

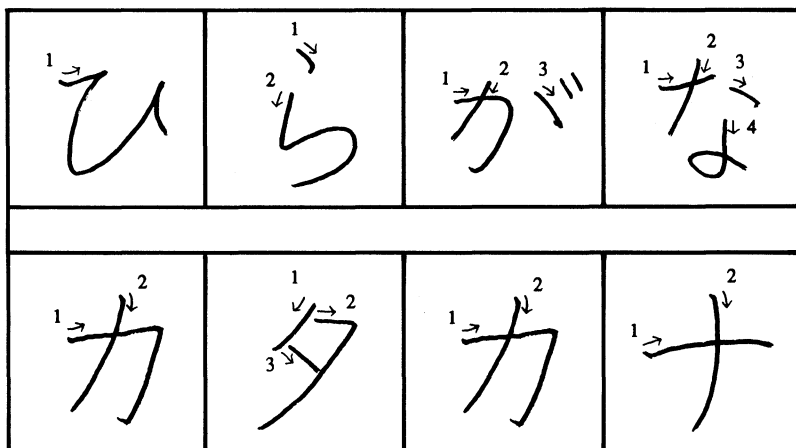
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A GUIDE TO LEARNING
HIRAGANA
AND
KATAKANA

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A GUIDE TO LEARNING
HIRAGANA
AND
KATAKANA

Kenneth G. Henshall with Tetsuo Takagaki



CHARLES E. TUTTLE COMPANY
Rutland, Vermont & Tokyo, Japan

Published by the Charles E. Tuttle Company, Inc.
of Rutland, Vermont and Tokyo, Japan
with editorial offices at
2-6 Suido 1-chome, Bunkyo-ku, Tokyo 112

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LCC Card No. 90-70374
ISBN 0-8048-1633-8

First edition, 1990
Sixth printing, 1997

Printed in Singapore

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HOW TO USE THIS BOOK

The main aim of this book is to help students achieve competence in reading and writing *kana*, the phonetic symbols that are fundamental to written Japanese. The book starts with a section entitled *An Explanation of Kana*, which contains everything the student will need to know about the two *kana* systems of *hiragana* and *katakana*. Part I of the workbook section then systematically introduces each *hiragana* symbol, voiced form, and combination, and provides ample practice and review. Part II does the same for *katakana*, while Part III provides an overall review.

The *Explanation of Kana* outlines the function and origin of *kana*, the difference between the two *kana* systems, the various sounds, the combinations, and the conventions of usage. It attempts to be detailed and thorough so that it can be used for reference at any stage. Though all the information about *kana* is grouped together in this one section for ease of reference, it is not expected that the student will read it all before starting on the practice pages. In fact, to do so might give the impression that *kana* are perhaps rather formidable, which is not really the case at all. (Just ask any Japanese child!) We recommend that the student start work on the *hiragana* practice pages after reading the first three subsections — on the function, origin, and basic sounds of *kana*. After finishing practice of the forty-six basic *hiragana* symbols the student should go back to the *Explanation* and read the subsection on additional sounds, then work through the rest of the *hiragana* practice pages before moving on to the *katakana* practice. The final subsection, on other points to note, is mostly concerned with special *katakana* combinations and can be left until the appropriate point in the *katakana* practice pages, just prior to the final review. Students may modify this order, but we recommend finishing practice of one *kana* system before moving on to the next.

In the practice pages of Parts I and II each *kana* symbol is allotted half a page, permitting plenty of writing practice in the boxes given. We suggest working in pencil, rather than ink, as this will allow for erasing and repeated use. Stroke order and a pronunciation guide are also given for each symbol. In addition, for each symbol there is an illustration of its graphic evolution from its "parent" character (see *Explanation of Kana*) and a reference number for that character as it occurs in *A Guide to Remembering Japanese Characters* (Charles E. Tuttle Company, 1988), together with the character's pronunciation. This may be of interest to readers wishing to continue their studies of written Japanese to an advanced level. (However, some of the original characters are no longer commonly used and therefore are not included in *A Guide to Remembering Japanese Characters*.)

After approximately every ten symbols there are "mini review" pages for further practice, this time using whole words. These are cumulative, containing symbols not only from the group just completed but from earlier groups. The mini reviews can be used purely for copying practice, or, by covering the cue *kana* on the left side of the page, as more challenging writing exercises. They can also be used as vocabulary exercises.

Part III, the Final Review, contains exercises, quizzes, and "do-it-yourself" charts. Unlike the reviews in the first two parts it combines the two *kana* systems, as is natural in Japanese texts. And for a more natural effect the boxes used earlier in the book to help achieve even spacing and proper stroke lengths are dispensed with in this final part.

The words appearing in the reviews have been carefully chosen in keeping with an additional aim of this book, which is to expose readers to key words related to Japanese society and culture. The prime criterion for selecting review words was their suitability for practicing the *kana* symbols, but we thought it would be helpful to students if in addition these words could, whenever possible, have particular relevance to Japanese culture. About half of the 450 or so vocabulary items in the book fall into this category. It is beyond the scope of the book to explain these in detail, but students who take the trouble to find out more about them will be rewarded with a broadened appreciation of Japan's society and culture. In short, we intend that these words should be used as a sort of checklist for an exploration of Japan, rather than simply memorized as isolated vocabulary items.

Readers will occasionally encounter a semicolon between English equivalents given for a Japanese review word. This indicates that the Japanese word is a homophone, that is, a word having a different meaning but the same sound as another. Normally these homophones would be written with different characters, but when expressed in phonetic *kana* script or romanization such differentiation is not possible. The English words separated by a semicolon thus refer to different Japanese words sharing the same *kana* form. (Commas between English words simply indicate nuances of the same word.) It should also be noted that there is sometimes a subtle difference in intonation between "homophones," which cannot be determined from the *kana* or romanization.

Finally, readers are advised to seek specialist or native-speaker guidance on intonation and pronunciation. It should be appreciated that the pronunciation guides given in this book can only ever be approximate, owing to the variety in pronunciation of the same English word in different parts of the world. Also, some Japanese sounds cannot be precisely represented by English letters. The Japanese "r," for example, actually falls between the English "r" and "d." But remember that, with both speaking and writing, practice makes perfect!

AN EXPLANATION OF KANA

The Function of *Kana*

Kana are purely phonetic symbols. That is, they are written representations of pronunciation. They can express the entire Japanese language in writing, though in practice the written language uses a mixture of *kana* and *kanji* (characters taken from Chinese).

There are two *kana* systems: *katakana* and *hiragana*. *Katakana* is now mainly used for words taken from languages other than Chinese. *Hiragana* is the more important of the two systems, and is used for everything not written in *katakana* or *kanji*. *Kanji* show meanings of words, though they also have pronunciations. Normally they are used for nouns and the unchanging part (the stem) of verbs, adjectives, and adverbs, while *hiragana* symbols are used for the changing parts (notably endings). For example, the verb *iku* means "go," while *ikanai* means "not go." The stem is *i-*, and this is usually written with a *kanji*, while the variable endings *-ku* and *-kanai* are written in *hiragana*. *Hiragana* is also used to write particles, and other words where *kanji* are not appropriate. To all intents and purposes the two *kana* systems are not interchangeable, and are rarely mixed within a given word. The rule is: ***katakana* for non-Chinese loan words, *hiragana* and *kanji* for the rest.**

The student of Japanese should ideally aim to learn all the two thousand *kanji* in common use. They play a very practical role in graphically and distinctively conveying the meaning of a written statement, unlike a purely phonetic script, and thereby aid rapid understanding. And naturally, no one can expect to read unedited Japanese texts without a knowledge of *kanji*. However, learning the *kanji* is a time-consuming task. Many of them are structurally complex, and many have a wide range of meanings and pronunciations.

Kana, on the other hand, are much fewer in number, with only forty-six basic symbols in each of the two systems. They are simple to write, and, with very few exceptions, they have fixed pronunciations. If you don't know the *kanji* for a particular word, but know the pronunciation, you can just express that entire word in *kana* (*hiragana*, that is; remember that *katakana* is for non-Chinese foreign words). In other words, while not ideal, ***kana* (*hiragana*) can substitute for *kanji*.** This means that even beginners can express themselves in functional written Japanese with relatively little effort.

The Origin of *Kana*

The word *kana* derives from *karina*, meaning "borrowed name," for the *kana* symbols are simplified forms of certain borrowed Chinese characters used for their sound (though, confusingly, the same characters lent their meaning in other contexts). The prefix *hira-* means "ordinary," with connotations of "informal" and "easy," and in this particular case "cursive." Thus *hiragana* means "ordinary (cursive) *kana*," and indeed *hiragana* has traditionally been the more commonly used of the two systems, and the more cursive. The *hiragana* symbols are simplifications of whole Chinese characters. For example, the *kana* あ (pronounced like the "a" in "car") derives from a cursive rendition of the character 安 (pronounced "an"). *Kata-* means "one side" or "partial," pointing to the fact that *katakana* symbols derive from one part of a Chinese character. For example, イ (pronounced like "ee" in "meet") is the left-hand part of the character 伊 (also pronounced "ee").

Both systems evolved around the end of the eighth century. In those early days *hiragana* was used mostly by women, while men preferred to use the more angular *katakana*. However, these associations have long since disappeared.

The Basic Sounds Represented by *Kana*

Kana symbols basically represent syllables, and the *kana* systems are therefore syllabaries rather than alphabets. Generally the syllables are crisp and clear combinations of one consonant and one following vowel, or one vowel by itself. There is only one consonant that exists as a syllable and *kana* symbol in its own right, *n*.

The use of English letters to refer to Japanese sounds and symbols can produce a number of apparent irregularities. Among other things a combination of consonant and vowel in Japanese will not necessarily have the same pronunciation as in English. For example, while ふ is found in the *h* group (see the table that follows), its pronunciation is actually closer to the English sound "fu" than "hu." To facilitate pronunciation the romanization used in this book is a version of the Hepburn system, which transcribes ふ as *fu* rather than *hu*, but readers should appreciate that there is no direct equivalent in Japanese to an English "f." Similar cases of convenient but seemingly irregular romanization are found in the *s* group and *t* group. This may begin to seem complicated, but in fact correspondence in Japanese between *kana* spelling and pronunciation is much simpler than in the case of English and its alphabet. Attempts to express certain loan words in *katakana* can seem

awkward, but that is really a problem relating to the Japanization of non-Japanese words, rather than to the *kana* system itself.

Each of the two *kana* systems contains the same basic forty-six syllables, arranged in the same order. The basic syllabaries are as follows (combined for convenience, with the *kata-kana* written slightly smaller).

		VOWELS									
		a		i		u		e		o	
		あ	ア	い	イ	う	ウ	え	エ	お	オ
		a	a	i	i	u	u	e	e	o	o
CONSONANTS	k	か	カ	き	キ	く	ク	け	ケ	こ	コ
		ka	ka	ki	ki	ku	ku	ke	ke	ko	ko
	s	さ	サ	し	シ	す	ス	せ	セ	そ	ソ
		sa	sa	shi	shi	su	su	se	se	so	so
	t	た	タ	ち	チ	つ	ツ	て	テ	と	ト
		ta	ta	chi	chi	tsu	tsu	te	te	to	to
	n	な	ナ	に	ニ	ぬ	ヌ	ね	ネ	の	ノ
		na	na	ni	ni	nu	nu	ne	ne	no	no
	h	は	ハ	ひ	ヒ	ふ	フ	へ	ヘ	ほ	ホ
		ha	ha	hi	hi	fu	fu	he	he	ho	ho
m	ま	マ	み	ミ	む	ム	め	メ	も	モ	
	ma	ma	mi	mi	mu	mu	me	me	mo	mo	
y	や	ヤ			ゆ	ユ			よ	ヨ	
	ya	ya			yu	yu			yo	yo	
r	ら	ラ	り	リ	る	ル	れ	レ	ろ	ロ	
	ra	ra	ri	ri	ru	ru	re	re	ro	ro	
w	わ	ワ							を	ヲ	
	wa	wa							wo	wo	
ん	ン	n									
	n	n									

This order is known as the *gojūonjun*, meaning "the fifty sounds order." In fact, there are now only forty-six basic symbols (sounds) officially in use. *Yi*, *ye*, and *wu* do not exist. *Wi* (ゐ/ヰ) and *we* (ゑ/ヱ) were officially removed from the list in 1946 since the sounds were considered sufficiently close to *i* and *e* to be represented by the symbols for these. However, the symbols for *wi* and *we* are still encountered on rare occasions.

The *gojūonjun* is the standard order followed by dictionaries and other reference works. It

is therefore particularly important to remember it. To this end, the following mnemonic, which is a modified version of one taught by Professors Dunn and O'Neill of the University of London, may be helpful.

Ah, kana signs! Take note how many you read well (n).

The reader will have taken note of the fact that the first letters of these words follow the *gojūonjun* consonant headings. With apologies to mathematicians, even the syllable *n* (ん) is represented, by the mathematical symbol "n" indicating the utmost number (in this case 92, the sum of the two *kana* systems).

The syllable *n* (ん) is sometimes called the "independent n" but in fact it can never be used truly independently. Nor can it ever start a word. When working from romanization it is sometimes difficult to tell whether a non-initial *n* followed by a vowel is a syllable from the *n*-group, or whether it is *n* (ん) followed by an independent vowel. For example, *tani* could be either たに(valley) or たんい(unit). Context usually makes this clear. To avoid ambiguity some romanization systems use an apostrophe after the *n* that represents ん. Thus たんい can be romanized as *tan'i*. Note also that in romanization ん is sometimes written as *m* before a *p*, *b*, or *m*, as in *shimbun* for *shinbun* (newspaper). This practice is by no means universally followed (and is not followed in this book), but its existence does indicate one of the exceptional cases where the pronunciation of a *kana* symbol could be said to vary slightly according to context.

Additional Sounds Represented by *Kana*

In addition to the forty-six basic symbols, there are sixty-one classified modifications and combinations in each system, and a few further special combinations as well. This may sound alarming, but in fact it involves only a handful of new points to learn.

The first is the *dakuon*, meaning "voiced sound" or "hardened sound." Sounds starting with the unvoiced consonants *k*, *s*, *t*, and *h* are voiced as *g*, *z/j*, *d/z/j*, and *b* respectively if the diacritical marks ◌ are added to the upper right side of the basic *kana* symbol, as shown in the following table. (See also pp. 52~56.) The table also shows *handakuon*, meaning "half-voiced sound," which applies only to sounds starting with *h*. The addition of a small circle ◌ to the upper right side of the appropriate basic *kana* symbol changes the pronunciation from *h* to *p* (as opposed to changing it to *b* in the case of the full *dakuon*).

VOWELS

		a		i		u		e		o	
CONSONANTS	g	が	か ga	ぎ	ギ gi	ぐ	グ gu	げ	ゲ ge	ご	ゴ go
	z/j	ざ	ザ za	じ	ジ ji	ず	ズ zu	ぜ	ゼ ze	ぞ	ゾ zo
	d/z/j	だ	ダ da	ち	チ chi	づ	ヅ zu	で	デ de	ど	ド do
	b	ば	バ ba	び	ビ bi	ぶ	ブ bu	べ	ベ be	ぼ	ボ bo
	p	ぱ	パ pa	ぴ	ピ pi	ぷ	プ pu	ぺ	ペ pe	ぽ	ポ po

はなぢ

Ji and *zu* are written じ and ず, except when they clearly derive from *chi* (ち) and *tsu* (つ) in compounds or repeated symbols. For example, *hanaji* (nosebleed, from *hana* [nose] and *chi* [blood]) is はなぢ, and *tsuzuku* (continue, from *tsutsuku*) is つづく.

つづく

A combination of a consonant and *y-* is known as a *yōon*, meaning "contracted sound." Any of the seven basic consonants *k, s, t, n, h, m,* or *r,* or voiced or half-voiced consonants, can be used. The symbol that represents these consonants plus *i,* for example き (*ki*) or し (*shi*), is followed by a symbol from the *y-* group — either *ya, yu,* or *yo* as appropriate. This second symbol is written smaller, while the *i* sound is barely pronounced and is dropped in romanization. Thus *kyo* is expressed as きよ and *shu* (*syu* in some romanization systems) as しゅ. If the よ or ゆ of our examples were written the same size as the preceding symbols, then they would be treated as uncombined symbols and read *kiyo* or *shiyu* respectively. Full tables are given below. (See also pp. 59~62.)

	a		u		o	
ky	き <small>ゃ</small>	キ <small>ャ</small> kya	き <small>ゅ</small>	キ <small>ュ</small> kyu	き <small>ょ</small>	キ <small>ョ</small> kyo
sh	し <small>ゃ</small>	シ <small>ャ</small> sha	し <small>ゅ</small>	シ <small>ュ</small> shu	し <small>ょ</small>	シ <small>ョ</small> sho
ch	ち <small>ゃ</small>	チ <small>ャ</small> cha	ち <small>ゅ</small>	チ <small>ュ</small> chu	ち <small>ょ</small>	チ <small>ョ</small> cho
ny	に <small>ゃ</small>	ニ <small>ャ</small> nya	に <small>ゅ</small>	ニ <small>ュ</small> nyu	に <small>ょ</small>	ニ <small>ョ</small> nyo
hy	ひ <small>ゃ</small>	ヒ <small>ャ</small> hya	ひ <small>ゅ</small>	ヒ <small>ュ</small> hyu	ひ <small>ょ</small>	ヒ <small>ョ</small> hyo
my	み <small>ゃ</small>	ミ <small>ャ</small> mya	み <small>ゅ</small>	ミ <small>ュ</small> myu	み <small>ょ</small>	ミ <small>ョ</small> myo
ry	り <small>ゃ</small>	リ <small>ャ</small> rya	り <small>ゅ</small>	リ <small>ュ</small> ryu	り <small>ょ</small>	リ <small>ョ</small> ryo

	a		u		o	
gy	ぎ <small>ゃ</small>	ギ <small>ャ</small> gya	ぎ <small>ゅ</small>	ギ <small>ュ</small> gyu	ぎ <small>ょ</small>	ギ <small>ョ</small> gyo
j	じ <small>ゃ</small>	ジ <small>ャ</small> ja	じ <small>ゅ</small>	ジ <small>ュ</small> ju	じ <small>ょ</small>	ジ <small>ョ</small> jo
j	ぢ <small>ゃ</small>	ヂ <small>ャ</small> ja	ぢ <small>ゅ</small>	ヂ <small>ュ</small> ju	ぢ <small>ょ</small>	ヂ <small>ョ</small> jo
by	び <small>ゃ</small>	ビ <small>ャ</small> bya	び <small>ゅ</small>	ビ <small>ュ</small> byu	び <small>ょ</small>	ビ <small>ョ</small> byo
py	ぴ <small>ゃ</small>	ピ <small>ャ</small> pya	ぴ <small>ゅ</small>	ピ <small>ュ</small> pyu	ぴ <small>ょ</small>	ピ <small>ョ</small> pyo

Note that ぢ combinations rarely occur.

