counter categories. Specific counters are for instance unit counters such as for time or distance, and general counters are used for categorical items such as 'bound objects' or 'pieces of [something]'. Rather than just using these two categories, we also include a list of common numerical orders, which act as counters too. This list is followed by the counters split up into four categories: general article counters, counters for living things, counters for occurrences, and time related unit counters.

In addition to counters, a list of adverbs used for quantification is included in this chapter. While strictly speaking these are not counters, they are used when you need to quantify actions without being able to rely on a counter (such as "I read books often", where a numerical statement is impossible to give).

5.2.1 Numerical counters

ひゃく

百 - 100 (A hundred)

As mentioned in the section on counting, the orders in Japanese are technically counters too, with their own set of pronunciations:

百	(一百)	二百	三百	四百	五百
ひゃく	(いっぴゃく)	にひゃく	さんびゃく	よんひゃく	ごひゃく

六百	七百	八百	九百	千	何百
ろっぴゃく	ななひゃく	はっぴゃく	きゅうひゃく	せん	なんびゃく

Note that 一百 isn't used unless it needs to be stressed that it's one hundred, rather than some other factor of a hundred. Also note that quite obviously "ten hundred" doesn't exist. Instead this is 千, 1000.

せん

千 - 1000 (A thousand)

The counter for a thousand has an irregular pronunciation for 3, and the question counter:

千	(一千)	二千	三千	四千	五千
せん	(いっせん)	にせん	さんぜん	よんせん	ごせん

六千	七千	八千	九千	万	何千
ろくせん	なせん	はっせん	きゅうせん	まん	なんぜん

Again, unless the factor 1 needs to be stressed, 千 rather than 一千 is used. And again, there is no "ten thousand", there is the counter 万 instead.

^{まん}
万 - 10000 (Ten thousand)

The highest "low order" order counter, 万 stands for ten thousand. Because it is the highest "low order" order counter, it is used in combination with 10, 100 and 1000 in to indicate a hundred thousand, a million and ten million respectively. 100 million is a new counter, ^{おく}億.

万	(一万)	二万	三万	四万	五万	六万
まん	(いちまん)	にまん	さんまん	よんまん	ごまん	ろくまん

七万	八万	九万	十万	百万	千万	何万
ななまん	はちまん	きゅうまん	じゅうまん	ひゃくまん	せんまん	なんまん

^{おく}
億 - 100000000 (A hundred million)

The biggest "useful" number, 億 is still a realistically large number in for instance prices for houses, luxury yachts or fancy sports cars. The pronunciation is wholly unremarkable:

億	(一億)	二億	三億	四億	五億	六億	七億
おく	(いちおく)	におく	さんおく	よんおく	ごおく	ろくおく	ななおく

八億	九億	十億	百億	千億	兆	何億
はちおく	きゅうおく	じゅうおく	ひゃくおき	せんおく	ちょう	なんおく

Other order counters

While slightly ridiculous, there are counters for 10 to the power minus 21, which is the truly insignificant number 0.000000000000000000001, up to the incredibly huge number 10 to the power 68, or 100,000. While for normal purposes these are of course ridiculous numbers, they're quite useful for science. The list of all available counters, plus their western abbreviated counterparts, is:

counter	value	equivalent term
<small>むりょうだいすう</small> 無量大数	10 to the power 68 and higher	literally, "immeasurably large number"
<small>ふかしぎ</small> 不可思議	10 to the power 64	
<small>なゆた</small> 那由他	10 to the power 60	
<small>あそうぎ</small> 阿僧祇	10 to the power 56	
<small>ごうがしや</small> 恒河沙	10 to the power 52	
<small>ごく</small> 極	10 to the power 48	
<small>さい</small> 載	10 to the power 44	
<small>せい</small> 正	10 to the power 40	
<small>かん</small> 澗	10 to the power 36	
<small>こう</small> 溝	10 to the power 32	
<small>じょう</small> 穰	10 to the power 28	
<small>じよ・し</small> 杼	10 to the power 24	Yotta, Y
<small>がい</small> 垓	10 to the power 20	
<small>けい</small> 京	10 to the power 16	
<small>ちよう</small> 兆	10 to the power 12	Tera, T
<small>おく</small> 億	10 to the power 8	
<small>まん</small> 万	10 to the power 4	
<small>せん</small> 千	10 to the power 3	Kilo, K, 1000
<small>ひやく</small> 百	10 to the power 2	hecto, h, 100
<small>じゅう</small> 十	10 to the power 1	deca, da, 10
<small>ぶ</small> 分	10 to the power -1	deci, d, 1/10, 0.1
<small>りん</small> 厘	10 to the power -2	centi, c, 1/100, 0.01
<small>もう</small> 毛	10 to the power -3	milli, m, 1/1000, 0.001

し 糸	10 to the power -4	
こつ 忽	10 to the power -5	
び 微	10 to the power -6	micro, μ , 1/1.000.000
せん 織	10 to the power -7	
しゃ 沙	10 to the power -8	
じん 塵	10 to the power -9	nano, n, 1/1.000.000.000
あい 埃	10 to the power -10	
びょう 渺	10 to the power -11	
ぼく 漠	10 to the power -12	pico, p
もこ 糶糊	10 to the power -13	
しゅんじゅん 逡巡	10 to the power -14	
しゅゆ 須臾	10 to the power -15	femto, f
しゅんそく 瞬息	10 to the power -16	
だんし 彈指	10 to the power -17	
せつな 刹那	10 to the power -18	ato, a
りつとく 六徳	10 to the power -19	
こくう 虚空	10 to the power -20	
せいじょう 清浄	10 to the power -21	zepto, z

The measures for Mega (M), Giga (G), Peta (P) and Exa (E) are missing from this set because of the fact that these correspond to 10 to the powers 6, 9, 15 and 18 respectively, none of which are divisible by 4.

5.2.2 General counters for articles

ほん

本 - Long cylindrical items

When you want to count cylindrical objects like pencils, bottles or arms, 本 is used. As a noun this word means "book" or "origin", but as counter it obviously means something completely different. The pronunciations for this counter are:

一本	二本	三本	四本	五本	六本
いっぽん	にほん	さんぽん	よんほん	ごほん	ろっぽん

七本	八本	九本	十本	何本
ななほん	はっぽん	きゅうほん	じっぽん	なんぽん
			じゅっぽん	

An example of its use is for instance in counting bottles of cola on the table:

何本ありますか。
 "How many bottles are there?"

テーブルの^{うえ}上にコーラが三本あります。
 "There are 3 bottles of cola on the table."

Interestingly, phone calls can also be counted using this counter, the "logic" behind this being that telephone horns used to also be cylindrical (think of the classical number-dial phone).

さつ

冊 - Bound volumes

This counter is used for counting bound objects like books, magazines, notebooks and the like. The pronunciations are:

一冊	二冊	三冊	四冊	五冊	六冊
いっさつ	にさつ	さんさつ	よんさつ	ごさつ	ろくさつ

七冊	八冊	九冊	十冊	何冊
ななさつ	はっさつ	きゅうさつ	じっさつ	なんさつ
			じゅっさつ	

And an example of use would be:

ほんだな^{ほん}本棚に五冊の本があります。
 "There are 5 books on the bookshelf."

(In this sentence, 本 is used as a normal noun, not a counter.)

まい

枚 - Sheets

This counter is used to count sheet-like things, such as sheets of paper, plates, planks, or even things like folded up T-shirts. The pronunciations are:

一枚	二枚	三枚	四枚	五枚	六枚
いちまい	にまい	さんまい	よんまい	ごまい	ろくまい

七枚	八枚	九枚	十枚	何枚
しちまい	はちまい	きゅうまい	じゅうまい	なんまい (ななまい)

And an example of use would be:

この大きな本は何枚ですか。

"How many pages (lit: sheets) is this big book?"

はい 杯 - Cups

This counter is used to count cups of drink, such as glasses of wine, cups of tea, glasses of beer and the like. The pronunciations are:

一杯	二杯	三杯	四杯	五杯	六杯
いっぱい	にはい	さんぱい	よんぱい	ごぱい	ろっぱい

七杯	八杯	九杯	十杯	何杯
ななぱい (しちぱい)	はっぱい	きゅうぱい	じっぱい	なんぱい じゅっぱい

An example of use would be:

赤ワインを二杯とビールを一杯下さい。

"2 glasses of red wine and 1 glass of beer please."

Note that 一杯 can mean two things: as a counter statement it means "one cup [of something]". However, it can also be used as a quantifier, in which case it means "plenty" or "full", depending on the context. When used to mean "one cup", the pronunciation drops in pitch on "っぱい", whereas when it is used to mean "full", the pronunciation has a rising pitch on "っぱい".

だい 台 - Machinery

This counter is used to count mechanical or electrical machinery of all sizes. This would include things like cars, televisions, pianos, cameras, sewing machines, and the like.

一台	二台	三台	四台	五台	六台
いちだい	にだい	さんだい	よんだい	ごだい	ろくだい

七台	八台	九台	十台	何台
ななだい	はちだい	きゅうだい	じゅうだい	なんだい (しちだい)

An example of use would be:

ともだち
友達のヒロシは三台のコンピューターがあるんだって。
“(My) friend Hiroshi said he had three computers.”

かい 階 - Floors in a building

This counter is used to count floors or levels of a building, and has a special pronunciation for 3:

一階	二階	三階	四階	五階	六階
いっかい	にかい	さんがい	よんかい	ごかい	ろっかい

七階	八階	九階	十階	何階
ななかい	はっかい	きゅうかい	じっかい	なんかい じゅっかい

An example of use would be:

しんしつ
寝室は二階にあります。
“The bedrooms are on the second floor.”

For floors underground, the prefix ちか 地下 (literally meaning “underground”) is used with this counter:

地下一階	地下二階	地下三階	...
ちかいっかい	ちかにかい	ちかさんがい	...

In addition, there are also two useful words to know when it comes to floors, being さいじょうかい 最上階, meaning “top floor” and the ちゅうにかい 中二階 meaning “mezzanine” (a ‘floor’ between first and second floor).

^こ個 - Instances, number of

This is a general purpose counter used to count “numbers of [something]”, such as the number of eggs needed for a specific recipe, or the number of bricks in a wall. The pronunciations are:

一個	二個	三個	四個	五個	六個
いっこ	にこ	さんこ	よんこ	ごこ	ろっこ

七個	八個	九個	十個	何個
ななこ	はっこ	きゅうこ	じっこ	なんこ
			じゅっこ	

And example of use would be:

^{たまご}卵を^い何個入れていいですか。
 “How many eggs should (I) add?”

This counter is a typical fall-back counter when you do not know the proper counter for something, although with the note that it only makes sense for things that can be measured in units, or instances. So eggs and bricks are fine, people or thoughts are not.

つ - Items

This is a special general counter for counting items. Because this counter creates statements such as “I will have four [items]”, it’s typically omitted in translation because it doesn’t indicate what kind of items are counted at all, merely that they are being counted. The pronunciations for this counter, as mentioned in the counting section, are what make this particle special, since it uses the native Japanese pronunciations for 1-9, and has a special question word:

一つ	二つ	三つ	四つ	五つ	六つ
ひとつ	ふたつ	みっつ	よっつ	いつつ	むっつ

七つ	八つ	九つ	(十)	幾つ
ななつ	やっつ	ここのつ	(とお)	いくつ

Important to note is that 十 doesn’t actually have つ as counter at all. The question word for this counter can not just be used to ask “how many

items”, but can also be used to ask “how many years [of age]” a child is, although only for young children: for children over nine/ten, the regular question word なんさい (何才 / 何歳) is used instead.

An example of use would be:

二つのオレンジが残り^{のこ}ました。
 “There were 2 oranges left.”

It should also be noted that this counter can only be used for counts from 1 through 10. Higher counting is not possible, so answers to いくつですか that involve an age over 10 years of age must necessarily use 才/歳 as counter.

^{えん}円 - The Japanese currency

This counter is used for 円, the Japanese currency. This counter has special pronunciations for 4 and 9, and also has a special question word:

一円	二円	三円	四円	五円	六円
いちえん	にえん	さんえん	よえん	ごえん	ろくえん

七円	八円	九円	十円	幾ら
しちえん	はちえん	くえん	じゅうえん	いくら
(ななえん)		(きゅうえん)		

An example sentence would be:

このペンは五十円でした。
 “This pen was 50 yen.”

Note the different readings よえん instead of “よんえん” and くえん instead of “きゅうえん”. Also note that the question word for “how many yen” is actually the question word meaning “how much”, a word that can be used to mean three things (like くらい): quantity, duration and frequency. Thus, the question いくら^よ読みますか, “how much do you read”, can mean three different things, reflected in the possible answers to

it:

にしゅうかん いっさつ
二週間に一冊読みます。

"(I) read 1 book every 2 weeks."

いちにち にじかん
一日に二時間読みます。

"(I) read 2 hours a day."

あんまり読ませんよ。

"Oh, (I) don't really read that much."

Of course, in the context of currency *いくら* is always understood as meaning "how much" in terms of money.

Other major currency counters are ドラ, the (US) dollar, ユーロ, the euro and ポンド, the (British) pound.

じょう

畳 - Floor surface

Traditional Japanese houses, or traditional rooms in apartment buildings or flats in Japan (called *和風室*, literally 'Japanese style room'), are never counted in terms of square feet or meters, but in terms of how many tatami mats, *畳*, it will fit. This unit of measure is one of the 'common knowledge' units of surface measure, so it's generally a good idea to know it. The size of tatami mats depends on the region, ranging from 0.955 meter by 1.91 meter in the Kyoto area to only 0.88 meter by 1.76 meter in the Tokyo area. Thus, a *六畳* room may be bigger or smaller, depending on where in Japan you find it.

The counting table is fairly simple:

一円	二円	三円	四円	五円	六円
いちじょう	にじょう	さんじょう	よんじょう	ごじょう	ろくじょう

七円	八円	九円	十円	何畳
しちじょう	はちじょう	くじょう	じゅうじょう	なんじょう
(ななじょう)		(きゅうじょう)		

Typically, however, there are only three counts for *畳*, namely the common room dimensions for Japanese style rooms: *四畳半* (four and a

half), 六畳 and 八畳. When indicating actual counts of individual tatami mats, such as when purchasing replacement mats or for outfitting several rooms, the counter 枚 is used instead. The reason for this is that rather than indicating surface measure, you are now counting flat, sheet-like objects, which must of course be counted using the counter for flat, sheet-like objects.

5.2.3 Counters for living things

ひき

匹 - Small animals and fish

This counter is used to count small animals. "Small" should be taken with a grain of salt, as this counter applies to cats, squirrels, mice, or fish just as it does to great danes (a particularly huge kind of dog) or even moderately sized alligators.

The pronunciations are:

一匹	二匹	三匹	四匹	五匹	六匹
いっぴき	にひき	さんびき	よんひき	ごひき	ろっぴき

七匹	八匹	九匹	十匹	何匹
しちひき	はっぴき	きゅうひき	じゅうひき	なんびき (ななひき)

An example sentence would be:

ねずみ一匹でも^{はい}入れないはずです。

"Not even a single mouse should be able to get in (here)."

わ

羽 - Birds and rabbits

This kanji means "wings" when pronounced はね, and as counter is used to count birds. As a peculiarity, this counter can also be used to count rabbits (although 匹 is more common these days), because of an interesting bit of Japanese history: from the 6th century until the mid-19th century, Japanese people were – by decree – forbidden to eat meat. However, this applied only to mammalian meat, and birds and fish could still be eaten. In order to be able to eat meat anyway, people started calling certain animals by different names, referring to them as birds or fish. Boars had become "whales" (which were still considered fish back then), and rabbits became

referred to as "birds", which is why it simply had to be counted with 羽. This practice lasted until 1872, when the Meiji restoration embraced a number of Western views and customs, and eating meat was allowed again after a more than 1300 year period of decreed abstinence.

The pronunciations for this counter are wholly unremarkable:

一羽	二羽	三羽	四羽	五羽	六羽
いちわ	にわ	さんわ	よんわ	ごわ	ろくわ

七羽	八羽	九羽	十羽	何羽
しちわ	はちわ	きゅうわ	じゅうわ	なんわ (ななわ)

A fun example sentence for this counter is a classic:

庭には二羽の鶏がいる。

"There are 2 chickens in the garden."

The pronunciation for this sentence is "にわにわにわのにわとりがいる", which is always a good reason to use this sentence whenever appropriately possible.

とう 頭 - Large animals

This kanji on its own means "head", and for reasons about as inexplicable as why 本 is for used for cylindrical objects, 頭 is used to count large animals such as sheep, cows, horses, elephants, giraffes, salt water crocodiles (which are astoundingly huge), etc. The pronunciations are:

一頭	二頭	三頭	四頭	五頭	六頭
いっとう	にとう	さんとう	よんとう	ごとう	ろくとう

七頭	八頭	九頭	十頭	何頭
ななとう	はっとう	きゅうとう	じっとう	なんとう

An example sentence would be:

一頭の馬が見えます。

"(I) can see 1 horse."

り・にん

人 - People

It should be noted that there are special pronunciations for 1 person and 2 people, using the reading り, but that 3 and up is all counted using the pronunciation にん:

一人	二人	三人	四人	五人	六人	七人
ひとり	ふたり	さんにん	よにん	ごにん	ろくにん	しちにん

八人	九人	十人	十一人	十二人	何人
はちにん	きゅうにん	じゅうにん	じゅういちにん	じゅうににん	なんにん

An example sentence would be:

あの二人は夫婦ですか。

"Are those two (people) over there a (married) couple?"

The polite counter for people, as used by for instance waiters or receptionists, is 名, with the very polite counter being 名様. However, don't use these counters yourself unless you find yourself serving patrons in a restaurant or something similar. For normal counting of people, stick with 人.

5.2.4 Occurrences and ranking

ど

度 - Number of times, degrees

As a counter for occurrences, this counter is principally used only for counting once, twice and thrice. For something that occurs more than three times, 回 is used instead.

Aside from being used for occurrence, 度 is also used to count degrees Celsius, and geometric degrees (such as a 90 degree angle, or GPS degrees). The pronunciations are:

一度	二度	三度	四度	五度	六度
いちど	にど	さんど	よんど	ごど	ろくど

七度	八度	九度	十度	何度
しちど	はちど	きゅうど	じゅうど	なんど

Example sentences would be:

もう一度^い言^{くだ}って下^{くだ}さいませんか。

"Could you please say that one more time?"

今日^{きょう}は暑^{あつ}いねえ。何^{なん}度^どでしょう。

"It's hot today, don't you think? I wonder what temperature (lit: how many degrees) it is."

This particle is also a noun on itself, pronounced *たび*, which is used as a nominaliser for turning clauses into occurrences, which will be explained in the next chapter, in the nominalisers section.

^{かい}回 - Number of times

Where 度 is used for once, twice and thrice, 回 can be used for any number of occurrences. The pronunciations are:

一回	二回	三回	四回	五回	六回
いっかい	にかい	さんかい	よんかい	ごかい	ろっかい

七回	八回	九回	十回	何回
しちかい	はっかい	きゅうかい	じゅうかい	なんかい (ななかい)

An example sentence would be:

もう三回^{さんかい}してみち^ちやったよ。

"(I) already tried (and failed) three times..."

^{ばん}番 - Rank

This counter is used to indicate a number in a ranking. This counter has a different pronunciation for 9, so the pronunciations are:

一番	二番	三番	四番	五番	六番
いちばん	にばん	さんばん	よんばん	ごばん	ろくばん

七番	八番	九番	十番	何番
ななばん	はちばん	くばん (きゅうばん)	じゅうばん	なんばん

An example sentence would be:

わたし
私 は三番です。
"I'm (up) third."

The first count in this series, 一番, is the same 一番 that is used in the adjectival superlative in Japanese, since it literally means "first" and thus also means "most".

ごう 号 - Issue number

This counter is used to count issues, such as magazine or newspaper issues, or number in a series, such as room numbers on a floor, or the number of a limited series prototype car. Like 番, it has a different pronunciation for 9, so the pronunciations are:

一号	二号	三号	四号	五号	六号
いちごう	にごう	さんごう	よんごう	ごごう	ろくごう

七号	八号	九号	十号	何号
しちごう	はちごう	くごう (きゅうごう)	じゅうごう	なんごう

An example sentence would be:

りょうしん
両親は17号すに住んでいます。
"My parents live at number seventeen."

The combination of 番 and 号, 番号ばんごう, is used to indicate a ranked "number", such as a phone number, registration number or product serial number, where the number doesn't particularly indicate a rank on its own, but does sit at a particular position in the greater list of all numbers of its category.

It can also be used to change the number from an absolute value, such as "17 Thornhill Street" to a position in an ordered list, such as "the

17th house after you turn left”:

両親は17号に住んでいます。
 “My parents live at number seventeen.”

両親は17番号に住んでいます。
 “My parents are the seventeenth door (from some obvious reference point,

like the start of the block, or from the floor’s staircase).”

め ～目 - Ordinality

This is technically not a counter, but can be added to rank counters to indicate ordinality – that is, it indicates an item’s position in some ordered set. Being very specific: adding 目 to a counter changes the count from a cardinal number to ordinal number.

For instance, it can be used in combination with 日 to create the counter 日目, changing the meaning from “... days” or “day ... of the month” to “the ...th day (relative to some arbitrary time)”:

みっか
 三日にホテルで泊まった。
 “We stayed at the hotel for three days.”

みっかめ
 三日目にホテルで泊まった。
 “We stayed at a hotel on the third day.”

It’s also frequently combined with 番 to create the counter 番目^{ばんめ}, which changes the meaning from a number in a ranking, to number of appearance. For instance, a runner with the back number “214” could be the first person to start in a relay, in which case the runner himself would be indicated using 214番のランナー (or 214号のランナー) but would also be the 一番目のランナー, because he’s the first runner.

Another example of this difference can be shown in the context of waiting for a bus:

ていりゅうじょ
 この停留所から5番のバスに乗って下さい。
 “Please take the no. 5 bus at this bus stop.”

この停留所から5番目のバスに乗って下さい。
 “Please take the fifth bus at this bus stop.”

