



LINGUAPHONE

Japanese
Course
Handbook

Instructions
Vocabularies
Translations
Explanatory Notes

Japanese
Course

Handbook

Linguaphone

Japanese Course Handbook

Instructions
Vocabularies
Translations
Explanatory Notes

The Linguaphone Institute

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Introduction

How to make the MOST of the Linguaphone Course

You have now in your hands one of the finest means yet devised for the teaching of Modern Languages. Many years of experimental work with every known method of language teaching have gone into the preparation of this Linguaphone Course.

You can now command the services of some of the finest language teachers in the world—men and women who combine all the essential elements of the ideal teacher; the language they are waiting to teach you is their own language, as familiar to them as your own language is to you.

They are acknowledged experts in their language, understanding every aspect of it, widely read and widely versed in the culture of their own nation. And, most important perhaps of all, they are expert teachers, with the skill born of long experience in imparting their knowledge to others, and in understanding and smoothing out all the difficulties that might impede your progress.

You are waiting to learn—they are waiting to teach. These Instructions have only one purpose: to introduce you to each other, and to help you over the early stages of your acquaintance.

You may think that you do not need to be told how to listen. But *when* to listen and when to speak, what to listen for, and how to absorb all that there is to listen to—on all these points these Instructions will guide you.

They will show you at every point of your developing knowledge how your ear, eye, lips and memory can best and most effectively co-operate—as they did automatically when you learned as a child to speak your own language—so as to enable you to master every sound and every idiom of the foreign languages you have chosen.

If you follow these Instructions carefully, even though at the moment you may not see the value of them, you will find that at every step of your progress, as on a path that climbs from a valley to the shoulder of a hill, you are offered an even wider and more fascinating prospect, but, unlike the hill-climber, you will find that the nearer you approach the summit the easier and more attractive the climb becomes. And when you reach the summit a new world lies at your feet.

Preliminary Advice

These Instructions are applicable both to those students who already have some knowledge of the foreign language, and to those who have no knowledge of it at all.

The object of these Instructions is to help you learn, not only how to speak the language, but also how to read, write and understand it.

If you already have a certain knowledge or a smattering of the spoken language, your accent may not be perfect. We therefore advise you to try and forget as far as possible what you have learned before, following the Instructions even more carefully than if you were a beginner.

If you have no previous knowledge and follow these Instructions conscientiously, you must inevitably speak the foreign language with the same accent and intonation as the speakers whose voices you have been listening to.

The first few Lessons are spoken slowly and deliberately, so as to enable you to catch every word. The more your ear gets accustomed to the foreign language, the clearer and more distinct the foreign words become to you, and what at first may have seemed to you a jumble of strange and incomprehensible sounds gradually assumes the shape of distinct and intelligible speech.

The rate of speech advances with every Lesson as the course progresses, until in the later Lessons it reaches the normal rate. By then, you will have no difficulty in following the text, because in the meantime your ear will have become thoroughly trained and attuned to the foreign language.

At the outset you may find the different turns of speech and idioms strange, but just take these peculiarities (present in *every* language—including English!) for granted at first. Later on, when you have the feel of the language, they will all become perfectly clear to you, and you will be able to express your thoughts in this new medium just as spontaneously as you do in English.

Try not to let a single day pass without doing some study.

It is better to do a little at a time at regular intervals than a great deal at long intervals.

IMPORTANT

Do not attempt to pronounce the sentences aloud until instructed to do so.

Summary of Instructions

We give below a résumé of the detailed instructions which follow on pages 6-9.

Listening

- Listen, following text in book.
- Listen, without looking at the book.
- Listen, following with the book.

Understanding

Make out the meaning with the help of pictures and Vocabulary.

Ear-training

Listen, first following with the text and then only looking at the picture.

Speaking and Reading

Read the text aloud *with* the speaker. Then read it aloud by yourself.

Conversation

Listen to the question. Look at the text and simultaneously *with* the speaker give the answer.

Instructions

Whether you study a whole Lesson at a time, or only a portion of it, *all* the following Instructions Nos. 1 to 11 should be carried out for each Lesson or each portion of the Lesson.

1 Ear-training

(Do not try at this stage to understand the meaning of the text. Your aim should be to distinguish each syllable and each word and to identify the spoken word with the printed text.)

- (a) Listen, and at the same time, follow the words in the illustrated Textbook.
- (b) Listen again without looking at the Textbook.
- (c) Listen once more, this time following the words in the Textbook.

Repeat the above several times.

2 Understanding

Read through the text you are studying and refer to the pictures. They will help to make the meaning of the sentences clear to you and to fix the words in your mind. Wherever a number is attached to a word in the text, refer to the large picture illustrating the Lesson; there you will see the same number attached to the object which the word represents. If there are small pictures as well, the words they illustrate will be indicated by a letter in italics.

Having done this, make quite sure you understand the text by consulting the Vocabulary.

3 Ear-training in conjunction with Text and Pictures

Play the portion you are studying several times, first following the text in the book; then concentrate on the pictures and look at the various objects as they are mentioned. By now you should have quite a good idea of the meaning of the sentences as you hear them.

4 Ear-training combined with Spelling

Listen again, while following the text in the book, this time paying special attention to the spelling of the words.

5 Writing

Copy out the text.

6 Detailed Ear-training

Listen to the text while following it in the book. Do you understand every word? If not, underline in pencil the words you do not understand.

Look up the meaning of the words underlined and then listen several times without the book, until you are able to understand everything.

7 Speaking

If you are to be understood easily, you must speak the language in the same way as the speakers on the recording. This means imitating their intonation as well as pronunciation, so do not be afraid to copy the rise and fall of the voice exactly, speaking in a *loud, clear* voice.

Practice as follows: Listen to the recording and read aloud from the Textbook *with* the speaker. (You may not be able to keep up with him at first, but this will come with more listening practice). Repeat several times until you are quite certain of your pronunciation and can keep up with the speaker.

8 Reading

Listen to the text, at the same time following in the book. Then listen to it without looking at the book. Finally, read it aloud several times. Read slowly at first. Fluency will come of its own accord. Reading aloud is an excellent exercise for acquiring fluency in speaking, but should only be practised when you are sure of your pronunciation.

9 Ear Test

Without looking at the book, listen to the text to satisfy yourself that you understand every word you hear.

10 Spontaneous Conversion of Images into Spoken Words

Look at the large picture. Take, one by one, each person and object numbered and, besides giving its name, give a description of it and express the whole idea represented. Always say the words aloud.

A similar exercise can be practised whenever there are small pictures in the text.

11 Detailed Understanding of the Text

Copy out from the Vocabulary the meanings of the words and phrases in your own language. Close the Vocabulary and add the foreign equivalents. Check from the Vocabulary.

Make quite sure you understand the grammatical construction of the sentences. Do this by referring to the explanatory notes section.

12 Final Test

Having carried out *all* the above Instructions for the *whole* of a Lesson, do this final test.

Listen to the whole Lesson without the book. Can you understand and follow it all? Do you know it so well that you do not need to think of the English meaning of it? If so, you are beginning to think in the foreign language and have really mastered the Lesson.

Play the Lesson again, this time reading it aloud together with the speaker to make quite sure your pronunciation and intonation are correct.

Where the text consists of conversation in the form of questions and answers, the following additional Instructions should be carried out:

13 Answering the Questions heard on the Recording

Start playing the Lesson. Look at the text and listen to the first question, then simultaneously *with* the speaker say aloud the answer. Do this several times with each question in turn until you feel you can answer the questions from memory without looking at the text.

14 Asking Questions and Hearing the Answers

Look at the text and ask the question *with* the speaker and then just listen to the answer. Do this several times until you can say it from memory without looking at the text.

Independent Self-Expression

After you have mastered the first two or three Lessons, you will have acquired quite a considerable vocabulary.

The material thus learned will not only enable you to formulate such sentences as appear in the book, but you will find by degrees that with the words and expressions you have acquired you will also be able to formulate correctly your own independent sentences and phrases as occasion arises. The more Lessons you master, the easier you will find the art of self-expression in the foreign language.

The material is there, the means of acquiring it are there; it is for you to make it your own by a little perseverance and a little work.

The Sounds

The text of the individual words recorded to illustrate the sounds of the language will be found in the main Textbook. This recording is useful for reference purposes. Listening to the examples of only one or two sounds at a time will sharpen your ear and be an invaluable help in acquiring a good pronunciation.

Regarding Pronunciation Generally

Too much stress cannot be laid on correct pronunciation. You may feel sure that you can repeat the first Lesson correctly, but if you go back to Lesson 1, after you have finished Lessons 2 and 3, your ear will have become sharper in picking up nuances of tone, and you will find many little points to correct. Keep on referring, therefore, to Lesson 1 at intervals as a pronunciation test—you can always learn from Lesson 1 in this respect.

Final Note

When you have completed this Course, you will, if you have followed the Instructions carefully, have acquired a lasting knowledge of the language you have chosen. You can now make yourself easily understood when you speak it; your accent is good and you have a sufficient vocabulary for all the ordinary needs of daily life. Moreover, you will have no difficulty in understanding the language when others speak it, and can converse fluently with natives and enjoy the broadcasts from foreign stations. Most thrilling of all, perhaps, you are well-fitted to set out on a voyage of exploration in the literature of the language you have mastered. (When you do so, make a habit of reading aloud a short passage for half an hour or so. If there are any words in the passage you do not understand, do not look them up in the dictionary at once. Read the passage aloud several times, then look up the meaning of the unknown words, and finally read the whole passage four or five times more.)

Even after you have completed the Course, it is a good idea to listen occasionally to one or other of the Lessons in order to keep your ear attuned to the language and to maintain the purity of your accent. The Course is particularly valuable for enabling the student to maintain his knowledge of the language at a high level at all times, especially in the important matter of the intonation to be used in conversation on everyday topics.

In acquiring the language that you have already mastered you have prepared the ground for a great harvest of real and lasting enjoyment, which you are now ready to reap. But you have done more. You have prepared and trained yourself so that when next you set out into new fields of language-study, your labour will be the lighter, and even more abundant and satisfying the reward.

The choice of the next language you study will depend on your own requirements. Each language has its own advantages. For travel, business and scientific purposes, French, Spanish and German will be found the most useful. Italian offers you a magnificent literature and a fuller understanding of many beautiful operas. Russian, a language not nearly so difficult to acquire as some people imagine, will give you access to some of the greatest novels of the world.

The language you have just completed studying will provide the key to many others. Thus, if you have studied one of the Romance languages—French, Spanish, Portuguese or Italian—any of the remaining ones will be easily acquired. Similarly, the Teutonic languages—German, Dutch and the Scandinavian group—are all closely related, and a study of one of them will have opened the door to the others.

Having completed one language, you may now care to study two or more languages simultaneously. By the Linguaphone method it is possible to do this with an expenditure of very little more time and effort than is needed to learn a single language. Moreover, it is fascinating to compare the forms of expression given to the same idea in different languages. This added interest, again, enables rapid progress to be made without strain and almost without conscious effort, because a task which gives pleasure in itself is always easier of accomplishment—in fact, it ceases to be a task and becomes a pastime.

Practice Material

The practice material is presented on a single cassette—the last cassette in the pack.

Instructions

The Practice Material to your Linguaphone Course is based on conversations in the lessons. Not all the conversations have been used while some have been edited to make them more suitable for practice purposes.

You will hear each question and answer twice. First of all they are spoken without interruption. Then you will hear the question again followed by a pause in which you will take the part of one of the speakers in the conversation.

You should not attempt the Practice Material until you have fully understood and mastered the lesson from which this is derived. When you feel ready to tackle it, you should first of all listen carefully to the two speakers, paying particular attention to the answer you will have to give. You may well wish to listen to this more than once before you are prepared to take a more active part.

Remember that in the pauses you do not repeat what the first speaker says, but respond accordingly. Immediately after each pause you will hear the correct version so that you can tell if you responded correctly.

Hence, you should use the Practice Material in the following way.

- a) Listen to the question and answer
- b) Listen to the same question repeated
- c) Respond
- d) Listen to the correct response
- e) Listen to the next question and answer, etc.

When you come to the end of the questions and answers based on a lesson, go back to the beginning and repeat them once more. You can continue to do this until you feel thoroughly familiar with the conversations and can copy the sounds and rhythm of speech closely.

This Practice Material gives you a chance to develop your understanding and speaking. It will help you take part in everyday conversations with growing confidence.

NOTES TO STUDENTS

The Linguaphone Japanese Course has been specially prepared to teach modern, spoken Japanese. On completion of the Course, a student will be able to express himself clearly and well, and will be able to understand spoken Japanese.

COLLABORATORS AND SPEAKERS

The professors, teachers and speakers who have collaborated in the preparation and recording of the Linguaphone Japanese Course are as follows:

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The recording of the Course was done in Tokyo, under the supervision of Professor HATTORI Shiro and Professor KINDAICHI Haruhiko.

MAKE-UP OF THE COURSE

The Course consists of a series of fifty recorded lessons. Throughout the Course descriptive monologue lessons alternate with conversations.

At first the speakers speak quite slowly, though at the same time naturally. As the Course progresses the rate of speech gradually speeds up until completely natural conversational speed is attained.

A special Sounds Recording is included with the Course. This is on the latest phonetic principles.

The books which accompany the recordings are as follows:

The Illustrated Textbook

This book gives the text of the recordings, in romanized spelling (*Romaji*). It is illustrated by pictures which were drawn in Japan by Japanese artists.

There are two more or less established systems of rendering Japanese in Romaji, as well as several variations of them. The most widely used and probably the easiest for foreigners to interpret is called after its originator the *Hepburn* system. As most Romaji dictionaries moreover are based on Hepburn (sometimes with slight variations),

it is this system that we have followed in the spellings in our text. The divergencies between the principal systems are partial (in that they relate only to a limited number of sounds etc.) and constant, and the student who has once gained a knowledge of Japanese through the particular transcription in Romaji represented in the textbook will find if confronted with any other system of Romaji that he can adapt to it with very little difficulty.

At the head of each lesson there is a picture which sets the scene of the lesson. There are also small pictures keyed to the text.

At the end of the textbook the text of the Sounds Recording is given in Romaji and in Japanese writing (*Nihongo de kaita*). The text of Introduction 1 and Introduction 2 is also repeated using Japanese characters.

The Handbook

This book contains Instructions on how to use the Course, Lesson Vocabularies and Translations, and Explanatory Notes. It also contains notes on Japanese writing and the sounds of Japanese.

The meanings given in the Vocabularies for words occurring in the Course are the meanings in which they are used in the lessons.

Vocabulary 1. The meanings of new words are given as they occur lesson by lesson.

This section also incorporates a translation of each lesson. The translation has in each case been designed as a *free* one, i.e. not necessarily the most literal rendering, which might not make natural English. You should therefore first make out the literal meaning with the vocabulary and only then refer to the translation.

Explanatory Notes. These explain points of grammar and structure as they arise in the lessons. Explanations are clarified by many practical examples.

Vocabulary 2 contains alphabetically arranged vocabularies for Japanese/English and English/Japanese *giving the meanings of words as used in the text.*

The number in a bracket after a word indicates the lesson in which it is used, e.g. (48/1) means the word is used in Lesson 48, Part 1. The words which have no numbers against them are words used in illustrating examples in the Explanatory Notes. When you wish to refer to the lesson to find out the usage of a word it is advisable first to look it up in Vocabulary 1.

* * * * *

The names of collaborators on the title-page of the Illustrated Textbook are arranged in the *gojū on jun* order, i.e. the a, i, u, e, o order.

We are grateful to Mr Akera Owada, Visiting Lecturer, School of Oriental and African Studies, University of London, and Mr Masayuki Ohnishi of Tokyo for help in preparation of the manuscript and in the correction of proofs.

Note:

The prices and situations in this course, current at the time of writing, may not necessarily reflect present-day values and conditions.

THE JAPANESE LANGUAGE

Japanese is not an Indo-European language, and although it incorporates Chinese characters in its writing, it is not related to Chinese.

The structure and grammar of Japanese are very different from the structure and grammar of English. Indeed, English grammatical terms often cannot be used to explain Japanese adequately. At the same time Japanese grammatical forms are very regular and comparatively easy. The Explanatory Notes, a special section included in this book, explains in very simple terms all the essential points of Japanese grammar and syntax as they arise. To make things especially easy to understand all explanations are accompanied by many practical illustrations.

The way we think and feel, and our traditions, inevitably affect our language and the way we express ourselves. This is true, too, of Japanese, and while you are studying the Japanese language it is valuable to try to understand the way in which Japanese thinking, feeling and traditions have affected their language. The Linguaphone Course will enable you to do this.

The Course deals with real-life situations and completely natural conversations. Thus as you are learning Japanese in a completely natural context you acquire a feeling of the language as well as its structure, and you learn to speak and understand modern, colloquial Japanese.

JAPANESE WRITING

The mastery of Japanese writing is a somewhat difficult and time-consuming task and students are recommended to defer the study of writing until they have a good groundwork of spoken Japanese.

The Linguaphone Japanese Course does not aim to teach written Japanese. It is printed in romanized Japanese (called *Romaji*). As a matter of interest, however, the Introduction Part 1 and Part 2 and the text of the Sounds Recording are printed in Japanese characters at the end of the illustrated textbook.

Japanese is written in a combination of Chinese characters (called *Kanji*) and syllabic symbols (called *Kana*). The learning of the *Kanji* is a matter of pure memory work, but it is complicated by the fact that *Kanji* have two or even three different readings (that is to say, they can be pronounced in two or three different ways). Only with experience is it possible to be sure which is correct. There are two different kinds of *Kana*, namely: *Hiragana* which is cursive and which is normally used for writing; *Katakana*, which is angular, and which is normally used to write foreign words and names.

The Kana are used to write words for which there are no official Kanji. They are also used to write particles, adjectives, verb endings and so on. Sometimes you will see Hiragana symbols written beside a Kanji in order to make its pronunciation clear.

Formerly the number of Kanji one needed to know to be able to read and write Japanese ran into very many thousands. In 1946, however, the Government prescribed 1,850 Kanji for general use. These are called *Tōyō Kanji*. Today publishers, newspapers, magazines and people generally use the *Tōyō Kanji* only. Of the 1,850 official Kanji, 881 are listed as essential Kanji; that means Kanji which must be learned by children at school. In addition to the 1,850 *Tōyō Kanji* there are a further 92 Kanji which are used for writing names only.

JAPANESE PRONUNCIATION

There are five vowels in Japanese which are romanized as:

a i u e o

Each of these vowels may be lengthened, and they are then represented as follows:

ā ii ū ē ō

A long vowel *ā*, *ii*, *ū*, *ē*, *ō* must be pronounced twice as long as a short vowel. It is essential to give the long vowels their true value.

The vowels are combined with consonants to form the syllables which are the basis of Japanese pronunciation. The basic vowels and syllables used in this Course are written as follows:

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

syllabic n

In addition to the basic sounds the derivatives have been represented as follows:

ga	gi	gu	ge	go
za	ji	zu	ze	zo
da	ji	zu	de	do
ba	bi	bu	be	bo
pa	pi	pu	pe	po
kya		kyu		kyo
sha		shu		sho
cha		chu		cho
nya		nyu		nyo
hya		hyu		hyo
mya		myu		myo
rya		ryu		ryo
gya		gyu		gyo
ja		ju		jo
bya		byu		byo
pya		pyu		pyo

The pronunciation of Japanese should be learned by careful attention to the Linguaphone recordings. The following notes, however, are given as a guide to some of the differences in pronunciation:

- g is pronounced as "g" in "good" when it occurs initially. In the middle of a word it is pronounced rather like the "ng" in the word "song". The particle *ga* is usually pronounced like the "nga" in "sing a song".
- s is pronounced like an English "s" before *a*, *u*, *e*, *o* and like "sh" before *i*.
- z is pronounced like "j" in "Jim" before the vowel *i*.
- t is like an English "t" when it precedes *a*, *e* or *o*. It changes to "ts" as in "hats" before *u* and to "ch" as in "chips" before the vowel *i*.
- n is pronounced more or less as in English when it forms the syllables: *na*, *ni*, *nu*, *ne*, *no*. Otherwise it has the suggestion of a nasal sound, and is a complete syllable itself and must be given the same length as any other syllable. When *n* is followed by *p*, *b* or *m* the *n* sound changes to *m*.
- f is a bilabial "f", very close to "h", and only occurs in the syllable *fu*.
- r The *r* is not trilled. It is a flapped "r".

When double consonants occur it is important to pronounce them correctly, as failure to do so can alter the meaning of a word. If you listen to double consonants, you will notice that the speaker seems to stop at the first consonant and to pause for a full syllable's length before uttering the next of the pair of consonants.

Generally speaking, in Japanese the same value, in terms of length, is given to each syllable. There is also a slight pitch accent. It usually occurs at the beginning of a sentence or at the beginning of an important word in the sentence and consists of a slight rise or drop on the second syllable. Most words and sentences begin with a rise on the second syllable, i.e. Tōkyō: *To^o kyō^o*. Some words change their meaning depending on this initial rise or drop: *ha^{sh}i* "bridge" and *ha^ashi* "chopsticks".

The vowels *i* and *u* tend to be whispered (devocalized) when they occur after a voiceless consonant. Some speakers lose these vowels altogether. You can hear this in the first sentence of the Course when **Ohayō gozaimasu** is pronounced "Ohayō gozaimas". The vowels *a*, *e* and *i* also tend to disappear in rapid speech.

It is essential to remember that even where similarities exist the sounds of Japanese differ from the sounds of English. You will acquire good pronunciation by listening carefully to the recordings.

VOCABULARY 1

Lesson by Lesson

with translations

ABBREVIATIONS AND SIGNS

adj.	— adjective
adv.	— adverb
ger.	— gerund
neg.	— negative
pl.	— plural
sing.	— singular
tr.	— transitive
v.	— verb
lit.	— literally
Lit.	— Literary usage
(e)	— eh! er!
(u)	— uh! er!
(a)	— ah! uh! er!
ā	— aa
ū	— uu
ē	— ee
ō	— oo
(2)	— word appears in Lesson 2
(s)	— word appears in Sounds Record
N.H.K.	— Nippon Hōsō Kyōkai (Japan Broadcasting Corporation)
HATTORI Shiro	— Surname in capitals; given name in small letters
o	— object particle
o-	— honorific "o"
go-	— honorific prefix

NYŪMON SONO ICHI

nyūmon sono ichi, Introduction Part 1
 nyūmon, introduction
 sono, of which
 ichi, one
 ohayō gozaimasu, good morning
 kiite ite kudasai, please listen
 kiite, listening
 kiku, to listen
 ite, being
 iru, to be (*referring to animate object*)
 kudasai, please (*imperative form of kudasaru*)
 kudasaru, to give (to me) *polite form*
 watashi wa Nihonjin desu, I am Japanese
 watashi wa, I (*subject*), as for me
 watashi, 1st person singular, I
 wa, as for
 Nihonjin desu, am (are, is) Japanese
 Nihonjin, Japanese
 Nihon, Japan
 -jin, people, nation, men, man, person
 desu, am (are, is) (*polite form*) (*plain form: da*)
 sensei desu, am (are, is) a teacher
 sensei, teacher
 anata wa gaijin desu, you are a foreigner
 anata wa, you (*subject*), as for you
 anata, you, *second person singular*
 gaijin, foreigner
 seito desu, are (am, is) a student
 seito, student
 anata wa Nihonjin de wa arimasen, you are not Japanese
 de wa arimasen, are (am, is) not
 de wa, *indicating negative predicate*
 de, *indicating positive predicate*
 arimasen, not to be (*polite form*) (*plain form: nai*)
 arimasu, are (am, is) (*polite form*)
 aru, to be (*plain form*)
 -masen, not to be (*polite form*)
 -masu, to be (*polite form*)
 Nihonjin wa Nihongo o hanashimasu, the Japanese speak Japanese; a Japanese speaks Japanese

Nihongo o, Japanese (language) (*object*)
 Nihongo, Japanese (language)
 -go, language
 o, *indicating the direct object*
 hanashimasu, speak
 hanasu, to speak
 hanashite imasu, am (are, is) speaking
 hanashite, speaking
 imasu, am (are, is)
 iru, to be (*referring to animate object*)
 ima, now; present time
 kiite imasu, are (am, is) listening
 imasu, are (am, is)
 kiku, to hear; to listen to
 naratte imasu, are (am, is) learning
 naratte, learning
 narau, to learn (*plain form*)
 kore wa hon desu, this is a book
 kore wa, this (*subject*); as for this
 kore, this, these (*korera*, these)
 hon desu, is a book (are books)
 hon, book(s)
 rekōdo, (gramophone) record
 purēyā, record player; gramophone
 tēpu-rekōdā, tape recorder
 hon o yonde imasu, are (am, is) reading a book
 yonde, reading
 yomu, to read
 watashi no koe o kiite imasu, are (am, is) listening to my voice
 watashi no, my
 no, of (*indicating possession*)
 koe, voice
 yukkuri, slowly
 anata wa wakarimasu, you (can) understand
 wakarimasu, understand
 wakaru, to understand
 tēburu, table
 e, picture; painting
 no, one (*indicating attribute*)
 watashi wa Nihonjin no sensei desu, I am a Japanese (person) teacher
 jin, man, person

INTRODUCTION PART I

Good morning.
 Please listen.
 I am Japanese.
 I am a teacher.
 You are a foreigner.
 You are a student.
 You are not Japanese.
 I am not a foreigner.

(Nyūmon 1-2)

The Japanese speak Japanese.
I am speaking Japanese.
I am now speaking Japanese.
You are listening.
You are listening to Japanese.
You are learning Japanese.

This is a book.
This is a record.
This is a record player.
This is a tape recorder.
You are learning Japanese.
You are reading a book.
You are listening to me.
I am speaking slowly.
You (can) understand.

This is a table.
This is a picture.
I am a Japanese teacher.
You are a foreign student.

NYŪMON SONO NI

ni, two
konnichi wa, good morning (afternoon);
hallo! how do you do? (*compliments at the first encounter in a day*)
ikaga desu ka, how are you?
ikaga, how, what
ka, indicating the question, verbal question mark
arigatō gozaimasu, thank you very much
genki desu, I am very well
genki, vigorous, high-spirited
hai, sō desu, yes, you are; yes, that's right
hai, indeed, as you say, here yes
sō, so
ie, sō de wa arimasen, no, I am not
ie, no
okusan, your wife (his wife, their wives)
hai, demo honno sukoshi desu, yes, but only a little
demo, but
honno, mere, just, only
sukoshi, a little, a little bit
kore wa nan' desu ka, what is this?
nan', what (*interrogative pronoun, nani, takes this form before a word starting with t, d or n*)
sore, that (by you), those (sorera—those)
dewa, then

are, that (those) over there (arera—those)
tēpu, tape (reel of tape)
rekōdo wa doko ni arimasu ka, where is the record?
doko ni, where
doko, where
ni, at, on, in (*indicating location*)
purēyā no ue ni, on the gramophone, on top of the gramophone
no ue ni, on top of, on
ue, top
anata wa ima nani o shite imasu ka, what are you doing now? As for you now what are you doing?
nani o, what (*direct object*)
nani, what
shite, doing
suru, to do
benkyō shite, studying
benkyō suru, to study
benkyō, study, prosecution of studies
watashi ga yukkuri hanashitara, if I speak slowly
watashi ga, I (*subject*)
ga, indicating the subject
hanashitara, if . . . speak
-tara, if

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hayaku hanashite mo, even if I speak quickly, although I speak quickly
hayaku, quickly
hanashite mo, even if . . . speak
mo, even if, although

yoku wakarimasen, I cannot understand very well
yoku, well, fully
wakarimasen, don't understand, cannot understand

INTRODUCTION PART 2

How do you do? How are you?
Very well, thank you.
Am I a teacher?
Yes, you are.
Are you a student?
Yes, I am.
Are you Japanese?
No, I am not.
Is your wife Japanese?
No, she is not.
Do you speak Japanese?
Yes, but only a little.
What is this?
That is a record player.
What is this?
That is a tape recorder.
Then what is this?
That is a record.
What is that over there?
That is a reel of tape.
Where is the record?
It is on the record player.
Where is the record player?
It is on the table.
What are you doing now?
I am reading a book.
What are you studying now?
I am studying Japanese.
If I speak slowly, can you understand?
Yes, I can understand.
Even if I speak quickly, can you understand?
I cannot understand very well.

Dai Ik' Ka (1)

WATASHI NO KAZOKU

dai ik' ka, Lesson one
dai ik', the first
dai, indicating ordinal numbers
ik', one (ichi, one, takes this form before a word starting with a breath consonant)
ka, lesson, section
kazoku, family

kanai to musuko to musume to watashi desu, my wife, my son, my daughter and I
kanai to, my wife and
kanai, my wife
to, and (*used to link series of nouns or pronouns*)
musuko, my son

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musume, my daughter
watashi wa Yamada to mōshimasu, I am called Yamada
Yamada to, by the name of Yamada
Yamada, Japanese surname
to, thus
mōshimasu, say (polite and humble form)
mōsu, to say (humble form)
watashi wa Yamada Ichirō desu, I am Ichiro Yamada
Ichirō, male Japanese given name (note the order: surname comes first)
Kiyoko, female Japanese given name
tsuna, wife
otto, husband
Minoru, male given name
Haruko, female given name
Minoru to Haruko no chichi desu, am the father of Minoru and Haruko

chichi, father
haha, mother
ani, elder brother
imōto, younger sister
suwatte, sitting
suwaru, to sit
watashi mo, I too, I also
mo, too, also
shimbun, newspaper
tegami o kaite imasu, is writing a letter
tegami, letter
kaite, writing, drawing
kaku, to write, draw
musume no Haruko wa, my daughter,
Haruko (subject)
no, indicating attribution, shows musume and Haruko to be in apposition

Lesson 1. MY FAMILY

This is my family. My wife, my son, my daughter and I.
I am called Yamada.
I am Ichiro Yamada.
My wife is called Kiyoko Yamada.
Kiyoko is my wife.
I am Kiyoko's husband.

My son is called Minoru.
My daughter is called Haruko.
I am the father of Minoru and Haruko.
My wife is the mother of Minoru and Haruko.
Minoru is Haruko's elder brother.
Haruko is Minoru's younger sister.

My wife is sitting.
My wife is reading a book.
I am sitting too.
I am reading the newspaper.
Minoru is writing a letter.
Haruko is painting a picture.
This is a newspaper. I am reading the newspaper.
This is a letter. Minoru is writing a letter.
This is a book. My wife is reading a book.
This is a picture. My daughter Haruko is painting (drawing) a picture.

Dai Ni Ka (2) SHITSUMON TO KOTAE

ni, two
shitsumon, question
kotae, answer
watashi no shitsumon ni kotaete kudasai, please answer my questions
shitsumon ni, to question(s)
ni, to
kotaete, answering
kotaeru, to answer
watashi wa dare desu ka, who am I
dare, who
Yamada San, Mr. Yamada
San, Mr. (Mrs., Miss)
dare no otto, whose husband
Yamada Kiyoko San, Mrs. Kiyoko Yamada
go-shujin, husband (honorific)
go-, honourable (honorific prefix)
shujin, husband (lit. master)
kono otoko-no-ko, this boy
kono, this (demonstrative adjective)
otoko-no-ko, boy
otoko, male, man
ko, child

Minoru San, Minoru (given name)
botchan, your son
onna-no-ko, girl
onna, female, woman
ojōsan, your daughter
watashi wa tatte imasu ka, suwatte imasu ka, am I standing up or sitting down?
tatte, standing up
tatsu, to stand (up)
suwatte irasshaimasu, are sitting down (very polite)
irasshaimasu, are (is)
irassharu, to be (very polite form of iru)
anata wa otoko no go-kyōdai o-ari desu ka, have you any brothers?
otoko no go-kyōdai, your brother
go-kyōdai, your brethren
kyōdai, brothers, sisters, brethren (i.e. brothers and sisters)
o-ari, to be, to exist (polite)
o-, honourable (honorific prefix)
ari, verbal noun for aru, to be
onna no go-kyōdai, your sister, your sisters

Lesson 2. QUESTIONS AND ANSWERS

How do you do? Please answer my questions. Who am I?
You are Mr. Yamada.
Whose husband am I?
You are Kiyoko Yamada's husband.
Who is this boy?
He is Minoru.
Whose son is Minoru?
Minoru is your son.
Who is this girl?
She is Haruko.
Whose daughter is Haruko?
Haruko is your daughter.
Who is the mother of Minoru and Haruko?
Your wife is.
Am I standing up or sitting down?
You are sitting down.
What am I doing?
You are reading the newspaper.
What is my wife doing?
Your wife is reading a book.
Have you any brothers?
Yes, I have.
Have you any sisters?
No, I have no sisters.
Who is reading the newspaper?
You are reading the newspaper.
Who is writing the letter?
Minoru is writing it.
Who is reading the book?
Your wife is reading it.

Dai San Ka (3)

YAMADA SAN NO TOMODACHI

san, three
tomodachi, friend
kesa wa ii tenki desu, it is fine weather this morning

kesa, this morning
ii tenki, fine weather
ii, fine, good
tenki, weather

watashi wa sampo ga daisuki desu, I am very fond of walking

sampo ga, walking (object)
sampo, walk
ga, here indicating object
daisuki desu, am very fond of, are very fond of, is very fond of

daisuki, very fond of
dai-, very
suki, liking (verbal noun)

suki de wa arimasen, does not like

itsumo, always

inu to, with dog

inu, dog

to, with

sampo shimasu, do a, go for a, walk

suru, to do

naamae, name

Tarō, male given name

iimasu, say

iu, to say

Suzuki, common Japanese surname

Shigeru, male given name

myōji de, surname is and

myōji, surname

de, to be and

naamae, name, (in this case) given name

Yoshiko, female given name

Yamada San ni aimashita, met Mr. Yamada ni, indicating indirect object

aimashita, met

aimasu, meet

au, to meet

-ta, indicating the past tense of a verb

okusan mo issuo deshita, (his) wife, too, was with him

issuo deshita, was with him, accompanied him

issuo, together with, along with

deshita, was (were)

desu, to be

naka no ii tomodachi desu, are good friends

naka no ii, (be) on good terms

naka relations, terms

no, indicating subject of dependent clause

tomodachi, friend

uchi ni imasu, am at home

uchi ni, at home

uchi, home, one's home

ni, indicating location

uchi de shigoto o shite imasu, is working at home

uchi de, at home

de, indicating location

shigoto o suru, to do business (one's work)

shigoto, work, business

tatte, standing, stand and . . .

o-cha o nonde imasu, am drinking tea

cha, tea, especially Japanese tea

nonde, drinking

nomu, to drink

Tōkyō, capital of Japan

Lesson 3. THE YAMADAS' FRIENDS

It is fine weather this morning.

I am very fond of walking.

My family doesn't like walking.

I always walk with my dog.

My dog is called Taro.

My name is Shigeru Suzuki.

Suzuki is my surname and Shigeru is my given name.

My wife's name is Yoshiko.

This morning I met Mr. Yamada.

Mr. Yamada likes walking too.

Mr. Yamada's wife was with him.

Mr. Yamada's name is Ichiro Yamada.

My wife and Mr. Yamada's wife are good friends

I am at home now

My wife is at home too, working.

I am sitting down.

My wife is standing up, working.

I am reading the newspaper.

I am drinking tea.

You are at my house.

My house is in Tokyo.

Dai Yon Ka (4)

KAIWA

yon, four

kaiwa, conversation

yoku irasshaimashita, how nice of you to come; welcome

yoku, well, nicely (adverb form of ii)

irasshaimashita, have come

irassharu, to come (very polite form for kuru, to come)

o-kawari arimasen ka, how are you? (lit. is nothing the matter with you?)

kawari, the matter, something wrong

arigatō gozaimasu, thank you very much

okage-sama de, thanks to you, by your favour, by your kind influence (an idiomatic expression, here meaning "thank you". Used only in social talk)

okage-sama, your indebtedness, your favour, your grace, your help, your support, your backing

okage, indebtedness, favour, grace, help, support, backing

-sama, suffix indicating honorific

de, by, because of (indicating cause)

ii tenki desu nē, it is fine weather, isn't it?

tenki, weather

nē, isn't it

ne (variant pronunciation), isn't it

honto ni, really, truly

honto, true, real

ni, particle forming adverb

asa hayaku okimasu, in the morning get up early

asa, morning (adverbial usage)

hayaku, early

okimasu, get up

okiru, to get up

osoi desu, is late

osoi, late

ga, but, on the other hand

amari suki de wa arimasen, I'm not particularly fond of it

amari, particularly, very

go-zonji desu ka, do you know?

go-zonji, (you are) being aware, knowing (gerund form from zonzuru, to know)

Tarō deshō, it's Tarō, isn't it?

deshō, I suppose that . . .

ē, yes

zonjimasen, I don't know (humble form of shirimasen)

Satō, Japanese surname

sore de wa, then

de, indicating the positive predicate

wa, indicating contrast

nakayoshi na n' desu, are close friends

nakayoshi, intimacy, intimate terms

na, ending forming adjective

n' (so rendered before a word starting with t, d or n), = no

no, one

yominagara, while reading

-nagara, while, at the time that

doko ni, where

doko, where

o-taku, your house; your home

taku, house, residence

uchi, house

Tōkyō wa hajimete desu ka, is this your first visit to Tokyo? (As for Tokyo, are you for the first time?)

hajimete, for the first time

Nihon e kita no wa hajimete desu, this is my first visit to Japan

e, to (in the sense of motion towards)

kita, came

kuru, to come

o-tomari, (your) staying

tomari, staying

tomaru, to stay, stop (at a place), stay with (a person)

Chiyoda-ku, an urban district situated in the middle of Tokyo

-ku, one Japanese administrative district, urban district, subdivision of a large city

hoteru, hotel

tomatte, staying, stopping (at a place)

tomaru, to stay, to stop (at a place)

Lesson 4. CONVERSATION

Good morning. How nice to see you.

Good morning. How are you?

Very well, thank you.

How is your wife?

She is quite well, too, thank you. And how is yours?

She is very well, thank you.

Fine weather this morning, isn't it?

Yes, isn't it? It's a really beautiful day.

Do you get up early?

No, I'm a late riser.

I like walking. What about you?

I'm not particularly fond of it.

Do you know my dog's name?

Yes, it's Taro, isn't it? It's a nice name.

Do you know what my name is?

Yes, it's Shigeru Suzuki, isn't it?

Do you know my wife's name?

No, I don't know it.

Do you know Mr. Sato?

No, I don't.

Then do you know Mr. Sato's wife?

Yes. She and my wife are close friends.

What am I doing now?

You are sitting down.

I am sitting down and what am I doing?

You are reading the newspaper and drinking tea.

Where are you now?

I am at your house.

Where is my house?

Your house is in Tokyo.

Is this your first visit to Tokyo?

Yes, this is my first visit to Japan.

Where are you staying?

I am staying at a hotel in Chiyoda-ku.

Dai Go Ka (5)

WATASHITACHI NO SUMAI

go, five

watashitachi no sumai, our house, our residence

watashitachi, we

-tachi, suffix indicating plural

sumai, dwelling, residence, house

Tōkyō ni wa, in Tokyo

apāto ni sunde iru hito mo takusan arimasu,

those who are living in apartments are many

apāto, apartments, flat

sunde iru, are living

sunde, living

sumu, to live

iru, are

hito, man, person

mo, also, some (indicating there are other kinds of people)

takusan, a lot, plenty, a great number

shikashi, but, however

jibun no, our own (my own)

jibun, self, oneself, one's own, ourselves, our own

kōgai, suburbs, outskirts

san nen hodo mae ni, about three years ago

nen, year

hodo, about (showing approximation)

mae ni, ago

mae, ago, before, since

ni, at, in, on (indicating time)

kaimashita, bought

kau, to buy

taitei no uchi ga, most houses (subject)

taitei no, most

taitei, for the most part, generally

no, indicating number

hiraya ka nikaiya desu, are either one-storey or two-storey houses

hiraya, one-storey house

nikaiya, two-storey house

nikai, two-storey

. . . ka . . ., either . . . or . . .

ik' kai, ground floor

kai, floor, storey (after ordinal numeral)

hachi jō no heya, eight-mat room

hachi jō, eight-mat

hachi, eight

jō, mat (after numeral, as unit of measurement of room size) (approx. 6 feet × 3 feet)

no, indicating number, size

heya, room

hitotsu, one

roku, six

yottsu, four

sore kara, and, furthermore, in addition

kara, from, apart from

genkan, entrance hall

daidokoro, kitchen

furoba, bathroom

furo, bath

-ba, indicating place, site, space etc.

benjo, lavatory

futatsu zutsu, two of each, both

futatsu, two

zutsu, each, one by one

kutsu ya geta, shoes and geta (geta are special Japanese shoes)

kutsu, shoes

ya, and

geta, geta

irete oku, keep, put in and leave them in

ireru, to put in

oku, to put, to place

getabako, shoe (geta) cabinet (bako comes from hako, a box)

soba, side, near, neighbourhood

iroiro na ki, various kinds of trees

iroiro na, various, various kinds of

iroiro, various kinds

na, indicating that the preceding word is used as an adjective and modifies the following noun

ki, tree

ōkina, big, large

ōkii, big

matsu, pine

chiisana, small, little

nanten, species of tree, Nandena domestica

mae, front

niwa, garden

soko ni, in that place, in it, there

soko, in that place

chūrippu, tulip

dariya, dahlia

bara, rose

nado, etcetera

uete, growing, planting

ueru, to grow, to plant

ura, back, other side

yasaibatake, kitchen garden, vegetable garden

yasai, see farther down column

-batake, comes from hatake

hatake, farm, field, garden

tomato, tomato

negi, leek (onion, tomago-negi)

kyūri, cucumber

ninjin, carrot

sore ni, and, furthermore, in addition

ni, to

mame, bean

yasai, vegetable

tsukutte, growing

tsukuru, to grow, to cultivate, to make, to manufacture

yoko, side

monohoshi, drying place

mono, thing, object

hoshi, verbal noun of hosu

atte, (there) being, (there) is and

aru, to be (plain form)

sentakumono, wash, washing, laundry

sentaku, washing, laundry

sentaku, to wash, to launder, to do washing

hoshimasu, dry.

hosu, to dry, to air, to desiccate

Lesson 5. OUR HOUSE

Many people in Tokyo live in apartments, but we live in our own house.

Our house is in a suburb of Tokyo.

We bought this house three years ago.

Most houses in Japan are either one storey or two-storey houses. This house is a two-storey house, and has a ground floor and upper floor (first floor and second floor).
On the ground floor there is one 8-mat room and four 6-mat rooms, as well as an entrance hall, kitchen, bathroom and lavatory.
On the second floor there are two 8-mat and two 6-mat rooms.
In the entrance hall there is a geta cabinet for shoes and geta.
Near the front entrance there are various trees.
The big tree is a pine. The small tree is a nanten.

In front of our house there is a small garden.
In it we grow tulips, dahlias, roses, etc.
On the other side of the house there is a kitchen garden.
In it we grow tomatoes, cucumbers, carrots, beans and various other vegetables.
At the side of the house there are clothes-poles where we dry the laundry.

Dai Rok' Ka (6)

SHITSUMON TO KOTAE

rok', from roku, six
sono tōri desu, that's right, you are right
sono tōri, just so, just like that
sono, that, so
tōri, like, the same
ōkii to omoimasu ka, do you think it is big?
ōkii, big, large
to, that, thus (*indicating quotation*)
omoimasu, think
omou, to think, to judge
chiisai, small, little
sō desu ne, let me see, well . . .
itsu, when
katta, bought
kau, to buy
o-kai ni narimashita, bought (*expressed politely and respectfully*)
kai, verbal noun of kau
narimashita, did
naru, to do
ikutsu, how many
ē to . . ., let me see, well
ē, er . . ., hm . . .
to, *indicating quotation*
mittsu, three
itsutsu, five
muttsu, six
nanatsu, seven
yattsu, eight
kokonotsu, nine
tō, ten
sō desu, yes, so it is, indeed it is
irete, including
ireru, to include

dono, which
neru, sleep, to sleep, to lie down
shita, downstairs (*generally*: lower part)
minna Nihomma desu ka, are they all Japanese rooms?
minna, all
Nihomma, Japanese-style room
Nihon, Japanese style
yōma, Western-style room
yō-, Western style, European style
shokuji o suru, to have a meal, to take a meal, to dine
shokuji, meal, dinner
suru, to do
tonari no, next, adjacent, neighbouring, adjoining
tonari, the next, the next house, next door
no, *indicating apposition*
ichiban, most
ichiban ōkii, the biggest
nan' no, what kind of
hana, flower
uete arimasu, have been planted
chotto matte kudasai, please wait a moment, just a moment, please
chotto, for a moment, a short time
matte, waiting
matsu, to wait
kudamono, fruit
tokuni, especially, particularly
nashi, pear
ringo, apple
budō, grape

Lesson 6. QUESTIONS AND ANSWERS

Do you know where Mr. Suzuki lives?
Yes, he lives in a suburb of Tokyo.
That's right. Would you say that Mr. Suzuki's house was large or small?
Let me see. I would say it was large.
Do you know when he bought that house?
He bought it about three years ago.
Do you know how many rooms there are?
Let's see . . . one, two, three, four, five, six, seven, eight, nine, ten. Yes, counting the kitchen there are ten.
Do you know which room the Suzukis sleep in?
Yes, the 8-mat room downstairs.
Are the rooms all Japanese style?
No. There is one Western style room.
Do you know where they have their meals?
In the small room next to the kitchen.
Is there a garden?
Yes, there is. It's in front of the house.
Where are the trees?
They are by the front door.
Do you know what kind of tree the biggest one is?
Yes, it's a pine.
Where are the flowers planted?
In the front garden.
What is planted in the kitchen garden at the back?
Let me think a minute . . . tomatoes, leeks, cucumbers, carrots, as well as beans, etc.
Do you like fruit?
Yes, I like it very much. I particularly like pears, apples and grapes.

Dai Nana Ka (7)

WATASHITACHI NO KYAKUMA

nana, seven
kyakuma, drawing room, main room
kyaku, visitor, guest, a caller, company (visitor)
kono, this (*demonstrative adjective*)
uchi no, our
uchi, one's house, house, one's home
kanari hirokute, quite large and
kanari, considerably, pretty, quite, fairly
hirokute, large and, wide and, broad and
hiroi, large, wide, broad
-te, and
heya ni haितara, on entering the room
ni, to (*indicating direction towards*)
haितara, when one enters, if one enters
hairu, to enter
-tara, when, if
sugu tokonoma ga me ni tsukimasu, immediately, one sees the tokonoma; the first thing one sees is the tokonoma

sugu, immediately, at once, directly, instantly
tokonoma, tokonoma, alcove
ga, here *indicating object seen*
me ni tsukimasu, come in sight, catch one's eye
me ni tsuku, to come in sight
me, eye
tsuku, to come in, to reach, to touch
kakejiku, hanging scroll
kakeru, to hang
jiku, scroll picture, scroll
kakatte, hanging
kakaruru, to hang
soshite, then, next, and
suiban, shallow flower-dish (sui, water; ban plate, dish)
oite atte, have been put and
oku, to put
ayame, iris

(7)

ikete arimasu, have been arranged
 ikeru, to arrange
 sono migi gawa, its right hand, to its right,
 on its right side
 sono, its
 migi, right
 gawa, side
 chigaidana, staggered shelves
 chigai, difference
 tana, shelf
 mukashi no furui tsubo, ancient old jar (i.e.
 an antique jar)
 mukashi no, ancient
 mukashi, old times
 no, indicating origin or attribution
 furui, old
 tsubo, jar, pot, bowl
 engawa no shōji, sliding paper door at
 corridor
 engawa, corridor
 shōji, sliding paper door
 akeru to, when one opens, if one opens
 akeru, to open
 to, when, if
 miemasu, one can see, one sees
 mieru, be visible, be seen, can see
 tsukiyama, artificial hill
 yama, hill, mountain
 ike, pond
 ishidōrō mo arimasu, also there is a stone
 lantern
 ishidōrō, stone lantern
 ishi, stone
 dōrō = tōrō, lantern
 mo, also, too
 mannaka, middle
 naka, centre
 tsukue, table
 sore, it, that one
 hikui, low
 isu wa nakute, there are no chairs, and;
 there is no chair, and
 isu, chair
 nakute, non-existent and
 nai, non-existent
 zabuton, Japanese cushion for sitting on
 za, seat
 -buton, comes from futon, mattress
 nani mo oite arimasen, nothing is put
 nani mo, anything (with negative verb)
 mo, makes preceding pronoun negative
 when it is accompanied by negative verb
 tenjō kara, from the ceiling
 tenjō, ceiling
 kara, from
 dentō, lamp, electric light (den, electric, tō,
 light)

sagatte, hanging down
 sagaru, to hang down
 kasa, shade (originally, bamboo or sedge
 hat)
 marui katachi de, round-shaped and
 marui, round
 katachi, form, shape
 de, is . . . and
 da, to be
 takesei, made of bamboo
 take, bamboo
 -sei, made of
 o-kyaku-san, guest
 -san, suffix indicating respect
 mukaiatte, facing one another
 mukaiau, to face one another, be opposite,
 to confront
 mukau, to face, to front
 au, to meet
 futari tomo, both, two persons
 futari, two persons, two men
 tomo, both, all, either . . . or
 shiite, sitting on, seating oneself on
 shiku, to sit on, to seat oneself on (on a
 cushion)
 se ni, with one's back to, against
 se, back
 ni, indicating direction (in which facing)
 sore, that
 Nihon no, Japanese
 shūkan, custom, habit
 niwa ni men shite iru no de, facing the garden
 men shite, facing
 men-suru, to face, to look out on
 men, face, one's features
 shite, doing
 suru, to do
 no de, because, as, since
 no, indicating situation, circumstances
 taihen, very, extremely
 akarui, bright, light
 yoru ni naru to, at night, when night comes
 yoru, night
 ni, indicating object of verbs meaning "to
 become"
 naru, to become
 amado, shutter, amado
 ama-, from ame, rain
 -do, from to, door
 shimemasu, close, shut
 shimeru, to close, to shut
 shinsen na, fresh
 shinsen, freshness
 kūki, air
 haitte, entering
 kimasu = kuru, come

Lesson 7. OUR DRAWING ROOM

This is a picture of our drawing room.
 It is quite large, and the first thing one sees on entering the room is the tokonoma.
 There is a scroll hanging in the tokonoma.
 There is also a shallow flower-dish containing an arrangement of iris.
 On the chigaidana on the right hand side stands an old antique jar.
 When the sliding paper doors are opened onto the verandah, one can see the garden.
 In the garden there is an artificial hill, a pond, and a stone lantern as well.

In the middle of the room there is a table.
 It is a low table.
 There are no chairs, and one sits on a zabuton.
 The table has nothing on it.
 There is an electric lamp hanging from the ceiling.
 The lampshade is round and made of bamboo.

My guest and I are sitting in front of the table, facing one another. We are both sitting on cushions.
 The guest is sitting with his back to the tokonoma. That is the custom in Japan.
 This room faces the garden, and is therefore very light.
 When night comes we close the shutters.
 When morning comes we open the shutters.
 When the sliding paper doors are opened, fresh air comes into the room.

Dai Hachi Ka (8) SENSEI TO SEITO NO KAIWA

hachi, eight
 doko ka, somewhere, anywhere, any place
 ka, some (makes preceding pronoun in-
 definite)
 naka, inside, interior
 hai, quite, as you say
 miatarimasen, there is none in sight
 miataru, to be in sight, to be found
 miru, to see
 ataru, to hit, to touch
 omoi ataru, to hit upon (the right idea),
 to occur to (one)
 donna, what sort of, what kind of
 take de, by bamboo, of bamboo
 de, by, with (indicating instrument or
 material)
 tsukutte arimasu, has been made
 tsukuru, to make
 sono hoka ni, apart from the above-men-
 tioned, in addition to, besides
 hoka, otherness

ni, indicating adverbial phrase
 nani ka, something, anything
 ki no tsuita koto, which you noticed about
 ki no tsuita, noticed, became aware of
 ki, attention, care
 no, indicating subject of dependent clause
 tsuita, touched, caught
 tsuku, to touch
 ki ga tsuku, to become aware of
 koto, thing, fact
 itte mite, try saying (lit. saying and seeing)
 iu, to say
 miru, to see
 sō na n' desu, quite right
 totemo, very, extremely
 dare ka, somebody, someone, anyone, any-
 body
 dare mo, anybody (with negative verb)
 dare, who, whose, whom

Lesson 8. CONVERSATION BETWEEN TEACHER AND STUDENT

Is there a flower arrangement in our drawing room?

Yes, there is.

What is there on the shelf beside the tokonoma?

There is an old antique jar.

Is there a record player?

No, there isn't.

What is there in the middle of the room?

There is a table.

What is there on the table?

There is nothing on it.

Isn't there a chair somewhere in the room?

No, there is none in sight.

Is the electric light in the tokonoma?

No, it is hanging from the ceiling.

What sort of shade has the lamp?

It's round, and made of bamboo.

Is there a scroll hanging in the tokonoma?

Yes, there is.

Please tell me if there is anything else you have noticed about this room?

Yes, this is a very bright room.

Quite so. It's very bright. Is there anyone in the garden?

No, there's nobody there.