Some consonants — essentially *k*, *s*, *t*, and *p* — can be doubled by inserting a small *tsu* (っ or っ) in front of them. This combination is known as a *sokuon* (double consonant). Thus *gakki* (school term) is expressed as がっぎ. The little っ or っ is not pronounced as such, but the consonant that follows it is given, as it were, a double amount of time for its pronunciation. It is important to apply this extra time to the consonant only, and not to the following vowel. Thus the word in our example should be pronounced *gakki* and not *gakkii*. These double consonants can never begin a word. (See also pp. 57~58.)

Students commonly make the mistake of trying to write a double *n*, as in words like *annai* (guide), with a small っ. The correct way is to use ん to represent the first *n*. Thus *annai* should be written あんない.

The lengthening of vowels (including the vowel sound of syllables in which a consonant precedes the vowel) can also cause errors, especially in the case of the long *o*. In romanization long vowels are usually indicated (if at all) either by writing the vowel twice or by a macron, as in *uu* or *ū* for a long *u*. For loan words in *katakana*, a barlike symbol ー (or | with vertical script) is used. Thus *rabā* (rubber) is written ラバー. In *hiragana*, the vowels *a*, *i*, *u*, and *e* are doubled by simply writing あ, い, う, or え respectively after the preceding symbol. Thus *okāsan* (mother) is written おかあさん. (The doubling of *a* and *e* actually occurs infrequently in *hiragana*. What sounds like a long *e* is usually *e* followed by *i*, as in せんせい, *sensei* [teacher].) A long *o* can sometimes be formed by doubling in the same way as with other vowels, that is, by adding お, but it is more commonly formed by adding う (*u*). Thus *sō* (so, thus) is written そう. The long *o* that takes お was once pronounced slightly differently from the long *o* that takes う, but that is no longer true, and it is necessary to learn each word with a long *o* sound case by case. Fortunately, there are only a few common words that require the addition of お as opposed to う. These include *ōkii* (big, おおきい), *ōi* (many, おおい), *tōi* (far, とおい), *tō* (ten, とお), and *tōri* (way, road, とおり). Students should take particular care not to be misled by the common romanization practice of writing a long *o* as *oo*, when in *hiragana* it is usually お (*o*) plus う (*u*).

Caution is also needed when transcribing from *kana* to romanization. Always check that an apparent long vowel really is a long vowel, and not two unlinked vowels. A typical case of the latter is a verb whose variable ending starts with the same vowel as the last vowel of the stem, or appears to combine with it to make a long *o*. For example, the verb そう, meaning "go with," should always be romanized as *sou* and not *sō* or *soo*. (By contrast, そう meaning "thus," being a genuine long vowel, is romanized as *sō* or *soo*.) Similarly, *suu* is the romanization for the verb すう (suck), rather than *sū*, and *kiite* is the way to romanize the suspensive きいて (listening), rather than *kīte*.

Other Points to Note

There are three common cases where *kana* usage is distinctly irregular. They all involve particles, namely the topic particle *wa*, the object particle *o*, and the directional particle *e* (meaning "to"). These words are written は, を, and へ respectively, and not わ, お, and え as might be expected. The irregularities result from the failure of writing conventions to keep pace with pronunciation changes over the last century or so.


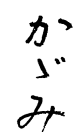
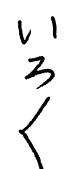
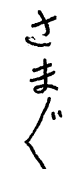
Certain further usages need to be noted with regard to *katakana* loan words only. These are relatively recent attempts to express non-Japanese words with greater accuracy, and tend to be an extension of the *yōon* principle (きよ etc.) seen earlier. That is, they combine two *kana* symbols, the first one lending only its consonant sound and this fact being indicated by the small size of the second symbol. For example, "f" sounds can be approximated by following *fu* (フ) with a small vowel. Thus *fa*, *fi*, *fe*, and *fo* are written as ファ, フィ, フェ, and フォ respectively. Similarly, "q" can be represented by *ku* (ク) plus a small vowel, as in クォーター (quarter). A German-style "z" (as in "Mozart") can be shown by *tsu* (ツ) plus a small vowel, i.e., モーツァルト (Mozart). "She" (as in "shepherd"), "che" (as in "check"), and the voiced version "je" are written as シェ, チェ and ジェ. Though not a consonant, *u* (ウ) is used in a similar type of combination, to produce "w" sounds. As mentioned earlier, the sounds *wi* and *we* are still occasionally found expressed by ウィ and ウェ respectively, but nowadays are usually written as ウィ and ウェ. Thus "whisky" (*uisukī*) is usually written as ウィスキー. Theoretically ヲ could be used for *wo*, but this has become so associated with the object particle *o* that ウォ is used instead. (*Wa*, however, is represented by ワ.) In similar fashion, *i* (イ) can be followed by a small エ to express "ye." Thus "Yemen" is イエメン. Remarkably, an extension of the use of ウ has seen diacritical marks added to it in order to express "v." Thus "Venus" is ヴィーナス. The English sounds "ty" or "ti" (as in "party") and their voiced equivalents "dy" and "di," which were once expressed rather unfaithfully by チ and シ respectively, are now written as ティ and ティ. Thus "party" is パーティー. The "tu" of "tuba" and the "du" of "duet" can be expressed by テュ and テュ, giving テューバ (tuba) and テュエット (duet), while the "Tou" of "Toulouse" can be shown by トゥ (a voiced version is also possible).

These combinations have very recently received official approval, particularly when used in proper nouns such as place names and personal names. However, there is also official recognition of established usage, such as of *b* for *v*. This means that in practice some words can be written in a number of ways. "Violin" can be either ヴァイオリン or バイオリン, for example. In cases where a certain usage has become particularly firmly entrenched in the Japanese language the old rendition is favored, such as ミルクセーキ (*mirukusēki*) for

"milkshake" (but note that "Shakespeare" is シェークスピア). At the same time, it is also possible to make up new combinations as appropriate, such as ニ (*ni*) plus a small エ (*e*) to express the *nye* sound of the Russian *nyet*. In short, the student should be prepared for a range of creative and sometimes inconsistent usages.

Katakana is very occasionally used for words other than loan words. For example, it can be used to emphasize or highlight words, such as entries in academic reference works, and is also used in telegrams and certain military and official documents. In such cases, when used for purely Japanese or Chinese-derived words, its conventions of usage are identical to those of *hiragana*. Long vowels, for instance, are formed by adding the appropriate vowel and not by a bar. Thus *gakkō* (school) is ガッコウ, rather than ガッコー.

A *kana* symbol can be repeated by the special symbol ヽ. This can also be used when the second symbol is a voiced version of the first, in which case it becomes ヽ. Where more than one syllable is repeated, in vertical script only, 〱 (or 〱 if the first of the repeated sounds is voiced) can be used, with the symbol covering two spaces. These repetition symbols are known collectively as *odoriji* (jump symbols). Students need to recognize them, but should only use them, if at all, with caution. They are not compulsory, and have a number of restrictions on their usage. For example, they cannot be used where the first symbol of one word is the same as the last symbol of the word that precedes it (as in *kuroi ishi* meaning "black stone"), or similarly in compound words where the first symbol of the second word coincides with the last symbol of the first word (as in *tama-matsuri* meaning "festival of the dead"), or where the first symbol of a variable word ending is the same as the last symbol of the word stem (as in *ki-kimasu* meaning "listen"). Some examples of correct usage:

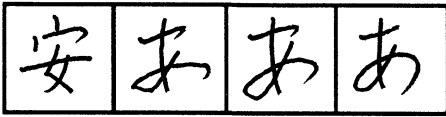
			
<i>mimi</i>	<i>kagami</i>	<i>iroiro</i>	<i>samazama</i>
(ear)	(mirror)	(various)	(various)

Finally, students should learn the basic Japanese punctuation marks, known as *kutōten*. Full stops are written ○ (*maru*), and commas are written 、 (*ten*). Quotation marks (*kagi*), are written 「 」 in horizontal script and 〔 〕 in vertical script.

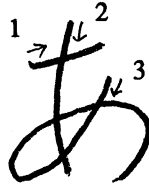
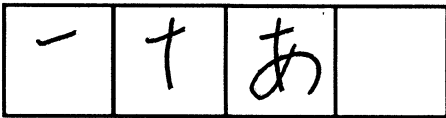
I

HIRAGANA

ORIGIN (AN 223)



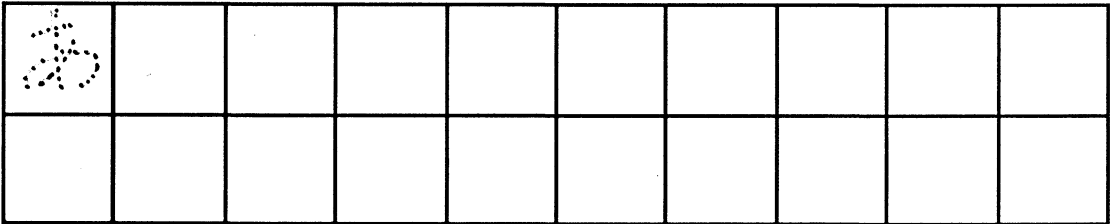
STROKE ORDER



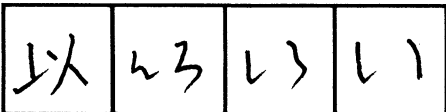
a

as "a" in "car," but shorter

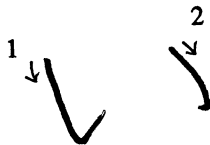
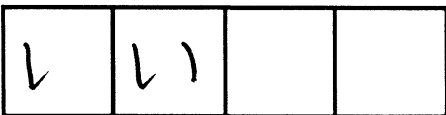
PRACTICE



ORIGIN (I 419)



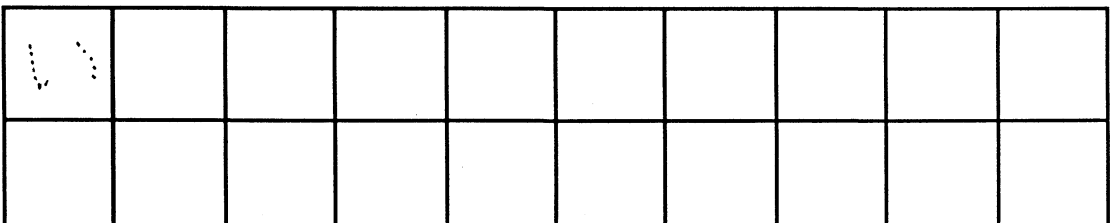
STROKE ORDER




i

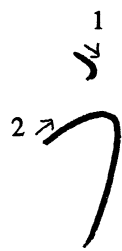
as "ee" in "meet," but shorter

PRACTICE

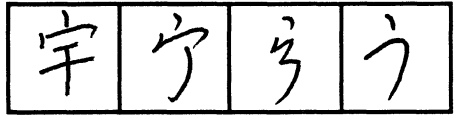


HIRAGANA

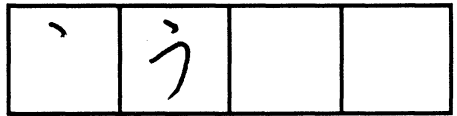

<p>u</p>
<p>as "u" in "hula," but shorter</p>




ORIGIN (U 811)




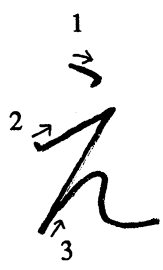
STROKE ORDER



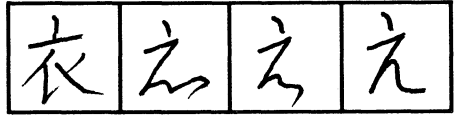
PRACTICE

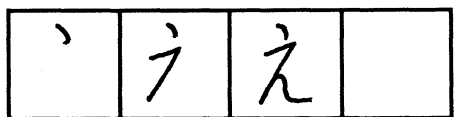

<p>e</p>
<p>as "e" in "get"</p>




ORIGIN (E/I 420)



STROKE ORDER



PRACTICE

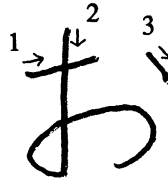
									

ORIGIN (O)

於	お	お	お
---	---	---	---

STROKE ORDER

一	あ	お	
---	---	---	--



お

o

as "o" in "or," but shorter

PRACTICE

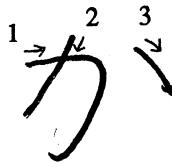
お									

ORIGIN (KA 431)

加	か	か	か
---	---	---	---

STROKE ORDER

フ	カ	か	
---	---	---	--



か

ka

as "ca" in "car," but shorter

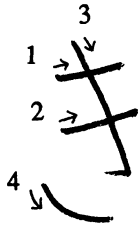
PRACTICE

か									

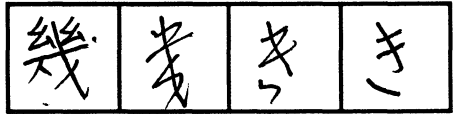


ki

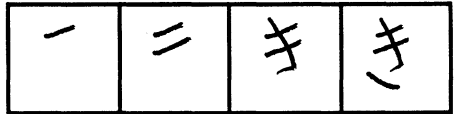
as "ki" in "keep,"
but shorter



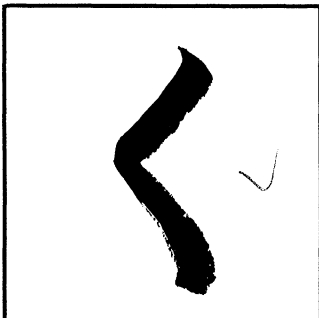
ORIGIN (KI 1129)



STROKE ORDER



PRACTICE

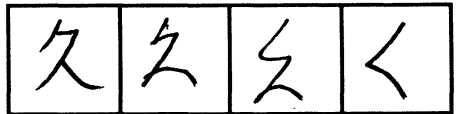


ku

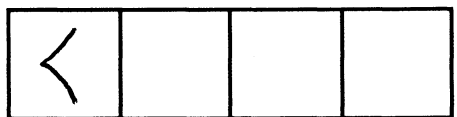
as "Ku" in "Kuwait,"
but shorter



ORIGIN (KU 647)

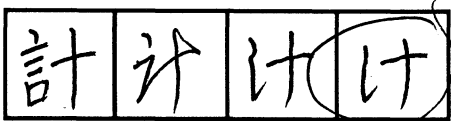


STROKE ORDER

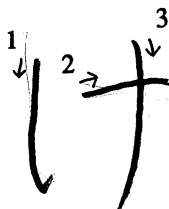
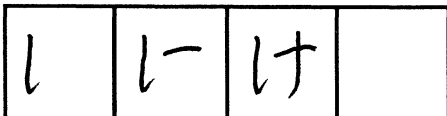


PRACTICE

ORIGIN (KEI 105)



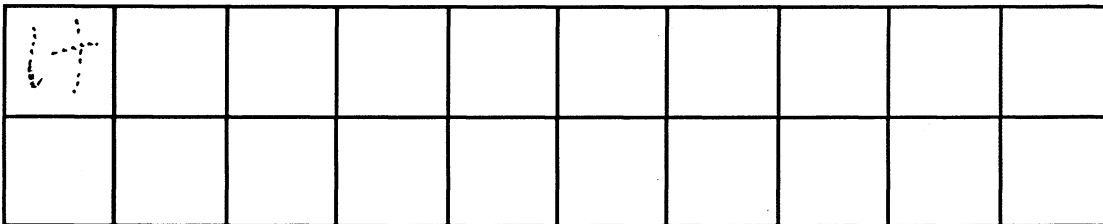
STROKE ORDER



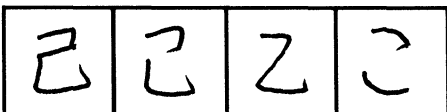
ke

as "ke" in "keg"

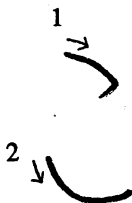
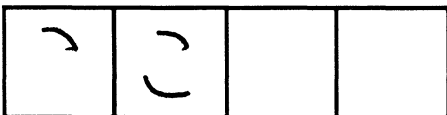
PRACTICE



ORIGIN (KO 855)