5.2.5 Counting time related units

^{びょう}秒 - Seconds

Counting seconds in Japanese uses 秒, for which the pronunciations are:

一秒	二秒	三秒	四秒	五秒	六秒
いちびょう	にびょう	さんびょう	よんびょう	ごびょう	ろくびょう

七秒	八秒	九秒	十秒	何秒
ななびょう	はちびょう	くびょう	じゅうびょう	なんびょう
		(きゅうびょう)		

An example sentence would be:

何秒かかりますか。二十秒か、^{はんぷ}半分か。
 "How long will it take? 20 seconds, half a minute?"

^{ふん}分 - Minutes

Moving from seconds to minutes, the counter for minutes has different pronunciations for 3, 4, and the question word:

一分	二分	三分	四分	五分	六分
いっふん	にふん	さんぷん	よんぷん	ごふん	ろっふん

七分	八分	九分	十分	何分
ななふ	はっふん	きゅうふん	じっふん	なんぷん
			じゅっふん	

An example sentence would be:

^{いま}今 ^{さんじ}三時 ^{まえ}五分前です。
 "It's now 5 minutes to 3."

Also, the measure "half minute" (as used in the example sentence for seconds) is ^{はんぷん}半分, using the same pronunciation as for 三 and 何.

^じ
時 - Clock hours

Don't confuse clock hours with durational hours. Clock hours are things like "three o' clock" and "seven in the evening". Durational hours are "it took 3 hours" or "I went home after waiting an hour". This counter is for the first category and indicates the hours of the day:

一時	二時	三時	四時	五時	六時	七時
いちじ	にじ	さんじ	よじ	ごじ	ろくじ	しちじ

八時	九時	十時	十一時	十二時	何時
はちじ	くじ	じゅうじ	じゅういちじ	じゅうにじ	なんじ

Note the pronunciations for 四時 and 九時, both being the short pronunciations. An example sentence would be:

何時ですか。
"What time is it?"

The indicators for a.m. and p.m. are ^{ごぜん}午前 and ^{ごご}午後 in Japanese, indicating whether a time is before or after the "hour of the horse", which corresponds to the period from 11 a.m. to 1 p.m. according to the classical Chinese system. These are prefixed to the time:

^{いま}
今午後三時です。
"It is 3 p.m."

午前九時に^あ会おう。
"Let us convene at 9 a.m."

To make the "useful words" list complete, ^{しょうご}正午 means midday and ^{れいじ}零時 means midnight.

^{じかん}
時間 - Durational hours

By adding the durational particle ^{かん}間 – literally "interval" – to the counter 時, we get the durational counter for hours. The difference between clock

time and duration is striking:

何時ですか。
"What time is it?"

何時間ですか。
"How long is it?"

This difference is also very important for actual counting statements; quite often people starting with Japanese will mix up 時 and 時間, creating sentences such as the following:

三時間です。
"It's three hours long."

When they really mean to say 三時です, "it's 3 o' clock". Similarly, they might say:

^{べんきょう}
二時勉強しました。
"(I) studied at 2 o' clock."

while meaning to say 二時間勉強しました, "I studied for two hours".

か 日にち 日/日 - Days

Moving up from hours to days, we reach a rather interesting counter. As explained before, this counter is special in several ways. Firstly, counting 1 to 10 days uses the counter 日 in its pronunciation か, paired with native Japanese readings for the numbers. 14 and 24, too, use 日 pronounced as か, but use a mixed Chinese/Japanese reading for the number, and "20 days" has its own special word. The rest of the days are counted using 日 in its pronunciation にち, with Chinese read numbers:

一日	二日	三日	四日	五日	六日	七日
ついたち	ふつか	みっか	よっか	いつか	むいか	なのか

八日	九日	十日	十一日	十二日	十三日
ようか	ここのか	とおか	じゅういちにち	...にち	...にち

十四日	十五日	十六日	十七日	十八日	十九日
じゅうよっか	...にち	...にち	...にち	...にち	...にち

二十日	二十一日	二十二日	二十三日	二十四日	二十五日
はつか	...にち	...にち	...にち	にじゅうよっか	...にち

二十六日	二十七日	二十八日	二十九日	三十日	三十一日
...にち	...にち	...にち	...にち	...にち	...にち

The reading for 一日 differs depending on what it's used to mean: ついたち refers to the first day of the month, but the reading いちにち is also possible, in which case it refers to a single day in duration. For every other number under 32, 日 refers to both day of the month and length of duration in days. Any number above 31 automatically only means "days of duration", since months only go up to the 31st at best. Because of this, 34, 44, etc have the pronunciation ~よ(ん)にち instead of ~よっか.

An example sentence would be:

ふつか いっぼくと
二日一泊泊まった。
"(We) stayed 2 days and one night."

In this sentence a counter that won't be treated separately, 泊^{はく}, is used which means "nights of stay".

There are two question words regarding dates; we can be either use いつ, which means "when", or we can use the counter question word 何日^{なんにち}. We can also ask about the length of duration in days, for which we can use two question words too: どのぐらい, for approximate duration, and 何日, for exact duration.

Aside from being able to count days, it's also good to be able to name the immediate past and future days:

さきおととい 一昨日	three days ago (2 days before yesterday)
おととい 一昨日	day before yesterday
きのう 昨日	yesterday
きょう 今日	today
ほんじつ 本日	"the day in question"
あした・あす 明日	tomorrow
あさって 明後日	day after tomorrow
しあさって 明々後日	in three days (2 days after tomorrow)

しゅう
週 - Weeks

Increasing the scale further, we reach weeks, indicated with 週. Like 時, 週 on its own just refers to the yearly week, with 週間 referring to length of duration as measured in weeks. The pronunciations are:

一週	二週	三週	四週	五週	六週
いっしゅう	にしゅう	さんしゅう	よんしゅう	ごしゅう	ろくしゅう

七週	八週	九週	十週	何週
ななしゅう	はちしゅう	きゅうしゅう	じゅうしゅう	なんしゅう

An example sentence would be:

ことし まつ
今年の祭りは十八週です。
"This year's festival is in week 18."

The words for the immediate past and future weeks are:

せんせんしゅう 先先週	the week before last
せんしゅう 先週	last week
こんしゅう 今週	this week
らいしゅう 来週	next week
ざらいしゅう 再来週	the week after next

しゅうかん
週間 - Weeks of duration

Like 時, 週 has to be followed by 間 to turn it into a durational counter:

しけん
試験はおよそ二週間です。
"The exams are in about two weeks."

がつ (月) - Calendar months

Like 時 and 週, 月 alone refers to idx:month@Japanese months of the year. While western languages typically have named months, the Japanese – not too long ago in fact – gave up on named months in favour of the Chinese system of numbered months, resulting in:

一月	二月	三月	四月	五月	六月
いちがつ	にがつ	さんがつ	しがつ	ごがつ	ろくがつ
January	February	March	April	May	June

七月	八月	九月	十月	十一月	十二月
しちがつ	はちがつ	くがつ	じゅうがつ	じゅういちがつ	じゅうにがつ
July	August	September	October	November	December

The names of the months have been added here to stress that these are not so much numbered months, but calendar months. Remember them as such! Also note that there are specific readings for April, July and September. You can't use another reading for the number for these words - these "counts" are very much fixed in the Japanese language as nouns. The question word for which month of the year it is, is ^{なんがつ}何月.

The words for the immediate past and future months are:

<small>せんせんげつ</small> 先先月	the month before last
<small>せんげつ</small> 先月	last month
<small>こんげつ</small> 今月	this month
<small>らいげつ</small> 来月	next month
<small>さらいげつ</small> 再来月	the month after next

And finally, in the interest of satisfying human curiosity, the old names for the months are:

一月	二月	三月	四月	五月	六月
むつき	きさらぎ	やよい	うづき	さつき	みなづき
睦月	如月	弥生	卯月	皐月	水無月

七月	八月	九月	十月	十一月	十二月
ふみづき	はづき	ながつき	かなづき	しもつき	しわす
文月	葉月	長月	神無月	霜月	師走

つき 月 - Months of duration

When read as つき, and paired with the native Japanese readings for numbers, this counter expresses "moons", i.e., duration in terms of almost-

months, and is typically only used for indicating 1 to 3 months of duration. This is a slightly poetic counter, but is also used in formal writing to indicate the 1-3 month durational range:

一月	二月	三月
ひとつき	ふたつき	みつき

かげつ

ケ月 - Months of duration

While – like 時 and 週 – 月 on its own means “month of the year”, the suffix 間 cannot be used to turn 月 into a durational counter. Instead, the prefix ケ is used, but be careful: this is not the katakana ケ, but actually a simplified kanji form of 箇. You can tell this difference by looking at the size of the kanji: ケ月 (かげつ) vs. 月 – the katakana ケ is much bigger than the simplified version of 箇. Why exactly this kanji got simplified to this deceptive form is not entirely clear, but it has, which means you’ll need to be able to recognise it as a counter. The standard contractions occur in the pronunciations:

一ケ月	二ケ月	三ケ月	四ケ月	五ケ月	六ケ月
いっかげつ	にかげつ	さんかげつ	よんかげつ	ごかげつ	ろっかげつ

七ケ月	八ケ月	九ケ月	十ケ月	何ケ月
しちかげつ	はっかげつ	くかげつ	じっかげつ	なんかげつ
		きゅうかげつ	じゅうかげつ	

An example sentence would be:

三ケ月に^{がいこく}外国にいます。

“I will be abroad for three months.”

ねん

年 - Years

Once more, there is the distinction between years in an era, 年, and years of duration, 年間. The pronunciations for 年 are:

一年	二年	三年	四年	五年	六年
いちねん	にねん	さんねん	よねん	ごねんろ	くねん

七年	八年	九年	十年	何年
しちねん	はちねん	くねん	じゅうねん	なんねん
		きゅうねん		

An example sentence would be:

この本は明治十年の本です。
 "This book is from 1878."

(The 明治 era ran from 1866 to 1912, so the 10th year of the Meiji era is 1878)

The words for the immediate past and future years use a slightly different pattern than we saw for weeks and months:

さきおとし 一昨年	three years ago (2 years before last)
おとし 一昨年	the year before last
きょねん 去年	last year
ことし 今年	this year
らいねん 来年	next year
さらいねん 再来年	the year after next

年生 - Scholar year Listed as separate counter only because this counter will be relevant to you as a student of Japanese, 年生 indicates "year of study", so that an 一年生 is a first year student, and a 四年生 is a fourth year student:

東大の二年生の日村です。
 "(I) am Himaru, 2nd year student at Tokyo University."

Undergraduate students are referred to as 学部生, and graduate students as 院生.

年間 - Years of duration

Once more, adding 間 turns the counter into a durational counter:

三年間チャンピオンの座を守った。
 "(He) kept with his title (lit: seating) as champion for three years."

さい さい
歳/才 - Years of age

The one thing 年 cannot be used for is to indicate years of age. For this, two special counters are used: 歳 and its simpler counterpart 才. While simpler, it's generally not a good idea to use it in every instance where writing age is required; because it is simpler, using it is a sign that you're not quite good enough at kanji yet to write the "real" kanji form. The pronunciations are the same as for any other さい-counter:

一歳	二歳	三歳	四歳	五歳	六歳
いっさい	にさい	さんさい	よんさい	ごさい	ろくさい

七歳	八歳	九歳	十歳	二十歳	何歳
ななさい	はっさい	きゅうさい	じっさい	はたち	なんさい
			じゅっさい		

The reading くさい for 九歳, while technically possible, should be avoided, since it sounds identical to 臭い^{くさ}, meaning "smelly/stinky". Also note that there is a special word for twenty years of age, はたち, just like there is a special word for twenty days, はつか.

An example sentence would be:

とう さんは あした 六十一歳になります。
"My father will turn 61 tomorrow."

5.2.6 Additional words for quantification

There are also several adverbs that are used to quantify without relying on numbers. Some of these quantifiers can only be used with verbs or verbal adjectives in positive or negative form, and whenever this is the case, this will be explicitly mentioned. The list of adverbial quantifiers consists of:

いつも - Always/never

As mentioned in the particle section on も, this word doesn't mean two different things in Japanese, but only gets translated with two different

words depending on whether it's followed by a positive or negative verb.

いつもそんなことばかりい言っている。
literally: "You're always saying only those kind of things"
"(You)'re always saying the same thing."

いつもしないのに、どうしてわ分かるんですか。
"Why is it (you) know (how to do it) when (you) never do it (in the first place)?"

たいてい
大抵 - **Usually, mostly**

When indicating something happens 'most of the time', or 'usually', たいてい is used. There's not much else to say about it other than that it's usually used in combination with a positive verb form:

たいてい しちじ お七時に起きます。
"(I) usually get up at 7."

よく - Often

We've already covered this adverb by virtue of it being the adverbial form of よい. In a quantifying role, it signifies a frequent occurrence of whatever verb it's being used with:

よく およ泳ぎます。
"(I) often swim."

あま
余り, あんまり - Not often / not much

This adverb actually comes from the the 五段 verb 余る, meaning "to be left over", and is the counterpart to よく. It is typically only be used when followed by a negative verb or verbal adjective:

こうちゃ す紅茶はあんまり好きじゃありません。
"(I) don't like (red) tea very much."

There is no real difference between あまり and あんまり, but the latter sounds slightly more emphatic.

とても - Very

This quantifier only works when followed by a positive verbal adjective:

これはとても^{やす}安いですね。
 "This is very cheap isn't it?"

This quantifier can be emphatically intensified by sticking a つ in, to form **とっても**:

とっても^{たの}楽しかったよ。
 "That was really, really fun."

ときどき

時々 - Sometimes

The kanji form should already give it away, but when activities are performed from time to time, **時々** is used:

いもうと わたし はときどき^{えいが}映画^みを見^いに行きます。
 "My (younger) sister and I go to the movies from time to time."

ぜんぜん

全然 - Not at all

Like **あまり**, this quantifier is usually followed by a negative verb or verbal adjective:

^{かま}全然構いませんよ。
 "(I) don't mind at all."

However, it derives its negative meaning only from these verbals – there is no rule that says this word cannot be used with affirmative verbals instead, in which case it translates to "completely". Like the **こそあど+(で)も** words, the meaning of **全然** itself is merely this "complete"-ness, connoting "not at all" only because it is paired with a verbal negative.

か

可なり - Considerably, rather

Like **とても**, this quantifier only works when followed by positive verbals:

これはかなり^{たか}高いんですね。
 "This is rather expensive, isn't it?"

さっぱり - Not at all

Like *あまり* and *ぜんぜん*, this quantifier is typically followed by a negative verb:

これはさっぱり^わ分かりません。
“(I) don’t understand this at all.”

However, on its own *さっぱり* just means “clean” or “neatly”, again highlighting the fact that most quantifiers associated with a negative quantity only do so thanks to the negative verb form.

^{すこ}
少し - A little bit

Literally, this quantifier means “in small part”, and is usually followed by a positive verb:

少し^ま待てばいいかな。
literally: “Waiting for a little while is okay, isn’t it?”
“Could (we) wait for just a bit?”

^{にほんご} ^わ
日本語は少し分かります。
“I understand Japanese a little.”

ちょっと - A little

This quantifier can be followed by either a positive verb or verbal adjective in normal statements, or by negative verbs and verbal adjectives when used in the form of a question. When used in a negative question, the full sentence actually connotes a positive, as can be seen in the following examples:

ちょっと^{さむ}寒くないですか。
“Isn’t it a little cold?”

ちょっと^{ある}歩きませんか。
“Shall (we) take a little walk?”

Used with a positive, there is nothing remarkable to note:

これはちょっと^{たか}高いですね。
“This is a bit expensive, don’t you agree?”

いっぱい
一杯 - A lot, "to the brim"

Mentioned in the counter section for 杯, this quantifier can only be used with positive verbs:

あいにくですが、本日は予約で一杯です。
"(I)'m sorry, but today is fully booked."

Remember that this is only a quantifier if pronounced with the っばい part in raised pitch. If pronounced with the っばい part in a lower pitch, it means "one cup [of something]".

もっと - Even more

Used as the comparative for adjectives, as well as comparative for verb actions, this quantifier can only be used with positive verbs and verbal adjectives:

もっと頑張らなくてはいけない。
"(I) need to put in [even] more effort."

This sentence is a positive verb due to the double negative used to imply an imperative (see the verb て section, as well as the particle section on ば).

ずっと - Very much

This quantifier is only used with positive verbal adjectives:

かのじょ
彼女はどんなモデルよりでもずっときれいだ。
"She's much prettier than any model."

This word actually translated to a wide spectrum of words, because of what it's composed of: the mimesis ず paired with と. This mimesis represents a straight, through and through somethingness, so that it can be translated as "very much", "completely", and even "forever", depending on the context.

^{ぜんぶ}
全部 - All, wholly

This quantifier means "all" or "wholly" by virtue of its literal meaning "all parts":

^{かね} お金をほとんど ^{ぜんぶ} 全部使ってしまった。
"(I)'ve spent almost all my money."

Beginning students will often mistakenly use this quantifier when meaning ^{すべて} 全て, which means "every(thing)" rather than "all", or vice versa, so make sure you picked the right one.

^{すべて}
全て - Every, everything

This quantifier is usually paired with positive verbs (and should not be confused with ^{ぜんぶ} 全部!):

^{だな} ^{うえ} 棚の上の本を ^{ぜんぶ} 全て ^よ 読んでしまった。
"(I)'ve (sadly) read every book on (my) shelves."

5.3 Using numbers

In addition to knowing what to call numbers and which particles to use for counting statements, there are two important "number" subjects that deserve special mention: telling time, and arithmetics. In this section we shall look at these two subjects in depth.

5.3.1 Telling time and date

Times and dates are closely related subjects, so we'll treat them in one go. We've already looked at time for a bit in the counter section, where we discovered that time counters and duration counters are two different things, leading us to guess at how to properly tell time, but let's review these particles in a more specific setting of actually telling time. The Japanese time format can be represented either in a 'before noon'/'after noon' system or using the 24 hour clock, but unlike the regular concept of '24 hours', the Japanese clock can go beyond the number 24. For instance, a TV show that's on at 1:20 in the early morning, may air at 25:20 in Japan. Using

this time indication it is easier to tell to which day for instance a particular programme belongs - something that's airing at 1:20am on a Friday is actually airing "Thursday, 25:20", so still part of the Thursday planning. Going back to actually telling time rather than remarking on the Japanese system, the time format in Japanese is similar to the western system, namely first listing the hour, then minutes, then seconds. For instance:

ごじ にじゅうふん ごじゅうびょう
五時二十分 五十秒 5:20'50"
"5 o'clock, 20 minutes and 50 seconds"

As mentioned in the counters section, the a.m. and p.m. indications in Japanese are done using 午前 and 午後, which precede the time indication:

ごご にじはん き
午後の二時半に 来ます。
"(I) will come at 2:30 p.m."

There are two things to note here. One is that の is optional. It can be left out, in which case the statement is slightly less formal. In fact, the whole 午前/午後 indication is optional, since typically it will be obvious whether you mean in the morning or in the afternoon. The other thing to note is the use of the suffix 半^{はん} which indicates "half". In Japanese, adding this indicates an additional half hour (unlike in some western languages, where the indicator 'half' means removing half an hour from the time):

ななじはん
七時半
"7:30"

This is of course the same as saying 七時三十分, but using 半 is shorter.

Unlike some western languages, Japanese doesn't have indicators for the quarters before and past the hour. Instead, it has a "before" and "after" marker if the time is anywhere from 10-ish minutes before the hour to 10-ish minutes past the hour, 前^{まえ} and 過ぎ^す respectively. Literally, 前 means "before" or "in front of", and 過ぎ is the noun derived from the verb 過ぎる, "to be past [some conceptual point]". Two examples of their

use are:

もう ^{よじ}四時 ^{じつぶん}十分 ^す過ぎだよ。まだ ^ま待つのか。
 "It's already 10 past 4, are we still going to wait?"

その ^{ばんぐみ}番組は ^{いちじ}一時 ^{ごぶん}五分 ^{まえ}前に ^{はじ}始まります。
 "That programme will start 5 (minutes) to 1."

But telling time alone isn't everything. If you don't want to use 午前 or 午後, you can also say whether you mean in the morning, afternoon, evening or night, by using the nouns ^{あさ}朝, ^{ひる}昼, ^{ばん}晩 and ^{よる}夜 respectively:

^{まいあさ}毎朝 ^{ななじ}七時 ^{いえ}に ^で家を出ます。
 "(I) leave the house every morning at 7."

The prefix 毎, as you may remember from the outline, is a prefix used to indicate 'every ...' and is used here to indicate frequent behaviour rather than just a single event. When you want to specifically refer to "this" morning, afternoon, evening or night instead, the words to use are ^{けさ}今朝, [nothing], ^{こんばん}今晚 and ^{こんや}今夜 respectively. There's no real reason why there is no word for "this afternoon", but there just isn't any. Instead, ^{きょう}今日 meaning "today" is typically used. Also notice the readings for 'this morning' and 'this night', which might be different from what you would expect.

If we want to be more specific, we might add a date to the time we're stating. The Japanese format for this is "biggest counter first", leading to the format era-year-month-day-(day by name)-hour-minute-second. The era bit is important here, as the Japanese calendar doesn't actually correspond to the western calendar. While the Japanese will use the Gregorian calendar when necessary, the "proper" Japanese way to count years is to name the Era to which you're referring, and then count the number of years since its epoch. Since these are reasonably important to know, the list of most recent era – ordered most recent to oldest – is as follows:

The ^{へいせい}平成 era is the current Era, which started in 1989 and will last as long as emperor Akihito remains emperor.

The ^{しょうわ}昭和 era was the era before the current era, running from 1926 till 1989

The ^{たいしょう}大正 era is the last most recent era still covering the 1900's, running from 1912 till 1926

The ^{めいじ}明治 era is the first of the "recent" eras, starting at the Meiji restoration in 1868 running till 1912

The numbering for eras is reasonably intuitive: the first year of an era is the year the era started. Thus, "大正 1" corresponds to 1912, and "昭和 30" corresponds to 1955. If we write out the full date for when this section was first written, we get:

平成十七年五月二十四日(の火曜日)二時十九分五十五秒
Heisei 17 (= 2005), may 24th (Tuesday), 2:19'55"

While using kanji for the numerals is a perfectly valid way to write full dates, it's easier to read if numerals are used instead:

平成 1 7 年 5 月 2 4 日(の火曜日) 2 時 1 9 分 5 5 秒

It might also be a good idea to list the days while we're at it. The Japanese week is as follows:

^{にちようび} 日曜日	"sun day of the week"	Sunday
^{げつようび} 月曜日	"moon day of the week"	Monday
^{かようび} 火曜日	"fire day of the week"	Tuesday
^{すいようび} 水曜日	"water day of the week"	Wednesday
^{もくようび} 木曜日	"wood day of the week"	Thursday
^{きんようび} 金曜日	"metal day of the week"	Friday
^{どようび} 土曜日	"earth day of the week"	Saturday

While many of the western days of the week derive their name from Norse mythology (more specifically, the names of the Norse gods), the Japanese - as well as several other Asian countries - use the elements for their day naming.