Dai Kyū Ka (9)

KURABETE MIMASHŌ

kyū, nine

kurabete mimashō, let us make a comparison, let's compare

kuraberu, to compare

mimashō, let us try

-te miru, to see what happens when . . .

try . . . -ing

mashō, the -ō form (let us) of masu

tonari, next door

go-ryūshin to issho ni, with their parents

ryūshin, parents, both parents, father and mother

to, with

issho ni, together with, in company with

issho, company

ni, indicating the preceding word is used adverbially

kurashite, living, getting on, making a living

kurasu, to live, to get on, to make a living,

lead a life (e.g. of comfort)

yori mo, than

yori, than

mo, emphasizes preceding yori, (than), even

hiroi, wide, large in space

goran no yō ni, as you see

goran, honorific form for miru, to see, but comes from stem of verb and is used as a noun

yō ni, like, as if, as

yō, the like (of —), such like (things)

sono kawari, by way of compensation for, to make up for, in exchange for

sono, for it, in exchange for it

kawari, compensation, return, exchange

oshiire, closet

sore kara, and then, and, next, apart from that

sore, it, that

kara, from

terebi, television set

mo, too, also

rajio, radio set, radio, wireless

betso no, another, different

betso, another thing

mado, window

ōkii, big, large

no de, because, as

no, one, indicating abstract thing

de, -te variant of da, to be

totemo, very, extremely

tokoro, one's place, one's home

samuku naru to, when it gets cold

samuku, the -ku form of samui, cold

denki sutōbu, electric stove

denki, electric

sutōbu, stove

tsukau, to use

uchi no kanai, my own wife

uchi no, one's own . . .

uchi, one's home, house

ongaku, music, musical art

koto o hikimasu, play the "koto"

koto, Japanese harp

hiku, to play, with reference only to

stringed instrument

shikashi, but, however

hodo, as . . . as . . .

jōzu, skill, cleverness, dexterity, adroitness,

proficiency

kono atari de, in this neighbourhood, around

here

kono, this, these (demonstrative adjective)

atari, neighbourhood, vicinity

ichiban, most

utai, chanting of a Noh text (sing.)

e, picture, drawing, painting

rippa na, fine, excellent, splendid

rippa, fineness, excellence, splendour

na, makes preceding noun into adjective

takusan, a lot

dono e mo, every picture, all the pictures

dono . . . mo, whichever, any, every

dono, which, what

mo, even if

migoto, fineness, excellence, beautiful

soshite, and, then

neuchi no aru mono, valuable thing, thing of value

neuchi, value, worth

no, indicating subject of dependent clause

mono, thing

kakete, hanging, suspending

kakeru, to hang, to suspend

yūmei na, famous, well known

yūmei, fame

Hokusai, Hokusai Katsushika (1760-1849).

Founder of Katsushika School of Ukiyo-e.

Famous for his landscapes, especially for his

pictures of Fuji.

kaita, painted, drawn

kaku, to paint, to draw

Fuji, name of the highest mountain in Japan,

a dormant volcano. 12,388 feet

Edo Jidai, Edo Era, Edo Period (1600-1867).

The days of the Tokugawa Shogunate

Edo, Tokyo. Former name of Tokyo, the

Shogunate capital of Tokugawa

Jidai, Era, Period

sakuhin, product, work (artistic work)

Lesson 9. LET'S TRY TO MAKE COMPARISONS

Mr. Sato lives next door to us.

Mr. Sato lives with his parents.

Our drawing room is larger than the Satos' drawing room.

As you see, in this room there are no staggered shelves.

Instead of that, there is a closet to the right of the tokonoma.

In addition there is no television in this room.

The Satos have their radio and television in another room.

The windows in this room are large, and so the room is very light.

At the Satos' they use electric heaters when it gets cold.

Both Mrs. Sato and my wife are very fond of music, and play the koto.

But my wife does not play as well as Mrs. Sato.

Mrs. Sato not only plays better than my wife, but she is the best player around here.

As for me, I do recitations from the Noh.

Mr. Sato is very fond of pictures.

In Mr. Sato's room there are many fine pictures.

Every picture he has is a masterpiece, and worth a great deal.

There is one picture in this room, too.

It is hanging in the tokonoma.

It's a very famous picture.

It's a picture of Fuji by Hokusai.

It's a work of the Edo Period.

Hokusai painted many pictures of Fuji.

Dai Jik' Ka (10)

MŌ HITOTSU NO KAIWA

jik', comes from ju, ten
 mō hitotsu, another
 mō, more, further, again
 ni tsuite, of, about, on, regarding, re
 ni, to
 tsuku, to touch, to contact with
 iroiro, variously, in many ways
 o-hanashi shimashita kara, because we have talked
 hanashi suru, to talk
 hanashi, talk, remark
 kara, because, as, since
 kondo wa, this time, now
 kondo, this time
 wa, indicating contrast
 sukoshi, a little, somewhat, a bit
 o-kiki shimashō, let me ask you
 kiki, verbal noun of kiku, to ask
 kiku, to ask
 sugu, just, right
 dochira no, which
 dochira, which
 dochira to mo iemasen ga . . . , it is hard to say which, but . . .
 to, indicating quotation
 mo, even
 iemasen, cannot say
 ieru, to be able to say
 ga, but
 dochira ka to ieba, if I must say, if you compel me to say, if I dare say (which I prefer)
 ka, indicating interrogative
 ieba, if I say
 iu, to say
 o-taku no hō ga, yours (your drawing room); your home (as opposed to Mr. Sato's)
 hō, side, direction

sore wa dōmo, thank you
 dōmo, very much, quite
 kagu, furniture, furnishings
 modan, modern
 asoko no, at that place, in there
 asoko, that place, there
 uchi no, ours
 no, one
 iya, oh! oh dear!
 mattaku, quite, entirely
 tokoro de, well, now, by the way
 nani ka, something, anything
 nani, what, something
 ka, some, any
 nasaimasu, do
 nasaru, to do (honorific form of suru, to do)
 zenzen, wholly, entirely, quite
 uchi no yori, than ours
 semai, narrow, small, limited
 o-tanjōbi ni, on your birthday
 tanjōbi, birthday
 ni, indicating the time, date
 sashiagetai to omoimasu ga, I want to give you, but; I'm thinking of giving you, but
 sashiagetai, I want to give you
 sashiageru, to give you (him, etc.), more humble form of ageru, to give, to present, which is also itself humble form for yaru
 omoimasu, think
 omou, to think
 donna no, what kind of one
 donna, what kind of, what
 o-makase shimasu, I leave it to you, I leave it to your good judgement
 makase, verbal noun of makaseru
 makaseru, to entrust to, to leave to
 shimasu, do, -masu form of suru
 suru, to do

Lesson 10. ANOTHER CONVERSATION

Since I have told you all sorts of things about our drawing room and the Satos' drawing room, now let me ask you a few questions.

Where do the Satos live?

Right next door to you.

Which drawing room do you like best?

It is hard to say which, but I think I prefer yours.

Thank you. But the Satos' furniture is more modern than ours. What do you think of the picture in their tokonoma?

It's pretty fine, I must say!

By the way, do you do anything in the way of music?

No, not a thing. What about you?

I do a bit of Noh recitation. Does your wife do anything?

She plays the koto a little.

Are the windows in this room large?

Yes, they are large.

Is the Satos' drawing room large?

Yes, it's large.

Is your drawing room large?

No, it's small. The Satos' drawing room is larger than ours.

Is our drawing room smaller than yours?

Yes, it's smaller.

I'm thinking of giving you a picture for your birthday. What would you like?

Thank you very much. I'll leave it to you.

Dai Jū-ik' Ka (11)

O-KYAKU-SAMA

jū-ik', comes from jū-ichi
 jū-ichi, eleven
 jū, ten
 o-kyaku-sama, guest, more formal than
 o-kyaku-san
 Doyōbi, Saturday
 gogo, afternoon (first go means noon, and second go means after)
 beru ga natte imasu, the bell is ringing
 beru, bell
 naru, to ring, to sound, to peal
 yūjin, friend
 no, indicating apposition
 Nakamura San go-fusai, Mr. and Mrs. Nakamura
 Nakamura, a surname
 fusai, husband and wife
 go-, prefix indicating honorific
 mieta no desu, have come
 mieta, past tense of mieru
 mieru, honorific for kuru, to come
 no, it is a fact that . . .
 to, door
 futari, two persons, a couple
 aisatsu, greeting, salutation
 shimeru, to shut, to close
 tōsu, to show into, to usher in conduct (one) into a place
 soko de, at that point
 soko, that point
 de, at, indicating time
 mo, too, also
 dete ikimasu, go into
 deru, to appear, to come forth, to emerge
 iku, to go
 kara, after
 zabuton, Japanese cushion
 o-susume shimasu, offer a zabuton to, to present them (you)

susume, verbal noun of susumeru
 susumeru, to offer, to push forward
 zabuton o o-susume shimasu, urge them to sit on the zabuton
 ni sam pun tatte, two or three minutes later
 ni sam pun, two or three minutes
 ni, two
 sam, variant of san, three
 pun, minute, comes from fun, minute
 tatsu, to pass
 -te, indicating after
 mata, again
 mei, niece
 Sumiko, female given name
 kita, came
 kuru, to come
 daigaku no gakusei, University student
 daigaku, university (dai means great, gaku means school)
 gakusei, student
 ashita, tomorrow
 yasumi na no de, because of holiday, being on holiday
 yasumi, holiday, vacation
 na no de, because
 de, indicating cause
 no de, because, on account of the fact that
 tomari ni, in order to stay
 tomari, verbal noun or stem of tomaru
 tomaru, to stay, to lodge
 ni, for, to, in order to (indicating purpose)
 kanojo o, her (object)
 kanojo, she
 shōkai, introduction
 shōkai suru, to introduce
 watashitachi, we
 -tachi, suffix indicating plural
 hajimeru, to begin, to start

(11)

seiji, politics
 saikin no nyūsu, the latest news
 saikin, the latest date, recent date
 nyūsu, news
 o-tagai no shigoto, each other's work
 tagai, each other's, mutual, another's
 shigoto, work, business
 kanaitachi, my wife and others (*in this case other ladies*)
 -tachi, suffix showing one example and indicating others (*is also plural suffix*)
 kodomo no kyōiku, children's education
 kodomo, child
 kyōiku, education
 dekgoto, event, happening, affair (*goto comes from koto, thing*)
 nado, and so on, etc., and others, and so forth, and the like, or the like, and allied items
 sono uchi ni, in the meantime, meanwhile

sono, that
 uchi, within time
 ni, indicating time
 o-tetsudai-san, maid
 tetsudai, verbal noun, help
 tetsudau, to help, to assist
 o-cha, tea
 motte, bringing, fetching
 kashi, cake
 minna de, all together
 minna, all, everybody
 de, with
 tanoshiku, pleasantly, delightfully, merrily, joyfully
 tanoshii, merry, pleasant, happy, delightful
 itadakimasu, take, drink
 itadaku, to take, to drink (*humble form for nomu, to drink*), to have, to eat
 itadaku, to accept with thanks

Lesson 11. GUESTS

It is Saturday afternoon. The bell is ringing. Our friends Mr. and Mrs. Nakamura have arrived. My wife has opened the front door and is greeting them both. Then she closes the door and shows them into the drawing room. At that point, I too go to the drawing room. After greeting the two, I urge them to sit on the cushions.

Two or three minutes later, the bell rings again. It's my wife's niece, Sumiko. Sumiko is now a university student. Tomorrow the university has a holiday, so she has come to stay with us. My wife introduces her to Mr. and Mrs. Nakamura.

We begin to talk about many things. Mr. Nakamura and I talk about politics, current news, and each other's work. Our wives talk about the children's education, recent events and so on. In the meantime, the maid brings some tea. After that she brings some cake and some fruit. We all enjoy our tea immensely.

Dai Jū-ni Ka (12) O-CHA O NOMU

nomu, to drink
 dōzo o-agari kudasai, please come in
 dōzo, please
 agari, verbal noun of agaru
 agaru, to come into, to come up
 arigato gozaimasu. Okage-sama de, Quite well thank you (*idiom*)
 watashidomo, we
 -domo, suffix indicating plural, humble mode
 orimasu, are (am, is)
 oru, to be, humble mode
 o-raku ni . . ., be at your ease, make yourself comfortable
 raku, ease
 ni, indicating the aim of action
 chotto shitsurei itashimasu, excuse me a minute (*idiom*)
 chotto, just a minute, for a moment
 shitsurei, rudeness, impoliteness, bad manners
 itashimasu, do
 itasu, to do, humble form for suru
 da, is, be
 irasshai, welcome! (*a familiar form*)
 irasshaimasu, welcome! (*rather more ceremonious*)
 yoku irasshaimashita, welcome! (*most elaborate form*)
 yoku kite kuremashita, how nice to see you (*idiom*)
 kite kuremashita, lit. came for me, took the trouble to come
 kureru, to give, to let have
 zuibun, extremely, very much
 genki sō, look well
 sō, look, seem, be likely to
 go-shōkai shimashō, let me introduce you
 kochira, these, this
 okusama, more ceremonious than okusan
 hajimemashite, how do you do?
 hajimeru, to begin to meet, to meet for the first time

dōzo yoroshiku, pleased to meet you (*idiom*)
 yoroshiku, properly, at one's own discretion, suitably
 dōzo, please
 sā, now
 o-cha ni itashimashō, let's have some tea
 ni, indicating indirect object
 itasu, to do, humble form for suru
 Nihoncha, Japanese tea
 kōcha, black tea
 yoroshii, desirable, preferable, good, suitable
 sō desu ne, let me see
 itadaku, humble form for nomu, to drink, toru, to take
 go-shujin, master
 shujin, master, husband
 go-enryo naku meshiagatte kudasai, please help yourself (*idiom*)
 go-enryo naku, without (your) reserve, without formality
 enryo, reserve, restraint, formality
 naku, no, without
 meshiagaru, very respectful form for taberu, kuu, to eat
 benkyō suru, to study, to read
 benkyō, study
 Eigo, English language
 Furansugo, French language
 Furansu, France
 no hō, concerning . . .
 hō, direction, side, part, alternative (*hō indicates which of two things is being discussed*)
 mā, well, I should say
 nantoka, somehow, one way or another
 yaru, to do
 dōnika, in some way
 umaku, well, excellently, nicely, successfully, happily, satisfactorily, adroitly, tactfully
 umai, successful, splendid, lucky, fortunate (*also means delicious, tasty*)
 iku, to go

Lesson 12. WE HAVE TEA

How nice to see you. Do come in. How have you been?
 Very well thank you.
 We've all been well, too. Do have a cushion. Make yourself at home.
 Excuse me a minute. I think it's my niece. Come in, Sumiko. How nice to see you. You look very well, I must say. Let me introduce you. This is my niece, Sumiko. This is Mr. Nakamura, and Mrs. Nakamura.
 How do you do. I'm very glad to meet you.
 Now, let's have tea. Mrs. Nakamura, would you like Japanese tea or black tea?
 Let me see. I think I'd like black tea.

Mr. Nakamura, which will you have?

I'll take black tea too.

Do have some fruit. Please help yourself.

Thank you.

Sumiko, what are you studying now?

I'm studying English and French.

Mr. Nakamura, how is your work?

Well, we seem to be managing somehow. What about you?

In some ways excellently.

Dai Jū-san Ka (13)

SHOKUJI

shokuji, meal
 ichi nichi ni, per one day, a day
 nichi, day(s) (after numeral)
 ni, per, in, for
 san do, three times, thrice
 do, time(s) (after numeral)
 asagohan, breakfast
 go-han, meal
 hirugohan, lunch
 hiru, midday, noon
 bangohan, supper
 ban, evening, night
 chanoma, living room, morning room (lit. room of tea)
 o-kyaku-sama no toki wa, when there are guests
 toki, time
 yōshoku, foreign dishes, Western cookery
 naifu, knife
 fōku, fork
 tsukau, to use
 washoku, Japanese food, Japanese cookery
 hashī, chopsticks
 goran kudasai, please look at . . .
 goran, honorific verbal noun of miru
 kudasai, please give, be kind enough to, oblige me with (originally imperative form of kudasaru)
 kudasaru, to give, confer on, bestow on
 Kyōto, old Japanese capital (794-1867 A.D.)
 Is rich in scenic and historic interest
 kara, from
 ni, to
 mieta, who came
 mieru, to come, honorific for kuru
 yobareta tokoro desu, have been invited (i.e. on occasion when they have been invited)
 yobareta, have been invited
 yobareru, to be invited (passive form of yobu)

yobu, to invite
 tokoro, case, occasion
 shujin, host
 mukai gawa, opposite side, the other side
 mukai, opposite
 waki, side
 shokutaku, dining table, board
 chawan, rice-bowl, tea-cup
 sara, plate
 yōi ga dekite imasu, have been prepared
 yōi, preparation
 dekiru, to be done, to be completed, to be finished, to be ready
 otoko, man, male
 hitotachi, people, men
 hito, human being, mankind, person
 sakazuki, wine cup, specially for "sake"
 deru, to be brought
 sake, rice wine
 nomu, to drink
 sakana, fish
 tori, poultry
 niku, meat
 taberu, to eat, polite form for kuu, to eat
 mochiron, of course, naturally
 Nihon de wa, . . ., in Japan, . . .
 owari, end
 shokuji no owari ni, at the end of meals (a meal)
 shokuji no ato de, after meals (a meal)
 ato de, later on, afterwards
 ato, time after
 toki ni wa, sometimes, at times, occasionally
 toki, time, occasion
 tabenagara, while eating
 -nagara, while, during, at the same time that (suffix)
 hanashi o shimasu. we converse (also I (etc.) converse)
 hanashi, conversation

Lesson 13. MEALTIMES

We have three meals a day.

Breakfast, lunch, and dinner.

We have our meals in the morning room, but when there are guests we use the drawing room.

In Japan we use knives and forks for Western food, but chopsticks for Japanese food.

Please look at this picture. The Nakamuras, who have come to Tokyo from Kyoto, have been invited to a meal at Mr. Yamada's house.

Mr. and Mrs. Nakamura are sitting in front of the tokonoma, while the host, Mr. Yamada, is sitting opposite them.

Mrs. Yamada is sitting next to her husband.

The table has been laid with chopsticks, tea-cups, plates, etc.

There are sake cups in front of the men.

The men drink sake.

We eat fish, poultry, meat, etc.

We eat vegetables, of course, as well.

In Japan, we drink tea at the end of our meals.

Sometimes after meals we converse while eating fruit.

Dai Jū-yon Ka (14)

SHOKUJI NO TOKI NO KAIWA

shokuji no toki no kaiwa, conversation during meals
 toki no, at the time when (with reference to a period of time)
 kaiwa, dialogue, conversation, talk
 kyō, today
 o-maneki ni azukarimashite, I have been invited by you and
 maneki, invitation
 maneku, to invite
 azukaru, to be given, to receive
 dōmo, very much, quite
 dō itashimashite, not at all, don't mention it (idiom)
 dō, how, what
 itashu, deferential form of suru, to do
 nani mo arimasen ga, there is not much of a dinner (idiom) (lit.: there is nothing, but . . .)
 kochira, this place
 sochira, that place
 kuru tabi ni, each time I come, whenever I come
 tabi, (each) time, occasion
 kawaru, to change
 odoroku, to be surprised, to be amazed
 hajimete, for the first time
 hā, pardon? I beg your pardon?
 kondo, this time
 sō desu ka, really? is it?
 oishū gozaimasu, is delicious
 oishii, more elaborate than umai, delicious, tasty

shun, season, the best season, the height of the season (shun no yasai, vegetables in season)
 kara, owing to, because, as, since
 shujin, my husband
 no, fact is that . . .
 yo, used to emphasize an assertion
 tempura, Japanese fry, fritter
 mō sukoshi, a little more, a few more, some more
 mō, more
 o-agari ni narimasen ka, won't you have . . .?
 agaru, polite form for taberu, to eat
 naru, polite form for suru, to do
 itadaku, humble form for taberu, to eat
 gohan, boiled rice (it does not mean "a meal" in this context)
 mō, already, by now, now
 jūbun, enough, in plenty
 gochisō-sama, your kind entertainment (idiom) (a formal expression used by guests at end of a meal)
 gochisō, your entertainment
 deshita, past tense of desu
 o-somatsu-sama deshita, I apologize for our humble meal (idiom) (a formal expression used by host or hostess at end of a meal. The formal reply to gochisō-sama deshita)
 somatsu, poorness, humbleness, plainness

Lesson 14. MEALTIME CONVERSATION

How nice that you could come.

Thank you for your invitation.
Don't mention it. Now do come in.

Thank you.

I'm afraid we haven't much to offer you, but dinner is ready, so do come this way.

Mr. Nakamura, will you sit here? And Mrs. Nakamura there?

What do you think of Tokyo, Mr. Nakamura?

Each time I come I'm amazed at the changes.

Mrs. Nakamura, is this your first visit to Tokyo?

I beg your pardon?

Is this your first time in Tokyo?

Yes, it's the first time.

Oh, really?

This fish is most delicious.

Really? This is the height of the season.

My husband and I are both very fond of fish.

Mrs. Nakamura, won't you have a little more tempura?

Yes, I should like some more.

Won't you have a little more rice?

No. I have had enough. Thank you for a delightful meal.

It was nothing, I'm afraid.

Dai Jū-go Ka (15)

NERU TOKI, OKIRU TOKI

neru, to sleep, to go to bed

okiru, to get up, to wake up

shinshitsu, bedroom

katei, home, household

futon, bedding

tatami, mat, matting

shiku, to spread, to make a bed

shikibuton, mattress (**buton** from **futon**)

shikibuton o shiite, spreading a shikibuton

kakebuton, coverlet, quilt

kakebuton o ue ni kakete, spreading a

quilt on (top) (over)

nemasu, we go to bed, we sleep (**hayaku**

nemashita—I went to bed early)

kakeru, to put on, to lay on, to cover

mochiron, of course, naturally

makura, pillow

oshiire, closet, press (**oshi** from **osu**, to press;

ire: verbal noun of **ireru**, to put in)

ireru, to put in, to bring in

katazuketete, we tidy

katazakeru, to put things in order, to put a

room to rights, to put away, to clear away

dashite, we take out and

dasu, to put out, to take out, to bring out

opp. ireru

to, when, in case

tatamu, to fold

shimau, to put away, to lay away

kimono, kimono, *Japanese robe*

tansu no naka, in a chest

tansu, chest of drawers

naka, inside, interior

yōfuku, foreign clothes, European style dress

yōfukudansu, wardrobe (*lit.*: chest for

foreign clothes; **-dansu** comes from **tansu**)

shatsu, undershirt, shirt

hankachi, handkerchief

kutsushita, socks, stockings

sore ni, besides, moreover

sore, that, those above mentioned

ni, indicating addition

shitagi, underwear

seiridansu, chest of small drawers

ni kai, second floor, upstairs (*in Japan the*

ground floor is the first floor)

nemuku naru to, when I get sleepy

nemui, sleepy

naru, to become

agatte iki, go up and

agaru, to go up

denki, electric light

tsukeru, to turn on, to light

nemaki, night clothes

kikaeru, to change one's clothes

kiru, to put on

kaeru, to change

hairu, to enter, to get into

makura-moto, one's bedside, beside the

pillow, the side of one's pillow

moto, close to, under, at

denki-sutando, reading lamp

denki, electricity

shibaraku, for a while, for some time

yomu koto ga arimasu, there are some cases

where I read . . .

koto, case, things

wafū, Japanese-style (room) (**fū** means style,

mode)

beddo, bed

roku ji kara roku ji han made no aida ni,

between six o'clock and half past six (*lit.*:

between from 6 till (by) 6.30)

roku ji, six o'clock

ji, o'clock

roku ji han, half past six

han, half

made, by, till, until, up to

kara, from

aida ni, between

aida, interval

yukkuri, leisurely, deliberately, slowly,

without haste

itai, I want to be, I should like to be (*i comes*

from iru)

-tai, suffix expressing a wish

maiasa, every morning

mai-, every

tsutome ni deru tame, since I go to work

tsutome, business, work, job, employment

(professional) (**tsutomeru**—to be em-

ployed)

deru, to attend, to go to

tame, for, for the sake of, to, in order to,

because of, since

hayai, early

densha, electric train

noranakereba narimasen, I have to take, get

in

noranakereba, if I do not take

noru, to take, to get in

-nakereba, if do not . . .

naru, to become

Nichiyōbi, Sunday

itsumo yori, than usual

itsumo, usually

osoku made, up to a late hour

osoku, late hour, late

tenki, weather

yokereba, if it is fine

yoi, good, fine

hayaoki suru, to get up early, to rise with the

lark

hayaoki, early rising

to issho ni, with, together with

iroiro na tokoro, various places

tokoro, place

dekakeru, to go out, to take an outing

Lesson 15. GOING TO BED AND GETTING UP

This is a picture of a bedroom.

In a Japanese home, one sleeps on bedding spread on the tatami matting.

One sleeps on a mattress (under-quilt), with quilts spread over one.

There is also a pillow, of course.

The bedding is kept in a closet.

At bedtime, the room is tidied and the bedding brought from the closet and spread on the

matting. In the morning, when one gets up, the bedding is folded and stowed away in the

closet.

Kimonos are kept in a tansu. They are folded and put away. Western-style clothes are hung

in the wardrobe.

Shirts, handkerchiefs, socks and stockings, underwear, etc., are kept in a chest of drawers.

My bedroom is upstairs.

At night, when I get sleepy, I go up to my bedroom, turn on the light, change into my night

clothes, and get inside the quilts.

After that, I turn on the lamp by my pillow, and sometimes read a book for a while.

My bedroom is Japanese style, but I have friends who sleep in beds.

In the morning, I get up between 6 and 6.30.

I would like to stay in bed a little longer, but since I have a job, I have to catch an early

train.

Sunday is a holiday.

On Sunday, I stay in bed longer than usual.

If the weather is fine, I get up early and take trips to various places with the family.

Dai Jū-rok' Ka (16)

ASA TO YORU

nan ji goro, about what time
 nan, comes from nani, what, how much,
 how many
 goro, about
 dô shite, why, for what reason
 dô, how, what
 sonna ni, so, like that, in that manner
 sonna, such, like that
 ni, forming adverb
 n', comes from no, after verbs or adjectives
 and before desu, it makes the previous parts
 of sentence into a noun clause
 motto, more, some more
 no desu, it is a fact that (makes the sentence
 more emphatic)
 n' desu, as above
 kaisha, company (firm)
 ku ji, nine o'clock
 ku, nine
 yūgata, evening
 zangyō, overtime work
 ōi, lot of, many, much, frequent
 itsumo, always, habitually
 o-kaeri ni narimasu ka, do you get home?
 kaeri, verbal noun of kaeru, return,
 coming back, going (coming) back,
 coming home, home coming
 daitai, generally, sometimes roughly
 shichi ji, seven o'clock
 shichi, seven
 naru, to come, to become, to be
 taitei, generally, usually
 hon o yondari, terebi o mitari, read a book,
 or watch television
 . . . -tari . . . -tari, (suffix) . . . or . . . ;
 sometimes . . . sometimes . . . ; once . . .
 then again; now . . . then; partly . . .
 partly, as well as
 terebi, television (programme)
 yūbe, last night
 goran ni narimashita ka, did you look at . . .
 yakyū, baseball
 ga, but (reserved or modest expression)
 jitsu ni, truly, in truth, really
 jitsu, the truth, reality
 ii shiai, nice game, fine match
 ii, nice, fine
 shiai, game, match
 deshita, was (past tense of desu)
 iyā, oh! oh dear! dear me!
 mattaku, truly, indeed, in the true sense of
 the term
 te ni ase o nigirimashita, the suspense was
 terrific (lit.: I gripped my sweat in my fists)
 te, hand
 ase, sweat
 nigiru, to grip, to clutch

honto ni, really, quite, indeed
 honto, truth, reality
 sō, so
 tokoro de, by the way, well, now
 tokoro, moment
 de, in
 iyā, no, nay (with a sense of regret)
 amari suki ja nai n' desu, does not like much
 n' desu, emphasizing the sentence
 amari, very, quite (with negative) much
 ja, abbreviation of de wa
 n', abbreviation of no before d, k, n and t
 jitsu wa, really, in reality, in fact, to tell the
 truth
 de, and, then
 mero-dorama, melodrama, soap opera
 nan' ka, some, and (abbreviation of nani ka)
 that sort of thing
 ga, but, suggesting some sort of after-effect
 or suggestion
 nē = ne, indicating emphasis, after-effect
 or hesitation
 sore jā, then, if that is the case
 sore, that, that case
 jā = de wa
 uchi, my wife, lit. house
 onaji, same, self
 sore wa sō to, by the by; by the way; to
 change the subject, be that as it may
 kon'ya o-hima deshitaru, if you are free this
 evening
 kon'ya, this evening, tonight (kon, this,
 today; ya, night)
 hima, spare time, time to spare
 deshitaru, if you have (conditional mode of
 desu)
 uchi, in this case it means my home, my
 house
 irasshaimasen ka, won't you come?
 demo . . . , but, expressing hesitation
 sekkaku desu ga, it is kind, but ("I am sorry
 to say . . ." is implied)
 sekkaku, with special kindness
 chotto, just a little, slightly
 asu, tomorrow. same as ashita
 ban, night, evening
 ikaga desu ka, what about . . . ? how
 about . . . ?
 mezurashii, rare, uncommon, unusual
 te ni haitta mon' desu kara, because of the
 fact that I have got . . .
 hairu, to get, to have
 mon', circumstance, reasons, things (abbrev-
 iation of mono)
 a, oh! ah!
 o-kotoba ni amaete, accept your invitation,
 take advantage of your kind offer, avail

myself of your kind offer, I will take you at
 your kind word
 kotoba, word, speech
 amaeru, to take advantage of another's
 kindness, to avail oneself of
 dōzo dōzo, by all means, please (emphasized
 by repetition)
 myōban, tomorrow night
 o-machi shite 'masu, I will wait for you, I'll
 expect you
 machi, verbal noun of matsu, to wait for,
 to await

'masu, abbreviation of imasu
 mata ashita, see you again tomorrow night
 mata, again
 ja, then
 kore de shitsurei shimasu, I must be going
 now, I must say good-bye, now I must
 excuse myself
 kore de, here, with this
 shitsurei suru, to act rudely
 shitsurei, rudeness; impoliteness
 sayonara, good-bye, so long

Lesson 16. MORNING AND EVENING

About what time do you get up in the morning?
 Between 6 and 6.30.
 Why so early?
 I'd like to sleep longer, but I have a job.
 What about Sunday?
 Yes, on Sunday, I sleep longer than usual.
 So I imagine. What are your firm's hours?
 From nine o'clock.
 Until what time?
 Five in the afternoon. But I put in a lot of overtime.
 About what time do you get home?
 It's generally about 7 o'clock by the time I get home.
 What do you do in the evenings?
 Well, I generally stay at home and read a book or watch television.
 Did you watch the television last night? I mean the baseball?
 Yes, it was a jolly good game, wasn't it. I watched it with bated breath.
 Yes, wasn't it. By the way, did your wife watch it too?
 Heavens, no! My wife doesn't care much for baseball.
 To tell the truth, neither does my wife.
 I see. Then what does she like?
 Oh, music and soap operas, and that sort of thing.
 Really? Then she's just like my wife.
 By the way, if you're not doing anything tonight, why don't you come to my house?
 Thank you. That's very kind of you, but tonight . . . um . . . I am afraid . . .
 Oh, then what about tomorrow night? The fact is I've just managed to acquire some rather
 rare sake.
 Ah! Really! In that case, I'll accept your invitation.
 Yes, do! All right then, I'll expect you tomorrow night.
 Well then, see you tomorrow night! I must be going now.
 Good-bye.

Dai Jū-nana Ka (17)
HOTERU TO RYOKAN

hoteru, hotel
ryokan, inn (*usually Japanese style*)
dono machi ni mo, in any town
dono, which, any
machi, town
mo, even, also
takusan arimasu, there are lots of; there are plenty of
takusan, a great number, a lot of, plenty of
sono naka ni wa, among them, some of them
naka, among, amongst
yōfū no, Western-style (*as adjective*)
yōfū, Western style
kitto, probably, surely
Nihon-fū, Japanese-style
yado, inn, lodging house
o-tomari ni naritai deshō, you would like to stay
tomari, verbal noun of tomaru
tomaru, to stay, to lodge, put up (at an inn)
-tai, indicating intention, wish
ryokan wa yōfū no hoteru to wa chigaimasu, ryokans differ from Western style hotels
chigau, to differ from, to vary from
tsuku to, upon arrival, when you arrive
tsuku, to arrive
to, when, if
jochū, maid (of inn), chambermaid
heya ni annai shite kure, shows you to your room
annai suru, to guide, to show one in
annai, guidance, lead, conduct
kure, connecting form of kureru
kureru, to do something (for a person), to take the trouble to, to give; to let have
sugu, immediately, at once, directly
kimono ni kikaemasu, change into a kimono
kikaeru, to change one's clothes
hikui, low
shokutaku, dining table, board (taku, table)
se ni shite suwaru, to sit with his back to
no, one
hakonde kuremasu, brings something for you
hakobu, to bring, to carry, to convey
sukiyaki, sukiyaki, a Japanese dish
de mo, or something, for instance
sashimi, sashimi, sliced raw fish
nan' de mo suki na mono, whatever (anything) you like
nan', abbreviation of nani, anything
suki na, fond of, a taste for
mono, thing, object
taberaremasu, you can take, have
taberu, to eat
-rareru, indicating potential

nedoko ni hairu toki ni wa, at bedtime, when I get into my bed
nedoko, bed
hairu, to enter, to get in
toki, time
toridashite, take out and
toru, to take, to fetch
yoko ni nari, lie down and
yoko ni naru, to lie down, to lay oneself on
yoko, side, flank
naru, to become, to make oneself, to form
atama o makura ni nosemasu, lay one's head on the pillow
atama, head
noseru, to lay, to put on
ii kimochi desu, feel refreshed
kimochi, mood, feeling
ii, comfortable, pleasant, good
genzai, nowadays, at present
taitei no ryokan de wa, at most inns
taitei no, general, most, usual
taitei, generally, mostly
heya ni furo ga tsuite imasu ga, bath is attached to each room, but
furo, bath
ga tsuite iru, is attached
tsuku, to be attached to, to join
Nihon-shiki, Japanese type, fashion or style
-shiki, type, fashion
kyōdō-buro, community bath, public bath
hairu koto mo dekimasu, you may also enter . . .
hairu, to take, have (a bath), lit. to enter
koto, an abstract thing
mo, also
dekiru, to be able to, to be possible to
. . . koto ga dekimasu, . . . can, able to
. . . koto mo dekimasu, . . . can also, are also able to
kyōdō-buro wa otoko-yu to onna-yu ni wakarete imasu, the kyōdō-buro is divided into baths for men and women
otoko-yu, bath for men
yu, hot water, hot bath
onna-yu, bath for women
wakareru, to be divided, to differentiate
onsen-ryokan, inn at a hot spring
onsen, hot spring, spa
kitto, surely, undoubtedly
o-ki ni mesu koto deshō, will be pleased with
ki, mind, intention
mesu, lit. to go into
koto, things, case
ki o tsukenakereba ikenai koto wa, the thing that you must take care of is

ki o tsukeru, to take care of, to be careful of
ki, care, precaution
tsukeru, to be attended, to keep
yu, hot water, bath
sekken, soap
tsukawanai, not to use, negative of tsukau
tsukau, to use
totemo, extremely
taisetsu ni shimasu, take good care of
taisetsu, importance, significance
ni suru, to make something of
suru, to make
Seiyō, the West, Western countries (*lit.:* Western Ocean)
hotondo, (*with negative*) hardly, scarcely
kawarimasen, is not different from, does not differ from
kawaru, to be different from, to differ from
iriguchi o hairu to, when one enters through its entrance
iriguchi, entrance, way in
hiroi robii, spacious lobby
hiroi, spacious, broad
robii, lobby
aruite imasu, are walking
aruite, walking
aruku, to walk
bōi-san, callboy, page
nimotsu, luggage, baggage
watashite, hand over . . . and
watasu, to hand over, to give
furonto, reception desk

kii, key
moraimasu, get, receive
morau, to get, to receive
gururu, grill
bā, bar
shokudō, dining room, restaurant
kikeba, if you ask
kiku, to ask, to inquire
fukin no, nearby, neighbouring
fukin, neighbourhood, vicinity, environs
meisho, noted place, place of interest (mei, famous; -sho, place)
oshiete kureru deshō, they will tell you about . . .
oshieru, to teach, to instruct
gekijō, theatre
ongakukai, concert
kippu, ticket
yoyaku dekimasu, you can reserve, you can make reservation
yoyaku, advance booking, reservation
dekiru, to be able to
sono hoka no, other
sono hoka, rest, others
hoka, the rest
sābisu, service
kimochi yoku, cheerfully, pleasantly, in good humour
kimochi, mind, mood
shite kuremasu, are rendered, are done for you

Lesson 17. HOTELS AND JAPANESE INNS

Any town in Japan has plenty of inns. Some of them are Western style. You would probably like to stay in Japanese-style lodgings.

A ryokan is quite different from a Western-style hotel.

Upon arrival, the maid shows you to your room, and you immediately change into a kimono. There is a small, low table in the middle of the room, and you sit on a cushion. It is the custom for the guest to sit with his back to the tokonoma.

Maids bring you your meals. You may have sukiyaki or tempura or sashimi or anything else you wish.

When it is time to go to bed, the maids bring the bedding out from the closet and lay it out on the tatami. You lie down in the quilts and lay your head on the pillow. It is truly delightful.

Nowadays, most inns have baths attached to the rooms, but one may also bathe in the Japanese-style community bath. The community bath is divided into baths for men and for women. At hotels at hot-spring-resorts you would probably enjoy the community baths. In a community bath, you must be careful not to use any soap in the tub.

Japanese inns take very good care of their guests.

Western-style hotels differ hardly at all from those in any Western city.

When you enter the entrance, there is a spacious lobby, with many people walking about.

You hand your luggage to the bellboy and get a room key at the reception desk. Hotels have a grill, a bar, a dining room, etc. If you ask at the hotel reception desk, they will tell you about famous places to see in the vicinity. At the hotel reception desk one can make reservations for the theatre and for concerts. Other services are also cheerfully rendered.

Dai Jū-hachi Ka (18) HEYA NO KŌSHŌ

kōshō, negotiation, discussion
tsukimashita, we have arrived
asoko ni kaban ga dete imasu, there's the sign over there

asoko ni, there is . . . over there
asoko, over there
kaban ga dete imasu, a sign appears, makes its appearance
kaban, sign
deru, to appear, to be, to make one's appearance

o-nagai shimasu, I leave it to you
o-nagai suru, to ask, to want, to make a request

negai, a wish, verbal noun of negau
negau, to desire, to wish, to beg

saki ni itte, I will go before you and
saki ni, earlier than, before

saki, before
iku, to go

anō, if you please

Kobayashi to iu mono desu ga, name is Kobayashi, but (a man named K., but; a man, Kobayashi by name, but)

Kobayashi, Japanese surname

iu, to call
mono, man, person

ni shūkan hodo mae, about two weeks ago

shūkan, numerative for weeks
hodo, about

mae, ago, before

yoyaku shite oita n' desu ga yoyaku suru, I have reserved . . . but to book in advance
hai, yes sir

deshō ka, would that be?

Ōsaka, Ōsaka, one of commercial and industrial centres of Japan

chotto o-machi kudasai, just a minute, please, wait

chotto, just a minute, for a moment

tadaima, in a minute, presently (lit.: just now)

shirabete mimasu kara, while I look into it
shirabete miru, to look into it and see, try investigating

shiraberu, to investigate, to look into, to check up

gozaimashita, here it is

futari, two persons

hitori-beya, single room

hitori, one person

-beya, comes from heya

futari-beya, twin room, double room (in this case the former)

ryōhō, both

yō ni, like, as

yō, same way, same manner

ni, indicating adverbial usage

kashikomarimashita, all right, sir; certainly, sir

kashikomaru, to obey, to assent to (with respect)

o-tomari, your stay

nan nichijūrai, about how many days

nan nichijū, how many days

nan, comes from nani, what number? how many?

nichijū, numerative for days

go-yotei, your previous arrangement

yotei, previous arrangement, schedule

sō desu nē, let me see

sukunaku to mo, at least (lit.: no matter how few (it is))

sukunaku, adverbial form of sukunai
sukunai, few

to mo, even if, no matter how

to, indicating the sense of quotation

mo, even if

is' shūkan, one week

is', comes from ichi, one

moshi ka suruto, perhaps, maybe, possibly

moshi, if, in case of

ka, indicating interrogative, uncertainty

naru, to become

ka mo shiremasen, it may be that . . .

mo, even

shir emasen, there is no saying, I don't know

shireru, to become known

nijū-go gō shitsu, room 25

nijū-go, twenty five

nijū, twenty (ni, two; jū, ten)

gō, number, numerative for numbers

shitsu, room

osoreirimasu ga, I am sorry to trouble you, but—

osoreiru, to be sorry to trouble; to beg pardon

osoreru, to fear

iru, to go into

yōshi, form

o-tokoro, your address

tokoro, address (lit.: place)

o-kaki, verbal noun of kaku

kaku, to write

kore de ii desu ka, is that all right?

kore, this one

ii, all right, proper

kekkō de gozaimasu, that is good enough

kekkō, very well, well enough

kii o o-mochi kudasai, please take your keys

motsu, to have, to take, to hold

Lesson 18. BOOKING A ROOM

Well, here we are. This is the hotel, isn't it?

Yes, there's the sign over there. Could you look after the luggage? I'll go ahead and see about rooms.

Yes, please, would you?

Excuse me, my name's Kobayashi. I reserved two rooms about two weeks ago.

Yes, sir. Kobayashi, did you say? Which Mr. Kobayashi would that be?

I made the reservation from Osaka.

Just a minute, please, I'll have to look it up. Yes, here it is.

It's for two, is it not?

Have you two single rooms?

We have both single rooms and double rooms.

Then would you make it two single rooms, just as I originally requested?

Certainly, sir.

About how many days do you expect to stay?

Let me see, at least a week, and it may possibly be two.

Your rooms are on the second floor, numbers 25 and 26.

Would you kindly write your names and addresses on this form?

All right. Will that do?

Yes, thank you, that will do perfectly. Please take your keys.

Dai Jū-kyū Ka (19) RYŌRIYA DE

yōriya, chophouse, eating-house

ryōri, dish, meal

-ya, store, shop

kissaten, tea house, coffee house

kissa, tea drinking (kis, to eat, to drink; sa, tea)

-ten, store, shop

resutoran, restaurant (Western-style)

Seiyō ryōri, Western dishes

iroiro no shurui no mono, many kinds of things

iroiro no, many, various

iroiro, variety

shurui, kind, sort

ryōriya ni yotte wa, among these ryōriya

yoru, to depend on, to refer to

Seiyō to onaji yō ni, the same as in the West

onaji yō ni, equally

onaji, same

ōki na beya ni, in a big room

tēburu, table

ikutsu mo, many, a number of

ikutsu, *lit.*: how many
 mo, as many as
 atte, -te form of aru, to be, being, are
 hoka no o-kyaku to issyo ni, with other guests
 issyo ni, together, with, in company with
 issyo, meeting, company
 mata, on the other hand, while, in turn,
 what is more, further
 aru ryōriya de wa, at some other ryōriya
 aru, some, certain, one
 kōshitsu, private room (ko, private, individual)
 toru koto ga dekimasu, you can take . . . ,
 you can engage, you can get
 toru, to get, to take, to engage, to obtain
 koto ga dekiru, to be able to, can
 hoka no okyaku no to, from other guests'
 ones (from those of other guests)
 no, one
 tsuitate de shikirareta, are partitioned off by
 screens
 tsuitate, screen
 shikirareru, to be partitioned
 shikiru, to partition, to divide
 kono e o goran nasai, please look at this
 picture
 goran nasai, please look at
 nasai, imperative form of nasaru
 nasaru, to do, polite form of suru, to do
 ichi-ryū no, first class
 -ryū, class, rate, order, rank, grade
 o-bon ni nosete, placing—on a tray
 bon, tray, server
 noseru, to place—on, to put—on
 hakonde imasu, is bringing, carrying
 hakobu, to bring, to carry
 mō hitori no, another
 mō, another, further
 chōshi, sake bottle
 mise, shop, store, establishment
 sono tochi no, of the locality
 tochi, locality, region, place, district
 meibutsu, noted product, speciality (-butsu,
 thing)
 tabesemasu, serves (from taberu)
 tabesaseru, to serve (*lit.*: to cause to be
 eaten, to feed)
 sakana ryōri, sea food
 ga yūmei desu, are famous for
 yūmei, fame, notability
 tōfu, tofu, bean-curd
 rippa na utsuwa, handsome vessel
 rippa na, fine, handsome, excellent
 rippa, fineness, excellence, handsomeness
 utsuwa, vessel, receptacle
 jiman shite, taking pride in
 jiman suru, to take pride in, to pride one-
 self on
 jiman, pride, boast, vanity
 chūmon, order, indent

kiki ni kimasu, comes to hear, take
 kiki, verbal noun of kiku
 ni, in order to, indicating purpose
 sono toki, at that time
 tokubetsu oishii mono, particularly good dish
 tokubetsu, particularly, especially
 oishii, tasty, delicious, polite form of umai
 to, indicating quotation
 kikeba ii deshō, it is advisable to ask . . . ;
 it may be good to ask . . .
 yakitoriya, an eating-house specializing in
 game and fowl
 yakitori, roast fowl, grilled chicken and
 other birds
 yaki, verbal noun of yaku, to roast, to
 grill
 tori, fowl, chicken, bird
 sushiya, sushi house, sushi dealer
 sushi, sushi (rice cakes with vinegar,
 covered over with fish or rolled in sea-
 weed)
 unagiya, eel saloon
 unagi, eel, (*in this case*) broiled eel
 sobaya, buckwheat noodle shop
 soba, buckwheat noodles
 tabemonoya, eating house
 soko de wa, there (i.e. at these shops)
 semmon no ryōri shika, only specialized
 dishes
 semmon no, specialized
 semmon, speciality (also semnon)
 shika, only, no more than, nothing else
 but (*takes a negative verb*)
 tsukurimasen, do not make, do not cook
 tsukuru, to make, to cook
 semmon no ryōri shika tsukurimasen, serve
 nothing but specialized dishes
 jōtō no, high-class
 jōtō, superiority (jō, upper; tō, class,
 grade)
 kamo, duck
 uzura, quail
 kiji, pheasant
 maguro, tuna
 tai, bream
 ika, squid, cuttlefish, sleeve fish
 ebi, prawn, lobster
 nama no sakana ya kai, raw fish and shell-
 fish
 nama no, raw, uncooked
 nama, rawness
 kai, shell fish
 unagi no kabayaki, dish of eels roasted with
 sugared soy
 kabayaki, roasting, broiling with sugared
 soy
 udon, wheat vermicelli, noodle
 sobako, buckwheat flour
 ko, powder, flour
 udonko, wheat flour
 kara, from, of, indicating material

geisha, geisha-girl (gei, art, accomplishment;
 sha, -er, those who do something)
 machiai, machiai, assignation-house (machi
 comes from matsu, to wait; -ai comes from

au, to meet or to do together, to join to-
 gether)
 yobimasu, engage
 yobu, to engage, to hire, to send for

Lesson 19. AT A JAPANESE EATING-HOUSE

There are tea and coffee shops and ryōriya (*Japanese-style eating houses*) in most towns.
 At restaurants you can get Western food as well.

There are many kinds of ryōriya.

There are some which have many tables in a large room where all the guests eat together as
 in the West.

At others one can take a private room. It is possible to take a large room or a small room.
 There are also ryōriya where the tables are partitioned off from those of the other guests by
 screens.

Please look at this picture. This is a room in a first class ryōriya.

A maid is bringing in the food on a tray.

Another maid is carrying sake holders and the sake cups.

Some establishments serve the speciality of the district.

Some are famous for their sea food. Others are famous for their bean curd.

There are ryōriya that take pride in serving food in handsome dishes.

The maid comes to take your order.

One should then ask what is particularly good at that eating-house.

There are ryōriya which specialize in yakitori, sushi, eels, buckwheat noodles, etc., and
 do not serve anything else.

At a high-class yakitori house duck, quail, pheasant, and various other fowl are served.

In sushi ryōriya they serve raw tuna, bream, squid, prawn, etc. and shell-fish.

In eel ryōriya they serve eels broiled in a sweet soy sauce.

In soba noodle establishments one can eat noodles made from both wheat and buckwheat
 flour.

The services of geisha are obtained at a machiai.

Dai Nijik' Ka (20)

SHOKUJI NO CHŪMON

irasshaimase, good day, sir

aite imasu ka, is empty? is vacant? is un-
 occupied?

aku, to be vacated, to become vacant, be
 disengaged

dōzo kochira e, this way, please

kochira, this place, here

e, to, into

ā, oh! ah!

suzushi sō da shi miharashi mo ii, it seems
 cool and has a lovely view

suzushi sō, seems cool, looks cool

suzushi, comes from suzushii, changes
 before sō

suzushii, cool, refreshing

sō, to look, to seem

shi, and, besides, moreover

miharashi, view, prospect, extensive view

nani o meshiagarimasu ka, what dishes do

you want, please? what would you like to

have, sir? your order, please?

meshiagaru, *very polite form of taberu*, to have, to eat
 sō da nē, let me see (*addressing the waitress*)
 nani ni shimashō ka, what shall we have (*addressing his companion*)
 o-makase shimasu wa, whatever you choose, I will leave it to you
 makase, *verbal noun of makaseru*
 makaseru, to entrust to, to leave to
 wa, *indicating confirmation, not really translatable*
 amari takusan itadakenai n' desu no, I don't want a great deal, I can't manage a great deal
 itadakenai, can't have, can't eat
 itadakeru, can have, can eat
 itadaku, *very humble form of taberu*, to have, to eat
 no, *indicating affirmation. Not really translatable*. Really, e.g. I can't eat much really
 o-sashimi ka nani ka, sashimi or something like that
 so desu ne, all right (*the tone of voice is not very enthusiastic but a little resigned*)
 kyō, today
 atarashii no, new one, fresh one
 atarashii, new, fresh
 kono hito, this man, (*in this case*) this lady
 boku, *first pers. sing.*, I
 onaka ga suite iru kara, because I am hungry
 onaka, stomach
 suite iru, is empty
 suku, to become empty
 nomimono, drink, liquor, *lit.*: things to drink
 nomi, *verbal noun of nomu*
 nomu, to drink

Lesson 20. ORDERING A MEAL

Good day, sir!

Have you a room available upstairs?

Yes, we have. This way please.

Oh, this is nice, isn't it? It seems cool, and has a lovely view.

What would you like to have, sir?

Let me see. What shall we have?

Whatever you choose. As for me, I don't want a great deal.

What about some o-sashimi?

All right. Let's have that.

Have you something good today in the way of fish?

Yes, we have some fish, a selection of fresh tuna, and fresh prawns.

Well then, bring this lady some o-sashimi. As for me, because I'm hungry, bring me some o-sashimi and some prawn tempura.

What would you like to drink?

I'd like beer. What about you?

Nothing for me, thank you.

As for the rest (appetiser, soup, vegetables, etc.) I leave it to your discretion to select what is suitable.

nan ni, *before n-* sometimes nani becomes nan
 itashimashō ka, what shall we do for you?
 what can we do for you?
 itashimashō, let us do, we are going to do
 itasu, to do, *humble mode of suru*
 biiru ni shite kudasai, beer for me, please
 biiru ni suru, to serve beer (for . . .)
 biiru, beer
 ni, *indicating object to which an action points*
 kekkō desu, nothing, no thank you
 kekkō, good, nice, well enough
 tekitō ni, suitably, adequately, properly
 tekitō, fitness, suitability
 mitsukurou, to choose (anything) at one's own discretion
 mi-, *compound form of miru*, to see
 tsukurou, to manage
 shōshō, just a minute, for a moment
 kanjō, bill, *lit.*: counting
 o-negai shimasu, I make a request, I do request
 o-negai, wishing, request
 negai, *verbal noun of negau*
 negau, to request, to ask
 o-matase itashimashita, sorry to have kept you waiting
 o-matase, waiting, letting you wait
 matase, *verbal noun of mataseru*
 mataseru, to let one wait
 kore de dōzo, here you are, *lit.*: by this please
 mata dōzo, please come again, *lit.*: again please
 mata, again, once more

Certainly, sir. Please wait a few moments.

Could I have the bill, please?

Yes, thank you. Yes, sir, just a minute, please . . . Sorry to have kept you waiting.

Here you are.

Thank you very much, sir. Please come again.