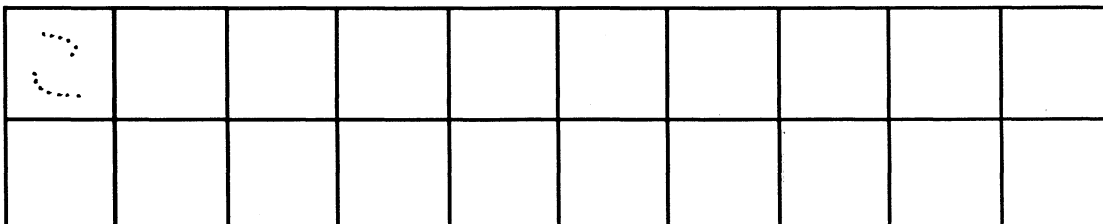
STROKE ORDER



ko

as "co" in "core,"
but shorter

PRACTICE



MINI REVIEW あ - こ / A - KO

ai

love

あ	い	あい	あい	あい	い								
---	---	----	----	----	---	--	--	--	--	--	--	--	--

ue

above, top

う	え	うえ	うえ										
---	---	----	----	--	--	--	--	--	--	--	--	--	--

oka

hill

お	か	おか	おか	おか									
---	---	----	----	----	--	--	--	--	--	--	--	--	--

kiku

hear, ask; chrysanthemum

き	く	きく	きく										
---	---	----	----	--	--	--	--	--	--	--	--	--	--

koke

moss

こ	け	こけ	こけ	こけ									
---	---	----	----	----	--	--	--	--	--	--	--	--	--

ike

pond

い	け	いけ	いけ										
---	---	----	----	--	--	--	--	--	--	--	--	--	--

kau

buy

か	う	かう	かう										
---	---	----	----	--	--	--	--	--	--	--	--	--	--

eki

station

え	き	えき	えき	えき									
---	---	----	----	----	--	--	--	--	--	--	--	--	--

iku

go

い	く	いく	いく										
---	---	----	----	--	--	--	--	--	--	--	--	--	--

koko

here

こ	こ	ここ	ここ										
---	---	----	----	--	--	--	--	--	--	--	--	--	--

au

meet

あ	う	あう	あう										
---	---	----	----	--	--	--	--	--	--	--	--	--	--

あか Red
あか

koe

voice

こ	え								
---	---	--	--	--	--	--	--	--	--

kaku

write

か	く								
---	---	--	--	--	--	--	--	--	--

oke

wooden bucket

お	け								
---	---	--	--	--	--	--	--	--	--

kao

face, honor

か	お								
---	---	--	--	--	--	--	--	--	--

ie

house, extended family

い	え								
---	---	--	--	--	--	--	--	--	--

aki

autumn

あ	き								
---	---	--	--	--	--	--	--	--	--

iu

say

い	う								
---	---	--	--	--	--	--	--	--	--

akai

red

あ	か	い							
---	---	---	--	--	--	--	--	--	--

aoi

blue

あ	お	い							
---	---	---	--	--	--	--	--	--	--

kioku

memory

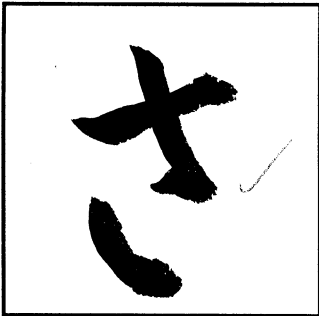
き	お	く							
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ekaki

painter

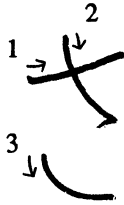
え	か	き							
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HIRAGANA



sa

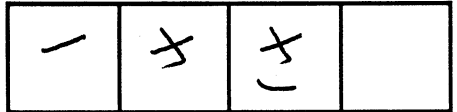
as "sa" in "sarcasm,"
but shorter



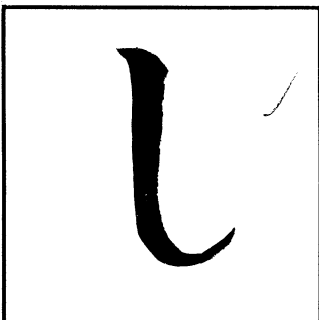
ORIGIN (SA 22)



STROKE ORDER



PRACTICE



shi

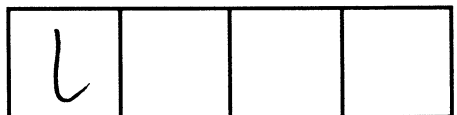
as "shee" in "sheep,"
but shorter



ORIGIN (SHI, part of 1335)

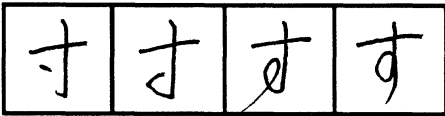


STROKE ORDER

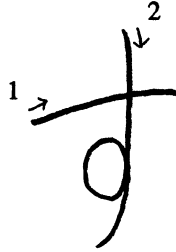
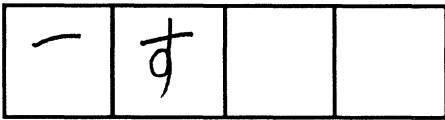


PRACTICE

ORIGIN (SUN 909)



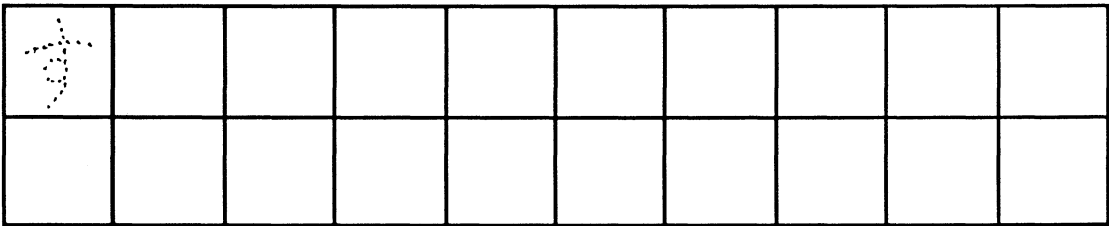
STROKE ORDER



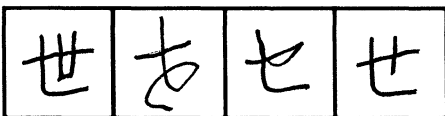
SU

as "Su" in "Susan,"
but shorter

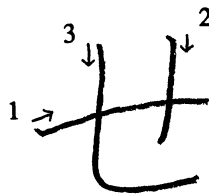
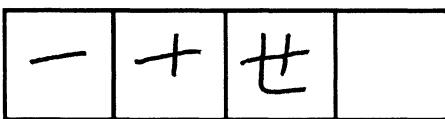
PRACTICE



ORIGIN (SE 327)



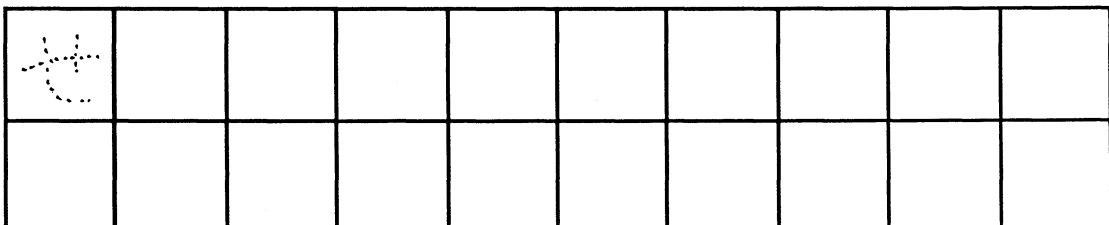
STROKE ORDER



se

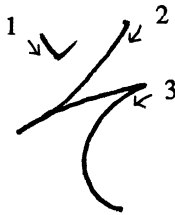
as "se" in "set"

PRACTICE



SO

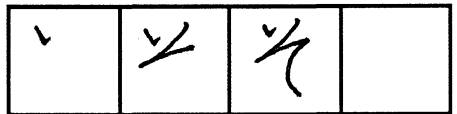
as "so" in "sore,"
but shorter



ORIGIN (SO, part of ZŌ 741)



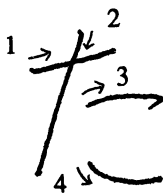
STROKE ORDER



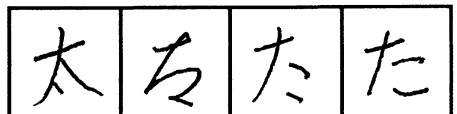
PRACTICE

ta

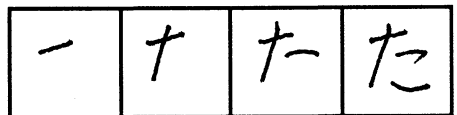
as "ta" in "tar," but
shorter



ORIGIN (TA 164)



STROKE ORDER



PRACTICE

ORIGIN (CHI 169)

知	ち	ち	ち
---	---	---	---

STROKE ORDER

一	ち		
---	---	--	--



chi

as "chee" in "cheek,"
but shorter

PRACTICE

ち									

ORIGIN (SU 304)

州	す	す	す
---	---	---	---

STROKE ORDER

す			
---	--	--	--


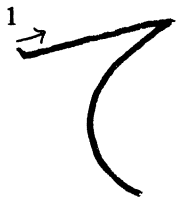




tsu

as "tsu" in "tsunami"

PRACTICE

す									

		<p>ORIGIN (TEN 58)</p> <table border="1" style="width: 100%; text-align: center;"> <tr> <td>天</td> <td>云</td> <td>て</td> <td>て</td> </tr> </table>	天	云	て	て	<p>STROKE ORDER</p> <table border="1" style="width: 100%; text-align: center;"> <tr> <td>て</td> <td></td> <td></td> <td></td> </tr> </table>	て															
天	云	て	て																				
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<p>te</p>																							
<p>as "te" in "ten"</p>																							
<p>PRACTICE</p>																							
<table border="1" style="width: 100%; height: 100px;"> <tr> <td style="text-align: center; vertical-align: middle;">て</td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> </table>				て																			
て																							

		<p>ORIGIN (TO-maru 129)</p> <table border="1" style="width: 100%; text-align: center;"> <tr> <td>止</td> <td>止</td> <td>と</td> <td>と</td> </tr> </table>	止	止	と	と	<p>STROKE ORDER</p> <table border="1" style="width: 100%; text-align: center;"> <tr> <td>丨</td> <td>と</td> <td></td> <td></td> </tr> </table>	丨	と														
止	止	と	と																				
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<p>to</p>																							
<p>as "to" in "tore," but shorter</p>																							
<p>PRACTICE</p>																							
<table border="1" style="width: 100%; height: 100px;"> <tr> <td style="text-align: center; vertical-align: middle;">と</td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> </table>				と																			
と																							

MINI REVIEW さ — と / SA — TO

sushi

sushi

すし

tsuchi

soil

つち

soto

outside

そと

sake

saké; salmon

さけ

tetsu

iron, steel

てつ

seki

seat; cough

せき

tatsu

stand, leave; dragon

たつ

tochi

land

とち

uta

song, poem

うた

koto

thing; Japanese harp

こと

suso

hem

すそ

tai

sea bream

たい

teki

enemy

てき

shichi

seven

しち

ase

sweat

あせ

sasu

thrust; indicate

さす

uso

untruth

うそ

kisetsu

season

きせつ

ashita

tomorrow

あした

satoi

clever, sharp (of senses)

さとい

sekitei

rock garden (Japanese style)

せきてい

chikatetsu

subway

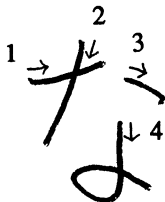
ちかてつ

ORIGIN (NA)

奈	ナ	な	な
---	---	---	---

STROKE ORDER

一	ナ	ナ	な
---	---	---	---



na

as "na" in "narcotic,"
but shorter

PRACTICE

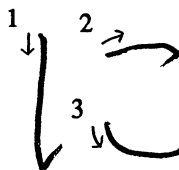
な									

ORIGIN (NI 906)

仁	ニ	に	に
---	---	---	---

STROKE ORDER

丨	に	に	
---	---	---	--



ni

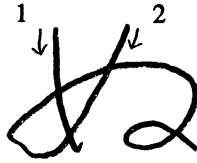
as "nea" in "neat,"
but shorter

PRACTICE

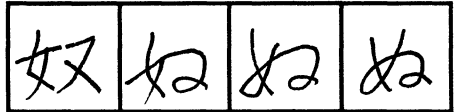
に									

nu

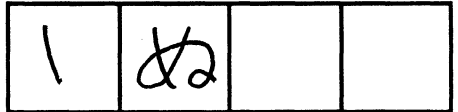
as "noo" in "noon,"
but shorter



ORIGIN (NU/DO 1638)



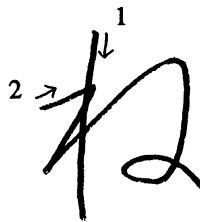
STROKE ORDER



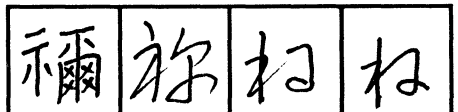
PRACTICE

ne

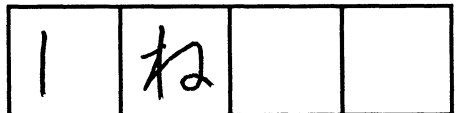
as "ne" in "net"



ORIGIN (NE)

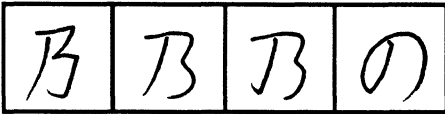


STROKE ORDER

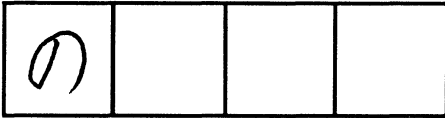


PRACTICE

ORIGIN (NO/NAI)



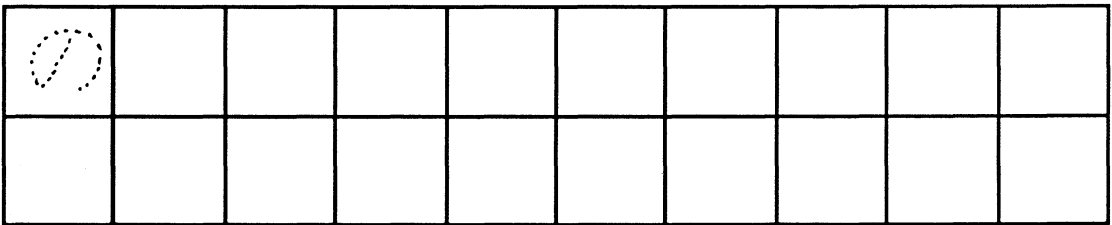
STROKE ORDER



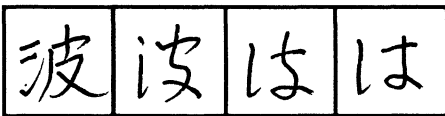
no

as "no" in "north,"
but shorter

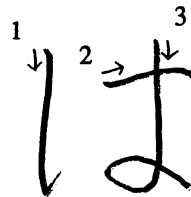
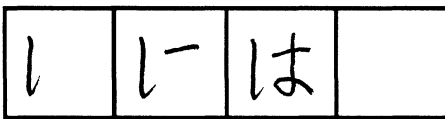
PRACTICE



ORIGIN (HA 367)



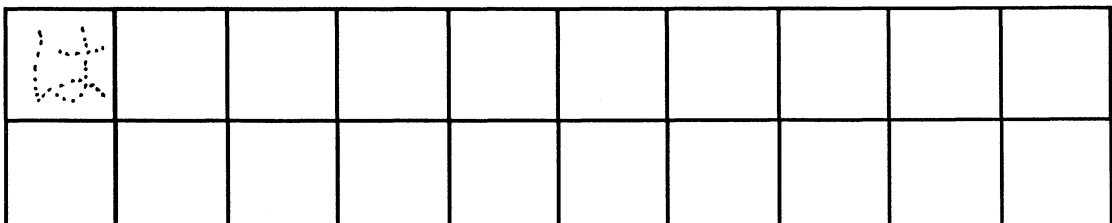
STROKE ORDER


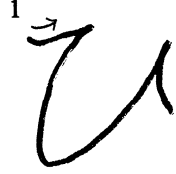




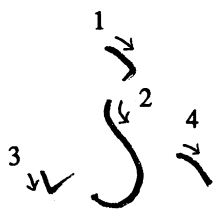

ha

as "ha" in "harm,"
but shorter

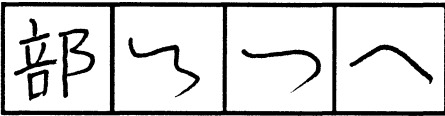
PRACTICE



		<p>ORIGIN (HI 771)</p> <table border="1" style="width: 100%; text-align: center;"> <tr> <td>比</td> <td>比</td> <td>比</td> <td>ひ</td> </tr> </table>	比	比	比	ひ	<p>STROKE ORDER</p> <table border="1" style="width: 100%; text-align: center;"> <tr> <td>ひ</td> <td></td> <td></td> <td></td> </tr> </table>	ひ			
比	比	比	ひ								
ひ											
<p>hi</p>											
<p>as "hea" in "heat," but shorter</p>											
<p>PRACTICE</p>											
											

		<p>ORIGIN (FU 572)</p> <table border="1" style="width: 100%; text-align: center;"> <tr> <td>不</td> <td>不</td> <td>ふ</td> <td>ふ</td> </tr> </table>	不	不	ふ	ふ	<p>STROKE ORDER</p> <table border="1" style="width: 100%; text-align: center;"> <tr> <td>フ</td> <td>フ</td> <td>フ</td> <td>ふ</td> </tr> </table>	フ	フ	フ	ふ
不	不	ふ	ふ								
フ	フ	フ	ふ								
<p>fu</p>											
<p>as "foo" in "fool," but with softer "f"</p>											
<p>PRACTICE</p>											
											

ORIGIN (HE/BU 384)



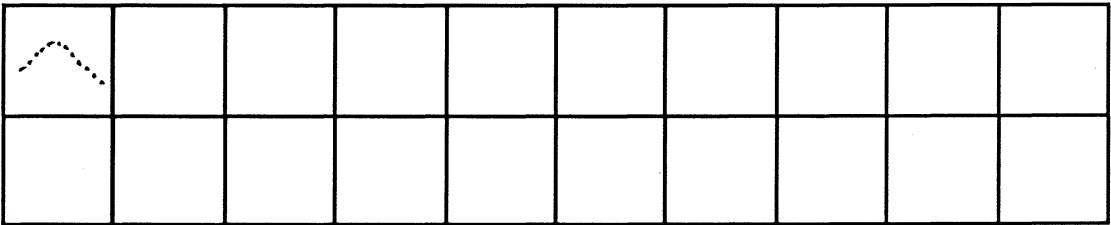
STROKE ORDER



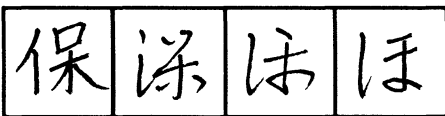
he

as "he" in "hen"

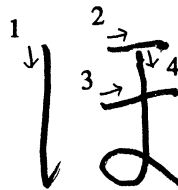
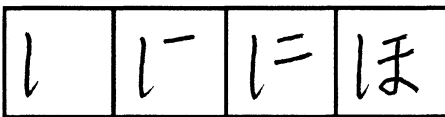
PRACTICE