When indicating day-series such as "mon-wed-fri" in English, the Japanese use two syllable pronunciations for the days in question. However, days with only a single syllable before the ^{ようび}曜日 part will have their vowel doubled:

げっすいきん 月水金	mon-wed-fri
かあもくよう 火木土	tue-thu-sat

Note that contractions occur when pairing 月 with 水, because of the つ in the pronunciation for 月.

5.3.2 Basic arithmetics

One of the most useful things you can do with numbers is turn them into other numbers, by applying such wonderful operations as addition, subtraction, division and multiplication. These four operations sum up the basic mathematical operations one can perform on numbers, and covers what most people consider enough when it comes to doing math. While, of course, explaining all mathematical operations is well beyond the scope of this introduction on Japanese syntax and grammar, we will also look at powers and root, in addition to the four basic arithmetic operations.

Addition

Addition is the root of anything math. The idea of addition is a childishly simple one: you have something, you get more, you have more. The mathematical part of this concept is to determine how much more you have, and for this we need three things: numbers, something that states addition, and something that marks an outcome. Luckily (though not unexpectedly) Japanese has all three of these. Numbers we have already seen plenty of, the outcome marker is simply です, and the verb that we use for addition is 足す.

いち足すよんはごです。
"One plus four is five."

In this use, 足す acts remarkably western in that even though 足す is used in 連体形, and should thus be attributive, 一足す四 does not say "a one-added four", but merely says "one plus four" (this is also the case for the verb used for subtraction).

We can also use 足す on its own, for such obvious things as:

にじゅうえん た
二十円を足せば、ちょうどにする。

"If (you) add 20 yen, that'll make it (a) round (number)."

Where ちょうど is a nice little word meaning 'exact' or 'precise'. In this sentence, it is interpreted as "round number", because in the context of numbers, a precise number corresponds to a 'clean' number, which can either be a round number, or a number without a decimal fraction.

Subtraction

For subtraction, 引く^ひ instead of 足す is used:

さんびゃく ごじゅうさん にひゃくよんじゅうなな
三百 引く 五十三は 二百四十七です。

"300 minus 53 is 247."

Division

Division in Japanese is done in the same way as in western math, but the phrasing is somewhat confusing if you don't pay attention: in western math, the number that results from $3 \times 1/7$ is pronounced "three seventh". In Japanese, this 'factor, then denominator' order is the reverse, so instead of saying "three seventh", in Japanese you say "seventh's three":

ななぶん さん
七分の三。

literally: "three seventh-parts"

"3/7"

This uses the genitive の to link 三, 3, as genitively belonging to 七分, 1/7th.

One thing to note here is that in this use, 分 is pronounced ぶん, and this is the reason why the counter series for minutes has an oddity for three, where ぶん becomes ぷん instead of ぶん:

さんぶん
三分

"Three minutes"

さんぶん
三分

"A third"

さんぶん
三分の一

"One third"

Multiplication

A final simple operation is multiplication, which uses the noun ^{ばい}倍. This is actually a rather interesting word, because on its own it means "two fold", such as in for instance:

^{もんだい}問題が^{ばい}倍になった。
 "(Our) problems doubled."

Interestingly, this noun can also be used in combination with other numbers (except of course the number 1) to indicate any random multiplication:

^{ごばい}五^{しち}倍^{さんじゅうご}の七は三十五です。
 "7 times 5 is 35."

Here, the literal statement is "the five-fold of seven is 35".

This is basic multiplication, but there's also another word that's used for the x-fold for one through ten involving the counter 重, which is pronounced in various different ways this role:

一重	二重	三重	四重	五重	六重
ひとえ	ふたえ	みえ	しじゅう	いつえ	x
いちじゅう	にじゅう	さんじゅう		ごじゅう	ろくじゅう

七重	八重	九重	十重	幾重
ななえ	やえ	ここのえ	とえ	いくえ
しちじゅう		くじゅう		
		きゅうちょう		

You may have noticed that this is perhaps the most bizarre counter series the language has; the counter has three different possible readings, has a mix of possible native Japanese and Chinese readings for the numbers, and the native reading used for 10 is very rare one, not to mention the question word uses 幾 instead of 何.

Needless to say this counter series is "special". In fact, it's so special that it's a mainly literary counter for "-fold", where it depends on the context which reading is used. In eloquent language, え is more likely, and in technical literature, じゅう will be used more.

5.3.3 More advanced mathematics

While there are many topics that we could treat here, this isn't a book on mathematics in Japanese. Treating all mathematical topics would take up too many pages, and would for the most part be rather boring. Instead, we'll look at two more "simple", but less basic, mathematical constructions before moving on to "real" language patterns.

Squaring and cubing

There are two special words for squaring (x^2) and cubing (x^3), ^{へいほう}平方 and ^{りっほう}立方, used to indicate square units and cubed units respectively. For instance, when indicating something is 500 square kilometres, one would say:

500 ^{へいほう}平方キロ(メートル)です。
 "(It) is 500 square kilometres."

Or, if one wanted to say a particular vehicle has a 12 cubic meter interior, one could say:

^{なかみ}中身は12 ^{りっほう}立方メートルです。
 "The interior fits 12 cubic meters."

Raising power and taking roots

Going beyond squares or cubes, and raising numbers to an arbitrary power in Japanese uses the counter ^{じょう}乗, and is used in the following way:

^{しち}七の ^{さんじょう}三乗は ^{さんびやくよんじゅうさん}三百四十三 です。
 "7 to the power 3 is 343."

The inverse of this operation is taking the root of some power, which is done with the 'counter' ^{じょうこん}乗根, which is just the counter for raising power paired with the noun for root:

^{よんじゅうきゅう}四十九 の ^{にじょうこん}二乗根は ^{しち}七 です。
 "49's square root is seven."

And that's it, that's all the mathematics you will probably care to know of how to work with, so let's leave the numbers for what they are

and move on to the next chapter, which deals with more general language patterns.

Chapter 6

Language patterns

So far we've covered verbal grammar, particles, and counters, as well as a handful of related "handy words" that fill in some of the gaps. However, that still leaves quite a number of constructions that you should be familiar with if you want to use Japanese to any useful degree, and so the remainder of the useful Japanese covered in this book will be treated in this chapter.

In this chapter, we'll look at how to draw comparisons between things, making choices, indicating possibilities, talking about trying things and having things done, how to nominalise statements so that we can talk about them objectively (not an unimportant trick!) and the exceedingly important rules for the core of true Japanese social language patterns: giving, receiving, humble and honorifics.

6.1 Comparisons, preferences and choice

Comparing and choosing are two very related subjects. Making a choice is essentially the same as making a subjective comparison, where one thing is more favourable than the other. This concept is quite obvious in Japanese, where we encounter two types of choices: the binary choice, and the open choice.

6.1.1 Binary choices

The binary choice is simply a choice between two things. One's preference can swing one way or the other, or one can indicate that either choice is fine, or both are to be rejected. This binary choice concept in Japanese uses

the word 方^{ほう}, literally "direction", in the following questioning pattern:

Xと[Y]と[どちら/どっち]の方が[some judgement call]ですか。
 "Which is (more) [something]: X, or Y?"

Note that this uses a two-item inclusive list, with either two と particles, or a comma after the second choice item (though typically commas are avoided). Because of the use of どちらの方 or どっちの方 (the first being more formal than the second) this pattern literally asks "A and B; which direction is [more] [something]?" and can be applied to virtually anything:

バーガーとチキンサンドとどちらの方が好きですか。
 "Which do (you) like best, hamburgers or chicken sandwiches?"

電車^{でんしゃ}とバスとどちらの方が速^{はや}いですか。
 "Which is faster? The train or the bus?"

Remember that adjectives in Japanese act both as normal predicate as well as comparative, so the translation for this last line, for instance, could also be "which one is fast, the train or the bus?", but it is far more likely that the speaker means "which one is faster" because of the fact that a choice is being used in the question.

There is always the possibility that the answer to this question is "both" or "neither", which use the same words in Japanese: どちらも, or the more colloquial どっちも followed by a positive or negative evaluation (recall this from the section on interrogatives paired with も), or alternatively the noun 両方^{りょうほう} meaning "either [option]" suffixed with も:

A: 音楽^{おんがく}のジャズとクラシックとどちらの方が好きですか。
 B: どちらも好きです。
 C: どっちも別に好きじゃないよ。
 D: 両方^{りょうほう}も分^わかりません。

A: "Which music do you like best, jazz or classical?"
 B: "I like either."
 C: "I don't particularly like either."
 D: "I don't (really) know either of the two."

6.1.2 Open choices

If you want to have a larger collection of items to choose from, or you want to ask a categorical choice, then 方 cannot be used. Instead, a choice pattern involving ... の^{なか}中で, meaning "from amongst ..." must be used. This pattern can be used for anything, such as specific lists of items, or just categorical nouns asking the person who is offered the choice to pick something that falls into the category. For instance:

A: 音楽^{おんがく}の中^{なか}で何が好き^{なに}ですか。
 B: そうですね。ジャズが好きです。

A: "Music-wise, what do you like?" (literally: "from music, what do you like?")

B: "Hmm. I like Jazz."

This is an example of a categorical choice where the respondent actually gives a specific answer. Questions like "What food do you like", "which cars are fast" fit this pattern.

There is an exception to using this pattern which involves open choices for locations, such as "Which cities in Europe have you been to": as で is already a marker for location, the の中 part is dropped when asking location questions:

ヨーロッパでどんな都市^{とし}に行^いった事^{こと}がありますか。
 "Which cities in Europe have you been to?"

Similar to the binary choice, it might be that none of the choices are good, or that they're all equally fine. Instead of using どちらも/どちらとも/両方も, for this particular pattern 何も/何でも are used, to indicate 'everything' or 'nothing' depending on the verb form that follows being positive or negative:

A: 食べ物^たの中^{もの}で何が美味^{なに}しいですか。^{おい}
 B: 特^{とく}に何も美味^{おも}しくないと思^{おも}う。
 C: 何^{なん}でも美味^{おい}しいよ。

A: "Which foods are tasty?"

B: "I don't think there's anything particularly tasty about food."

C: "Everything's tasty!"

6.1.3 Comparison through likeness, and impressions

Closely related to choices is the concept of comparing things. After all, if you cannot make comparisons, you cannot determine preference. There are quite a number of ways in which to compare things in Japanese, with varying degree of strength in the comparison, and varying nuance in the exact way the likeness, or contrast, works. You have already seen some ways in which to do this, such as そう and 様^{よう} in the verb and particles sections, but there are quite a few more, which will now look at.

そう - Weak impression (連用形^{れんようけい}, 語幹^{ごかん}), second hand information (連体形^{れんたいけい})

The noun adjective そう (a *こそあど* word) paired with a verb in 連用形 or a verbal adjective's stem, is used to create the construction of "appearing to be (at the point of) ..." or "seems to be ... (to the speaker)":

しごと でき
仕事が出来そうですね。

"It looks like (you)'ll be able to perform this job."

あたたか
温かそうです。

"It seems warm."

はや くるま
速そうな車。

"A fast looking car."

For いい (which as you should remember is the alternative 連体形 for よい) and ない, this construction is slightly different. Rather than よそう and なそう, these two adjectives become よさそう and なさそう respectively.

Note that this only works with verbs in 連用形, and verbal adjective stems. そう can also be used in combination with verbal 連体形^{れんたいけい}, but then it means something quite different: rather than indicating impression, this combination indicates second hand information:

しごと でき
仕事出来るそうです。

"I heard you'd be able to perform this job."

あたたか
温かいそうです。

"They say it's warm."

This kind of second hand information is also called "hearsay", although this term should not be taken too literally; it equally applies to sec-

ond hand information due to reading a book or watching a documentary on television, not just having been told something. As long as it's strictly speaking unverified information, it counts as hearsay.

For nouns, a fully qualified statement involving the plain copula is used:

先生だそうです。

"I heard he's a teacher."

よう

様 - Strong impression, manner, having the appearance of

To explain this word, we must briefly look at classical Japanese, in which the noun 様, *sama*, was used to indicate a seemingness, which we still see in expressions such as くろう さま ご苦勞様 or ちそう さま ご馳走様. These mean, respectively, "having the appearance of being a hardship" and "having the appearance of being a feast". This meaning is preserved in modern Japanese through the use of 様 still, but read as よう.

This noun adjective combines with 連体形 to create a conceptual likeness, relating two manners to each other:

き聞かないようにしてくだ下さい。

connotes: "Please go about your business in a manner that makes it appear as if you didn't hear that."

meaning: "Please act like you didn't hear that."

A special use of this likeness adverb is with the *こそあど* series *この/その/あの/どの*, with which it sets up an explicit "manner" indicator:

このように - in this manner

そのように - in that manner

あのように - in that manner like so

どのように - in which manner

Very similar in meaning to the *こう/そう/ああ/どう* series, the decision of whether to use *こう* or *このよう* (or *そ-/あ-/ど-* equivalents) is mostly decided by what one's intention is. When you need to be instructional, or want to highlight a specific and exact act, as well as the way of performing that act, *こう* (etc.) is used. If one wants to be illustrative, or descriptive,

このように (etc.) is used instead. As such, both of the following sentences are possible:

お箸はこう使います。
 "This is how (you) use chopsticks."

お箸はこのように使います。
 "This is how (you) use chopsticks."

However, the first sentence is instructional (telling us what to do), whereas the second sentence is illustrative of a process, not so much telling us what to do, but telling us how things are. This also means that *このように* (etc.) can be used in certain situations where *こう* (etc) do not make sense, such as in purely illustrative settings.

よう 様 + に + する/なる *よう* can also be used in a 'manner' meaning in the special combination 連用けい + ように + する. This construction literally translates to "Doing, in a way that is akin to ...", which is a bit cryptic, so an example to demonstrate the use:

電話をかけるようにする。
 literally: "I will do [something], in a way that is akin to telephoning".
 "[I] will try to call [you]"

However, do not confuse this *-ように+する* with *-ように+なる*, which indicates something ending up like something else, rather than trying to do something:

電話をかけるようにした。
 "[I] tried to [make sure to] call [you]"

電話をかけるようになった。
 "[I] ended up calling [you]"

ふう 風 - Manner, style

The noun adjective *ふう*, like *よう*, likens something to a particular manner. It closely translates to 'way', or 'style', and this meaning is evident in words like 当世風 meaning "modern" ('the now-a-day style') or 良風,

"good customs" ('good style'). A special set of words with this likeness adverb is its combination with the *こそあど* series *こんな* (etc.):

こんな風に - in this way/style
 そんな風に - in that way/style
 あんな風に - in that way/style like that
 どんな風に - in which way/style

This combination is used when one wants to focus specifically on a way something is (or has been) done. It is, effectively, a rhetorical adverb, qualifying a verb action with itself. That may sound a bit cryptic, so an example:

そんな風にい言われても、出来できないものは出来できないだろう。
 "Ask me any way you want, I cannot do what I cannot do."

In this sentence, the *そんな風に言われても* highlights the way something was said, without saying what this way is, instead relying on the listener to know full well which in what way the verb action occurred.

らしい - Strong impression based on secondary information

Similar to likening something to something else, impressions are one's own projections of likeness onto something. For instance, if we have the impression something is tall, then this something can be said to be like something that is tall, instead. As such, impression words are also quite important to know.

When we have an impression of something based on secondary information, or indirect observation, we can use *らしい* to indicate this, by using it in combination with verbal れんたいけい連体形:

この本は山田君ほん やまだ くんのらしい(です)。
 It seems that book is Yamada's.

In addition to this, *らしい* can be used to indicate that something generates a certain impression:

その言い方は、木村さんらしいですね。
 literally: "That way of speaking (plus what was said), is just like (what) Kimura (would use)."
 meaning: "That's so like Kimura."

In the Japanese sentence, the use of *らしい* indicates that, if this concerned someone else saying something, the act performed reminds the

speaker of how Kimura would behave in the situation. It can also apply to Kimura herself speaking, in which case the use of らしい indicates that this fits Kimura's expected behavioural pattern.

みたい - Strong impression based on direct observation

When commenting on an impression, based on direct observation, the noun adjective みたい is used directly after ^{れんたいけい}連体形 clauses.

^{つか}疲れてるみたいですね。
“(He) looks like (he)'s tired, doesn't (he).”

Because みたい is a noun adjective, it can also be used to form (complex) attributive phrases:

^{かた}硬い先生です。
“(He is a) strict teacher.”

硬いみたいな先生です。
“(He is a) teacher who looks like (he)'s strict.”

みたい is very similar to らしい and ^{よう}様.

^{てき}～的 - Likeness adverbs

This is a noun adjective that is used primarily as a noun suffix, to create “-ly”/“-al”/“-ive” nouns for comparisons, such as:

^{きほんてき}基本的, “basically”, from ^{きほん}基本 meaning “basis”.
^{じっさいてき}実際の, “practical”, from 実際 meaning “the way things are now”.
^{しゅたいてき}主体的, “subjective”, from 主体 meaning “subject”, “constituent”.

These comparative nouns are used like normal noun adjectives for comparisons:

基本的につまらないでしょう。
“It would basically be uninteresting.”

っぽい - Traits, general likeness

This noun suffix is comparable to the English suffix "-ish":

^{きみこ} 君子さんって、^{おとこ} 男っぽいんですね。

"Kimiko's kind of a tomboy isn't she?"

This sentence literally reads "Kimiko's man-ish, don't you think?"

This suffix also works to indicate traits in something:

^{りょうり} この料理が^{おも} フレンチっぽいと思わない?

"Don't you think this food tastes kind of French?"

This sentence literally reads "Don't you think this food is French-ish?"

^{おな}

同じ - Identical (in some way)

Using ...と同じです is the strongest comparison that can be made, as it doesn't so much liken two (or more) things to each other, but explicitly claims they are identical in some way.

The noun 同じ is actually an odd word, a remnant of the classical Japanese 同じき, not quite fitting in the modern verbal adjective class, nor fitting in the noun adjective class. It can be used as a noun, such as in the following sentence:

^{へや} この部屋は ^{となり} 隣 のと同じです。

"This room is the same as the neighbouring one."

But rather than being used with に, like noun adjectives, it instead uses the old 連用形, 同じく:

A: ^{だいがく} 大学の ^{にねんせい} 二年生の ^{いしだ} 石田です。

B: 同じく、^{うえまつ} 植松です。

A: "I am Ishida, 2nd year university student."

B: "I am Uematsu, also a 2nd year university student."

Of course, B literally says "I am Uematsu, the same", but unlike in for instance English, it is not impolite in Japanese to omit this contextually already present information, since Japanese is a language in which context is presumed to remain known throughout a conversation.

^が
勝ち - Prone

Closely related to likeness, the noun adjective がち is used to compare something in the "prone to" way. While a noun adjective, there are some instances where がち can be used with の as well, such as:

いもうと ^{びょうき} ^{ひと}
妹 が病気がちの人です。

"My (younger) sister is someone who's prone to illness."

However, there are no clear rules on when one can use の, so typically it's best to stick with using がち as a noun adjective.

For verbs and verbal adjectives, this suffix is added to the 連用形:

^{とけい} ^{すす}
この時計は進みがちだ。

"This clock tends to run fast."

^に
似る - Resemblance

A final way to indicate likeness is by using the verb 似る meaning "to resemble" or "to be similar". Typically used in - ている form, this verb is used in combination with the particles と or に, where the choice of particle determines the nuance of likeness. Using と makes the statement describe near-exact likeness:

^{かんが} ^{わたし}
その考えは私のと似ています。

"Those ideas are like the ones I had."

^{きん} ^{いろ} ^{しんちゅう}
金は色が真鍮と似ている。

"The colour of gold is (sort of) the same as brass."

Using に, on the other hand, makes the statement describe general likeness, or a likeness in a particular (but non-specified) way:

^{ははおや} ^よ
母親に良く似ている。

"(She) really takes after (her) mother."

^{やま}
その山はアヒルに似てる、な。

"That mountain (kind of) resembles a duck, doesn't it?"

6.1.4 Discussing possibilities

Related to choices, comparisons and likeness, there is the subject of possibilities. In English, we can indicate possibility in a variety of ways; things "may" or "might", things "can", or "could" be, they're possible, likely, unlikely, or even "stand a chance to be". In Japanese, too, there are a number of useful ways to describe possibilities, which we shall look at in this section.

かも^し知れない - Might or might not

The first, and probably most used, is the construction かも^し知れない. This construction technically consists of the particles か and も, followed by the negative short potential of 知る, to know, or be informed; 知れない. This construction translates to "it could be that ...", implying that the speaker doesn't actually know, but is not ruling out that something could be the case.

A: 行かないと言っただろう。

B: まあ、そう言ったかもしれない。

A: "Didn't he say he wasn't coming?"

B: "He might have said something like that."

As can be seen from the previous example, かもしれない can also be used as かもしれません - They're just different politeness levels. Further alternatives are the more colloquial かも知れん and かも.

This かも is really just a shortened form of かもしれない, as explained in the particles chapter:

A: 石田さん、めがね落としたか。

B: 捨てたかも、な。

A: "Did Ishida lose his glasses?"

B: "Maybe he (actually) threw them away."

たぶん
多分 - Probably

When a speaker suspects something to be the case, but they're not 100

まだ決めたないんだが、夏休(なつや s y)みはたぶん^{たぶん} おおさか^{おおさか}になる。

"We've not quite decided yet, but we'll probably head off to Osaka for the summer."

かのうせい
可能性 - **Possibility of**

You can, of course, also be more literal when talking about the possibility of something, by using the actual noun for "possibility", 可能性 (often also used to mean an available 'option'). Usually this is paired with the verb ある, to indicate that the speaker believes there is the possibility of something, in a way that is more literal than using かも知れない.

じぼく
自爆する可能性があるから、き
気をつけて。
"Now, this thing might self-detonate, so be careful."

Of course, 可能性 can also be used with negative statements, usually involving ない:

しっぱい
失敗する可能性でもありません。
"There's not even the possibility of failing."