Dai Nijū-ik' Ka (21)

JIKAN TO HIZUKE

nijū, twenty
 jikan, time
 hizuke, date
 gin no tokei, silver watch
 gin, silver
 no, *indicating material*
 tokei, watch, clock, timepiece
 motte imasu, have, own, possess
 motsu, to have, to possess, to keep
 kin, gold
 amari ate ni narimasen, cannot depend upon . . . too much, is not really dependable
 amari, (*with negative*) too much, not much
 ate, reliance, dependance
 ni, *indicating cause or origin of an action*
 naru, to become, to make oneself
 susundari, okuretari shimasu, sometimes it gains, sometimes it loses
 susumu, to gain (*lit.*: to advance, to move on)
 okureru, to lose (*lit.*: to be late, to be delayed) (go fun okurete iru, to be five minutes slow; anata no tokei wa okurete imasu, your watch is slow)
 watashidomo, we
 -dōmo, *indicating plural of the animate, humble mode*
 denki-dokei, electric clock
 denki, electric
 totemo, awfully, in the extreme
 seikaku desu, is accurate
 seikaku, correctness; exactness, accuracy
 ichi nichi, one day
 nichi, *unit of days*
 nijū-yo jikan, twenty-four hours
 yo, *comes from yon*; before some units, it is pronounced yo
 jikan, *unit of hours*
 rokujip' pun, sixty minutes
 rokujip', *comes from rokujū*, sixty
 pun, *comes from fun*
 fun, *unit of minutes*
 ichi ji, one o'clock
 ji, *unit of hours*

yo ji, four o'clock
 shichi ji, seven o'clock
 shichi, seven
 to iimasu, thus we say, so we say,
 to, *indicating quotation*
 ikimasu, go to . . .
 iku, to go
 jū-ni ji sanjip' pun, twelve thirty, half past twelve
 sanjip' pun, thirty minutes
 sanjip', *comes from sanjū*, thirty
 chūshoku, lunch, luncheon
 toru, to have, to take
 go ji jū-go fun, a quarter past five
 jū-go fun, a quarter, fifteen minutes
 demasu, leave, start from
 deru, to leave, to start from
 roku ji jū-go fun mae, a quarter to six
 mae, to, before
 tsukimasu, reach, arrive at
 tsuku, to reach, to arrive at
 Nihongo de, in Japanese (language)
 de, *indicating instrument*
 iu, to say
 yasashii, easy (*opp. muzukashii*)
 ku ji go fun sugi, five past nine
 sugi, past, after, *verbal noun of sugiru*
 sugiru, to pass, to elapse
 nado, and so on, and such like
 tetsudō, railway
 nijō-yo-jikan-sei, 24-hour system, round-the-clock system
 sei, system
 mo, also, as well as, too
 tsukau, to use
 shōgo, noon, noontide
 no koto, about . . . matter concerning . . .
 koto, matter, affair, thing
 toshi, year
 futa tōri, two kinds
 tōri, kind, sort
 iikata, mode of expression, way of saying
 ii, *verbal noun of iu*
 -kata, way, mode, method

(21)

seireki, Christian Era (sei: Western; reki: calendar)

nenjō, chronological era (the Japanese way of numbering the years from the beginning of the reign of the Emperor)

tsuki, month

sugu, in no time, immediately
oboeremasu, can fix in one's mind, can remember, can learn by heart

oboeru, to fix in one's mind, to remember
-rareru, auxiliary verb indicating potential

Ichigatsu, January

Nigatsu, February

Sangatsu, March

Shigatsu, April

shi, four

Gogatsu, May

Rokugatsu, June

Shichigatsu, July

Hachigatsu, August

Kugatsu, September

Jūgatsu, October

Jūichigatsu, November

Jūnigatsu, December

tanjōbi, birthday (tanjo: birth; bi comes from hi: day)

nijū-san nichi, 23rd

nichi, indicating days of the month

kokonoka, 9th

muika, 6th

yōka, 8th

Lesson 21. TIME AND DATES

I have a silver watch. My wife has a gold watch.

My watch is not very reliable. It gains and loses. The electric clock in our house is very accurate.

There are 24 hours in a day. One hour has sixty minutes.

As for the hours we say: . . . (1 o'clock, 2 o'clock, 3 o'clock, 4 o'clock, 5 o'clock, 6 o'clock, 7 o'clock, 8 o'clock, 9 o'clock, 10 o'clock, 11 o'clock, 12 o'clock).

I generally go to the office at 8 o'clock.

I have lunch at 12.30.

I leave the office at 5.15.

I reach home at a quarter to six.

It is easy to tell the time in Japanese.

We say . . . (twenty minutes before seven o'clock, ten minutes before eight o'clock, five minutes past nine o'clock, twenty minutes past ten o'clock), and so on.

Railways, etc. use the 24-hour system.

We call midday . . . (twelve hours), and we call 11 o'clock at night . . . (twenty-three hours).

In Japan, there are two ways of numbering the years. According to the Christian era, and according to the Japanese reigns.

The months can be learned in no time. They are as follows: . . . (January, February, March, April, May, June, July, August, September, October, November, December).

My birthday is on January 23rd.

My wife's birthday is on August 9th.

My son's birthday is on June 6th.

My daughter's birthday is on April 8th.

Dai Nijū-ni Ka (22)

YŌBI TO TSUKI: JIKOKU O KIKU

yōbi, day of the week

jikoku, time, hour

kiku, to ask

shitte imasu ka, do you know . . . ?

shiru, to know, to learn

Nichiyōbi, Sunday (nichi: sun)

Getsuyōbi, Monday (getsu: moon)

Kayōbi, Tuesday (ka: fire)

Suiyōbi, Wednesday (sui: water)

Mokuyōbi, Thursday (moku: wood, tree)

Kin'yōbi, Friday (kin: gold)

Doyōbi, Saturday (do: earth, soil)

da to suru to, if . . . were . . .

ashita, tomorrow

nani yōbi, what day of the week

naru, to be, to become

asatte, day after tomorrow

kinō, yesterday

deshita, past tense of desu

ototoi, day before yesterday

kono Getsuyōbi, this Monday

chōdo, just

chittomo zanjimasen deshita, I did not realize that

chittomo, (not) at all, (not) a bit

zonjimasen, do not know

zonzuru (zonjiru), to know, to be aware of, to be acquainted with, humble form of shiru

sore wa, that was

omedetō gozaimashita, congratulations! (past tense)

omedetō, congratulations

kekkō desu, very good

tokoro de, by the way, well

tokoro, case, occasion

de, indicating continued case

seikaku na, correct, exact

nan ji, what time

yo ji, four o'clock

sui' masen = sumimasen

sumimasen, excuse me, I am sorry to trouble you

sumu, to be excusable, to be pardonable, to be justifiable

nan ji deshō ka, what time is it?

hikōki, aeroplane

deru, to leave, to depart

Lesson 22. DAYS AND MONTHS. ASKING THE TIME

Do you know the names of the days of the week?

Yes . . . (Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday).

Then, if today were Wednesday, what day would tomorrow be?

It would be . . . (Thursday).

And the day after tomorrow?

It would be . . . (Friday).

What day would yesterday have been?

It would have been . . . (Tuesday).

And the day before yesterday?

It would have been . . . (Monday).

This Monday happened to be my birthday.

Oh, did it? I hadn't the slightest idea. Then happy birthday!

Thank you. Now try and say the names of the months.

All right. They are . . . (January, February, March, April, May, June, July, August, September, October, November, December).

Very good. By the way, what is the exact time now?

According to my watch it's five minutes past four, but it's not very reliable.

Excuse me, could you tell me the time?

It's now half past four.

What time does your plane leave?

Ten minutes to six.

What time do you arrive?

Ten minutes past nine.

Dai Nijū-san Ka (23)
NIHON NO SHŌGATSU

shōgatsu, new year
 ichi nen no aida ni, during the year
 ichi nen, one year
 nen, unit of years
 no, indicating apposition, attribute
 aida, interval, period, span
 saijitsu, national holiday
 naka de mo, among them
 naka, in, among
 mo, indicating emphasis
 ichiban, the most
 taisetsu na no, important one, momentous one
 taisetsu na, important, momentous
 taisetsu, importance, moment
 Ganjitsu, New Year's Day
 Nihonjū, throughout Japan, all over Japan
 -jū, throughout, all over
 hitobito, people, men, everybody
 aratamatta kimochi ni narimasu, are filled with a sense of renewal
 aratamatta, perfect participial adjective of aratamaru
 aratamaru, to be renewed, to be innovated
 kimochi, feeling, mood
 naru, to become
 tagai ni, mutually, with one another
 tagai, mutuality
 ni, forming adverb
 akemashite omedetō gozaimasu, A Happy New Year to you
 akemashite (The New Year) opens, begins, and . . .
 akeru, to open, to begin
 kyūnenchū, during last year (kyū: old; chu: during)
 iroiro to, in various ways, variously
 o-sewa ni narimashita, I am much obliged to you for your kind help
 o-sewa, your help, your assistance
 sewa, help, aid, assistance
 sewa ni naru, to receive help
 ni, indicating point, situation, direction towards which an action reaches
 naru, to receive
 kotoshi, this year (ko: this)
 toshi, year
 yoroshiku, please continue your favour for me, please; remember me (*lit.* properly, suitably)
 yoroshii, good, proper, suitable
 aisatsu o kawashimasu, exchange greetings, salutations
 aisatsu, greeting, salutation
 kawasau, to exchange (words, greetings), (to exchange one thing for another—torikaeru)

ōmisoka, the last day of the year, New Year's Eve
 made ni, up to . . ., by . . . (*of time*)
 made, till, until, up to . . .
 sukkari, completely, entirely, perfectly
 kirei ni shimasu, clean, cleanse
 kirei, cleanness
 kazaritsuke, decoration
 kazari, comes from kazaru
 kazaru, to decorate
 tsuke, verbal noun of tsukeru
 tsukeru, to set, to attach
 uchi no kado, gate of the house
 kado, gate, door
 kadomatsu, gate pine-trees
 tateru, to make stand, to set up
 shida, fern
 daidai, bitter orange
 kombu, kelp
 shimekazari, decoration over the front entrance
 shime, sacred rope with tufts of straw
 kazari, decoration
 kakeru, to hang
 korera, these, plural of kore, this
 imi, meaning, signification
 kōfuku, happiness, good luck
 shōchō, symbol
 shō jū-ni ji, just twelve o'clock
 shō, just, punctually, precisely
 o-tera, temple, o- is honorific prefix
 tera, temple
 hyaku yattsu, one hundred and eight
 hyaku, hundred
 yattsu, eight (*in series* hitotsu, futatsu, . . .)
 ōmisoka, New Year's Eve
 kane, bell
 tsukaremasu, are struck
 tsukareru, to be struck
 tsuku, to strike
 -reru, auxiliary verb indicating passive
 shinnen, New Year
 hajimatta, has begun
 hajimaru, to begin, to commence
 toso, spiced sweet wine
 zōni, rice cakes boiled with vegetables (zo: sundry, various, ni: verbal noun of niru, to boil)
 iwai, celebrate and
 iwau, to celebrate, to commemorate
 o-toso to o-zōni o iwai, (*idiomatic*) celebrate by partaking of o-toso and o-zōni
 osechi-ryōri, New Year dishes
 itadakimasu, have, take
 itadaku, to have, to take, respectful form for taberu
 hontō ni, truly, actually

mukaeru, to greet, to see, to enter upon
 kimochi ni narimasu, feel
 kodomotachi, children
 kodomo, child
 -tachi, indicating plural
 ryōshin, parents
 shinseki, relative
 otoshidama, New Year's gift
 itadaku, are given, to be presented, to be given, respectful form for morau
 tanoshimi, expectation, hope
 tako oagetaru koma o mawashitari shimasu, sometimes fly kites; sometimes spin tops
 tako, kite
 ageru, to fly, *lit.*: to raise, to lift up
 koma, top
 mawasu, to spin, *lit.*: to turn, to rotate
 haregi o kite, wear their best clothes and
 haregi, one's best clothes
 kiru, to wear (clothes)
 hane o tsukimasu, play battledore and shuttlecock
 hane o tsuku, to play battledore and shuttlecock
 hane, shuttlecock, feather
 mottomo, however, in fact, but for that matter
 furui shūkan, old custom
 furui, old
 shūkan, custom, habit
 daitokai de wa, in the big cities, so far as the big cities are concerned
 daitokai, big city
 dai-, big, large
 tokai, city
 sutaretsutsu arimasu, are falling into disuse, are being outmoded
 sutareru, to go out of use, to be outmoded, to be abolished

-tsumu aru, are . . . ing
 -tsumu, . . . ing
 ga, indicating addition or supplemental explanation
 Sanganiichi, the first three days of the New Year
 ya, and, or
 Matsunouchi, the first seven days of the New Year (matsu: pine-tree; no, of; uchi: during, in the course of, while)
 hōbō, every direction, different places
 chijin, acquaintance (*chi means* to know, to be acquainted with, -jin: person)
 hōbō no chijin, acquaintances everywhere
 tazunete, call to see . . . and
 tazuneru, to call to see, to visit, to pay a visit to
 nenshi-mawari, round of New Year's calls
 nenshi, New Year's call, New Year's greetings
 mawari, verbal noun of mawaru
 mawaru, to make a round, to go one's rounds
 aenai, cannot see
 aeru, can see
 au, to see, to meet
 hitotachi, people, men
 nengajō, New Year's card
 dasu, to send
 yakusho, government office, public office
 yokka, fourth day of the month
 hajimaru, to begin, to commence, to open
 nanoka, seventh day
 Nanakusa-Gayu, rice porridge with seven herbs
 nanakusa, seven kinds of herbs
 gayu, comes from kayu, rice, porridge, gruel

Lesson 23. JAPANESE NEW YEAR

In Japan, there are many national holidays during the year. Among them the most important one is New Year's Day. On New Year's morning, people throughout Japan are filled with a sense of renewal. People exchange New Year's greetings with one another, such as "Happy New Year. I am grateful for your many favours last year, and hope you will continue them this year". By December 31st, the last day of the year, people give the house a thorough cleaning. They also put up New Year's decorations. The pine trees (kadomatsu) are set up at the gate of the house. They hang decorations, consisting of ferns, mandarin oranges, a kelp, lobsters etc. over the front entrance. These decorations are symbols of various aspects of happiness. At midnight on the last day of the year, temples all over Japan ring 108 strokes on their bells.

The New Year has begun. On New Year's morning, they celebrate by partaking of o-toso (*spiced wine*) and o-zon (*rice cakes boiled with vegetables*), followed by o-sechi (*other New Year foods*).

As they eat these special New Year dishes Japanese people feel that the New Year has really begun.
Children look forward to receiving New Year gifts from their parents and relatives.
At New Year, boys fly kites and spin tops. Girls wear their best clothes and play battledore and shuttlecock. However, these old customs are dying out in the big cities.

During Sanga-nichi (*the first three days of the New Year*) and Matsu-no-uchi (*the first seven days*), people make New Year calls on acquaintances and relatives everywhere.
One sends New Year cards to those on whom one cannot call.
Government offices and firms begin work on January 4th.
It is an old custom to eat Nanakusa-gayu (*seven-herb rice porridge*) on January 7th.

Dai Nijū-yon Ka (24)

NIHON NO SAIJITSU

mae ni, before, previously
mae, ago, before
irasshatta, *past tense of irassharu*
irassharu, to come, *respectful form of kuru*
-ta koto ga aru, *indicating experience*
nan kai mo, many times, often
nan kai, how many times, how often
kai, *unit of time*
mo, *indicating emphasis*
daisuki, great liking, great fancy
dai-, great
o-mukae ni naru, *respectful form for mukaeru*
mukae, *verbal noun of mukaeru*
mukaeru, to greet, to see . . . in
na n' desu, the fact is that . . . , it is a fact that . . .
kanjiru, to feel, to be conscious of
hoka no, other
hoka, something else
shitte orimasu, I know
shiru, to know
oru, to be, *more polite than iru*
itsuka, fifth day of the month
Kodomo-no-Hi, Children's Day (*hi, day*)
moto, formerly, once, before
no tame no, for . . . , for the sake of
tame, good, benefit, welfare, sake
datta sō desu nē, I have been told that it was;
so I was told
datta, *past tense of da*, to be
da, to be, *plain form of desu*
da sō desu nē, I am told
sō desu, they say that . . . , I hear that . . .
I am told that, I understand

sō, *indicating hearsay*
sō desu, that's right (*see Introduction*)
yoku, well, rightly, exactly
mada, more, besides, furthermore
hoka ni, besides, in addition to
tatoeba, for instance, for example, e.g.
Tennō Tanjōbi, the Emperor's Birthday
Tennō, His Majesty the Emperor
Seijin-no-Hi, Adult's Day
seijin, adult, grown-up person
to iu no wa, . . . by name are
man hatachi, fully twenty years old
man, full, fully
hatachi, twenty years old, of age
otona, adult, grown-up person
nakamairi o suru, to join, to associate one-
self with, to rank among
nakamairi, association
nakama, company, fellow, associate
iri, *verbal noun of iru*, to enter
wakai, young
dewa, then, now
Hina-Matsuri, Dolls' Festival
hina, doll
matsuri, festival
no koto o o-kiki ni natta koto ga arimasu ka,
Have you ever heard of . . .
kiki, *verbal noun of kiku*
kiku, to hear
mikka, third day of the month
o-hina-sama, *respectful form of hina*
kazaru, to decorate, to exhibit
seikatsu, life, existence
kuni, country
zaibun, fairly, quite, extremely

chigau, to differ from, to be different from
hajime wa, at first, in the beginning
hajime, first, outset
tomadou, to be at sea, to be disoriented, to
be bewildered
kono goro de wa, now, at present, in these
days
kono goro, these days
goro, approximately
Nihon-teki na, Japanese style
-teki, -tic, -tical

kangaekata, one's way of thinking
kangae, *verbal noun form of kangaeru*
kangaeru, to think
-kata, way of . . .
daibu, largely, pretty well
narete kite, am becoming accustomed to
nareru, to become accustomed to, to get
used to
tanoshiku naru, to be enjoying oneself, to
become joyful
tanoshii, merry, happy, cheerful, joyful

Lesson 24. JAPANESE HOLIDAYS

Have you been to Japan before?

Yes, I have been here many times.

Do you like Japan?

Yes, I like it immensely.

Have you ever been in Japan at the New Year?

Yes, I have.

New Year is Japan's most important holiday.

I believe so. I felt so, too.

Do you know what the other holidays are?

Yes, I do. The 5th of May is Children's Day. This was originally the Boys' Festival, I believe.

Yes, it was. How clever of you to know that. Are there any other holidays besides these?

Yes, there are many others. For instance, the Emperor's Birthday, and Adult's Day.

What is Adult's Day?

This is a festival for young people who have reached the age of twenty and therefore entered adulthood.

Well, have you ever heard of the Doll Festival?

Yes. The Doll Festival is on March 3rd. It's a festival for girls. On this day they set out their hina dolls.

Are there any other holidays or festivals?

Yes, there are still quite a few more.

By the way, how do you find life in Japan?

The customs are quite different from those in my country, so at first I was bewildered, but I am now becoming accustomed to the Japanese way of thinking, and am enjoying myself very much.

Dai Nijū-go Ka (25)

NIHON NO O-KANE

o-kane, money
Nihongo ga hanaseru yō ni nattara, when
you have learned to speak Japanese
hanaseru, can speak
yō ni naru, when you become, when one
becomes, when it comes about that
yō ni, *indicating content*

yō, kind, class
nattara, -tara *shows condition*
kitto, surely, undoubtedly
ikitaku naru, (will) want to go
ikital, want to go
-tai, *indicating wish*
shikashi, but

Nihon ni iku mae ni, before you go to Japan
 iku, to go
 mae, before
 . . . ni tsuite, about . . . , of . . . , concerning
 tsuku, to be connected with, to be concerned with
 tashō, somewhat, in some measure, something
 shite oku, to know beforehand
 -te oku, to do something beforehand
 benri darō to omoimasu, I think it will be convenient
 benri, convenience, serviceability
 darō, will be
 omou, to think, to suppose
 tan'i, unit, denomination
 en, yen
 kazoekata, method of calculation
 kazoe, verbal noun form of kazoeru
 kazoeru, to calculate, to count
 -kata, manner, way, method, how to
 jishinhō, decimal system, decimalism
 jishin, decimal (jis comes from ju, ten, shin means to promote)
 hō, method, way, system
 oboeru no wa kantan desu, it is easy to keep in one's mind
 oboeru, to commit to memory, to fix in one's mind, to remember
 no, one (indicating abstract thing)
 kantan, simplicity, easiness
 ichi en, one yen
 hyaku, one hundred
 sen, one thousand
 ichiman, ten thousand
 to, thus, like this, in this manner
 kazu ga fuete ikimasu, the number grows
 kazu, number, figure
 fuete ikimasu, grows continually
 fuete, the -te form of fueru
 fueru, to increase, to grow
 -te iku, indicating motion in continuous progress
 shihei, paper money, paper currency, bank note (shi, paper; hei, money, currency)
 hyakuensatsu, 100-yen note
 satsu, bank note, paper money
 gaikoku, foreign country
 Gaikokugawase-Ginkō, foreign exchange bank
 gawase, comes from "kawase"
 kawase, money order, exchange
 ginkō, bank
 . . . de nai to, but by . . . , only at . . . , if it is . . .
 ryōgae dekimasen, cannot exchange
 ryōgae, exchange
 dekiru, can
 shiten, branch office
 azukeru, to put (money), to deposit (money)

yūbinkyoku, post office
 yūbin, mail, post
 kyoku, office, bureau
 toraberāzu-chekku, traveller's cheque
 toraberāzu, traveller's
 chekku, cheque
 genkin ni shitai toki wa, when one wants to cash
 genkin ni suru, to cash, to encash
 genkin, cash, ready money (gen, current; kin(-), money)
 ni suru, to change one thing to another
 -tai, expresses a wish
 ginkō ka hoteru mo hito ga, someone at the bank or at the hotel (subject), people of the bank or the hotel (subject)
 yorokonde, joyfully, delightfully, with pleasure, willingly (-te form of yorokobu)
 yorokobu, to be glad of, to be delighted at
 setsumei shite kuremasu, explain for you, take the trouble to explain
 setsumei suru, to explain, to illustrate
 setsumei, explanation, illustration
 kururu, to do something for a person
 mata, furthermore
 shōten nado de mo, at (in) shops and so on as well
 shōten, shop (sho, trade, commerce)
 shinsetsu ni, kindly, obligingly, with kindness
 shinsetsu, kindness, goodwill
 oshiete, -te form of oshieru
 oshieru, to teach, to instruct
 sugu, at once, immediately, in no time
 oboeremasu, you can keep in your mind
 -rareru, indicating potential
 kahei, coins, coinage
 kingaku, value, amount of money
 kanji, Chinese character, Chinese letter
 arabiya-sūji, Arabic figures, Arabic numerals
 arabiya, Arabia
 sūji, numeral(s), figure(s)
 kaite aru, to have written
 kaku, to write
 mo . . . mo, both . . . and; also . . . and
 ryōhō de, by both
 ryōhō, both
 kazu o kazoeru, to count, to take account of
 kazu, number, figure
 mō, already
 muzukashii, difficult, hard
 koto, fact, situation
 renshū sureba, if you practise
 renshū, practice, training, drill, exercise
 sureba, the -eba form of suru
 sugu, immediately, now
 . . . ni nareru deshō, I suppose that you will get used to . . . ing
 ni, indicating indirect object
 nareru, to get used to, to grow familiar with
 deshō, I suppose that . . .

Lesson 25. JAPANESE MONEY

When you have learned to speak Japanese, you will probably want to go to Japan. But before you go to Japan, I think you will find it useful to know something about Japanese money.

The unit in Japanese money is the Yen. Calculations are based on the decimal system, so it is easy to learn.

One yen, ten yen, a hundred yen, a thousand yen, ten thousand yen, the numbers growing in this order.

Paper money consists of 100-yen, 500-yen, 1,000-yen, 5,000-yen and 10,000-yen notes.

You cannot exchange foreign money at a bank that is not a foreign exchange bank.

There are branches of many foreign banks in Japan.

Money may be deposited at either banks or post offices.

If you want to cash a traveller's cheque at a hotel, someone at the bank or at the hotel will be delighted to explain about Japanese money.

Shops, etc., also are always kind about explaining.

One can learn about Japanese money quickly.

The value of coins is written on them in both Kanji and also Arabic numerals.

Bank-notes also have their value written in both Japanese and Arabic numerals.

You already know how to count in Japanese, don't you?

It's not difficult.

If you practise, you will soon get used to using Japanese money.

Dai Nijū-rok' Ka (26)

GINKŌ DE

kochira, here, indicating this bank
 -te itadakemasu ka, can I have your kindness for . . . ing? Will you be so kind as to . . .

itadakeru, can have (-eru form of itadaku)

itadaku, to oblige one, to have one do

itashimasu, we will do it

itatsu, humble form of suru

Igirisu, England, Great Britain

pondo, pound

Amerika, America, United States

doru, dollar

sore ni, besides, moreover

Furansu, France

fulan, franc

shōshō, a few, small number

kazoete mite kudasai, please count them for me, please try counting them for me

-te miru, try . . . ing, lit. do something and

see

shibaraku, for a while, a moment

kawase sōba, exchange rates, rate of exchange

change

sōba, market price, rate

shirabemashō, let us inquire into, let us look up

shiraberu, to inquire into, to examine, to look up

-mashō, the -o form of masu, indicating speaker's will

ii n' desu ka, is it all right? all right?

ii, suitable, good, all right (may do)

kekkō desu, certainly, with great pleasure

kekkō, well enough, good

gōkei, the sum total, the total (gō means to sum up, to total; -kei(-), amount)

samman-yonsen-nanahyaku-gojū en, ¥34,750

samman, thirty thousand (lit.: three ten thousands)

yonsen, four thousand

nanahyaku, seven hundred

. . . en ni narimasu, runs up to . . . en, comes to . . . en

naru, to run up to, to come to

go mai, five sheets

mai, unit for counting flat things such as paper, leaf, tatami, plate, coin, and so on
kyū mai, nine sheets

ato wa, as to the rest, concerning the remainder

ato, the rest, the remainder
komakai no de, by small changes
komakai, small
no, one

itadakemasu ka, can I have . . . ? can I receive . . . ?

itadaku, humble form for **morau**, to have to receive

kore de yoroshū gozaimasu ka, will this do?
kore, this one

yoroshū, before **gozaimasū**, **yoroshii** takes this form

yoroshii, suitable, good, all right
sumimasen ga, I am sorry to trouble you, but . . ., I beg your pardon, but . . .

sumimasen, respectful form of **sumanai**
sumanai, unpardonable, inexcusable, regrettable (negative form of **sumu**)

sumu, to be pardonable, to be justifiable
gojūen, here ¥50, 50-yen piece

-te kudasaimasen ka, won't you do something for me?

kudasaimasen, negative form of **kudasaimasu**

kudasaimasu, respectful form of **kudasaru**

dōmo arigatō, thank you so much

dōmo, very, much, quite

dō itashimashite, don't mention it, not at all
dō, how, what

itashimashite, -te form of **itashimasu**

itashimasu, respectful form of **itasu**

itasu, humble form for **suru**

sore kara, and then, apart from that

sore, it, that

kara, from, out of

kōza, account

hiraku, to open

dō sureba ii deshō ka, how shall I do it? will that be all right?

sono koto deshitara, about that matter, as for that

deshitara, -tara form of **desu**

-tara, if

shihainin ga uketamawarimasu, the manager will listen to

shihainin, manager

shihai, management, control

-nin, -er, person

uketamawaru, humble form for **kiku**, to

hear, to listen to, to be told, to be informed, to understand, to receive (a command)

asoko, over there

garasu, glass

doa, door (Western type only)

shitsurei shimasu, excuse me

shitsurei, rudeness, discourtesy, bad manners (**shitsu**, dis-, in-, un-; **rei**, courtesy, etiquette)

Kobayashi, Japanese surname

o-taku, you, your shop

taku, house, residence

ika hodo, how much, what, to what degree

ika, how, what

hodo, extent, degree

nijūman, lit.: twenty ten-thousand, i.e. two hundred thousand

shibaraku wa ma ni au, is enough for some time, meets my needs for some time

wa, indicating the limitation of description
ma ni au, to answer the purpose, to be good enough

ma, occasion, chance
au, to fit, to be suited to, to answer to

o moimasu ga, I think, I suppose that . . ., but

to, indicating the contents of thought or expression

omou, to think, to suppose

ikaga deshō, what is your opinion? what do you think of it?

ikaga, what, how
kochira, here, this place

hoshōnin, guarantor, certifier, reference, sponsor

hoshō, guarantee
o-ari desu ka, have you . . . ? is there . . . ?

ari, verbal noun of **aru**, to be

jūsho, address

kekkō de gozaimasu, very good
sugu, immediately, at once

kogitechō, cheque-book
-chō(-), note-book, book

sashiagemasu, I (we) will present, give
sashiageru, to give, to present a thing to a person, to offer

ageru, to give, to offer
shibaraku o-machi kudasai, please wait a few minutes

shibaraku, for a while (time); for some time; wait a moment, please; wait a bit, please

shibaraku, for a while (time); for some time; wait a moment, please; wait a bit, please

shibaraku, for a while (time); for some time; wait a moment, please; wait a bit, please

shibaraku, for a while (time); for some time; wait a moment, please; wait a bit, please

shibaraku, for a while (time); for some time; wait a moment, please; wait a bit, please

shibaraku, for a while (time); for some time; wait a moment, please; wait a bit, please

shibaraku, for a while (time); for some time; wait a moment, please; wait a bit, please

shibaraku, for a while (time); for some time; wait a moment, please; wait a bit, please

Lesson 26. AT THE BANK

Can you change some money for me here?

Yes, we can, sir. What sort of currency have you?

Here it is. I have some English pounds and American dollars besides a few French francs. Would you count them, please.

Just a moment, please. Let me look up today's exchange rate.

Can I cash traveller's cheques here too?

Yes, certainly. Excuse me for keeping you waiting. The total comes to 34,750 yen.

I see. Then may I have it in five 5,000-yen notes, nine 1,000-yen notes, six 100-yen notes and the rest in small change?

Certainly. . . Here you are, sir. Will this do?

Sorry to trouble you, but could you give me five ten-yen pieces for this fifty-yen piece? . . . Thank you.

Don't mention it.

Another thing, I should like to open an account here. How shall I go about it?

In that case, the Manager will look after you. Please go through that glass door over there. Excuse me. My name is Kobayashi, I should like to open an account with you.

What is the amount?

I have two hundred thousand yen. I think that will meet my needs for some time. What do you think?

Have you a reference here?

Yes, here is the name and address of my reference.

Very good. We will give you a cheque book immediately. Please wait a few minutes.

Dai Nijū-nana Ka (27)
YŪBIN TO DEMPŌ

dempō, telegram

doko no machi ni mo, in every town

doko no . . . ni mo, everywhere

doko, where, what place

futsū no tegami ya hagaki, ordinary letter

and post card

futsū no, ordinary, common

futsū, common run

tegami, letter, sealed letter

dasu no ni wa, for the purpose of sending, in

order to send

dasu, to send (letter), to post (letter)

no ni, for . . . ing, in . . . ing, to . . .

no, indicating abstract thing

ni, indicating purpose

hitsuyō wa arimasen, there is no need to . . ., there is no necessity for

hitsuyō, necessity, need

māchikado, street corner

kado, corner

akai, red

posuto, pillar box (comes from English

"post")

tatte imasu, -te iru form of **tatsu**

tatsu, to stand, to be built, to be erected

ichi nichi ni sū kai, several times a day

ichi nichi ni, a day, per day

nichi, unit of day

sū kai, several times

sū, several

kai, unit of the number of times, frequency

hito, man, person

atsume ni kimasu, comes for collecting

atsume, verbal noun of **atsumeru**

atsumeru, to collect, to gather

ni, indicating the purpose

isogi no tegami, urgent letter

isogi no, urgent, hurried

isogi, hurry, haste, dispatch (verbal noun

of **isogu**, to hurry up, to hasten)

sokutatsu de, by express, by express mail,

quick delivery, express delivery post

sokutatsu, quick-delivery postal service

dasu koto ga dekimasu, you can send, you

can post

koto ga dekiru, can . . ., be able to . . .

koto, abstract thing

dekiru, to be possible, to be able to

(27)

kōkūbin, air-mail
 kōkū, aviation, flying, aerial navigation
 -bin, mail service, post
 tsukaimasu, use
 tsukau, to use
 uchitai, the -tai form of utsu
 utsu, to send telegram, to telegraph
 ikanakereba narimasen, you must go to
 ikanakereba, if you do not go to
 narimasen, it will not do
 naru, to succeed, to be attained
 denwa, telephone
 tanomu, to ask, to request
 kono e o miru to, if you look at this picture
 to, if . . . , when . . .
 dō natte iru ka, what . . . looks like
 natte iru the -te iru form of naru
 naru, to be formed of
 ka, indicating interrogative clause or
 phrase
 yoku wakarū deshō, you will see (under-
 stand) well
 yoku, adverbial form of yoi, ii, well, rightly
 madoguchi, window
 kochira gawa, this side
 gawa, side
 shi go nin, four or five persons
 shi, four
 nin, unit for counting human beings
 hitori, one person

yūbin-kitte, postage stamp
 kitte, stamp
 katte imasu, is buying
 katte, buying
 kau, to buy
 kakitome ni shite imasu, is registering
 kakitome ni suru, to register
 kakitome, registered post, comes from
 verbal noun of kakitomeru
 kakitomeru, to put on record
 tomeru, to keep, to fix
 ni, indicating the condition or the direction
 to which the motion reaches
 kozutsumi, parcel, postal package
 tsutsumu, to wrap, to pack up
 okuru, to send
 kyokuin, post-office clerk, staff of a post
 office
 -in, -er, person
 mekata o hakatte, weighs it and
 mekata o hakaru, to weigh
 mekata, weight
 hakaru, to measure
 ryōkin, charge, fee
 oshiete kuremasu, lets you know, tells you
 oshieru, to teach, to impart, to tell
 kōshū-denwa, public telephone
 kōshū, public
 dempō-denwa-kyoku, telegraph and tele-
 phone office
 doko ni mo, all over, every part, everywhere

Lesson 27. THE POST AND TELEGRAMS

There is a post office in every town.
 When you post ordinary letters and postcards, there is no need to go to the post office.
 There are red pillar-boxes standing at street corners.
 Several times a day a man from the post office comes to collect the postcards and letters from
 the pillar-boxes.
 Urgent letters and postcards may be sent express.
 When sending mail abroad, air-mail may be used.

When you wish to send a telegram, you must go to the telegraph office.
 However, you can also ask the telegraph office to send them by telephone.
 If you look at this picture, you will see what the inside of a post office looks like.
 There are four or five people standing on this side of the windows.
 One is buying postage stamps. One is having a letter registered.

When you send a parcel, you must take it to the post office.
 The clerk weighs it and tells you the charge.
 There are public telephones at the Telegraph and Telephone Office.
 There are red public telephones all over town.

Dai Nijū-hachi Ka (28)

DENWA DE DEMPŌ O UTSU

moshi moshi, hello
 sochira, the other, and it means office which
 deals with that matter
 tsunagu, to connect
 Kasahara, Japanese surname
 Tadashi, Japanese given name
 Tōkyō-to, Tokyo Metropolis
 to, Metropolis, Metropolitan District
 Minato-ku, Minato Ward
 -ku, ward, borough
 Akasaka, north-west part of Minatoku.
 Formerly Akasaka Ward
 Tameike-machi, Tameike sub-ward. Tameike
 means reservoir, irrigation pond
 -machi, sub-ward
 banchi, lot number
 denwa-bangō, telephone number
 gō, five
 no, of
 ni, two (also ni)
 ban, No. forming ordinals
 rei, zero
 nana, seven
 denwa o ittan kitte, hung up once the tele-
 phone and
 ittan, once
 kiru, to ring off, to hang up
 kitte o-machi kudasai, please hang up and
 wait
 kochira, we, I
 o-kake shimasu, will ring (you) up
 o-, honorific prefix
 kake, verbal noun of kakeru
 kakeru, to call, to ring up, to call up

saki hodo no, you mentioned a little while
 ago
 saki hodo, little while ago, some time
 ago
 saki, previous time
 atesaki, destination, address
 Fujiyama, Japanese surname
 Haruhiko, Japanese given name
 wakarimashita, I see (lit.: I saw)
 wakarū, to understand, to see, to catch on
 Rondon, London
 Ringafon Kyōkai, Linguaphone Institute
 Ringafon, Linguaphone
 Kyōkai, Co-operation, Society, Associa-
 tion
 hōbun, text, body
 omedetō, congratulations
 genki de gambatte kudasai, good luck
 genki de, with spirits, in good health
 genki, spirits, health, stamina
 gambatte kudasai, please hold out
 gambaru, to hold out, to be inflexible
 sono ato ni, after that
 ato, after place
 tsukeru, to add, to annex, to append
 kurikaeshimasu, I will repeat it, I will read it
 over again
 kurikaesu, to repeat, to do over again
 hasshinin, sender of a message
 hasshin, despatch of a message
 -nin, -er, person
 sore dake desu ne, that was all, wasn't that?
 dake, only, all there is, so far as
 yoroshii, agreeable, preferable, good, proper,
 all right

Lesson 28. SENDING A TELEGRAM BY TELEPHONE

Hello, I'd like to send a telegram. Can I do it from this telephone?
 You must wait a moment please because I am connecting you with the right operator.
 Hello, this is the telegraph office.
 I am sorry to trouble you, but I'd like to send a telegram.
 Your name and address, please.
 My name is Tadashi Kasahara. The address is 30, Tameike-machi, Akasaka, Minato-ku,
 Tokyo.
 Your telephone number?
 583—2807.
 583-2807?
 Yes, 583—2807.
 Now please hang up, and wait. I'll ring you back.
 Hello.
 Is that 583-2807?
 Yes, it is.
 Please give me the destination of the telegram you mentioned a little time ago:
 Haruhiko Fujiyama.

Yes. The address, please.

Linguaphone Institute, London.

And the message?

HAPPY BIRTHDAY GOOD LUCK. And add my name TADASHI.

I'll read it back to you. Sender: Mr. Tadashi Kasahara, 30, Tameike-machi, Akasaka, Minato-ku, Tokyo. Telephone number 583-2807. Telegram to be sent to Mr. Haruhiko Fujiyama, Linguaphone Institute, London. The message is HAPPY BIRTHDAY GOOD LUCK TADASHI. That was all, wasn't it?

Yes.

It is to be sent in Japanese, isn't it?

Yes, that's right.

I see. Thank you.

Dai Nijū-kyū Ka (29)

RYOKŌ

ryokō, travelling, travel, journey

san shūkan mae ni, three weeks ago

shūkan, week

Nihon ni tsuite kara, since I arrived in Japan

tsuku, to arrive at, to reach

totemo isogashii hi o sugoshite imasu, I have

very busy days, I have been very busy

totemo, very, awfully, rather

isogashii, busy

hi, day

sugosu, to pass, to spend

ni san nichi, two or three days

Kōbe, the second biggest port city in Japan

kyūkō, express train, express

kimashita, I came to

asu, tomorrow (more formal than ashita)

Ōsaka, the second biggest city in Japan

ikimasu, I will go to

asatte, day after tomorrow

Kyōto, Kyoto, Japanese capital from 794 to

1867 A.D.

takusan no, many, lot of

takusan, great number, lot

yūmei na, famous, notorious, well-known

yūmei, fame

o-tera, monastery

meisho, noted place, sights (to see)

mite arukimasu, I will go about and see

aruku, to walk, to tramp

Nara, capital of Japan from 710 to 784 A.D.

densha de naku basu de, not by electric train

but by bus

densha, tram-car, electric car

naku, adverbial form of nai

basu, bus

iku tsumori desu, I have intention to go

tsumori, intention, thought (verbal noun

of tsumoru, to estimate)

Kyōto to onaji yō ni, same as Kyōto

onaji, same, equal, similar, like

yō, way, manner, kind, class

miyako, capital, metropolis

o-miya, shrine

kankō-basu, sight-seeing bus

kankō, sightseeing

inana no keshiki ga tanoshimeru to omoi-

masu, I imagine that I shall be able to enjoy

the country scenery

inaka, country, rural district, countryside

keshiki, view, scenery

fanoshimeru, to be able to enjoy

tanoshimu, to enjoy, to take pleasure in

omou, to imagine, to suppose, to think

hito de konde iru, crowded by people

komu, to be crowded, to be packed

eki, station

sam ban sen no hōmu, track three platform

sam ban sen, track three

sen, line, track

hōmu, platform

hassha magiwa, point of starting (of train),

verge of starting, just about to start, on the

point of leaving

hassha, starting of a train (has'- from

hatsu, to start, to dispatch)

magiwa, verge, point of, time just before

ressha, train

tomatte imasu, is standing, stops

tomaru, to stop, to stand still

supiikā, loud-speaker

ma mo naku, soon, soon after, presently,

before long

ma, interval, pause, time

mo, indicating emphasis especially concerning negative

itte imasu, is saying, is announcing

jōkyaku no naka ni wa, among the passengers

jōkyaku, passenger

naka, among

mado kara, out of the window, through the window

kara, out of, through

nagameru, to look at, to see, to watch

yon ban sen, track No. 4

tsuita bakari, just arrived

tsuku, to arrive

bakari, just, only just

ryūkōshatachi, travellers, tourists

ryūkōsha, traveller, tourist

-sha, -er, person

-tachi, indicating plural

nimotsu, luggage, burden

orite kimasu, are getting off, lit. are getting

off and coming

oriru, to get off, to alight from (opp.

noru)

kippu, ticket, passenger ticket

shussatsujo, booking office

uru, to sell (opp. kau)

sono hoka, furthermore

hoka, other thing, rest

machiai-shitsu, waiting room

machiai, verbal noun of machiau

machiau, to wait for

-shitsu, room

baiten, stand, kiosk

tenimotsu-azukarijo, luggage office, cloak-

room

tenimotsu, personal luggage, hand luggage

te, hand

azukarijo, cloakroom

-azukori, verbal noun of azukaru

azukaru, to keep, to take charge of

annaijo, information bureau, inquiry office

annai, guidance

kisha, train

hayaku, fast and

hayai, quick, fast

shikamo, furthermore, moreover

jikan ga seikaku desu, punctual (lit.: time is

exact)

seikaku, correctness, exactness, punctu-

ality

kokunai, interior

kokunaisen, domestic airline

-sen, line

hikōki, aircraft, aeroplane

hikō, flight, flying, aerial navigation

-ki, machine

arimasu shi, there are . . . and moreover

shi, and, moreover, besides

hattatsu shite imasu, are highly developed,

well organized, well advanced

hattatsu suru, to develop, to progress

hattatsu, development, progress, advance

takushii, taxi

benri desu, are convenient, are useful

benri, conv-nience, facility, expediency,

serviceableness

Lesson 29. TRAVELLING

I have been very busy ever since coming to Japan three weeks ago.

Two or three days ago, I came to Kobe by express.

Tomorrow again I go to Osaka. Then the day after tomorrow, Thursday, I go to Kyoto.

In Kyoto I shall do the rounds of the many famous temples and places of interest.

From Kyoto I shall go to Nara, but I intend to go by bus not by train.

Like Kyoto, Nara is an ancient capital and there are many temples and shrines.

If I take a sightseeing bus I imagine I shall be able to enjoy the country scenery.

This is a picture of a crowded station. A train which is just about to leave is standing by the platform on track 3.

The loud-speaker on the platform is announcing the imminent departure of this train.

Some of the passengers are looking out of the windows at the crowded platform.

By the platform on track 4, is standing a train which has just arrived. Lots of travellers are getting off with their luggage.

Tickets are sold at the booking office.

Stations also have waiting rooms, kiosks, baggage check rooms, information bureaus, and so forth.

Japanese trains are very fast, and what's more, they are punctual.

In addition, for domestic travel, there are also domestic airlines, and bus services are continually expanding.

In big towns there are taxis, buses and trams, which is very convenient.

Dai Sanjik' Ka (30)

EKI DE

sanjik' comes from sanju, thirty
 ittō, first class
 ichi mai, one
 kyūkōken, express ticket
 ken, ticket
 ē, o yes, yes; well, let me see; er, hum
 irimasu ka, do you want . . . ?
 iru, to want, to be in need of, to require,
 must have
 Ōsaka yuki, for Osaka
 yuki, for, bound for, *verbal noun of yuku*
 yuku, to go to, to be bound for
 norikae ga arimasu ka, is there any changing
 (literally)
 norikae, change, changing, transfer, *verbal*
noun of norikaeru
 norikaeru, to make change, to transfer
 (nori from noru; kaeru to change),
 change (trains, cars, for another . . .);
 tranship
 mada sukoshi jikan ga arimasu, we still have
 a bit of time
 mada, still, as yet
 sukoshi, a bit, a slight degree
 wazawaza, expressly, specially
 o-miokuri, your seeing me off
 miokuri, seeing off, *verbal noun of mio-*
kuru
 miokuru, to see off, to see leave
 nyūjōken, platform ticket
 nyūjō, entrance to platform, admission
 koko de, here
 doko ka ni, somewhere
 doko ka, somewhere
 doko, where
 ka, *indicating uncertainty*
 akabō, railway porter (red cap)
 itara, if there are . . ., -tara form of iru
 yonde kite itadakemasen ka?, couldn't I ask
 your help by calling them for me (could I
 ask you to send him)
 yonde kuru, -te kuru form of yobu
 yobu, to call for, to summon
 itadakemasen, cannot ask

itadakeru, can ask, can beg
 itadaku, to ask, to beg (someone) to do
 something; to oblige someone
 yoroshū gozaimasu, all right
 Akabō-san, Mr. Porter
 toranku, trunk, box
 chikkī ni shimasu kara, because I am going
 to check, label
 chikkī, check
 tokoro, place
 motte kite kudasai, please bring and come to
 tokoro de, by the way, well
 jā, same as ja in sore ja
 chokorēto, chocolate
 mikan, mandarin orange, tangerine
 shūkanshi, weekly
 shūkan, weekly publication
 kore wa kore wa, Oh! (*lit.*: this is this is)
 dōmo go-shimpai kakete sumimasen, I am
 sorry to have caused you so much anxiety, I
 am sorry to give you so much trouble
 dōmo, very much, quite
 shimpai (o) kakeru, to give one occasion
 to feel anxiety, to give one trouble
 shimpai, anxiety, concern, worry,
 trouble, good offices
 kakeru, *in the sense of* "to put (anxiety)
 on (you)"
 ato, hence, from now on
 sorosoro mairimashō, we'd better be going
 sorosoro, now it is time to . . .; slowly; by
 degrees
 mairimashō, let us go
 mairu, *respectful form of iku*
 ka, *indicating question to ask second person's*
intention
 sō desu, it is
 kaban, bag, brief case, portmanteau, suit-
 case
 o-mochi shimashō, I will bring your . . .
 for you
 mochi, *verbal noun of motsu*, to have, to
 bring, to carry

Lesson 30. AT THE STATION

One first class to Kyoto, please.

Do you wish an express ticket as well?

Yes, please. Must I change trains if I take the 10.50 express for Osaka?

No. (it goes direct)

We still have a bit of time, haven't we?

Yes. How kind of you to take the trouble specially to come to see me off.

No, not at all. Just wait here a minute while I go and buy a platform ticket

All right. If you see a redcap, could you send him over here?

Yes, certainly.

Redcap! Would you take this luggage, please?

What time is your train?

The ten-fifty express for Osaka, first class. I'm going to check that trunk, so please take it to the baggage office. By the way what track will the train be on?

It's track 12.

All right. Here are my bags.

I bought you some chocolate and oranges at the kiosk. Please eat them in the train. And here are some weekly magazines as well.

How very nice of you. I'm sorry to have given you so much trouble. Thank you very much.

Don't mention it.

You only have about fifteen minutes, so hadn't we better be going?

Yes, we had, hadn't we.

Let me carry that suitcase.

Thank you.

Don't mention it.

Dai Sanjū ik' Ka (31)

UMI NO TABI TO SORA NO TABI

umi, sea
 tabi, travelling
 sora, air
 senshū, last week (sen, former, the late)
 Yōroppa, Europe
 ryūgaku suru, to study abroad, to go abroad
 for study
 ryūgaku, studying abroad
 Yokohama, the biggest port city of Japan
 (located south of Tokyo 17 miles)
 minato, port, harbour
 hatoba, wharf, quay, pier
 fune, ship
 deru made ni, until—is due to start
 deru, to start, to leave
 mada, until, up to
 ichi jikan amari, over one hour, more than
 an hour
 amari, over, more than
 agaru, to go on board (to go up)
 achira kochira, here and there, hither and
 thither, to and fro
 gaikokusen, foreign ship, foreigner
 -sen, ship
 hairu, to enter, to get in
 watashi no notta fune, the ship I went aboard
 no, *indicating subject of dependent clause*
 noru, to go aboard
 kurēn, crane
 tsumikomu, to load, to put on board, to
 freight (tsumi from tsumu, to load, to ship;
 komu, to put in)

norikumiintachi, crews
 sorezore, each
 isogashii, busy
 hataraku, to work, to labour
 yagate, soon after, before long, at length,
 some time later, presently
 dora ga naru, gong sounds
 dora, gong
 naru, to sound, to ring, to peal
 fune kara orimashita, went ashore
 jōkyakutachi ni majitte, mingling with the
 other fellow passengers
 majiru, to mix with, to mingle with
 issōkemmei, for life, frantically, as hard as
 one can, with might and main, eagerly,
 heart and soul
 te o futte imashita, was waving his hands
 te, hand
 furu, to wave
 yukkuri, slowly, without hurry, deliberately
 hanareru, to leave, to quit, to depart
 dandan, gradually, inch by inch
 tōzakette ikimashita, had gone further and
 further away
 tōzakarū, to go away, to go far off
 fune ga mienaku naru made, until the ship
 disappeared
 mienaku naru, to go out of sight, to vanish,
 to disappear
 mienai, cannot see
 mieru, to see, to be seen
 naru, to become, to make

ni san nichi tatte, two or three days later
 tatsu, to pass, to elapse
 watashi jishin ga, I myself
 jishin, one's self, oneself
 kyū ni, suddenly, all at once (abruptly)
 kyū, urgency, urgent need
 Hokkaidō, Hokkaido, the north-eastern of
 the four principal islands constituting the
 territory of Japan
 ikanakereba naranaku narimashita, it be-
 came necessary for me to go to . . .
 isogi no, hurried, pressing, urgent
 isogi, haste, hurry, dispatch, verbal noun of
 isogu
 isogu, to hurry up, to use despatch
 hikōjō, airport
 shuppatsu no yōi, preparations for departure
 shuppatsu, departure, starting
 sore ni norikomimashita, went on board,
 went
 norikomu, to board, to take, to go aboard
 gozen, a.m., forenoon (go like go in shōgo;
 zen, before)
 taihen, very, exceedingly, awfully, remark-
 ably
 yukai, pleasure, merriment, enjoyment
 yottsu no, four
 yottsu, four
 no, indicating number
 shima, island
 . . . kara dekite imasu, . . . consists of . . .
 kara, in connection with material(s) from
 which made
 dekiru, to form, to consist
 Honshū, Honshu (hon-, main; -shū(-),
 province) largest of the principal four islands
 forming Japan
 Shikoku, Shikoku (shi, four; -koku(-),
 country) (it was and is divided into four
 countries or prefectures), smallest of the
 principal islands

Lesson 31. TRAVELLING BY SEA AND AIR

Last week a friend of mine was leaving to study in Europe, and so I went to Yokohama to see him off. Yokohama is a large port. When I got to the pier there was still over an hour before the ship was due to sail. I went on board and had a look around. There were a lot of big foreign ships in port.

On the ship I went aboard, a large crane was loading a lot of cargo. The members of the crew were all busy at their various tasks. Finally the gong sounded, so I said good-bye to my friend and went ashore. Standing among the other passengers, my friend too was waving his hand frantically. The ship slowly left the pier, and gradually moved farther and farther away. We stood there until the ship disappeared.

Kyūshū, Kyushu, "nine countries" (coun-
 tries into which it was formerly divided), the
 south-western island of Japan
 yama, mountain
 kawa, river
 soshite, and, then; comes from sō shite
 sō, thus, so, that way
 kazan, volcano
 sono naka ni wa, among them
 kemuri o dashite iru, which are giving off
 smoke
 kemuri, smoke
 dasu, to give off, to emit
 Fuji-san, Mount Fuji
 toku ni, specially, especially, particularly, in
 particular
 toku, particular, special
 Seto Naikai, Seto Inland Sea (seto means
 strait, channel)
 Naikai, Inland Sea
 shima-jima, islands, many islands
 utsukushii, beautiful
 daitoshi, big city, great city
 toshi, city
 sukunaku arimasen, are not a few, are not
 small
 sukunai, few, small number
 o hajime to shite, not to speak of . . ., firstly
 comes . . ., and then
 hajime, beginning, commencement
 Nagoya, industrial city in Honshu
 Sapporo, town in Hokkaidō
 Sendai, city of northern Honshu
 Hiroshima, city of western Honshu
 Kita-Kyūshū-shi, city in the north eastern
 corner of Kyushu. An industrial centre
 Fukuoka, city on coast of Kyushu
 Nagasaki, old port city since Middle Ages
 Niigata, city on the Sea of Japan coast of
 Honshū

Two or three days later, I, myself, suddenly had to go to Hokkaido.

It was a hurried trip, so I went by air.

At the airport, an aeroplane was getting ready to leave.

We went on board.

The plane took off at 11 a.m.

The air trip was extremely pleasant.

Japan comprises four islands. They are Hokkaido, Honshu, Shikoku and Kyushu.

There are many mountains and rivers, as well as volcanoes, among which there are some smoking volcanoes.

The most famous mountain in Japan is Mt. Fuji.

There are also many islands, and the many islands of the Seto Inland Sea in particular are very beautiful.

There are not a few great cities in Japan. First there is Tokyo, then Osaka, Nagoya, Kobe, Yokohama, Kyoto, Sapporo, Sendai, Hiroshima, Kita-Kyushu City, Nagasaki, Fukuoka, Niigata, and many others.