ORIGIN (HO 787)



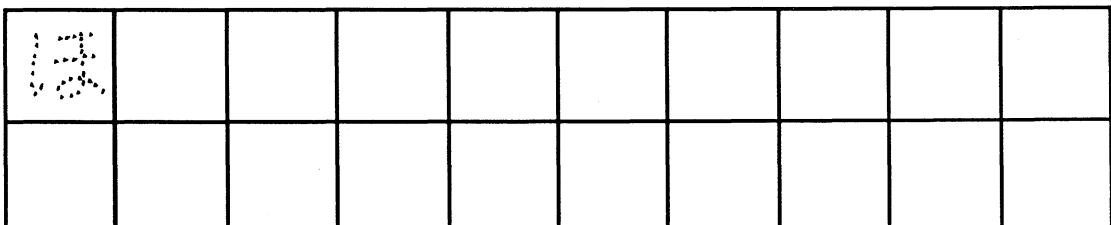
STROKE ORDER



ho

as "ho" in "horn,"
but shorter

PRACTICE



MINI REVIEW な—ほ / NA — HO

nani

what

な	に								
---	---	--	--	--	--	--	--	--	--

hone

bone

ほ	ね								
---	---	--	--	--	--	--	--	--	--

nuno

cloth

ぬ	の								
---	---	--	--	--	--	--	--	--	--

hifu

skin

ひ	ふ								
---	---	--	--	--	--	--	--	--	--

heta

clumsy

へ	た								
---	---	--	--	--	--	--	--	--	--

hana

flower, blossom; nose

は	な								
---	---	--	--	--	--	--	--	--	--

fune

boat

ふ	ね								
---	---	--	--	--	--	--	--	--	--

kani

crab

か	に								
---	---	--	--	--	--	--	--	--	--

hina

doll, fledgling

ひ	な								
---	---	--	--	--	--	--	--	--	--

hashi

chopsticks; bridge; edge

は	し								
---	---	--	--	--	--	--	--	--	--

kinu

silk

き	ぬ								
---	---	--	--	--	--	--	--	--	--

hoshi

star

ほし

hito

person

ひと

noki

eaves

のき

nishi

west

にし

haiku

haiku

はいく

katana

curved sword

かたな

netsuke

carved figurine

ねつけ

tanuki

raccoon dog

たぬき

seifu

government

せいふ

inoshishi


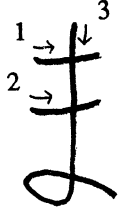

wild boar


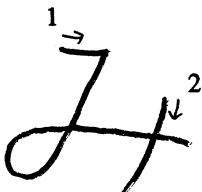

いのしし

heisotsu

soldier

へいそつ

		<p>ORIGIN (MATSU 587)</p> <table border="1" style="width: 100%; text-align: center;"> <tr> <td>末</td> <td>末</td> <td>ま</td> <td>ま</td> </tr> </table>	末	末	ま	ま	<p>STROKE ORDER</p> <table border="1" style="width: 100%; text-align: center;"> <tr> <td>一</td> <td>=</td> <td>ま</td> <td></td> </tr> </table>	一	=	ま	
末	末	ま	ま								
一	=	ま									
<p>ma</p>											
<p>as "ma" in "mark," but shorter</p>											
<p>PRACTICE</p>											
											

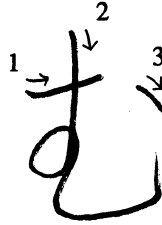
		<p>ORIGIN (BI 376)</p> <table border="1" style="width: 100%; text-align: center;"> <tr> <td>美</td> <td>美</td> <td>み</td> <td>み</td> </tr> </table>	美	美	み	み	<p>STROKE ORDER</p> <table border="1" style="width: 100%; text-align: center;"> <tr> <td>み</td> <td>み</td> <td></td> <td></td> </tr> </table>	み	み		
美	美	み	み								
み	み										
<p>mi</p>											
<p>as "mea" in "meat," but shorter</p>											
<p>PRACTICE</p>											
											

ORIGIN (MU 781)

武	𠂔	む	む
---	---	---	---

STROKE ORDER

一	む	む	
---	---	---	--



mu

as "moo" in "moon,"
but shorter

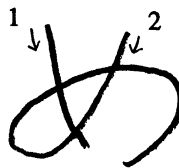
PRACTICE

ORIGIN (ME 35)

女	𠂔	め	め
---	---	---	---

STROKE ORDER

一	め		
---	---	--	--



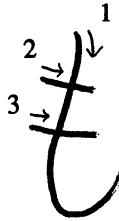
me

as "me" in "met"

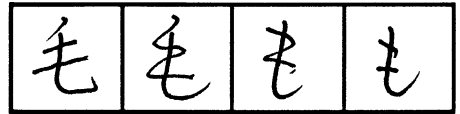
PRACTICE

mo

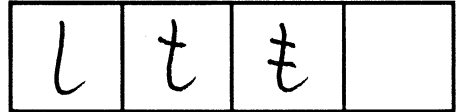
as "mo" in "more,"
but shorter



ORIGIN (MŌ 210)



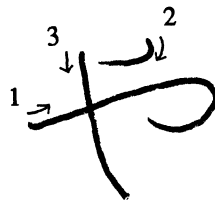
STROKE ORDER



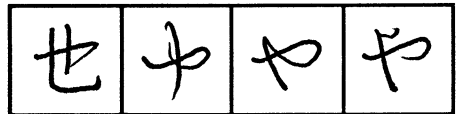
PRACTICE

ya

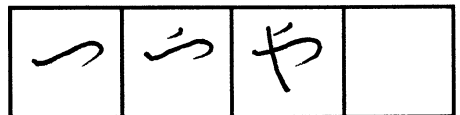
as "ya" in "yard,"
but shorter



ORIGIN (YA, part of CHI 167)

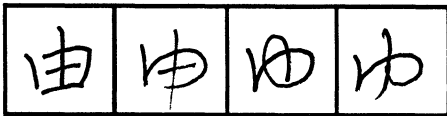


STROKE ORDER

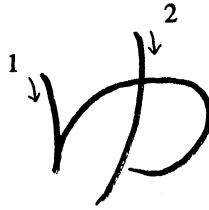
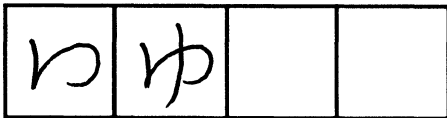


PRACTICE

ORIGIN (YU 399)



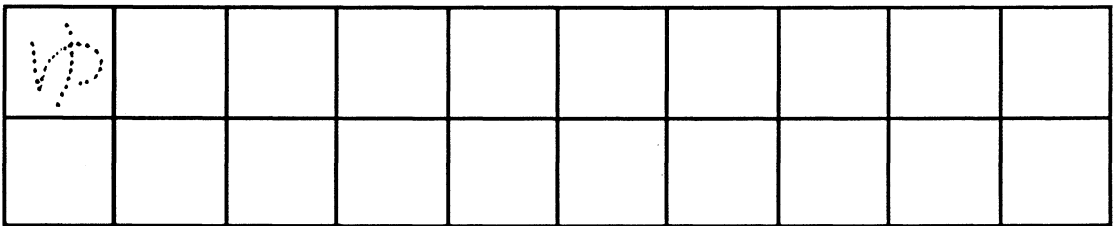
STROKE ORDER



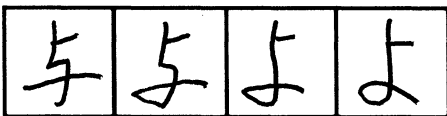
yu

as "you" in "youth,"
but shorter

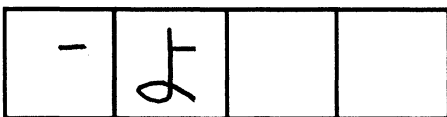
PRACTICE



ORIGIN (YO 1873)



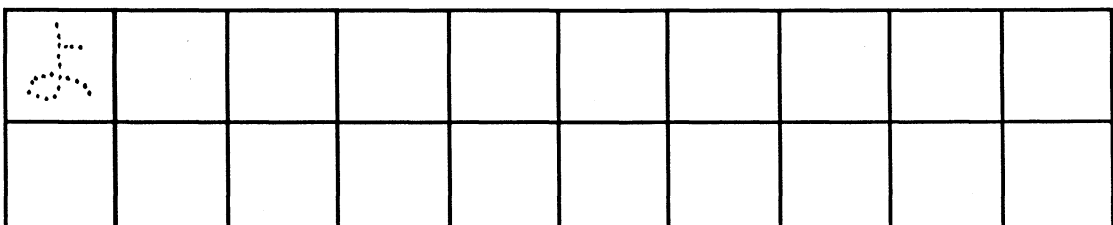
STROKE ORDER



yo

as "Yo" in "York,"
but shorter

PRACTICE



MINI REVIEW ま — よ / MA — YO

yama

mountain, hill

や	ま								
---	---	--	--	--	--	--	--	--	--

yume

dream

ゆ	め								
---	---	--	--	--	--	--	--	--	--

yomu

read

よ	む								
---	---	--	--	--	--	--	--	--	--

momo

peach

も	も								
---	---	--	--	--	--	--	--	--	--

miya

shrine

み	や								
---	---	--	--	--	--	--	--	--	--

kome

uncooked rice

こ	め								
---	---	--	--	--	--	--	--	--	--

tsuyu

dew

つ	ゆ								
---	---	--	--	--	--	--	--	--	--

mushi

insect

む	し								
---	---	--	--	--	--	--	--	--	--

matsu

pine; wait

ま	つ								
---	---	--	--	--	--	--	--	--	--

ume

Japanese plum

う	め								
---	---	--	--	--	--	--	--	--	--

mune

chest, breast

む	ね								
---	---	--	--	--	--	--	--	--	--

kimono

kimono, clothing

きもの

sashimi

sliced raw fish

さしみ

Yamato

old name for Japan

やまと

yukata

cotton kimono

ゆかた

sumie

India-ink drawing

すみえ

emaki

picture scroll

えまき

hanami

blossom viewing

はなみ

mikoshi

portable shrine

みこし

ukiyoe

woodblock print

うきよえ

setomono

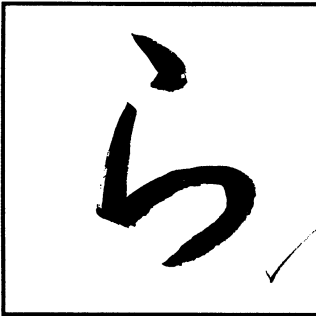
porcelain

せともの

sukiyaki

sukiyaki

すき焼き

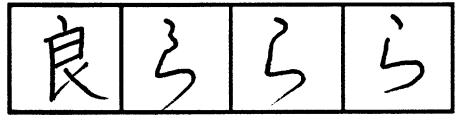


ra

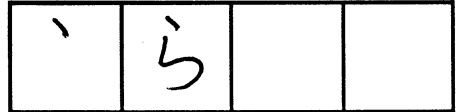
as "ra" in "mirage,"
but shorter



ORIGIN (RA/RYŌ 598)

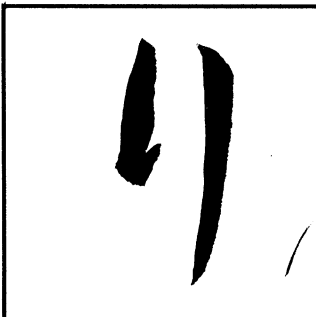


STROKE ORDER



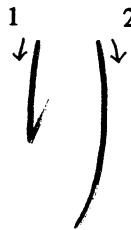
PRACTICE

ら									

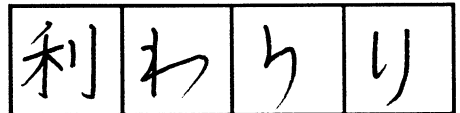


ri

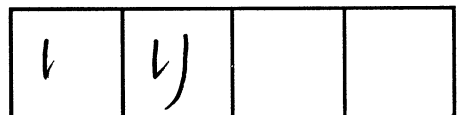
as "ree" in "reek,"
but shorter



ORIGIN (RI 596)



STROKE ORDER



PRACTICE

り									

ORIGIN (RU 805)

留	留	る	る
---	---	---	---

STROKE ORDER

る			
---	--	--	--

ruas "ru" in "rule,"
but shorter

PRACTICE

る									

ORIGIN (REI 413)

礼	礼	れ	れ
---	---	---	---

STROKE ORDER

れ			
---	--	--	--

re

as "re" in "red"

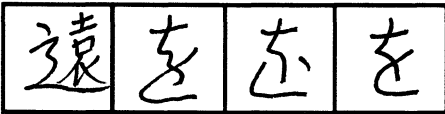
PRACTICE

れ									

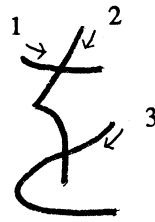
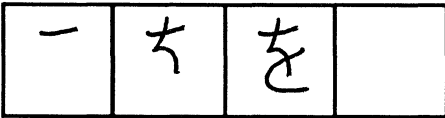
ろ		ORIGIN (RO 256)	<table border="1" style="margin: auto;"> <tr> <td style="padding: 5px;">呂</td> <td style="padding: 5px;">𠄎</td> <td style="padding: 5px;">ろ</td> <td style="padding: 5px;">𠄎</td> </tr> </table>	呂	𠄎	ろ	𠄎																
呂	𠄎	ろ	𠄎																				
ro		STROKE ORDER	<table border="1" style="margin: auto;"> <tr> <td style="padding: 5px;">ろ</td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> </tr> </table>	ろ																			
ろ																							
as "ro" in "roar," but shorter																							
PRACTICE																							
<table border="1" style="margin: auto;"> <tr> <td style="padding: 5px;">ろ</td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> </tr> <tr> <td style="padding: 5px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> </tr> </table>	ろ																						
ろ																							

わ		ORIGIN (WA 416)	<table border="1" style="margin: auto;"> <tr> <td style="padding: 5px;">和</td> <td style="padding: 5px;">𠄎</td> <td style="padding: 5px;">わ</td> <td style="padding: 5px;">わ</td> </tr> </table>	和	𠄎	わ	わ																
和	𠄎	わ	わ																				
wa		STROKE ORDER	<table border="1" style="margin: auto;"> <tr> <td style="padding: 5px;">丨</td> <td style="padding: 5px;">わ</td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> </tr> </table>	丨	わ																		
丨	わ																						
as "wa" in "watt"																							
PRACTICE																							
<table border="1" style="margin: auto;"> <tr> <td style="padding: 5px;">わ</td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> </tr> <tr> <td style="padding: 5px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> <td style="width: 40px;"></td> </tr> </table>	わ																						
わ																							

ORIGIN (ON/EN 79)



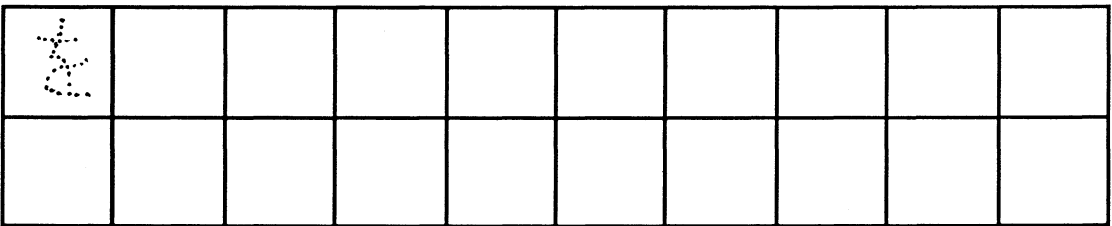
STROKE ORDER



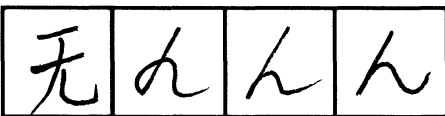
wo

as "o" in "or," but shorter

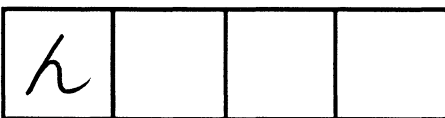
PRACTICE



ORIGIN (MU)



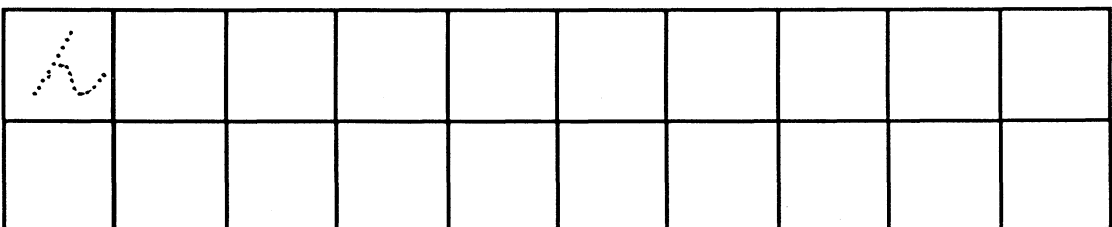
STROKE ORDER



n

as "n" in "sin"

PRACTICE



MINI REVIEW ら - ん / RA - N

wan

bowl; bay

わん わん

tera

temple

てら てら

tsuru

crane; to fish

つる つる

kore

this

これ これ

furo

bath

ふろ ふろ

nori

edible seaweed; paste

のり のり

haru

spring; to stretch

はる はる

rei

politeness; soul; example

れい れい

shiro

castle; white

しろ しろ

★ *Nihon*

Japan

にほん にほん

sakura

cherry blossom

さくら さくら

uchiwa

round fan

う	ち	わ	う	ち	わ						
---	---	---	---	---	---	--	--	--	--	--	--

matsuri

festival

ま	つ	り	ま	つ	り						
---	---	---	---	---	---	--	--	--	--	--	--

hotaru

firefly

ほ	た	る	ほ	た	る						
---	---	---	---	---	---	--	--	--	--	--	--

futon

futon

ふ	と	ん	ふ	と	ん						
---	---	---	---	---	---	--	--	--	--	--	--

rekishi

history

れ	き	し	れ	き	し						
---	---	---	---	---	---	--	--	--	--	--	--

re ki shi

wafuku

Japanese clothing

わ	ふ	く	わ	ふ	く						
---	---	---	---	---	---	--	--	--	--	--	--

iron

theory

り	ろ	ん	り	ろ	ん						
---	---	---	---	---	---	--	--	--	--	--	--

furoshiki

cloth wrapper for parcels

ふ	ろ	し	き	ふ	ろ	し	き				
---	---	---	---	---	---	---	---	--	--	--	--

harakiri

harakiri

は	ら	き	り	は	ら	き	り				
---	---	---	---	---	---	---	---	--	--	--	--

Hinomaru Rising Sun Flag

ひ	の	ま	る				
---	---	---	---	--	--	--	--

samurai

samurai

さ	む	ら	い				
---	---	---	---	--	--	--	--

VOICED AND HALF-VOICED SOUNDS

ga as "ga" in "garden" but shorter

が	が																		
---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

gi as "gee" in "geese" but shorter

ぎ	ぎ																		
---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

gu as "goo" in "goose" but shorter

ぐ	ぐ																		
---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

ge as "ge" in "get"