かなら
きっと, 必ず - Surely, certainly

When a speaker is positively certain of something, then there are two adverbs of choice that tend to be used: きっと, and 必ず. The first translates to "surely", and the second translates to "necessarily" or, more in keeping with the ず negative it really is, "without fail". The difference between the two, even though both indicate a strong confidence, is that きっと is associated with a positive wishing attitude, while the second is more a strong positive conviction:

きっと来るんだよ。
I am sure they'll show up!

必ず来るんだ。
They're certain to show up.

In the first sentence, the speaker can either be confident, or can be hoping strongly for the outcome they are talking about, even if there's the possibility that this will not be the case. In the second sentence, however, the speaker is highly confident in the outcome.

Uncertainty - [X]かどうか[Y]

Finally, there will also be times when you are generally uncertain about whether or not something is the case, or will happen. When this happens, we can use the construction we already saw in the particle section on か:

[X]かどうか^わ分かりません:

ことし お わ
今年は落とすかどうか分かりません。

"I don't know whether or not I'll make this year's grade."

The way this is formed is very simple. The clause about which uncertainty is to be expressed is followed by かどうか, which is basically the double question mentioned in the particle section for か, creating (essentially literally) "[clause] or what?" The final verb then comments on the fact that it's not clear which of the two choices are actually to be picked.

今年は落とす。

"(I) will fail this year."

今年は落とすかどうか。

"Will (you) fail this year or...?"

今年は落とすかどうか分かりません。

"(I) don't know whether (I) will fail this year or not."

6.2 Nominalising

Nominalisers are those words that turn (arbitrary) words or phrases into noun phrases, so that they can be used in larger sentences as topics, subjects, direct objects or what have you. We have already seen some nominalisers in the particle section (such as の, もの and こと), and these will be further explained in their role as nominaliser in this section. It should be noted that most nominalisers require specific particles to follow them in order to work the way they do, so when studying nominalisers, don't just study the words, but also remember which nominalisers take which particles.

6.2.1 Back referral using の

The simplest nominaliser is just the nominalising の. This turns any clause that precedes it into a back referral to something either previously mentioned, or previously established as topic somehow. Say we have the following sentence:

びじゅつかん み い
美術館を見に行く。
"Going to an art gallery."

We can nominalise this sentence into a back referral using の by appending it to this sentence:

美術館を見に行くの

This has no direct translation on its own, but requires a bigger context to operate in; on its own it can mean anything that can be approximated with "the [going to the art gallery]". Only when used in a bigger sentence will this noun clause really make sense:

美術館を見に行くの^{たの}が楽しかった。
"Going to (the) art gallery (today) was fun."

Here, the noun phrase has been turned into a back referral to something that happened.

6.2.2 Abstract conceptualisation using 事^{こと}

The noun こと is used to turn clauses into an abstract thought, rather than the actual thing. For instance:

べんきょう い こと かんが
勉強しにアメリカに行く事がまだよく考えていません。
"(I) have not yet seriously considered whether or not to go to America to study."

Here, the clause 勉強しにアメリカに行く, "to go to America to study", has been turned into an abstract idea, about which the comment "I have not yet really thought about it" is made.

Another example of the use of *こと* can be seen in the following example:

わたし い 言った事なにに 何か つけつ加える事くわはありませんか。
 "Would (you) like to add anything to what (I)'ve said?"

In this sentence, there are two abstractions going on: one is the abstraction of *言った*, "said" to *言った事*, "the thing that was said", and the second from *つけ加える*, "to add" (a compound verb coming from *付ける*, "to attach", and *加える*, "to add") to *つけ加える事*, "[a] thing to add".

It should be noted that these are genuine abstractions; *言ったこと* does not only refer to the actually spoken words, but also the thoughts that they stood for, and *つけ加える* likewise stands not just for words, but for thoughts that can be added to the already existent thoughts on whatever was being discussed. This plain past tense + *事* is also used to ask whether or not someone has experience with something, in the pattern [plain past tense] + *ことがある*:

フランスに行ったことがありますか。
 "Have (you) ever been to France?"

This sentence literally reads "Do you have 'going to France'?" This implies having the experience of going to France, as there is no real other way one can "have" a concept like this. Unlike *もの*, which deals with real past experiences, *事* asks something about the abstract concept of, in this case, 'going to France'. This abstraction is quite necessary: asking more directly, such as *フランスに行きましたか* actually presumes that regardless of the destination someone actually went somewhere to begin with, which may not be the case at all. The abstraction is required to talk about the act of going to France as a concept.

6.2.3 Real conceptualisation using *もの* 物

As mentioned in the outline, *もの* conceptualises real, but not necessarily tangible, things. For instance, the following sentence is about a very intangible, but very real thing:

いつまでもその秘密ひみつを隠かくしておけるものじゃないよ。
 "(You) can't keep that secret hidden forever."

Here, *秘密を隠しておける*, "to be able to keep a secret a secret" is conceptualised using *もの* to form *秘密を隠しておけるもの* which trans-

lates to "that which is 'being able to keep a secret secret'". This is different from an abstraction using *こと*:

秘密を隠しておけること

"The concept 'being able to keep a secret a secret'"

いつまでもその秘密を隠しておけること

"The concept 'being able to keep that secret a secret forever'"

This concept can be talked about as for instance 'being hard' or 'being impossible', or even 'is unnatural', whereas:

秘密を隠しておけるもの

"That which is 'being able to keep a secret a secret'"

or

いつまでもその秘密を隠しておけるもの

"That which is 'being able to keep that secret a secret forever'"

can only be talked about as existing or not, but that's roughly it. The concept of being able to keep a secret hidden from the rest of the world is something abstract, while the actual act of being able to keep some secret hidden is concrete. For the abstract idea, *こと* is used. For the concrete event, *もの* is used.

6.2.4 Illustrating a circumstance, case or occasion using *ばあい* 場合

When you want to illustrate an occasion, circumstance or situation, you use the nominaliser *ばあい*, which is typically followed by the particle *に* to indicate point in time. Used as a noun on its own, *場合* has these same meanings:

場合によって^{ちが}違います。

literally: "It is different depending on circumstances"

"It depends on the circumstance."

Used as nominaliser, it turns the preceding part into a circumstance, which can be commented on, by connecting it to either a noun phrase using *の*, or directly to verbal 連体形:

^{きみ}君の場合には^{れいがい}例外とする。

"(We)'ll consider your case an exception."

In this sentence, the clause *君*, a personal pronoun meaning "you", has been paired with *場合* to create "your circumstance", about which a

comment is made. 場合 can of course also be used for verb phrases, in which case it follows the 連体形:

かねが足りない場合には友達から借ります。

"In case (I) don't have enough money, (I'll borrow it off (my) friends."

In this sentence, the clause お金が足りない, "[I] do not have enough (sufficient) money", has been turned into a circumstance leading to the comment on it when this should happen.

6.2.5 Indicating a moment of opportunity using 次第^{しだい}

If we look at the kanji form of this nominaliser we see 次^{つぎ} meaning "next" and 第^{だい} meaning "number"/"instance". Basically the combination しだい means "when [some event], [something else]". For instance:

見つけ次第、知らせて下さい。

"Please let (me) know the moment (you) find out"

This sentence turns the clause 見つけ, the 連用形^{れんようけい} for 見つける, "to discover/find out", into a moment of opportunity should it occur, where the action to then take is to let someone know of this discovery.

In this use, 次第 follows verbs in 連用形. It can also come after 連体形^{れんたいけい} forms, but when used this way, the meaning of 次第 is the same as that of わけ (訳), treated later on.

When paired with nouns, しだい tends to be translated as a "dependence on":

値段^{ねだん}しだい^{しだい}で買います。

"I'll buy it, depending on the price."

However, in this use there is の between the noun and しだい. In fact, adding one will radically change the meaning of the phrase, as the noun 次第 means "agenda" or "programme":

値段^{ねだん}のしだい^{しだい}で買います。

"Due to the pricing programme (being the way it is), I'll buy it."

6.2.6 Describing an occurrence using ^{たび}度

If you want to describe something that occurs or can occur at times, then ^{たび}度 lets you say something general about these occurrences. This is in part obvious because of the kanji for ^{たび}度, which is typically pronounced ど, means "... time", such as 一度, "one time" or 三度, "three times".

ほしぞら み たびに、あのよるのこゝろを おも だす。
 星空を見るたびに、あの夜のこゝろを思い出す。

"Whenever (I) look up at a starry sky, (I) remember that (special) night."

Here, the clause 星空を見る, "looking up at a starry sky" is presented as something that occurs with some frequency, and a comment on what is associated to this occurrence is then given. 度 nominalises sentences in 連体形.

6.2.7 Indicating a specific time or event using ^{とき}時

時 on its own means "time", which explains why it does what it does. This nominaliser can be used either by itself or followed by に or は.

はじ にほん き じゅうはっさい
 初めて日本に来たときにまだ十八歳だった。

"When (I) first came to Japan, (I) was only 18."

Here the clause 日本に来た, "came to Japan" is modified with 初めて, "for the first time", and turned into a specific time/event using ^{とき}時, after which a comment about this specific time/event is made. 時 nominalises sentences in ^{れんたいけい}連体形.

Be careful when using 時 with present tense 連体形, because this will be interpreted as a general "every time ..." statement.

日本に ^く来る時はどきどきします。

"Every time I come to Japan, I get excited."

The reason for this is that 時 needs to refer to some event, but there cannot be a specific event when using present tense, as this describes either the now (in which case you will not refer back to it), or the immediate future (in which case, the event wouldn't have even occurred yet). The only event, then, that 時 can refer to is the general event of whatever you're describing. In the case of 日本に来る, this means the general event "coming to Japan", rather than some specific instance of coming to Japan.

6.2.8 Stating an expectation using はず

In English, which is the language this book is written in, there are two interpretations possible for "should": it can mean "must" such as in "you should clean up your room", and it can mean "expect", such as in "she should be showing up any minute now". The nominaliser はず maps to this expecting form of "should":

きょう 今日はみんなが来るはずなんだ。

literally: "It should be that everyone will come today."

"Everyone should be coming today."

Here, the clause みんなが来る, "everyone will come", is turned into the expectancy that everyone will come, using はず.

6.2.9 Stating a social expectation or custom using べき

Where はず is used to indicate the expecting "should", べき is used to indicate the somewhat imperative "should". Now, this is a genuinely strange word, unclassifiable using the modern Japanese word classes.

It comes from べし (with a 連体形 form べき), an overloaded classical verb with "two" sets of conjugational bases; one for べし, and one for the already at the time derived 'verb' ばかり, itself a contracted version of べくあり, the "べく" part of which itself stems from べし...

	classical べし	classical ばかり	modern
未然形	べから	べから	べから
連用形	べく	ばかり	べく
終止形	べし		べし
連体形	べき	べかる	べき
已然形	べけれ		not used

In modern Japanese, this word is so curious that there's no real way to describe it... べき is used as a noun, with its inflections being constructions using copulae (だ/です), but its negative adverbial form can still be formed in the traditional 未然形+ず way, giving us べからず. This word, then, is actually a remnant of classical Japanese that defies modern word classes, so we're kind of left with exploring it as the need arises. In this case, as the nominaliser べき, where it turns phrases in 連体形 into a social

expectation:

きみ せきにな とる
君が責任を取るべきだったのだ。

"You should have taken responsibility."

Here the clause 責任を取る, "to take responsibility", is illustrated as being something that is socially expected from someone in whichever context this phrase was said in. Sometimes this social expectation is a given, or common sense, but sometimes the expectation is very context dependent, such as:

まじめ えいご べんきょう
真面目に英語を勉強すべきです。

"(You) should study English seriously."

Here the clause 真面目に英語を勉強する, "to study English seriously", is turned into a social expectation because of the behaviour of whoever it is said to right now. Probably, they are goofing off, while a "proper" person would be studying hard in order to meet the social standards.

This sentence also shows a special contraction when using べき with する, in that it turns into すべき instead of するべき as expected.

Truly, there is nothing simple, or ordinary, about this word.

6.2.10 Indicating a moment in time using ところ(所)

This word takes a clause and turns it into a nominalisation representing a point in space time. For instance:

しき はじ
もうすぐ式が始まるころだ。

"The ceremony will start soon."

This sentence literally says "We will soon be at the point where the ceremony starts".

かのじょ ともだち こ
彼女といるところに、友達に来られた。

"Just as (I) was (together) with my girlfriend, (I) was imposed upon by a friend."

This sentence literally says "at the point of being with my girlfriend, I was ...". While ところ on its own means "place", and can be followed by several particles, as nominaliser it is typically followed by either に or で, depending on whether the focus of the sentence has to lie with the place or time, or with the event that occurs. Also note the use of こられる, which should be interpreted as a "passive form of bother" here.

6.2.11 Stating an intention using 積もり

Derived from the verb 積もる, "to intend", the nominaliser つもり turns a 連体形 clause into an intention:

きょう わかやま い
今日和歌山まで行くつもりだ。

"(We) intend to go up to Wakayama today."

In this sentence, the clause 和歌山まで行く, translating to "going up to Wakayama", is turned into an intention. Notice that this nominaliser really only states intention. Planning, rather than intending, is indicated using the noun 予定, "plan", instead. To indicate a negative intention, generally the statement "[I] don't have the intention to ..." is used:

かれ いっしょうけんめい はたら
もし彼が一生懸命働くつもりがないなら、くびだ。

"If he has no intention to work hard, he will be fired."

Literally, this sentence reads "Should he have no intention to work hard, it'll be his head". Aside from this nice reference to how being fired was handled in the old days, it also shows how a negative intention is used.

6.2.12 Stating a meaning or situational explanation using 訳

This nominaliser is somewhat interesting in that it's next to impossible (or often even necessary) to translate, because it denotes situational commentary. In English, we leave the situation outside our conversations, but in Japanese you can use this word to indicate you are directly commenting on the situation at hand, commenting in an explanatory or reasoning way on it.

Typically a translation works just fine with it left untranslated, but its presence in a Japanese sentence makes quite a difference in terms of interpreting the sentence:

ゆうざい
まだ有罪にならなかった。

"(He) has not been proven guilty yet."

まだ有罪になった訳ではない。

"(it's not as if he)'s been proven guilty yet."

The first sentence states that some "he" hasn't been proven guilty yet, as a factoid. The second sentence, however, states the same but does so

in order to counter something that was said or was concluded that might imply the opposite. A good way to further illustrate this, in the form of a conversation:

A: 石田いしださんが首くびになったそうです。
 B: うん、首くびになった。
 A: もっと一生懸命いっしょうけんめいに働はたらいたら...
 B: いいえ、そう言うわけじゃないけど。
 A: ならどうして?
 B: 会社かいしゃが生産調整せいさんちやうえいしたから数人すうにんが解雇かいこされた。

A: "I heard Ishida got fired."
 B: "Yeah, he did."
 A: "If only he'd worked harder..."
 B: "No, that's not the reason why."
 A: "Then why?"
 B: "The company has cut back on production so several people were laid off."

In the third sentence, B literally says "no, the just-said (そう言う) is not the reason [for what we're talking about]". While in English, both "that's not the reason" and "that's not it" work (the second foregoing a "reason"), we'd be left with a somewhat nonsensical line そう言わないけど, "however, (I) do not say (that)", if we were to use a sentence without わけ in Japanese.

In fact, this use of と言う paired with 訳 is fairly standard, and indicates a description of the situational comment. Imagine a situation where someone is being held accountable for low grades on their language courses, and they are asked to explain why:

別に語学に能力がないと言う訳ではないが.....まあ、基本敵につまらないだと思ふから、勉強しません。
 "(Well,) It's not particularly because (I) don't have the brains to learn languages, but ...well, I just think it's boring, so I don't study."

Here, the situational comment is made in regards to the misunderstanding that exists in it. The situational aspect that is being commented on is described by と言う as being 語学に能力がない, and is commented on by what follows 訳, in this case a simple negation, followed by an explicit correction of the assumed reason for failing a language course.

6.2.13 Describing a way, using よう様

We already dealt with よう in the section on comparison and likeness, in which we also touched on the subject that it can be used to indicate ways in which things need to be done. We can nominalise sentences in 連体形 for use as subphrase:

きょうかしょ も い くだ
教科書を持って来るように言って下さい。
"Please tell (her) to bring (her) textbook."

Literally, よう in this sentence turns 教科書を持って来る, "to bring (along) (one's) textbook", into a way some action may be performed, and then qualifies the act of "saying" as this particular way, thus creating the (now somewhat elaborately translated) statement "please tell her in such a way as to effect her bringing along her textbook".

We also saw that よう can also be used adverbially in combination with する to create a construction similar to "try to ...":

じゅぎょう で
授業に出るようにする。
"To try to make it class."

In this sentence, the act of する, doing, is likened to the act of 授業に出る, to attend class. This in effect creates the phrase "To do in a manner that is like going to class" which is interpreted as "trying to go to class".

Aside from nominalising verb phrases, よう is also used as manner-conceptualiser when paired with の, in the pattern [...]のよう:

でんごん つぎ か
伝言は次のように書いてある。
"The message reads as follows."

Literally, this sentence turns the very short noun phrase 次, meaning "next" or "following", into the manner 次のよう, meaning "as follows" or "like what follows", and qualifies 書いてある, "being written (by someone)" as being done in this "following" manner.

6.2.14 Indicating an exact manner using まま

Unlike よう, まま actually specifies an exact manner in which actions take place. まま takes a clause and specifies that what follows occurs in the exact

same fashion. This can be done for noun phrases as follows:

そのまま ^{つづ} 続いて ^{くだ} 下さい。
 "Please continue like that."

Or it can be applied to 連体形 verb phrases:

行くか ^{とど} 留まるか ^{かれ} 彼の ^き 決めるままとさせよう。
 "(We)ll let him go or stay as he decides to."

In this sentence, 決める, "to decide" is turned into an exact way, and linked to "him" (彼), to create "the way he decides (on)", 彼の決めるまま. Note that while 決まる is a verb, 決めるまま is, by the very role of まま as nominaliser, a noun phrase, and thus can be used in a genitive の linking.

^{ぼうし} 帽子をかぶったままで ^{きょうしつ} 教室に ^{はい} 入るべきじゃない。
 "(One) shouldn't enter the classroom while wearing (their) hat/cap."

The literal (though rather ungrammatical) translation of this sentence would be "in the manner of wearing one's cap, it is not the social thing to enter a classroom".

6.2.15 Stating purpose using ^{ため} 為

When stating the purpose of a particular action, ^{ため} ため is used. This nominaliser takes a clause and links it up to a verb in the pattern [clause](の)ために[verb], where の is used if the clause is a noun clause, and is omitted when it's a verb clause:

^{そつぎょう} 卒業 ^{いっしょうけんめい} するために ^{べんきょう} 一生懸命 勉強します。
 "(I) give studying (my) all so that (I) will graduate."

In this sentence, the purpose of 勉強する (to study) is 卒業する (to graduate). Another translation would be "in order to graduate, I give it my all at studying", but the concept of purpose is the same in both translations. When using a noun, typically a concept noun is nominalised into a purpose using ^{ため} ため:

^{あい} 愛 ^{なん} のために 何でもする。
 "(I) will do anything for love."

In this sentence, the purpose of する is the noun 愛, giving rise to the obvious translation.

6.2.16 Incidating apparent behaviour using ^{まね}真似

まね literally means imitation, and it is typically used to indicate apparent (and insincere) behaviour. When an observer knows that certain behaviour is not typical, or is uncertain about whether it is genuine, まね can be used to characterise that they are not sure what they are observing is sincere. This usually comes down to using it for negative statements, implications or questions:

^{おとな} 大人の ^{まね} 真似はやめるよ。
 "Stop acting like an adult."

^{かのじょ} 彼女はいつもいつも ^な 泣くまねをして、おかしいだよ。
 "It's just weird (how) she always pretends to be upset (at the smallest things)."

Of course, it can also be used for blanket questions such as 何のまねだ, which literally asks someone to explain the kind of behaviour they are apparently displaying. Translations for this can range, due to the fact that it refers to behaviour, but typical translations are "What do you think you are doing?" or "What's going on?".

6.2.17 Talking about a 'something' using ^いと 言う

There is one last nominalising statement we need to look at, and that's the nominaliser that lets us make comments regarding 'somethings'. In English, a sentence such as "The beach is a crowded place" can be interpreted in two different ways - the first as a specific statement pertaining to a particular beach, the second as a commentary on beaches in general. In Japanese, these two different interpretations use different grammatical patterns, with the first being a simple [X]は[Y]です statement, and the second using ^いと 言う:

^{うみ} 海は ^{にぎ} も賑やかです。
 "The beach is (so) busy."

^{うみ} 海と ^{にぎ} 言う、賑やかなものです。
 "The beach (in general,) is (a) busy (place)."

The difference in interpretation comes from what ^いと 言う literally means: [X]と 言う translates to "that which we call X". ^いと 言う can be suf-

fixed with の, のは, もの and こと to do the expected things, and usually is:

田舎^{いなか}から 来^きた 彼^{かれ}が、 海^{うみ}と 言う^いもの^{もの}を 見^みた こと^{こと}も ない^{ない} 人^{ひと}だ った。

He, having come from a rural area, had never (even) seen anything like (what we call) the beach.

To demonstrate the contrast, the sentence without と言うもの means something subtly different:

田舎^{いなか}から 来^きた 彼^{かれ}が、 海^{うみ}を 見^みた こと^{こと}も ない^{ない} 人^{ひと}だ った。

He, having come from a rural area, had never (even) seen the sea.

In this sentence without と言うもの, the crucial "what we call" is missing, changing the meaning of 海 from what we generally understand as being called "the beach", to its literal meaning of "sea".

This construction is also quite convenient when you want to ask questions:

A: 日本^{にほんご}語^ごで 会^{かい}話^わを しま^しま^しよう^かか。

B: どうも すみ^ません^が、 「かい^わ」 と 言う^いの^のは、 何^{なに}で^すか?

A: "Shall we have a Japanese kaiwa?"

B: "I'm terribly sorry, but what is a 'kaiwa'?"

This "using と言う in order to turn a specific thing into a general statement" is a very common practice in Japanese, and you'll be running across it a lot, which makes this both an important construction to know, as well as not that important to learn, since you're going to be continuously exposed to it anyway, you're most likely to learn it through pure conditioning.