Dai Sanjū-ni Ka (32)

FUNE NO UE DE

Beppu, one of Japan's spas

o-mise negaimasu, please show me . . ., may
 I see

o-mise, because of passengers' action
 honorific prefix is used. mise is verbal
 noun of miseru

miseru, to show, to let one see, causative
 of miru

migi no hō e massugu oide kudasai, please
 turn right and go straight ahead

migi no hō, direction to the right

migi, right

hō, direction

massugu, straight, in a straight line

oide, going, coming, being

yatto, barely, narrowly

ma ni au, to be on time

kono mama, immediately, as it is

mama, as, intact

kanpan, deck (kan-, shell, shield, armour;

-pan from han, board, plate)

soretomo, or (sore + particle tomo, also)

(u), hm, er

sugu, at once, directly

heya, room, in this context cabin

dochira ga ii deshō, which is better

o-hanashi shita yō ni, as I told you before

hanashi, talk, verbal noun of hanasu

hanasu, to talk, to speak

amari, (not) very, (not) much

fune ni wa tsuyoku nai, am not a good sailor,

am apt to get sea-sick

tsuyoi, strong, healthy, sound

kaze, wind

daijōbu desu yo, you will be all right

daijōbu, all right, safe (dai, great, jōbu,
 strong)

yo, expression used to emphasize an
 assertion

Rokkō, name of mountains behind Kōbe city

mite goran ni natte wa ikaga desu ka, may I
 suggest you that you try to see

mite goran ni naru, to try to see

goran, to try to, to try . . . ing

ikaga desu ka, may I suggest you that,

what do you say to . . . ing, what is about
 you to . . . ing

ikaga, what, how

omoikitte, resolutely, boldly, daringly (adver-
 bial form of omoikiru)

omoikiru, to resolve, to determine, to
 make up one's mind

arenaide ite hoshii mono desu, let's hope it
 doesn't get rough

areru, to become rough, to rage

hoshii mono da, I should like to . . . let's
 hope . . .

hoshii, desirous, desirable

mono, abstract thing

yoku, very often, frequently

nasaru, respectful form of suru

demo, but

shinai yō ni shite imasu, am trying not to do;
 I try not to

yō, indicating intention, aim

mae ni mo, previously as well, previously also

ichi do, once, indicating an experience

do, unit of number of times

(32)

Izu no Ōshima, Ōshima of Izu District
 Izu, name of old district
 Ōshima, ("Ō", big, great; shima, island)
 -ta koto ga aru, indicating experience
 taihen deshita, it was terrible
 taihen, awful, dreadful
 dō shite, why
 kondo, this time, next time
 sō shiyō, I will do that way
 fūkei, scenery, landscape
 sekaiteki ni yūmei desu, is world-famous, is
 of world-wide fame
 sekaiteki, world-wide, international, uni-
 versal
 sekai, world
 -teki, -tic, -tical (ending forming adjectives)
 tenki, weather
 hi, day
 subarashii, splendid, glorious, wonderful,
 enormous
 sō da sō desu nē, I have heard of it just as
 you told me, . . . just as, the same as you
 said
 sō (second one), indicating hearsay

Lesson 32. ON THE BOAT

This is the boat for Beppu. May I see your tickets, please. Oh, first class. Please go straight ahead to your right.
 We just made it, didn't we! Are you going straight up on deck, or are you going directly to the cabin?
 Let me see, which shall we do? As I told you, I'm not a very good sailor.
 Oh, you'll be all right; there isn't any wind today. May I suggest that you try to see the city of Kobe and Rokko from the deck?
 Very well, I'll be brave and try going on deck. Let's hope it doesn't get rough today.
 Do you travel much?
 Yes, but I try not to travel by sea any more than I can help. I once went to Oshima in the Izu Islands, and it was awful.
 What didn't you go by air?
 I think I will from now on.
 At any rate, the Seto Inland Sea is world famous for its scenery, and on a beautiful day like this it is truly magnificent.
 Indeed I have heard of it. Every now and then I see it in a photograph or a film and I've always wanted to see it once for myself.
 I've been through here two or three times already, the little islands appear one after the other, it's really magnificent.
 Besides that, I'm looking forward immensely to the hot springs at Beppu.
 Now then, let's go and leave our luggage in the cabin.
 Yes, let's do that.

tokidoki, sometimes, at times, now and then,
 from time to time
 shashin, photograph, picture
 eiga, cinema, moving picture, film
 mō ni do mo san do mo, already twice or
 thrice, already two or three times
 mo, indicating emphasis
 tōtte imasu, have gone through, have passed
 along
 tōru, to go through, to pass along
 tsugi kara tsugi e, from next to next, one
 after the other
 tsugi, next
 deru, to appear, to make one's appearance
 onsen, spa, hot spring (on, warm; -sen(-),
 spring)
 tanoshimi desu, am looking forward
 tanoshimi, hope, expectation, verbal noun
 of tanoshimu, to anticipate with pleasure
 sā, now then
 oite kuru, to leave and come (lit.: to go and
 come)
 oku, to leave (behind), to put
 sō desu ne, well
 sō shimashō, let's do that

Dai Sanjū-san Ka (33) TOKYŌ NO MACHI

Kōkyo-Mae Hiroba, Imperial Palace Plaza
 kōkyo, Imperial Palace
 mae, front
 hiroba, plaza
 koko, here, this place
 chūshimbu, central part, central area
 chūshin, centre, heart, middle
 chikaku, neighbourhood, vicinity, adjective
 noun of chikai
 chikai, near, not far off, close by
 kanchō, government office
 tatemono, building (tate from tateru, to
 build)
 atsumatte imasu, are assembled, are gathered
 together
 atsumaru, to gather, to come together
 ryokōshatachi, travellers
 ryokōsha, traveller
 kanarazu kuru, to be sure to come, to be
 bound to come
 kanarazu, certainly, surely, without fail
 Yūroku-chō, an amusement centre in Tokyo
 Ginza Dōri, Ginza Street
 Dōri, street, avenue, comes from Tōri
 nigiyaka na, bustling, thronged
 nigiyaka, bustle, throng
 depāto, department store, stores
 shōten, store, shop
 narande iru, are lined
 narabu, to be in a row, to be lined
 ōzei, crowd of people, great number of
 people
 aruku, to walk
 isoide iru, are hurrying
 . . . no areba . . . mo arimasu, some . . . , and
 some others . . .
 aru, in this case, to be
 burabura aruku, to walk at a leisurely pace,
 to stroll about, to saunter around
 burabura, leisurely, at a slow pace, loiter-
 ingly
 kodomo, child
 tsureru, to take, to be accompanied by
 chikatetsu, underground (railway)
 iriguchi, entrance, way in
 oriru, to come down, to step down
 no, serving to make the previous materials of
 the sentence into a noun clause
 jikayōsha, private car
 jikayō, private use

torakku, motor-lorry
 hikkirinashi ni, incessantly, continuously,
 unceasingly
 hikkirinashi, incessant, adjective noun of
 hikkirinai
 hikkirinai, incessant, continuous, un-
 ceasing
 sōon, noise, cacophony
 taihen na mono desu, is terrible
 ōdan suru, to cross, to traverse
 ōdan, traversing, crossing
 shingō, signal, traffic signal
 wataru, to go over, to go across
 kiken desu, is dangerous
 kiken, danger, peril, risk
 kōtsū junsu, traffic policeman
 kōtsū, traffic
 junsu, policeman
 sono, its, of that
 sashizu, directions, instructions, orders
 shitagau, to obey, to be obedient to, to act
 upon
 anzen desu, is safe
 anzen, safety, freedom from danger
 kirei, beautiful
 gaitō, street lamp, street light
 shōunindō, show window
 akari, light
 hodō, pavement, footway
 kuraku arimasen, are not dark
 kurai, dark, gloomy, dusky
 iro toridori no, multi-coloured, different-
 coloured, of various colours
 iro, colour
 toridori no, various, sundry
 toridori, variety, variousness
 neon, neon sign
 yozora, night sky, nocturnal sky
 tsuitari kietari shite imasu, are lighted on and
 off by turns
 tsuku, to be lighted, to be lit, to be
 illuminated
 kieru, to go out
 niji no yō ni, like a rainbow
 niji, rainbow
 murasaki, purple
 ao, blue
 midori, green
 kiiro, yellow
 nagame, view, scene

Lesson 33. THE CITY OF TOKYO

Now we are standing on the Imperial Palace Plaza. This is the centre of Tokyo. Near here are assembled the government buildings and large offices as well as the banks and the office buildings.

Visitors to Tokyo invariably come to this Plaza. The Ginza Dōri and Yurakucho districts are also near here. They comprise the most bustling places in Tokyo. The streets are lined with famous department stores, shops, and restaurants, and so on, and crowds of people are walking. Some are hurrying along and some are strolling.

A woman wearing a kimono, with a child, can be seen going down the entrance to the Underground. Because trams and buses in addition to private cars and taxis and lorries are constantly going through, the street noise is terrific. When you cross the road it is dangerous to cross the road without looking carefully at the signals. When there is a traffic policeman it's safer to follow his instructions.

Tokyo is very beautiful at night. With the light from the street lamps and show windows, the pavements are not dark. Multi-coloured neon signs flicker on and off against the night sky. The Tokyo night scene is very splendid with purple, blue, green, yellow, orange and red neons, like a rainbow.

Dai Sanjū-yon Ka (34) MICHI O TAZUNERU

michi, way
tazuneru, to ask
chotto o-ukagai shimasu ga, excuse me (in the sense "I am disturbing you by asking you question"), but . . . for a moment
o-ukagai, verbal noun of ukagau
ukagau, respectful form of tazuneru
dō ittara ii deshō ka, which way shall I take to get to . . .
tōri, street
Hibiya no kōsaten, Hibiya junction, Hibiya crossroads
Hibiya, south-east of Imperial Palace and north-east of Hibiya Park, west of Ginza kōsaten, intersection, crossroads, junction (-sa-, to cross; ten, point)
hidari, left
aruite, when I walk, by walking
nam pun gurai, about how many minutes
nam pun, how many minutes
nam, from nan, how many
kakarū, to take, to need, to require
a, Oh!
asuko, over there
omawari-san, Mr. Policeman (mawari is verbal noun form of mawaru)

mawaru, to make a round, to patrol
ga, lit.: but, but indicating reservation
basu wa arimasen deshō ka, isn't there a bus
ē, well, let me see
achira gawa, other side
gawa, comes from kawa, side
teiryūjo, stop (it is said with reference to bus and streetcar only)
minna, all
shashō, conductor
Wadakura-Mon, Wadakura Gate. One of inner 10 gates of Edo Castle
mon, gate
oroshite kureru yō ni, to let you set down
orosu, to set down, to drop
(-nasai, form of imperative). I advise you to
naka hodo ni, into the middle
naka hodo, middle, half way
hodo, showing vagueness
tsumeru, to fill, to pack
shimāsu, same as shimasu (this is a typical conductor's pronunciation)
Kōen, Park
o-kirase negaimasu, please let me punch (your ticket)
kiru, to punch, to clip

Lesson 34. ASKING THE WAY

Excuse me, but which is the way to the Kōkyo-Mae?
If you keep straight on along this road, you will get to the Hibiya crossing. If you turn right there, you will see the Kōkyo-Mae Plaza immediately to your left.
How many minutes would it take to walk there?
Let me see, about ten minutes if you walk fast.
Isn't there a bus?
I think there is, but I'm not quite sure. If you ask that policeman over there, I'm sure you will understand (i.e. he will be able to tell you).
Thank you very much indeed.
Not at all.
Excuse me but . . .
What is it?
Isn't there a bus that goes to the Kōkyo-Mae, could you tell me?
Yes. Do you see that bus stop on the other side over there?
Yes.
Take any bus that comes towards it. Ask the conductor to let you off at Wadakura Gate. Thank you very much.
Don't mention it.
Pass along to the middle and pack up close please! We are about to start. Next stop, Hibiya, Hibiya Park. Let me punch your tickets please.
One to Wadakura Gate, please. I want to get off at Wadakura Gate. Will you let me know when we get there.
Yes. It's the next stop after Hibiya Park.
Thank you.

Dai Sanjū-go Ka (35) KYŌTO KEMBUTSU

kembutsu, sightseeing
shigoto, work, business
sunda ato, after . . . is over
sumu, to end, to be over, to be done, to be completed
ato, after
miru tame ni, in order to see
yakudachimasu, is useful, is serviceable, is helpful
yakudatsu, to be useful, to answer the purpose, to be helpful (yaku, use service; datsu from tatsu, to stand, to be maintained)
shufu, capital, metropolis
yaku, about
aida, time, period, for . . .
shi hō, lit.: four directions, all directions, all sides
kakomarete imasu, is surrounded
kakomu, to surround, to enclose
nagareru, to stream, to flow
Kamo-gawa, Kamo River (gawa from kawa)
kawa, river

kita, north
Hiei-zan, Mt. Hiei
sobieru, to rise, to soar
Higashi-yama, Higashi Mountain Ranges
higashi, east
hikui yama, low mountains, hills
hikui, low
yama, mountain
fumoto, foot, base of mountain
nishi, west
Saga, village suburb of Kyōto
Sekitei, Stone Garden
Ryōan-ji, (ryō, dragon; an, peace of mind; -ji, temple)
yūgata, evening
haiūe, highway
kuruma, wheel (lit.: vehicle, but in this context motorcar, car)
noboru, to ascend, to go up
yakei, night view, night scene
ashimoto, below one's feet
ashi, foot
-moto, below, under

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hirogaru, to spread out, to widen
Gosho, Imperial Palace
goran ni naru, *respectful form of miru*
goran, seeing
asu, tomorrow
Kinkaku-ji, Gold Pavilion Temple
Ginkaku-ji, Silver Pavilion Temple
tazumete goran nasai, please visit and try
tazuneru, to visit, to call, to pay a visit to
goran, *in this case*, trying
yukkuri, without hurry, in a leisurely manner
dekiru, to be able to . . . , can . . .
-ta koto ga aru, *indicating experience*
motenashi, entertainment, hospitality, *verbal noun of motenasu*
motenasu, to entertain, to show hospitality
no tame, for, for the sake of, with the intention of, in order to
tame, sake, purpose, object

tokuni, specially, particularly
toku, special, particular
gei, art, artistic, accomplishments
shikomu, to train, to breed, to bring up
josei, woman
kanojora, they (*femine plural*)
kanojo, she
kano, *equivalent to ano*, its
-ra, *indicating plural*
utai, sing, and
utau, to sing, to chant
shamisen, Japanese balalaika, *consists of 3 strings and sounding board made of cat's skin*
odoru, to dance
geiko-han, (**ko**, girl, *comes from meaning "child"*)
-han = **san**, Mr., Mrs., Miss
hoka ni, besides, in addition
maiko, dancing-girl, dancer
mau, to dance

Lesson 35. SIGHTSEEING IN KYOTO

When you have finished your business in Tokyo, you will find it worthwhile to make a tour of Kyoto, and Nara and so on in order to see the old Japan. Kyoto is an old capital. Tokyo is the capital now but for about a thousand years before that Kyoto was the capital. Kyoto is surrounded by mountains in all directions. Through its centre flows the Kamo river. Mt. Hiei rises to the north. The Higashiyama are low hills to the east of Kyoto, and at their foot are many famous temples. To the west of Kyoto there is a place which is called Saga. The Ryoanji is there, famous for its stone garden.

At dusk if you drive up the Hiei highway in a car, a beautiful night view of Kyoto spreads itself below your feet. It would be a good idea to go and see the Palace today. Tomorrow you should see the Kinkaku-ji and the Ginkaku-ji, and other famous places. The day after tomorrow you will be able to see the stone garden at Ryoanji at your leisure. I have been there, and it's superb. You might tour Nara on Saturday.

The services of geisha may be obtained in any large Japanese town. Geisha are women who have been specially trained in the art of social entertainment. They sing, play the shamisen, and dance. In Kyoto, geisha are called *geiko-han*. There are also (a type of geisha called) *maiko*.

Dai Sanjū-rok' Ka (36) KYŌTO NO MEISHO

ichi n'chi futsuka, a day or two; one or two days
n'chi, same as **nichi**
muri, impossibility
demo, but
omo na, main, important, cardinal
omo, importance
dake, only, merely
nara, if, in case, on condition that
nara, first of all, in the first place
o-susume shimasu, I advise you that
susumeru, to advice, to prevail upon
Heian Jingū, Heian Shrine
Heian, old name of Kyōto (*it means peace, calmness; hei-, calm; -an-, peaceful*)
jingū, shrine
minami, south
tsuzuku, to continue, to follow, to appear in succession
daibu aru, to be quite a lot, to be pretty many
daibu, greatly, quite a lot, pretty
mo areba, if you have only (about)
mo, *indicating approximate degree*
o-tsukare de nakattara, if you are not tired
tsukareru, to get tired, to be jaded
Sanjū-san-gen-dō, Temple Hall 33 ken long
gen, *from ken, unit of length, about 6 feet*
dō, hall of temple
irasshate wa ikada desu ka, what about going to . . .
hakubutsukan, museum (**haku**, wide, general, universal; **butsu**, thing; **kan**, large building, hall)
sen-hyaku tai, 1100 images
tai, *unit showing the number of Buddhist images*

butsuzō, image of Buddha, Buddhist statue
omoshiroi, interesting
zeshi, by all means, without fail, in any case
futsuka me, the second day
me, *indicating order*
hima ga arimasu kara, because . . . have spare time
hima, spare time, leisure
o-tomo itashimashō, I will go with you, I will be accompanied by you
tomo, companion
sore wa arigatai koto desu, it is something to be thankful for
arigatai, grateful, thankful
anata ni setsumei shite itadake tara tasukarimasu, it would be a great help if you could oblige me by explaining it to me
setsumei suru, to explain, to interpret, to expound
setsumei, explanation, elucidation
tasukaru, to be of help, to be helpful
ku ji, ji demands ku for nine
o-ukagai shimashō, I will come to . . . , I will call at
ukagai, call, visit, *verbal noun of ukagau*
ukagau, to call on, to call at, to visit, to pay a visit
kamera, camera
wasureru, to forget
wakarimashita, all right, O.K., I see
wakaru, to understand, to see, to follow
shōmen genkan, front entrance
shōmen, front, frontage, frontispiece
genkan, entrance hall
o-machi shite imasu, I will be waiting for (you)

Lesson 36. FAMOUS PLACES IN KYOTO

Could one see Kyoto in one or two days?
 Well, let me see, a day or two is much too short, but I think you could see the most important places.
 First of all where I should go?
 Personally I would advise you to go to Higashiyama. If you go straight along the foot of Higashi Hills to the south from the Heian Shrine, the famous temples are there one right after the other.
 Oh, really? Is it far from here?
 No. If you go in a taxi, I think you can do it in ten minutes. After that, if you are not tired what about going to the Sanjusangendo?
 What is that?
 It's right near the south side of the Museum, and there are 1100 Buddhist statues there. That sounds interesting. I must go there.
 On the second day, what about a tour of the temples on the western outskirts?
 There's a famous stone garden, I've heard.
 Yes, there is. I'm free tomorrow, so I will certainly accompany you.

Oh, really? That's nice. It will be a great help to have you explain it to me.
I'll come to your hotel at nine in the morning. Don't forget your camera.
All right. Then I'll be waiting for you at the front entrance of the hotel tomorrow.

Dai Sanjū-nana Ka (37) DEPĀTO

aru depāto, a certain department store
aru, a certain, one, a, some
tanoshii, merry, pleasant, happy, joyous
sugosu, to spend, to pass
ten'in, shop-assistant (ten + in)
danjo awasete, both men and women
danjo, man and woman
awasete, in all, altogether
awaseru, to put together, to combine
sū hyaku, hundreds, several hundred
sū, several
ita yō desu, there seemed to be, it looks to be
shinsetsu, kindness, goodness
odoroku, to be surprised, to be astonished,
to be amazed
Hōseki Uriba, Jewellery Department
hōseki, precious stone, gem, jewel
uriba, counter, department
kagu, furniture, furnishings
kashi, cake, sweets, confectionery
shokuryōhin, article of food, foodstuffs,
groceries, provisions
shokuryō, food, foodstuff
-hin, article, item
nan jū, some tens (in the sense of "several
dozen")
to, indicating number
tanoshi sō ni, with a joyous look
sō, look, seem, appear
kaimono, purchase, shopping
kodomo zure, with children
zure, comes from tsureru
okujō, rooftop, housetop (oku, roof, house;
jo-, upside, top side, top)
yūenchi, recreation ground, pleasure garden,
amusement park
asobaseru, to let one play
asobu, to play
dōbutsuen, zoo, zoological garden
dōbutsu, animal, living creature
ni natte ite, is . . . , and
naru, to be, to become
ori, cage
ireru, to put in, to let in
okurimono, present, gift
okuru, to present, to give

imōto, younger sister
hankachi, handkerchief
oi, nephew
mannenhitsu, fountain pen
ip' pon, one
pon, hon is pronounced pon after ichi
hon, unit for cylindrical object
hon, book
ni satsu, two volumes
satsu, unit for book or notebook, volume,
copy
uriba o aruki mawatte itara, as I was walking
around the departments
chōdo, just, exactly
furoshiki, cloth wrapper, wrapping cloth
mukashi no tomodachi, old friend
mukashi, old days, ancient times
battari, suddenly, unexpectedly
deau, to happen to meet, to come across
kekkon suru, to marry, to get married
kekkon, marriage, union, matrimony
inaka, country, rural district
saikin, the latest date
. . . no, tsugō de, at the convenience of, for
the reason
tsugō, circumstances, conditions, con-
venience
mata, again
kaeru, to come back, to go back
sō desu, they say that, it is said that, I hear
that, I am told that
sō, indicating hearsay, rumour
shokudō, dining room
issho ni, together (with), in company with
issho, company
-nagara, while, at the same time
hanashi ni hana o sakaseru, (lit.: to make
flowers open on speech), that is, "to converse
in a lively way"
hana, flower
sakaseru, -seru form of saku
saku, to bloom, to blossom, to flower
chōnan, the first son, the eldest son (chō-,
eldest, chief; nan is the same as dan, man, son)
gakkō, school
obāsan, grandmother

azakeru, to commit one to other's care, to
leave one in the care of other
to itte imashita, she said that . . . , so she
said
o-jiisan, grandfather
goku, extremely, most, quite
nakunaru, (lit.: to be lost, to be gone, to
disappear, respectful form of shinu, to die,
to pass away)
sumasu, to finish, to make an end of

gūzen atte, meeting unexpectedly
gūzen, chance, accident, fortuity
donna ni, how, how much
donna, what (look), what kind of
kuchi de ienae, indescribable, inexpressible
kuchi de, by word of mouth, in words,
orally
kuchi, mouth
kurai, so . . . that, so . . . as to, enough
to . . . , indicating degree some, there-
abouts

Lesson 37. A DEPARTMENT STORE

I went to a department store in Tokyo today. I spent some pleasant hours there.
There seemed to be several hundred assistants, both men and women. I was amazed by their
kindness.
There seemed to be scores of departments, such as a jewellery department, furniture depart-
ment, cake and foodstuffs department, and so on.
There were crowds of customers, too, all happily walking about and shopping.

People with children, when they had finished their shopping, let them play on the rooftop
playground.
There was sort of small zoo there, with animals in cages.
I thought I'd like to buy some presents. Six handkerchiefs for my younger sister, a fountain
pen for my nephew, and two books for my niece. As I was walking around in the store, in
front of the furoshiki counter I ran smack into an old friend whom I hadn't seen for years.
She had married and been living in the country, but, on account of her husband's work,
they had recently moved back to Tokyo again, she said.
We went to the dining room and while taking our meal we talked in a lively happy way about
all sorts of things.

She said she had left her eldest son in the country with his grandmother, on account of his
schooling.
The grandfather had just recently died, and so the grandmother was alone, she told me.
It was quarter past two by the time we finished our meal.
I can't tell you how delighted we were to meet each other so unexpectedly.

Dai Sanjū-hachi Ka (38) KAIWA

zuibun nagai koto, for a quite long time
zuibun, fairly, pretty, extremely, very, quite
nagai, long
hanareru, to leave, to quit, to go away from
irashita, same as irasshatta
oru, respectful form of iru
wa, interjection used by women only indicating
confirmation at the end of sentences
zutto, all through, all the time

o-ko-sama, your children
ko, child
nan nin, how many persons
no, interjection used by women only to indicate
light affirmation at the end of sentences
tenkin, transference
un yoku, fortunately, luckily, by good
fortune
un, destiny, fate, fortune, luck

atarashii, new
mitsukaru, can be found (out), can be sought out
yokatta, *past tense of yoi*
mitsukeru, to find (out), to detect
totemo, awfully, in the extreme, exceedingly
muzukashii, hard, difficult
mono, *indicating reason, used only by women*
modan, modern
botchan, your (his, her) son (*honorific expression*)
oite kuru, to leave . . . behind
o-kā-sama, your (his, her) mother
ara, Oh! Dear me! Good gracious!

mō, now, already
tatsu, to pass, to fly
yo ji, four o'clock
kaeru, to go back (home), to come back (home)
o-wakare, *honorific prefix + verbal noun of wakareru*
wakareru, to part from, to separate
chikai uchi ni, in the near future, at an early date, in a short time, soon
chikai, early, short
uchi, in (the course of), while, during
o-ai, *honorific prefix + verbal noun of au*
sayōnara, good-bye, so long

Lesson 38. CONVERSATION

You've been away from Tokyo quite a long time, haven't you?
Yes, I've been away for quite a long time . . . In fact I have been away ever since I was married.
How many children have you?
Three. One boy and two girls.
You've moved to Tokyo now, haven't you?
Yes, my husband has been transferred to Tokyo. Luckily we found a new apartment. That was fortunate as it is very difficult to find apartments.
Yes, so I believe. In addition, our apartment is new and up to date.
Where is your son now?
Because he's still at school, I left him in the country at my mother's.
Is your mother well?
Yes, she's very well, thank you. And how is your mother?
She's very well, thank you.
Oh, dear! It's already 3.15. How time flies. I have to be home by four, so I must be going. I have to go home too. I hope I shall see you again soon.
I too certainly wish to see you.
Well, good-bye!
Good-bye!

Dai Sanjū-kyū Ka (39) RIHATSUTEN TO BIYŌIN

rihatsuten, barber's shop
rihatsu, hair-cutting, hair-dressing
biyōin, beauty parlour, beauty saloon
biyō, beautiful face, beauty culture
donna, what, what kind of
wakai, young
toshiyori, old person, aged person, elder
sewa ni naru, to receive assistance, to be indebted to
sewa, help, aid, assistance
atama o katte morau, to have one's hair cut, to get one's hair cut

atama, head (*in this context "head" means "hair"*)
karu, to cut, to crop
-te morau, to get someone to do something for one
morau, to get to do, to have . . . do
hige, moustache, beard and whiskers
nobasu, to lengthen, to make longer, to stretch
teire, care, trimming
jibun de, by oneself, personally, in person
jibun, self, oneself

kao o soru, to shave, *lit.:* to shave one's face
kao, face
soru, to shave
kami o kiru, to cut one's hair
kami, hair
pāma o kakeru, to have one's hair permed, to apply permanent wave set to the hair
pāma, permanent wave, perm
kakeru, to put on, to lay
yōsu, state of affairs, scene, look, appearance
shujin, master
isogashi sō ni, busily, in a hurried manner, with an air of busyness
sofā, sofa, settee
koshikakeru, to sit, to take a seat
koshi, waist
kakeru, to sit
jumban, order, turn
sono uchi no hitori, one of them
kaeru tokoro desu, is about to go, is going to go
tokoro, *here:* time, moment
ōbā o kiseru, to put on an overcoat
ōbā, overcoat
kiseru, to dress, to put on
burashi o kakeru, to brush, to give a brush to
burashi, brush
kakeru, to put on
chippu, tip
inu, to need, to require, to want
itsumo, always, all the time, usually, habitually
anzen-kamisori, safety razor, safety shaver
anzen, safety, security, freedom from danger (*an-*, free from danger; *-zen*, complete, free from fault)
kamisori, razor, shaver
kami, hair
hoka no hito, someone else
hō, cheek
ago, chin
sekken no awa, soap bubbles, lather
sekken, soap
awa, bubble, lather
nuritsukeru, to smear, to daub
nuru, to spread on, to daub
iya, unpleasantness, hatefulness
zutto, by far, a great deal
daiichi, above all, first of all, to begin with
yasuagari, economy
yasui, cheap, less expensive
ani, (my) elder brother
denki-kamisori, electric razor, electric shaver
denki, electricity

Lesson 39. BARBER'S SHOPS AND BEAUTY PARLOURS

There are barber's shops and beauty parlours in every town.
All people both young and old use the barber and beauty parlour.
Men have their hair cut at barber's shops. Those with beards and moustaches have them trimmed.
People who do not shave themselves have to have it done at the barber's shop.
Women go to beauty parlours to have their hair cut and permanently waved.

This is a scene inside a barber's. The proprietor is busily cutting a customer's hair.
Another customer is having a shave.
Several customers are sitting on the couch waiting their turns. One of them is reading the newspaper.
One customer has had his hair cut and is about to go. An assistant is helping him on with his coat, and brushing him down. There is no need to tip in Japan.

I always shave myself with a safety razor.
As for me I don't like having lather smeared on my chin and cheeks by someone else's hand.
It feels much nicer to shave myself, and above all it's an economy.
My elder brother uses an electric razor.

Dai Yonjik' Ka (40)

RIHATSUTEN TO BIYŌIN NO KAIWA

yonjū, forty
dōzo o-kake kudasaimese, please
aisumimasen ga, I am sorry, but
aisumanai, unpardonable, inexcusable,
 regrettable, sorry
aisumu, to be pardonable, to be excusable
dō iu fū ni, in what way, (with) in what kind
 of manner
dō iu, what kind of
iu, to express, to call
fū, way, fashion, manner
mijikaku, *adverbial form of mijikai*
mijikai, short, brief
hasami, scissors, clippers
dake, only
amari mijikaku, too short
ogushi, your (his, her) hair, *honorific in
 preference to kami*
kasakasa suru, (*lit.*: to rustle with dryness) is
 very dry
kasakasa, rustling, with a rustling sound
o-arai itashimashō ka, shall I shampoo it?
arau, to wash, to cleanse, to shampoo

sō nē, yes, well, let me see
sore wa sō to, by the way, by the by, but now,
 to change the subject
biyō-shitsu, beauty parlour, beauty room
 -*shitsu*, room
goro, about, toward
mite miru, try seeing
ikura, how much, what
roppyaku, six hundred, *from roku hyaku*
oku, to put, to place
sambyaku, three hundred, *from san hyaku*
o-tsuri, (your) change
tada, only, merely, simply
setto suru, to apply a wave set to the hair
setto, wave set
shampū-setto, shampoo and set
sukoshi, a little, a bit, slightly
o-some ni naru, to dye your (her) hair
someru, to dye
sore tomo, or
tomo, also (*particle*)
hoka ni nani ka, anything else
chūmon, order, request, demand, wish
manikuya, manicure

Lesson 40. AT THE BARBER'S AND THE BEAUTY SHOP

Come in, sir. Please sit down. I'm afraid you'll have to wait a bit. . . . Sorry to have kept you waiting. This way, please. . . . How would you like it, sir? Shall I make it shorter, or do you want it just trimmed?
 Let me see. Don't make it too short.
 Very well, sir. . . . How is that?
 That's perfect, thank you.
 Your hair seems pretty dry, sir. Shall I give it a shampoo?
 Then I suppose you'd better.
 There you are, sir.
 Thank you. By the way, there's a beauty parlour here, isn't there? My wife wants to have a permanent. Could she have one tomorrow at about two?
 Just a minute, please. I'll have a look . . . Yes, that'll be all right.
 How much is it?
 That'll be 650 yen, please.
 All right. Here's 1000 yen.
 Thank you, sir. Here's 350 yen change.

 Is it just a shampoo and set, today, Madam?
 Yes, a shampoo and set, please. And I'd like it a bit shorter, too.
 Would you like a hair dye, Madam? If not, would you like something else.
 No, just a manicure will do.

Dai Yonjū-ik' Ka (41)

SHIKI

shiki, four seasons
haru, spring
natsu, summer
aki, autumn
fuyu, winter
yottsu no, four
yottsu, four
kisetsu, season, time of the year
wakareru, to be divided, to differentiate
haru ni naru to, when spring comes
shizen, nature
nagai, long
nemuri, sleep, *from verbal noun nemuru*
nemuru, to sleep, to fall asleep
me o samasu, to awake, to wake up, to
 awaken
me, eye
samasu, to awake, to wake up
kigi, trees, every tree, many trees (ki, tree);
gi comes from ki)
yawarakai, soft, tender
me, sprout, shoot
dasu, to put forth, to sprout, to put out
sakura no hana, cherry blossoms
sakura, cherry
hana, blossom, flower
saki hajimeru, to start to bloom, to begin to
 open
saki, *comes from saku*
saku, to bloom, to blossom, to open, to
 come out, to come into flower
hajimeru, to start, to begin, to commence
mori, forest
hayashi, wood
ippai ni naru, to become full, to be filled up,
 to be full of
ippai, full
sono uchi ni, meanwhile, in the meantime,
 in course of time
uchi, while, during
tsuyu, rainy season, wet season
yatte kuru, to come (alone), to put in an
 appearance, to arrive
yaru, to let one move from one point to
 another
ame, rain
ōku naru, to increase in number (*or quantity*)
taiyō, sun
kagayaku, to shine, to sparkle, to gleam
atsuku naru, it gets hot
atsui, hot, warm, sultry
umi, sea
dekakeru, to go (out), to start (off)
yūdachi, sudden shower, squall (yū, evening;
dachi comes from tatsu, to rise)
yoku aru, to be often, to happen often
yoku, often, frequently

ima made, till now, by this time, to this very
 moment
ima, present, this time, now
hareru, to clear up, to be bright and clear
sora, sky, heavens
kyū ni, quickly, rapidly, suddenly, all at once
kyū, emergency, urgency, haste
kumo, cloud
ōwareru, -*reru form of ōu*
ōu, to cover, to veil, to overspread
ka to omou to, just one thought; and then
 next moment . . .
to, while, when, if
kaminari ga naru, it thunders; the thunder
 rolls
kaminari, thunder, thunderbolt
naru, to sound, to roll
inazuma ga hikaru, the lightning flashes
inazuma, lightning
hikaru, to flash
ōtsubu no ame, large drops of rain
ōtsubu, large drops, big drops
hageshiku, violently, severely, hard, terribly,
adverbial form of adjective hageshii
hageshii, violent, strong, fierce
sumiwataru, to be perfectly clean
ine ga kogane-iro no nami o utsu, rice plants
 wave their gold-coloured surf (*lit.*)
ine, rice plant, paddy
kogane-iro, gold colour
kogane, gold (*old word*)
nami o uchi, to wave
nai, wave, sea, surge, surf
utsu, to beat, to roll
irozuku, to colour, to become coloured
nōkā, farmers
toriire de, with the harvest, harvesting
de, *indicating cause*
asa hayaku kara yoru osoku made, from early
 morning to late at night
hayaku, early, *adverbial form of hayai*
hayai, early
osoku, late, *adverbial form of osoi*
osoi, late
hataraku, to work, to labour
hajime, beginning, opening, *verbal noun
 form of hajimeru*
hajimeru, to begin, to commence, to open
taifū, typhoon
osou, to attack, to assault
koto ga aru, sometimes it happens that . . .
koto, thing, happening
hiru, day-time
dandan, gradually, by degrees
mi o kiru yō na, cutting, piercing
mi o kiru, to cut one's body

mi, body
 kiru, to cut, to chop
 yō na, like
 yō, likeness
 kita-kaze, north wind
 kaze, wind
 fuku, to blow
 shimo ga oriru, frost falls; there is a frost
 shimo, frost, rime
 oriru, to come down, to fall
 yuki, snow

mizore, sleet
 ike, pond, pool
 kawa, river, stream, brook
 kōri ga haru, ice forms, it freezes
 kōri, ice
 haru, to spread, to cover, to form
 soto, outside, out-of-doors, in the open
 samui, cold
 sugosu, to pass, to spend
 A to B no dochira mo, both A and B; either
 A or B

Lesson 41. THE FOUR SEASONS

The year is divided into four seasons, spring, summer, autumn and winter.
 When spring comes, nature awakens from her long winter sleep, and the trees put out tender shoots.
 The cherry, the favourite flower of the Japanese people, begins to blossom, too.
 The forests and woods also become filled with green.
 In due time the damp season comes along and rain increases.
 By the time that is over, it is summer. The sun shines, and when it's hot, the people go to the sea and the mountains.

In summer there are often sudden showers. The sky that was clear until a moment ago, suddenly becomes clouded over, and before you know it there is thunder and lightning, and big drops of rain come down in a downpour.
 In autumn, the skies are serenely clear, the rice plants make golden waves and fruit begins to colour.
 The farmers are busy with the harvest and must work hard from early morning to late at night.
 Sometimes typhoons strike in early autumn.

The days gradually become shorter, and the nights gradually begin to get longer.
 When winter comes, the piercing north wind begins to blow.
 When the frosts come, and snow and sleet fall, ice forms on ponds and rivers.
 It is cold out of doors, and more time is spent inside the house.
 Spring and autumn are both very beautiful seasons. Which do you like best?

Dai Yonjū-ni Ka (42) SUPŌTSU

supōtsu, sports
 ninki no aru, popular, favourite
 ninki, popularity, popular favour, public interest
 sakan na, prosperous, flourishing
 sakan, prosperity
 kuni, country, state, nation
 taitei no, general, most, usual, nearly every

taitei, generally, mostly, usually
 kyōgi, event, sporting event
 okonawareru, to be put into practice, to come into operation, to take place, to be held
 okonau, to do, to practise, to hold
 . . . no ten kara iu to, if I say from view point of . . . ?

sumō, Japanese wrestling
 yakyū, baseball
 mada, yet
 omoshiroi, interesting, entertaining, pleasant, delightful
 basho, matches
 hajimaru, to begin, to commence, to open
 mainichi, every day, each day (mai-, every each; -nichi, day)
 hōsō suru, to broadcast, to put on the air
 hōsō, broadcasting
 n', expletive
 shokugyō-yakyū, professional baseball
 shokugyō, occupation, profession
 shiizun, season
 yasumi, holiday, vacation, verbal noun
 yasumu, to rest, to have a holiday
 undōjō, playground, playing field
 undō, exercise, athletic sports, games
 jūdō, judo
 chikagoro, lately, recently, nowadays, these days
 gaikoku, foreign country, foreign parts
 narai ni kuru, to come to learn
 narau, to learn, to study, to take lessons in
 ni, indicating aim of action
 a, expletive
 kyōmi, interest, zest, taste
 dōjō, drill hall, exercise hall
 annai, guidance, lead
 go-jibun de, by yourself
 wakai koro wa, when I was young

wakai, young
 koro, time when . . .
 suiei, swimming, bathing
 tozan, mountain climbing, mountaineering
 san do no meshi yori suki desu, I'm crazy about it (lit.: I like . . . better than three meals a day)
 meshi, meal, food
 gorufu, golf
 sakana-tsuri, fishing
 tsuri, fishing, angling, verbal noun of tsuru, to angle, to fish (with rod and line)
 . . . no teido desu, I am of this grade, is about my level
 teido, degree, extent, grade, level
 shitakute mo, even if I should like to
 nakanaka, by no means, far from . . .
 hima, leisure (hours), spare time
 gorufu kurabu, golf club
 kurabu, club
 o-hairi ni natte iru, to become a member of . . ., to join . . .
 hairu, to join, to associate oneself with . . .
 moshi yokattara, if you would care to, if you like
 hima ga deki shidai, just as soon as I can find time to spare
 dekiru, to be ready, to come into being, to form
 shidai, as soon as, directly

Lesson 42. SPORTS

What is the most popular sport in Japan nowadays?

Let me see, Japan is a country where sports are very flourishing, and almost every variety is practised here, but from the point of view of popularity it is probably sumo wrestling and baseball.

I haven't seen sumo yet.

It's very exciting. When the sumo series start, they are broadcast on radio and television every day. It would be a good thing to watch.

What about baseball?

It's extremely popular. When the professional baseball season starts, the games are followed avidly. When school is out, the public squares and playgrounds are full of children playing baseball.

Judo originated in Japan, didn't it?

That's right. Nowadays people even come from abroad to study it. If you are interested, I'll take you to a judo hall one of these days.

Thank you very much.

By the way, do you do anything yourself (in the way of sport)?

Me? Well, when I was young I used to think I'd rather swim or climb mountains than eat, but now golf and fishing are about my level. But even if I'd like to, I haven't much time for sport.

Oh, really? I play golf a bit, too. Do you belong to a golf club?

No, not yet.

If you'd care to, what about coming along to my club?

Thank you very much. I'll telephone you just as soon as I can find some free time.

Dai Yonjū-san Ka
Dai Ichū Bu (43/1)
INAKA DE NO KYŪKA

bu, part
kyūka, holidays, vacation
kōkō no koro, when I was at high school
kōkō, high school
maitoshi, every year, each year
natsu-yasumi, summer vacation, summer holidays
nōgyō, agriculture, farming, agricultural industry
oji, (my, his, her) uncle
koto ni shite iru, to make it a rule to do, to be in the habit of . . . ing
arukimawaru, to walk about, to walk up and down, to walk to and fro
asobu, to play, to enjoy oneself
hatake-shigoto, agricultural labour, work in the field
kaiko, silkworm
itsumo, always, all the time
yorokonde, joyfully, gladly, delightfully, with pleasure, with joy (-te form of yorokobu)
yorokobu, to be glad of, to be delighted at, to be pleased at
tetsudau, to help, to assist, to lend a hand
kenkōteki, hygienic, healthy, sound
kenkō, health (ken, good health, robustness; -ko, to satisfy, also means healthy)
-teki, making adjective from noun or stem of -na adjective
kesshite, never, by no means, not in the least, not at all
raku na, comfortable, easy
raku, comfort, ease, pleasure
takusan, a lot, plenty, a mass
uma, horse
ushi, cattle
buta, pig, hog, swine
kachiku, domestic animals, cattle, livestock
kau, to feed, to raise, to keep
ushi no chichi, cow's milk
chichi, milk
shiboru, to squeeze, to extract
umagoya, stable
-goya, comes from koya
koya, cottage, cabin, hut
butagoya, pigsty
sōji, cleaning, sweeping

niwatori, fowls
ahiru, duck
esa o yaru, to feed
esa, bait, feed
yaru, to give, to let have
torigoya, hen-house
tamago, egg
atsumeru, to collect, to gather
oba, (my, his, her) aunt
itoko, first cousin
ue no, elder, older
ue, seniority
tasukeru, to help, to aid, to assist
ni bamme no, the second
ban, number, indicating ordinals
me, indicating ordinals
kaji, household affairs
neko no te mo karitai, to be short handed (idiom) (lit.: to want to borrow even the cat's paws)
neko, cat
kariru, to borrow, to have the loan of . . . , to hire
kono yō ni, like this, after this manner, in this way
tema ga kakaru, to take time, to cost much labour
tema, time, labour, trouble
kakarū, to take, to need, to require
hone no oreru shigoto, heavy task (lit.: job which may break one's bones)
hone, bone
oreru, to break, to snap
kawaru, to change, to be altered
kikai, machine, machinery
tsukau, to use, to work (a machine)
kōsaku, cultivation, farming, tillage
torakutā, tractor
nōsakubutsu, farm produce, crops, harvest
jūdōsha, motorcar, motor-vehicle
ichiba, market
hakobu, to carry, to convey, to transfer, to take to
seikatsu, life, existence
mukashi, old days, former years, ancient times

Lesson 43. PART 1. A HOLIDAY IN THE COUNTRY

When I was at high school, I was in the habit every year in the summer holidays of going to my uncle's who was farming.
Every day I used to amuse myself walking round the nearby woods and forests and so on, but when they were busy in the fields and with the silkworms, I used to help willingly.

Because farm work is working with nature it is very healthy, but the work is by no means easy. There is always plenty to do.
My uncle keeps various kinds of domestic animals such as horses, cows, pigs and so on.

I always enjoyed looking after the animals. I used to milk the cows, as well as cleaning the stables and pigsties.
One has to feed the chickens and ducks also.
Furthermore one has to go round the chicken coops and collect the eggs, but that is my aunt's job.
I have three cousins, and the eldest is helping my uncle with the farm. The next eldest cousin is a girl, and helps my aunt with the housework.

In the autumn, rice harvesting goes on busily, and they are always short-handed (literally: they could even use the help of the cat).
Farm work costs both labour and time and it is very back-breaking, but nowadays things have changed quite a bit.
Most farms have come to use machines to do the work.
Cultivation is done with a tractor and as for farm produce and eggs they take them to market by car.
Farm life has changed a lot from olden times.

Dai Yonjū-san Ka
Dai Ni Bu (43/2)
NŌKA NO SHIGOTO

futsū wa, usually
futsu, common run
toki ni wa, sometimes, at times, occasionally
motto hayaku, earlier
motto, more, some more
sonna ni, so, like that, in that manner
sonna, such, that sort of
kotoshi no, this, last or next
kotoshi, this year, current year
sono tsumori desu, that is my intention, I expect so
sazo, how, surely, indeed, certainly, presumably
tottemo, = tottemo
gakkō o sotsugyō shita ato, after I graduated at school
sotsugyō suru, to graduate at, to finish (school), to leave (school)
sotsugyō, graduation, completion of a course
shūshoku suru, to take employment in, to get a job with

shūshoku, finding employment
nakunaru, to be out, to run short, to vanish, to be gone
sono uchi, among them
sappari, entirely, completely
sōzō ga tsuku, to be able to form idea of . . . , can imagine that
sōzō, imagination, fancy
tsuku, to enter into (in the sense of entering into one's mind)
mairimashō, let us go
mairu, humble form of yuku, iku
jama, obstruction, interference, disturbance
chittomo, not at all, not a bit
kamaimasen yo, never mind about that, do not care about that
kamau, to mind, to care about, to trouble oneself about
ichi ni shūkan, one or two weeks
mo, indicating approximate degree

Lesson 43. PART 2. WORKING AT THE FARM

When you are at your uncle's, what time do you get up?

I usually get up at five, but sometimes it's earlier.

Why do you have to get up so early?

Because we have to do a great deal of work.

Are you going to the country again this summer?

Yes, that is my intention.

I'm sure it is very pleasant.

Yes, it is indeed. But after I left school and since getting a job, I can hardly find the time to go.

You have some cousins at your uncle's farm, I have heard.

Yes, there are three of them. Among them my eldest cousin is now helping my uncle with the farm.

Is that so? The truth is I have never been to a farm, and so I haven't the slightest idea what it is like.

Is that so? Then by all means let us go together.

Yes, I would certainly like to go there once. But wouldn't it be an imposition?

No, not at all. If you spend one or two weeks in the country, you will be sure to get a very good idea of what country life is like.

I imagine so.

Dai Yonjū-yon Ka
Dai Ichi Bu (44/1)

UMIBE DE

umibe, seaside, seashore, beach
desu kara, so, accordingly, therefore, for that reason
kaisuiyoku, sea-bathing, sea bath
oide ni naru, respectful form of yuku
oide, going
hirobiro to shita, extensive, open, wide, commodious
hirobiro, extensively, commodiously
shinsen na kūki, fresh air
shinsen na, fresh, new
shinsen, freshness
kūki, air
mune ippai ni, to fill one's chest
mune, breast, chest
suu, to breathe in, to inhale, to inspire
mono, indicating an impression of emotion
yaku, about, some
jikan, unit for number of hours
kaisuiyokujō, bathing resort, bathing beach
tanoshimu, to enjoy
kaigan, seashore, waterfront, beach
arayuru, all, every, every possible
biichi parasoru, beach-parasol
biichi, beach
parasoru, parasol, sunshade

ikutsu mo, great many, in large numbers
ikutsu, how many
sunahama, sandy beach, sands
suna, sand
hama, beach, shore
suna-asobi, playing with sand
asobi, play, verbal noun of asobu
asobu, to play
shiro, castle, citadel, fortress
kakemawaru, run about, run round (kake from kakeru, to run)
kai, shell
picha-picha, lapping, splashing (onomatopoeic word)
aruku, to walk, to go on foot, to tramp
shibuki, spray, splash
abiru, to pour over oneself
mono, showing retrospection on one's past habit
kaisuigi, bathing suit
nekorobu, to lie down, to throw oneself down
tsuyoi, strong, powerful, mighty, severe, fierce
nikkō, sunshine, sunlight, sunbeams
hifu o yaku, to tan one's skin
hifu, skin
yaku, to tan

oyogeru, can swim, -eru form of oyogu

oyogu, to swim

issho ni naru, to be in company with each other

oki no hō e, out at sea

oki, the offing, out at sea, offshore

hō, direction, quarter

yotto, yacht

uten, working, operation, motion, running, driving

haruka, far, far off, a long way off

omoide, recollections, memories

Lesson 44. PART 1. AT THE SEASIDE

In Japan when July comes, it becomes very hot. So I think it would be a good idea for you to go sea-bathing.

It's a wonderful feeling to fill one's lungs with fresh air by the wide open sea.

Only two or three hours by electric train from Tokyo there are many bathing resorts.

Please look at this picture. A great many people are enjoying the sea at a bathing resort.

A great number of beach umbrellas of every colour line the shore.

When we were children, we used to play in the sand on the beach. We used to build castles and make mountains and rivers.

In this picture too, children are playing and doing the same sort of thing.

We used to run about the beach excitedly, collect shells, walk about splashing the water, and drench ourselves with spray from the waves.

People are lying on the sand in bathing suits, tanning their skins in the strong sunshine.

The good swimmers are swimming far out all together.

If you can sail, going far out in a yacht is something you will never forget.

Dai Yonjū-yon Ka
Dai Ni Bu (44/2)

YASUMI NO PURAN

puran, plan

dok' ka, abbreviation of doko ka

wa, indicating concession

tte, abbreviated form of to iu

kimekaneru, to be unable to decide, cannot determine

kime- from kimeru

kimeru, to decide, to determine, to fix

-kaneru, cannot, to be unable to, to be hard to

uchi, home, one's family

dō shite mo, at any cost, by all means

suzushii, cool, refreshing

de mo, indicating example

'ru, abbreviation of iru

hanare, detached room, annex, verbal noun of hanareru

hanareru, to separate, to part from

sassoku, at once, immediately

sōdan suru, to consult with, to seek one's advice

sōdan, consultation, counsel

sansel, approval, agreement

jumbi, preparation(s), arrangement

kakaru, to begin, to commence, to set about

ki ga tsuku, to realize, to enter one's head

ki, mind, care, attention

tsuku, to imagine, to touch, to reach

iya, Oh!

ōyorokobi, great pleasure

ō-, great, much

yōi, preparation, equipment, outfit

nanni mo = nani mo

iriyō na, necessary, indispensable, wanted

iriyō, need, want, necessity, requirement

mukō, there, destination

sorou, to be complete, to become complete
dōgu, instrument, implement, utensil
daiichi nimotsu ga sukunakute sumu no ga
arigatai, above all it will be nice not to have
to take much luggage

arigatai, grateful
komban, this evening
henji, reply, answer
'masu, abbreviation of imasu
komakai, detailed

Lesson 44. PART 2. HOLIDAY PLANS

Where do you intend to go for your summer holiday this year?

Well, we want to go somewhere, but some of us want to go to the sea, and some of us want to go to the mountains, so we are unable to decide.

It was the same with us, but the children want to go to the seaside so badly that we have decided to do that.

Oh, really? I'd like to go somewhere cool and do some leisurely reading.

(I say) If you decide to go to the seaside, why don't you come with us? Let us rent a cottage somewhere.

What a good idea. If we might do that, it would be lovely. I'll talk to my wife about it right away.

(Yes, indeed, and) if your wife agrees, we can start planning right away . . . Why didn't we think of it sooner?

Heavens! When the children hear about it they'll be overjoyed. Is there anything in particular that we should take?

Heavens no. You don't need a thing because all the necessary things are already complete there. They even have bathing suits and childrens' sand toys, and all sorts of other things.

That's convenient. Above all it will be nice not to have to take much luggage.

Yes, that's a point, because it's such a nuisance carrying a lot of luggage in the heat, isn't it? Yes, isn't it. Well, I'll let you know tonight.

Right. I'll be waiting for your call. And we'll discuss the details then.

Dai Yonjū-go Ka

Dai Ichi Bu (45/1)

JIDŌSHA NI NOTTE

unten-menkyo, driving licence
menkyo, licence

toreru, (-eru form of toru, to be got, to be obtained, can obtain)

Kamakura, seaside resort of historical interest, 30 miles south of Tokyo. Once the seat of the Japanese feudal government (1192-1333)

enjin, engine

chōshi, condition, order

nakanaka, very, considerably, pretty, rather

yō, appearance, looks

sēruman, salesman

susumeru, to persuade, to advise

taiya, tyre

atarashiku kaeru, to replace the old . . . with a new one

kaeru, to replace, to renew, to exchange
waipā, windscreen wiper

torikaeru, to exchange (tori from toru + kaeru)

katte mo ii, I may buy it

sābisu suru, to serve

sābisu, service

kuruma, vehicle

haijū, highway

hashiru, to run, (in this case) to drive

tokoro-dokoro, here and there, at places

seigen supiido, speed limit, regulation speed

seigen, restriction, limitation

supiido, speed

shimesu, to show, to give, to point out

kiro, kilometre

keiki, meter, gauge

mairu, mile

tochū de, on the way, on one's way to, on the road

tochū, halfway

gasorin, petrol, from "gasoline"

gasorin-sutando, petrol service station, filling station

sutando, stand, stall

yoru, to drop in, to step in, to stop at

burēki, brake

okashii, strange, queer, odd, suspicious

shinsetsu ni, kindly, obligingly

shinsetsu, kindness, goodness (shin-, to

take kindly to, to form a liking for;

setsu, obliging)

kensa suru, to inspect, to examine

kensa, inspection, examination

tonikaku, anyhow, anyway, at any rate

yūgata, evening

buji ni, safely, safe, without accident, with-

out any trouble, uneventfully

buji, safety, security

ippōtsukō, one way traffic

ippō, one hand, one side, one way

tsūkō, traffic, passing, passage

ōkatta, past tense of ōi

ki o tsukau, to be anxious about, to worry, to

make oneself uneasy about

tsukareru, to be tired, to get tired, to be

jaded

dōro, road, way, street, highway

itsu de mo, at any time, always, all the time

chūi, attention, care, watch

toku ni, specially, expressly, especially

toku, special

kyūjitsu, holiday

dekakeru, to go out

konzatsu suru, to be in a jam, to be in con-

fusion, to be crowded

konzatsu, traffic jam, confusion, con-

gestion, crush

Lesson 45. PART 1. RIDING IN A MOTOR CAR

I finally got my driving licence, so yesterday morning I took the children and went to Kamakura and back in the car.