げ	げ																		
---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

go as "go" in "gore" but shorter

ご	ご																		
---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

za as "za" in "bizarre" but shorter

ざ	ざ																		
---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

ji as "jee" in "jeep" but shorter

じ	じ																		
---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

zu as "zoo" but shorter

ず	ず																		
---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

ze as "ze" in "zest"

ぜ	ぜ																		
---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

zo as "zo" in "Azores" but shorter

ぞ	ぞ																		
---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

da as "da" in "dark" but shorter

だ	だ													
---	---	--	--	--	--	--	--	--	--	--	--	--	--	--

ji as "jee" in "jeep" but shorter

ぢ	ぢ													
---	---	--	--	--	--	--	--	--	--	--	--	--	--	--

zu as "zoo" but shorter

づ	づ													
---	---	--	--	--	--	--	--	--	--	--	--	--	--	--

de as "de" in "desk"

で	で													
---	---	--	--	--	--	--	--	--	--	--	--	--	--	--

do as "doo" in "door" but shorter

ど	ど													
---	---	--	--	--	--	--	--	--	--	--	--	--	--	--

ba as "ba" in "bark" but shorter *pa* as "pa" in "park" but shorter

ば	ば					ぱ								
---	---	--	--	--	--	---	--	--	--	--	--	--	--	--

bi as "bea" in "beak" but shorter *pi* as "pea" in "peak" but shorter

び	び					ぴ								
---	---	--	--	--	--	---	--	--	--	--	--	--	--	--

bu as "boo" in "boot" but shorter *pu* as "poo" in "pool" but shorter

ぶ	ぶ					ぷ								
---	---	--	--	--	--	---	--	--	--	--	--	--	--	--

be as "be" in "beg"

pe as "pe" in "peg"

べ	べ					ぺ								
---	---	--	--	--	--	---	--	--	--	--	--	--	--	--

bo as "bo" in "bore" but shorter *po* as "po" in "pork" but shorter

ぼ	ぼ					ぽ								
---	---	--	--	--	--	---	--	--	--	--	--	--	--	--

REVIEW OF VOICED AND HALF-VOICED SOUNDS

obi

waist sash for kimono

おび おび

fude

writing brush

ふで ふで

Zen

Zen

ぜん ぜん

soba

buckwheat noodles; side

そば そば

biwa

lute; loquat

びわ びわ

geta

wooden clogs

げた げた

Obon

Buddhist festival

おぼん おぼん

Kabuki

Kabuki drama かつぎ

かぶき かぶき

ojigi

bow (head)

おじぎ おじぎ

sanpo

walk, stroll

さんぽ さんぽ

monpe

old-style work pants

もんぺ

keigo

polite language

けいご

mikado

old word for emperor

みかど

manga

cartoon

まんが

mikuji

written oracle

みくじ

yakuza

gangster

やくざ

nigiri

rice ball

にぎり

tengu

long-nosed goblin

てんぐ

hanaji

nosebleed

はなぢ

mizuwari

whisky and water

みずわり

zonjiru

know, believe

ぞんじる

daibutsu

large statue of Buddha

だいぶつ

kamikaze kamikaze

かみかせ

origami origami

おりがみ

senpai senior

せんぱい

bonsai bonsai

ぼんさい

ikebana ikebana

いけばな

enpitsu pencil

えんぴつ

yokozuna sumo grand champion

よこづな

tempura tempura

てんぷら

senbei rice cracker

せんべい

hanafuda flower cards (game)

はなふだ

Fujisan Mt. Fuji

ふじさん

REVIEW OF DOUBLE VOWELS AND CONSONANTS

ā (aa)

like that; Oh!

あ あ

ī

good

い い

ē (ee)

yes

え え

kū

sky, void, nothingness

く う

kuu

eat

く う

tō

ten

と お

tō

tower, pagoda

と う

tuu

ask

と う

kappa

mythical creature

か っ ぱ

shikki

lacquerware

し っ き

sumō

sumo

す も う

zōri

sandals

ぞうり

sūji

numeral

すうじ

yūgen

tranquil beauty

ゆうげん

gakkō

school

がっこう

kōyō

red leaves

こうよう

ōkii

big

おおきい

kendō

kendo

けんどう

jingū

shrine

じんぐう

fūrin

wind chime

ふうりん

shintō

Shinto

しんとう

kūkō

airport

くうこう

COMBINED SOUNDS KYA—RYO / きや—りよ

kya

き	や		

kyu

き	ゆ		

kyo

き	よ		

sha

し	や		

shu

し	ゆ		

sho

し	よ		

cha

ち	や		

chu

ち	ゆ		

cho

ち	よ		

nya

に	や		

nyu

に	ゆ		

nyo

に	よ		

hya

ひ	や		

hyu

ひ	ゆ		

hyo

ひ	よ		

mya

み	や		

myu

み	ゆ		

myo

み	よ		

rya

り	や		

ryu

り	ゆ		

ryo

り	よ		

VOICED COMBINED SOUNDS GYA—BYO / ぎゃ—びょ

gya

ぎ	ゃ		

gyu

ぎ	ゅ		

gyo

ぎ	ょ		

ja

じ	ゃ		

ju

じ	ゅ		

jo

じ	ょ		

cha

ち	ゃ		

chu

ち	ゅ		

cho

ち	ょ		

bya

び	ゃ		

byu

び	ゅ		

byo

び	ょ		

HALF-VOICED COMBINED SOUNDS PYA—PYO / ぴゃ—ぴょ

pya

ぴ	ゃ		

pyu

ぴ	ゅ		

pyo

ぴ	ょ		

REVIEW OF COMBINED SOUNDS

kyaku

guest, visitor

き	ゃ	く												
---	---	---	--	--	--	--	--	--	--	--	--	--	--	--

shōji

sliding screen

し	ょ	う	じ											
---	---	---	---	--	--	--	--	--	--	--	--	--	--	--

byōbu

folding screen

び	ょ	う	ぶ											
---	---	---	---	--	--	--	--	--	--	--	--	--	--	--

jinja

shrine

じ	ん	じ	ゃ											
---	---	---	---	--	--	--	--	--	--	--	--	--	--	--

chanoyu

tea ceremony

ち	ゃ	の	ゆ											
---	---	---	---	--	--	--	--	--	--	--	--	--	--	--

geisha

geisha

げ	い	し	ゃ											
---	---	---	---	--	--	--	--	--	--	--	--	--	--	--

shodō

calligraphy

し	ょ	ど	う											
---	---	---	---	--	--	--	--	--	--	--	--	--	--	--

yakyū

baseball

や	き	ゅ	う											
---	---	---	---	--	--	--	--	--	--	--	--	--	--	--

enryo

reserve, restraint

え	ん	り	よ											
---	---	---	---	--	--	--	--	--	--	--	--	--	--	--

myōji

family name

み	ょ	う	じ											
---	---	---	---	--	--	--	--	--	--	--	--	--	--	--

kingyo

goldfish

き	ん	ぎ	ょ											
---	---	---	---	--	--	--	--	--	--	--	--	--	--	--

nyūshi

entrance examination

にゅし

Jukyō

Confucianism

じゅきょう

chōchin

paper lantern

ちょうちん

hyōzan

iceberg

ひょうざん

ryūgaku

overseas study

りゅうがく

kōjō

factory

こうじょう

jūdō

judo

じゅうどう

Bukkyō

Buddhism

ぶっきょう

shōgun

shogun

しょうぐん

nyōbō

wife

にょうぼう

happyō

announcement

はっぴょう

REVIEW THROUGH PLACE NAMES AND PERIOD NAMES

Nara

place, period 710 - 794

な	ら								
---	---	--	--	--	--	--	--	--	--

Edo

place, period 1603 - 1868

え	ど								
---	---	--	--	--	--	--	--	--	--

Kōbe

place

こ	う	べ							
---	---	---	--	--	--	--	--	--	--

Yayoi

period c. 250 B.C. - c. A.D. 250

や	よ	い							
---	---	---	--	--	--	--	--	--	--

Ginza

place

ぎ	ん	ざ							
---	---	---	--	--	--	--	--	--	--

Hakone

place

は	こ	ね							
---	---	---	--	--	--	--	--	--	--

Meiji

period 1868 - 1912

め	い	じ							
---	---	---	--	--	--	--	--	--	--

Nagoya

place

な	ご	や							
---	---	---	--	--	--	--	--	--	--

Matsushima place

ま	つ	し	ま						
---	---	---	---	--	--	--	--	--	--

Heian

period 794 - 1185

へ	い	あ	ん						
---	---	---	---	--	--	--	--	--	--

Shōwa

period 1926 - 1989

し	ょ	う	わ						
---	---	---	---	--	--	--	--	--	--

Nikkō place

にっこう

Sapporo place

さっぽろ

Ōsaka place

おおさか

Kyōto place

きょうと

Muromachi period 1392 - 1573

むろまち

Heisei period 1989 -

へいせい

Kamakura period 1185 - 1333

かまくら

Honshū place

ほんしゅう

Taishō period 1912 - 1926

たいしょう

Jōmon period c. 8000 - c. 250 B.C.

じょうもん

Tōkyō place

とうきょう

GENERAL REVIEW

Nō

Noh

のう

sabi

elegant simplicity; rust

さび

semi

cicada

せみ

giri

duty, honor

ぎり

tako

kite; octopus

たこ

hakama

divided skirt

はかま

urushi

lacquer

うるし

honne

one's real intent

ほんね

kokeshi

stylized wooden doll

こけし

haniwa

clay figurine

はにわ

udon

wheat noodles

うどん

kotatsu

brazier, footwarmer

こたつ

amae

childlike dependence

あまえ

Ebisu

name of god of wealth

えびす

miai

interview for marriage

みあい

tōfu

tofu

とうふ

seibo

year-end gift

せいぼ

shibumi

astringency

しぶみ

aware

pathos

aware

gohan

meal, cooked rice

ごはん

gagaku

ancient court music

ががく

noren

shop curtain

のれん

haori

short coat

は お り

meishi

name card

め い し

odori

dance

お ど り

kaisha

company

か い し ゃ

menboku

reputation, "face"

め ん ぼ く

shinju

pearl

し ん じ ゅ

mugicha

barley tea

む き ち ゃ

tennō

emperor

て ん の う

shōgi

Japanese chess

し ょ う き

onsen

hot spring

お ん せ ん

misoshiru

miso soup

み そ し る

ninja *ninja*

にんじや

tokonoma decorative alcove

とこのま

soroban abacus

そろばん

bunraku puppet theater

ぶんらく

bentō box lunch

べんとう

dantai group

だんたい

shamisen *samisen*

しゃみせん

Shōgatsu New Year

しょうがつ

shakuhachi flute

しゃくはち

koinobori carp streamer

こいのぼり

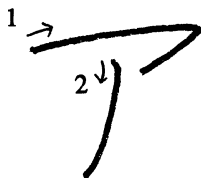
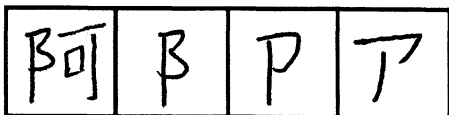
janken "scissors-paper-stone" game

じゃんけん

II

KATAKANA

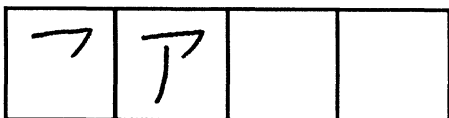
ORIGIN (A)



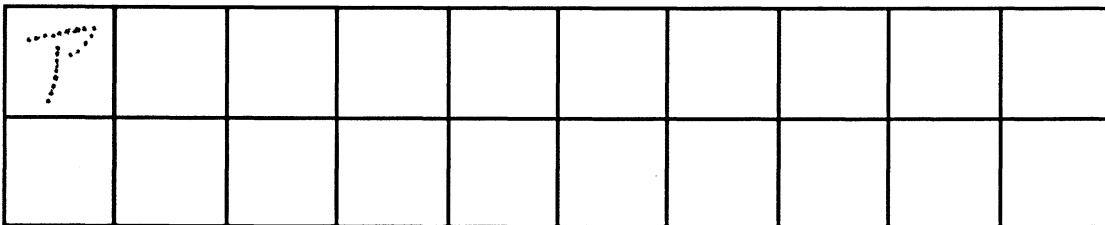
a

as "a" in "car," but shorter

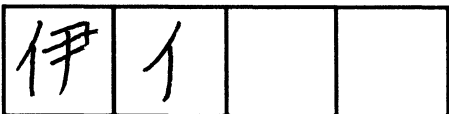
STROKE ORDER



PRACTICE



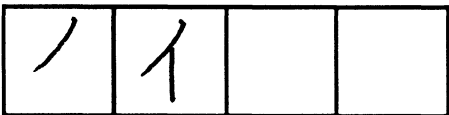
ORIGIN (I)



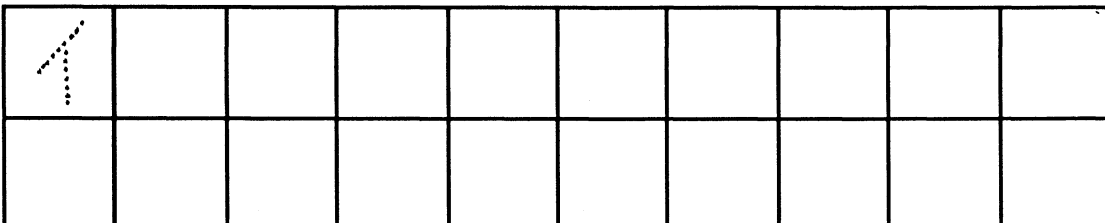
i

as "ee" in "meet," but shorter

STROKE ORDER



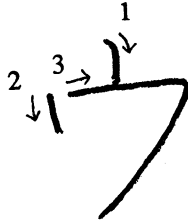
PRACTICE



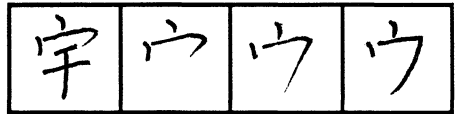


u

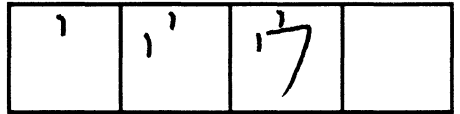
as "u" in "hula," but shorter




ORIGIN (U 811)



STROKE ORDER



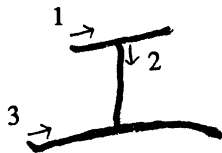
PRACTICE

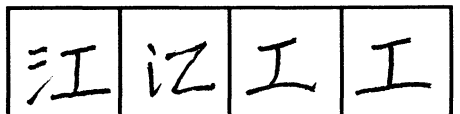


e

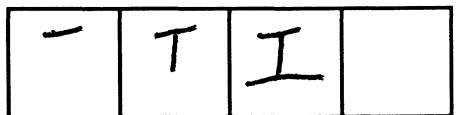
as "e" in "get"




ORIGIN (E 1244)



STROKE ORDER



PRACTICE

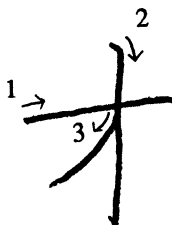
									

ORIGIN (O)

於	方	才	才
---	---	---	---

STROKE ORDER

一	十	才	
---	---	---	--



オ

o

as "o" in "or," but shorter

PRACTICE

オ									

ORIGIN (KA 431)

加	か	力	力
---	---	---	---

STROKE ORDER

フ	力		
---	---	--	--



カ

ka

as "ca" in "car," but shorter

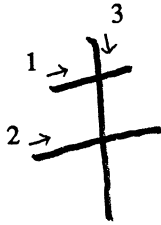
PRACTICE

カ									

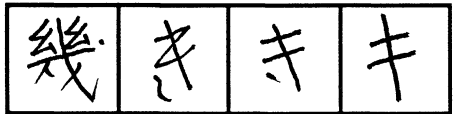
KATAKANA

ki

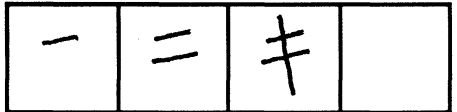
as "ki" in "keep,"
but shorter



ORIGIN (KI 1129)



STROKE ORDER



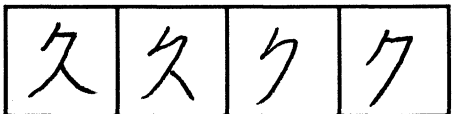
PRACTICE

ku

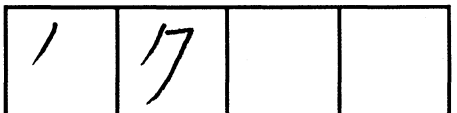
as "Ku" in "Kuwait,"
but shorter



ORIGIN (KU 647)

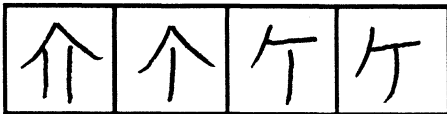


STROKE ORDER

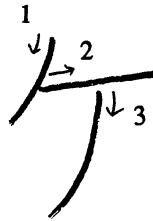
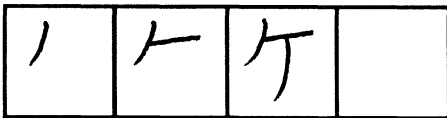