6.3 Social language patterns

In addition to language constructions, it is also important to know how to talk to other people. Social status and respectfulness are important facets of the Japanese culture, and thus are reflected in the Japanese language. This final section of the chapter on language patterns focusses on such matters as giving and demanding face (a concept akin to social respect), addressing others, giving and receiving, and steering people's behaviour through suggestions and recommendations.

6.3.1 Showing and demanding face

In Japan, and thus when using Japanese, you must constantly be aware of what your relation is to speakers and listeners with respect to social position. You do not speak to your boss in the same way that you speak to your friend, but you will not speak to the visiting boss of a different company as you will speak to your own boss. While you might speak informally with your friends, if one of your friends shows up as part of an ambassadorial delegation, you will be required to speak to him as part of the ambassadorial delegation, not as your friend - the style of Japanese used heavily depends on which group you are in, and whether others are in the same group or not.

The in- and out- groups

Whether you're at home, at school, at work or at play in your own time, there is always the concept of the in-group, or *うち*, and the out-group, or *そと*. These words also literally mean "in" and "out", respectively, and are highly relevant to deciding what levels of politeness and humble or honorific speech are required in your speech.

Familiar speech can only be used with people in your familiar in-group. This group may include family, or good friends. Speech patterns such as highly contracted speech, plain form and same-level giving or receiving may be used, and you may refer to people in this group by a nickname or by their name either without any title suffix or with an affectionate suffix such as *ちゃん* or *くん*. However, for older in-group members, simply by virtue of them being older and thus deserving more respect, it is customary to show face by using someone's title (such as for parents or older siblings) or their family name suffixed with *さん* (for friends that have earned a measure of respect). This means that a younger sibling might call her brother *お兄^{にい}さん*, using his title, but he might in turn refer to her by her given name, or given name suffixed with *ちゃん*, instead.

The formal in-group constitutes people who you are associated with through your daily activities, work, hobbies or through some other means of direct association. With these people, and in the setting of that association, politeness is the key. If you work with several people, two of which are good friends of yours, then you may use informal speech when talking only to them, but when the discussion involves other co-workers, the setting changes to formal in-group, and formal polite speech is required. Just as you cannot mix 'proper speech' with 'banter style' speech in most western countries, you should not mix speech patterns when using Japanese.

Speech patterns in the formal in-group involve ^{ていねいご}丁寧語, polite speech, characterised by the use of *です/ます* form, making sure *ありがとう* is always followed by *ございます*, and by using the appropriate name and title suffixes. People are referred to, directly and indirectly, as their family name suffixed with *さん*, and people in special positions are referred either by their title, or by using their family name suffixed with their title.

The informal out-group consists of people that you have no special relationship with. People that ask you a question in the street, the bus conductor, the fast food employee, all of these belong to the informal out-group, and when talking to them you are expected to use *丁寧語*, and address them if you must by using their family name suffixed with *さん*, or a title if it is apparent that their role deserves one.

The formal out-group is a complex group, because in this setting the social differences come into play. Anyone not in your in-group in a particular setting, who is of identifiable higher social status than you, is part of the formal out-group, and deserves to be spoken to respectfully. This does not just mean using *丁寧語*, but also ^{そんけいご}尊敬語 and ^{けんそんご}謙遜語, the honorific and humble speech patterns. For instance, while you may work at a company, the company's vice president will typically not be part of your work in-group, and certainly doesn't fall in the informal out-group. He should be spoken to using polite honorific forms, and when speaking about your own actions, you should humble yourself by using humble speech patterns.

Finally, there is one last group that needs mentioning: the "not relevant in terms of social setting (yet)" group, associated for instance with small children, or newcomers to a school, job or club. People in this group may be referred to using affectionate terms such as *ちゃん* or *くん*, but interpreting these as an indication that you are part of the speaker's familiar in-group would be a huge mistake to make. Instead, they indicate you have no social value yet.

Moving between groups

While these group definitions sound relatively straightforward, transitions from out-group to in-group, or from formal to familiar in-group, are much harder to characterise, and can lead to considerable problems if one party believes a transition from out- to in-group or from formal to familiar has occurred, when the other party does not.

Imagine having just accepted a job at a Japanese company. You are assigned a mentor, and at first the division is clear. You know nothing, are nothing, and your mentor is responsible for shaping you into a proper

employee. To your mentor, you will rank as 'not on the social ladder yet', and to you, your mentor will sit in the formal out-group. This means that you may be addressed using *ちゃん* or *くん*, and you will address him or her with their title, *先輩*^{せんぱい}, while you are being mentored.

Now we fast-forward the clock half a year. You have been accepted into the workforce formal in-group, and have even made a good friend from within that group, going drinking on the weekends with them. You are still working with your mentor, but no longer under a mentor/trainee relation, but as a co-worker relation, and you decide that it is time you start to use their name suffixed with *さん*, rather than keep calling them *先輩*, and in doing so you have made a critical and relationship breaking mistake. Moving people from a group to a more intimate group always requires explicit permission from the person you're moving - if your mentor never indicated that he or she believed you were now well integrated into the workforce, then you could sing high or low, work there for six months or six years, but until they gave notice that they consider you worth giving more face, they will stay a *先輩*, and unilaterally deciding that you no longer consider them that means you are not showing them the right amount of face.

The same goes for making friends in school. You address people as if they're part of the informal out-group until they indicate that you may refer to them in a way consistent with the formal or familiar in-group. When the relation is between someone of higher social status and someone of lower social status, the permission has to come from the person of higher social status, but in situations where the social status is on equal footing, such as with classmates or co-workers, it typically involves a period of feeling around for the boundaries of your personal relationship, and at some point at least indicating that you do not mind if they refer to you in a way that corresponds to a closer group.

Demanding face

If things go wrong, it would be wonderful if someone would just say that it did, but typically this will not happen. Instead, rather than explaining that they are uncomfortable with you addressing them using the speech patterns belonging to a more intimate group than they expect to be in, their own speech pattern will become more distal. What was natural Japanese one day may suddenly be changed to formal and distant Japanese after your mistake, and that's usually the only clue you'll get that something went wrong. Rather than demand face, you will be confronted with the

fact that you acted inappropriately by a change in speech pattern, and you would do well to notice it - making someone lose face, or not giving enough face, can only be compensated by observing the right levels of formality again until the incident has been forgotten, or at least left in the past.

This also means that you are responsible for demanding face yourself. Not demanding face because you're just that nice a person doesn't fly. You are responsible for behaving properly according to Japanese custom, and that means you must take responsibility when it comes to maintaining the social balance. If someone gets too familiar with you, a change from formal polite to distal polite language is the clearest signal you can give that certain boundaries have been crossed.

6.3.2 Addressing people

Certainly one of the things that is more important in Japanese than in a lot of western cultures, in terms of social language use, is picking the right pronouns and names when addressing people. Not because the terms are particularly difficult, but just because there are actually a great number to choose from. Personal Pronouns and name suffixes play an important role in being able to navigate your way through interpersonal dealings, so a brief moment to examine which words can be used, and when, will go a long way to helping you stay on top of every day Japanese.

Personal pronouns

Some people may tell you that Japanese has no word for "you", based on the fact that the standard way to address someone in Japanese is to use their name, paired with a suffix to indicate their title, rank, or social relation to you. However, this would be drawing the wrong conclusion: one avoids using direct personal pronouns as much as possible in Japanese, but there are in fact a great number of direct personal pronouns that can be used when the need arises. The important thing to note is that because of the way in which people are normally addressed, using personal pronouns carries "extra weight" – all of them mean more than just "I" or "you". Specific pronouns connote differences in social levels, as well as different politeness levels.

As mentioned all the way at the beginning of this book, Japanese is a sparse language, and personal pronouns fall in the category of words that are omitted once established in a conversation. While in English, for instance, one would constantly use the personal pronoun "you" to indicate a listener or reader, in Japanese this is considered poor language skills and

would be experienced as highly annoying to have to listen to. This goes for all personal pronouns; after they have been used, and while the conversation is focussed on the person(s) indicated with it, it is left out of the conversation. Explicitly keeping them in is not just considered bad form, it can even be considered an insult, as it amounts to indicating that you believe your conversational partner is unable to understand what you mean if you leave them off.

That said, sometimes you simply need personal pronouns, and for those occasions it serves to know which can be used in which setting.

First person pronoun - "I"

わたくし
私 – an overly formal version of "I". This personal pronoun is typically too formal for any situation you will be in.

わたし
私 – the gender-neutral, formality-neutral personal pronoun for "I" or "me".

あたし
私 – a female-only version of the formality-neutral person pronoun

わし
私 – the formality-neutral personal pronoun for "I" or "me" used predominantly by elders.

ぼく
僕 – literally, this noun means servant. Used predominantly by men, this personal pronoun means you humble yourself in respect to the listener. While predominantly used by men, it can be used by women too, and due to its meaning as noun, may actually also be used to mean "you" when addressing servants (although this does make the speaker look down upon whomever 僕 is used for).

おれ
俺 – a boastful first person personal pronoun, which is used when you are confident that sounding boastful is accepted. Predominantly used by men, this can also be used by go-getting women.

せっしゃ
拙者 – a classical personal pronoun meaning "I". You are most likely to hear this pronoun used in samurai drama, rather than in every day Japanese.

Second person pronoun - "you"

^{きみ}君 – a version of "you" that contains a slight element of looking down on someone. You are technically placing yourself higher on the social ladder when you use it.

^{まえ}お前 – a rough and almost rude way to say "you"

^{あなた}貴方 – the distal, deferred way to say "you". Because it is very formal, it can also be considered impolite outside of very formal settings. Remember from the *こそあど* section that *あなた* can also be used as an intimately familiar personal pronoun.

あんた – the shortened version of *あなた*, this is roughly the same as using *お前*.

^{きさま}貴様 – something to avoid. While *貴* means "precious" or "honor", and *様* is an honourable suffix, this word has made a half turn from being used as a classically honorific pronoun to a modern day accusative pronoun, and is as close to a curse word without being one, as one could possibly get.

^{おのれ}己 – another pronoun to avoid. While classically this pronoun meant "you", its meaning has shifted to an accusative pronoun instead, similar to *貴様*.

^{ぬし}お主 – a classical personal pronoun meaning "you". You are most likely to hear this pronoun used in samurai drama, rather than in every day Japanese.

Third person pronoun - "he/she"

^{かれ}彼 – while a neutral "he", is a word that should be avoided simply because it is considered bad practice to use personal pronouns. Because of this, using it at all is already slightly derogative to the person you're referring to if you know them by name.

^{かのじよ}彼女 – when used as personal pronoun, has the same connotation as *彼*, except for girls. However, in addition to being a personal pronoun it can also mean "girlfriend" as a regular noun (with the noun version of 'boyfriend' being ^{かれし}彼氏).

Japanese has no explicit plurals, so you might think that expressing "we" or "them" might require separate words too, but this is not the case. There exist group suffixes in Japanese that can be used with person pronouns to turn the single person "me" into the group "we", the single person "you" into the group "you [people]" and the single persons "he"/"she" into the group "them": \sim 達^{たち}. This is the common group-suffix for turning personal pronouns into personal group pronouns. There is a second group suffix, used with a few specific pronouns, being \sim 等^ら. This is an older suffix, and can be used to turn お前 ('you') into お前等 (plural 'you'), 彼 ('he') into 彼等 ('them') and 貴様 (accusative 'you') into 貴様等 (plural accusative 'you').

When using group suffixes for 彼 or 彼女, it depends entirely on the gender of the first person in the group that you refer to. If there's a group of mixed gender but you were just talking about a female member of the group, then the entire group can be referred to using 彼女達. Similarly, if a male member of the group was talked about, 彼等 will refer to the exact same group. It should be noted that these markers are not true plural markers. 私達 literally means "the group I am part of", and can refer to either a physical group gathered at some point in time at a specific location, or can refer to someone's in group. Similarly, 等 is also a group marker, where for instance お前等 means "the group you are part of". It is important to remember this, as some translations for sentences that have plural personal pronouns cannot use these 達/等 markers:

"As the committee on social affairs we have decided to"

This kind of sentence, in which someone speaks for an entire group, requires the "group representative" personal pronoun 我^{わ・われ}, typically used in the patterns 我^わが[...] and 我^{われ}は[...]. If one does not just speak as a representative of a group, but speaks in name of the entire group, rather than using the group suffixes 達 or 等, the special word 我々^{われわれ}, is used.

However, the most important thing to remember is that you should try to use personal pronouns as little as possible. Instead, if you're referring to someone of whom you know the name, use their name suffixed with さ^ん, or a more specific name suffix instead. If you do not know their name, find out what it is. The only polite way to refer to people is as people – avoid referring to them as mere objects by using pronouns.

Name suffixes

There are various name suffixes that indicate different kinds of social relations, and using them out of place can have the effect of sounding like you're joking around a bit, to simply insulting someone. For this reason, it's a good idea to go over the list of common name suffixes, and see what they do. Also not unimportant is to note that people in Japanese refer to each other by their family name, suffixed with the appropriate name suffix, and not by first name until there is a clearly defined friendship.

さん This is the standard name suffix that is used across Japan to refer to and call the attention of people who you have no particular relationship to.

さま
様 An honorific suffix, this name suffix is used when someone is of considerably higher status, used to indicate a master in a master/servant relation. This suffix is also used when writing someone's name as recipient on a letter or card, where it can be followed by へ to indicate that this name is to be the recipient of the communiqué.

どの
殿 A classical honorific suffix, that is in use today principally for formal addressing in writing. Like さま
様, 殿 can be used on letters and cards for indicating the recipient.

し
氏 This name suffix is used to indicate that someone is a representative of a specific house or has a particular lineage, similar to the official English title "sir" or "distinguished gentleman". Historically this name suffix has only been used for men, as women did not act as representatives of a house, and this gender specific use has not changed to date.

せんせい
先生 Commonly associated with meaning "teacher", someone who is referred to with 先生 is not necessarily a teacher by profession. For instance, a doctor is a 先生, as is a school teacher, a lawyer, or an expert on politics. When someone is called upon for their knowledge, then in this role they are addressed with 先生.

ちゃん While typically associated with little girls, *-ちゃん* is actually an affectionate suffix. It can be used for boys, girls, men and women alike, but only when there is a relation between the speaker and person whose name is suffixed with *ちゃん* that is close and/or amiable. While it can be used for anyone, it does deserve mention that it is indeed used for women more than for men.

くん 君 This suffix is an amicable suffix, similar to *ちゃん*, but has a slightly different connotation. While *ちゃん* finds its origin in young children who cannot say *さん* yet, and thus is readily associated with little kids and other cute things, *君* doesn't actually come "from" anything, but is a word on its own, also used to mean "junior", both in the naming sense as well as the social hierarchy system. While still being used for this, it's also picked up the added meaning of being a suffix used amongst equals who have an amicable relationship.

よす 呼び捨て This is not so much a suffix as the complete opposite: the practice of *呼び捨て* refers to calling someone by just their name, without any suffix, and the word refers to discarding (*捨てる*) formalities when calling (*よぶ*) each other.

Nicknames A final, drastically different, approach is to come up with a nickname for someone based on their name, a habit, some personal feature, or whatever random thing you can think of that might make good material for a nickname. This practice is fairly obviously reserved for close relationships.

6.4 Acknowledging social status through speech

The most important way in which to acknowledge social status, and differences in status, is through your choice of phrasing when it comes to asking for things, or doing things for people. These are not trivial subjects, and the next two sections will explain this in, perhaps excruciating, detail.

6.4.1 Giving and receiving

Giving, or doing something for someone, and receiving, or taking a liberty (ie, helping oneself to something) are concepts that seem simple if

you're used to the English way of expressing yourself, but in Japanese, these seemingly trivial things require quite a bit of explanation, as they are dependent on relative social status, direction of giving or receiving, as well as involving a careful choice in particles to use. Involving both plain verb forms as well as ㇿ form conjunction, the acts of giving, or doing for someone, and receiving, or taking a liberty or having someone do something, covers some of the more complicated verb constructions in the language.

What makes things so complicated is that the verb used, and its implied meaning, can make the difference between respectful behaviour and rather blatant indirect insults; confidently using the wrong verb can pretty much declare that you experience your status relative to your partner very differently from what they thought it was. In the best case, this can lead to short lived misunderstandings, but more often than not it will result in an suddenly much more distal relationship.

So, let us look at the right way, as well as the wrong way, to handle this culturally grounded practice.

Giving, doing for someone

In Japanese, "giving" and "doing ... for (someone)" are, at least grammatically, the same thing. However, while in English, "giving" is just one verb, in Japanese, things are not that simple: depending on the social status of the individual parties and who is doing the giving, different verbs are used. This comes down to two possible "directions" of giving/doing for, the first of which is giving 'away':

1. first person ("I" or "we") to second person ("you"), i.e. "I give to you",
2. second person to third person ("him", "her", "them" or "it"), i.e. "you give to her", and
3. first person to third person, i.e. "I give to them".

Giving or doing for, in this "direction", can be done using three different verbs, the choice of which depending on the social difference between the giver, and the receiver:

1. if the giving is being done to someone or something whose status is irrelevant (very good friends, young children, pets, etc), (連用形+て+) やる is used.

2. if the giving is being done to someone of equal or higher status, (連用形+て+) 上げる^あ is used.
3. if the giving is being done to someone of greatly higher status, (連用形+て+) 差し上げる^{さあ} is used.

Now, this requires a bit more explaining because when it comes to giving, virtually any situation involves giving to "equal or higher status". Unless you intend to highly offend someone, basically anyone capable of normal interaction will, for the purpose of being given to, be of equal status at the very least. If we have never met before, and I have something to give you, then I will describe this giving from me, to you, using either 連用形+て+上げる (for the giving of an action, ie, doing for you) or just 上げる (for the giving of an object):

ぜんぜん^し知らない^{ひと}人に何々^{なに}を上げました。

"I gave something-or-other to a person I don't know in the slightest."

ぜんぜん知らない^{ひと}人に何々^{なに}をして上げました。

"I did something-or-other for a person I don't know in the slightest."

The reason that we are of equal status (at the least) is essentially one of politeness. Unless I despise you, any event in which I give you something means there is at least a modicum of respect, and as such I will indicate this by using the verb 上げる, which literally translates to "lift (something)". By using this verb, and for the duration of the giving, I lower my own social status, and elevate yours. If you accept my gift, things go back to normal. However, in typical Japanese style, most gifts (even the gift of doing something for someone) between non-familiar people, meaning not good friends or family members, will at first be mock-refused. This is one of those interesting cultural patterns where behaving like a foreigner can cause serious problems: it is customary to kindly refuse any gifts or offers for help, so that the giver can insist. Only then will a gift or offer for help be accepted. Not because the receiver had to be persuaded, but because that's simply the only proper way to go about the issue of giving, in Japan. If you are offered tea, kindly refuse, then accept once offered again. Flat out accepting could easily be considered rude, and flat out rejecting quite possibly even more so.

So with that covered, a few examples of giving:

きみこ はな か
 君子さんにお花を買ってあげました。
 "(I) bought flowers for Kimiko."

かあ す
 母さんにゴミお捨ててあげました。
 "I threw the garbage away for my mother."

ともだち たんじょうび おもしろい ほん
 友達の誕生日にすごく面白い本をあげました。
 "(I) gave my friend a really interesting book for (his) birthday."

You may have noticed that all the parts of these sentences that translate to "for ..." have been marked with the particle *に*. As mentioned in the section on verb particles in the chapter on basic grammar, this kind of prepositional phrase is simply treated as a verb detail in Japanese, and as such is marked with *に*. You may have also noticed that in the last sentence, *上げる* was used on its own: when used alone, it strictly means "give". When used in *連用形+て+上げる* for, it typically means "doing ... for (someone)".

In cases of severe difference in status, such as a maid serving dinner for a household, or a clerk handing a CEO a report, *上げる* is not enough. The more formal *差し上げる* must be used. However, as you are unlikely to find yourself in a situation warranting this verb, *上げる* (for actual gifts) and *連用形+て+上げる* (for actions) should be all you need.

Before we move on, the previous example sentences may have created a wrong impression concerning who can do the giving when using this verb. As mentioned, this concerns giving from first to second, second to third, and first to third person, so in fact all the following translations are correct (in the absence of some disambiguating context):

友達の誕生日にすごく面白い本をあげました。
 "I gave my friend a really interesting book for his birthday."
 "We gave our friends really interesting books for their birthdays."
 "You gave my friend a really interesting book for his birthday."
 "You gave your friend a really interesting book for his birthday."
 "I gave your friends really interesting books for their birthdays."
 etc. etc. etc.

The variations are quite numerous, but usually sentences such as these will be used in a setting where it is relatively easy to determine which

of the multitude of interpretations is the most likely the intended on, due to contextual information.

So that leaves the verb やる. We can be fairly brief about it: you do not use やる, except in the rare event where the giving is done to something inherently without social status:

こども かし
子供たちにお菓子をやった。
“(I) gave the children some candy.”

But even this is not without danger: if the children in this example sentence were, for instance, your boss' children, then saying you got them candy using this phrase to your boss would in fact be quite rude, as you have just implied his children are without social value. So, be careful, and if at all possible: avoid using やる entirely.

やる technically means “do”, similar to する, but while it is possible to use this verb as alternative to する in highly informal intimate setting (with close friends, for instance), it's all too easy to accidentally use it with someone who was not aware you didn't consider them part of the group for which status was irrelevant. So again, use with care, and if possible, simply do not use it.

With so much explanation, one would almost forget that this only covered the first of the two directions for giving. However, there's also the opposite direction:

1. third person to second person, i.e. “he gives to you”,
2. second person to first person, i.e. “you give to me”,
3. third person to first person or, i.e. “she gives to me”, and
4. third person to (other) third person, i.e. “they give to them”.

Giving, or doing for, in this “direction” can be done using two very different verbs, the choice of which – again – depends on the social difference between the giver, and the receiver:

1. if the giving is being done by someone of equal or higher status, (連用形+て+) 下さる is used.
2. if the giving is being done by someone you are on a familiar basis with, (連用形+て+) 呉れる is used.

This should be relatively obvious in terms of how to use it. If a teacher, a boss, or simply someone you don't know gives you something, or does something for you, 連用形+て+下さる is used:

ははおや
母親がプレゼントをくださいました。
“(I) received a gift from (my) mother”

せんせい
先生がよいものを見せてくださいました。
“(My) teacher showed (me) something quite good.”