It's not a very new car, but the condition of the engine seems pretty good. The motor car salesman persuaded me to buy it.

I said I might buy it if he would replace the old tyres with new ones and put on new wipers etc., and so the salesman changed these things saying there would be no extra charge.

The streets in Tokyo were very congested, but once we reached the new highways, there were few traffic lights, and driving was pleasant.

The speed limit was indicated on the road at various places. In Japan the speed is indicated in kilometres, but the speedometer on my car is in miles.

On the way I noticed that the petrol seemed a bit low, so I dropped in at a filling station.

I told the man at the filling station that the brake was a bit funny, and he kindly took a look at it.

Anyway, we got home safely in the evening, but because there were so many one-way streets I had to be on the alert and became quite tired.

The roads are always full of cars.

One must drive carefully.

On holidays especially, everybody goes out driving, and so there is a lot of congestion.

Dai Yonjū-go Ka
Dai Ni Bu (45/2)

KURUMA NO NAKA DE

nan nen, how many years, how long
'rasshaimasu, abbreviation of irasshaimasu
jōzu, skill, cleverness
atari, neighbourhood
panku, puncture, blowout
ushiro, back, rear
toranku, boot, trunk (of a car)
supea, spare
jakki, jack
naosu, to mend, to repair
naruhodo, I see, indeed, really
torakku, lorry, truck
chōkyori-kamotsusha, long-distance lorry
chōkyori, long distance, long range
chō-, long
kyori, distance, range, interval
kamotsusha, lorry, goods van, freight car
kamotsu, goods, freight, merchandise
oikosu, to overtake, to outrun, to pass
ihan, violation, contravention
dekiru dake, as much as one can, as far as possible
dake, all one can, as much (far) as

anzen-unten, safe driving
deashi, start
akuseru, accelerator
fumu, to step on
deru, to break out, to occur, to be produced
sakkī, some time ago, a little while ago
hyōshiki, sign, mark, beacon
deru, to appear, to come out
yūryō-dōro, toll road
yūryō, charge, fee, toll, pay
dakara, therefore, so, consequently
harau, to pay, to settle one's account
kakari no hito, a man in charge, a person in charge, clerk
kakari, charge, duty, business, verbal noun of kakaru
kakaruru, to concern, to involve
watasu, to hand over, to give
dōro chizu, road map
chizu, map
shiraberu, to inquire into, to investigate, to check up, to look over

Lesson 45. PART 2. IN THE CAR

How many years have you been driving? You are very skilful.

It's already fifteen years.

In the old days this was just hills but since they made this highway it's certainly changed, hasn't it? But it's not a very good place to have a puncture, is it?

No, it isn't! But there's a spare tyre and a jack etc. in the boot at the rear, so if it is just a puncture I can fix it.

Indeed. . . . A big truck is approaching. It's a long-distance lorry, isn't it?

Yes. Did you see the car that passed us just now? That was illegal. I am trying to drive as carefully as I can.

But this car seems to have very good acceleration, doesn't it?

Yes. It's very nice, because when you step on the accelerator the car picks up speed immediately.

What's that in the middle of the road?

As it said on that sign just now, this is a toll road, and therefore that is where you pay the toll.

Do you have to get out of the car?

No, all you have to do is open the window and hand the money to the person in charge.

What do they call this place?

Well, let me see. There's a road map there, so would you be so kind as to try and look it up.

Dai Yonjū-rok' Ka
Dai Ichi Bu (46/1)
SHŌGYŌ TO KŌGYŌ

shōgyō, commerce, trade
kōgyō, industry
omodatta, important, principal, leading, chief
omodatsu, to be principal, to lead, to become chief
shō-kōgyō-koku, commercial and industrial country
sore ni mata, besides, moreover, not only that but . . .
nōgyō-koku, agricultural country
nōgyō, agriculture, agricultural industry
seisan, production
tariru, to be enough, to be sufficient, to suffice
kome, rice
Taiwan, Formosa
Taikoku, Thailand, Siam (koku, country)
Biruma, Burma
yunyū suru, to import, to introduce
yunyū, import, importation
komugi, wheat
Amerika, the U.S.A.
Kanada, Canada
hattatsu suru, to develop, to grow, to progress
hattatsu, development, progress, advancement
genryō, raw material, materials
daibubun, the great part, bulk
bubun, part, portion
sekiyu, petroleum, oil
Chū-Kintō-shokoku, countries in the Middle and Near East
chū-, middle
Kintō, the Near East
shokoku, various countries, many countries (sho-, various)
tetsu, iron
tekkōseki, iron ore
Marē, Malaya
yōmō, wool
menka, raw cotton, cotton wool
Ōsutoraria, Australia
Ejiputo, Egypt
satō, sugar
hitsujuhin, necessary, necessity, essential, necessary article
sen'i-sangyō, fibre industry, textile industry
sen'i, fibre, textiles, strand

sangyō, industry
hijō ni, exceedingly, extremely, greatly
hijō, uncommon, emergency
tairyō, large quantity, great quantity, enormous volume
men-seihin, cotton goods
seihin, manufactured goods, product, make
jinken-seihin, rayon goods
jinken, rayon, artificial silk, imitation silk
kagakusen'i-seihin, chemical fibre goods, synthetic textile goods
kagaku, chemistry
Tōnan Ajīya, South-east Asia
tōnan, south-east
Ajīya, Asia
Afurika, Africa
yushutsu suru, to export, to ship abroad
yushutsu, export, exportation (-shutsu, to put out, to bring out)
seimitsukōgyō-seihin, precision machinery
seimitsu, precision, accuracy
tatoeba, for example, e.g. (lit.: if I compare it, from tatoeru)
tatoeru, to compare to, to illustrate
kamera, camera
toranjisuta, transistor radio
jūyō na, important, essential, principal
jūyō, importance, consequence
yushutsuhin, export goods, exports
zōsen'gyō, shipbuilding industry
zōsen, shipbuilding
jijitsu, actually, in fact, as a matter of fact, really
shukōgyōhin, handiworks, handicrafts
shukōgyō, manual trade, handicraft, handiwork
shirareru, to be known, to become famous, to come to fame
omocha, toy, plaything
zōka, artificial flower, imitation flower
sekai-kakkoku, many countries of the world, all the countries of the world
mawari, surroundings, environs, comes from mawaru, to turn round
suisangyō, fisheries, fishing industry
susumu, to make progress, to progress, to advance, to improve

Lesson 46. PART 1. TRADE AND INDUSTRY

Japan is one of the principal commercial and industrial nations of the world. Besides this, Japan is also an agricultural nation, but since the domestic production alone is not sufficient for her needs, she imports rice from Taiwan, Thailand and Burma, and wheat from America and Canada. Her industry is very advanced, but since raw material is scarce in Japan, most of it has to be imported from abroad. Oil from various countries in the Middle East, iron and iron ore from Malaya, wool and cotton from Australia and Egypt, as well as sugar and various other necessities, all are imported.

The textile industry is one of the most highly developed industries in Japan, and large quantities of cotton goods, rayon goods, and chemical textile goods are exported to South East Asia and Africa. Furthermore, precision apparatus such as cameras and transistors etc. are important exports. Japan has an extremely flourishing shipbuilding industry.

In fact, all the industries flourish in Japan. Japan is also known for her handicrafts, and has many orders from abroad for toys, artificial flowers, etc. In addition, since Japan is surrounded by ocean, her fishing and shipbuilding industries are very advanced.

Dai Yonjū-rok' Ka
Dai Ni Bu (46/2)
TORIHIKI NO HANASHI

torihiki, transactions, dealings (*tori* from *toru* + *hiki* from *hiku*, to draw)
Yoshida, Japanese surname
yakusoku, appointment
totsuzen, suddenly, abruptly, unexpectedly
kō, thus, so, like this
erebētā, lift, elevator
eigyōbu, Business Department
eigyō, business, operation
bu, department, division, section
uketsuke, inquiry office, information desk,
verbal noun of uketsukeru
uketsukeru, receive, accept
yō, business, engagement
ē, e, well, er
watakushidomo, we
watakushi, = *watashi*
-domo, *indicating plural*
seizō, manufacture, production, make
o-taku, your house, your company
sasete itadakitai, I should like you to let me do . . .
dairiten, agency, agent

dairi, representation, agency
issai no, all, entire, whole
issai, all, everything, the whole
to iu wake de gozaimasu, it is the fact that . . .
wake, reason, ground, matter, case
shiharai-jōken, terms of payment
shiharai, payment, discharge, *verbal noun of shiharau*
shiharau, to pay, to discharge
jōken, term, item, condition
fū, way, manner, kind, sort
daitai no, general, rough
daitai, outline, summary, substance, drift
shorui, document, paper
soroeru, to get ready, to complete
shinamono, article, goods, things
tsumikomī, shipping, loading, *verbal noun of tsumikomu*
tsumikomu, to load, to put on board, to freight, to ship
unchin, freight, freightage, carriage (*un-*, to convey; *chin*, charge, fee)
hokenryō, premium, insurance due

hoken, insurance, assurance
o-sewa negaitai n' desu, I would like you to take care of . . .
sate, well, now
sakki no o-hanashi, the matter you mentioned a little while ago
sakki, a little while ago, shortly ago
tsuzuki, continuance, continuation, *verbal noun of tsuzuku*
tsuzuku, to continue, to go on, to be continuous
gensokuteki ni wa, in principle, as a general rule
gensokuteki, principle
gensoku, principle, fundamental rule
kimeru, to fix, to decide
yoroshiku o-negai itashimasu, I leave it to your good judgement

yoroshiku, well, properly, suitably, at one's own discretion, *adverbial form of yoroshii*
yoroshii, = *yoi, ii*
torihiki-ginkō, one's bankers, a bank with which one has an account
ura, reverse side
kimari shidai, as soon as we decide, as soon as the matter is decided
kimaru, to be decided, to be settled
shidai, as soon as, directly
tsukimashite wa, of, about, re, concerning, regarding
tsukimashite, -te form of -masu form of tsuku
tsuku, to come in contact with, to join
aratamete, again, another time, anew
aratameru, to change, to renew

Lesson 46. PART 2. A BUSINESS TRANSACTION

Good day. I'd like to see Mr. Yoshida.
Have you an appointment, sir?
No. I'm not expected. Here is my card. If he is here I think I would like to see him for a moment.
Would you wait a minute, please. He said he will see you. Please take that elevator to the second floor. You'll see the door of the Business Department right in front of you. Please go to the reception desk there.
Thank you.
How do you do. Please sit down. What can I do for you?
Well, the fact is there's something I'd like to discuss with you. Our company manufactures clocks and we have been thinking that if possible we should like to do business with a first class company like yours.
I see. And then . . .?
Well, the fact is, we would very much like you to be our agents, undertaking all our business.
I see . . . Now, what sort of payment terms and what other terms in particular have you in mind?
Here are documents that set out in writing the general terms. For your part, as for the shipment of goods and payment of freight charges and insurances, we should like you to take care of these matters. The terms of payment and so on are set down in these documents.
Excuse me sir, you are wanted on the telephone.
Excuse me a minute, please.
Certainly.
Now to go on from where we left off . . . In principle it seems very good to me, but I on my own am unable to decide, so at any rate I will have to discuss the matter.
I trust to your good offices. The name of our bank is on the back of this paper.
I see. Well, I'll telephone to you as soon as the matter is settled.
Please do your best. I should like to have another chance to discuss the details. Well, I shall say good-bye now.
Good-bye, thank you for calling.

Dai Yonjū-nana Ka
Dai Ichi Bu (47/1)

ISHA TO YAKKYOKU

isha, doctor, physician
yakyoku, dispensary, medical office, pharmacy, chemist's shop
mushiba, decayed tooth
itamu, to feel a pain, to pain, to ache
haisha, dentist, dental surgeon
ha, tooth
ana, hole, cavity
tsumeru, to stop, to fill
hidoku naru, to grow worse, to be bad
hidoi, wrong, serious
nuku, to draw out, to take out, to pull out, to extract
karada no chōshi ga yoku nai, to be in bad health, to be ill, to be unwell, don't feel very well
karada, body
mite morau, to see a doctor, to consult a doctor
miru, to examine, to see
hodo, indicating degree
warui, to be ill, to be unwell
byōjō, condition (of patient)
myaku, pulse
netsu o hakaru, to take one's temperature
netsu, temperature, fever
hakaru, to measure, to gauge
shita, tongue
chōshinki, stethoscope
chōshin, stethoscopy, auscultation
kuwashiku, minutely, in detail
kuwashii, full, detailed, minute
shinsatsu suru, to examine, to diagnose
shinsatsu, medical examination, diagnosis
izen, former times
taibyō, serious illness, dangerous disease
kanarazu, certainly, without fail, by all means, inevitably
shohōsen, prescription slip
shohō, prescription, recipe
yakuzaishi, pharmacist, pharmacist, apothecary (yakuzai + shi, man of)
yakuzai, medicine, drugs
chōzai suru, to compound medicines, to dispense medicines, to make up a prescription
chōzai, compounding of medicines, preparation of medicines
yōin, hospital

kantan na, simple, brief, easy
kantan, simplicity, shortness
byōki, disease, illness
atama ga itai, one's head aches
atama, head
itai, painful, sore
kaze o hiku, to catch cold
kaze, cold
hiku, to draw, to pull, to lead, to admit
kusuri, medicine, remedy, drug
kazegusuri, remedy for a cold
sekidome, cough medicine
seki, cough
bitaminzai, vitamin compound, vitamin preparation
bitamin, vitamin
hōtai, bandage
bansōkō, sticking plaster, adhesive plaster (ban-, to tie, to bind; -so, wound, hurt, cut; -kō, plaster, patch)
yutampo, hot-water bottle
haburashi, tooth-brush
burashi, brush
hamigaki, dentifrice, general name for mouth wash, tooth-powder and tooth-paste
migaku, to polish (lit.: to clean)
anzen-kamisori, safety razor, safety shaver
kamisori, razor
soru, to shave
keshōhin, toilet goods, cosmetics (keshō + hin)
keshō, make-up
nichiyōhin, daily necessities, necessities of life, articles of daily use
nichiyō, daily use, everyday use
megane, glasses, spectacles
me, eye
meisha, eye-doctor, eye specialist
tsumari, that is to say, in other words, (comes from tsumaru)
tsumaru, to be shortened
gankai, oculist, ophthalmologist
ganka, ophthalmology
kengan, eye-examination
meganeya, optician, spectacle maker (megane + -ya)
setsubi, equipment, installation, arrangements

Lesson 47. PART 1. THE DOCTOR AND THE CHEMIST

If you have an ache in a decayed tooth, it is advisable to go to the dentist. If it's a small hole he will fill it, but if it is growing worse he'll probably pull the tooth out. When you do not feel well, it is advisable to let the doctor take a look at you. If you are so ill you cannot get up, you had better get the doctor to come and see you.

First the doctor will ask you how you feel, then he will take your pulse and your temperature, look at your tongue, and examine you thoroughly with stethoscopes, etc. While he is examining you, you should tell the doctor if you have ever had any serious illnesses.

When he has finished the examination, the doctor will give you all sorts of advice, and write you a prescription.

The pharmacist will make up the doctor's prescription for you. There are qualified pharmacists in hospital pharmacies as well as in chemist's shops in the town.

If you have a simple illness, such as a headache or a cold, it is good enough to buy medicine at the town chemist and take it.

At the chemist's, they sell medicine for colds and coughs, as well as all sorts of things from vitamin pills, bandages and sticking plaster, to hot water bottles, tooth brushes, tooth paste, soap, safety razors, cosmetics, and all sorts of daily necessities.

As for glasses, you have your eyes examined by the oculist, or rather ophthalmologist, and when he has given you a prescription, you take it to the optician and buy some glasses. Most spectacle shops have the facilities for making an eye examination there.

Dai Yonjū-nana Ka
Dai Ni Bu (47/2)

ISHA NI MITE MORAU

sokorajū, all over the place, everywhere
sokora, about there, around there
okashii, strange, queer, odd, funny
hohō, oh, well
fuminshō, insomnia, sleeplessness
nemuru, to sleep, to fall asleep, to sink into sleep
zutsū, headache, ache in one's head
tomaru, to stop, to cease
i, stomach
itami, pain, ache, verbal noun of itamu
koshi, waist, loin, hips
nodo, throat
o-make ni, in addition, moreover, besides
o-make, addition, extra
senjitsu, the other day, a few days ago
korobu, to tumble down, to fall down
kata, shoulder
hiza, knee
kujiku, to crush, to break, to wrench
-te shimau, indicating the idea of completion or finality

shimau, to finish, to conclude
mō sukoshi de, by a narrow margin, to be very close to . . ., to come near to . . ., to come within a hair's breath of
hone, bone
oru, to break, to fracture
tokoro, time, moment
kinodoku, regret, commiseration, sympathy
shinzō, heart
hai, lungs
ijō, matter, something wrong, abnormality, indisposition, abnormal symptom
kore to iu, worth mentioning, to say, in particular
shinkeishitsu, nervous temperament, nervousness
shinkei, nerve, sensitivity
sugiru, over-, too, to excess (from verb suguru)
sugiru, to exceed, to pass, to be over
kuyokuyo suru, to worry oneself over . . ., to indulge in regrets, to brood over
kuyokuyo, hesitation, anxiety, uneasiness

yameru, to stop, to cease, to break off
 nombiri suru, to feel relieved, to feel at leisure
 nombiri, relaxation, leisure
 jūbun, enough, sufficiently, fully, plentifully
 kisoku tadashii, regular, systematic, methodical, orderly
 kisoku, rule, regulation
 tadashii, right, exact
 seikatsu, life, existence
 koto, task, duty

kudamono, fruit, *from* ki no mono, things of tree
 agaru, *respectful form for* taberu
 herasu, to reduce, to decrease, to lessen
 sake, sake, *alcoholic drink*
 dekireba, if possible, if one can
 narubeku, as . . . as possible, wherever practicable, if it can be so arranged
 tabako, tobacco
 tsuzukeru, to continue, to carry on
 is' shūkan, one week
 tōka, ten days

Lesson 47. PART 2. A VISIT TO THE DOCTOR

Now, what is the matter?

I feel peculiar all over. There's no part of me that doesn't feel bad.
 Dear me. Where do you feel bad?

First of all, I have insomnia and can't sleep. Besides that, because I have caught a bad cold, I can't get rid of a headache and cough. My stomach aches, I have a pain in the small of my back, oh yes, and I have a sore throat too. On top of it all, I fell down the other day and ended up by spraining my right shoulder and my left knee. I almost broke my neck.

Oh, I'm sorry to hear that. But I don't think it's as bad as you think. Just let me examine you.

What do you think it is?

Well, there's nothing wrong with your heart or lungs . . . There's nothing seriously wrong with you at all. You seem to be very tired. I wonder if you are not a little too nervous. You must stop worrying and take it easy.

We're very busy at the office just now . . .

You'll have to have plenty of rest. And you must live a systematic life and eat regular meals. Eat plenty of fruit and fresh vegetables and not too much fish or meat. Drink as little alcohol as you can, and if possible you really ought to give up smoking for some time. I'll write you a prescription, and I want you to go on taking the medicine for some time. You'll be all right in a week or ten days.

Dai Yonjū-hachi Ka

Dai Ichi Bu (48/1)

TEREBI TO RAJIO

maiban, every evening, every night (mai-, every; ban, night)
 ugoki, trend, drift, movement, *verbal noun of* ugoku
 ugoku, to move, to shift
 geki, drama, play
 inagara ni shite, as one sits, from one's seat, without moving
 to chigatte, unlike . . .
 mimi, ear
 dekite, -te part of dekiru

mijikai, short, brief
 kikan, time, period
 jinkō-eisei, artificial satellite
 eisei, satellite, secondary planet
 chūkei suru, to relay
 chūkei, relay
 nyūsu, news
 sono mama, as it is, in that condition
 mama, as
 kogata, small size, pocket size
 hayaru, to be popular, to be fashionable

karā-terebi, colour television
 karā, colour
 odori, dancing, *verbal noun of* odoru
 odoru, to dance
 shibai, play, drama, show
 shiro-kuro, black and white
 channeru, channel
 hōsō suru, to broadcast
 hōsō, broadcasting
 katei, home, family, household
 aiyō suru, to use habitually, to patronize
 aiyō, habitual use (ai, to love, to favour + yō)

norimono, vehicle, conveyance
 noru, to ride
 iyahōn, earphone, headset, headphone
 hito, in this context: other people, others
 meiwaku, annoyance, nuisance, bother, inconvenience
 kakaru, to hang, to catch, to affect
 teiden suru, electric current stops, electric circuit breaks
 teiden, stoppage (breakdown) of electric current (supply)

Lesson 48. PART 1. TELEVISION AND RADIO

I watch television practically every night.

With television you can watch world events and sports and theatre as you sit at home.

Unlike radio, one can not only listen with one's ears, but also can see with one's eyes, which is very convenient.

Television has made great progress in a short time. Now what with relays by satellites, it has got so that you can watch events all over the world while they are happening.

Small portable television sets are very popular. And now because of colour television, one can enjoy dancing and theatre and ballet much more than when it was black and white.

There are numerous channels in Tokyo, which broadcast programmes from early morning to late at night.

In every home, fewer people now listen to the radio. I habitually use a transistor radio. I can enjoy music late at night, and if I want to listen to the radio when I am riding in a (public) conveyance, it is very convenient. If I use an earphone I do not disturb anyone. Sometimes there are power breakdowns during typhoons, and then transistors are very useful for listening to reports about the typhoon.

Dai Yonjū-hachi Ka

Dai Ni Bu (48/2)

TEREBI NO BANGUMI

bangumi, programme
 guai, condition, state
 hi ni yotte, some days
 yotte, by virtue of, by means of
 yoru, to depend on, to be based upon
 minikui, hard to see, cannot see well
 -nikui, hard, difficult, awkward
 wariai, comparatively, relatively
 omote, outside
 tabi ni, each time . . ., every time . . .
 tabi, occasion

gamen, look of a picture, scene, picture (ga-, picture; men, surface, face)
 chiratsuku, to flicker
 chirachira, quivering, flickering
 tsuku, to follow, to join
 tsugi kara tsugi e, one after another, in succession, in sequence, (*lit.*) from next one to next one
 kata, type
 deru, to appear, to make one's appearance, to be sold
 toki ni, now, by the by, to change the subject

kono aida no, recent, of the other day
kono aida, the other day, some time ago,
 not long ago
aida, time, space, period, span
Karumen, *Carmen*, Bizet's opera after novel
 by Merimée
misaserareru, to be forced to see, to be made
 to watch
opera to kitara, where (an) opera is con-
 cerned
opera, opera
kuru, to be concerned
muchu ni naru, to be keen on, to be mad on,
 to have a craze for
muchū, absorption
hō de, rather . . . than otherwise
shōjiki na tokoro, to tell the truth, to be
 frank with you, to speak frankly
shōjiki, honesty, frankness, straight-
 forwardness
tokoro, point
chittomo, (not) at all, (not) in the least

komedii, comedy
zadankai, round-table talk, discussion meet-
 ing, symposium
zadan, conversation, table talk
Eigo, English (language)
umaku iku, to go well, to work well, to
 prosper
umaku, well, excellently, successfully
umai, good, apt, successful, promising
urayamashii, to be envious
urayamu, to envy, to be envious of
sainō, talent, ability, capability (sai, ability,
 talent; nō, capacity, ability)
sono ki ni naru, to be so minded, to feel
 inclined to do so
doryoku suru, to endeavour, to strive, to
 make efforts
doryoku, endeavour, effort, strain
ishi, will, volition
michi, course, way, means
hirakeru, to be open

Lesson 48. PART 2. A TELEVISION PROGRAMME

How is the television set at your house? Do you get a clear picture?

Yes, we usually do. But with the set we had before, there were some days when the picture wasn't clear at all. The one we have now is comparatively a new one, and so we have no such trouble at all.

Oh really? With the one we have, every time a car goes by outside, the picture flickers, and it's not good. The set is rather old, though.

Nowadays they keep on bringing out new models, one right after the other, don't they. Yes, they certainly do. By the way, did you watch "Carmen" the other night?

Yes. Well actually I was forced to watch it. My wife's crazy about opera and she particularly likes that one. To tell you the truth, I didn't understand it at all.

Then what kind of programme do you like best?

Well, let me see, I like comedies and round table discussions and things like that. And then I try to watch as much baseball as I can.

How are you getting along with your English?

It's going very well.

How I envy you. You're all right because you have a talent for it, but as for me, I'm not very, em, . . . —

Nonsense, it's nothing to do with talent. If anyone wants to and really tries, he can get to the point of being able to do it. Where there's a will, there's a way.

Dai Yonjū-kyū Ka Dai Ichi Bu (49/1)

GEKIJŌ TO EIGA TO YOSE

gekijō, theatre
eiga, cinema, moving picture, film
yose, storyteller's hall, variety hall, music
 hall, *abbreviation of yose-seki*
yoseru, to gather, to collect
Asakusa, amusement centre in Tokyo
Shinjuku, the western sub-centre of Tokyo
Metropolis
fukin, neighbourhood, vicinity
eigakan, cinema house
atsumaru, to gather, to flock
shōjo-kageki, young girls' opera
shōjo, young girl, maiden
kageki, opera (*ka*, song + *geki*)
rebyū, revue
kabuki, Japanese classic drama, from the
 beginning of the 17th century
shimpa, new-school play
Tsukiji, part of Tokyo east of the Ginza.
*Also noted for its high-class Japanese restau-
 rants and its markets*
rakugo, comic story, story ending in word
 play, pointed story
manzai, comic stage dialogue, comedy duet,
 Punch and Judy
Ueno, well-known for park, zoo, and main
 line station of northbound railways. North of
 Ginza, and west of Asakusa
shitamachi, downtown
bunraku, Japanese puppet show
nen ni sū kai, several times a year
jōkyō suru, come up to the capital
jōkyō, coming up to the capital
nō, Noh play established about 1400 A.D.
sū kasho, several places
kasho, place, point
nōgakudō, Noh theatre
seki, seat
it' tō seki, first-class seat
tō, class, unit for indicating grade, class
hanamichi, stage passage through the audi-
 ence (*hana* + *michi*, flower-way)
waki, side

shōmen, front, frontage
san gai, third floor
gai, from *kai*, it is pronounced *gai* after
san and han
tachimi-seki, gallery, standing room
tachimi, seeing a play from the gallery
 (*tachi* from *tatsu*)
butai, stage, boards
kyakuseki, seats for the audience
daiji na, important, momentous, valuable
daiji, importance, moment
bubun, part, section, portion
shuyaku, leading actor, star, principal actor
haiyū, actor, player
yaku, role, part
tsutomeru, to play, to act, to perform, to
 enact
narawashi, custom, habit, tradition
aida ni, while . . . , in the course of . . .
aida, time, period
Kabukiza, the principal kabuki theatre in
 Tsukiji (*lit.* Kabuki Theatre)
hotondo zembu, almost all, mostly, the
 greater part of
sugureta, superior, excellent, prominent,
 outstanding (*comes from verb sugureru*)
sugureru, to be better than, to surpass, to
 exceed, to be excellent
engi, acting, performance
ishō, costume, clothes, clothing, dress
geijutsuteki, artistic
geijutsu, art
butai-sōchi, stage setting
sōchi, installation
uttori to suru, to be fascinated, to be trans-
 ported
uttori, absorbedly, in an ecstasy
arakajime, beforehand, in advance, pre-
 viously
maeuri, ticket sold in advance
purēgaido, "play guide", theatre ticket
 agency

Lesson 49. PART 1. THEATRE, CINEMA, AND VARIETY

In Tokyo the big theatres are situated in Yuraku-cho, Asakusa, Shinjuku, etc. The first class cinemas are all clustered around Yurakucho. One can also see the all-girl operettas and revues. One can see kabuki and shimpa in Tsukiji, which is not very far from Yurakucho.

The yose (*old style Japanese variety theatres*) with their clowning and comic dialogue and so on are downtown in Ueno and Asakusa, etc. The puppets come up from Osaka several times a year. It is also possible to see Noh drama at one of several Noh theatres.

The best seats in the theatre are called first class seats, and are the ones on either side of the hana-michi and those in the front rows of the ground floor and balcony. The back rows of the second floor and third floor seats are very much cheaper. The cheapest place is the standing room near the ceiling.

The kabuki stage is very large. There is also the hana-michi, which runs from the back of the auditorium to the stage. The hana-michi is a very important part of the kabuki. The principal actors make their entrances along it. The kabuki actors are all men. Men play the female roles. This is a kabuki tradition.

If possible I think it would be a good thing for you to see the kabuki at least once while you are in Tokyo.

Nearly all the famous kabuki actors appear at the Kabukiza. If you go to the kabuki, you will be able to see the characteristic kabuki acting, which is quite superb, as well as the beautiful costumes and artistic sets, and I'm sure you will be quite fascinated.

It is more convenient to book your seats in advance. You can buy them at the Kabukiza or at a ticket agency.

Dai Yonjū-kyū Ka Dai Ni Bu (49/2) KABUKIZA DE

hiru no bu, matinee
bu, part, category
hoshii, to want, to wish for
to, one of i-ro-ha order. Seventh row from the front
happyaku, eight hundred
roppyaku, six hundred
. . . ni naru, to come to, to amount to, to make
chūō, centre, middle
tobira, door

puroguramu, programme
omoshirō gozaimashita, it was enjoyable
oyama, actor who plays female parts
nan' to mo ienai, unspeakable, indescribable
gensōteki, visionary, fantastic, dreamy
gensō, fantasy, illusion, vision
makuai, interval, interval between the acts
kissa-shitsu, tea room
kissa, tea drinking
shitsu, room

LESSON 49. PART 2. AT THE KABUKIZA

Are there any seats for tomorrow?

Matinee or evening performance?

Matinee, please. I'd like two first class seats in the balcony.

I'm sorry, I'm afraid I only have back row third class seats left for the matinee. I have some good seats for the evening performance.

Oh. Then please give me two first class seats for the evening.

Yes, certainly . . . They are numbers 20 and 21. Row "To".

Thank you very much. How much are they?

They're 1800 yen each, so that will be 3,600 yen.

Good evening, gentlemen. "To" 20 and 21 aren't they? Centre doorway, please. You may check your things over there.

Where are they selling the programmes?

They are on sale over there.

What did you think of it? That last play?

It was very enjoyable. The actor impersonating the woman was particularly good, didn't you think?

Yes, he was, wasn't he? It's beyond my powers of description. His acting was full of exquisite artistry and fantasy. The intermission is twenty-five minutes long, so shall we go to the tea room?

Yes, let's do that.

Dai Gojik' Ka (50) NIHON BUNGAKU NI TSUITE

bungaku, literature, letters
nagai, long
dentō, tradition, convention
yutaka na, abundant, affluent, fruitful, rich, wealthy
yutaka, abundance, fruitfulness, wealth
naiyō, contents, substance
goku ōzappa ni, quite roughly
goku, very extremely, most, quite
ōzappa, rough
sakka, author, novelist, writer
sakuhi, work, performance, product
ageru, to mention, to give
shoki, early days, beginning
kazaru, to ornament, to decorate, to deck
Man'yōshū, the earliest collection of poems, edited about middle of 8th century. It contains about 4,500 poems
kashū, collection of poems
yon seiki kara has' seiki ni kakete, from the 4th century to the 8th century, through the 4th century into the 8th century
yon seiki, the 4th century
seiki, century
has', from hachi, eight
kakeru, to cover with, to spread over
Tennō, Emperor
kizoku kara nōmin ni itaru made, from the nobility down to the peasants
kizoku, nobility, peerage, aristocracy
nōmin, peasant, farmer, peasantry
itaru, to arrive, to reach
kaisō, class, stratum
waka, short Japanese ode. Most of waka is 5-7-5-7-7 syllables.
yūdi na, grand, magnificent, majestic
yūdai, grandeur, magnificence, majesty
uta, ode, poem
soboku na, simple, artless, naive
soboku, simplicity, naivety, artlessness

jis' seiki, the 10th century
kizoku-shakai, aristocracy, aristocratic circle
shakai, society, world, circle
josei, woman, lady, female
Genji Monogatari, "Tales of Lords Minamoto". Long novel of 54 chapters
Genji, House of Minamoto
monogatari, tale, story, narrative, romance
monogataru, to relate, to tell, to narrate
kataru, to talk, to tell, to narrate
Murasaki Shikibu (976-1016)—Writer of the "Tale of Genji". The authoress came to be so named after Murasaki no Ue, "Lady Murasaki" (ue, upper or over, means by extension Lord or Lady), a heroine created by herself in the Genji Monogatari
murasaki, lit. purple
Shikibu, named after her father's appointment in the Court, Vice-Minister of Ceremonies
hanayaka na, gay, fine, brilliant, splendid, gorgeous
hanayaka, gaiety, brilliance
kyūtei, court
haikai, background
tenkai suru, to develop, to spread out
tenkai, development, evolution, discovery
kikōshi, young nobleman, scion of a noble family
koi, love
egaku, to describe, to depict
chōhen-shōsetsu, long novel
chōhen, long piece
shōsetsu, novel, story
ippō, on the other hand, meanwhile
jidai, period, age, era
tampen, short piece, sketch
Konjaku Monogatari, "Stories, Ancient and Modern", "Once-upon-a-time Tales". 31

volumes, reputedly written by Minamoto Takakuni about the end of the 12th century

konjaku, past and present, ancient and modern

bushi, warrior

sōryo, priest, monk

shokugyō, occupation, profession

tōjō suru, to enter the stage, to appear, to make one's appearance

tōjō, entrance on the stage, appearance

henka ni tonda, full of variety, varied

henka, variety, diversity

tomu, to be rich (in), to be full of

chūsei, middle ages

Heike Monogatari, "Historic Romance of the Taira Family". 2 volumes. Date of completion is placed before 1220. The author is not known for certain, but is said to have been an ex-Governor of Shinano Province, Yukinaga

Heike, the Taira Family

jojishi, descriptive poetry, epic (jo-, to describe; -ji, thing; shi, poetry)

yobu, to call

ie, family, clan

okoru, to rise, to flourish, to be prosperous

horobiru, to go to ruin, to fall, to die out

noberu, to state, to tell, to narrate, to describe

is' shu no, one sort of

shu, sort, kind

katarimono, narrative, recitative

biwa, Japanese lute, Japanese mandoline

gakkī, musical instrument

awasete, to . . . accompaniment

awaseru, to fit one thing to another

mekura, blind, blindness (me + kura from kura, dark or kuramu, to grow dark)

kinsei, modern ages, recent times (kin-, near + sei)

jōruri, Japanese ballad drama

to shite wa, as

Chikamatsu Monzaemon (1653-1724), writer of jōruri and kabuki drama

daichininsha, the first-ranking man, the greatest person

sunawachi, namely, that is

Edo Jidai, Edo Era, when feudal government was located in Edo

Edo, old name of Tokyo

Saikaku (1642-1693), writer of novels and haiku. Surname was Ihara

hiideru, to rise to eminence, to shine in . . .

eitaigura, "wealth to have to be acceded for ever"

shomin-seikatsu, life of the common people

shomin, common people, multitude

nama no, raw, crude, fresh, green

nama, crudeness, freshness

sugata, figure, appearance, aspect, state

ikiiki to, lively, vividly, animatedly

ikiiki, (same as foregoing)

egakidasu, to delineate, to depict, to portray, to envisage

engeki, play, drama

izure mo, both, either

izure, which

senren sareta, polished, refined, elegant

senren suru, to polish up, to refine

senren, polishing, refinement

dokuji no, original, peculiar, characteristic of one's own

dokuji, originality

yōshiki, mode, form, style

dentōteki na, traditional, conventional

dentōteki, (same as foregoing, stem of -na adjective)

shiika, poetry

haiku, Japanese verse composed with 5-7-5 syllables

umareru, to be born, to come into the world

dekiru dake, as much as one can, as far as possible

ji kazu, number of characters, number of letters

ji, character, letter

sakusha, author, writer

shisō, thoughts

komeru, to concentrate on, to devote oneself to

ikanimo, indeed, certainly, it is just like

Nihonteki, Japanese-style

de wa, among . . .

Bashō (1644-1694), Surname was Matsuo. Author of celebrated travellers' tales

Buson (1716-1783), Surname was Yosa

Meiji, name of Emperor, indicates period of his reign. Age of Japanese modernization (1867-1912)

nochi, after

bunka, culture, civilization

tsuyoi, strong

eikyō, influence, effect, consequences

ukeru, to receive, to suffer

soko de, so, accordingly, thereupon

jōcho, emotion, mood, tone, sentiment

dō, how

chōwa saseru, to harmonize, to adjust, to reconcile

chōwa suru, to harmonize, to match, to go well with

chōwa, harmony, accord

mondai, question, problem

torikumu, to wrestle with, to be matched against

Mori Ōgai (1862-1922) was also an army doctor (surgeon-general), and introducer of German literature to Japan

Natsume Sōseki (1867-1916) was also a scholar of English literature and poet of haiku poems

Shimazaki Tōson (1872-1943). Another poet

kaoru, to give out a smell, to be fragrant, to emit a perfume

yūgure-zama (Lit.), when it is evening, when it gets dark

yūgure, evening

-zama (Lit.), from sama

sama (Lit.), just that time

samidare, early summer rain, rain in the rainy season

yama-hototogisu (Lit.), cuckoo in a mountain wood)

hototogisu, cuckoo

nanoru (Lit.), to sing, to cuckoo

narinureba (Lit.), = nareba, naru to (nari + nureba)

nakaba, half

suginikeri (Lit.), = sugita (sugi from sugu, -ni—keri see above -keru)

sugiru, to pass, to elapse, to go on

waga yo (Lit.), my life

yo (Lit.), life, also night

fukeyuyu (Lit.), to grow late, to advance, to wear on

fukeru, to advance, to wear on, to grow late

tsuki-kage (Lit.), moon, moonlight

katabuku (Lit.), = katamuku

katamuku, to decline, to be going down, to be sinking, to wane

koso (Lit.), indicating emphasis

aware (Lit.), pathos, aesthetic sense, sorrow, grief

yosamu, cold night, night cold

asaborake (Lit.), daybreak, early dawn

chigirishi (Lit.), = chigitta

chigiru, to pledge, to vow, to promise

-shi (Lit.), indicating past tense

yamaji (Lit.), mountain path, mountain pass

fukashi (Lit.), = fukai

fukai, deep

kokoro no ato (Lit.), trace remaining in one's mind (one's heart)

ato, trace, marks, signs

tsukane do mo (Lit.), = tsukanai ga

tsuku, to stick, to adhere

omoiyaru, to sympathize with, to be thoughtful for, to think deeply

Tanizaki Jun'ichiro, an author

daihyōteki, representative, typical

daihyō, representation

Jichin (1155-1225), son of Lord Fujiwara.

Poet. Another name was Jien.

imayō, this word itself means "modern".

One line consists of 7-5 syllables (ima + yō)

keishiki, form, formality

shi, poetry, poem

utsuri-kawari, change, changing, transition

utsuri-kawaru, to change, to shift

utsuru, to remove, to change, to turn

tataeru, to praise, to extol, to admire

jinsei, human life, life

mujō, change, uncertainty

utaikomeru, to express something indirectly

komeru, to put into

Yayoi, March in the lunar calendar (from iyaol, iya, more and more; oi from ou, to grow up)

akebono, dawn, daybreak

yomo (Lit.), four quarters, all quarters

yamabe (Lit.), neighbourhood of a mountain (yama + be, neighbourhood)

miwatasu, to look out over, to take an extensive view of

hana-zakari, flowers at their best

ka mo (Lit.), indicating exclamation, admiration

shira-kumo, white cloud, woolly cloud

kumo, cloud

kakaranu (Lit.), = kakaranai

kakaru, to cover, to rest, to hang

kuma (Lit.), part, corner, recess

zo (Lit.), indicating emphasis

nakarikeru (Lit.), = nai (naku + ari + keru)

hana-tachibana (Lit.), flower of Citrus nobilis, orange blossom

tachibana, mandarin orange

niou, to be fragrant, to glow, to be bright, to smell

nari (Lit.), indicating confirmation, certainty

noki, eaves

ayame, iris, blue flag

Lesson 50. A FEW WORDS ON JAPANESE LITERATURE

Japanese literature has a long history and a wealth of content. I will try and give you a very rough idea of the famous writers and their works.

There is a collection of verse called the Manyōshū which adorns the early period of Japanese literature. It is a collection of waka written between the 4th and 8th centuries, by people from all walks of life, from the Emperors and the nobility down to peasants, where the sublime and the naïve lie side by side.

Between the 10th and 11th centuries, the court society produced many women writers. Among them is the celebrated Murasaki Shikibu, who wrote the Genji Monogatari (Tales

of Genji). It is a long novel describing the loves of a young nobleman with a background of brilliant court life. Meanwhile there is the *Konjaku Monogatari* (Tales of Past and Present) which is a collection of the short stories of that period. Warriors, priests, and people of every profession make their appearance and these tales are full of varied detail (variety of detail).

From the middle ages there is an epic poem called the *Heike Monogatari* (Tales of the Heike). It is a sort of narrative which tells the story of a samurai family called the Heike from the time of its rise to the time of its fall. It used to be sung by blind priests to the accompaniment of a musical instrument called the *biwa*. In the Kinsei Era, a new form of narrative was developed, called *jōruri*. Its foremost exponent was Chikamatsu Monzaemon.

In the Kinsei, or in other words, the Edo Period, many novels were written, but as an author Saikaku rises above the others. In his *Nihon Eitai* he vividly describes the life of the common people as it really was.

The characteristic drama of Japan comprises the *Noh*, which originated in the Middle Ages, and the *Kabuki*, a product of the Kinsei period. They each have their own highly refined, individual style.

As for the traditional poetry, in addition to the *waka*, the Kinsei Era saw the birth of the *haiku*. This form, in which the poet attempts to concentrate his thoughts and emotions into the fewest words possible, is a very Japanese one. Well known among the *haiku* poets are Bashō and Buson.

With the coming of the Meiji era Japan was strongly influenced by the culture of Europe and America. Thereupon, Japanese literature began to grapple with the problem of how to harmonise Western thought with Japanese feeling. Representative writers of this period include Mori Ōgai, Natsume Sōseki, Shimazaki Tōson, Tanizaki Junichirō.

Here is a poem by the 12th century priest Jichin, in the style called *imayō*. In it the poet beautifully praises the changing seasons and indirectly suggests their relation to the transience of human life.

THE FOUR SEASONS

In Spring's month of April, as daylight draweth nigh,
On the hills all round about, when I cast my eye,
Cherry blossoms do I see? Or is it white clouds?
Everywhere, unstintingly, mist each corner shrouds.

Now the orange blossoms fair, fill the air with sweet,
Iris upon thatched eaves, with perfume replete.
Then when eventide is come, summer showers fall,
And a cuckoo in the woods makes his joyous call.

When early Autumn comes again, soft and stealthily,
Half the year has sped away. How time flies! Ah, me!
Thus our life, too, fades away, like the waning moon.
Once life stretched before. Alas! Has it gone so soon?

Then comes Winter's cold, dark night. Dawn awakes to woe.
Mountain paths that I must trudge, now are deep in snow.
Like snow-hidden footprints love's traces all are gone.
Only in sad memory *your* image lingers on!

DAI ICHI BU PART ONE

1	a	aka red	ao blue	ashi foot	atama head
2	i	ita board	ishi stone	ido well	ie house
3	u	uta song	umi sea	ue upside	ushiro rear
4	e	esa bait	ebi lobster	eda branch	eri collar
5	o	oke pail	oto sound	oya parents	otoko male
6	ka	kata shoulder	kaki persimmon	kawa river	karada body
7	ki	kinu silk	kimono clothing	kita north	kishi shore
8	ku	kumo cloud	kuri chestnut	kuchi mouth	kusuri medicine
9	ke	kesa this morn- ing	kega wound	kemuri smoke	kesu to extinguish
10	ko	koma top	koke moss	koe voice	kodomo child
11	sa	sake alcoholic drink	sara plate	saji spoon	sakura cherry blossoms
12	shi	shima island	shiru soup	shika deer	shita lower part
13	su	sunā sand	sumi Indian ink	suki aperture	suzume sparrow
14	se	seki cough	semi cicada	sewa assistance	senaka back
15	so	soto outside	sora sky	sode sleeve	soko bottom
16	ta	tako kite	tana shelf	tai sea bream	tatami mat
17	chi	chiri dust	chie wisdom	chichi father	chikara strength

18	tsu	tsume nail	tsuno horn	tsue stick	tsukue desk	
19	te	tera temple	tetsu iron	teki enemy	tekubi wrist	
20	to	tora tiger	tori bird	toge thorn	tokoro place	
21	na	naka inside	nami wave	natsu summer	namae name	
22	ni	niku meat	niwa garden	niji rainbow	nimotsu luggage	
23	nu	numa swamp	nuno cloth	nurie drawing for colouring	nuimono sewing	
24	ne	neko cat	nezumi rat	netsu heat	negi stone-leek	
25	no	nodo throat	nori paste	nohara field	nomimono drink	
26	ha	hako box	hari needle	haha mother	gohan boiled rice	
27	hi	himo cord	hige moustache	hiza knee	hikari light	ahiru duck
28	fu	fune ship	furo bath	fuyu winter	futa lid	fūfu husband and wife
29	he	heya room	heri edge	hesaki bow	heiwa peace	
30	ho	hoshi star	hone bone	hon book	hokuro mole	
31	ma	matsu pine	machi town	mae front	mayuge eyebrow	
32	mi	michi road	mizu water	mimi ear	mikan tangerine	
33	mu	mune breast	mushi insect	mura village	musume daughter	
34	me	mekata weight	meushi cow	megane glasses	meron melon	
35	mo	momo peach	mori forest	moya mist	mon gate	
36	ya	yama mountain	yane roof	yari spear	yasai vegetables	

37	yu	yuki show	yume dream	yuka floor	yunomi tea-cup
38	yo	yoko side	yoru night	yome bride	yonaka midnight
39	ra	rakuda camel	rainen next year	goraku entertain- ment	takara treasure
40	ri	riku land	risu squirrel	ari ant	kiri fog
41	ru	rusu absence	ruiji resemblance	hiruma daytime	aruku to walk
42	re	rekishi history	renshū practice	kore this	hareta cleared up
43	ro	roba donkey	rokuon sound recording	kokoro mind	yorokobi pleasure
44	wa	washi eagle	wara straw	watashi I	wakamono youth
45	ga	gaku frame	ongaku music	gakusha scholar	kagakusha scientist
46	gi	gin silver	kingin gold and silver	gikai Parliament	kaigi conference
47	gu	gunjin soldier	gussuri (sleep) soundly	megusuri eye lotion	dōgu instrument
48	ge	geta wooden clogs	kurage jellyfish	genki vitality	kigen temper
49	go	gomi dust	kago basket	goza mat	ago chin
50	za	zashiki apartment	zabuton cushion	kazari ornament	wazawaza specially
51	ji	jibun self	jishin earthquake	kaji fire	hiji elbow
52	zu	zuga drawing	zuan design	kazu number	suzu bell
53	ze	zehi by all means	zembu all	kaze wind	shizen nature
54	zo	zozozoro to walk in succession	aruku	zokuzoku to feel a chill (or a thrill)	suru

55	da	dare who	daidai bigarade, bitter orange	dame da to be no good	
56	de	detarame nonsense	dekiru to be able to	dekakeru to go out	
57	do	dore which	doko where	dochira which (of the two)	onna what kind of
58	ba	bara rose	ban night	bāi case	
59	bi	biwa loquat	bijin ¹ a beauty	bin bottle	
60	bu	buta pig	huri yellow-tail		
61	be	beni rouge	benri convenience		
62	bo	boku I ²	botan button		
63	pa	pan bread	paipu pipe		
64	pi	pin pin	pisutoru pistol		
65	pu	purinto print	pūru swimming pool		
66	pe	pen pen	penki paint		
67	po	pompu pump	popura popular		

DAI NI BU PART TWO

68	kado corner	kādo card	
69	kuki stem	kūki air	
70	aoko bottom	sōko warehouse	sokō conduct
71	sato country	satō sugar	

¹ A beautiful woman.

² (Used by man to a person of same or lesser status.)

72	oki offing	ōkii big		
73	koto Japanese harp	kōto coat, court	kotō solitary island	kōtō word of mouth
74	oba-san aunt	o-bā-san grandmother		
75	oji-san uncle	o-jii-san grandfather		
76	kona powder	konna this kind of		
77	ana hole	anna that kind of		
78	ho ga ear (sub.)	hon ga book (sub.)	ho no of ear	hon no of book
79	dempō telegram	dentō electric light	denkō lightning	densō electrical transmission
80	pan'ya bakery	hon'ya bookshop		ho mo ear too
81	kata shoulder	katta won		hon mo book too
82	mata and	matta danced		denrai transmission
83	soto outside	sotto secretly		denwa telephone
84	kite coming	kitte cutting		
85	gakkō school	sekkei plan		
86	yappari after all	rippa excellence		
87	asari short-necked clam		assari plainly	
88	kusuri medicine	gussuri (sleep)soundly		
89	kya drawing room	kyakuma	o-kyaku guest	

90	kyu	kyūri cucumber	kenkyū research
91	kyo	kyonen last year	Tōkyō Tokyo
92	sha	shashin photo- graph	kaisha company
93	shu	shūkan custom	henshū editing
94	sho	shōsetsu novel	shūshoku installátion
95	cha	chawan tea-cup	kōcha black tea
96	chu	chūmon order	konchū insect
97	cho	chōchō butterfly	techō memorandum book
98	nya	neko ga nyānyā naku a cat mews	
99	nyu	nyūgaku entrance into a school	gyūnyū milk
100	nyo	nyōbō wife	nyokinyoki haeru to come out vigorously
101	hya	hyaku hundred	gohyaku five hundred
102	hyu	hyūhyū kaze ga fuku the wind whistles	
103	hyo	hyō hail	hyoro-nagai lank
104	mya	myaku pulse	sammyaku mountain range
105	myu	myūjīkaru musical (comedy)	
106	myo	myōnichi tomorrow	myōnen next year
107	rya	ryakuji simplified character	keiryaku stratagem
108	ryu	ryūkō fashion	kyūryū rapid stream
109	ryo	ryokō travelling	kōryo consideration

110	gya	gyaku inverse	hangyaku treason
111	gyu	gyūnyū milk	nyūgyū dairy cattle
112	gyo	gyōgi manners	kingyo gold fish
113	ja	jama disturbance	jamu jam
114	ju	jū ten	jumbi preparation
115	jo	jōzu skill	jogakusei schoolgirl
116	bya	sambyaku three hundred	byakudan sandal-wood
117	byu	gobyū mistake	
118	byo	byōki disease	taibyō serious illness
119	pya	roppyaku six hundred	happyaku eight hundred
120	pyu	pyūpyū kaze ga fuku the wind whistles strongly	
121	pyo	kampyō dried gourd shavings	happyō announcement
122	ti	pātii party	
123	di	birudingu building	
124	kyaku	kyaku guest	kiyaku agreement
125	kyō	kyō today	kiyō cleverness
126	isha	isha doctor	ishiya stone dealer
127	jū	jū gun, ten	jiyū freedom
128	hyaku	hyaku hundred	hiyaku leap
129	byōin	byōin hospital	biyōin beauty salon

130	ai indigo	au to see	ae see!	ao blue
131	iai the art of drawing a long sword		ie house	io hermitage
132	guai condition	uiuishii naïve	ue top	uo fish
133	teashi hands and feet	ei ray (fish)	teusu scarcity	keori woollen fabric
134	oazuke postponement		oi nephew	ou to chase
				oe chase!
135	hi ni yakeru to be browned with the sun		hi ni yakeru to be burnt by fire	
136	ki ni kakeru to take a thing to heart		ki ni kakeru to hang something on the tree	
137	kaki o taberu to eat persimmons		kaki o taberu to eat oysters	
138	aki ga kita autumn has come		aki ga kita I grew tired of it	
139	hashi ga end (subj.)	hashi ga chopsticks (subj.)	hashi ga bridge (subj.)	
140	ushi ga cattle (subj.)	neko ga cat (subj.)	inu ga dog (subj.)	
141	karada ga body (subj.)	inochi ga life (subj.)	kokoro ga mind (subj.)	atama ga head (subj.)