PRACTICE

ORIGIN (KAI 1059)



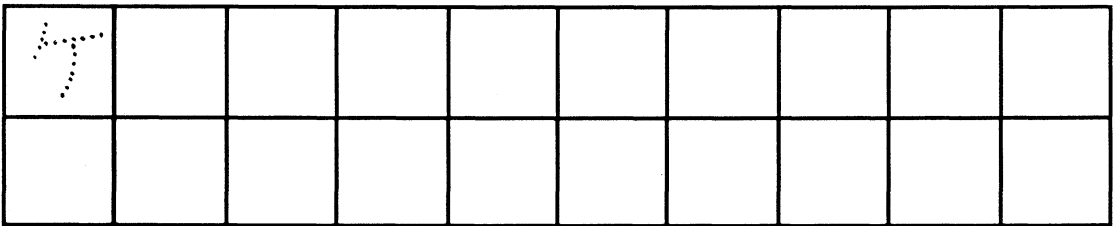
STROKE ORDER



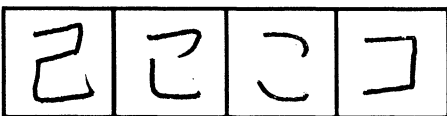
ke

as "ke" in "keg"

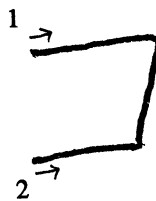
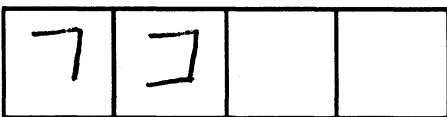
PRACTICE



ORIGIN (KO 855)



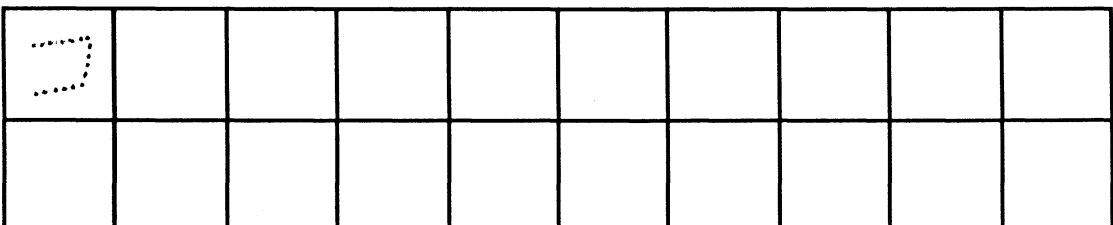
STROKE ORDER



ko

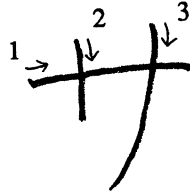
as "co" in "core,"
but shorter

PRACTICE

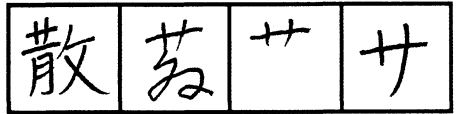


sa

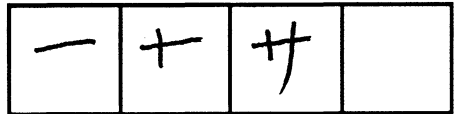
as "sa" in "sarcasm,"
but shorter



ORIGIN (SAN 492)



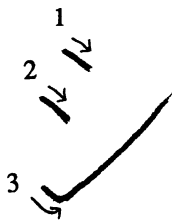
STROKE ORDER



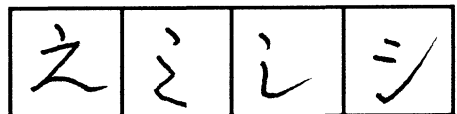
PRACTICE

shi

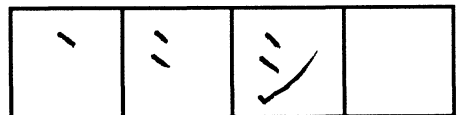
as "shee" in "sheep,"
but shorter



ORIGIN (SHI, part of 1335)



STROKE ORDER



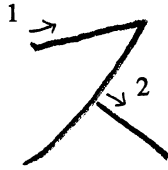
PRACTICE

ORIGIN (SU)

須	級	ス	ス
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STROKE ORDER

フ	ス		
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SU

as "Su" in "Susan,"
but shorter

PRACTICE

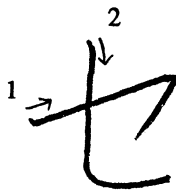
ス									

ORIGIN (SE 327)

世	也	セ	セ
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STROKE ORDER

フ	セ		
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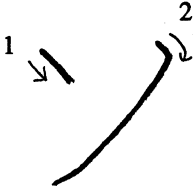



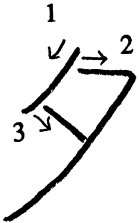
se

as "se" in "set"

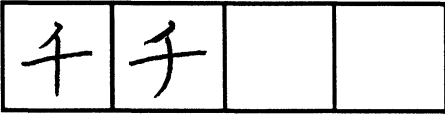
PRACTICE

セ									

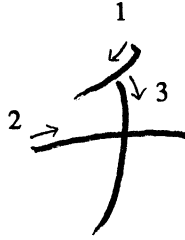
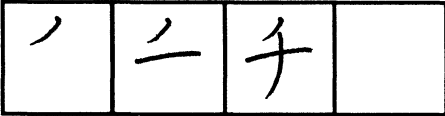
		<p>ORIGIN (SO, part of ZŌ 741)</p> <table border="1" style="width: 100%; text-align: center;"> <tr> <td>曾</td> <td>そ</td> <td>ソ</td> <td>ソ</td> </tr> </table> <p>STROKE ORDER</p> <table border="1" style="width: 100%; text-align: center;"> <tr> <td>ソ</td> <td>ソ</td> <td> </td> <td> </td> </tr> </table> <p>PRACTICE</p> <table border="1" style="width: 100%; height: 100px;"> <tr> <td style="text-align: center; vertical-align: middle;">ソ</td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> </tr> </table>	曾	そ	ソ	ソ	ソ	ソ			ソ																			
曾	そ	ソ	ソ																											
ソ	ソ																													
ソ																														
<p>SO</p>																														
<p>as "so" in "sore," but shorter</p>																														

		<p>ORIGIN (TA 163)</p> <table border="1" style="width: 100%; text-align: center;"> <tr> <td>多</td> <td>タ</td> <td> </td> <td> </td> </tr> </table> <p>STROKE ORDER</p> <table border="1" style="width: 100%; text-align: center;"> <tr> <td>タ</td> <td>タ</td> <td> </td> <td> </td> </tr> </table> <p>PRACTICE</p> <table border="1" style="width: 100%; height: 100px;"> <tr> <td style="text-align: center; vertical-align: middle;">タ</td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> </tr> <tr> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> </tr> </table>	多	タ			タ	タ			タ																			
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<p>ta</p>																														
<p>as "ta" in "tar," but shorter</p>																														

ORIGIN (CHI 47)



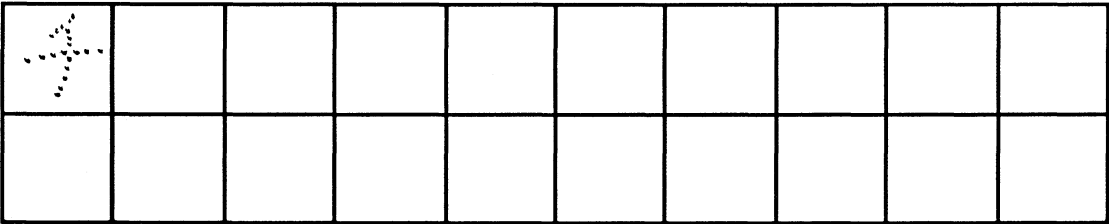
STROKE ORDER



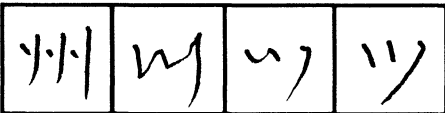
chi

as "chee" in "cheek,"
but shorter

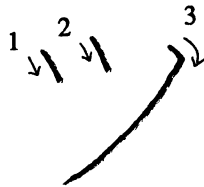
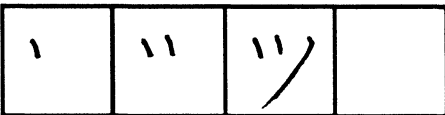
PRACTICE



ORIGIN (SU 304)



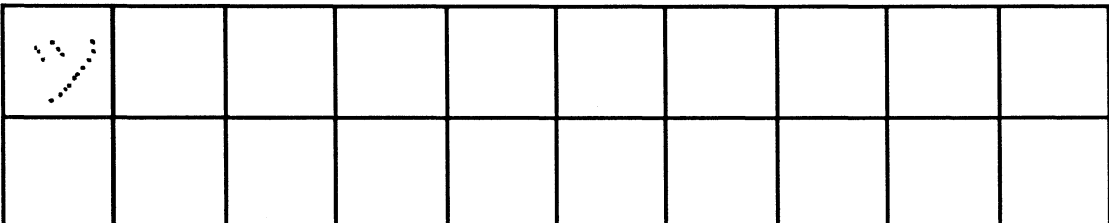
STROKE ORDER



tsu

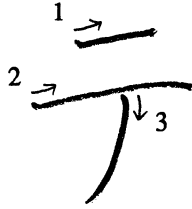
as "tsu" in "tsunami"

PRACTICE



te

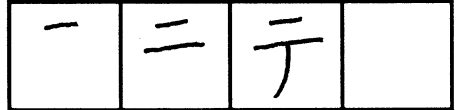
as "te" in "ten"



ORIGIN (TEN 58)



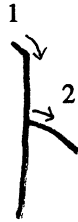
STROKE ORDER



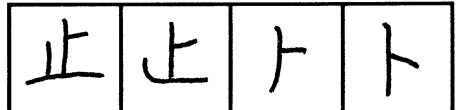
PRACTICE

to

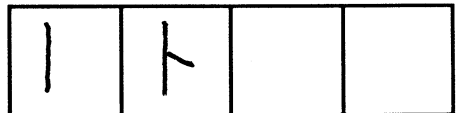
as "to" in "tore,"
but shorter



ORIGIN (TO-maru 129)



STROKE ORDER



PRACTICE

MINI REVIEW アー ト / A - TO

katsu

cutlet

カツ

aisu

ice

アイス

esu

ace

エース

kēki

cake

ケーキ

auto

out (baseball)

アウト

sāchi

search

サーチ

kōto

coat; court (sports)

コート

tsuā

tour

ツアー

tesuto

test

テスト

shūsu

sheet (bed)

シーツ

sekuto

sect

セクト

kōchi

coach (sports)

コ一チ

sōsu

sauce

ソ一ス

sukī

ski, skiing

ス一キ一

takushī

taxi

タ一ク一シ一

sutēki

steak

ス一テ一キ

sētā

sweater

セ一タ一

sākasu

circus

サ一カ一ス

ōkē

okay

オ一ケ一

ēkā

acre

エ一カ一

akashia

acacia

ア一カ一シア

sukēto

skate, skating

ス一ケ一ト

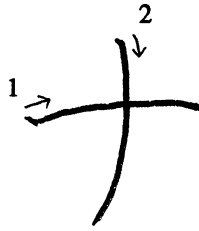
ORIGIN (NA)

奈	大	ナ	
---	---	---	--



STROKE ORDER

一	ナ		
---	---	--	--



na

as "na" in "narcotic,"
but shorter

PRACTICE

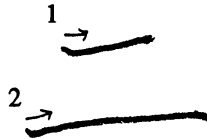
ORIGIN (NI 61)

ニ	ニ		
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STROKE ORDER

一	ニ		
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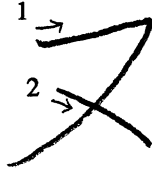
ni

as "nea" in "neat,"
but shorter

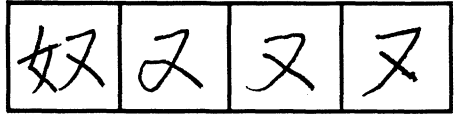
PRACTICE

nu

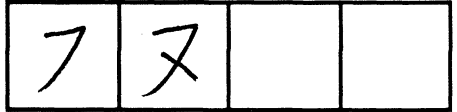
as "noo" in "noon,"
but shorter



ORIGIN (NU/DO 1638)



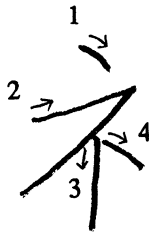
STROKE ORDER



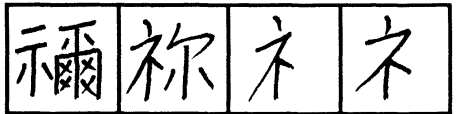
PRACTICE

ne

as "ne" in "net"



ORIGIN (NE)

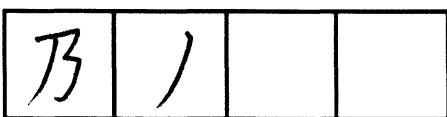


STROKE ORDER



PRACTICE

ORIGIN (NO/NAI)



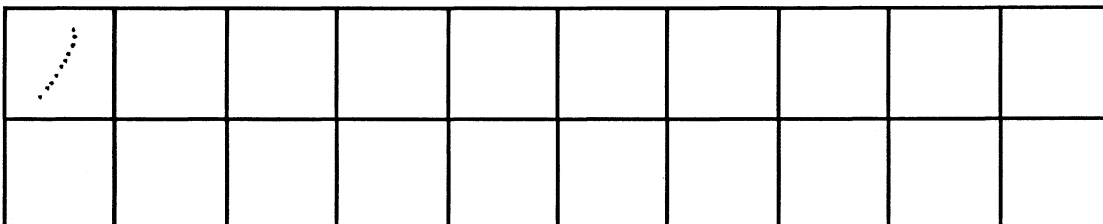
STROKE ORDER



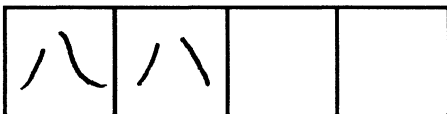
no

as "no" in "north,"
but shorter

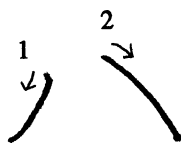
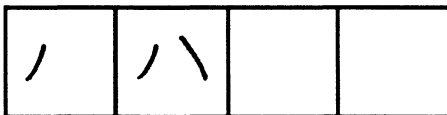
PRACTICE



ORIGIN (HACHI 66)



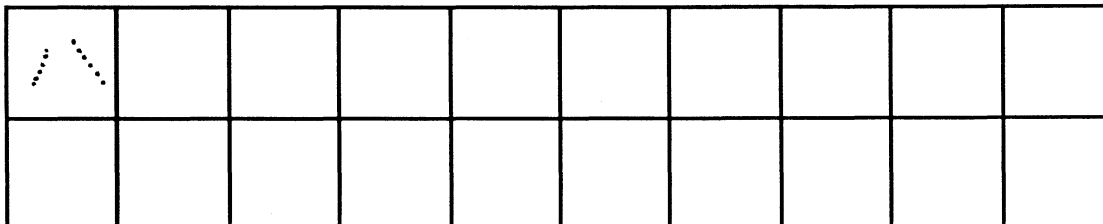
STROKE ORDER



ha

as "ha" in "harm,"
but shorter

PRACTICE

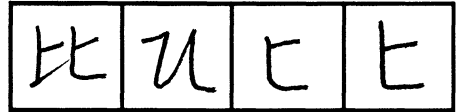


hi

as "hea" in "heat,"
but shorter



ORIGIN (HI 771)



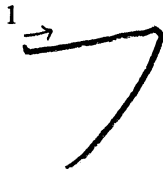
STROKE ORDER



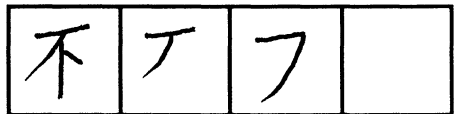
PRACTICE

fu

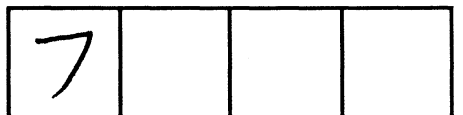
as "foo" in "fool,"
but with softer "f"



ORIGIN (FU 572)

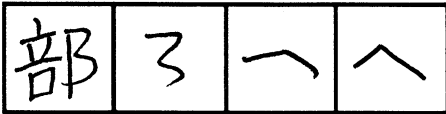


STROKE ORDER

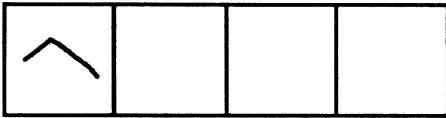


PRACTICE

ORIGIN (HE/BU 384)



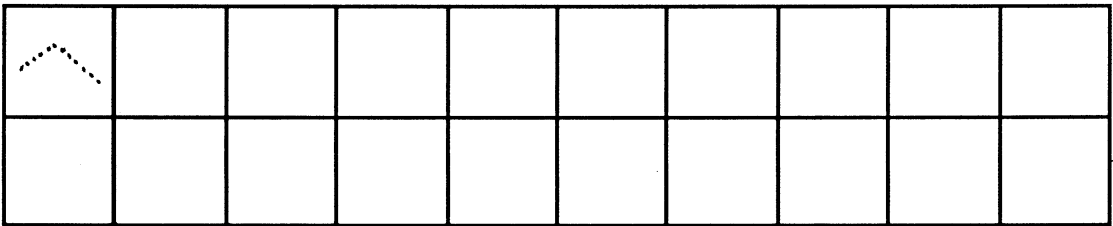
STROKE ORDER



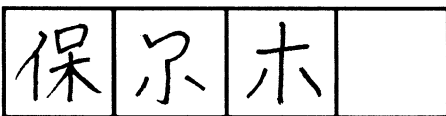
he

as "he" in "hen"

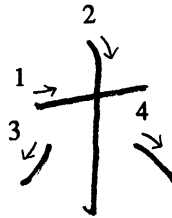
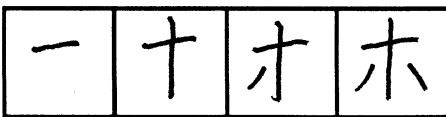
PRACTICE