Rather than using に, these are normal verb actor phrases, so 母さん and 先生 are simply marked with が, or は if we need to disambiguate. If we wanted to use に (which is possible), then we would have to first make the sentence passive, so that the tense matches the particle:

せんせい
先生によいものを見せてくださいました。
“(I) was shown something quite good by (my) teacher.”

Now, again, the sentences might create the wrong impression that it all centres around third to first person. To once more show the multitude of possible interpretations in the absence of disambiguating context, a list of possible translations for the last phrase:

先生がよいものを見せてくださいました。
“My teacher showed me something quite good.”
“Your teachers showed them something quite good.”
“His teacher showed you something quite good.”
“Our teacher showed us something quite good.”
etc. etc. etc.

In familiar setting, rather than 下さる, which literally translates as “issuing (something)”, such as issuing orders to (lower ranked) troops, we can use the verb 呉れる (on a practical note, this verb is rarely written using its kanji form, instead being written in plain hiragana). When talking to, or about friends, or even family members, this verb does exactly the same

as 下さる:

はるか すてき かばん
春香ちゃんが素敵な鞆をくれた。

“(I) got this wonderful (new) bag from Haruka.”

ともだち ほ か
友達がずっと欲しかったDVDを買ってくれた。

“(My) friend bought (me) the DVD I wanted for a long time.”

Regardless of whether we use 下さる or くるれ, we can explicitly add in the receiver, if that information is required. In this case, we are forced to use に to mark the recipient of the action, but do not confuse this for what に does in the presence of a passive verb form:

きみこ
春香ちゃんが君子さんに素敵な鞆を下さった。

“Haruka bought this wonderful (new) bag for Kimiko.”

In this sentence, because it's in active voice, 春香 is the verb actor, and 君子 the receiver. If we use a passive construction instead, we get instead:

きみこ
春香ちゃんが君子さんに素敵な鞆を下された。

“Kimiko bought this wonderful (new) bag for Haruka.”

Here, because it is a passive voice, the buying was done by 君子, and 春香 is actually the subject of “having been bought for”, now being the receiver! Not only the verbs count, so do the particles!

Receiving, having done for, taking a liberty

Receiving, luckily, only concerns one “direction” and uses the two verbs

貰う and 頂く or 戴く (the choice of which kanji to use is mostly arbitrary, as in this form いただく, as もらう, is typically written in hiragana instead):

- third person to second person, i.e. “you get from her”,
- second person to first person, i.e. “I get from you”,
- third person to first person, i.e. “I get from them”, and
- third person to (other) third person, i.e. “they get from him”

Like in the verbs for giving, もらう and いただく apply to different status levels. While both apply to receiving from someone of higher or

equal social status, the difference in social level determines which verb is used:

- 1) if the receiving is from someone of equal or higher status, (連用形+て+) もらう is used.
- 2) if the receiving is from someone of significantly higher status, (連用形+て+) いただく is used.

You may recognise いただく from its polite present tense: いただきます, which is used as a set phrase, spoken before starting a meal. Literally, this phrase means "I (humbly) receive (this food)" or "I will (humbly) help myself to (this food)". Both meanings are essentially simultaneously true, which highlights an interesting aspect of "receiving" in Japanese: just as "giving" and "doing for (someone)" are considered essentially the same thing, so too "receiving", "having done for" and "helping oneself to (something)" are considered the same thing.

When the verbs もらう and いただく are used on their own, then the "receiving" as well as the "helping oneself" interpretation are possible, and when used combined with a 連用形+て combination, the interpretation is typically "having (something) done for (someone)":

おばさんにか貸したほん本を返してかえ貰った。もら
 "(I) received the book I lent aunty from her again."

父さんにとう新しいあたら自転車じてんしゃを買ってかいただきました。
 "(I) got bought a new bicycle by my father."

When the activity in question involves direct contact, に may also be substituted by から, which rather literally means "from":

おばさんから貸した本を返して貰った。
 "(I) received the book I lent aunty from her again."

The interesting fact about these statements is that they can also be interpreted as quite selfish: both 貰う and いただく have an element of prompted action to them. Rather than things being given, or acts being performed out of the kindness of people's hearts, we are in some way re-

sponsible for them being done for our benefit, which is why we can interpret these verbs as expressing taking a liberty, too:

おばさんに貸した本を返して貰った。

"(I) got aunty to return me that book that I lent her."

父さんに新しい自転車を買っていただきました。

"(I) got my father to buy me a new bicycle."

This may sound odd, but think of it this way: if the actions were genuinely unprompted, they would have been gifts. And for gifts we use very different verb constructions:

おばさんが貸した本を返して下さった。

"Aunty gave me back the book (I) had lent her."

父さんが新しい自転車を買って下さった。

"(My) father bought (me) a new bicycle."

Another good example of using *もらう* or *いただく* for taking a liberty is the following short conversation:

A: ^{だれ}誰のリンゴですか。

B: ^{けいこ}恵子さんのよ。

A: そうですか。

(A takes an apple)

A: ^{いっこ}なら、一個もらうわ。

A: Whose apples are these?

B: Oh, they're Keiko's.

A: I see...

A: Well then, I'll just help myself to one.

It should be fairly obvious what's happening in this exchange: much like how the verbs *あげる*, *くださる* and *くれる* can mean "give", *もらう* and *いただく* can be used to mean "take".

6.4.2 Indirect speech

One of the important things in using Japanese is to be indirect whenever possible in formal situations. This entails asking indirect questions instead of direct questions, making indirect suggestions instead of telling people what they should do according to you, and stating assumptions rather than stating truths, even if they are truths. This section will explain how to turn direct speech into indirect speech, and for which constructions this is easily done.

Expressing hearsay

One way to state something indirectly is by making explicit the fact that you only heard or read something somewhere, rather than being something you yourself believe or know. As mentioned in the section on comparison and likeness, this is done using the noun adjective *そう*, in combination with a clause in 連体形, to form a hear-say construction. Compare the following two statements:

あの人気なグループが解散する。
"That popular group will disband."

あの人気なグループが解散するそうだ。
"I hear that popular group will disband."

While the first sentence implies that the speaker is certain of the stated fact, the second sentence states the information more carefully, stating that it seems the case that something is a fact, based on having heard or read it somewhere. This indirect form of stating something can only be done for second hand information, and should never be used to soften a statement that isn't actually hearsay.

Negative questions

Asking a negative question is, in many languages, a way to politely ask someone to do something. For instance, "won't you join us for dinner" is an English phrase that has as implied meaning "please join us for dinner", rather than the literal "you will not be joining us for dinner, will you?".

In Japanese the same applies:

また遊びあそにき来ませんか。

"Won't (you) come over (for a social visit) again some time?"

Here 遊ぶ is not used to mean "play" but "to spend time leisurely", hence the implied clause "for a social visit".

A more polite way to ask negative questions is to use the てください form with the negative counterpart of 下さい:

お茶ちゃを飲のんで下くださいませんか。

"Won't (you) have some tea?"

These negative questions can also be formed with plain negative form, but they become more informal that way:

ケーキたを食たべない?

"Won't you have some (lit: eat) cake?"

Giving answers to negative questions can trip up beginning students quite easily, as the following example illustrates:

A: 一緒いっしょに行いかない?

B: はい。

A: "Won't you go (with me)?"

B: "Yes (I won't go with you)."

The problem lies with the fact that an affirmative answer to a negative question affirms the negative. Usually it is easier to answer with what you will be doing, rather than using yes or no:

A: 一緒いっしょに行いかない?

B: 行きます。

A: "Won't you go (with me)?"

B: "I will."

An even better solution is to express your answer in the form of a motivation plus answer, when a negative question is asked, thus making it virtually impossible for your answer to be misinterpreted:

A: 一緒いっしょに行いかない?

B: 暇ひまだし、行きますよ。

A: "Won't you go (with me)?"

B: "(I'm) free (anyway), (so) sure, I'll go (with you)."

Recommending, using past tense + 方がいい^{ほう}

If we want to make a recommendation, there are various direct and indirect ways of doing some. One of the most common approaches uses a verb in plain past tense, paired with 方がいい, which creates a construction that essentially says “It would be better if you [verb]”.

A: 遅^おくてたから 彼女^{かのじょ}に嫌^{きら}われてる。どうしよう。
 B: まあ、謝^{あやま}った方がいいだろう？

A: “(My) girlfriend is angry with (me) because (I) was late. What should (I) do?”

B: “Well, wouldn’t it be sensible (literally: good) to apologise (to her)?”

This kind of recommendation is fairly direct, and thus some care must be taken in making sure that the relation you have to whoever you make a recommendation to allows for this level of directness.

Offering your opinion using -ば

A less direct way of recommending something is by offering your own opinion. Using a hypothetical conditional paired with your own opinion on how good or bad this situation would be is a less direct way to suggest a course of action to someone. For instance:

A: しまった。まちが^{まちが}いばかり書^かいてた。
 B: 直^{なお}せばいいでしょう。

A: “Oh no, I’ve been writing mistakes all over the place.”

B: “Well, it won’t be that big of a deal if you just fix them?”

While this is of course still reasonably direct in the sense that you’re imposing your own opinion on someone, it is less direct than the previous past tense + 方がいい.

Asking about an option using -たらどう

A truly indirect way of making a suggestion is by offering it as an option, without actually saying whether you think it’s the right course of action or

not, effectively leaving the process of deciding whether it's a good idea or not entirely up to the listener:

A: どれほど ^{べんきょう}勉強してもこれが ^わ分かりませんよ。

B: そうですね。じゃあ、先生に ^{せんせい}聞いた ^きらどうですか。

A: "No matter how much I study I don't seem to understand this."

B: "Hmm. Well, what about asking the teacher?"

This is the most polite way of making a suggestion, because it only stays at making the suggestion, without adding a personal recommendation to it, meaning you do not decide what the other person should do.

Pseudo-future suggesting and presuming

As you may remember from the section on the pseudo-future from the "More Grammar" chapter, the pseudo-future can be used for three things, namely the dubitative, cohortative and presumptive, and it turns out that these last two are ideal for use in indirect speech, as they guess at the world and leave the conclusions or decisions based on these guesses up to the listener, instead of imposing your own opinions on them:

^{きょう}今日はお ^{すし}寿司を ^た食べに ^い行こうか。

"Shall (we) go (out) for sushi today?"

This question leaves the decision up to the listener, which is typically a polite thing to do, unless of course you're dealing with someone who cannot deal with making decisions, in which case using indirect speech is arguably not a good idea in the first place.

このコンピュータが ^{こしょう}故障してるのは、^{ふる}古いからでしょう。

"The reason this computer's broken is (probably) because it's old (right?)."

In this sentence, the speaker assumes that the computer in question is old, and leaves the matter of whether this assumption is correct up to the listener to decide, thus not providing potential disinformation to the listener. Of course, this is an over-analysis, and these forms aren't actually so much used to prevent disinformation as just used because indirect speech is polite, and that's what you use. However, the analysis does hold up to scrutiny for a good reason: not presuming to know better means you're never forcing anyone into anything, which makes you quite civilised.

Double negative statements

In addition to these reasonably obvious suggestions, recommendations and opinions, we can also let our intentions shine through by using round-about phrasing, thus softening our own convictions, opinions and intentions. The most common way this is done is by using double negative patterns, as described in the following sections.

Regular double negative The regular double negative construction is essentially the same as in English, relying on the presence of volitional verbs (say, do, believe, promise, etc):

しないとは言え^いません。
“(I) cannot say (I) won’t do it.”

部長^{ぶやちよう}に言わないとは約束^{やくそく}しませんよ。
“I won’t promise not to tell your boss.”

Note that in this use, the double negative is set up using と, in its role as ‘quoting’ particle.

However, there is a far more frequently used double negative pattern in Japanese, used in a more subtle way to express an affirmative, which deserves special attention.

Complex double negative Frequently used, but certainly confusing the first time one is exposed to it, is the double negative hypothetical construction 未然形 + なければ + ならない/いけない. While it uses two negatives to do its job, it’s actually used to imply an affirmative action instead. In a way, this makes sense: “I will not not-drink the coffee” has two negatives, but the first negates the second, so the sentence might as well read “I will drink the coffee”. We see the same happening in the Japanese complex double negative, but with an added nuance:

勉強^{べんきよう}しなければなりません。
literally: “It should not become a fact that I am not studying”
i.e.: “I really should go study.”

This construction requires some analysis: the construction is formed by inflecting a verb in plain negative form, 未然形^{みぜんけい} + ない, and turning this

into a hypothetical: 未然形 + なけれ + ば. This negative hypothetical is then followed by either the negative form of なる, 'become', or いける, which is a verb that expresses the figurative 'will do' such as in "Yes, that will do nicely". Because they express slightly different things, the choice of which to use depends on what a speaker wants to express.

Using 未然形 + なければ + ならない (or polite, using なりません) expresses that something "should" be done, i.e. that the negative verb action "should not come to be". Using 未然形 + なければ + いけない (or polite, using いけません) expresses that something "has to" be done, i.e. that the negative verb action simply "will not do". As such, ならない typically translates to a "need" to do something, whereas いけない typically translates to a "must":

ピアノの勉強をしなければなりません。
 "I (really) need to practice piano (now)."

In this sentence, there are no additional connotations: the speaker simply notes that they should practice piano. They might need to do so in order to improve, or because a recital is coming up, but this is left in the middle.

ピアノの勉強をしなければいけません。
 "I must practice piano."

In this sentence, there is the additional hidden information that the speaker shouldn't just practice, but that not practicing will have undesirable consequences. Rather than just needing to practice, this practice has to be done to avoid whatever undesirable consequences not practicing has.

6.5 More advanced grammar

While there are a lot more topics available when discussing Japanese grammar, a selection had to be made for a book titled an "introduction" to Japanese. This book already covers more than what one would traditionally find in an introductory reader on the language, and sticking in even more topics would make it a far more complete work, but also tremendously more voluminous. As such, this is the end of this introduction to Japanese syntax, grammar and language. For further grammar, I can recommend picking up copies of the Dictionaries of Basic, Intermediary and Advanced Japanese Grammar by Seichi Makino and Michio Tsutsui, and referring to them whenever you run across interesting grammar use in

Japanese material, or going on in search for more specialised dictionaries and reference works – there are plenty available!

I hope you enjoyed this book, and I wish you all the best in your studies.

- Mike Kamermans

Chapter 7

Conjugation Schemes

7.1 Bases

7.1.1 Regular verbs: ^{ごだん}五段 verbs

base	how to form
^{ごかん} 語幹	remove final う-row syllable from dictionary form
未然形	final う-row syllable is replaced with the corresponding あ-row syllable
連用形	final う-row syllable is replaced with the corresponding い-row syllable
連体形	dictionary form ending on the う-row syllable
已然形	final う-row syllable is replaced with the corresponding え-row syllable
命令形	final う-row syllable is replaced with the corresponding え-row syllable

7.1.2 Regular verbs: ^{いちだん}一段 verbs

base	how to form
^{ごかん} 語幹	remove final る
未然形	remove final る
連用形	remove final る
連体形	dictionary form ending on る
已然形	replace final る with れ
命令形	remove final る

7.1.3 Irregular verbs: する (ずる/じる)

base	する	ずる	じる
未然形	さ, せ, し	ざ, ぜ, じ	じ
連用形	し	じ	じ
連体形	する	ずる	じる
已然形	すれ	ずれ	じれ
命令形	せ(よ), し(ろ), せい	ぜ(よ), じ(ろ), ぜい	じ(よ, ろ)

The 未然形 for these verbs follow a few special rules.

For the classical negation:

する uses the せ-未然形

ずる uses the ぜ-未然形

For the passive and causative:

する uses both the せ- and さ-未然形, for せられる/される for the passive and させる for the causative.

ずる uses just the じ-未然形, forming じられる for the passive and じさせる for the causative.

じる uses its only 未然形, also forming じられる for the passive and じさせる for the causative.

7.1.4 Irregular verbs: くる (来る)

base	kanji form	pronunciation
未然形	来	こ
連用形	来	き
連体形	来る	くる
已然形	来れ	くれ
命令形	来い	こい

7.1.5 Special verbs: ある

base	form
未然形	あら
連用形	あり
連体形	ある
已然形	あれ
命令形	あれ

7.1.6 Special verbs: だ

base	form
未然形	だろ
連用形	だつ(で)
終止形	だ
連体形	な
已然形	なら

7.1.7 Special verbs: です

base	form
未然形	でしょ
連用形	でし
連体形	です

7.1.8 Special verbs: ます

base	form
未然形	ませ(ましょ)
連用形	まし
連体形	ます
已然形	ますれ
命令形	ませ(まし)

7.1.9 Verbal adjectives

base	how to form
<small>ごかん</small> 語幹	Remove the い from the dictionary form.
未然形	語幹 + く
連用形	語幹 + く
連体形	語幹 + い
已然形	語幹 + けれ
(命令形	語幹 + かれ)

7.1.10 Special bases for ござ 御座る

base	form
未然形	ござら
連用形	ござい
連体形	ござる
已然形	ござれ
命令形	ござい

7.1.11 Special bases for いらっしゃる

base	form
未然形	いらっしゃら
連用形	いらっしゃい
連体形	いらっしゃる
已然形	いらっしゃれ
命令形	いらっしゃい

7.1.12 Special bases for おっしゃる

base	form
未然形	おっしゃら
連用形	おっしゃい
連体形	おっしゃる
已然形	おっしゃれ
命令形	おっしゃい

7.1.13 Special bases for ^{くだ}下さる

base	form
未然形	下さら
連用形	下さい
連体形	下さる
已然形	下され
命令形	下さい

7.1.14 Special bases for なさる

base	form
未然形	なさら
連用形	なさい
連体形	なさる
已然形	なされ
命令形	なさい

7.2 Conjugation schemes**7.2.1 Regular verbs: ^{ごだん}五段 verbs**

Contractions in the inflections are indicated with (c)

inflection	formality	affirmative	negative
present	informal	連体形	未然形+ん 未然形+ない
	formal	連用形+ます	連用形+ません
past	informal	連用形+た(c)	未然形+なかった
	formal	連用形+ました	連用形+ませんでした
て form	informal	連用形+て(c)	未然形+ないで 未然形+なくて
	formal	連用形+まして	連用形+ませんで
past conditional	informal	連用形+たら(c)	未然形+なかったら
	formal	連用形+ましたら	連用形+ませんでしたら
representative	informal	連用形+たり(c)	未然形+なかったり
	formal	連用形+ましたり	連用形+ませんでしたり
pseudo-future	informal	未然形+う(c)	連体形+まい連体形+ だろう 未然形+ないだろう
	formal	連用形+ましよう 連体形+でしよう	連用形+ますまい 未然形+ないでしよう
past pseudo-future	informal	連用形+たろう(c) 連用形+ただろう(c)	未然形+なかったろう 未然形+なかっただろう
	formal	連用形+ましたろう 連用形+たでしよう(c)	連用形+ませんでしたろう 未然形+なかったでしよう
hypothetical	neutral	已然形+ば	未然形+なければ
	emphatic	連体形+なら	未然形+ないなら
	formal(1)	連用形+ませば	連用形+ませんなら
	formal(2)	連用形+ますれば	
commanding	informal	命令形 連用形+な 連用形+なさい お+連用形+なさい	連体形+な 未然形+ないで (連用形+なさるな) お+連用形+
	very formal	お+連用形+ なさいませ	お+連用形+ なさいますな
requesting	neutral	連用形+ てください(c)	未然形+ないで下さい
	formal	お+連用形+ なさってください	お+連用形+ なさらないで下さい
passive, honorific,	informal	未然形+れる	未然形+れない

potential	formal	未然形 + れます	未然形 + れません
short potential	informal	連用形 + 得 ^え る(c)	連用形 + えない(c)
	formal	連用形 + えます(c)	連用形 + えません(c)
causative	informal	未然形 + せる	未然形 + せない
	formal	未然形 + せます	未然形 + せません
causative passive	informal	未然形 + せられる	未然形 + せられない
	formal	未然形 + せられます	未然形 + せられません
humble	I	お + 連用形 + する	お + 連用形 + しない
		お + 連用形 + します	お + 連用形 + しません
	II	お + 連用形 + 致 ^{いた} す	お + 連用形 + 致さない
		お + 連用形 + 致します	お + 連用形 + 致しません
honorific	I	お + 連用形 + に + なる	お + 連用形 + に + ならない
		お + 連用形 + に + なります	お + 連用形 + に + なりません
	II	お + 連用形 + なさる	お + 連用形 + なさらない
		お + 連用形 + なさいます	お + 連用形 + なさいません お + 連用形 + なさいません

7.2.2 Regular verbs: 一段^{いちだん} verbs

inflection	formality	affirmative	negative
present	informal	連体形	(未然形 + ぬ) 未然形 + ない
	formal	連用形 + ます	連用形 + ません
past	informal	連用形 + た	未然形 + なかった
	formal	連用形 + ました	連用形 + ませんでした
て form	informal	連用形 + て	未然形 + ないで 未然形 + なくて
	formal	連用形 + まして	連用形 + ませんでした
past conditional	informal	連用形 + たら	未然形 + なかったら
	formal	連用形 + ましたら	連用形 + ませんでしたら
representative	informal	連用形 + たり	未然形 + なかったり
	formal	連用形 + ましたり	連用形 + ませんでしたり
pseudo-future	informal	未然形 + よう	未然形 + まい

		連体形 + だろう	未然形 + ないだろう
	formal	連用形 + ましょう	連用形 + ますまい
past pseudo-future	informal	連体形 + でしょう	未然形 + ないでしょう
		連用形 + たろう	未然形 + なかったろう
hypothetical	formal	連用形 + ただろう	未然形 + なかっただろう
		連用形 + ましたろう	連用形 + ませんでしたろう
	neutral	連用形 + たでしょう	未然形 + なかったでしょう
		已然形 + ば	未然形 + なければ
very formal	連体形 + なら	未然形 + ないなら	
	連用形 + ませば	連用形 + ませんなら	
commanding	informal	連用形 + ますれば	
		命令形 + よ	
requesting	formal	命令形 + ろ	連体形 + な
		連用形 + な	未然形 + ないで
	very formal	連用形 + なさい	(連用形 + なさるな)
		お + 連用形 + なさい	お + 連用形 + なさらないで
	neutral	お + 連用形 + なさいませ	お + 連用形 + なさいますな
		連用形 + て下さい <small>くだ</small>	未然形 + ないで下さい
formal	お + 連用形 + なさって下さい	お + 連用形 + なさらないで下さい	
	informal	未然形 + られる	未然形 + られない
formal		未然形 + られます	未然形 + られません
causative	informal	未然形 + させる	未然形 + させない
		formal	未然形 + させます
causative passive	informal	未然形 + させられる	未然形 + させられない
		formal	未然形 + させられます
humble	I	お + 連用形 + する	お + 連用形 + しない
		お + 連用形 + します	お + 連用形 + しません
honorific	II	お + 連用形 + 致 <small>いた</small> す	お + 連用形 + 致さない
		お + 連用形 + 致します	お + 連用形 + 致しません
	I	お + 連用形 + に + なる	お + 連用形 + に + ならない
		お + 連用形 + に + なります	お + 連用形 + に + なりません
	II	お + 連用形 + なさる	お + 連用形 + なさらない
		お + 連用形 +	お + 連用形 +