EXPLANATORY NOTES

INTRODUCTION—EIGHT POINTS TO NOTE

1. In Japanese, there are no articles, such as "a", "an" and "the". Nor, as a general rule, are plurals specially indicated, unless absolutely necessary. Thus nouns can either be understood as plural or singular, depending on the context. **Anata wa seito desu** can either mean "You are a student" or "You are students". If the plural ending **-tachi** is added to **anata**, "you", **anatatachi wa seito desu** is definitely "You are students", but plurals are very rarely used, except sometimes in polite and very formal speech.
2. One of the most important things to realize is that the main verb always comes at the very end. In English, the verb usually comes first, and the object afterwards, as in "It is a book", but in Japanese it is *noun first verb last*, i.e. "A book it is", or literally "book 'tis", **hon desu**.

Desu (pronounced *dess*) might be thought of as "'tis", which it sounds like. An enormous number of sentences end in **desu**, "'tis":

Jūji desu, *lit.* "Ten o'clock 'tis".

Iti o-tenki desu, *lit.* "Fine weather 'tis".

Besides "it is", **desu** can also mean "I am", "he is", "she is", "we are", "they are", and "you are":

Seito desu, "Student, I am (you are, he, she is)",
"Students we (you, they) are."

As you see, Japanese verbs imply whatever pronoun is required by the context, and so pronouns are usually omitted. Pronouns are only supplied when some special emphasis on them is necessary, i.e. **Watashi wa seito desu**, "As for *me*, I am a student".

3. *Postpositions*, such as the **wa** in the above sentence, are very important in Japanese. Some of their English equivalents are *prepositions*, which means they come *before* the word, but in Japanese they all come *after* the noun and some of them are very similar to the case endings in Latin or German. **Wa**, **ga**, and **o** are the three most important postpositions (or particles). **Ga** might be said to be a sign of the Nominative case and **o** of the Accusative. As for **wa**, it sets the word or phrase preceding it *apart* from the grammar of the sentence, just as the particle **wa** in this very sentence has been set apart by the words "as for" and the comma. Examples:

Anata wa sensei desu, As for you, you are a teacher.

Watashi wa Nihonjin de wa arimasen, As for me, I am not a Japanese.

Like the Accusative case in Latin, **o** indicates that the word it follows is the object:

Watashi wa hon o yonde imasu, As for me, I am reading a book.

An ordinary grammatical subject is followed by **ga**, the sign of the Nominative case:

Watashi ga yukkuri hanashitara, wakarimasu ka, If I speak slowly, do you understand?

In this case, no special emphasis needs to be given to the subject, "I". If **wa** were used here instead of **ga**, it would be "As for me, if I speak slowly do you understand?" which puts the emphasis wrongly on "me" when the question is whether *you* understand or not. The following, however, would be quite correct:

Anata wa, watashi ga yukkuri hanashitara wakarimasu ka, As for you, if I speak slowly do you understand?

Here are some of the other particles or postpositions:

Ni is a sort of Dative, and means "on", "to", "in", "with", "at", etc.

Rekōdo wa purēyā no ue ni arimasu, *lit.* "As for the record, it is on the record player".

Watashi no shitsumon ni kotaete kudasai, Please reply to my questions.

Yamada San ni aimashita, I met (*with*) Mr. Yamada.

Watashi wa ima uchi ni imasu, I am *at* home now.

Mo means "too", "also":

Watashi mo seito desu, "I *too* am a student".

To means "and" or "with":

Kanai to musuko to musume to watashi, My wife, my son, my daughter, and I.

Inu to sampo shimasu, I walk *with* the dog.

De is a sort of Ablative, and expresses agent or instrument of action. The particle **e** expresses direction:

Kuruma de Tōkyō e ikimashita, *lit.* "By car, to Tokyo, I went".

English has a postposition resembling **e**, namely "-ward", i.e. **Uchi e kaerimashita**, "Homeward I returned".

No indicates the Possessive case. Possessives are all formed by simply placing **no** after any word, exactly like adding "'s" in English. **Watashi** is "I" or "me", and **watashi no** is "my", *lit.* "I's" or "me's" (i.e. mine)

Anata wa watashi no koe o kiite imasu, As for you, you are listening to my voice (*lit.* "me's voice").

Anata no okusan wa Nihonjin desu ka, Is your wife a Japanese?

"Minoru's book" would be **Minoru no hon**. Our English "'s" is a postposition just like the Japanese **no**.

Besides possessive adjectives, adjectives of origin are formed by adding **no**:

Nihonjin no sensei, "a Japanese teacher" (in the sense "a teacher of Japanese nationality"; "a teacher of the Japanese language" would be **Nihongo no sensei**).

Gaijin no seito, a foreign student

4. In English, our verbs do not change much. For instance, in the present tense, there is not usually more than one change: I, you, we, they *speak*; he *speaks*. In the past tense, most verbs have the same form throughout: I, you, he, we, they *spoke*.

Japanese verbs change even less, and *every* tense has only one form throughout. Also, as we have already seen in §2, the pronoun subject of the verb is almost always omitted, so that the present progressive **hanashite imasu**, for instance, could mean either "I", "you", "he", "she", "we" or "they" are speaking, depending on the context. In the examples given throughout these explanatory notes, since there is usually no context, the personal pronouns have been supplied arbitrarily.

In contrast to English, however, Japanese has different forms of the verb for the familiar and the polite. There is also a special form for the negative, whereas in English we simply insert (*do*) *not* in most cases.

Here are the principal tenses for the verb **hanasu**,* "to speak". This is for reference only. Do not attempt to learn it at this stage.

<i>Basic or familiar</i>	<i>Polite</i>	<i>Familiar negative</i>	<i>Polite negative</i>
Present and Future			
hanasu speak, speaks, will speak	hanashimasu	hanasanai	hanashimasen
Present Progressive			
hanashite iru am, is, are speaking	hanashite imasu	hanashite inai	hanashite imasen
1st person Imperative			
hanasō let me, us speak	hanashimashō	hanasanai koto ni shiyō	hanasanai koto ni shimasho
Past			
hanashita spoke	hanashimashita	hanasanakatta	hanashimasen deshita

* The familiar, basic form of the present tense is given in dictionaries as the infinitive of verbs.

<i>Basic or familiar</i>	<i>Polite</i>	<i>Familiar negative</i>	<i>Polite negative</i>
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Present Conditional

hanaseba if (I, you, etc.) speak	—	hanasanakereba —	—
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Past Conditional

hanashitara if (I, you, etc.) spoke	—	hanasanakattara —	—
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Present 'potential'

hanaseru (I, you, etc.) can speak	hanasemasu	hanasenai	hanasemasen
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Present 'potential' conditional

hanasereba if (I, you, etc.) can speak	hanaseru nara	hanasenakereba	hanasemasen nara
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Past 'potential' conditional

hanasetara if (I, you, etc.) could speak	hanasemashitara	hanasenakattara	hanasemasen deshitara
--	------------------------	------------------------	------------------------------

The familiar (basic) form of final verbs is generally only used when speaking to near relatives and intimate friends known from childhood. Its use in standard polite conversation is limited to the verbs in dependent clauses;

Watashi ga yukkuri hanashitara wakarimasu ka, If I speak slowly, do you understand?

Here **hanashitara**, *lit.* "If I spoke", is the familiar form of the past conditional, whereas **wakarimasu**, "you understand", is the *polite* form of the present tense because it is the final verb.

- Except for only two irregular verbs, **suru**, "to do", and **kuru**, "to come", Japanese verbs are highly regular and fall into two groups, those that end in **-u** in their present familiar form, and drop only that **u** in forming other tenses, like **hanasu**, above, whose stem is therefore **hanas-** (the **h** only appears after the **s** because there is no syllable **si** in the Japanese syllabary, and its place is taken by **shi**) and those that end in **-ru** and drop that, like **taberu**, "to eat", whose stem is **tabe-**.
- Japanese has two different verbs equivalent to the English verb "to be", **iru** and **aru**. **Iru** (polite **imasu**) indicates location, but only in respect of *living* things, as well as being the auxiliary verb for forming progressive tenses:

Sensei wa doko ni imasu ka, Where is the teacher?
Nihongo o hanashite imasu, He is speaking Japanese.

Aru (polite **arimasu**) indicates location in respect of *inanimate* things:

Rekōdo wa doko ni arimasu ka, Where is the record?

Aru, preceded by the particle **de**, indicates condition, quality, number, characteristics, and identity. **De aru**, or rather the polite form **de arimasu**, has, however, been contracted to **desu**, our old friend "'tis", already encountered in §2. **Desu** has the following three tenses:

<i>Familiar</i>	<i>Polite</i>	<i>Familiar negative</i>	<i>Polite negative</i>
Present			
da it is, they are, I am, you are, he, she is, we are	desu	de wa nai	de wa arimasen
Past			
datta it was, they were, I was, you were, he, she was, we were	deshita	de wa nakatta	de wa arimasen deshita
Probable			
darō	deshō	de wa nai darō	de wa nai deshō

It probably is, etc.

- The formation of *Interrogative sentences* is very easy indeed in Japanese. The particle **ka** corresponding to our written question mark is spoken, and is simply placed after any statement without changing any of the words or the word order.
- Vowels appearing in Romaji with a bar above them are pronounced as double vowels; we have preferred not to represent these sounds by double written vowels (since in English words such doubles mostly stand for a quite different sound from the single vowel), except in the case of **ī**, which is sometimes written **ii**, as in **kiite**. These double or "long" vowels (see page 4 under "Japanese Pronunciation") must be scrupulously observed, as there is a world of difference, for instance, between **koko**, "here", and **kōkō**, "filial piety"; between **totte kudasai**, "please take one", and **tōtte kudasai**, "please pass". Double consonants must also be observed carefully. Think of them as having a hyphen in between: **tot-te**. There is also a world of difference between **ite kudasai**, "please stay", and **itte (it-te) kudasai**, "please go"!

Note: Throughout the commentary on the text you will meet such terms as “basic”, “polite”, “plain”, “humble”, “honorific”. These are references to Japanese levels of speech and are used in a particular sense reflecting Japanese usage. For example a description of some form as “polite” is not meant to imply that any other is impolite. It merely indicates a level of formality appropriate to certain situations and occasions.

DAI IK' KA (1)

WATASHI NO KAZOKU

1. **Dai ik' ka**, “lesson one”, is a contraction of **dai ichi ka**, literally “Number One Lesson”. For the sake of euphony, **ichi**, “one”, is always contracted when it is followed by certain words. Thus: **ichi fun**, “one minute”, becomes **ip' pun**; **ichi tō**, “first class”, becomes **it' tō**; **ichi kai**, “first floor”, becomes **ik' kai**, etc.
2. **Watashi wa Yamada to mōshimasu**, “My name is Yamada”, (*lit.* “As for me, I am called ‘Yamada’ ”).

Mōsu (polite **mōshimasu**) is the humble form of the verb **iu** (polite **iimasu**), “to say”, “to be called”. Instead of using pronoun subjects (I, you, he, etc.) with verbs, alternative verbs can be used which refer on the one hand to oneself, one's relatives and one's employees, and on the other hand to others, particularly the person one is addressing. So while **iu** is the general verb “to say”, **mōsu** is the humble verb and means “I say” or “we say” or even “he says” if one is referring to a relative or employee, and **ossharu** is the honorific verb and means “you say” or “he says” if referring to other persons. A table of these verbs is given in the Notes for Lesson 30. Compare the following ways of expressing the idea “to be called . . .”:

Yamada San to osshaimasu ka, Are you Mr. Yamada? (*lit.* “Are you called ‘Mr. Yamada’?”)

Yamada to mōshimasu, My name is Yamada (*lit.* “I am called ‘Yamada’ ”).

Kanai wa Yoshiko to iimasu, My wife is called Yoshiko (**iu** is the general and neutral verb for “be called” and is used when one is speaking objectively; if the speaker were introducing his wife to someone personally, he would probably use the more respectful **mōsu**).

Watashi wa Yamada desu, My name is Yamada (*lit.* “I am Yamada”).

The **to** of **to mōshimasu**, etc., is quite distinct from the postposition **to** meaning “and” or “with”. This **to** has somewhat the function of our quotation marks:

Inu wa Tarō to iimasu, The dog is called Tarō (*lit.* “As for the dog, ‘Tarō’, he is called”).

Ikitai to omoimasu, I'd like to go (*lit.* “‘I want to go’, I think”).

Genki da to iimashita, He said he was well, *lit.* “‘I am well’, he said”).

3. **Watashi wa Yamada Ichirō desu**, “I am Ichirō Yamada” (*lit.* “As for me, I am Yamada Ichirō”). In Japanese the surname always comes

(1)

first and there is only one given name. When speaking of oneself or one's family or employees, one never adds **San**, "Mr.", "Mrs.", etc. To do so would be a bad breach of etiquette. In English a lady might announce herself on the telephone to a stranger by saying "This is Mrs. Smith", but in speaking Japanese she would have to say **Sumisu desu**, "This is Smith", or **watashi wa Sumisu desu**, "I am Smith". The given name is not necessarily mentioned in these circumstances in Japanese, in spite of the ensuing ambiguity.

4. **Kanai** means "my wife", while **tsuma** simply means "wife", "a wife". In the same way, **otto** simply means "husband", while **shujin** would be "my husband". **Musuko no kanai** would be "my son's wife". Although it is quite permissible to say **watashi no kanai**, the **watashi no**, "my", is redundant, since the humble word **kanai** implies the possessive pronoun. Just as there are different verbs to express ideas referring to oneself and those connected with us on the one hand and other people on the other hand, thus dispensing with the pronouns, there are special nouns too.

Possessive adjectives (my, your, his, her, our, their) are almost never used, but this is made up for by the use of honorifics on the one hand and self-depreciatory nouns on the other, so that it is usually clear who is being referred to. For instance, **haha** means "my, our mother", while **o-kāsan**, or the even politer **o-kāsama**, means "your, his, her, or their mother"). The idea is to make a distinction between any person or thing connected with one's humble self, for which a disparaging word is used, and the same person or thing when connected with others, when a complimentary word is used. Thus, there are two separate sets of words for different kinds of relatives:

	<i>Neutral:</i> <i>my, our</i>	<i>Polite—Honorific:</i> <i>your, his, her, their</i>
father	chichi	o-tōsan
mother	haha	o-kāsan
wife	kanai, tsuma	okusan
husband	shujin, otto	go-shujin
children	kodomo	o-kosan
son	musuko	musuko-san, botchan
daughter	musume	o-jōsan
brothers and sisters	kyōdai	go-kyōdai
older brother	ani	o-niisan
younger brother	otōto	otōto san
older sister	ane	o-nēsan
younger sister	imōto	imōto san
		o-imoto san (specially polite)
nephew	oi	oigo san
niece	mei	meigo san

(1)

San (and **Sama** if you want to be extra polite) are also always used after other people's names, even if they are close friends, and correspond to our "Mr.", "Mrs.", "Miss", etc. They must *never*, under any circumstances, be applied to oneself. **O-** and **go-** are honorific prefixes, and can be prefixed to any nouns to imply the possessive adjectives "your", "his", etc. For instance, **kuni**, "country" by itself can mean "my country", while the addition of **o** makes it "your country" or "his country", etc.:

O-kuni wa doko desu ka, Your country, where is it?
Kuni wa Igrisu desu, My country, England is.

O also takes the place of the personal pronouns "you", "he", "she", "they":

O-genki desu ka, Are you well?
O-denwa desu, A telephone call for you.

5. **Tatte**, **suwatte**, **yonde**, **kaite** are participles of the verbs **tatsu**, "to stand", **suwaru**, "to sit", **yomu**, "to read", **kaku**, "to write", and are all formed the same way, by changing the **a** of the familiar past tense to **e**. The progressive tense in Japanese, as in English, is made with a participle and some form of the verb **iru**, "to be". (See Introduction, §6.) Progressives are used a great deal in Japanese, just as they are in English, but unlike English, they cannot be used for the future. In English we say "I am going tomorrow", but in Japanese the future is expressed by the present tense, "I go tomorrow".
6. **Musume no Haruko**, "my daughter Haruko". The possessive particle **no** (see Introduction, §3) can also indicate apposition:

Shufu no Tōkyō, the capital, Tokyo.
Yūjin no Nakamura San fusai, our friends the Nakamuras.
Kanai no mei no Sumiko, my wife's niece, Sumiko.

SHITSUMON TO KOTAE

1. **Watashi no shitsumon ni kotaete kudasai**, "Please reply to my questions" (see Introduction, § 3, for postposition *ni*).

Kudasai, "please", actually is the imperative of the verb **kudasaru**, "to condescend". Apart from military commands, the imperative mood is almost never used in Japanese, as it is considered extremely rude to order or tell anyone to do something. This is a very important thing to remember when speaking Japanese. The only imperatives in common use, therefore, are those of honorific verbs, which amount to courteous invitations, such as **kudasai**, *lit.* "condescend", **nasai**, *lit.* "deign to do", and **irasshai**, *lit.* "deign to come, go, be". Except for **nasai**, these courteous commands are always combined with a participle:

Kotaete kudasai, Please reply (*lit.* "replying, condescend").

Chotto matte kudasai, Please wait a moment.

Itte irasshai (often pronounced **Itte 'rasshai**), *lit.* "going, deign to go" (a standard phrase said to anyone who leaves home or anywhere to which they intend to return shortly. It corresponds a little to our old "godspeed") (see Lesson 37, §1).

Kotaete is the participle of the verb **kotaeru**, "to reply" (see Lesson 1, §5). As in English, participles are used in Japanese to form the progressive tenses, i.e. **kotaete imasu**, "I am replying", but they have many other uses besides, and this is one of them. Others will be explained as they occur.

2. **Yamada Kiyoko San no go-shujin desu**, "You are Kiyoko Yamada's husband".

San is *always* used when referring to anyone who is not one's own family or employee, even if they are good friends. Friends from childhood are the only exception, and then the more familiar **chan** is often substituted for **san**, or either may occasionally be left off. Note that in the previous question, "Whose husband am I?" "husband" is the neutral word **otto**, whereas when another is the husband, the honorific **go-shujin** must be used. If these words were interchanged, the result would be inexcusably rude. For "my husband", **shujin** would generally be used, rather than **otto**. Compare the uses of **musuko** and **botchan**; **musume** and **o-jōsan**; **kanai** and **okusan** in this lesson, referring to the table in §4 of Lesson 1.

3. **Suwatte irasshaimasu**, "you are sitting". Just as **ossharu** (**osshaimasu**) is the honorific form of the verb **iu**, "to say", **irasshaimasu** is the honorific form of **iru**, "to be", and implies the "you" (see Lesson 1, §2, and Lesson 30, §5). Compare with **suwatte imasu ka**, "am I

sitting?" in the previous sentence. **Suwatte imasu** *could* mean "you are sitting", but would be less polite. **Suwatte imasu** is normally used for "he, or she is sitting" unless one is referring to a relative of the person one is addressing or to a person of especially high rank. **Suwaru** means "to sit" Japanese fashion. "To sit" on a chair is **koshikakeru** (see Lesson 39, §5) but **suwaru** is sometimes used for both.

4. **Onna no go-kyōdai**, "sisters". Literally "female brethren". **Otoko no go-kyōdai** would be "brothers", *lit.* "male brethren". Seldom used in the singular. When speaking of a specific brother or sister, **ane**, "older sister", **imōto**, "younger sister", **ani**, "older brother", and **otōto**, "younger brother", and their appropriate honorific forms, are used (see Lesson 1, §4). The honorific prefix **go** in this case, is of course, because someone else's sisters are being referred to.
5. **O-ari desu ka**, "have you?" Politer than **arimasu ka**. Verbs which have no special humble and honorific forms, like **iu**, "to say", with its **mōsu** and **ossharu** (see Lesson 1, §2, and Lesson 30, §5) can be made honorific by putting an **o** (implying "you", etc.) in front of the indefinite form of the verb (formed by adding **i** to the stem of most verbs and **e** to the rest) and using an auxiliary verb:

Tegami o o-kaki ni natte iru n' desu ka, Are you writing a letter?

Aisukuriimu wa o-suki desu ka, Do you like ice-cream?

Nihongo o o-yomi ni narimasu ka, Do you read Japanese?

O-sumi desu ka, Have you finished?

Okusama wa o-yasumi desu, Madam is resting (*or* asleep).

6. Compare the use of the particles **wa** and **ga** (see Introduction, §3) in the following conversation and note the difference in intent in **watashi wa shimbun o yonde imasu** and **watashi ga shimbun o yonde imasu**, although in normal English they would both be translated simply as "I am reading the newspaper":

Anata wa nani o shite imasu ka, What are you doing?

Watashi wa shimbun o yonde imasu, (As for me) I am reading the newspaper.

Dare ga shimbun o yonde imasu ka, Who is reading the newspaper?

Watashi ga shimbun o yonde imasu, (It is) I (who) am reading the newspaper.

Compare them also in the following:

Anata wa otoko no go-kyōdai ga o-ari desu ka, Have you any brothers? (*lit.* "As for you, brothers have you?")

Hai, otoko no kyōdai ga arimasu, *lit.* "Yes, brothers I have".

Anata wa onna no go-kyōdai ga o-ari desu ka, Have you any sisters?

Iie, onna no kyōdai wa arimasen, *lit.* "No, as for sisters, I have none".

YAMADA SAN NO TOMODACHI

1. **Watashi wa sampo ga daisuki desu**, "I am very fond of walking" (*lit.* "As for me, of walks greatly fond I am"). The particle **ga** originally meant "of". This archaic sense is preserved in certain place-names, such as **Tsuru-ga-oka**, *lit.* "Mound-of-cranes", site of the famous Hachiman Shrine in Kamakura, and **Jō-ga-Shima**, *lit.* "Isle-of-the-Castle" or "Castle Island", at the entrance to Tokyo Bay. It is also preserved in expressions describing fondness, dislike, desire, etc.:

Neko yori mo inu ga o-suki desu ka, Do you like dogs better than cats?

Ani wa dōbutsu ga daikirai desu, My elder brother dislikes animals intensely.

O-kane ga hoshii n' desu, I want money.

Nouns directly governing ideas of liking, disliking, etc., always take **ga** as in these examples, but there are many cases where the situation requires the subject to be separated from the predicate by **wa** in order to emphasize the point that is being made, i.e.

Inu wa o-suki desu ka, Do you like dogs? (*lit.* "As for dogs, are you fond of them?")

2. **Watashi no kazoku wa sampo ga suki de wa arimasen**, "My family does not like walking" (*lit.* "are not fond of walking"). **De wa arimasen**, "are not". Since **desu** is really a contraction of **de arimasu**, its negative is always formed thus (see Introduction §6).
3. **To iimasu**, "is called". Compare the more respectful **to mōshimasu** (see Lesson 1, §2). This **to** should not be confused with that in **inu to sampo shimasu**, in which it merely means "with" (Introduction, §3).
4. **Suzuki wa myōji de**, "Suzuki is the surname, and . . ." When two or more similar clauses follow each other, which would normally each take **desu**, the **desu** is reserved for the final clause, and the intermediate ones take **de**, which is the participle form of **desu** (see Lesson 7, §2, and also Lesson 5, §13).
5. **Yamada San ni aimashita**, "I met Mr. Yamada". In English, "meet" is a transitive verb and takes an object, but in Japanese it requires the postposition **ni**, somewhat resembling the English colloquialisms "meet up with", "bump into", "come across", etc.
6. **Issho** is a noun meaning "the company", so **issho deshita** is literally "was part of the company". **Deshita** is the past tense of **desu**. With the

particle **ni**, **issho** becomes an adverb, "together". **Yamada San no okusan mo issho ni imashita**, "Mrs. Yamada was together with him".

7. **Naka no ii**. An adjectival phrase meaning "close", "intimate" from **naka**, "relations" (not to be confused with **naka**, "inside"), and **ii**, "good". The noun **nakayoshi** (see Lesson 4) is made from the same word elements. The adjective **ii** is sometimes spelled **yoi**.
8. **Watashi wa ima uchi ni imasu**, "I am at home now". **Kanai mo uchi de shigoto o shite imasu**, "My wife, too, is at home, working". Note that while **uchi ni** and **uchi de** both mean "at home", ideas of "existence" demand **ni**, whereas those of "action" demand **de**. Examples:

Densha ni notte imasu, I am on the train.

Densha de Tōkyō e ikimasu, I go to Tokyo on the train.

Kare wa furoba ni imasu, He is in the bathroom.

Kare wa furoba de kao o aratte imasu, He is in the bathroom washing his face.

9. **Watashi wa o-cha o nonde imasu**, "I am drinking tea".
Anata wa watashi no uchi ni irasshaimasu, "You are at my house".
Watashi no uchi wa Tōkyō ni arimasu, "My house is in Tokyo".
- Note the three different forms of the verb "to be".
Imasu, "I am", the verb "to be" for living things.
Arimasu, "is", the verb "to be" for inanimate things, and **irasshaimasu**, "you are", the honorific form of the verb "to be" (see Introduction, §6, and Lesson 2, §3).

KAIWA

- The Japanese numeral **yon** is usually substituted for the Chinese-derived **shi**, "four", because of its similarity in sound to **shi**, "death". (See explanation of numbers in Lesson 6.)
- Yoku irasshaimashita**, "How nice to see you" (*lit.* "Well come!" or "You have well come"). **Irasshaimashita** is the past of **irasshaimasu**, the honorific verb for "come" (see Lesson 30, §5). In Japanese there is no separate form for the present perfect, and so the past tense, i.e. **irasshaimashita**, means both "came" and "have come". **Yoku** is the adverbial form of **ii**, "good" (see §9).
- The commonly used phrases **ohayō gozaimasu**, "good morning", and **arigatō gozaimasu**, "thank you", should simply be memorized as such. They are formed with the very polite "to be" verb **gozaru** (see Lesson 10, §8).
- O-kawari arimasen ka**, "Are you keeping well?" (*lit.* "There is nothing wrong with you?") Besides its commonest meaning of "change", **kawari** also means "something wrong". The **o** of course implies the "with you". Note again how **ka** is simply a question mark added to a simple affirmative statement (see Introduction, §7).
- Hai** is often translated as "yes", but more rightly means "that is correct". Assuming it to mean "yes" leads to many complicated "Yes, we have no bananas" situations, i.e.:

Q. **Banana wa arimasen ka**, There are no bananas?
 A. **Hai, arimasen**, That is correct. There are none (not "Yes, there are none"!).
- Okusan wa o-genki desu ka**, "Is your wife well?" (*lit.* "As for your wife, is she well?") Note the honorifics **okusan**, "your wife", and **o-genki**, "she well". Compare with **kanai mo genki desu**, "My wife, too, is well", and note the humble forms **kanai**, "my wife", and **genki**, "well" (without the honorific **o**).
- Okage-sama de genki desu**, "She is very well, thank you". **Okage-sama de** is a commonly used expression and means "thanks to you" (*lit.* "thanks to your shadow"):

Okage-sama de shigoto wa umaku itte imasu, Owing to your kindness, the business is going well.

The same expression is used whether any actual help has been received

- or not. In the latter case, **okage-sama** is best translated as simply "thank you".
- Kesa wa ii tenki desu nē**, "Fine weather this morning, isn't it?" **Nē** is used a great deal and resembles the French "n'est-ce pas?" and the German "nicht?" The **e** is usually short, but sometimes, as in this sentence, it is lengthened to emphasize the word, just as we might give vocal stress to the word "isn't". In the same way, the final **o** of **honto ni**, "really", is sometimes lengthened, i.e. **hontō ni**.
 - Hayaku** is the adverbial form of **hayai**, "early". Most adjectives end in **-i** and to make them into adverbs, this **-i** is changed to **-ku**. Japanese is more undeviating than English in its use of separate forms for adjective and adverb:

Asa no roku ji wa hayai desu ne, Six o'clock in the morning is early, isn't it?
Anata wa asa hayaku okimasu ka, Do you get up early in the morning?

Hayai also means "fast", "quick":

Shinkansen no densha wa totemo hayai desu, The trains of the New Trunk Line are very fast.
Hayaku kite kudasai, Please come quickly.

Compare also:

Watashi wa asa osoi desu, I get up late in the morning (*lit.* "As for me, I am late mornings").
Osoku ni narimasu, It's getting late.
Ii tenki desu ne, Fine weather, isn't it?
Tenki ga yoku (from adjective **yoi**, = **ii**) **narimashita**, The weather has become fine.
 - Iie** is often translated "no", but more rightly means "that is incorrect":

Q. **Banana wa arimasen ne**, There are no bananas, are there?
 A. **Iie, arimasu**, That is incorrect. There are some. (See §5.)
 - Watashi wa sampo ga suki desu ga, anata wa**, "I like walking, what about you?" (*lit.* "As for me, I am fond of walks. As for you . . .") (Lesson 3, §1). As for the second **ga** in this sentence, it takes the place of the full stop in English and implies that a slight antithesis is to follow. Sometimes this (end of clause post-verb) **ga** may be translated "but", "although" or "and":

Watashi wa suwatte imasu ga kanai wa tatte imasu, I am sitting, but my wife is standing.
Kesa wa ii tenki desu ga, sukoshi samui desu, Although it is fine this morning, it is a little cold.

12. **Zonjiru (zonjimasu)** is the humble verb for "know", for which the neutral verb is **shiru (shirimasu)**. The honorific "you know" is **go-zonji desu** (see Lesson 30, §5).
13. **Tarō deshō**, "It's Taro, isn't it?" **Deshō**, the probable mood of **desu** (Introduction, §6) is used a lot in Japanese, and indicates not only probability, but possibility, belief, doubt, etc. In Japanese a slight vagueness is preferred to stating things too clearly in black and white, which is considered boorish. The probable mood takes the place of our "will" future.
- Okimashō**, Let us, me, get up.
Okiru deshō, Will probably get up.
Okiru deshō ka, Do you think (he) will get up?

14. **Ē** is nearer to our English "yes" than **hai**. It is informal and conversational, and does not have the respectful ("yes, sir", "very well", "certainly") overtones of **hai** (see §5).
15. **Nakayoshi na n' desu**, "They are close friends". The **na n'** which is a contraction of **na no**, merely adds gracefulness to the phrase by making it indirect, rather like saying "It is that they are close friends". Indirectness is considered preferable to directness (see §13), and it is more elegant to shift the emphasis from the noun or verb to a substitute word such as **no** or **mono**, meaning roughly "thing". In this case **no** is made the subject, and the noun **nakayoshi**, "close friends", "chums", is made into an adjective by the **na**, so the sentence literally becomes "They are close friends (or 'chummy') things".

So na n' desu, It is so (*lit.* "It is a true thing").
Totemo akarui n' desu, It is very light (*lit.* "It is a very light thing").
 Here there is no **na** because **akarui** already is an adjective.

16. **Nani o shite imasu ka**, "What am I doing?" In Japanese, just as in English, action that is going on now is always expressed by the present progressive tense. Also, just as in English, the present tense expresses habitual action: **asa hayaku okimasu**, "I get up early in the morning"; and ability: **Nihongo o hanashimasu**, "I speak Japanese"; **wakarimasu**, "I understand", etc. Here are some of the verbs learned so far. Compare their present and present progressive tenses.

kiku (polite kikimasu)	kiite imasu
"I (he, she, it, they) listen"	"I (etc.) am listening"
hanasu (hanashimasu)	hanashite imasu
"I (etc.) speak"	"I (etc.) am speaking"
narau (naraimasu)	naratte imasu
"I (etc.) learn"	"I (etc.) am learning"
suru (shimasu)	shite imasu
"I (etc.) do"	"I (etc.) am doing"

suwaru (suwarimasu)	suwatte imasu
"I (etc.) sit"	"I (etc.) am sitting"
yomu (yomimasu)	yonde imasu
"I (etc.) read"	"I (etc.) am reading"
kaku (kakimasu)	kaite imasu
"I (etc.) write"	"I (etc.) am writing"
kotaeru (kotaemasu)	kotaete imasu
"I (etc.) reply"	"I (etc.) am replying"
nomu (nomimasu)	nonde imasu
"I (etc.) drink"	"I (etc.) am drinking"
okiru (okimasu)	okite imasu
"I (etc.) get up"	"I (etc.) am up"
tomaru (tomarimasu)	tomatte imasu
"I (etc.) stay"	"I (etc.) am staying"

17. **Shimbu o yominagara, o-cha o nonde irasshaimasu**, "You are reading the newspaper and drinking tea". The conjunction **nagara** means "while", "at the same time". It also can mean "notwithstanding", "in spite of":

Byōki de inagara sampo shimashita, Although he was ill he took a walk.

18. **Anata no o-taku**, "your house"; **watashi no uchi**, "my house". Like the two sets of words for relatives (Lesson 1, §4), there are two different words for "house". **O-uchi** is a slightly less formal alternative to **o-taku**.
19. **Tōkyō wa hajimete desu ka**, "Is this your first visit to Tokyo?" (*lit.* "As for Tokyo, is it for the first time?")
20. **Nihon e kita no wa hajimete desu**, "This is the first time I have been to Japan" or "As for my coming to Japan, it is for the first time" (*lit.* "As for the came-to-Japan fact, it is for the first time").

While participles are used in many ways in Japanese, they cannot be used as nouns, as they are in English. The nearest thing in Japanese to an English participle noun is a verb or verb phrase followed by **no** or **koto**, "thing", "fact", etc.

Nihon e irassharu no wa ii kangae desu, Your coming to Japan is a good idea.

Shimbu o yomu no wa benkyō ii deshō, Reading the paper is probably good for your studies.

Kurayami de yomu koto wa me ni yoku nai n' desu, Reading in the dark is not good for the eyes.

Nihongo o kaku no wa heta desu, I am poor at writing Japanese.

21. **O-tomari desu ka**, "Are you staying?" is the honorific form of **tomatte imasu ka** (see Lesson 2, §5).

WATASHITACHI NO SUMAI

1. **Tōkyō ni wa apāto ni sunde iru hito mo takusan arimasu**, "Many people in Tokyo live in apartments" (*lit.* "As for in Tokyo, there are also many in-apartments-living-people"). While **aru** (**arimasu**) is the verb "to be" for inanimate things (Introduction, §6), it is also used for living things when the sense is "there is . . ." or "there are . . ." rather than ". . . is" or ". . . are", for which **iru** (**imasu**) would be used:

Kami ga aru to shinjimasu ka, Do you believe *there is* a God?

Kami wa koko ni imasu, God *is* here.

2. **Apāto ni sunde iru hito**, "People who live in apartments". This is a typical adjectival clause describing "people". *Lit.* "in-apartments-living" or "apartment-dwelling". There are many such clauses in Japanese. Phrases which would be relative clauses in English, beginning with words like "who", "which" and "what" (i.e. "people who live in apartments"), are simply treated as adjectives in Japanese, and placed in front of the nouns to which they relate. The wording does not change, as with English relative clauses. Just change the familiar form of the verb to the polite form, and the sentence stands alone: **apāto ni sunde imasu**, "they live in apartments". Take the two sentences **genkan ni wa getabako ga arimasu**, "in the entrance hall there is a *geta* cabinet", and **kutsu ya geta o irete okimasu**, "We put away shoes and *geta* (in it)". The whole second sentence, just as it is except for the verb, which is changed to the basic familiar form, is simply inserted before the word **getabako**, "*geta* cabinet", just like an adjective, so that we have **genkan ni wa, kutsu ya geta o irete oku getabako ga arimasu**, *lit.* "As for in the entrance hall, there is a shoes-and-*geta*-we-put-away *geta*-cabinet". Remember that verbs in dependent clauses may be in their basic, familiar form, since the polite final verb takes care of the courtesy for the whole sentence (see Introduction, §4).

3. **Irete oku**, "put away" (*lit.* "put in and leave") (see Lesson 18, §6).
4. **Apāto**, "apart", short for "apartments". Modern Japanese incorporates a good number of nouns readily recognizable as adoptions from foreign languages, especially English: thus **rasshawā**, "rush hour", **nekutai**, "(neck-)tie". Some are truncated, shedding their original ending, like **apāto** in the text here and also, for instance, **terebi**, "television", **biru** (as an alternative to **birudeingu**), "building", etc. Often the first syllables of two or more foreign words are combined, i.e. **rimokon**, from **rimōto kontorōru**, "remote control", and **remikon**, from **reji mikusu konkurito**, "ready mixed concrete".

5. Compare **Nihon de** and **Tōkyō no kōgai ni**, "In Japan" and "In a suburb of Tokyo". Remember that **de** is always followed by verbs of action, and **ni** by verbs of being:

Machi ni tatte imashita, He was standing *in* the street.

Machi de aimashita, They met *in* the street.

(See Lesson 3, §8.)

6. **Watashitachi wa jibun no uchi ni sunde imasu**, "As for us, we live in our own house". Pronouns such as **watashi**, "I", and **watashitachi**, "we", are never used unless absolutely necessary, as in this case, and when the context does not make it clear who is being referred to. Any word can be made plural by adding **-tachi**, but this also is not done unless absolutely necessary. **-gata** is the honorific plural suffix, and so if one wanted to be very polite one would say **anatagata** for the plural of "you" rather than **anatatachi**, and **watashidomo** for "we" instead of **watashitachi**, since **-domo** is the humble suffix. But remember that the use of all these is limited.
7. Although in most cases the English and Japanese use of the present and present progressive tenses is the same (see Lesson 4, §16), in a few cases it is different. In English we use the present tense for "we live in our own house", but in Japanese it is **sunde imasu**, "we are living", the present progressive tense. Likewise "we plant tulips" and "we grow vegetables" are the present tense in English, while the Japanese uses the present progressive tense: **chūrippu o uete imasu**; **yasai o tsukutte imasu**. In Japanese, therefore, remember that not only action that is going on now, but also action that continues to go on is expressed by the progressive tense.
8. **San nen hodo mae**, "three years ago". **Hodo** roughly means "to the extent of" and is often, but not necessarily always, used after statements of time, number, etc. (see Lesson 18, §5).
9. **Ik' kai**, "first floor" is a contraction of **ichi kai** (see Lesson 1, §1). In Japan, as in the United States, the ground floor is counted as the first floor.
10. **Hachi jō no heya ga hitotsu to roku jō no heya ga yottsu**, "one eight-mat room and four six-mat rooms". Rooms in Japan are measured by the number of **tatami** (rice straw) mats with which they are floored. Each mat is a standard size, about 3 × 6 feet.
- There are two sets of numerals in Japanese, the native Japanese words from one to ten: **hitotsu**, **futatsu**, **mittsu**, **yottsu**, **itsutsu**, **muttsu**, **nanatsu**, **yattsu**, **kokonotsu**, **tō**, and the Chinese-derived words: **ichi**, **ni**, **san**, **(shi)**, **go**, **roku**, **(shichi)**, **hachi**, **kyū**, **jū**. **Shi** and **shichi** are frequently replaced by **yon** and **nana** (see Lesson 7, §1).

(5)

The Japanese numerals combine with Japanese words in the following way: **heya ga yottsu arimasu**, or **yottsu no heya ga arimasu**, both meaning "there are four rooms", while Chinese-derived numerals go with Chinese-derived words, which they directly precede: **go nen**, "five years", **hachi jō**, "eight mats", **ni shūkan**, "two weeks" (see Lesson 6).

11. **Iroiro na**, "various". Nouns can be made into adjectives by adding **na**:

Ki no shurui wa iroiro arimasu, There are various kinds of trees (iroiro is used here as a noun).

Niwa ni iroiro na ki ga arimasu, There are various trees in the garden (adjective).

Ano onna wa kirei desu, That woman is beautiful (noun).

Kirei na onna ga tōrimashita, A beautiful woman went by (adjective).

True adjectives in Japanese end in **-ai**, **-ii**, **-ui**, or **-oi**. They represent the Japanese part of speech that differs most from its English counterpart. Unlike English adjectives which have only one form, Japanese adjectives have tenses and moods, just like verbs. They change their forms by dropping the final **-i** and adding different endings to the stem. **Chiisai** and **ōkii** are true adjectives, meaning "small" and "big" respectively. Some adjectives drop their **-i** and are used with **na** as well. This is true of these two adjectives, which often appear as **chiisana** and **ōkina**, as in this lesson. There is very little difference between **chiisai** and **chiisana**, and between **ōkii** and **ōkina**, and either may be used in most cases. The **na** form has, perhaps, a little more grace.

12. **Chūrippu ya dariya ya bara nado**, "tulips and dahlias and roses, etc." **Ya** means "and", but differs slightly from **to** in that it implies that there are others besides those listed, whereas with **to** there are only those mentioned.

13. **Uchi no yoko ni wa monohoshi ga atte**, *lit.* "There being a place to dry clothes at the side of the house". When two sentences follow one another, as here, the first one often ends in a participle. **Atte** is the present participle of **aru (arimasu)**, "there is".

In Japan, clothes-poles are used rather than lines for drying clothes. They are usually bamboo poles, which are loose and rest on supports, and they are passed through the sleeves of kimonos, shirts, dresses, etc. Houses whose gardens are too small often have a small platform on the roof for drying clothes. Apartment dwellers use their balconies or windows. The entire Japanese bedding, both mattresses and quilts, are sunned frequently by hanging over these poles, and apartment houses are a gay sight with these brightly patterned quilts hanging out in the sun.

DAI ROK' KA (6)

SHITSUMON TO KOTAE

1. **Rok' ka**, "lesson six", is a contraction of **roku ka**.
2. **Suzuki San wa doko ni sunde iru ka go-zonji desu ka**, "Do you know where Mr. Suzuki lives?" (*lit.* "Where does Mr. Suzuki live? Do you know?"). Note that **Suzuki San** could equally well mean "the Suzukis". In Japanese the subordinate question clause keeps its original form and is simply followed by **go-zonji desu ka**, "Do you know?" Note that in the subordinate clause, the basic, familiar form of the verb, **iru**, is used. If it were the final verb, the polite form would have to be used: **Suzuki San wa doko ni sunde imasu ka**, "Where does Mr. Suzuki live?" or the even politer **Doko ni sunde irasshaimasu ka**. Compare the following:

Itsu sono uchi o o-kai ni narimashita ka, When did he buy that house?

Itsu sono uchi o katta ka go-zonji desu ka, Do you know when he bought that house?

However, although it is quite unnecessary to do so, some people do use the polite form both times in an effort to be extra polite, i.e. **itsu sono uchi o o-kai ni narimashita ka go-zonji desu ka**.

3. **Katta** (polite **kaimashita**, and extra polite **o-kai ni narimashita**) is the past tense of **kau**, "to buy", and means both "bought" and "have bought" (Lesson 4, §2). Except for the two irregular verbs, **kuru**, "come" and **suru**, "do", the past is fairly easy to form, especially with **ru**-dropping verbs, when one simply adds **-ta** (polite **-mashita**) to the stem:

miru , "to see"	mita (mimashita) , "saw", "have seen"
kotaeru , "to reply"	kotaeta (kotaemashita) , "replied", "have replied"
okiru , "to get up"	okita (okimashita) , "got up"

With verbs of the **u**-dropping conjugation (see Introduction, §4) those ending in **-ku** substitute **-ita**; those ending in **-gu** substitute **-ida**; those ending in **-tsu**, **-ru** or **-u** preceded in each case by a vowel substitute **-tta**; those ending in **-mu**, **-nu** or **-bu** substitute **-nda**; and those ending in **-su** substitute **-shita**. As for the polite form, one adds **-mashita** to the indefinite form of the verb.

4. **Suzuki San no uchi wa ōkii to omoimasu ka, chiisai to omoimasu ka**, "Would you say that Mr. Suzuki's house was large or small?" (*lit.* "As for Mr. Suzuki's house, you think it is large? You think it is small?"). Note how two questions are simply placed side by side. These constructions, including quotations, are very simple in Japanese.

(6)

What in English would be a relative clause introduced by "Do you think that . . .", "He said that . . .", etc., is merely given as a direct statement in Japanese followed by **to** and some verb such as **iimashita**, "said", **omoimasu**, "think", etc. Therefore, an English sentence such as "He said he would come", becomes in Japanese simply "I will come", he said", **kuru to iimashita**. This **to** is a sign of quotation, and, except that it is spoken as well as written, has very much the function of our inverted commas (see Lesson 1, §2 and compare the case of **ka**, Introduction, §7).

5. The honorific form of **katta**, "bought", namely **o-kai ni narimashita**, is politer than just **kaimashita**, "he bought" (see Lesson 2, §5).
6. **Hitotsu, futatsu**, etc., are the native Japanese numerals, and only go up to ten. They are used in statements of age and when specifying quantities of objects:

O-ikutsu desu ka, How old is he? **Mittsu desu**, He is three.

Heya ga ikutsu arimasu ka. Yottsu arimasu, How many rooms are there? There are four.

(See Lesson 5, §10.)

7. **Daidokoro o irete**, "including the kitchen". Further examples:

watashi o irete, including me.

anata o irete, including you.

Zeikin o irete goman en desu, It is fifty thousand yen including the tax.

8. **Hachi jō**, "eight mat (room)". Since **jō**, "mat", is a Chinese-derived word, the Chinese-derived numeral **hachi** is used to qualify it. Chinese-derived words are never combined with words of Japanese origin, and vice versa.

When using a native Japanese numeral as an adjective in combination with a native noun, only the root is used, i.e. **mi-tsuki**, "three months".

9. **Nihomma**, "Japanese room".* When used in combination with the Chinese-derived **Nihon**, "Japan", the Chinese word for "room", **ma**, must be used. But if **Nihon** is made into an adjective with the postposition **no**, then the Japanese word **heya** for "room" may follow as a separate word, i.e. **Nihon no heya**. Note that the final **n** of **Nihon** is pronounced **m** when it is followed by a syllable beginning with **m**.

* Most well-to-do Japanese homes have one Western-style room with hardwood floor and tables and chairs. It is usually near the front door, and is used as a sort of formal sitting room in which to receive guests. Many modern apartments and houses have *tatami* matting only in the bedrooms and are otherwise all Western style.

(6)

The same modification of the **n** takes place before a syllable beginning with **b** or **p**.

10. **Nan' no ki**, "what tree?" **Nan'** here is a contraction of **nani**, "what", and should not be confused with **na n'** (**na no**) in Lesson 4, §10.
11. **Hana wa doko ni uete arimasu ka?** *lit.* "As for the flowers, where are they planted?" Japanese participles of which there is only one form (see Lesson 1, §5) become the equivalent of English *past* participles when combined with the verb **arimasu**. Compare the following:

uete imasu, "is planting"

uete arimasu, "is (are) planted"

kaite imasu, "is writing"

kaite arimasu, "is written"

katte imasu, "is buying"

katte arimasu, "is bought"

oite imasu, "is placing"

oite arimasu, "is placed"

12. **Yasaibatake**, "vegetable garden". **Hatake** is a place where **yasai**, "vegetables", are grown, and can mean "field", "farm" or "kitchen garden". (The word **niwa** is only used for ornamental gardens.) Note how the **ha** of **hatake** becomes **ba** in combination with the preceding word. Sound changes like this often occur in Japanese:

hana, flower

ikebana, flower arrangement

tana, shelf

chigaidana, staggered shelves

13. **Anata wa kudamono ga o-suki desu ka**, "Do you like fruit?" (*lit.* "As for you, fruit is your fancy?"). **Suki** is not a verb, but a noun meaning "liking", "fancy", etc., and so it always takes the postposition **ga** (see Lesson 3, §1).

WATASHITACHI NO KYAKUMA

1. **Dai nana ka**, "Lesson seven". *Nana*, from the Japanese numerals, is usually substituted for *shichi* in the Chinese series, mainly because of its greater clarity of sound, since *shichi* is difficult to pronounce. See Lesson 5, §10.
2. **Kanari hirokute**. "It is quite large, and . . ." Japanese adjectives have moods and tenses like verbs (see Lesson 5, §11) and they are made into participles by adding *-te* to the adverbial form (see Lesson 4, §9), i.e. *hiro*i, "wide, large"; *hiroku*, "widely"; *hiro*kute, "being wide, large". Participles frequently end dependent clauses. Literally they express the idea "being . . .", but in actual fact must be translated into English with a variety of conjunctions, depending on the context:

Samukute furuemashita, It was cold and I shivered (*lit.* "Being cold, I shivered").

Wakakute kirei desu, She is young and beautiful (*lit.* "Being young, she is beautiful").

Suiban ga oite atte, ayame ga ikete arimasu, There is a shallow flower dish with iris arranged in it (*lit.* "There being placed a shallow flower dish, iris is arranged").

Isu wa nakute zabuton ga arimasu, There are no chairs, but there are cushions (*lit.* "Chairs being non-existent, there are cushions").

In English, actions can be linked together (just as well as things) by the conjunction "and"; but it is important to note that in Japanese, only nouns are linked by the postpositions *to* and *ya*:

Niwa to hatake ni bara ya chūrippu ya ichigo ga arimasu, There are roses and tulips and strawberries in the garden and kitchen-garden.

Actions (verbs) are linked by participles, indefinite verbs (see §6), the postposition *shi* (Lesson 20, §3), and *de* (a contraction of *de arimashite* and not to be confused with the postposition *de*, is the participle form of *desu*, itself a contraction of *de arimasu*):

Dentō no kasa wa marui katachi de, takesei desu, The lampshade is round, and made of bamboo.

Kono heya wa niwa ni men-shite iru no de, taihen akarui desu, Since this room faces the garden, it is very light.

3. **Heya ni haittara, sugu tokonoma ga me ni tsukimasu**, "On entering the room [*lit.* "If you entered the room"] the tokonoma immediately catches the eye." *Haittara* is the past conditional of *hairu*, "to enter". Past conditionals are formed by adding *-ra* to the familiar past tense,

in this case *haitta*, "entered" (Lesson 6, §3). Note that although the past conditional is used the verb of the consequent clause, *tsukimasu*, is in the present/future tense. Conditional ("if") sentences are much easier in Japanese than in English, since the consequent clause is *always* in the present/future tense, whether the sentence begins with a present or past conditional, so one does not need to worry at all about the equivalent "would" or "should" in English. The present and past conditional are more or less interchangeable. For instance, the above sentence could just as well have been expressed: **heya ni haireba, sugu tokonoma ga me ni tsukimasu**, "If one enters the room, the tokonoma immediately catches the eye". The present conditional tense is formed by adding *-eba* to the stem of *u*-dropping verbs and *-reba* to the stem of *ru*-dropping verbs:

Isogeba ma ni aimasu, If we hurry, we shall be in time.

Ninjin o tabereba me ga tsuyoku narimasu, If you eat carrots your eyes will become strong.

Ha ga hidoku natte ireba, haisha ga nuite kuremasu, If the tooth has become badly (decayed), the dentist will extract it (for you).

4. **Kakejiku ga kakatte imasu**, "There is a scroll hanging" (*lit.* "A scroll is hanging"). The progressive tense is formed with a participle and the verb *iru* (*imasu*) whether it refers to a living thing or not (see Introduction, §6, and Lesson 1, §5). The use of the verb *aru* (*arimasu*) with the same participle, usually makes it into the equivalent of a past participle in English. Compare the following:

Satō San no okusan wa kabin ni hana o ikete imasu, Mrs. Sato is arranging flowers in the vase.

Kabin ni hana ga ikete arimasu, There are flowers arranged in the vase.

Futari tomo zabuton o shiite imasu, We are both sitting on cushions (*lit.* "spreading cushions (beneath us)" (see §9)).

Tatami no ue ni jūtan ga shiite arimasu, There are rugs spread on the *tatami*.

5. **Shōji o akeru to niwa ga miemasu**, "When one opens the *shoji* one can see the garden". The present familiar tense of a verb followed by *to* expresses the idea "when such-and-such happens, something results", or "do such-and-such and something results":

Samuku naru to, denki-sutōbu o tsukaïmasu, When it gets cold, they use an electric heater.

Kyō ga Suiyōbi da to suru to, ashita wa nani yōbi ni narimasu ka, If today were Wednesday, what day would tomorrow be?

Massugu irassharu to, Hibiya no kōsaten ga arimasu, Go straight ahead, and there is the Hibiya crossing.

Haruni naru to, hana ga sakïmasu, When it becomes spring, the flowers blossom.

(7)

This use of the verb and **to** is often interchangeable with the conditional tense, but not in every case. It is generally best to use the conditional tense when the condition is essential to bring about a *desired* result. When the result is something that is bound to happen or liable to happen willy-nilly, **to** is generally used. Compare the following:

Tabereba chikara ga tsukimasu, If you eat, you will gain strength.
Amari taberu to futorimasu, If you eat too much, you will get fat.

6. **Tsukiyama ya ike ga ari**, "There is an artificial hill, a pond, and . . ." **Ari** is the indefinite form of the verb **aru** (**arimasu**). The indefinite form is made by adding **-i** to the stem of **u**-dropping verbs and **-e** to the stem of the **ru**-dropping ones.

Any number of indefinite verbs may be used when enumerating things or actions. Their tense is determined by the final verb, i.e. the verb at the end of the sentence. This form is somewhat formal, however, and in conversation the participle is generally used.

7. **Tsukue**, "table", usually refers to a Japanese-style table, but this word is also used for a Western-style desk. A Western-style table is generally referred to as **tēburu** (see *Nyūmon Sono Ichi*).
8. **Tsukue no ue ni wa nani mo oite arimasen**, "There is nothing on the table" (*lit.* "As for on the top of the table, there is nothing placed").

Ka, mo, and de mo after the interrogative pronouns (who, what, etc.) express the ideas "some", "none" and "every", respectively:

Nani ka arimasu, There is something.
Nani mo arimasen, There is nothing.
Nan' de mo arimasu, There is everything.