ORIGIN (HO 787)



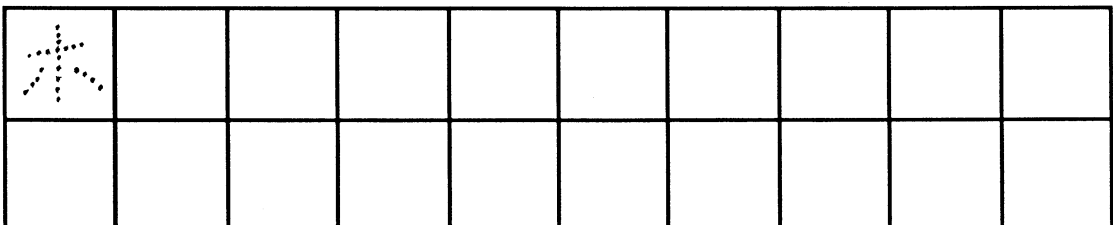
STROKE ORDER







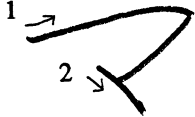
ho





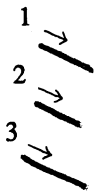
as "ho" in "horn,"
but shorter

PRACTICE

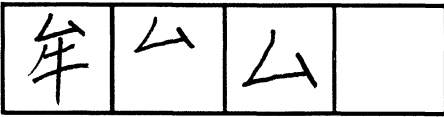


KATAKANA

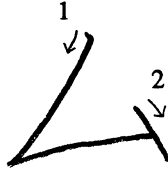
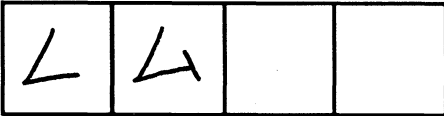
	<p style="text-align: right;">ORIGIN (MATSU 587)</p> <table border="1" style="width: 100%; text-align: center; border-collapse: collapse;"> <tr> <td style="width: 25%;">末</td> <td style="width: 25%;">=</td> <td style="width: 25%;">マ</td> <td style="width: 25%;">マ</td> </tr> </table> <p style="text-align: center;">STROKE ORDER</p> <table border="1" style="width: 100%; text-align: center; border-collapse: collapse;"> <tr> <td style="width: 25%;">マ</td> <td style="width: 25%;">マ</td> <td style="width: 25%;"></td> <td style="width: 25%;"></td> </tr> </table> <p style="text-align: center;">PRACTICE</p> <table border="1" style="width: 100%; height: 100px; border-collapse: collapse;"> <tr> <td style="width: 12.5%; text-align: center; vertical-align: middle;">  </td> <td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> <tr> <td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> </table>	末	=	マ	マ	マ	マ																						
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マ	マ																												
																													
<p>ma</p> <p>as "ma" in "mark," but shorter</p>																													

	<p style="text-align: right;">ORIGIN (MI 23)</p> <table border="1" style="width: 100%; text-align: center; border-collapse: collapse;"> <tr> <td style="width: 25%;">三</td> <td style="width: 25%;">ミ</td> <td style="width: 25%;">ミ</td> <td style="width: 25%;"></td> </tr> </table> <p style="text-align: center;">STROKE ORDER</p> <table border="1" style="width: 100%; text-align: center; border-collapse: collapse;"> <tr> <td style="width: 25%;">ミ</td> <td style="width: 25%;">ミ</td> <td style="width: 25%;">ミ</td> <td style="width: 25%;"></td> </tr> </table> <p style="text-align: center;">PRACTICE</p> <table border="1" style="width: 100%; height: 100px; border-collapse: collapse;"> <tr> <td style="width: 12.5%; text-align: center; vertical-align: middle;">  </td> <td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> <tr> <td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> </table>	三	ミ	ミ		ミ	ミ	ミ																					
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ミ	ミ	ミ																											
																													
<p>mi</p> <p>as "mea" in "meat," but shorter</p>																													

ORIGIN (MU)



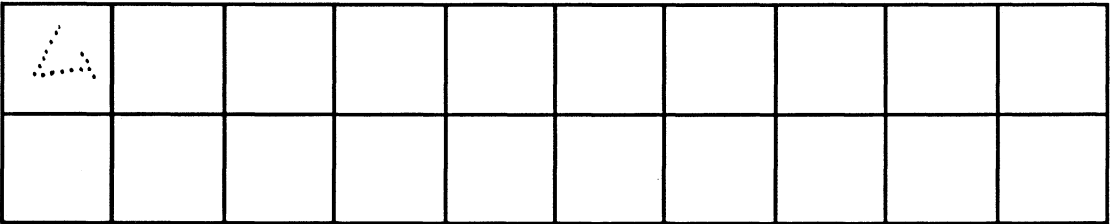
STROKE ORDER



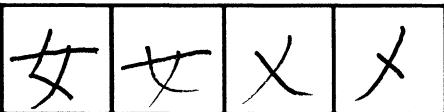
mu

as "moo" in "moon,"
but shorter

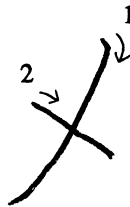
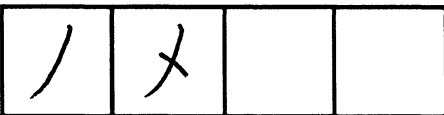
PRACTICE



ORIGIN (ME 35)



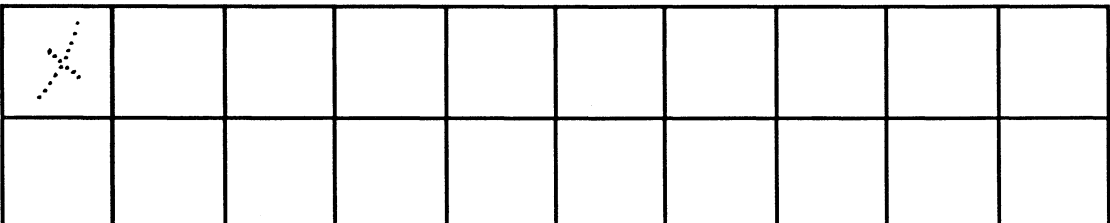
STROKE ORDER



me

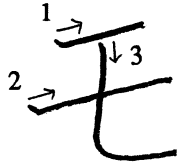
as "me" in "met"

PRACTICE



mo

as "mo" in "more,"
but shorter



ORIGIN (MŌ 210)



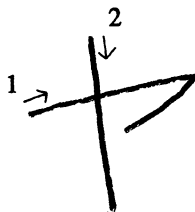
STROKE ORDER



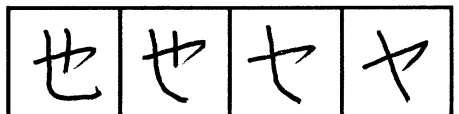
PRACTICE

ya

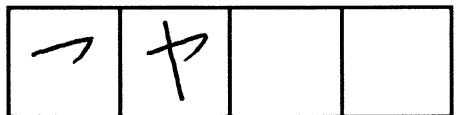
as "ya" in "yard,"
but shorter



ORIGIN (YA, part of CHI 167)

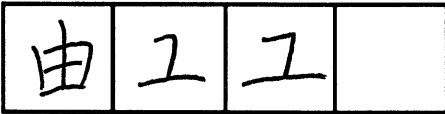


STROKE ORDER

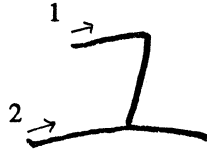
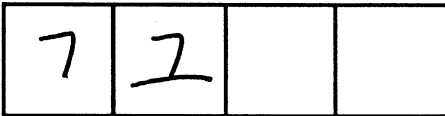


PRACTICE

ORIGIN (YU 399)



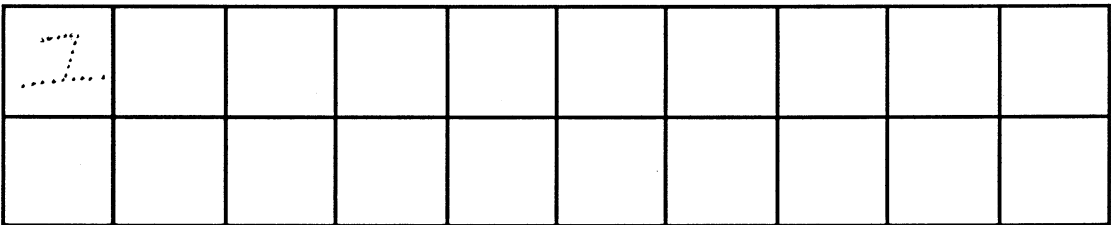
STROKE ORDER



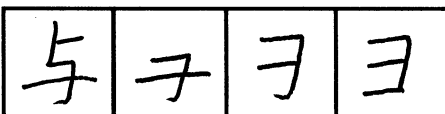
yu

as "you" in "youth,"
but shorter

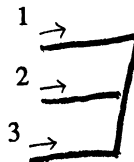
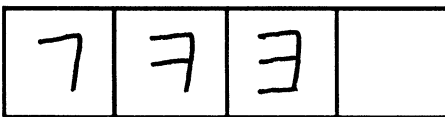
PRACTICE



ORIGIN (YO 1873)



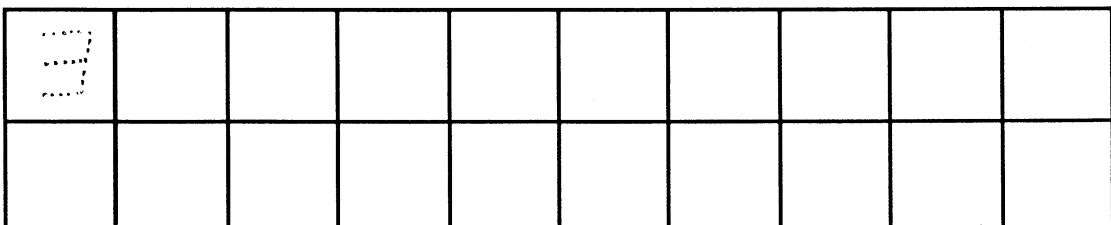
STROKE ORDER



yo

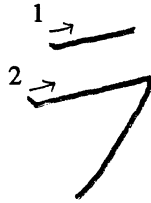
as "Yo" in "York,"
but shorter

PRACTICE



ra

as "ra" in "mirage,"
but shorter



ORIGIN (RA/R YŌ 598)

良	ラ	ラ	ラ
---	---	---	---

STROKE ORDER

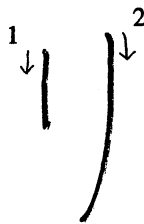
一	ラ		
---	---	--	--

PRACTICE

ラ									

ri

as "ree" in "reek,"
but shorter



ORIGIN (RI 596)

利	リ	リ	
---	---	---	--

STROKE ORDER

リ	リ		
---	---	--	--

PRACTICE

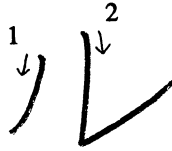
リ									

ORIGIN (RU 409)

流	ル	ル	ル
---	---	---	---

STROKE ORDER

丨	㇇		
---	---	--	--



ru

as "ru" in "rule,"
but shorter

PRACTICE

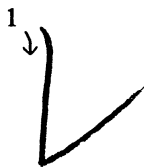
ル									

ORIGIN (REI 413)

礼	レ	レ	レ
---	---	---	---

STROKE ORDER

レ			
---	--	--	--



re

as "re" in "red"

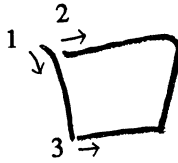
PRACTICE

レ									

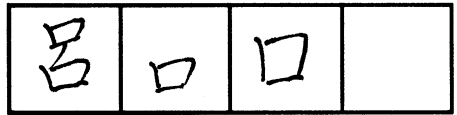


ro

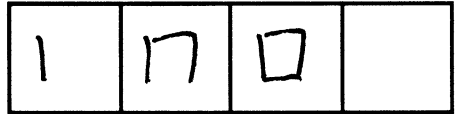
as "ro" in "roar,"
but shorter



ORIGIN (RO 256)



STROKE ORDER

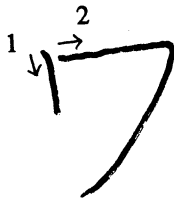


PRACTICE

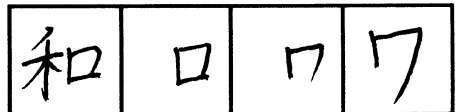


wa

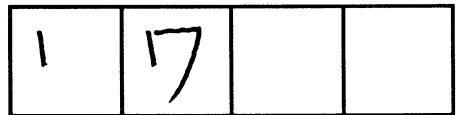
as "wa" in "watt"



ORIGIN (WA 416)

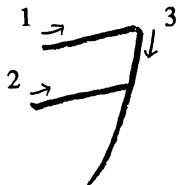


STROKE ORDER

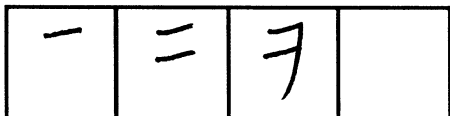


PRACTICE

ORIGIN (KO, part of 856)



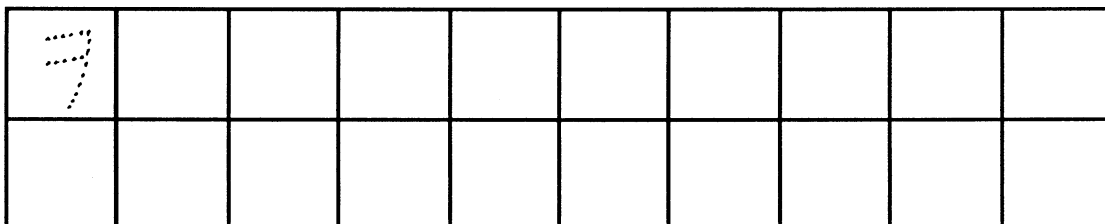
STROKE ORDER



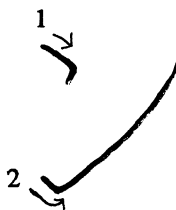
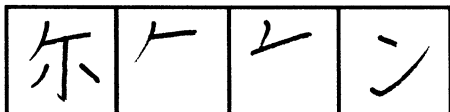
o

as "o" in "or," but shorter

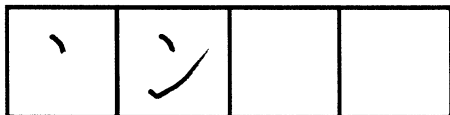
PRACTICE



ORIGIN (NI)



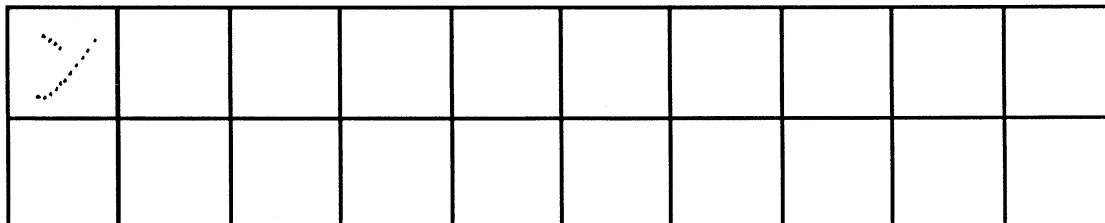
STROKE ORDER



n

as "n" in "sin"

PRACTICE



MINI REVIEW ナ - ン/NA - N

heri

helicopter

ヘリ

memo

memo

メモ

hire

fillet

ヒレ

miruku

milk

ミルク

kanū

canoe

カヌー

wanisu

varnish

ワニス

rōn

loan

ローン

naifu

knife

ナイフ

furē

Hooray!