なさいます

なさいません

7.2.3 Irregular verbs: する (ずる/じる)

inflection	formality	affirmative	negative
present	informal		せ-未然形+ん
		連体形	未然形+ない
past	formal	連用形+ます	連用形+ません
	informal	連用形+た	未然形+なかった
て form	formal	連用形+ました	連用形+ませんでした
	informal	連用形+て	未然形+ないで 未然形+なくて
past conditional	formal	連用形+まして	連用形+ませんで
	informal	連用形+たら	未然形+なかったら
representative	formal	連用形+ましたら	連用形+ませんでしたら
	informal	連用形+たり	未然形+なかったり
pseudo-future	formal	連用形+ましたり	連用形+ませんでしたり
	informal	未然形+よう 連体形+だろう	連体形+まい 未然形+ないだろう
past pseudo-future	formal	連用形+ましよう 連体形+でしょう	連用形+ますまい 未然形+ないでしょう
	informal	連用形+たろう 連用形+ただろう	未然形+なかったろう 未然形+なかっただろう
hypothetical	formal	連用形+ましたろう 連用形+たでしょう	連用形+ませんでしたろう 未然形+なかったでしょう
	neutral	已然形+ば	未然形+なければ
commanding	emphatic	連体形+なら	未然形+ないなら
	formal (1)	連用形+ませば	連用形+ませんなら
	formal (2)	連用形+ますれば	
	informal	せ-命令形+よ し-命令形+ろ 連用形+な	連体形+な 未然形+ないで
	formal	なさい	なさらないで (なさるな)
	formal (2)	なさいませ	なさいますな

requesting	neutral	連用形 + て ^{くだ} 下さい	未然形 + ないで下さい
	formal	なさって下さい	なさらないで下さい
passive, honorific	informal	see note above	～れない
	formal	～れます	～れません
causative	informal	see note above	～せない
	formal	～せます	～せません
causative passive	informal	see note above	～せられない
	formal	～せられます	～せられません

inflection	replacement verb
humble	^{いた} 致す
honorific	なさる
potential	^{でき} 出来る

7.2.4 Irregular verbs: くる (来る)

inflection	formality	affirmative	negative
present	informal	連体形	未然形 + ん (ぬ) 未然形 + ない
	formal	連用形 + ます	連用形 + ません
past	informal	連用形 + た	未然形 + なかった
	formal	連用形 + ました	連用形 + ませんでした
て form	informal	連用形 + て	未然形 + ないで 未然形 + なくて
	formal	連用形 + まして	連用形 + ませんで
past conditional	informal	連用形 + たら	未然形 + なかったら
	formal	連用形 + ましたら	連用形 + ませんでしたら
representative	informal	連用形 + たり	未然形 + なかったり
	formal	連用形 + ましたり	連用形 + ませんでしたり
pseudo-future	informal	未然形 + よう	未然形 + まい
		連体形 + だろう	未然形 + ないだろう
	formal	連用形 + ましょう 連体形 + でしょう	連用形 + ますまい 未然形 + ないでしょう
past pseudo-future	informal	連用形 + たらう	未然形 + なかったらう

hypothetical	formal	連用形+ただろう	未然形+なかっただろう
		連用形+ましたろう	連用形+ませんでしたろう
	neutral	連用形+たでしょう	未然形+なかっただしょう
		已然形+ば	未然形+なければ
		連体形+なら	未然形+ないなら
commanding	formal (1)	連用形+ませば	連用形+ませんなら
	formal (2)	連用形+ますれば	
	informal	命令形	連体形+な
		連用形+な	未然形+ないで
		連用形+なさい	(連用形+なさるな)
requesting	formal	お+出 ^い で+なさい	
	very formal	お+出で+なさいませ	お+出で+なさいますな
	informal	連用形+て ^{くだ} 下さい	未然形+ないで下さい
passive, honorific	informal	未然形+られる	未然形+られない
potential	formal	未然形+られます	未然形+られません
causative	informal	未然形+させる	未然形+させない
	formal	未然形+させます	未然形+させません
causative passive	informal	未然形+させられる	未然形+させられない
	formal	未然形+させられます	未然形+させられません

inflection	replacement verb
humble	参 ^{まい} る
honorific	いらっしゃる

7.2.5 Special verbs: ある

Contractions in the inflections are indicated with (c)

inflection	formality	affirmative	negative
present	informal		連体形+ない
	formal	連用形+ます	連用形+ません
past	informal	連用形+た	なかった
	formal	連用形+ました	連用形+ませんでした
て form	informal	連用形+て (c)	なくて
	formal	連用形+まして	連用形+ませんで

past conditional	informal	連用形 + たら (c)	なかったら
	formal	連用形 + ましたら	連用形 + ませんでしたら
representative	informal	連用形 + たり (c)	なかったり
	formal	連用形 + ましたり	連用形 + ませんでしたり
pseudo-future	informal	未然形 + う (c)	連体形 + まい
		連体形 + だろう	なかろうないだろう
	formal	連用形 + ましょう	連用形 + ますまい
		連体形 + でしょう	ないでしょう
past pseudo-future	informal	連用形 + たろう (c)	なかったろう
		連用形 + ただろう (c)	なかっただろう
	formal	連用形 + ましたろう	連用形 + ませんでしたろう
		連用形 + たでしょう	なかったでしょう
hypothetical	neutral	已然形 + ば	なければ
	emphatic	連体形 + なら	ないなら
	formal (1)	連用形 + ませば	連用形 + ませんなら
	formal (2)	連用形 + ますれば	
short potential	informal	ありえる	ありえない
	formal	ありえます	ありえません
commanding	informal	命令形	
passive, honorific potential	informal	未然形 + れる	未然形 + れない
	formal	未然形 + れます	未然形 + れません
short potential	informal	連用形 + 得 ^え る	連用形 + えない
	formal	連用形 + えます	連用形 + えません
potential	informal	ありえる	ありえない
causative	informal	未然形 + せる	未然形 + せない
	formal	未然形 + せます	未然形 + せません
causative passive	informal	未然形 + せられる	未然形 + せられない
	formal	未然形 + せられます	未然形 + せられません

inflection	replacement verb
polite	ござる

7.2.6 Special verbs: だ/です

inflection	formality	affirmative	negative
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present	informal	だ	じゃない ではない
	formal	です	じゃありません ではありません
past	informal	だった	じゃなかった ではなかった
	formal	でした	じゃありませんでした ではありませんでした
て form	informal	だって	じゃなくて ではなくて
	formal	ですて	じゃありませんですて ではありませんですて
past conditional	informal	だったら	じゃなかったら ではなかったら
	formal	でしたら	じゃありませんなら ではありませんなら
representative	informal	だったり	じゃなかったり ではなかったり
	formal	でしたり	じゃありませんでしたり ではありませんでしたり
pseudo-future	informal	だろう	じゃなかろう ではなかろう じゃないだろう ではないだろう
	formal	でしょう	じゃありませんでしょう ではありませんでしょう
past pseudo-future	informal	だったろう	じゃなかったろう ではなかったろう
	formal	でしょう	じゃありませんでしょう ではありませんでしょう
hypothetical	I	なら	じゃなければ
	II	ならば	ではなければ

7.2.7 Special verbs: ます

inflection	affirmative	negative
present	連体形	未然形 + ん
past	連用形 + た	未然形 + んでした
て form	連用形 + て	未然形 + んで
past conditional	連用形 + たら	未然形 + んでしたら
representative	連用形 + たり	未然形 + んでしたり
pseudo-future	ましょう	未然形 + んでしょう
past pseudo-future	連用形 + たらう	未然形 + んでしたらう
hypothetical	未然形 + ば 已然形 + ば	未然形 + んなら
commanding	命令形	

7.2.8 Verbal adjectives

Contractions in the inflections are indicated with (c)

inflection	formality	affirmative	negative
present	informal	連体形	未然形 + ない
	formal	連体形 + です	連用形 + ありません
past	informal	連用形 + あった (c)	未然形 + なかった
	formal		連用形 + ありませんでした
て form	informal	連用形 + て	未然形 + ないで
	formal		未然形 + なくて
past conditional	informal	連用形 + あったら (c)	未然形 + なかったら
	formal		連用形 + ありませんでしたら
pseudo-future	informal	未然形 + あろう (c)	未然形 + なかろう 未然形 + ないだらう
	formal	連体形 + でしょう	未然形 + ないでしょう 連用形 + ありませんでしょう
past pseudo-future	informal	連用形 + あたらう (c)	未然形 + なかったらう 未然形 + なかっただらう
	formal	連用形 + あっただしょう (c)	未然形 + なかっただしょう 未然形 + ありませんでしたらう
hypothetical	neutral	已然形 + ば	未然形 + なければ

	emphatic	連体形 + なら	未然形 + ないなら
commanding	informal	連用形 + あれ (c)	

Classical adverb form

The following table shows the rules for using verbal adjectives as adverbs to verbs such as *ござる* and *出^いでる*.

adjective written as ...	becomes ...
語幹 ending in an あ-row syllable + い	語幹 ending in an お-row syllable + う
語幹 ending in an い-row syllable + い	語幹 ending in an い-row syllable, with a \emptyset glide
語幹 ending in an う-row syllable + い	the same 語幹 + う
語幹 ending in an お-row syllable + い	the same 語幹 + う

Chapter 8

Set phrases

Every language has its set phrases for things like thanking people, or idiomatic phrases that mean something other than what the words would literally imply, such as the expression "take a chair" being used to mean "please sit down". This appendix lists several common Japanese phrases, and per phrase gives the grammatical decomposition that can be made given all the material that has been presented in this book, with the phrases being ordered according to Japanese custom (starting at あ through お and ending at ん).

あ
上がって くだ
下さい - "Please come in"

Coming from the verb 上がる (あがる), this sentence literally says "please be raised". Its non-literal meaning comes from the fact that the traditional Japanese house has a raised floor at the entrance, where one takes off ones shoes and steps up into the house itself.

ありがと ご ざ
有難う 御座います - "Thank you"

As mentioned in the adjective section, this is an example of classical adjective pronunciation, and is actually a long chain of conjugations:

ある in 連用形 + がたい (難い) in classical pronunciation + ござる in 連用形 + ます
あり + がとう + ござい + ます
ありがとうございます

This literally means "this is a difficult thing to accept", stemming from the concept of becoming indebted to someone who helps you. As becoming (further) indebted to someone is always a hard thing to accept, this phrase is used instead of a separate word for thanking.

There are various ways to use this sentence, the most indebted being どうもありがとうございます, which adds the word どうも to the phrase, meaning "in all possible ways", coming from the question pronoun どう (how, in what way) and the generalising pronoun suffix も.

Still formal indebted is ありがとうございます, or the "informal" but still polite どうもありがとう.

Just ありがとう, however, is not polite. It comes down to saying "thanks", and pays improper respect to people who do something for you and are of higher social status. Never just say ありがとう to your teacher for instance. Always use ありがとうございます.

いいえ - Disagreement

The Japanese version of "no". Alternatives to いいえ are the more colloquial ううん, and the more emphatic いや.

いけない - "oh no", "this won't do"

This word is often used to express that something will not do, is about to be done wrong, or is at this very moment going wrong. It's technically the short potential form of 行く, 行ける, and literally means "this cannot go". Used in this way, it's typically written in hiragana only.

いただきます - Said when one is about to eat

This statement literally means "I will accept [this]", in the receiving meaning of accept and is used when one is about to eat in the company of others. This is similar to for instance the Christian practice of giving thanks for the food about to be received, but without the religious aspect. When one is done eating, one uses ごちそうさまでした to indicate that one is done.

い^い行って^き来ます - "I will go and come back"

This is said when one leaves a place that one expects to come back to. The most obvious example is when one goes off for one's job or school in the morning, when it is used to say goodbye to whoever is still in the house. The standard reply, if warranted, is 行ってらっしゃい.

いって(い)らっしゃい - Said when someone who will return, leaves.

Literally this is the honorific version of the command 行^いって^き来^きて, "go and come back", where the speaker tells the listener to go on their business and come back afterwards. This phrase is said to people who are leaving a place where they are expected to return, such as their house, typically in response to 行^いってきます. The first い in いらっしゃい is typically omitted after a て form, similar to how the い in いる is typically omitted when used with the て form.

いらっしゃいませ - "Be welcome"

This is literally the commanding form of the honorific verb いらっしゃる, and is used by tenants to welcome their customers into their place of business. It doesn't technically mean "be welcome", but that's what it has come to be considered to mean.

かえ
お帰りなさい - "Welcome back"

This phrase is the typical response to *ただいま*, and welcomes someone back home, or back to a place that can be considered a base of departure, such as your office, when you went out for a power meeting with management and have returned unscathed.

This phrase is technically the honorific commanding form of *帰る*, to return [to some base]:

お + 帰る in 連用形 + なさる in 命令形
お + 帰り + なさい
お帰りなさい

かげさま
お蔭様で - "Thanks to you"

This phrase is a typical reply to the question *お元気ですか* (how do you do), in which case it is usually preceded by an affirmative such as *はい*. It is also used frequently in situations where someone receives praise from someone who contributed to whatever the praise is for. Traditionally, a *陰* – meaning "shadow" or "shadow figure" – is used to mean someone who was the unseen driving force behind other people. Literally, saying *お蔭様で* means "due to your being like a shadow for me", and can be interpreted as "because of [your] contributing actions, [I am where I am now, at this moment]".

げんき
お元気で - Get well

This phrase can be considered the statement *お元気でいて*, "be well", with the *いて* left off. It is used as a general parting phrase with people who you will not be seeing the very next day, such as when seeing an incidental friend off, as well as as parting phrase for people who can use well-wishing, such as friends who seem a bit down.

げんき
お元気ですか - "How are you?"

This is a terribly misused phrase by people who start to take an interest in Japanese, who mistakenly take it to mean "hello".

お元気ですか literally asks "are you 元気", which asks whether someone is feeling good about things in general. This is something you do not ask someone every day, but only when you haven't seen someone in a while, or when there is a reason to ask them, such as when someone has just recovered from an illness. In this last case, the question may also be of the form もう元気ですか, meaning "are you 元気 again already?".

元気がない人, people who are not 元気, are typically depressed, gloomy, glum, down and out, and for all intents and purposes a mood killer for everyone around them. Asking these people whether they are 元気 is a bit like driving home the point that they aren't happy with a big pointy stick, so instead the phrase 元気ないみたいです is typically used, carefully remarking that they "do not seem very 元気".

お先にさき - Said when leaving early

Said when leaving earlier than you normally would (namely when everyone else leaves), お先に literally says "before [you/everyone else]" and is short for お先いに行ってきます. This can be met with two responses, namely either a set phrase such as お疲れ様つかでした or ご苦労様くろさまでした, or with surprise at the act of leaving early for no clear reason.

お邪魔じゃまします - Said when entering someone's house

The noun 邪魔 means obstruction or interference, and this sentence is a particularly good example of Japanese formality: this phrase is used when one is invited into a house. Courtesy demands that you indicate that even though you have been invited, you will intrude upon their home life by accepting this invitation by entering their house.

Because this phrase literally means "I'll be intruding", it can also be used when one really is intruding, such as breaking up an intimate conversation because you need to talk to one of the conversationalists, or when barging in on people.

世話 お世話します - Treating someone

世話 means caring, in the giveable caring kind of way. Paired with する, the combination 世話する means "to give care to someone" in the positive sense, and is generally understood as meaning you will be treating someone to something. This phrase is used, for instance, when picking up the tab for someone (this will naturally be paired with some refusal by the treatee, and insistence on the part of the treater, but this is part of the Japanese process of doing things for people).

世話 お世話になります - To be taken care of

Pairing 世話 with the verb なる, "become", the combination 世話になる means "to be taken care of by someone" in the positive sense. For instance, when someone is offering to do something for you like pay the bill after dinner, or take care of you when you're sick and you wish to oblige them, you use the phrase お世話になります to indicate that you will be taken care of in some way by them.

だいじ お大事に(して) - "Take care"

大事 is a "valuable thing", in the figurative sense. When someone is told お大事にして下さい, they are told to "please act in a way so that they are treating themselves as something valuable". This full sentence is often shortened to just お大事に.

For instance, when saying goodbye to someone who you will not see in a while, you typically wish them お大事に so that you may meet them again in good health at some point in the future.

つか さま お疲れ様です/でした - "You've worked hard"

お疲れ様 literally means "the appearance of tiredness", and comes from the noun form of the verb 疲れる, "to tire", prefixed with the honorific お and suffixed with the more classical likeness suffix 様 (さま). This state-

ment is used when someone has performed a tiring job, or when one goes home after a day of working.

お腹が空きました - Being hungry

One states that one is hungry by saying their stomach has become empty. Variations on this theme are the plain past tense instead of formal past tense お腹が空いた or with the subject marker omitted, お腹すいた. Colloquial versions are 腹が減った (note the different pronunciation for 腹) or simply 腹減った.

お願いします - "Please"

Literally this phrase reads "[I] wish it", but is commonly interpreted as meaning "please", coming from the verb 願う, to wish:

お + 願う in 連用形 + する in 連用形 + ます
お + 願い + します

お早うございます - "Good morning"

This phrase doesn't actually contain the word "morning" in any way, which explains why it's possible to use this phrase at later points in the day. Literally, this is the statement 早いです, only in humble classical form:

早い in classical form + 連用形 of ござる + ます
おはよう + ござい + ます

This statement basically affirms that some meeting is reasonably early for when it occurs. For school goers, 8:30 am could be early, for book-makers, 1pm could be early. It all depends on when your daily routine day starts.

お久しぶりです - "It's been a long time"

This phrase is actually grammatically quite interesting as it consists of the noun compound formed of the verbal adjective 久しい, "long (timed)" and

the verb 振る, "to end/give up", which as compound is turned into a noun and prefixed with the honorific お:

お + 久しい as 語幹 + 振る in 連用形 (suffering from a voiced pronunciation as compound) + です
 お + 久し + ぶり + です
 お久し振りです

This phrase is used when a silence between two people is broken after some time, be this in writing, by virtue of a phonecall, or by actually seeing someone in person again.

おめでとうございます - Congratulations

Literally this phrase is a combination of めでたい (meaning auspicious) in classical form paired with ござる:

お + めでたい in classical form + ござる in 連用形 + ます
 お + めでとう + ございます

This phrase can be used with a million and one words to congratulate on any number of things:

けっこん
 結婚しておめでとうございます。
 "Congratulations on getting married."

たんじょうび
 誕生日おめでとうございます。
 "Congratulations on your birthday."

そつぎょう
 卒業しておめでとうございます。
 "Congratulations on graduating."

et cetera, et cetera.

やす お休みなさい - "Good night"

This phrase is said when one goes to bed, and is repeated by those who wish you a good night. It is technically the honorific commanding form of 休む, to rest, and is used to wish everyone else a good night too.

お + 休む in 連用形 + なさる in 命令形
 お + 休 + みなさい

くろうさま
ご苦勞様(です/でした) - "Job well done"

Literally, this phrase doesn't say "well done" at all, but actually translates to "it would appear that you have exerted considerable effort", 苦勞 (くろう), with the fact that this was actually "good" effort only being implied by the fact that you're not being told you've done a bad job instead. This phrase can be used whenever someone has finished doing a tough job, or has had a rough day.

This phrase is also used as a reply to お先に^{さき}, when used by someone for who it's okay to leave work before others do (even if only by a few minutes). Colloquially the 様 in ご苦勞様 can be replaced with さん, to create the more relaxed sounding ご苦勞さん.

ちそうさま
ご馳走様(でした) - Said when one is done eating

This expression has no usable translation because it's a customary saying. Literally this phrase means "it was a feast", stemming from the noun 馳走^{ちそう} which means banquet and all the things a banquet entails such as good food and decent entertainment, and the likeness suffix 様 (さま).

This phrase is the counterpart to the customary saying いただきます, said prior to consuming anything in the company of others.

めんくだ
ご免下さい - "Please excuse me"

This phrase is used in two common settings. The first is when hanging up on a phone conversation when you are the one hanging up, and the second is when you're entering a place of which you know it's someone else's, but you don't see anyone around. Literally, 免 means dismissal, and this phrase asks for the listener to please dismiss your behaviour as it is intrinsically rude.

めん
ご免なさい - "Please forgive me"

This construction is more oriented towards asking for forgiveness rather than just being excused. When you have done something wrong, and you

know you did, apologise with ごめんなさい.

This phrase is also used to turn down important offers, where the act of turning down the offer may lead to problems for the other party (such as when someone is depending on you, or when someone confesses their love for you).

こんにち

今日は - "Good day"

This is the particle は (pronounced わ), added to the noun 今日 meaning "day" (pronounced こんにちは instead of きょう). It's technically an unfinished phrase just raising the topic of "today" and then saying absolutely nothing in regards to it, but this has become the standard way to say "good day" in Japanese.

こんばん

今晚は - "Good evening"

Like こんにちは, this is just は added to 今晚, "this evening".

さようなら - "Farewell"

Realise the full meaning of this word before you use it: さようなら is short for さよう左様ならばお いとま暇を もう申します, which is old Japanese for "Things being as they are, I shall speak my farewells". The modern version, too, really does mean "farewell" and not just a plain "good bye". There is a very explicit connotation that it will be a considerable time until the speaker will see the person it is spoken to again, if at all.