Note how the **mo** construction takes a negative verb (see Lesson 8, §2 and §5).

9. **Zabuton o shiite imasu**, "They are sitting on cushions" (*lit.* "They are spreading cushions beneath them"). **Shiku** means "to spread" and is applied to Japanese cushions because they are large, thin and flat. Examples which are more obvious follow:

Shiba no ue ni goza o shikimashita, We spread straw mats on the grass.
Beddo ni wa shikifu o shikimasu, One spreads sheets on a bed.
Tatami no ue ni jūtan ga shiite arimasu, There are rugs spread over the *tatami*.

DAI HACHI KA (8)

SENSEI TO SEITO NO KAIWA

1. **Watashitachi no**, "our". Besides **watashidomo no** (see Lesson 5, §6), "our" can also be expressed by **waga, ware-ware no**, and **uchi no**:

watashitachi no tachiba, our standpoint
waga kuni, Nihon, our country, Japan (*literary*)
ware-ware no iken de wa, in our opinion
uchi no inu, our dog (*humble*)

2. **Hana ga ikete arimasu ka**, "Is there a flower arrangement?" (*lit.* "Are there flowers arranged?") (see Lesson 7, §4).

Hana o ikeru literally means "to keep flowers alive", hence **ikebana**, "flower arrangement".

3. **Furui**, "old", but only of things, except in **ano hito wa mō furui**, "that man is behind the times": Elderly people can be described as "old" by using one of the following adjectives: **toshiyori no, nempai no**, or various nouns as follows:

O-jiisan to obāsan ga imashita, There was an old man and an old woman.

Ano toshiyori wa dare desu ka, Who is that elderly person?
Rōjin ga suwatte imasu, An elderly person is sitting (there).

4. **Rekōdo purēyā**, "record player". Another English word. In written Japanese these are immediately recognizable, since all foreign words and foreign names are written in *katakana* (see Introduction).

5. **Arimasen ka**, "Isn't there?" (*lit.* "There is not?").

Momo wa arimasen ka, Aren't there any peaches?
Nani mo arimasen ka, Isn't there anything?

Tokonoma ni wa, dentō ga arimasen ka, Isn't there a lamp in the tokonoma?

6. **Hai, miatarimasen**, *lit.* "Yes (That is correct), there are none in sight" (see Lesson 4, §5).

7. **Marukute**, "it is round, and . . ." This is the participle form of the adjective **marui**, "round" (see Lesson 7, §2).

8. **Sono hoka ni nani ka ki no tsuita koto**, "anything else you have noticed". **Ki no tsuita** is used as an adjective phrase here: **ki no tsuita koto**, *lit.* "a noticed thing", from **ki ga tsuku**, "to notice" (*lit.* "the

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attention attaches”).

Sore ni ki ga tsukimashita ka, Did you notice that? (*lit.* “To that, you attention attached?”).

Ki ga tsuitara mō osoi deshita, When I noticed it, it was too late.

9. **Itte mite kudasai**, “try and tell me” (*lit.* “Say and see, please”). **Miru**, “to see”, when combined with a participle, means “try”, just like the English verb “see” in “say it and see”.

Tabete minasai, Eat it and see.

Tabete mimashita, I tried eating it.

Yonde mite kudasai, Read it and see.

10. **Sō na n’ desu. Totemo akarui n’ desu**, “Yes, it is. It’s very bright”. Compare with **taihen akarui desu** in Lesson 7 and see Lesson 4, §15.

11. **Dare mo imasen**, “There is nobody there”. See Lesson 7, §8.

12. The following is a useful summary for reference:

nani what	nani ka something	nani mo (negative) nothing	nan demo anything everything
donata who	donata ka somebody	donata mo (negative) nobody	donata demo everybody everything
dore which (of two or more)	dore ka some of them (of two or more)	dore mo (negative) none	dore demo whichever
dochira which (of two)	dochira ka one (of two)	dochira mo (negative) neither	
		dochira mo (affirma- tive) both	dochira demo either
doko where	doko ka somewhere	doko mo (negative) nowhere	
		doko mo (affirmative) everywhere	doko demo everywhere

Nani, donata, dore, dochira and **doko** lose their interrogative meaning when followed by **ka, mo,** or **demo.**

DAI KYŪ KA (9)

KURABETE MIMASHŌ

1. **Kurabete mimashō**, “Let us try and make some comparisons” (*lit.* “Let us try and compare”). The “let me” or “let us” tense is very commonly used in Japanese, and is formed by adding **-ō** (polite **-mashō**) to the stem of the verb (see table in Introduction, §4).

Eiga e ikimashō, Let’s go to the cinema.

O-cha o nomimashō, Let’s drink some tea.

See also Lesson 8, §9, for constructions with **miru** expressing the idea “try”.

Tabete mimashō, Let’s try eating (some).

Yonde mimashō, Let’s read it and see.

This could also be translated “I’ll read it and see”.

2. **Uchi no tonari**, “next door to us” (*lit.* “our next-door”). **Uchi no** is commonly used for “our” or “my” when the thing mentioned concerns one’s house or family (see Lesson 8, §1).

uchi no musuko, our son.

uchi no kyakuma, our drawing room.

uchi no kinjo, our neighbourhood.

uchi no kanai, my wife.

3. **Go-ryōshin**, “his parents”. Note that the honorific **go** here takes the place of the pronoun “his”.

4. **Kurashite imasu**, “are living”, “live”, from **urasu**, “to live”, “lead a life”, “make a living” as opposed to **sunde imasu**, “are living”, “live” from **sumu**, “to dwell”.

5. **Goran no yō ni**, “as you see”. **Goran** is a very polite way of saying “you see” or “you look”, just as **gozonji** is a very polite form of “you know” (see table of honorific verb forms, Lesson 30, §5).

Goran kudasai, Please look.

Goran nasai, You see.

Goran ni nareba, if you look.

6. **Betsu no heya**, “another room”. **Betsu**, “separate”, “different”, can also be used as a noun: **Sore wa betsu desu**, “That’s a different matter”. Also as an adverb: **Betsu ni tsutsunde kudasai**, “Wrap (them) separately, please”. And in combination with Chinese-derived words, when it usually changes spelling: **bekkan**, “annex” (a contraction of **betsu-kan**).

Betsu-betsu is even stronger than **betsu**:

Betsu-betsu ni tsutsunde kudasai, Please wrap each one separately.
Betsu-betsu ni kurashite imasu, They each live separate lives.

7. **Totemo akarui desu**, "is extremely light". Compare with **akarui n' desu** (Lesson 8, §10).
8. **Mado wa ōkii no de**, "since the windows are large" (*lit.* "the windows being large") (see Lesson 7, §2).
 "Since", "owing to", "because" may also be expressed by the post-position **kara**:
Kono kudamono wa furui kara yasui desu, Since this fruit is old, it is cheap.
Iroiro o-hanashi shimashita kara, kondo wa sukoshi o-kiki shimashō, "I have told you many things, so now let me ask you a few things" (see Lesson 10, §3).
9. **Satō San no tokoro de wa**, "at the Satos'" (*lit.* "at the Satos' place").
10. **Samuku naru to**, "when it gets cold". See **shōji o akeru to** (Lesson 7, §5). **Samuku** is the adverbial form of the adjective **samui**, "cold" (Lesson 7, §2).
11. **Koto o hikimasu**, "she plays the koto". "Play the piano", "play the violin", etc., all take the verb **hiku**, but with wind instruments, **fuku**, "blow" is used: **kare wa kurarinetto o fukimasu**, "he plays the clarinet". With most percussion instruments, **tataku**, "beat", is used: **taiko o tatakimasu**, "he plays the drum".
12. Adjectives are compared as follows:
Hodo jōzu, "as good (skilful) as".
Nihongo wa o-jōzu desu ne, Your Japanese is good.
Iie, heta desu, No, it's bad.
Watashi no Eigo wa anata no Nihongo hodo jōzu de wa arimasen, My English is not as good as your Japanese.
Atsui o-furo hodo ii mono wa arimasen, There is nothing as nice as a hot bath.
Yori mo jōzu, "better (more skilful) than". The **mo** is optional.
Nihongo wa Eigo yori muzukashii desu, Japanese is more difficult than English.
Watashi no uchi wa anata no yori mo chiisai desu, My house is smaller than yours.
Ringo wa momo yori yasui desu, Apples are cheaper than peaches.

Ichiban jōzu, "the best (most good)".

Nihon de ichiban samui tokoro wa Hokkaidō desu, The coldest place in Japan is Hokkaido.
Ichiban ōkii ki wa nan' desu ka, What is the biggest tree?

13. **Utai o yarimasu**, "do (perform, give) **utai** recitations".
14. **Taihen suki desu**, "is very fond of", "likes very much", "loves". The object of the liking always takes **ga** (see Lesson 3, §1).
Anata wa kudamono ga o-suki desu ka, Do you like fruit? (Lesson 6, §13.)
Hai, daisuki desu, Yes, I'm very fond of it.
Amari suki de wa arimasen, (I'm) not too fond of it.
Watashi wa anata ga daisuki desu, I love you very much.
Ongaku ga suki na hito, a person who likes music.
Suki na hito, one's sweetheart (boy or girl friend).
Watashi ni wa suki na hito ga imasu, I have a sweetheart.
Kare wa tennis ga daisuki desu, He is very fond of tennis.
Watashi no suki na kudamono wa banana to ringo desu, The (kinds of) fruit I like are bananas and apples.
15. **Taihen neuchi no aru mono desu**, "is worth a great deal" (*lit.* "is a very valuable thing"). This could be expressed more directly as simply **taihen neuchi ga arimasu**, "has great value", but the word **mono**, "thing", is very often used in sentences to lend grace, just as it sometimes is in English. Compare the matter-of-fact "Love is many-splendoured" with the elegance of "Love is a many-splendoured thing" (see Lesson 4, §15).
16. **Tokonoma ni kakete arimasu**, "it is hung in the tokonoma". Compare with **Tokonoma ni kakatte imasu**, "It is hanging in the tokonoma". **Kakaru**, "to hang", is an intransitive verb, while **kakeru**, "to hang", is transitive: **Haruko San wa tokonoma ni e o kakete imasu**, "Haruko is hanging a picture in the tokonoma". Combined with the verb **arimasu**, however, the participle becomes a *past* participle, giving it a sort of passive character, although it is *not* the passive form of the verb (see Lesson 7, §4).
17. **Hokusai no kaita Fuji**, "a picture of Fuji by Hokusai" (*lit.* "Hokusai's painted Fuji"). Examples:
watashi no itta kotoba, The words I spoke (*lit.* "my spoken words").
musuko no tanonda hon, the book my son ordered (*lit.* "My son's ordered book").

MŌ HITOTSU NO KAIWA

1. **Jik' ka**, "lesson ten", although not exactly a contraction of **jū ka**, has come to be its accepted form. In the same way, **Jū Koku Toge**, "Ten Province Pass", is pronounced **Jik' Koku Toge**.
2. **Uchi no kyakuma to Satō San no kyakuma ni tsuite**, "about our drawing room and the Satos' drawing room".
Further examples:
senkyo ni tsuite, about the elections.
tenki ni tsuite, about the weather.
3. **Iroiro o-hanashi shimashita kara**, "since I have told you all sorts of things". **Iroiro**, "all sorts (of things)", is used here as a noun rather than the adjective **iroiro na**, as in Lesson 5. The honorific **o** in **o-hanashi** takes the place of **anata ni**, "you". In the final phrase, however, we have both **anata ni** and the honorific **o-kiki**: **anata ni o-kiki shimashō**, "let me ask you".
4. **Sugu tonari**, "right next-door".
Sugu mairimasu, Shall come right away.
sugu soba ni, right near by.
5. **Dochira no kyakuma**, "which drawing room". **Dochira to mo iemasen**, "which, I cannot say". **Dochira ka to ieba**, "if I (do) say 'which'".
6. **Iemasen** is the negative of the potential tense of the verb **iu**, "to say". The Potential tense is formed by adding **-eru** (polite **-emasu**) to the stem of **u**-dropping verbs and **-rareru** (polite **-raremasu**) to the stem of **ru**-dropping verbs (Introduction, §4).
Yomemasu ka, Can you read (it)?
Taberaremasen, One cannot eat (it).
Ikemasu ka, Can one go?
The Potential can also be expressed by **koto**, "thing", "fact", and **dekiru**, "to be able to do":
Yomu koto ga dekimasu ka, Can you read? (*lit.* "Can you do the to read thing?").
Taberu koto ga dekimasen, He cannot eat.
Iku koto ga dekimasu ka, Can one go?
The use of **koto**, however, has a tendency to make a transitive verb intransitive, since **yomu koto ga dekimasu ka** implies "do you know how to read?" as opposed to **yomemasu ka**, "can you read (it)?"

7. **O-taku no hō ga suki desu**, "I prefer your house". **Hō** is a noun which has two meanings, "alternative" and "direction". It is often used in comparative constructions, when the object of comparison is not necessarily expressed.
Tōkyō no hō ga suki desu, I prefer Tokyo.
Biru to o-sake to dochira no hō ga suki desu ka, Which do you prefer, beer or sake?
O-sake no hō ga suki desu, I prefer sake.
Yasui hō o kaimashita, I bought the cheaper one.
8. **Sore wa dōmo**. **Sore wa** is an ejaculation meaning "My!" and **dōmo**, "very" or "much", is short for **dōmo arigatō gozaimasu**, "Thank you very much". **Gozaimasu** is an extremely polite form of the verb "to be", **desu**. In ordinary medium-polite language, the phrase would be **arigatai desu**, "I am grateful". Like **arigatō gozaimasu**, there are several instances where the extra-polite version has become a common-place idiomatic greeting, on its own:

<i>ordinary language</i>	<i>idiom</i>
Hayai desu , it's early	O-hayō gozaimasu , Good morning!
Medetai desu , it's auspicious	O-medetō gozaimasu , Congratulations!

But in most cases, the **gozaimasu** version is just extra-polite:

<i>ordinary language</i>	<i>extra-polite</i>
Oishii desu , it's good (re food)	Oishū gozaimasu
Atsui desu ne , it's hot, isn't it	O-atsū gozaimasu ne

Note how the ending of the adjective changes when followed by **gozaimasu**.
9. **Desu yo**. **Yo** is often added in informal conversation to emphasize the information, rather like italicizing a word, i.e.
Satō San no o-taku no kagu wa uchi no yori mo modan desu yo,
The Satos' furniture is more *modern* than ours.
Kochira no hō ga yasui desu yo, This one is *cheaper*.
10. **Asoko no tokonoma no e wa ikaga desu ka**, "What do you think of the picture in their tokonoma?" (*lit.* "How is it?"). **Ikaga desu ka** by itself used as a greeting simply means "How are you?" Other examples:
Kono ringo wa ikaga desu ka, How would you like some of these apples?
Momo wa ikaga desu ka, What about a peach?
O-tōsama wa ikaga desu ka, How is your father?

11. **Nani ka ongaku o**, "something (in the way of) music".
Nani ka ii kusuri ga arimasu ka, Have you anything good in the way of medicine? (Is there a good remedy (for that)?)
O-kashi ka nani ka, some cake or something of the sort.
Nani ka nomu mono o kudasai, Give me something to drink.
12. **Nasaimasu ka**, "do you do?" **Nasaru** is a polite form of the verb **suru**, "to do", and might be expressed "to deign to do". Since it is only used in reference to the person one is talking to, that person's relatives, or some exalted person, pronouns are rarely used with it, as in the case of the honorific **o** and other polite verbs such as **gozaru** and **irrasharu** (see Lesson 30, §5).
13. **Zenzen**, "(nothing) at all", in this case is short for **zenzen yarimasen**, "I do nothing at all". **Zenzen** means "absolutely, utterly", etc., in the negative sense:
Watashi wa sore ni wa zenzen hantai desu, I am dead against it.
Kare wa zenzen shirimasen, I don't know him at all.
Kono hon wa zenzen omoshiroku arimasen, This book is not at all interesting.
 But in a positive sense, one uses **danzen**:
danzen tadashii, absolutely right.
14. **Semai**, "small", in the sense of "narrow, limited, confined, cramped", etc. Its opposite is **hiro**.

semai heya , a small room	semai michi , a narrow road
hiro yashiki , a large mansion	hiro dōro , a wide road
15. **E o sashiagetai to omoimasu**, "I'd like to give you a picture" (*lit.* "want to give you a picture, I think"). Wanting to do something is expressed by making the verb into a sort of desiderative adjective by adding **-tai** to the indefinite form of the verb, i.e. **sashiageru**, "to give", becomes **sashiagetai**, "desirous of giving". In familiar speech, just the adjective alone without any verb, i.e. **sashiagetai**, means "I want to give", but in polite conversation it is always followed by **n' desu** or **to omoimasu**:
Ano hon o yomitai n' desu, I want to read that book.
Amerika e ikitai to omoimasu, I'd like to go to America.
16. **Donna no**, "what sort of one". **No** in this usage means "one".
Akai no ga hoshii desu, I want a red one.
Motto yasui no wa arimasen ka, Haven't you a cheaper one?
Donna no ga o-suki desu ka, What kind (of one) would you like?
(*lit.* "do you like?").

17. **O-makase shimasu**, "I leave it to you", is a very commonly used phrase in Japan, for it is considered far better manners to entrust something to another's judgement, or even just give the impression of doing so, than to tell anyone exactly how to do it. The verb **makaseru**, "to entrust (a matter) to", can be used also as follows:

Watashi ni makasete kudasai, Leave it to me.
Satō San ni makasemashita, I left it to Mr. Sato.

O-KYAKU-SAMA

1. **Yūjin no Nakamura San go-fusai**, "our friends the Nakamuras". Here **no** is a sign of apposition. See **musume no Haruko**, "our daughter Haruko" (Lesson 1, §6). **Tomodachi**, "friends", is a more informal word than **yūjin**. Although it has a plural form with the suffix **-tachi**, it is used for the singular "friend" as well.
2. **Mieta no desu**, "have arrived" (*lit.* "have become visible"). **Mieru** and the even politer **o-mie ni naru** are perhaps a shade more formal even than the honorific **irassharu** (see Lesson 2, §5) when referring to someone's arrival. **Mieru** actually means "to be visible", as well as "to see" in the sense "to be able to see". The **no** of **mieta no desu** literally means something like "fact", "situation", etc., and is used here as a substitute noun for which the rest of the sentence, **Nakamura San go-fusai ga mieta** merely becomes an adjective, *lit.* "It is a the-Nakamuras-have-arrived situation". Shifting the emphasis thus on to a substitute noun is more elegant than making a straightforward statement such as **Nakamura San go-fusai ga miemashita**, "The Nakamuras have arrived" (see Lesson 4, §15). Compare:

Sumiko San ga kimashita, Sumiko has come.
Sumiko san ga kita n' desu.
Dochira e irasshaimasu ka, Where are you going?
Dochira e irassharu n' desu ka.
3. **O-futari**, "the two (guests)" (*lit.* "the honourable pair").
4. **Kyakuma ni dete ikimasu**, "I go out into the drawing room" (*lit.* "Into the drawing room emerging I go").

Butai ni dete ikimashita, He went out on to the stage.
Niwa ni dete ikimashita, He went out into the garden.

Dete iku is stronger than just **deru**, although they both mean "to go out".
5. **Aisatsu o shite kara**, "after the greetings" (*lit.* "after doing the greetings"). **Kara** here means "after", and should not be confused with **kara**, "since" (Lesson 10, §3).
6. **Zabuton o o-susume shimasu**, "I offer them cushions". The honorific **o** of **o-susume** takes the place of the English pronoun "them", as it refers to "the honoured guests". The verb **susumeru** has strong connotations of "urge upon" as well as "offer".

Zabuton o dōzo, "Do have a cushion" (see Lesson 12, §1), is the equivalent of our "Do sit down" when receiving guests in a Japanese

room. One sits immediately upon entering the room, as it is rude to look down upon anyone already seated. One makes a point, however, of sitting not on a cushion, and as far from the seat of honour as possible. The seat of honour is immediately in front of the tokonoma.

Dōzo kochira e o-suwari kudasai is usually an invitation to sit in or near the seat of honour. After much hesitation, one may accept the cushion and a better seat.

When a guest enters the room, he first sits briefly near the host and bows his greetings. The host greets him by slipping off his cushion to bow back. This leaving the cushion is equivalent to our standing up to greet a guest.

7. **Ni sam pun tatte**, "After two or three minutes" (*lit.* "Two, three minutes passing"). **Tatte** is the participle of **tatsu**, "to pass", "to elapse". This **tatsu** should not be confused with **tatsu**, "to stand", in **watashi wa tatte imasu ka**, "Am I standing?" (Lesson 2). Approximate numbers are indicated by putting any two consecutive numbers together (see Lesson 27, §8).
8. **Ashita wa daigaku ga yasumi na no de**, "Since the university has a holiday tomorrow" (*lit.* "As for tomorrow, the university being a closed thing"), **na** makes the noun **yasumi**, "holiday", "closed" into an adjective which modifies the substitute noun **no**, "thing", instead of the word **daigaku**, "university", to which it refers (see Lesson 4, §15). The **de** is the participle form **desu** (see Lesson 7, §2). However, it is sometimes easier to think of **no de** as meaning "since" or "because" (see Lesson 9, §8).
9. **O-tetsudai-san**, "the maid". Certain words customarily take honorifics at all times, so much so that the honorific meaning has almost been forgotten and has become part of the word. Here are a few:

o-mawari-san, policeman
o-kyaku-san, guest
o-yome-san, bride
o-kane, money
o-sake, rice wine
o-yu, hot water
o-cha, tea
10. **Motte kimasu**, "brings" (*lit.* "bringing, comes"). Like **dete ikimasu** (§4) there are a number of expressions in Japanese which are formed by a participle and a verb, but are equivalent to a single English verb:

kaette kuru, to return
totte kuru, to fetch
tsurete kuru, to bring (a person), to lead
dete kuru, to come out

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Some of these combinations correspond to English expressions formed by a verb and an adverb:

hashitte kuru, to come running
aruite kuru, to come walking

or to two English verbs joined by "and":

yonde* kuru, to go and summon
itte miru, to go and see (see Lesson 8, §9, for **miru** constructions)

One final combination corresponds to an English participle and verb

yatte shimau, to finish doing

except that it is a little more emphatic and really means "to finish up doing". **Shimau** means "to wind up", "to finish conclusively" as compared to **owaru**, "to end", "to finish". Participles combined with **shimau** are very common:

Tabete shimau, to eat up
Yonde* shimau, to finish reading (the whole book)

11. **Tanoshiku o-cha o itadakimasu**, "enjoy our tea" (*lit.* "enjoyably receive tea"). **Itadakimasu** is a very polite way of saying "eat" or "drink", and it is customary to say **itadakimasu** before beginning to eat, meaning "I humbly receive what has so kindly been vouchsafed to me". When saying it before meals in one's own home it takes on the character of an English "grace". One also says it when accepting a gift. **Tanoshiku** is the adverbial form of the adjective **tanoshii**, "enjoyable", and must be made into an adverb to agree with the verb **itadakimasu**. Always remember that Japanese makes a sharper distinction than English between adjectives, which always modify nouns, and adverbs, which always modify verbs.

* **Yonde** is the participle form of both the verb **yomu**, "to read", and **yobu**, "to call" or "to summon".

DAI JŪ-NI KA (12)

O-CHA O NOMU

1. **Dōzo o-agari kudasai**, "do come in". **Agaru**, "to rise, go up, step up", is used instead of "come in" or "go in", because one steps up to the raised matting when entering a Japanese house, and one has not really entered until one has taken off one's footwear in the ground-level cement-floored *genkan*, or entrance, and stepped up into the house proper.* **Dōzo** means "please", but more in the sense of "please do", as it is used more often when inviting people to do something for their own benefit rather than when requesting a favour:

Dōzo o-kake kudasai, "Do sit down" (in a chair).

Dōzo kochira e o-suwari kudasai, "Do sit over here" (indicating place of honour in a Japanese-style room).

Kochira e dōzo, This way, please.

Zabuton o dōzo, Do take a cushion.

Dōzo o-raku ni, Please make yourself at home.

2. **O-genki de irasshaimasu ka**, "Are you well?" is the extra polite, honorific form of **o-genki desu ka**. Note the reply: **Genki de orimasu**, "We are well".
De orimasu is the humble form of **desu** and the most polite way of referring to oneself.
3. **O-kage-sama de**, "Thank you" (see Lesson 4, §7).
4. **Watashidomo**, "we" (see Lesson 5, §6).
5. **O-raku ni** is short for **o-raku ni nasatte kudasai**, "Please make yourselves at home". **Nasaru** is the honorific form of **suru**, "do".
6. **Shitsurei itashimasu**, "Excuse me" (see Lesson 16, §13).
Itasu is the humble form of **suru**, "do".
7. **Mei da to omoimasu**, "I think it's my niece". Note that **mei** is the humble word for "niece" and therefore includes the pronoun "my". "Your niece" would be **meigo San** (Lesson 1, §4). **Da**, the familiar form of **desu**, has been used because **mei da** is the subordinate quoted clause: *lit.* "It is my niece, I think". See Introduction, §4 and §6.
8. **Sumiko San, irasshai**, "Come in, Sumiko". Note that even though Sumiko is her niece, she uses the title **San** (see Lesson 2, §2).

* Overcoats must also be removed in the *genkan*, as it is considered rude to enter the house with one's overcoat on. After one has taken off one's outdoor things and stepped up into the house, greetings are exchanged anew.

9. **Yoku kite kuremashita**, "How nice of you to come". Not quite so formal as **yoku irasshaimashita**, since Sumiko is a relative and a younger one at that. But **kite kureru** is politer than just **kuru**, "to come" (see Lesson 17, §2, and Lesson 25, §10).
10. **Genki sō ne**, "How well you look". **Genki sō desu ne** would be more grammatically correct, but **desu** has been omitted, which is very colloquial. **Sō** after a word indicates "seeming", "appearing", etc.

Ano ringo wa oishi sō desu, Those apples look good.

Kare wa o-kane ga ari sō desu, He appears to have money.

11. **Hajimemashite. Dōzo yoroshiku**, "How do you do. I'm very glad to meet you". These are idiomatic phrases used when meeting somebody for the first time. **Hajimemashite** literally means "Having begun", and **dōzo yoroshiku** means more or less "Please favour me", or "Please be kindly disposed towards me" (see Lesson 23, §7). **Yoroshiku** actually is the adverbial form of the adjective **yoroshii**, "good", so **dōzo yoroshiku** would literally mean "Please well".
12. **O-cha ni itashimashō**, "Let's have tea" (*lit.* "Let me do you tea"). **Itasu** (see §6) is the humble form of **suru**, "do", for use when the action is performed by oneself, etc., while **nasaru** is for action performed by the person one is addressing, etc., i.e. **nani ni nasaimasu ka**, "What will you have?" (see Lesson 30, §5, for a table of these different courteous forms).

The use of the postposition **ni** rather than the normal object postposition **o** indicates a decision to proceed with a preconceived course of action, i.e. "Let's have tea" rather than "Let's have some tea" which would be **o-cha o itashimashō**. **Ni** with **suru** verbs is also used to indicate a decision to take one of various alternatives:

Nani ni nasaimasu ka, What will you have?

Kuroi no ni shimasu, I'll take the black one.

Kyōto ni nasaimasen ka, Why don't you go to Kyoto?

Dochira ni nasaimasu ka, Which one will you have?

Kochira ni itashimashō, May I have this one?

13. **Go-enryō naku meshiagatte kudasai**, "Please help yourself" (*lit.* "Eat without hesitation, please"). **Meshiagaru** is the honorific verb for "eat". **O-agari kudasai** also means "Please eat", although it is identical to the phrase meaning "Do come in" (§1), for these all come from **agaru**, "to go up", since the idea is that when eating the other person raises the food to his exalted lips. The ordinary verb for "eat" is

taberu, and the humble style is **itadaku** (Lesson 30, §5).

Nanika tabe ni ikimashō, Let's go and have something to eat.

Nani o tabemashō ka, What shall we eat?

Unagi o meshiagarimasu ka, Would you like eels? (*lit.* "Will you eat eels?").

Watashi wa nan de mo itadakemasu, As for me, I can eat anything.

Enryō, "hesitation", "reserve", "deference", is an important factor in Japanese etiquette, and a certain amount of it must always be observed by guests in spite of invitations by the host to the contrary.

14. **O-shigoto no hō wa ikaga desu ka**, "How is your business?" As we have seen (Lesson 10, §7), **hō**, "direction", "side", indicates a choice between one thing as opposed to another. In this case the word **hō** singles out **o-shigoto** from other subjects under discussion. The speaker asks Mr. Nakamura about his business as opposed to what they were discussing previously. In the reply, **anata no hō wa**, "What about you?" it is obvious that the **hō** indicates "What about *your* case?" or "What about *you* as opposed to me?"
15. **Nantoka yatte imasu**, "We are getting along somehow", and **dōnika umaku yatte imasu**, "We are contriving to do pretty well", are idiomatic expressions used by men rather than women. **Yaru**, the familiar form of "to give", is also a very abrupt form of "to do" (except in some uses such as in Lesson 9, §13), and the adjective **umai**, "good", is used only by men. **Umaku**, "well", is the adverbial form of this.

SHOKUJI

1. **Shokuji o shimasu**, "We have meals". Note that instead of "have" as in English, the Japanese uses the verb **suru**, "do". **Suru** is used as a transitive verb with nouns in many cases where in English we have a single verb:

Kanai wa uchi de shigoto o shite imasu, My wife is at home, working (*lit.* "doing work").

Kanai ga o-futari ni aisatsu o shite imasu, My wife is greeting the two (guests) (*lit.* "doing the greetings").

Aisatsu o shite kara zabuton o o-susume shimasu, After greeting (them), she offers them cushions.

There are also a great number of verbs in Japanese that are conjugated with **suru**. They are the Chinese-derived words and they all require the auxiliary verb **suru** in order to *become verbs*, for, unlike native Japanese words, Chinese words do not inflect; that is, they do not change their endings to express the different grammatical ideas. All these verbs are made by placing **suru** directly after the noun, i.e. **benkyō suru**, "to study":

Nihongo o benkyō shite imasu, I am studying Japanese.

Heya wa niwa ni men shite imasu, The room faces the garden.

Watashi wa anata o ai shite imasu, I love you.

2. **O-kyaku-sama no toki wa**, when we have guests (*lit.* "as for guest times").

washoku no toki, when we eat Japanese food.

shiken no toki, during examinations.

shokuji no toki, at mealtimes.

Do not confuse with **toki ni wa** by itself, which is an idiom meaning "sometimes" (see last sentence in this lesson).

3. **Nihon de mo yōshoku no toki wa naifu to fōku o tsukaimasu ga**, **washoku no toki wa hashi o tsukaimasu**, "In Japan too, when we eat Western food we use knives and forks, *but* when we eat Japanese food we use chopsticks". Here the **ga** at the end of the first phrase is translated "but" (see Lesson 4, §11).

Nani mo arimasen ga, **shokuji no yōi ga shite arimasu**, There is nothing (to eat), but dinner is ready (see Lesson 14, §2).

Watashi no shinshitsu wa wafū desu ga, **beddo o tsukatte iru tomodachi mo arimasu**, My bedroom is Japanese style, but I have friends who use beds.

Mō sukoshi yukkuri nete itai no desu ga, **hāyai densha ni noranakereba narimasen**, I'd like to stay in bed a little longer, but I have to catch an early train.

4. **Goran kudasai**, "Please look" (see Lesson 9, §5).

5. **Kyōto kara Tōkyō ni mieta Nakamura San fusai**, "The Nakamuras, who have come to Tokyo from Kyoto" (*lit.* "The-from-Kyoto-to-Tokyo-appeared Nakamuras"). Instead of a subordinate "who" clause, as in English, in Japanese the whole clause is treated as an adjective (see Lesson 5, §2, and Lesson 9, §17).

6. **Shokuji ni yobareta tokoro desu**, "they have been invited to a meal" (*lit.* "it is an invited-to-a-meal scene"). **Tokoro** basically means "place" (Lesson 9, §9), "spot", "scene", "point", and is used in very much the same way as **no**, **koto**, **mono**, etc., which mean "thing", "fact", etc. (see Lesson 4, §15 and §20).

Hitori no o-kyaku wa kaeru tokoro desu, One customer is on the point of leaving (Lesson 39).

Shokuji o hajimeta tokoro desu, They have just begun their meal (*lit.* "They are at the meal-began point").

7. **Nakamura San fusai wa tokonoma no mae ni suwari**, **shujin no Yamada San wa sono mukai gawa ni suwatte imasu**, "The Nakamuras are sitting in front of the tokonoma, while the host, Mr. Yamada, is sitting on the opposite side".

Suwari is the indefinite form of the verb **suwaru**, "to sit", and its use here is rather literary, to avoid using the participle form **suwatte** twice in one sentence. Conversational speech usually has no such scruples, and would probably use the participle twice (see Lesson 7, §2 and §6).

8. **Yamada San no okusan**, "Mrs. Yamada", is used in conversation, but when addressing an envelope, for instance, the more formal **Yamada Fujin** would be used.

9. **Shujin no Yamada San**, "the host, Mr. Yamada". Depending on the context, **shujin** means "master", "host", "proprietor", "husband", etc. Compare **Yamada San no okusan wa shujin no waki ni suwatte imasu**, "Mrs. Yamada is sitting next to her husband". Although in polite conversation "her husband" would be **go-shujin** (see Lesson 1, §4), in an impersonal narrative such as this, the honorific is omitted.

10. **O-hashī nado no yōi ga dekite imasu**, "chopsticks, etc., have been set out" (*lit.* "provision of chopsticks, etc., has been made") from the noun **yōi**, "preparation", "provision", etc. **Yōi** is made into a verb

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with *suru* (see §1): *Yōi suru*, "to equip", "provide for", etc.

Yōi ga zembu dekite imasu ka, Is everything ready?

Kai no tame ni isu no yōi o shite kudasai, Please provide chairs for the meeting.

Shokuji no yōi o shite imasu, She is preparing the meal.

Shokuji no yōi ga dekite imasu, The meal is ready.

Yōi, don! Ready, go!

Note that *hashi*, "chopsticks", is distinguished from *hashi*, "bridge", by the second syllable drop (see Preface). This rise or fall is indicated in some Japanese dictionaries by the signs ˆ and ˘. Other common pairs of words which change their meaning according to the rise or fall of the second syllable are:

ka^{mi}, paper
a^{me}, sweets, candy
ka^{ki}, persimmon

ka^{mi}, God
a^{me}, rain
ka^{ki}, oyster

In the case of a single-syllable word, the rise or fall determining its meaning takes place on the next syllable in the sentence:

shi^o, poetry's

shi^{no}, death's

11. *Otoko no hitotachi*, "the men". Plural of *otoko no hito*, *lit.* "male person", which is often used as an alternative to just *otoko*. Any word for a human being can be made plural by adding *-tachi*:

kodomotachi, children
ano onnatachi, those women
ano hitotachi, those people
senseitachi, the teachers

-gata is the honorific pluralizer and *-domo* the humble one (see Lesson 5, §6). There is also *-ra*, which is very familiar, and hardly ever used in polite conversation except for a few words like *karera*, "they" (male), because it is more euphonious than *karetachi*, and *korera*, "these". Things other than human beings are sometimes made plural by repetition, i.e. *kuni*, "country", "nation", becomes *kuniguni*, "countries" (see Lesson 25, §3). But, as we have said before, plurals are hardly ever used in Japanese.

12. *Kudamono o tabenagara*, "while eating fruit" (see Lesson 4, §17).

DAI JŪ-YON KA (14)

SHOKUJI NO TOKI NO KAIWA

1. *O-maneki ni azukarimashite*, *lit.* "receiving your invitation". The *o*, of course, takes the place of "your". This is an idiomatic use of the verb *azukaru*, "to keep", "receive in trust", "be entrusted with", etc. Normally it is a transitive verb, taking an object with the post-position *o*:

Satō San no okane o azukatte imasu, I have Mr. Sato's money.

Ane no kodomo o azukatte imasu, I am looking after my elder sister's children.

2. *Nani mo arimasen ga*, "We haven't much [*lit.* "nothing"] to offer you, but . . ." This expression is an example of *enryō* (see Lesson 12, §13). Similarly, when giving a present, it is customary to say *Tsumaranai mono desu ga*, "It is a worthless thing, but . . ." For *ga* at the end of phrases, see Lesson 13, §3.

3. *Shokuji no yōi ga shite arimasu*, "the meal is ready" (*lit.* "meal preparations are done"). Note how *arimasu* makes the participle *shite* equivalent to the English past participle "done", while with *imasu* it would be the equivalent of the present participle "doing": *shokuji no yōi o shite imasu*, *lit.* "(she) is doing the meal preparations" (see Lesson 13, §10).

4. *Tōkyō wa ikaga desu ka*, "What do you think of Tokyo?" (Lesson 10, §10).

5. *Kuru tabi ni*, "each time I come".

Ano ongaku wa kiku tabi ni motto suki ni narimasu, Each time I hear that music I like it more.

6. *Okusan, Tōkyō wa hajimete desu ka*, "Mrs. Nakamura, is this your first visit to Tokyo?" (*lit.* "Mrs. Nakamura, as for Tokyo, it is the first time?").

When addressing a married lady, just *okusan* or the even politer *okusama* is used, like the French "Madame". A young, unmarried girl would be *o-jōsan* or *o-jōsama*, like the French "Mademoiselle". However, unlike French, one does not continue to address an unmarried woman thus. After a certain age, her surname would be used, followed by *San*, unless she became distinguished in some intellectual field, when she would be addressed as *sensei*.

Doctors, writers, teachers, composers, etc., of either sex are usually addressed as *sensei*. Given names are hardly ever used in addressing friends, unless one has known them since youth.

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7. **Ha** and **hā** usually mean “what?”, “I beg your pardon”. Depending on the intonation, they can also mean “yes”, and are a little more formal than **e** (Lesson 4, §14).
8. **Oishū gozaimasu**, “very good”, “delicious” (see Lesson 10, §8).
9. **O-sakana ga totemo suki de gozaimasu no yo**, “We are very fond of fish”. It is a very refined and feminine form of speech to add **no** at the end of a sentence after the final verb, although this is not necessary grammatically (see Lesson 38). The final **yo** added here is simply for emphasis (see Lesson 10, §9).
10. **Tempura o mō sukoshi o-agari ni narimasen ka**, “Won’t you have a little more tempura?” **O-agari ni naru** like **meshiagaru** is an honorific verb meaning “to eat” (see Lesson 12, §13).
11. **Gochisō-sama deshita**, “Thank you for a delightful meal” (“... for your hospitality”) is always said at the end of a meal provided by someone else, just as **itadakimasu** is said before starting to eat (see Lesson 11, §11). The reply to **gochisō-sama deshita** is always **o-somatsu-sama deshita**, “I’m afraid it was very poor”.

DAI JŪ-GO KA (15)

NERU TOKI, OKIRU TOKI

1. **Shikibuton o shiite, kakebuton o ue ni kakete nemasu**, “One sleeps on a mattress [*lit.*: with an under-quilt spread beneath] with quilts spread over one”. **Shiite** and **kakete** are the present participles of **shiku**, “to spread”, and **kakeru**, “to cover with”.

Zabuton o shiite suwarimashita, “sat on a cushion” (see Lesson 7, §9).

Samukatta no de kata ni shōru o kakemashita, It was cold, so she put a shawl over her shoulders.

Aisu-kuriimu ni chokorēto sōsu o kakemashita, Poured chocolate sauce over the ice cream.

Kakeru has many other meanings, among them, “to hang”, e.g. **Tokonoma ni kakejiku o kakeru**, “to hang a scroll in the tokonoma” (see **Tokonoma ni wa kakejiku ga kakatte imasu**, “there is a scroll hanging in the tokonoma”, in Lesson 7).

2. **Shikibuton** and **kakebuton** are combination words from **shiku tame no futon** and **kakeru tame no futon**, “quilts for the purpose of spreading (beneath)” and “quilts for the purpose of covering”. Note how the **f** of **futon** becomes **b** in combination.
3. **Heya o katazuketete**, “tidying up the room”, “putting the room in order”.
Shokutaku o katazakeru, to clear the (dining) table.
Isu o katazakeru, to put the chairs back in their places.
4. **Neru toki ni**, “at bedtime” (see Lesson 13, §2).
5. **Kimono wa tansu no naka ni shimaimasu**, “kimonos are put away in the *tansu*”.

Doko ni shimatte arimasu ka, Where are they (*or* is it) kept?

Shimau toki ni tatamimasu, One folds them when putting them away.

Shimau, besides meaning “to put away”, “to keep”, also means “to finish”, but is then mainly used in combination with participles to lend a sort of conclusiveness to them (see Lesson 11, §10).

As a noun, **shimai** means “end”, “conclusion”, usually taking the honorific **o-**, and has the following kind of idiomatic uses with the verb **desu**:

Hanashi wa sore de o-shimai desu, That’s the end of the story.

O-shimai desu ka, Are you finished? Have you finished?

Kyō wa kore de o-shimai desu, That’s all for today.

6. **Shinshitsu ni agatte iki, denki o tsukete, nemaki ni kikaē**, "I go up to the bedroom, turn on the light, change into my night clothes", could have just used a straight series of participles: **agatte itte . . . tsukete . . . kikaete**, but for variety's sake "go" and "change" appear in the indefinite form (see Lesson 7, §6). The indefinite form is more formal than conversational. It tends to be literary style.
7. **Makura-moto**, "beside" (*lit.* "beside the pillow").
8. **Hon o yomu koto ga arimasu**, "I sometimes read a book" (*lit.* "sometimes there is the reading of a book").
- Koto**, like **no** (see Lesson 4, §20) makes a verb into a true participle or gerund:
- Tabako o sū koto wa karada ni warui n' desu**, Smoking (the act of smoking) is bad for the health.
Benkyō suru koto ga suki desu, I like studying.
Amari kurakute, yomu koto ga dekimasen, It is too dark for reading (*lit.* "It being too dark, one cannot do the act of reading") (see Lesson 10, §6).
9. **Roku ji kara roku ji han made no aida ni**, "between 6 and 6.30" (*lit.* "between from 6 to 6.30").
- Haru to natsu no aida ni**, between spring and summer.
Satō San wa aida ni haitte imasu, Mr. Sato is mediating, Mr. Sato is the go-between (*lit.* "is in between").
10. **Mō sukoshi yukkuri nete itai no desu**, "I'd like to sleep [*lit.* stay sleeping] a little longer [*lit.* in a slightly more leisurely fashion]".
- Mō sukoshi nagaku itai no desu**, I'd like to stay a little longer.
Mō sukoshi yukkuri hashitte itadakitai no desu, I'd like you to go a little slower.
Mō sukoshi hayaku hashitte kudasai, Please go a little faster.
- Desire is expressed by adding **-tai** to the indefinite form of the verb and treating it as the adjective "desirous of . . . ing" (see Lesson 10, §15).
- Netai no desu**, I'd like to sleep (*lit.* "I'm desirous of sleeping").
- The **no** adds grace to the phrase (see Lesson 4, §15). It can be left off, in which case the phrase is more familiar and blunt: **netai**, "I want to sleep".
11. **Neru** means variously "to sleep", "to lie down", "to go to bed", etc., so **mō sukoshi yukkuri nete itai no desu** can also mean "I'd like to stay in bed a little longer".
12. **Tsutome ni deru tame**, "because I have a job". **Tame**, like **kara** and

no de (Lesson 9, §8) means "because" or "since", but can be used without the verb, unlike the other two, i.e. **tsutome no tame**, "because of my job". **Tame ni** may also be used. Depending on the context, **tame** and **tame ni** can also mean "for the sake of" or "in order to", "for the purpose of", etc.

Kuni no tame ni shinu, To die for one's country.

Shiken no tame, eiga ni ikaremasen, I can't go to the cinema because of my exams.

Shiken no tame ni benkyō o shite imasu, I am studying for the exams.

13. **Hayai densha ni noranakereba narimasen**, "I have to catch an early train" (*lit.* "It will not do if I do not get on an early train"). "Having to do something" is expressed by a double negative, that is, with the negative of the verb **naru**, i.e. **naranaï** (polite **narimasen**), "It will not do" (actually, "it will not become"), preceded by a negative "if" statement, i.e. "if one does not . . .", which is formed by adding **-a-** followed by **-nakereba** to the stem of **u**-dropping verbs and just **-nakereba** to the stem of **ru**-dropping ones.
- Isoganakereba narimasen**, "I must hurry" (*lit.* "If I do not hurry, it will not do" (**isogu**, "hurry". Stem: **isog-**)).
- Tabenakereba narimasen**, You must eat (*lit.* "If you do not eat, it will not do") (**taberu**, "eat". Stem: **tabe-**)).
- Ikanakereba narimasen**, We must go (*lit.* "If we do not go, it will not do") (**iku**, "go". Stem: **ik-**)).
14. **Tenki ga yokereba**, "If the weather is fine". The conditional of adjectives is made by adding **-kereba** to the stem. (The stem of adjectives is found by dropping the final **-i**, see Lesson 5, §11):
- Samukereba mochimasu**, If it is cold, it will keep.
- See Lesson 7, §3, for use of the conditional.
- Note the following useful idiom:
- Hayakereba hayai hodo ii**, The sooner the better.

DAI JŪ-ROK' KA (16)

ASA TO YORU

1. **Nanji goro o-kaeri ni narimasu ka**, "What time do you get home?" This phrase is often used in telephone conversations, when it usually means "What time will he (she) get home?" Note how the same form serves for both present and future (see Lesson 15, §14). **Naru** combinations are more polite than just the single verb, i.e. **nanji ni kaerimasu ka** (see Lesson 6, §5, and Lesson 30, §5). Examples:

<i>Ordinary</i>	<i>Extra polite</i>
Ano hon o yomimashita ka	Ano hon o o-yomi ni narimashita ka
	Did you read that book?
Hakone ni tomarimashita ka	Hakone ni o-tomari ni narimashita ka
	Did you stay in Hakone?

2. **Hon o yondari, terebi o mitari**, "sometimes I read a book, and sometimes I watch television". This form is often encountered in Japanese. It is made by adding **-tari** to the indefinite form of the verb (observing the same consonant changes as when forming the past tense). Verbs ending in **-tari** usually come in pairs and express the idea "sometimes doing one thing and sometimes doing another".

Netari okitari shite imasu, Sometimes I get up and sometimes I stay in bed (*of an invalid*).

Kitari konakattari shimasu, Sometimes (he) comes and sometimes (he) doesn't.

3. **Yakyu desu ga**, "the baseball, I mean". See in this same lesson **ongaku to ka merodorama nan' ka desu ga ne**, "Oh, things like music and melodramas, you know". A sentence ending in **desu ga** is not a complete statement in itself, but refers to a previous statement.
4. **Yakyu wa amari suki ja nai n' desu yo**, "doesn't care much for baseball". **Ja** is a contraction of **de wa** (see Lesson 3, §2), and, although in the very polite negative **de wa arimasen**, people may try to pronounce the two particles distinctly, the simple, familiar form **de wa nai** always becomes **ja nai**. The plain **ja nai** form is rather abrupt but followed by **n' desu** it becomes reasonably courteous.

So ja nai n' desu, It's not so.

Kōhii ja nai n' desu, kōcha desu, It's not coffee, it's tea.

5. **Uchi no kanai mo sō na n' desu**, "my wife doesn't either" (*lit.* "my wife, too, is thus"). **Sō**, "so", "thus", etc., is a much-used word.

Examples:

Sō desu ka, Is that so?

Sō desu (sō na n' desu), It is so.

6. **De** is short for **dewa**, "then" (see Lesson 6, §3).
7. **Ongaku to ka merodorama nan' ka desu ga ne**, "Oh, things like music and melodramas".
8. **Sore ja uchi to mattaku onaji desu ne**, "then it's just like our house" or "then she's just like my wife". **Uchi** may mean simply "our house" in this context or may be short for **uchi no kanai**, my wife.
9. **Sore wa sō to, kon'ya o-hima deshitora, uchi e irasshaimasen ka**, "To change the subject, if you are free [*lit.* "if you were free"] this evening, won't you come to our house?" **Desu** has only the past conditional form **deshitora** (see Lesson 7, §3) but the word **nara** is the equivalent of a present conditional of **desu**:
- O-hima nara irasshaimasen ka**, If you are free, won't you come?
Chisai ana nara tsumete kuremasu, If it is a small cavity, he will fill it.
10. **Sekkaku desu ga**, "that's very kind of you, but . . ." or "after all your kindness in inviting me". **Sekkaku** also means "took all the trouble to" and "long-awaited", "precious". It always implies frustration because of something not coming off.
- Sekkaku Tōkyō made itta no ni, imasen deshita**, After I took all the trouble to go to Tokyo (or "after going all the way to Tokyo") he wasn't there.
Sekkaku tsukutta no ni, tabemasen deshita, After I took all the trouble to make it, he didn't eat it.
Sekkaku no yasumi ni, ame ga furimashita, On his precious, long-awaited holiday, it rained.
11. **Asu no ban**, "tomorrow night". **Asu** is a man's word for "tomorrow", but men and women both use **ashita**, and the still politer **myōnichi**.
12. **O-machi shite imasu**, "I shall expect you" (*lit.* "I shall be awaiting you"). Note that the honorific **o** takes the place of "you".
13. **Shitsurei shimasu**, "I must be going" (*lit.* "I shall commit a rudeness"). Compare with **shitsurei itashimasu**, "Excuse me", in Lesson 12, §6. **Shitsurei** combinations are very common in Japanese, and their

meaning usually depends on the context and situation:

Shitsurei desu ga, o-ikutsu desu ka, Excuse me [*lit.* "It's rude of me"], but how old are you?

Kon'aida wa taihen shitsurei itashimashita, I was extremely rude the other day. (This is a standard greeting.)

Chotto shitsurei shimasu, Excuse me a moment.

HOTERU TO RYOKAN

1. **Anata wa kitto Nihon-fū no yado ni o-tomari ni naritai deshō,** "You would most probably like to stay at a Japanese-style inn". **Deshō** expresses the probability, even without the adverb **kitto**, "probably". Examples:

Satō San wa irassharu deshō, Mr. Sato will probably come.
Ashita ame ga furu deshō, It will probably rain tomorrow.

There is no true future tense in Japanese, and the nearest forms are this **deshō**, "will probably", and the ordinary present tense combined with suitable words (see Lesson 15, §14).

Satō San wa kyō gogo ni irasshaimasu, Mr. Sato comes this afternoon.

But since it is customary in the Japanese language not to commit oneself too rigidly about the future, it would be better Japanese to soften the above statement thus:

Satō San wa kyō gogo ni irassharu hazu desu, Mr. Sato *is expected* to come this afternoon.

Satō San wa kyō gogo ni irassharu sō desu, *It is likely* that Mr. Sato comes this afternoon.

Satō San wa kyō gogo ni irassharu to omoimasu, *I think* Mr. Sato comes this afternoon.

Satō San wa kyō gogo irassharu deshō, Mr. Sato *will probably* come this afternoon.

(See Lesson 4, §13.)

2. **Shokuji wa jochū ga hakonde kuremasu,** "The maids bring the food" (*lit.* "As for the food, the maids bring it for us"). Verbs combined with **kuremasu**, "to give us", imply a certain amount of gratitude for the service rendered. **Kureru** is the honorific verb for "give" (see Lesson 30, §5). See the last sentence in this lesson:

Sono hoka no sābisu mo kimochi yoku shite kuremasu, Other services are cheerfully rendered (for us).

Other examples:

Jikan o oshiete kuremashita, He (kindly) told me the time.

Chotto kite kuremasen ka, Won't you kindly come here a moment?

3. **Sukiyaki de mo tempura de mo, sashimi de mo nan' de mo suki na mono,** "Sukiyaki or tempura or sashimi or anything you like". But just **sukiyaki de mo tabemashō** means "let's have some sukiyaki or

something". **De mo** also can mean "even", i.e. **sukiyaki de mo katai toki ga arimasu**, "Even sukiyaki can be tough at times".

4. **Nedoko**, "bed", in the sense of "sleeping-place". See **futon no naka ni hairimasu** (Lesson 15). Western-style beds are called **beddo** (Lesson 15, §12).
5. **Kyōdō-buro**, "public bath", "community bath". The word for "bath" is **furo**, or **o-furo**, but the "f" becomes a "b" in the combination, for the sake of euphony. Baths are often referred to simply as **yu**, or **o-yu**, "the hot water", as here in **otoko-yu** and **onna-yu**, "men's bath" and "women's bath". In Japanese, there is no neutral word for "water" to which adjectives are simply added, as in English. **Mizu** is "cold water", and **o-yu** is "hot water" or "bath".
6. **O-ki ni mesu deshō**, "you will probably like". **O-ki ni mesu** is the honorific form of **ki ni iru**, "to like", "to take a fancy to". **Ki ni iru** is generally used about one's first impression of liking, whereas **suki desu** (Lesson 8, §8) implies longer acquaintance. **Ki ni iru** must not be confused with two other slightly similar idioms: **ki ni naru**, "weigh on one's mind", and **ki ni suru**, "worry about". Examples:

Chotto ki ni naru koto ga arimasu, There's something that's bothering me (weighing on my mind).

Ki ni shinaide kudasai, Please don't let it worry you.

Another **ki** construction is **ki ga tsuki**, "to notice" (Lesson 8, §8).