フレー

nōto

note, notebook

ノート

taiya

tire (car)

タイヤ

kamera

camera

カメラ

nēmu

name, reputation

ネーム

yūmoa

humor

ユーモア

mainasu

minus

マイナス

sararī

salary

サラリー

hanmā

hammer

ハンマー

yōyō

yoyo

ヨーヨー

hankachi

handkerchief

ハンカチ

yunīku

unique

ユニーク

nekutai

necktie

ネクタイ

hōmuran

home run

ホームラン

VOICED AND HALF-VOICED SOUNDS

ga as "ga" in "garden" but shorter

ガ

gi as "gee" in "geese" but shorter

ギ

gu as "goo" in "goose" but shorter

グ

ge as "ge" in "get"

ゲ

go as "go" in "gore" but shorter

ゴ

za as "za" in "bizarre" but shorter

ザ

ji as "jee" in "jeep" but shorter

ジ

zu as "zoo" but shorter

ズ

ze as "ze" in "zest"

ゼ

zo as "zo" in "Azores" but shorter

ゾ

da as "da" in "dark" but shorter

ダ														
---	--	--	--	--	--	--	--	--	--	--	--	--	--	--

ji as "jee" in "jeep" but shorter

ヂ														
---	--	--	--	--	--	--	--	--	--	--	--	--	--	--

zu as "zoo" but shorter

ヅ														
---	--	--	--	--	--	--	--	--	--	--	--	--	--	--

de as "de" in "desk"

デ														
---	--	--	--	--	--	--	--	--	--	--	--	--	--	--

do as "doo" in "door" but shorter

ド														
---	--	--	--	--	--	--	--	--	--	--	--	--	--	--

ba as "ba" in "bark" but shorter *pa* as "pa" in "park" but shorter

バ						パ								
---	--	--	--	--	--	---	--	--	--	--	--	--	--	--

bi as "bea" in "beak" but shorter *pi* as "pea" in "peak" but shorter

ビ						ピ								
---	--	--	--	--	--	---	--	--	--	--	--	--	--	--

bu as "boo" in "boot" but shorter *pu* as "poo" in "pool" but shorter

ブ						プ								
---	--	--	--	--	--	---	--	--	--	--	--	--	--	--

be as "be" in "beg"

pe as "pe" in "peg"

ベ						ペ								
---	--	--	--	--	--	---	--	--	--	--	--	--	--	--

bo as "bo" in "bore" but shorter *po* as "po" in "pork" but shorter

ボ						ポ								
---	--	--	--	--	--	---	--	--	--	--	--	--	--	--

REVIEW OF VOICED AND HALF-VOICED SOUNDS

biru

office building

ビル

zero

zero

ゼロ

basu

bus, bath

バス

giya

gear

ギヤ

dansu

dance

ダンス

gēmu

game

ゲーム

gaido

guide, guidebook

ガイド

gorufu

golf

ゴルフ

bēsu

base

ベース

zubon

trousers

ズボン

gorira

gorilla

ゴリラ

daburu

double

ダブル

zōn

zone

ゾーン

jiguzagu

zigzag

ジグザグ

repōto

report

レポート

jīnzu

jeans

ジーンズ

wāpuro

word processor

ワープロ

pachinko

Japanese pinball

パチンコ

dezāto

dessert

デザート

pīman

green pepper

ピーマン

mai pēsu

at one's own speed ("my pace")

マイペース

arubaito

part-time job

アルバイト

COMBINED SOUNDS KYA—RYO / キヤ—リョ

kya

キ	ヤ		

kyu

キ	ユ		

kyo

キ	ョ		

sha

シ	ヤ		

shu

シ	ユ		

sho

シ	ョ		

cha

チ	ヤ		

chu

チ	ユ		

cho

チ	ョ		

nya

ニ	ヤ		

nyu

ニ	ユ		

nyo

ニ	ョ		

hya

ヒ	ヤ		

hyu

ヒ	ユ		

hyo

ヒ	ョ		

mya

ミ	ヤ		

myu

ミ	ユ		

myo

ミ	ョ		

rya

リ	ヤ		

ryu

リ	ユ		

ryo

リ	ョ		

VOICED COMBINED SOUNDS GYA—BYO / ギャ—ヒョ

gya

ギ	ャ		

gyu

ギ	ュ		

gyo

ギ	ョ		

ja

ジ	ャ		

ju

ジ	ュ		

jo

ジ	ョ		

ja

チ	ャ		

ju

チ	ュ		

jo

チ	ョ		

bya

ヒ	ャ		

byu

ヒ	ュ		

byo

ヒ	ョ		

HALF-VOICED COMBINED SOUNDS PYA—PYO / ヒャ—ヒョ

pya

ヒ	ャ		

pyu

ヒ	ュ		

pyo

ヒ	ョ		

REVIEW OF COMBINED SOUNDS AND DOUBLE CONSONANTS

shō

show

シ ョ ー

netto

net

ネ ッ ト

fan

fan (sports)

フ ァ ン

yeti

yeti

イ エ テ イ

nyūsu

news

ニ ュ ー ス

fōku

fork; folk

フ ォ ーク

chekku

check

チ エ ッ ク

jerī

jelly

ジ エ リ ー

chōku

chalk

チ ョ ーク

wotchi

watch

ウ オ ッ チ

disuku

disk

デ ィ ス ク

fairu file

フ | ア | イ | ル | | | | | |

wēbu/wēvu wave (hair)

ウ | エ | ー | ヴ | | | | | |

bideo/video video

ウ | ビ | デ | オ | | | | | |

manshon apartment house

マ | ン | シ | ョ | ン | | | | | |

windō window

ウ | イ | ン | ド | ー | | | | | |

mājan mahjong

マ | ー | ジ | ャ | ン | | | | | |

wētā waiter

ウ | エ | ー | タ | ー | | | | | |

kyasshu cash

キ | ャ | ッ | シ | ュ | | | | | |

hyūman human

ヒ | ュ | ー | マ | ン | | | | | |

pitchā pitcher (sports)

ピ | ッ | チ | ャ | ー | | | | | |

duetto duet

デュ | エ | ッ | ト | | | | | |

REVIEW THROUGH INTERNATIONAL PLACE NAMES

Ajia

Asia

ア	ジ	ア															
---	---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Suisu

Switzerland

ス	イ	ス															
---	---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Rōma

Rome

ロ	ー	マ															
---	---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Kanada

Canada

カ	ナ	ダ															
---	---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Doitsu

Germany

ド	イ	ツ															
---	---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Atene

Athens

ア	テ	ネ															
---	---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Puraha

Prague

プ	ラ	ハ															
---	---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Amerika

America

ア	メ	リ	カ														
---	---	---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Oranda

Holland

オ	ラ	ン	ダ														
---	---	---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Igirisu

England

イ	キ	リ	ス														
---	---	---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Mekishiko

Mexico

メ	キ	シ	コ														
---	---	---	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Mosukuwa Moscow

モスクワ

Betonamu Vietnam

ベトナム

Shidoni Sydney

シドニー

Kyūba Cuba

キューバ

Wīn Vienna

ウィーン

Furansu France

フランス

Yōroppa Europe

ヨーロッパ

Firipin Philippines

フィリピン

Bagudaddo Baghdad

バグダッド

Echiopia Ethiopia

エチオピア

Noruwē Norway

ノルウェー

Jakaruta Jakarta

ジャカルタ

Sanchiago Santiago

サンチアゴ

Pōtsumasu Portsmouth

ポーツマス

Hariuddo Hollywood

ハリウッド

Myunhen Munich

ミュンヘン

Guatemara Guatemala

グアテマラ

Marusēyu Marseilles

マルセーユ

Betsurehemu Bethlehem

ベツレヘム

Dieppu Dieppe

ディエップ

Benechia/Venechia Venice

ヴェネチア

Chunijia/Tunijia Tunisia

チュニジア

III

FINAL REVIEW

ABOUT JAPAN

Copy each line in the space provided.

せかいちずをみましょう。にほ

んはアジアたいりくのひがしにあ

る、なんぼくにほそながいくにで

す。そのひろさはアメリカのカリ

フォルニアしゅうとだいたいおな

じです。よっつのおもなしまにわ

かれています。いちばんおおきい

のは、ほんしゅうで、このしまの

まんなかへんにとうきょうがあり

ます。ふじさんという、うつくし

いやまもあります。にばんめにお

おきいしまは、いちばんきたにあ
るほっかいどうで、なつはすすし
いですが、ふゆはさむくて、ゆき
がたくさんふりますから、スキー
やスケートができます。さんばん
めにおおきいきゅうしゅうは、み
なみにありますから、ふゆでもあ
たたかいです。よばんめのしこく
は、きたのほうはみかんで、みな
みのほうはさかなで、ゆうめいで
す。

FOOD ITEMS QUIZ

Fill in the blanks with appropriate romanization.

- | | | |
|-----------|-------|-------------------|
| 1. たまご | _____ | egg |
| 2. パン | _____ | bread |
| 3. コーヒー | _____ | coffee |
| 4. かし | _____ | confectionery |
| 5. ぶたにく | _____ | pork |
| 6. ビール | _____ | beer |
| 7. レモンティー | _____ | lemon tea |
| 8. くだもの | _____ | fruit |
| 9. しょうゆ | _____ | soy sauce |
| 10. チーズ | _____ | cheese |
| 11. バター | _____ | butter |
| 12. オムレツ | _____ | omelette |
| 13. やさい | _____ | vegetable |
| 14. りんご | _____ | apple |
| 15. ラーメン | _____ | Chinese noodles |
| 16. ヨーグルト | _____ | yoghurt |
| 17. さとう | _____ | sugar |
| 18. ビスケット | _____ | biscuit |
| 19. なっとう | _____ | fermented soybean |
| 20. ジュース | _____ | juice |
| 21. かずのこ | _____ | herring roe |
| 22. プリン | _____ | custard pudding |
| 23. みかん | _____ | mikan orange |
| 24. パルフェ | _____ | parfait |
| 25. ヴェニソン | _____ | venison |

FLORA AND FAUNA QUIZ

Fill in the blanks with *hiragana* (H) or *katakana* (K) as appropriate.

- | | | |
|---------------------|-------|-----------------|
| 1. inu (H) | _____ | dog |
| 2. sakana (H) | _____ | fish |
| 3. raion (K) | _____ | lion |
| 4. take (H) | _____ | bamboo |
| 5. kaede (H) | _____ | maple |
| 6. yūkari (K) | _____ | eucalyptus |
| 7. tsubaki (H) | _____ | camellia |
| 8. chūrippu (K) | _____ | tulip |
| 9. maguro (H) | _____ | tuna |
| 10. koara (K) | _____ | koala bear |
| 11. nihonzaru (H) | _____ | Japanese monkey |
| 12. kangarū (K) | _____ | kangaroo |
| 13. nezumi (H) | _____ | mouse, rat |
| 14. ajisai (H) | _____ | hydrangea |
| 15. haibisukasu (K) | _____ | hibiscus |
| 16. hyō (H) | _____ | leopard |
| 17. kānēshon (K) | _____ | carnation |
| 18. kabutomushi (H) | _____ | Goliath beetle |
| 19. hebi (H) | _____ | snake |
| 20. penguin (K) | _____ | penguin |
| 21. hirame (H) | _____ | flatfish |
| 22. botan (H) | _____ | peony |
| 23. mahoganī (K) | _____ | mahogany |
| 24. suisen (H) | _____ | narcissus |
| 25. ichō (H) | _____ | gingko |

PERSONAL NAMES QUIZ

Underline the *kana* error in each name and write the correct version in the blank.

- | | | |
|-----------|-------|-----------------------|
| 1. じろお | _____ | Jiro (Jirō) |
| 2. キャロル | _____ | Carole (Kyaroru) |
| 3. ねいこ | _____ | Reiko |
| 4. ノーマン | _____ | Norman (Nōman) |
| 5. とるお | _____ | Teruo |
| 6. ウェンディー | _____ | Wendy (Wendī) |
| 7. まさよし | _____ | Masayoshi |
| 8. ヴァンサ | _____ | Vanessa (Vanesa) |
| 9. おけみ | _____ | Akemi |
| 10. ドワート | _____ | Dwight (Dowaito) |
| 11. けんいし | _____ | Kenichi (Ken'ichi) |
| 12. シェーノ | _____ | Shane (Shēn) |
| 13. ゆきい | _____ | Yukiko |
| 14. ジュリー | _____ | Julie (Jurī) |
| 15. おりへ | _____ | Orie |
| 16. ソウフィ | _____ | Sophie (Sōfi) |
| 17. っとむ | _____ | Tsutomu |
| 18. ウィリマム | _____ | William (Wiriamu) |
| 19. ひでミ | _____ | Hidemi |
| 20. ジャック | _____ | Jack (Jakku) |
| 21. されこ | _____ | Sawako |
| 22. デヴィッド | _____ | David (Deviddo) |
| 23. のぞむ | _____ | Nozomu |
| 24. エリザベス | _____ | Elizabeth (Erizabesu) |
| 25. ラッセル | _____ | Russell (Rasseru) |

KANJI WORD SEARCH

又	カ	い	ル	イ	サ	ミ	ま	エ	ラ	ヤ	う	く	れ	プ
ご	う	ウ	リ	め	ね	キ	な	ジ	こ	つ	ぞ	め	口	ぬ
モ	せ	な	ン	あ	ま	ウ	オ	け	と	わ	り	ぺ	ぼ	ぶ
よ	ね	ほ	る	ト	わ	ホ	に	ス	ぎ	さ	ラ	ど	す	し
ら	そ	し	ぷ	ネ	し	せ	ス	ど	ク	と	る	む	う	パ
い	わ	つ	め	ズ	う	ち	ま	テ	レ	ビ	か	ふ	べ	ぐ
ア	お	れ	ユ	で	ま	も	ざ	た	ル	ア	ん	シ	さ	か
よ	ろ	い	に	し	ワ	る	ネ	あ	に	ゾ	じ	い	ね	す
や	る	ば	ん	が	ル	ト	だ	ナ	か	ん	げ	も	ゴ	ケ
ず	み	き	メ	グ	ツ	ン	イ	て	し	ら	ち	デ	ニ	ム
の	プ	せ	ふ	ぐ	ラ	ロ	ハ	え	は	た	パ	ヌ	び	ち
デ	そ	レ	ほ	ゆ	ン	フ	が	タ	ポ	ソ	え	つ	ノ	む
ザ	て	お	ゼ	モ	き	ん	レ	る	コ	ひ	の	き	ろ	ま
イ	た	や	ゆ	ン	お	ン	け	ン	リ	ツ	ガ	み	ヒ	お
ン	く	へ	マ	ス	ト	ぬ	エ	ノ	み	つ	ヨ	こ	い	か

Find the fifty words below in the square above, moving in a straight line in any direction including diagonals. The first thirty words are in *hiragana*, the rest *katakana*. (We found over 200 other *hiragana* words, most of two symbols and not found elsewhere in this book. How many can you find? Fifty or more means you have a good vocabulary.)

* * * * *

madogiwazoku (staff passed over for promotion), *tsuridōgu* (fishing gear), *haragei* (non-verbal communication), *shitsurei* (rudeness), *kanji* (character), *fugu* (blowfish), *hinoki* (cypress), *kanemochi* (rich person), *ganbaru* (try your best), *daruma* (Buddha doll), *yuki* (snow), *tate* (verticality), *oya* (parent), *uchi* (home, inner group), *sewa* (care), *ongaeshi* (repayment of favor), *tsukimi* (moon viewing), *umeboshi* (pickled plum), *nemawashi* (behind-the-scenes maneuvering), *musubu* (bind), *nukeru* (be missing), *urusato* (hometown), *ame* (rain), *hosoi* (slender), *kaiko* (silkworm), *heta* (unskilled), *tanin* (stranger), *yoroi* (armor), *nama* (raw), *mizu* (water); *nairon*, *kiosuku*, *gurafu*, *dezain*, *terebi*, *hosuteru*, *warutsu*, *gasorin*, *furonto*, *puopera*, *purezento*, *kaunto*, *pasokon*, *misairu*, *tarento*, *rajiō*, *gomu*, *masuto*, *denimu*, *yoga*. (Look up the *katakana* words you don't know.)

QUIZ ANSWERS

	Food items	Flora/fauna	Names
1.	tamago	いぬ	じろう
2.	pan	さかな	キャロル
3.	kōhī	ライオン	れいこ
4.	kashi	たけ	ノーマン
5.	butaniku	かえで	てるあ
6.	bīru	ユーカリ	ウェンディー
7.	remon tī	つばき	まさよし
8.	kudamono	チューリップ	ウァネサ
9.	shōyu	まぐろ	あけみ
10.	chīzu	コアラ	ドワイト
11.	batā	にほんざる	けんいち
12.	omuretsu	カンガルー	シェーン
13.	yasai	ねずみ	ゆきこ
14.	ringo	あじさい	ジュリー
15.	rāmen	ハイビスカス	おりえ
16.	yōguruto	ひょう	ソニー
17.	satō	カーネーション	つとむ
18.	bisuketto	かぶとむし	ウィリアム
19.	nattō	へび	ひでみ
20.	jūsu	ペンギン	ジャック
21.	kazunoko	ひらめ	さわこ
22.	purin	ほたん	デヴィッド
23.	mikan	マホガニー	のぞむ
24.	parufe	すいせん	エリザベス
25.	benison/venison	いちょう	ラッセル

ENGLISH VERSION OF "ABOUT JAPAN"

Let's look at an atlas. Japan is a long, thin country lying on a north-south axis to the east of the Asian mainland. It's about the same size as the state of California in America. It consists of four main islands. The largest is Honshu, with Tokyo at its midpoint. The beautiful Mount Fuji is also found on this island. The next largest is Hokkaido, the northernmost island. Summer here is cool, and in winter heavy snow makes skiing and skating possible. Kyushu, the third largest island, lies to the south, so it's warm here even in winter. The fourth largest, Shikoku, is noted for mikan oranges from its northern half and fish from the south.

DO-IT-YOURSELF KANA CHARTS

Fill in the following charts, writing *hiragana* in the left part of each box and *katakana* in the right. Then check your entries against the charts in the Explanation of *Kana*.

Basic Kana Symbols

VOWELS

		a	i	u	e	o
		a	i	u	e	o
CONSONANTS	k	ka	ki	ku	ke	ko
	s	sa	shi	su	se	so
	t	ta	chi	tsu	te	to
	n	na	ni	nu	ne	no
	h	ha	hi	fu	he	ho
m	ma	mi	mu	me	mo	
y	ya		yu		yo	
r	ra	ri	ru	re	ro	
w	wa				wo	
n	n					

Basic Voiced Sounds

	a	i	u	e	o
g	ga	gi	gu	ge	go
z/j	za	ji	zu	ze	zo
d/z/j	da	ji	zu	de	do
b	ba	bi	bu	be	bo
p	pa	pi	pu	pe	po

Basic Combinations

	a	u	o
ky	kya	kyu	kyo
sh	sha	shu	sho
ch	cha	chu	cho
ny	nya	nyu	nyo
hy	hya	hyu	hyo
my	mya	myu	myo
ry	rya	ryu	ryo

Voiced Combinations

	a	u	o
gy	gya	gyu	gyo
j	ja	ju	jo
j	ja	ju	jo
by	bya	byu	byo
py	pya	pyu	pyo

THE IROHA VERSE

The *iroha* verse was written about a thousand years ago. Though based upon a teaching of Buddhism its main use is for writing practice, for it includes all of the *kana* symbols with the exception of the final *n* (人). In ancient times *mu* (む) was used where *no* is used today. The order of symbols in the verse — particularly the first half dozen — is important because it is still sometimes followed in listings, in similar fashion to the English order "a, b, c."

Try copying out the verse in the space at the foot of the page.

いろはにほへど	ちりぬるを
わがよたれぞ	つねならむ
うゑのおくやま	けふこえて
あさきゆめみじ	ゑひもせず

The modern romanized version is: *Iro wa nioedo chirinuru o / Waga yo tare zo tsune naran / Ui no okuyama kyō koete / Asaki yume miji ei mo sezu.*

A literal paraphrase is: "Colors are fragrant, but they fade away. In this world of ours none lasts forever. Today cross the high mountain of life's illusions [i.e., rise above this physical world], and there will be no more shallow dreaming, no more drunkenness [i.e., there will be no more uneasiness, no more temptations]."

The above translation is given in the appendices of the *Japanese - English Character Dictionary* (edited by A. Nelson, published by Charles E. Tuttle Company, 1962). Readers who wish to learn more about the historical use of *kana*, such as けふ for the modern きょう, are recommended to consult this work.