しかた

仕方がない - "There is nothing [I/he/she/we] can do about it"

This phrase is quite often (and to the horror of many a translator) translated literally as "there is no helping it". Now, the number of times you will hear this phrase used in English is probably a very small number indeed, and as such this phrase is much better translated with "there's nothing [I/he/she/we] can do about it".

仕方 is a conceptual noun for a "something that can be done", and is an example of kanji being applied to a reading instead of the other way around: this is actually the "way of doing" construction for する, 仕方, where し has been given the kanji 仕, meaning doing/service. Variations on this theme involve omitting が, 仕方ない, or replacing 仕方 with the more humble いた 致し方, and ない with the more polite ありません, leading to statements such as 致し方がありません.

しつれい 失礼しました - "I have committed a rudeness"

This is used as an excuse after the facts, when admitting that one has committed a rudeness and is apologising for it.

しつれい 失礼します - "Excuse me"

失礼 literally means "a rudeness", and 失礼する means to commit a rudeness. When one has to excuse oneself from somewhere, for instance, when one is talking to a superior and is called away for some reason, or one has to go before the conversation is truly over, this expression is used, in combination with the appropriate level of bowing, to indicate that one is aware that one's actions will be somewhat rude.

じゃあ、また - "See you again (later)"

This phrase is an unfinished phrase that literally means "well then, again [some other time]", and is used as an informal goodbye when you expect to see each other again soon. The じゃあ comes from では, which in turn is short for それでは meaning "with this" or "by this" as context. また (又) means "again", and so the whole sentence can be unwrapped to それでは、また [...], where the final part of the sentence can be things like 明日、"tomorrow", 後で、"later", and so forth. Because of all this dropping of terms, there are several statements that can be used which all mean the same thing, but in varying levels of formality:

それでは、また後で。	formal polite
では、また後で。	formal polite
では、また。	casual polite
じゃあ、また。	informal
じゃ、また。	informal
またね。	very informal

す 済みません - "Thank you", "Excuse me"

A prime example that Japanese conceptualises certain things differently, すみません can actually mean "thank you" and "excuse me" at the same time when used. While meaning a simple "excuse me" used when for instance bumping into someone in the street, it is also used when someone does something for you that will indebted you to them, such as catching your hat and handing it back if the wind catches it, or fixing some typos on a page you had written. Using すみません in these instances means both "thank you for doing this for me" as well as "I'm sorry to have caused you to do this for me" at the same time.

This is technically the polite negative of 済む^す, "to end", indicating that the debt between the two parties involved in the act that required the すみません does not end after this. Variations on the theme include the more colloquial すいません and very informal すまない and すまん.

そうですか - "Is that so?", "Really", "I see", "Aha"

This is a typical phrase that doesn't mean what it seems to mean, even if half the time it does. Much like how half the time when a Japanese person says はい, they won't mean "yes" but are only indicating they're listening, そうですか is used to acknowledge that the speaker is still being listened to just as much as it's used to genuinely ask "is that so?".

Only the context of the conversation is an indicator whether it's just a polite way to show that someone is still being listened to, or whether the listener is genuinely wondering about something said.

そうですね - Showing agreement

This phrase is often used when someone wants to emphatically agree in a conversation. It may also be used to indicate that the speaker has heard what has just been said and will respond to it, similar to はい:

A: もう終わおってますか。
 B: そうですね。まだ終わってません。

A: "Have you finished yet?"
 B: "Ah, yes... not yet."

Essentially, そうですね signals that the question or statement made is worth some attention, in this use.

どうした - "What happened"

Being a combination of the pronoun どう, "how/in what way" and the past tense of する, this literally asks "by what way did [...] happen", but is interpreted to mean "what happened" instead. It's a short question to enquire what happened when someone seems upset, or taken aback, or generally like something happened that's unusual. A more formal way to ask this, though also more effeminate, is どうかしましたか.

どうして(ですか) - "Why", "How come"

This is the combination of どう, "how", and the verb する in て form. Using just どうして is technically an incomplete sentence, and implies that it should be finished with whatever verb best describes the situation that is being questioned. For instance, if someone refuses to help, the full sentence could be どうして手てつだ伝わないんですか, "why won't you help?", but just saying どうして is enough to act as question.

どうぞよろしく - "Pleased to meet you"

This is actually the "best cultural approximation" translation. The sentence doesn't actually mean "pleased to meet you" at all, but relies on knowing what よろしく means. Being a noun derived from よろしい, "agreeable/acceptable", this statement literally says that the speaker hopes that

everything that is the result of this meeting is of a good nature. It's only used once, when you first meet someone, and is more accurately described as saying something that lets the listener know they are asked to treat the speaker well in the future.

The more formal version is どうぞよりしくお^{ねが}願ひします, which adds the verb for "wishing" to the statement, thus expressing that the speaker sincerely wishes to be treated favourably in the future. The short form, just よろしく, can be used in a broader setting to indicate you will leave something to someone under the assumption that all will be well.

なぜ(ですか) - "Why"

This is the most direct version of "why", and is a pure interrogative; it's short, and literally means "what reason". Being the most direct, it's also quite rude, and there is no polite way to use this word, so it's best to try and avoid using it at all. Because it is technically a noun, it can be used in a softer form using です, being なぜですか, but even then this is still considered more direct than asking the other two versions of "why" with ^{なん}です: 何^{なん}ですか or どうしてですか.

^{なん}何^{なん}で(ですか) - "Why"

This particular version of "why" is considered more direct than どうして, but less direct than なぜ. It is indirect in that it literally asks "by which means [do you reason this way]" or "by which means [did this situation arise]", but is more direct because it's shorter than どうして and thus sounds more curt.

^{のど} ^{かわ}喉^{のど}が^{かわ}渴^{かわ}いています - Being thirsty

When one is thirsty in Japan, one doesn't say "I am thirsty" but instead uses the less direct statement "my throat is dry", similar to how one could say "I am a bit parched" in English rather than saying "I'm a bit thirsty".

はい - Acknowledgement

While generally understood to mean "yes", the 'phrase' はい actually signifies acknowledgement in general - it can be used as an acknowledging response to questions, meaning "yes", but can also be used to acknowledge a speaker only to indicate that they're still being listened to. This may lead to situations where はい can be interpreted as either:

A: もう終わってますか。
 B: はい。まだ終わっていません。

A: "Have you finished yet?"
 B: [acknowledges the question] "Not yet."

Alternatives to はい are the more colloquial うん and the more explicitly acknowledging そう.

はじめまして - A formal greeting used when meeting someone for the first time

Like どうして, this is technically an unfinished sentence, being the polite form of 始める, "to start (something)". Literally, this sentence reads "[through our meeting, something] starts ...", which is why it is only used once in your life per person you meet. This sentence is typically followed by どうぞよろしく or よろしくお願ねがいします, depending on the whether you will be potentially relying on the other person a lot.

腹はらが立たつ - Getting upset

This phrase literally means "to raise [my] stomach", and is used to indicate something causes genuine upset or upset anger. Like being hungry or thirsty, being upset, too, is typically indicated by describing the physical feeling.

もう わけ
 申し訳ありません - Extreme apology

Literally this phrase reads "[this is not a situation in which] saying [something] [is appropriate]". Effectively it means "I have no excuse [for what I have done]" and makes it clear that the speaker is genuinely at fault for something. Grammatically decomposing the phrase, we see:

申す in 連用形 + meaning/reason nominaliser 訳 + formal polite negation of ある
 申し + 訳 + ありません

Variations on this theme involve more, or less, formal versions of the verbs "to say" and "be", such as 申し訳ない, 言い訳ない, 申し訳ございません, etc.

もしもし - Said when picking up the phone

The story goes that this word was used because demons cannot pronounce it, and it would allow people to tell whether a real person had picked up the phone on the other end. Regardless of whether it's true (it's not, もしもし comes from ^{もう}申し申し), it makes for a nice story to tell people when they get curious about the phrase that the Japanese use when they pick up the phone, or when it appears the signal has dropped during a conversation.

This phrase is also used to call someone's attention when they seem to be lost staring into the distance, similar to how one might yell "hel-loooo?" to someone who seems to have started day dreaming, in English.

Glossary

Abstraction A generalisation, either through simplification or through omission of some (or more) part(s). For instance, the concept of "friendship" is an abstraction from all the individual instances of people being friends. Similarly (an abstraction by generalisation), the concept of "walking" is an abstraction of the concerted effort of all the muscles moving in the human body to effect that body walking on two legs (an abstraction by omission, because for "walking", all the unrelated information of muscles working, the brain balancing the body, the eyes determining the direction of travel, etc. is irrelevant), and the Japanese kana are abstractions of Chinese characters (either by simplification in the case of hiragana, or omission in the case of katakana)..

Accent Accent in speech is that part of a word that seems to jump out at the listener, placing more focus on one or more syllables than on the rest of the word. For instance, the word "attention" has its accent on "ten" in English, while the accent lies on "on" in French. Accents are usually effected through a different pitch pattern for the accented syllable(s), typically in the form of a noticeably different pitch level or gradient for the syllable(s) in question than for the rest of the word..

Accusative In this book, 'accusative' is used in the natural language meaning, not the grammatical meaning, representing a construction that accuses someone of something. The grammatical "accusative" form refers to the role of a direct object to a word that can take such direct objects (which typically means verbs)..

Active The verb form that describes actions taking place in the world, as performed by someone or something. For instance "I throw the ball" describes an activity performed by me. Contrast to "passive"..

Adverb Words that are used to describe the way in which a verb action or state is in effect. For instance, "To walk quickly" has the adverb

"quickly" describing the way in which "walking" is performed..

Affirmative A word or part of phrase that states ("asserts") something is the case. Contrast to "negative"..

Animate The quality of things that allow us to say they are alive, or exhibit lifelike qualities. This means not just things like people or animals, but also things that seem to move on their own, or even things which possess a "lively" quality, such as an animate conversation. Contrast to "inanimate"..

Article A particular kind of word that references particular objects. In English, these are the indeterminate articles "a" and "an" and the determinate article "the"..

Assertive Bold, confident, or even aggressively self-assured..

Auxiliary verb A verb that is used to give additional meaning to another verb. For instance in the English phrase "I can do this", the verb "can" is an auxiliary verb, combining with "do" to form a potential form, rather than a plain predicative form. These may also be referred to as 'helper verbs'..

Binary Anything in which only two choices can be made, such as binary signals (high and low), binary numbers (zero or one) or any arbitrary choice (one or the other). Notice that no choice is ever truly binary, since there is always the choice to not pick either, and sometimes even allowing both to be picked, thus making binary choices secretly ternary choices, and sometimes even quaternary choices..

Cardinal A cardinal number differs from a normal number in that it refers to a number belonging to a particular set. Contrast this to ordinal numbers, which indicate a number is part of some sequence. For example, if we have a collection of 10 marbles marked 1 through 10, then the marble with number 6 written on it has cardinal number 6. However, if we look at in which order we can take the marbles out of some container and the marble marked with the number 6 is the first marble we pull out, then its ordinal number is 1 (because it's the first in the series of "drawn marbles"), but its cardinal number is still 6 (because it's still marble 6 in the collection of marbles)..

Clause A group of words that contain a subject and a predicate, but not forming a full sentence..

- Cohortative** A word form or construction that suggests performing some action. In English, cohortatives are typically statements such as "shall we ...?" or "let's ...".
- Colloquial** Spoken conversation, usually used to mean the informal spoken version of a language, as contrasted to formal language..
- Commanding** A word form or construction that commands the listener or reader to perform some action. Contrast to "prohibiting"..
- Comparative** A word form or form of phrase that compares one or more things to each other in some way..
- Compound** A word that has been formed by combining two or more words..
- Conditional** A word form or construction that indicates something is dependent on something else happening, or being a particular way. The general description is in the form "If A, then B", with A representing a condition, and B representing the consequence should the condition be met..
- Conjugation** A derived form of a verb, adjective or noun through inflection, either by modification, additions, or both..
- Conjugational bases** A conjugational base is the most basic "building block" in Japanese verbal grammar, upon which all inflections are built. These are the 未然形(みぜんけい), the imperfect base, the 連用形(れんよけい), the continuative base, 終止形(しゅうしけい), the finalising base (in modern Japanese this base is no longer used), 連体形(れんたいけい), the attributive base, 已然形(いぜんけい) the perfective base, and 命令形(めいれいけい), the commanding base. Of these, the 終止形 is no longer used, and the 已然形 is also referred to as the 假定形(かていけい), potential base, in modern Japanese, as it is only used for a hypothetical construction..
- Connotation** The commonly understood meaning of a word or phrase, rather than its literal meaning. For instance, "take a chair" connotes sitting down, rather than the literal taking of a chair. Contrast to "denotation"..
- Context** All information, both explicit and implied, that indicates how to interpret pronouns and referential information in one or more sentences..

Continuative An inflection indicating that the action represented by the inflected word is still in effect, either 'as is', or as part of a more complex inflection..

Contraction The phenomenon in which certain parts of speech get shortened by either dropping (series of) syllables or replacing series of syllables with shorter, different syllables. An example of this in English is the word "cannot" being turned into "can't" through omission. An example in Japanese is *なければ* being turned into *なきゃ* through a combination of omission and replacement..

Contrasting Showing two things as being different in one or more respects. The biggest possible contrast is called polar contrast, where two things are presented as opposites ('lying on opposite poles'), rather than merely differing..

Copula A word or part of phrase used to define, or couple, things. In English, this is the verb "to be", which is used in definitions, such as "the sky is blue". In Japanese, there are a large number of copulae, with the two words *だ* and *です* being the most used, for informal and formal coupling respectively..

Counter A word used to indicate that a numerical statement should be considered as representing a count of some thing(s), rather than a plain numerical value..

Decomposition Reducing compound constructions to their individual parts..

Deferred Indirect..

Derogative A word or phrase that suggests someone or something is worth less than they really are. Belittling, detracting, expressing low opinion of..

Desirative A word or phrase that expresses desires..

Direct Not hiding one's true intentions behind suggestive words or formality patterns, "speaking one's mind". Contrast to "indirect"..

Direct object That part of phrase that receives the action of a transitive verb. For instance, in "I throw a ball" the word "ball" as direct object receives its action from the verb "throw". Contrast to "indirect object", compare to "subject"..

Distal Impersonal..

Dominant That which is most important. Contrast to "subordinate"..

Dubitative A word or part of phrase that expresses doubt about some matter..

Effeminate A word or part of phrase that is associated with being used predominantly by women. Contrast to "masculine"..

Emphatic A word or part of phrase that places emphasis on a matter..

Existential Refers to something being considered to exist as either a concrete or abstract thing..

Familiar speech A speech pattern used when talking to people whom you are intimately acquainted with..

Formal speech A speech pattern used when talking to people who you are not intimately acquainted with. Contrast to "informal speech"..

Formality A particular behavioural pattern used for the sake of procedure or decorum..

Future tense A verb tense that indicates that something will occur in the future. In English, this uses the auxiliary verb "will". In Japanese, this tense does not explicitly exist..

Genitive Expressing a word or part of phrase belongs to, or is specified by, another word or part of phrase. From the Latin "genitus", meaning "begotten"..

Gerundive A verb or verb phrase that that is being used as noun..

Glottal stop A stop consonant, formed by briefly closing the glottis while attempting to speak anyway, followed by opening the vocal cords to release the built up pressure..

Habitual An act that is performed regularly, or some state that is regularly the case..

Honorific A form of language in which one raises the perceived status of subjects..

- Humble** A form of language in which one lowers one's own projected status..
- Imperfect** A verb form expressing that some action has not (yet) been performed, or some state is not (yet) the case..
- Implication** Suggesting without proof that something is the case..
- In-group** The group of people that in a particular setting are considered part of the same group that you are part of. The in-group is a dynamic concept, and people who are part of one's in-group in one setting need not automatically be part of one's in-group in another setting. Contrast to "out-group"..
- Inanimate** Anything that is not animate..
- Indirect** Hiding one's true intentions by using suggestive phrasing and formality patterns. Contrast to "direct"..
- Inflection** Modifying a verbal word to indicate its grammatical role..
- Informal speech** A speech pattern used when talking to people who you are familiar or intimately acquainted with. Contrast to "formal speech"..
- Instrumentalis** A part of phrase that is used to indicate actions are performed by some indicated means. For instance, "We went to school by car" has the word "by" acting as instrumentalis..
- Intangible** Not being perceivable by any of the physical senses. Contrast to "tangible"..
- Interpunction** The use of punctuation marks in written language to indicate its structure..
- Interrogative** A word used to question something. In English these are words such as "who", "what", "where", "why", "when", "how", etc..
- Intimate** Close or personal association or acquaintanceship..
- Intransitive** A verb category that indicates that a verb is used to describe states of (part of) the world, rather than actions that take place in it. Contrast to "transitive"..
- Irregular verb** A verb that conjugates in a manner that does not follow the usual rules of conjugation..

Kana The collective term for hiragana and katakana..

Kanji The Japanese version of Chinese characters. Note that not all kanji exist in the Chinese character set, and not all Chinese characters exist in the Japanese character set..

Masculine A word or part of phrase that is associated with being used predominantly by men. Contrast to "effeminate"..

Mimesis A word that illustrates an aspect of the sensible world. An example is the Japanese "kira kira" which represents a sparkling or intermittently shining state. Compare to "onomatopoeia"..

Modifier A word or part of phrase that modifies or narrows down the definition of another word or part of phrase..

Mood For verbs, mood is that aspect of a verb that indicates how it relates its own subphrase to the rest of the sentence, or subphrases. In English, common moods are "imperative", "subjective", and "indicative"..

Negative A word or part of phrase that states ("asserts") something is "not"..

Nominaliser A word or part of phrase that changes the grammatical role of other words or parts of phrase into the one played by nominals (nouns)..

Nominalising Turning a word or part of phrase into a nominal..

Nominals The class of words that act as nouns..

Noun A word class that is used to name a person, place, thing, quality, or action..

Onomatopoeia A word that illustrates a sound made by something, such as the word "thunk" in the phrase "The rock went 'thunk' as it hit the floor". Compare to "mimesis"..

Operative A word that is used to illustrate that something is in effect, or that something is being affected somehow..

Ordinal A number representing some place in an ordered sequence or list..

Out-group Everyone who is not part of your in-group..

Particles A class of words that are used to characterise words or parts of phrase as having a particular grammatical role..

Passive The verb form that describes some state of (part of) the world, rather than some action taking place in it. For instance, the sentence "the cake was eaten by the children" is in passive voice, as it describes the state of the cake (eaten) rather than the action taken to effect this state. Contrast to "active" ..

Perfect A verb tense that indicates the action described by the verb has been completed..

Personal zone Refers to the conceptual locations available for referencing to. In English, there are two personal zones, namely "near me" and "not near me", leading to the pronouns "here" and "there" or "this" and "that" respectively. In Japanese, there are three personal zones, namely "near me", "near my conversational partner(s)" and "not near either of these two", leading to the kosoado words "koko", "soko" and "asoko" or "kore", "sore" and "are" respectively..

Pitch The main identifiable frequency at which something is pronounced..

Plural The word form used to indicate multiple instances..

Polarity It indicates what a verb asserts. In English, as in Japanese, "affirmative" and "negative" ..

Potential Indicating that some state or action is possible..

Prefix Something that is added to the front of a word to change its meaning in some way. Contrast to "suffix" ..

Preposition A word that is added before another word or part of phrase to indicate its relation to the rest of the phrase. Contrast to "postposition" ..

Present tense The verb tense that indicates some state is the case, or some action is taking place, at this moment..

Presumptive Expressing a belief about some matter without evidence to support the belief..

Progressive Some action that is taking place, or "progressing", in the world, leading up to some resultant state. For instance, "the window is opening" is a progressive action, which will result in the window being in an opened state..

Prohibiting Forbidding something. Contrast to "imperative" and "commanding" ..

Pronoun A word that takes the place of a noun in a sentence and refers to this replaced noun instead..

Pronunciation The way language sounds when spoken..

Pseudo-future A verb form that is not a true future form, but has certain aspects of it. In Japanese, the pseudo-future does not indicate a future tense, but is only used when some verb may turn out to describe a state in the world or an action taking place in it at a later time, such as a cohortative, dubitative or presumptive..

Punctuation Symbols added to written text to separation, such as full stops, commas, quoting symbols, etc..

Quantification Expressing something as a quantity, either in numerical values or conceptual quantities such as "a little" or "a lot" ..

Radical A kanji that can be used to index and look up other kanji with. There are 214 of these radicals, called the "classical radicals", but many of these have one or more variations when used as grapheme in larger kanji, leading to roughly 400 graphemes being used as radical..

Reserved speech A form of speech where one exercises self-restraint, trying to keep one's thoughts and ideas to oneself, by stating matters as impersonal possibility or fact..

Resultant state A state describing (part of) the world, that comes from a certain action having been performed. For instance, the act of opening the window leads to the resultant state of an open window..

Stem The part of a word that does not change when it is inflected..

Subject The principal actor or performer in a verb phrase. Compare to "direct object" and "indirect object" ..

- Subordinate** That which is less important. Contrast to "dominant"..
- Subphrase** A section of a phrase that can act as a phrase on its own..
- Suffix** Something that is added to the end of a word to change its meaning in some way. Contrast to "prefix"..
- Superlative** The word that express the highest level of some quality. English superlatives are "best", "most", "highest", "largest", "quickest", etc..
- Syllabaries** The set of written characters of a language of which each character stands for a syllable..
- Syllable** A unit of spoken language, typically of uniform duration..
- Syntax** The compositional rules of a language, typically consisting of the rules for how to write sounds and interpunction, and how to combine entities in the language in grammatically sound ways..
- Tangible** Being perceivable by any of the physical senses (sight, hearing, smell, taste or touch), especially the sense of touch. Contrast to "intangible"..
- Tense** Indicating the time frame in which the verb action takes place. For instance, past, present or future..
- Topic** On the sentence level, the word that describes information previously mentioned that the rest of the sentence bears relation to. On the discourse level, topic is the same as "context"..
- Transitive** A verb category that indicates verbs describing actions that are being performed by some actor, taking place in the world. Contrast to "intransitive"..
- Transliteration** The act of writing out a language in another language, without translating it..
- Verbal** Relating to verbs..
- Verbal adjectives** Words that act as adjective, attributing some quality to nouns, which can be inflected to show tense, mood, and polarity in the same way verbs can..

Verbs Words that describe a particular state of (part of) the world, or actions taking place in it..

Volitional Making a conscious choice or decision yourself, as opposed to being forced to make one..

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