7. **Ki o tsukeru**, "to be careful" (*lit.* "to put one's mind on") is yet another one. **Ki o tsukenakereba ikenai koto wa, oyu no naka de sekken o tsukawanai koto desu**, "The thing you must be careful about is not to use soap in the bath". Examples:

Ki o tsukete unten shinasai, Drive carefully.

Ashi ni ki o tsukete kudasai, Please look out for your feet; please be careful where you put your feet.

Nihongo o hanasu toki ni ki o tsukenakereba ikenai koto wa, teinei ni hanasu koto desu, The thing you must be careful about (*lit.* "the thing it will not do if you are not careful about") when speaking Japanese is to be polite.

See Lesson 15, §13, for explanation of **-nakereba naranai** constructions; **-nakereba naranai** and **-nakereba ikenai** are very often interchangeable, although **ikenai** has more the idea of prohibition, whereas **naranai** tends to merely involve moral obligation (see Lesson 45, part 2, §4).

HEYA NO KŌSHŌ

1. **Nimotsu o o-negai shimasu. Watashi wa saki ni itte heya no kōshō o shimasu kara**, "Would you mind looking after the baggage? I'll go ahead and see about our rooms". **O-negai shimasu**, "Yes, please (would you?)". **O-negai shimasu** is one of the most useful of Japanese idioms. **O-negai** is a noun meaning "a request", and **o-negai shimasu** is a very polite entreaty, generally translatable as "please", or "yes, please". Examples:

O-negai ga arimasu, I have a favour to ask of you; I have a request to make.

Suzuki San o o-negai shimasu, Mr. Suzuki, please. I'd like to speak to Mr. Suzuki, please.

Satō wa ikaga desu ka, Do you take sugar? **O-negai shimasu**, Yes, please.

Very often, after requesting something to be done, which has involved quite a bit of conversation, the person making the request will end the conversation with **de wa, o-negai shimasu**, "Well then, I'll be much obliged if you'd be kind enough to do that".

2. **Saki ni**, "ahead", "first", "beyond".

Saki ni shite kudasai, Please do it first.

Kare ga saki ni kimashita, He came first.

Dōzo, o-saki ni, After you (*lit.* "Please, you go first").

O-saki ni, *lit.* "before you" (said by the person who eventually does go first).

Satō San no otaku wa motto saki desu, The Satos' house is farther along.

Sono saki o hanashite kudasai, Tell us the rest (*lit.* "what is beyond").

3. **Watashi wa Kobayashi to iu mono desu ga**, "My name is Kobayashi" (*lit.* "I'm a person called Kobayashi"). **Mono** is a depreciatory word for "person", for which the ordinary word is **hito** and the extra polite word **kata**, i.e. **Achira no kata wa dare desu ka**, "Who is that person over there?"
4. **To iu**, "called", "named". Compare with **to iimasu**, **to moshimasu**, "am, is, are called" (Lesson 1 and Lesson 3). Examples:

Kobayashi to iu mono desu, My name is Kobayashi.

Satō San to iu kata desu, His name is Mr. Sato.

Hayama to iu tokoro, a place called Hayama.

Yokubō to iu na no Densha, A Streetcar Named Desire (*lit.* A streetcar with the name "Desire").
pūdoru to iu shurui no inu, a dog of a species called poodle.

5. **Ni shukan hodo mae**, "two weeks ago". **Hodo** roughly means "to the extent of" and is often, but not necessarily always, used after statements of time, number, etc.

San nen hodo mae ni o-kai ni narimashita, He bought it three years ago (see Lesson 6).

hyaku man yen hodo no shakkin, debts to the extent of one million yen

Dore hodo, How many? How much?

Hodo also has the meanings "as" and "about":

Yokohama wa Tōkyō hodo ōkina machi de wa arimasen, Yokohama is not as large a city as Tokyo (see Lesson 9, §11).

Kare wa suteru hodo no okane o motte imasu, He has enough money to throw away.

6. **Heya o futatsu yoyaku shite oita n' desu**, "I reserved two rooms". Like **kuru**, **miru** and **shimau** (see Lesson 11) **oku**, "to put", combines with other verbs to lend them greater conclusiveness. The difference between **yoyaku shimashita** and **yoyaku shite oita n' desu** is rather like that between "I reserved" and "I got reservations made". It moreover implies getting an action over and done with in advance, often as a precautionary measure. Examples:

Single-verb construction

Kangaete kudasai, please think (about it).

Shite kudasai, please do it.

Tanomimashita, I ordered (some).

With oku

Kangaete oite kudasai, Please have it thought over.

Shite oite kudasai, Please get it done.

Tanonde okimashita, I took the precaution of ordering some in advance.

In a few cases the meaning changes altogether when **oku** is added:

toru, to take
hōru, to throw

totte oku, to keep, hold
hōtte oku, to neglect

7. **Desu ga**. **Ga** in the middle of a sentence after **desu** usually can be translated "and", and at the end of a sentence "and, em . . .", leaving the rest unsaid. The portion left to the imagination is always either an obvious reference to a former statement or situation (see Lesson 16, §3) or else just some conventional phrase or *cliché*. In this case the omitted portion is indicated in italics: "Excuse me, my name

is Kobayashi, and I reserved two rooms about two weeks ago, and, em, *here we are and I should be grateful if you would be good enough to take care of us accordingly*", or something of the sort.

Although this would obviously be left unsaid even in English, Japanese tends to leave even more to the imagination, since it is considered clumsy and puerile to say everything too explicitly. For instance, just **ja** with an appropriate kind of bow can imply **ja, shitsurei shimasu**, "Well, I must be going".

8. **Ni shukan gurai ni naru ka mo shiremasen**, "it might be about two weeks" (*lit.* "I don't know but what it might become about two weeks").

Ame ga furu ka mo shiremasen, It might rain.

Watashi wa ashita Tōkyō e iku ka mo shiremasen, I might go to Tokyo tomorrow.

The idea "possibly" may be added by preceding this construction with the expression **moshika shitara** or **moshika suruto**, as in this case.

9. **Nijū-go gō shitsu**, "room Number 25". **Gō**, meaning "number", is used for trains, rooms, ships, issues of magazines, items, etc., and may even be combined with **dai** as in the following examples:

Nan gō shitsu ni irasshaimasu ka, In what room are you?

Dai ni gō shitsu desu, Room Number 2.

Anata no seki wa nan gō sha desu ka, In which [*lit.* what number] carriage is your seat?

Dai jū-ichi gō sha desu, Carriage Number Eleven.

10. **Osoreirimasu ga**, "excuse me, but . . ." This is an extremely polite alternative to **sumimasen ga**, and is used very often. Examples:

Osoreirimasu ga, ni Chōme 230 banchi wa dono hen desu ka, Excuse me, but whereabouts is Number 230, 2 Chome?

Osoreirimasu ga, chotto tōshite itadakimasen ka, Excuse me, but would you mind letting me pass.

RYŌRIYA DE

1. **Resutoran** and **ryōriya** both mean “restaurant”. Japanese uses fewer adjectives than English, but more nouns, i.e. **mizu** and **oyu** (see Lesson 17, §5). This is one reason why so many foreign words have been taken into the language. The single words **ryōriya** and **resutoran** take the place of the circumlocutions “Japanese-style restaurant” and “Western-style restaurant”.
2. **Taberaremasu**, “one can eat . . .”, “. . . can be eaten”, or “. . . is eaten”. Passives are formed by adding an **a** plus **-reru** (polite form: **-remasu**) to the stem of **u**-dropping verbs:

Tsuitate de shikirarete imasu, are partitioned by screens.
Kuruma ni hikaremashita, was run over by a car.
Ni-gatsu ni umaremashita, was born in February.
Watashi wa Masako to yobarete imasu, I am called Masako.

In the case of **ru**-dropping verbs, such as **taberu**, “to eat”, **kotaeru**, “to reply”, **okiru**, “to get up”, etc., the passive and potential forms are identical (see Lesson 10, §6).
3. **Ryōriya ni yotte**, “some restaurants” (*lit.* “depending on the restaurant”), not to be confused with **ni tsuite**:

Ryōriya ni tsuite iroiro hanashite kuremashita, He told me all sorts of things about restaurants.
4. **Seiyō to onaji yō ni**, “as in the West” (*lit.* “in the same manner as in the West”).

Onaji yō ni shite kudasai, Please do it in the same way.
Kare wa o-tōsan to onaji yō ni se ga takai, He is tall, just like his father.
5. **Ōkii heya demo chiisai heya demo** (see Lesson 17, §3).
6. **Mata tēburu ga hoka no kyaku no to tsuitate de shikirareta ryōriya mo arimasu**, “There are also restaurants where the tables are partitioned off from those of the other diners by screens”. Notice how the whole phrase in italics is one long-drawn-out adjective describing “restaurants”, i.e. “There are also tables-partitioned-off-from-the-rest-of-the-diners-by-screens restaurants” (see Lesson 5, §2).
7. **Tabesasemasu**, “feed”, “serve” (*lit.* “cause to eat”). Causatives are formed by adding an **a** and **-seru** to the stem of **u**-dropping verbs, and

-saseru to the stem of **ru**-dropping verbs.

Odorasemashita, I was made to dance.

Aka-chan o nekasete kudasai, Please put the baby to sleep.

Suru, “to do”, becomes directly **saseru**, “cause”, “make”, “allow”, etc.

Unten sasete kudasai, Please let me drive (see verbs conjugated with **suru**, Lesson 13, §1).

8. **Sono toki, kono mise de tokubetsu oishii mono wa nan desu ka to kikeba ii deshō**, “At that time, one should ask, what is particularly good at this restaurant?” The quotation in this case is a direct one. Although in Japanese the quoted statement maintains its original form whether the quotation is direct or indirect, in the case of an indirect quotation the final verb of the dependent clause is in the familiar form, whereas it would probably be a polite verb in a direct quotation, as here. If this were an indirect quotation, **sono**, “that”, would also probably have been used in preference to **kono**, i.e. **sono toki, sono mise de tokubetsu oishii mono wa nani ka kikeba ii deshō**, “At that time, one should ask what is particularly good at that restaurant”. Note that the **desu** and the **to** have been dispensed with (see Lesson 6, §2 and §4).
9. **Kikeba ii deshō**, “one should ask” (*lit.* “It would be good if you ask”). Conditionals (“if” constructions) are easy in Japanese (see Lesson 7, §3). “Should” or “would” ideas in conversation are generally expressed by means of the adjective **ii** (or derivatives of its old form **yoi**, see Lesson 4, §9), “good”:

Ikeba yokatta, I should have gone (*lit.* “If-I-go was good”).
Ikanai hō ga ii desu, You ought not to go (*lit.* “The you-don’t-go alternative is good”).
Ikanai hō ga ii deshō, I probably shouldn’t go (*lit.* “The I-don’t-go alternative is probably good”) (see Lesson 10, §7).
Ikanai hō ga yokatta deshō, I probably shouldn’t have gone (*lit.* “the I-don’t-go alternative was probably good”).
10. **Soko de wa semmon no ryōri shika tsukurimasen**, “There they do not make anything besides their specialities”. **Shika**, “anything but”, is used with negative verbs, whereas **dake**, “only”, is used with positive verbs:

Soko de semmon no ryōri dake tsukurimasu, There they make only their specialities.
Watashi wa yasai dake tabemasu, I eat only vegetables.
Watashi wa yasai shika tabemasen, I do not eat anything but vegetables.

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11. **Sobaya de wa, soba ya udon o taberu koto ga dekimasu**, "At noodle restaurants one can eat soba and udon". The italicized portion is an alternative to saying **taberaremasu**, "can be eaten" (see §2, and Lesson 10, §6).
12. **Machiai** are expensive, high-class Japanese-style restaurants which traditionally provide feminine companionship in the form of geisha at dinner parties. Since wives do not normally participate in business and official entertaining, geisha play the part that society women do in the West. In Japan, wives seldom go out with their husbands, and are only expected to be good mothers and housekeepers. The geisha corresponds to that side of the Western woman that is the society belle, capable hostess, and pleasing companion.

DAI NIJIK' KA (20)

SHOKUJI NO CHŪMON

1. **Ni kai no heya ga aite imasu ka**, "May we have a room upstairs?" (*lit.* "Is there an upstairs room empty?")
2. **Hai, aite orimasu**, "Yes, sir, there is one empty". **Orimasu** is the humble form of **imasu**, "is". The politest form, of course, is **irasshaimasu**, and is used when the action refers to "you" (see Lesson 30, §5).

Examples:

Ashita o-taku ni irasshaimasu ka, Will you be at home tomorrow?
Hai, orimasu, Yes, I will be.

3. **Ii desu ne, suzushi sō da shi, miharashi mo ii**, "Isn't it nice. It seems cool, and moreover has a lovely view as well". Definite statements tend to be avoided in Japanese. **Ii desu**, "it's nice" is softened with **ne**, "isn't it?" and instead of just "it's cool", we have here **suzushi sō da**, "it seems cool" (see Lesson 12, §10). **Da** is the familiar form of **desu**, and is used only by men, except when it is the verb of a dependent clause, as here, when it can be used by women.

Compare in this lesson, **sō da ne**, "Let me see", spoken by the man, and **sō desu ne** spoken by the girl. The **shi** of **suzushi sō da shi** can be translated "and moreover". **Shi**, like participles, indefinite verbs and the conjunction **ga**, is a way of linking verbs (see Lesson 7, §2, and Lesson 4, §11). Examples:

Kono tamago wa taihen atarashi sō da shi, yasui desu, These eggs seem very fresh, and moreover they are cheap.

Kyō wa ii o-tenki da shi, kaze mo arimasen, Today is a fine day, and moreover there is no wind.

4. **Nani o meshiagarimasu ka**, "What will you have (eat)?" (see Lesson 12, §13).
5. **Nani ni shimashō ka**, "What shall we have?" (see Lesson 13, §1).
6. **Wa** and **no** are often added to the final verb by women to soften the tone of the sentence. **Wa** after is usually only used, however, in familiar conversation, whereas **no** is more formal (see Lesson 14, §9, and Lesson 38).
7. **Maguro to ebi no atarashii no**, "fresh tuna fish and prawns" (*lit.* "fresh ones of tuna fish and prawns"). The native Japanese word **atarashii**, "fresh, new" is used more often than the Chinese derived **shinsen** (Lesson 7, **shinsen na yasai**, "fresh vegetables"). The **no** in italics means "ones". This could also have been phrased **atarashii**

maguro to ebi which is literally “fresh tuna fish and prawns”, but the use of **no** is more idiomatic (see Lesson 10, §16).

8. **Kono hito**, *lit.* “this person”, is a humble way of referring to an employee or member of one’s family. A girl friend, being a potential fiancée and wife, would come into this category. If the man were entertaining anyone else, he would have used the more polite **kono kata** (see Lesson 18, §3).
9. **Boku**, “I”, is used only by men in familiar conversation.
10. **Onaka ga suite iru**, “am hungry” (*lit.* “(my) stomach is almost empty”). **Suku** and **aku** both mean “to become empty”, but **suite iru** means “is almost empty” and **aite iru** means “completely empty, vacant” (see §1). Examples:

Densha wa suite imasu, The train is almost empty (not crowded).
Kono seki wa aite imasu, This seat is vacant.

“Am thirsty” is **nodo ga kawaite iru** (*lit.* “(my) throat is dry”).

11. **O-nomimono wa nan ni itashimashō ka**, “What may I bring you in the way of a drink?” (see Lesson 12, §12).
12. **Watashi wa kekkō desu**, “Nothing for me, thank you” (*lit.* “I am fine”). The adjective **kekkō** means “fine, good, splendid, magnificent”, etc., i.e. **Nikkō o minai uchi wa kekkō to iu na**, “Don’t say magnificent until you’ve seen Nikko”, but **kekkō desu** means “No, thank you”, and **mo kekkō desu** means “No more, thank you”.
13. **Tekitō ni mitsukurotte kudasai**, “I leave it to you to select something suitable” (see also **o-makase shimasu**, Lesson 10, §17). Examples:
Tekitō ni kaite kudasai, Please write something appropriate.
14. **Kanjō o-negai shimasu**, “The bill, please” (see Lesson 18, §1).

JIKAN TO HIZUKE

1. **Watashi wa gin no tokei o motte imasu**, “I have a silver watch” (*lit.* “As for me, I am possessing a silver watch”). “To have”, “to possess”, is expressed in Japanese by the verb **motsu** (polite **mochimasu**). This is one of the few cases where instead of the present tense, as in English, the Japanese uses the present progressive (see Lesson 5, §7). “Have” is also expressed in Japanese by the verb **aru** (**arimasu**), but while **motsu** is an ordinary transitive verb and takes an object followed by **o**, **aru** takes a *subject* followed by **ga**. Compare the following:

Watashi wa unten menkyo o motte imasu, I have a driving licence
(lit. “as for me, I am possessing a driving licence”).

Watashi wa unten menkyo ga arimasu, I have a driving licence
(lit. “As for me, there is a driving licence”).

Watashi wa otoko no kyōdai o motte imasu, I have brothers.

Watashi wa otoko no kyōdai ga arimasu, I have brothers.

2. **Watashi no tokei wa amari ate ni narimasen**, “My watch is not very reliable”.

Kare wa ate ni narimasen, He is not to be depended on.

Kono goro no tenki wa ate ni narimasen, At this time (of the year)
the weather is fickle.

Watashi no kioku wa ate ni narimasen, My memory often fails me.

3. **Susundari, okuretari shimasu**, “It gains and loses” or “sometimes it gains and sometimes it loses” (see Lesson 16, §2).
4. **Ichi nichi** is “one day” and the first day of the month is **tsuitachi**, but with this exception the expression for a given number of days and for the correspondingly-numbered day of the month is the same:

2 days; the 2nd day of the month: **futsuka**

3 days; the 3rd day of the month: **mikka**

4 days; the 4th day of the month: **yokka**

5 days; the 5th day of the month: **itsuka**

6 days; the 6th day of the month: **muika**

7 days; the 7th day of the month: **nanoka**

8 days; the 8th day of the month: **yōka**

9 days; the 9th day of the month: **kokonoka**

10 days; the 10th day of the month: **tōka**

11 days; the 11th day of the month: **jū ichi nichi**

Chinese numerals from here on except **jū yokka**, “the 14th”, **hatsuka**, “the 20th”, **nijū yokka**, “the 24th”, etc. (see Lesson 6, §6, §8, and Lesson 4, §1).

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Particles such as **hodo** (see Lesson 18, §5) and the suffix **-me** are used to differentiate the meanings: i.e. **Tōkyō ni mikka hodo tomatte, mikkame ni dempō ga kimashita no de, Sangatsu mikka ni kaerimashita**, "I stayed in Tokyo for three days, and since a telegram came on the third day, I went home on March 3rd."

5. **Chūshoku o torimasu**, "I have lunch". It can also mean "I send for lunch". In Japan many office workers have lunch sent in from a nearby restaurant, rather than go out to lunch. This type of "room service" to office buildings is part of a restaurant's services, and many large office buildings have restaurants in the basement. "Have lunch" would be **chūshoku o tabemasu**, or **shimasu** (see Lesson 13, §1); "lunch" is often expressed by the term **o-hiru** (*lit.* "honourable noon"). By the same token, "tea" is usually at three o'clock and is called **o-sanji**, and "elevenses" or "coffee break" is at ten and is called **o-jūji**.
6. **Jikan o iu no wa**, "telling the time". The **no** makes the verb into a true participle or gerund (see Lesson 15, §8).
7. **Toshi no koto o iu no ni**, "In counting the years". **No** has the same function as above. As for **koto**, here it merely gives a slight emphasis to the word "years", *lit.* "the matter of the years".
8. **Tsuki wa sugu oboeraremasu**, "The months can be learned immediately" or "As for the months, one can learn (them) immediately". **Oboeraremasu** (familiar **oboerareru**) is both the passive and potential tense of **oboeru** (polite **oboemasu**), "to learn", which is a verb of the **ru**-dropping conjugation (see Lesson 19, §2).

DAI NIJŪ-NI KA (22)

YŌBI TO TSUKI: JIKOKU O KIKU

1. **Kyō ga Suiyōbi da to suru to, ashita wa nani yōbi ni narimasu ka**, "Supposing today is Wednesday, what day will tomorrow be?" Note that **da**, the familiar form of **desu** is used in the dependent clause. The first **to** is a sign of quotation, as in **to iimasu, to omoimasu**, etc., and **suru to**, "supposing", literally means "if one makes (it)" (see Lesson 7, §5).
2. **Kinō wa nani yōbi deshita ka**, "What day was yesterday?" (*lit.* "As for yesterday, what day it was?") **Deshita** is the past tense of **desu** (see Introduction, §6).

Kayōbi deshita, It was Tuesday.

Watashi no tanjōbi deshita, It was my birthday.

The polite negative past tense of all verbs is formed by simply adding **deshita** to the present negative:

Zonjimasen deshita, I did not know (*lit.* "It was I do not know").

Ikimasen deshita, He did not go.

The negative past tense of **desu** is its negative present plus **deshita**:

Getsuyōbi de wa arimasen deshita, It was not Monday (*lit.* "It was it is not Monday").

3. **Sore wa omedetō gozaimashita**, "Then Happy Birthday!" (*lit.* "As for that, it was 'congratulations!'"). The polite past tense of all verbs is made by adding **-mashita** to the indefinite form of the verb:

Kono uchi wa san nen hodo mae ni kaimashita, We bought this house three years ago.

Satō San wa hikōki de kaerimashita, Mr. Sato went home by plane.

The familiar past tense is made by simply adding **-ta** to the stem of the verb: **miru**, "to see", becomes **mita**, "saw"; **iru**, "to be", becomes **ita**, "was", etc. Consonant changes are made in a number of cases, however, for euphony: **kau**, "to buy", becomes **katta**, "bought"; **hanasu**, "to speak", becomes **hanashita**, "spoke"; **iu**, "to say", becomes **itta**, "said"; **yomu**, "to read", becomes **yonda**, "read", etc. Except for very familiar conversation, the familiar past tense is only used in dependent clauses:

Itsu sono uchi o katta ka go-zonji desu ka, Do you know when he bought that house? (see Lesson 6, §2).

4. **Tsuki no namae o itte mite kudasai**, "Try and say the names of the months" (see Lesson 8, §9).

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5. **Shigatsu**, "April", is an exception to the custom of substituting **yon**, "four" for **shi** (Lesson 4, §1). Months are counted as follows. Up to three months, the Japanese numerals followed by **tsuki** are often substituted for the Chinese followed by **getsu**. The **ka** in the latter is a sort of auxiliary numeral or classifier (see Lesson 26, §8).

ik-ka getsu (Japanese, hito tsuki),	one month
ni-ka getsu (Japanese, futa tsuki),	two months
san-ka getsu (Japanese, mi tsuki),	three months
yon-ka getsu	four months
go-ka getsu	five months
rok-ka getsu	six months
shichi ka getsu	seven months
or	
nana-ka getsu	eight months
hachi-ka getsu	
or	
hakka getsu	nine months
kyu-ka getsu	
jik-ka getsu	ten months

6. **Jikoku**, "time", is not quite as conversational as **jikan**, but "timetable", for instance, is **jikoku-hyō**.
7. **Sumimasen**, "Excuse me", comes from the verb **sumu**, "to end", and literally means "does not end", which is probably short for "my fault does not end". There is a well-known story about the telephone operator who says **sumimashita ka**, "Have you finished?" to which the caller, who had forgotten to notify her that he had, then replies **sumimasen**, meaning either "Excuse me" (which he means) or "I have not finished"—which confuses the poor operator completely!
8. **Nan ji deshō ka**, "What time is it?" (*lit.* "What time would it be?"). This is much more polite than simply saying **nan ji desu ka**, "What time is it?" (see Lesson 4, §13).
9. **Anata no hikōki wa nanji ni demasu ka**, "What time does your plane leave?" Besides the rather colloquial words **deru** for "to leave", and **tsuku** for "to arrive", the ideas of arrival and departure may be expressed in various ways (see Lesson 31, §2).

DAI NIJŪ-SAN KA (23)

NIHON NO SHŌGATSU

1. **Ichi nen no aida ni**, "during the year". **No aida ni** also means "between" (see Lesson 15, §9).
2. **Nihonjū**, "all over Japan". **-chū** (**-jū** in some combinations) expresses the idea of "throughout, during, in the midst of", etc. Examples:
kyūnenchū, (all during) last year (the old year)
natsujū, all summer long
kongetsujū ni, in the course of this month
shūrichū, out of order; undergoing repairs
Ima hikkoshichū desu, (We) are in the midst of moving.
3. **Hitobito**, "people". Plurals are often made by repeating the word, usually with a consonant change (see Lesson 13, §11). Examples:
hōbō, everywhere (here and there, in all directions)
kamigami, gods
wareware, we
4. **Aratamatta kimochi ni narimasu**, "are filled with a sense of renewal". **Aratamaru** means "to be renewed, to undergo a change", while **aratameru** is "to change, modify". Idiomatic expressions often used are **Mata aratamete ukagaimashō**, "I will call some other time", and **Mata aratamete denwa o kakemasu**, "I will telephone again".
5. **Tagai ni**, "with one another". When referring to something mutual concerning the person to whom one is speaking, the honorific **o** is added:

O-tagai ni ki o tsukemashō, Let's both be careful, let's both keep it in mind.

6. **Kyūnenchū wa iroiro to o-sewa ni narimashita**, "During the past year I have been indebted to you in many ways". **Sewa**, "help, assistance", is used in several idiomatic constructions:

Satō San ni taihen o-sewa ni narimashita, Mr. Sato has been very kind to me.

Satō San ga jochū o sewa shite kuremashita, Mrs. Sato found me a maid.

Kodomo no sewa o shite imasu, (She) looks after the children.

Sore wa yokei na o-sewa desu, That is none of your business.

Taihen o-sewa sama deshita, Thank you very much indeed (*said when someone has taken a lot of trouble on one's behalf*).

7. **Kotoshi mo dōzo yoroshiku**, "Please continue your favours toward me this year as well". **Dōzo yoroshiku**, "Please favour me", is the standard phrase when one has been introduced to someone with whom one will be doing business. Other **yoroshiku** idioms are:

Yoroshiku o-negai shimasu, I leave it to your kind offices (*said when leaving, after having made some request*).

O-kāsama ni yoroshiku, Please remember me to your mother.

Kuregure mo yoroshiku osshatte kudasai, Please give (her) my very best wishes.

8. **Ōmisoka**, "the last day of the year". **Misoka** is the last day of the month.
9. **Kado** is a poetic and literary word for "gate", and should not be confused with the **kado** that means "corner". The more common word for "gate" is **mon**.
10. **Shida, daidai, kombu, ebi nado no shimekazari**, "Festoon-decorations consisting of ferns, mandarin oranges, kelp, lobsters, etc." The fern, with its multiple-branching leaf pattern, symbolizes prosperity; the **daidai** orange has the same sound as a word meaning "from generation to generation"; **kombu**, the name of a certain kind of seaweed, resembles the latter half of the word **yorokobu**, "to rejoice"; and the lobster is young although his back is bent, suggesting a youthful old age.
11. **Korera**, "these". **-ra** renders **kore**, "this", plural (see Lesson 13, §11).
12. **Iroiro na imi no kōfuku no shōchō desu**, "are symbols of happiness of various significance". Note how this translation is almost word for word *backwards*. The possessive postposition **no** can always be translated "of" when going backwards, and as "'s" when going forwards, when it assumes a sort of adjectival role, i.e. **kōfuku no shōchō**, "symbols of happiness" or "happiness's symbols" or just "happiness symbols".
13. **O-tera**, "Buddhist temple", as opposed to **o-miya** and **jinja**, "Shinto shrine". Halls of worship of Christian and other denominations are usually called **kyōkai-dō**.
14. **Hyaku yatsu no kane ga tsukaremasu**, "108 (strokes) of the bell are rung". 108 would normally be expressed as **hyaku hachi**, but the 108 strokes at midnight on the last night of the year, symbolizing the 108 evils of the old year to be rung out, are traditionally expressed as **hyaku yatsu** (see Lesson 6, §6). **Tsuku**, "to thrust", "stab", "strike"

is used with **kane**, "bell". It is also used for several other actions:

Kane o tsukimashita, He rang (struck) the bell (Japanese temple bells are struck with a heavy log that is swung horizontally against the side of the bell. For other bells, the verb **narasu**, "to sound", is generally used).

Mari o tsukimashita, She bounced a ball.

Onna-no-ko wa hane o tsukimasu, The girls play battledore and shuttlecock.

15. **Shinnen ga hajimatta no desu**, "New Year has begun" (see Lesson 11, §2).
16. **O-toso to o-zōni o iwai**, "Breaking the New Year fast with spiced wine and *o-zōni*". **Iwau** means "to celebrate" and is only used in connection with food in this one instance. The "indefinite" form of the verb is used here (see Lesson 15, §6).
Examples of the use of **iwau**:
Nihon de wa ganjitsu o iwau, New Year's Day is celebrated in Japan.
O-iwai o mōshiagemasu, I offer you my congratulations.
kekkon no o-iwai, marriage celebrations
17. **Osechi-ryōri o itadakimasu**, "We eat New Year foods". **Itadakimasu** is the humble form of **taberu**, "to eat", and implies, "I or we eat". "You eat" would be the extra polite **meshiagarimasu**, of course (see Lesson 12, §13).
18. **Itadakinagara**, "as they eat" (see Lesson 4, §17).
19. **O-shōgatsu o mukaeta kimochi ni narimasu**, "they feel that they have greeted the New Year" (that they have seen the New Year in). **Mukaueru** means "to meet, greet", etc. **Kimochi** means "feeling".
Jidōsha de eki made mukae ni kite kuremashita, (He) met me at the station with a car.
Atsui o-furo wa ii kimochi desu, A hot bath feels good.
Kimochi ga warui, I don't feel well.
Hen na kimochi ga shimasu, I have a strange feeling.
20. **Otoshidama o itadaku no ga tanoshimi desu**, "(they) look forward to receiving gifts". Besides "to eat" **itadaku** also means "to receive" (see Lesson 11, §11). **No**, see Lesson 4, §20. **Tanoshimi**, "pleasure, enjoyment, delight", is used idiomatically as follows:
O-tanoshimi, Have a good time.
Totemo tanoshikatta, Had a very pleasant time.
tanoshimi no nai hito, a man of few pleasures
O-ai suru no o tanoshimi ni shite imasu, I am looking forward to seeing you.

(23)

21. **Tako o agetari koma o mawashitari shimasu**, "do things like flying kites and spinning tops" (see Lesson 16, §2).
22. **Sutaretsutsu arimasu ga**, "are dying out". **Sutareru**, "to become obsolete, die out". **-tsutsu** is a literary suffix which makes the verb into a true participle, like adding "-ing" in English. **-tsutsu** was borrowed from classical Japanese poetry, and its use with the verb **arimasu** is a somewhat unnatural one, coined during the Meiji Period (1868-1912) for use in translating European literature. A more natural and conversational way of saying the same thing would be **sutarete iku tokoro desu**, "they are on the point of becoming obsolete". The final **ga** is partly to refer the listener back to the previous sentence, and partly to leave the statement slightly up in the air, since conclusive statements are disliked (see Lesson 16, §3, and Lesson 18, §7).
23. **Nanakusa-gayu o taberu no ga furui shūkan desu**, "eating *nanakusa-gayu* is an old custom" (see Lesson 4, §20).

(24)

DAI NIJŪ-YON KA (24)

NIHON NO SAIJITSU

1. **Nihon ni wa mae ni mo irasshatta koto ga arimasu ka**, "Have you ever been to Japan before?" "Have you ever" ideas are expressed by adding **koto ga arimasu** to an ordinary statement in the past tense.

O-sashimi o meshiagatta koto ga arimasu ka, Have you ever eaten raw fish?

Iie, mada itadaita koto ga arimasen, No, I have never eaten it.

These questions can also be expressed with **hajimete**, "the first time", and the verb **desu**, "is".

Nihon wa hajimete desu ka, As for Japan, is this the first time?

O-sashimi o meshiagaru no wa hajimete desu ka, As for the eating of raw fish, is this (your) first time? (see Lesson 4, §20).

2. **Nan kai mo**, "many times". **Nan** is a very useful Japanese word for which there is no single exact equivalent in English.

Nam byaku yen mo shimasu, (They) cost hundreds of yen.

Kenedii wa Amerika no nam bam me no daitōryō desu ka, What number president was Kennedy in the order of American presidents?

Jūnan yen deshita, It was ten and some odd yen.

3. **Ganjitsu wa Nihon de ichiban taisetsu na saijitsu na n' desu**, "New Year's Day is the most important holiday in Japan" (*lit.* "It is that New Year's Day, etc.")). **Na n'** merely softens the statement a little and makes it less blunt (see Lesson 4, §15).

4. **Kore wa moto otoko-no-ko no tame no saijitsu datta sō desu ne**, "This was apparently originally a festival for boys, wasn't it?" **Tame no**, "for" (see Lesson 15, §2, §12). **Datta** is the familiar form of **deshita**, "was", and is used in the subordinate clause, since the courtesy of the complete sentence is determined by the final verb (see §1). **Sō**, "apparently" (see Lesson 12, §10, and Lesson 20, §3).

5. **Yoku go-zonji desu ne**, "fancy you knowing that". Besides its ordinary meaning of "well", **yoku**, has several idiomatic uses:

Kare wa yoku sō iimasu, He often says that (He is always saying that).

Yoku zonzimasen ga, I don't know for certain, but . . .

Yoku irasshaimashita, How nice to see you (*lit.* "well come") (see Lesson 4, §2).

Konna amefuri ni yoku irasshate kudasaimashita, How good of you to come in all this rain.

Konna yuki ni hikōki ga yoku tonde imasu ne, It's a wonder the aeroplanes are still flying in all this snow.

6. *Seijin-no-Hi to iu no wa nan desu ka*, "What is Adults' Day?" (*lit.* "What is *that which is called* 'Adults' Day'?") It is necessary when asking what something is in Japanese to isolate the object in an abstract fashion with *to iu no*, or *to iu mono*, otherwise the meaning is not always clear, i.e.:

O-kane wa nan desu ka, What is the money? (What currency is involved?)

O-kane to iu mono wa nan desu ka, What is "money"?

O-sashimi wa nan desu ka, What is the raw fish (today)?

O-sashimi to iu nō wa nan desu ka, What is *o-sashimi*?

-*tte* is often substituted for *to iu no* and *to iu mono* in conversation:

O-sashimi-tte nan desu ka, *or* } What is *o-sashimi*?
O-sashimi'tte nan desu ka }

7. *Man hatachi ni natte, otona no nakamairi o shita wakai hitotachi no tame no saijitsu desu*, "It is a holiday in honour of young people who having just turned twenty have joined the ranks of adults". The whole clause before *wakai hitotachi*, "young people", is treated as an adjective in the Japanese, and comes *before* the noun "people" together with the true adjective "young" (see Lesson 19, §6). *Hatachi* is an old native Japanese word for "twenty years of age" which is also expressed as *nijussai*. When stating ages in Chinese numerals, *sai* is always added. From one to ten, both Chinese and Japanese numerals are used for counting ages. *Ano ko wa ni-sai desu* and *ano ko wa futatsu desu* both mean "that child is two".

8. *Hina-matsuri no koto o o-kiki ni natta koto ga arimasu ka*, "Have you ever heard about the Doll Festival?" At the Doll Festival, on March 3rd, little girls set out *hina ningyō*, "miniature figures", representing all the members of the ancient Japanese court. Girls visit one another to see each other's collections and to drink tea and eat special diamond-shaped cakes. For the Boys' Festival on May 5th (§4) miniature armour and swords are similarly set out, together with figures representing famous heroes. The first *koto* in this sentence means "about" and should not be confused with *koto ga arimasu ka*, "have you ever" (see §1).

NIHON NO O-KANE

1. *Nihongo ga hanaseru yō ni nattara*, "When you can speak Japanese". *Yō* is a noun meaning "way", "mode", "manner", etc. Followed by *na* it becomes an adjective expressing similarity:

Kyō wa fuyu no yō na tenki desu, Today the weather is like winter.

Kare wa o-shiro no yō na uchi ni sunde imasu, He lives in a house like a castle.

Watashi no yō na hito, A person like me.

With *ni*, it becomes an *adverb* expressing similarity:

Kyō wa fuyu no yō ni samui desu, Today it's as cold as winter (*lit.* "cold, like winter").

Seiyō to onaji yō ni tēburu ga takusan arimasu, Just as in the West, there are many tables (see Lesson 19, §4).

Nara mo Kyōtō to onaji yō ni furui miyako desu, Nara too, like Kyoto, is an old capital.

Yō also means "condition", "state", and is used in this sense with the particle *ni* and the verb *naru*, "become". It expresses the idea of becoming able to do something, as in the first sentence in this lesson:

Nihongo ga hanaseru yō ni nattara, When you can speak Japanese (*lit.* "When you have attained the condition of 'can speak Japanese'").

Oyogeru yō ni narimashita ka, Can you swim yet? (*lit.* "Have you attained the state of can swim?").

With other verbs it expresses the idea of doing something for a certain purpose:

Seikō nasaru yō ni inotte imasu, I am praying for you to succeed (*lit.* "I am praying for a you will succeed state").

It is commonly used with *suru*, "do", when it expresses the idea of trying to do, or making a point of doing something:

Fune no tabi wa amari shinai yō ni shite imasu, I try not to travel by ship any more than I can help (*lit.* "As for journeys by ship, I am trying for a not very often doing state").

Yakyū wa dekiru dake miru yō ni shite imasu, I make a point of watching baseball as often as I can.

2. *Anata wa kitto Nihon ni ikitaku naru deshō*, "you will probably want to go to Japan" (*lit.* "you will probably *become desirous of going to Japan*"). Desire is expressed by adding *-tai* to the verb, i.e. *Nihon ni*

ikitai, "I want to go to Japan" (see Lesson 15, §10). **Ikитай**, "desirous of going" is treated as an adjective. Adjectives are made into adverbs by changing the final **-i** to **-ku**, and here, since **ikitai** is associated with the verb **naru**, the adverbial form is required, namely **ikitaku**.
Examples:

Nihon ni tsuitara, Nihongo o hanashitaku narimashita, When I arrived in Japan, I wanted to speak (became desirous of speaking) Japanese.

Arattara, shiroku narimashita, When I washed it, it became white.
Nihongo o hanaseba, motto omoshiroku narimasu, If you speak Japanese, it will be more interesting.

3. **Shitte oku**, "to know", "to have learned" (in the sense of having taken the precaution of acquiring the knowledge ahead of time) (see Lesson 18, §6).
4. **Shitte oku hō ga benri darō to omoimasu**, "I think it would be useful to know" (*lit.* "The have-learned alternative would be useful", I think") (Lesson 10, §7, and Lesson 1, §2).

Darō is the familiar form of **deshō** and is used here in the subordinate clause, since the polite verb **omoimasu** takes care of the courtesy (see Lesson 24, §4).

5. **Tan'i**, "unit". This word should not be confused with **tani**, "valley", which is made up of the two syllables **ta** and **ni**. "Unit" is formed of the three syllables, **ta**, **n** and **i**, and should be separated accordingly. It should be carefully noted that the separate syllable **n**, is formed by touching the *back* of the tongue to the roof of the mouth as in "ring" and not the tip as in **na**. The **ns** in **gosen'ensatsu**, etc., are pronounced the same way. It is a seven-syllable word divided as follows:

go-se-n-e-n-sa-tsu.

If you give each of these seven syllables equal value, you will pronounce the word correctly.

6. **Ichī en (¥1), jū en (¥10), hyaku en (¥100), sen en (¥1,000), ichiman en (¥10,000) to kazu ga fuete ikimasu**, "The numbers increase thus: one yen (¥1), ten yen (¥10), a hundred yen (¥100), a thousand yen (¥1,000), ten thousand yen (¥10,000)". **To kazu ga fuete ikimasu** is the same to construction as **to iimasu**, "he says such and such" (Lesson 1, §2). **Fueru** and **fuete iku** both mean "to increase", the second being a participle and verb combination such as those explained in Lesson 11, §10. They are more emphatic than the single verb, i.e.:

Usagi no kazu ga don-don fuete ikimashita, The number of rabbits rapidly increased.

7. **Gaikoku no o-kane wa Gaikokugawase-Ginkō de nai to ryōgae dekimasen**, "Foreign money cannot be exchanged except [*lit.* "if not"] at foreign exchange banks".

Examples of **de nai to**, "if not", constructions:

Ii o-tenki de nai to ikaremasen, Cannot go unless the weather is fine.

Meshiagaranae to kusarimasu, If you don't eat (it), it will go bad.

Kare ni hanasanai to ikemasen, You must tell him (*lit.* "If you do not tell him, it will not do").

Nakereba may be substituted for **nai to**:

Gaikoku no o-kane wa Gaikokugawase-Ginkō de nakereba ryōgae dekimasen, Foreign currency can only be exchanged at foreign exchange banks.

8. **O-kane o azukeru no wa**, "the depositing of money" (see Lesson 4, §20). **Ginko de mo yūbinkyoku de mo**, "at banks or at post offices" (compare with Lesson 17, §3). **Dekimasu**, "is possible", "can be done".
9. **Hoteru de toraberāzu-chekku o genkin ni shitai toki**, "when (if) you want to cash travellers' cheques at an hotel" (see Lesson 13, §2).
The Japanese word for cheque is **kogitte**, but **chekku** is always used in connection with "travellers' cheques".
10. **Setsumei shite kuremasu**, "will explain"; **oshiete kuremasu**, "will tell one". **Kureru, kuremasu** are used when someone does something for *our* benefit (see Lesson 17, §2). When we do something for *others* the verb **ageru, agemasu**, is used, implying that our humble services are offered (**ageru** literally means "raise") to those of exalted rank:

Kare ga watashi ni setsumei shite kuremashita, He explained to me.

Watashi wa kare ni setsumei shite agemashita, I explained to him.

11. **Kanji to Arabiya-sūji no ryōhō**, "both *kanji* and Arabic numerals". **Ryōhō**, depending on its context, means literally "both ways", "both people", "both sides", etc.

Ryōhō o yoku minasai, Look carefully in both directions.

Ryōhō tomo shitte imasu, I know them both.

Ryōhō kiite mimashō, Let's hear both sides.

GINKŌ DE

1. **Kochira de ryōgae shite itadakemasu ka**, "Can you change (some money) for me here?" The verbs **kureru**, **kudasaru** (*lit.* "to hand down") and **itadaku** (*lit.* "to raise to the forehead", referring to the traditional gesture of gratitude) are always used in connection with receiving something, when one wants to be very polite, just as **sashia-geru** (*lit.* "to lift up") and the slightly less formal **ageru** ("to raise") are used in connection with doing something for someone else. We have already seen how **itadakimasu** is used to mean "I eat" (*lit.* "I receive") (see Lesson 12, §13, and Lesson 23, §17). Also see **setsumei shite kuremasu**, "will explain (to one)" in Lesson 25, §10. The verb form **itadakemasu** implies "can" or "may" (see Lesson 10, §6).

Michi o oshiete itadakemasu ka, Can you show me the way?
Irasshite itadakemashitara saiwai desu, I should be happy if you could come.

Kite itadakemasen deshō ka, Can't he come?

2. **Hai, itashimashō**, "Yes, sir, we can" (see Lesson 12, §12).
3. **O-kane wa nan deshō ka**, "What kind of currency have you?" (*lit.* "What is the money?") (see Lesson 24, §6).
4. **Kazoete mite kudasai**, "count it and see" (see Lesson 8, §9).
5. **Shibaraku o-machi kudasai**, "Just a moment please" (*lit.* "Please will you wait a while"). The honorific **o** takes the place of "you". **Shibaraku** can mean either a short while or a long while, depending on the context. See Lesson 18 **chotto o-machi kudasai**. **Chotto** means "a moment" and a slightly less formal phrase is **chotto matte kudasai**.
6. **Toraberāzu-chekku mo koko de ii'n deshō ka**, "Can I cash travellers' cheques here, too?" (*lit.* "Are travellers' cheques all right (to cash) here, too?"). The idea of "can, or may one do something" is often expressed by means of the useful adjective **ii**, "good, all right", etc., and the participle followed by **mo**. Examples:

Koko de oyoide mo ii desu ka, Can one swim here?
Kono o-kashi o itadaite mo ii'n deshō ka, I wonder if I could have this cake (**ii'n deshō ka**, is a little politer than just **ii desu ka**).
Shitsurei shite mo ii desu ka, May I leave?

See Lesson 19, §9, for other **ii** constructions.

7. **Samman-yonsen-nanahyaku-gojū en**, "Thirty-four thousand, seven

hundred and fifty yen". Notice that the Japanese have a unit **man**, "ten thousand", which we do not have, so "thirty-four thousand" in Japanese is expressed "three *man*, four thousand" (**samman yonsen**). Thus, "a hundred thousand" would be ten *man* (**jū man**) and "a million" would be "a hundred *man* (**hyaku man**). "A hundred million" is "one *oku*" (**ichi oku**).

8. **Gosen'ensatsu o go mai**, "five five-thousand-yen notes". **Mai** corresponds to our "sheets", and so this sentence literally means "five sheets of five-thousand-yen note". In English we do not say "one bread", "two note-papers", "three soaps", but "one loaf of bread", "two sheets of note-paper", "three cakes of soap". But while such classifiers are rare in English, they are the rule in Japanese. There are different classifiers for different types of things. Here are the most common:

mai, used for thin, flat things, example:

fūtō ichi mai (ni mai, sam mai, etc.), one envelope (2, 3, etc.)

nin, used for human beings, example:

otoko hitori (futari, san nin), one man (2, 3).

hiki, used for animals, i.e.

inu ip'piki (ni hiki, sam biki), one dog (2, 3).

wa, used for birds, i.e.

karasu ichi wa (ni wa, sam ba), one crow (2, 3).

hon, used for long, slender objects, i.e.

empitsu ip'pon (ni hon, sam bon), one pencil (2, 3).

hai, used for cups full, i.e.

o-cha ip'pai (ni hai, sam bai), one cup of tea (2 cups, 3 cups).

satsu, used for books and magazines, i.e.

jibiki is' satsu (ni satsu, san satsu), one dictionary (2, 3).

(See also Lesson 37, §6.)

9. **Komakai no**, "small change" (*lit.* "small ones"). **Komakai** means "small, fine, microscopic, minute, etc." **Komakai koto**, "the details".

Komakai no ga arimasu ka, Have you any small change?

Komakai no bakari de gomen nasai ne, I'm afraid it's all in small change, I'm sorry.

Komakai koto o ato de kimemashō, Let's decide the details later.

10. **Kore de yoroshū gozaimasu ka**, "Will this do?" (is this all right?) **Yoroshū gozaimasu ka** is a very polite way of saying **ii desu ka** (see Lesson 10, §8).

11. **Sumimasen ga, kono gojū en o jū en go mai ni shite kudasaimasen ka**,

"Sorry to trouble you, but would you give me five ten-yen pieces for this fifty-yen piece?" The polite verbs **kudasaru**, etc. (see §1), are often used in the negative to formulate courteous requests as in English:

Michi o oshiete kudasaimasen ka, Won't you please show me the way?

Jikan o oshiete itadakemasen ka, Couldn't you please tell me the time?

O-nori ni narimasen ka, Can't I give you a lift?

12. **Dō sureba ii deshō ka**, "How shall I go about it?" (*lit.* "How would it be good if I did?") (see §6 above, and Lesson 19, §9).
13. **O-taku ni**, "with you" (with your bank). See **o-taku**, "your house" in Lesson 4, §18.
14. **Kingaku wa ika hodo deshō ka**, "What is the amount?" **Ikahodo** means "how much", "to what extent" (see Lesson 18, §5). Other words like **hodo** which come after numbers and quantities to denote their extent are **gurai**, "about", and **bakari**, "only".
Hyaku man en hodo motte imasu, I have (funds to the extent of) one million yen.
Gojū man en gurai arimasu, I have about five hundred thousand yen.
ni man en bakari, only twenty thousand yen.
15. **O-ari desu ka**, "have you" (see Lesson 2, §5).
16. **Sugu kogittechō o sashiagemasu**, "I shall give you a cheque book right away". See §1 above.

YŪBIN TO DEMPŌ

1. **Yūbinkyoku wa doko no machi ni mo arimasu**, "Post offices are in every town". **Doko ni mo**, "everywhere", "anywhere". Compare with **akai kōshū-denwa wa machi no doko ni mo arimasu**, "There are red public telephones everywhere in the town".
2. **Tegami ya hagaki o dasu no ni wa**, "in order to post letters and post-cards". **No ni** after verbs denotes variously "for the purpose of", "in spite of", etc.
Hon o yomu no ni megane ga irimasu, One needs glasses for reading books.
Ame ga futte iru no ni kimashita, He came in spite of the fact that it was raining (*lit.* "In spite of the it-is-raining fact, he came").
3. **Yūbinkyoku e yuku hitsuyō wa arimasen**, "There is no need to go to the post office". **Hitsuyō**, "need", "necessity", is also used in the affirmative with **desu**: **Unten suru no ni wa, menkyo-jō ga hitsuyō desu**, "In order to drive, a driving licence is necessary".
4. **Atsume ni kimasu**, "comes to collect". This postposition **ni** means "to" in the sense of "for the purpose of" and follows the indefinite form of the verb, while **no ni** (§2 above) follows the present tense, i.e. **dashi ni** and **dasu no ni**, both meaning "in order to post". **Tame ni** (see Lesson 15, §12) may also be used: **dasu tame ni**.
5. **Dasu koto ga dekimasu**, "may be sent". **Koto ga dekiru**, or **dekimasu**, expresses the idea that something can or may be done (see Lesson 19, §11).
6. **Gaikoku e dasu toki wa**, "when sending (mail) abroad". **Dempō o uchitai toki wa**, "when you want to send a telegram". **Toki**, "when", "if" (see Lesson 13, §2, and Lesson 25, §9).
7. **Ikanakereba narimasen**, "one must go" (see Lesson 15, §13).
8. **Shi go nin hito ga imasu**, "There are four or five people". Note that **hito** requires the classifier **nin** (see Lesson 26, §8). Approximate numbers are indicated by putting any two numbers together. Note that the following do *not* need classifiers:
ni sam pun, two or three minutes
go roku nen, five or six years
ichi n' chi futsuka, a day or two

DENWA DE DEMPŌ O UTSU

1. **Dempō o uchitai n' desu ga**, "I'd like to, em, send a telegram". **Uchitai n' desu**, see Lesson 10, §15. The **ga** is rather like "em" (see Lesson 18, §7).
2. **Kono denwa de ii n' deshō ka**, "may I give it to you?" (*lit.* "is it all right on this telephone?"). **Denwa**, "telephone" also means "a telephone call, or connection".
3. **Sochira ni tsunagimasu kara**, "I'll connect you (with them)". **Sochira**, "that, them, those", "there" is also a polite way of referring to "you, your house, your family" or a third person.

Sochira wa o-genki desu ka, How is it with you?

Sochira no wa ikura desu ka, How much is that one (there)?

Kanai wa sochira ni imasu ka, Is my wife there (at your house)?

"This, these, here" is expressed by **kochira**. See below **kochira kara o-kake shimasu**, "I'll ring you" (*lit.* "I'll ring you from here") and **kochira e dōzo**, "this way, please" (Lesson 14). **Kochira wa Nakamura San to okusama desu**, "This is Mr. Nakamura and Mrs. Nakamura" (Lesson 12).

4. **Anata no o-namae to jūsho o dōzo**, "your name and address, please"; "your name and address" is the object and therefore takes the post-position **o** (see Introduction, §3). **Dōzo**, "please", is usually used when the action requested is for the other's ultimate benefit rather than for the benefit of the person requesting it.
5. **Go hachi san no nii hachi rei nana ban**, "583-2807" (*lit.* "2807 of (the exchange) 583").
6. **Denwa o ittan kitte kudasai**, "please hang up" (*lit.* "please disconnect the telephone once"). **Ittan**, "once", is usually not translated in the English, but is often used in Japanese with verbs like **kiru**, "disconnect", and **tomaru**, "stop", in the sense of "hang up temporarily", "halt", assuming that the action will be continued again soon after.
Ittan tomatte kudasai, Please halt (sign at toll gates at entrances to speedways).
7. **O-kake shimasu**, "I'll ring you". The honorific **o** takes the place of "you". A tricky one, however, is **o-denwa**, which may mean "your telephone call" or "telephone to you" depending on the context

and whether the verb used is **suru** (action by the speaker or a relative or employee) or **nasaru** (action by the person spoken to or a third person):

O-denwa shimasu, I'll telephone you.

O-denwa nasaimashita ka, Did you telephone to me?

O-denwa itashimashita ka, Did (my relative or employee) telephone to you?

Kakeru is a very versatile verb. **Denwa o kakeru**, "to telephone", **futon o kakeru**, "to spread a quilt" (Lesson 15, §1), **koshi o kakeru**, "to sit down" (Lesson 39, §5), are only a few of its uses.

8. **Saki hodo no dempō no atesaki o dōzo**, "The telegram you wished to send, to whom is it addressed?" (*lit.* "The telegram we discussed just now, its destination, please"). **Saki hodo** is extra polite for **sakki**, "some time ago", "a little while ago", "just now".
9. **Tadashi to watashi no namae o tsukete kudasai**, "please sign (put) my name 'Tadashi'". . . . **To, sore dake desu ne**, ". . . ." That's all, isn't it?" The **to** in both these cases is a sign of quotation and takes the place of the inverted commas as in ". . ." **to iimashita**, "He said '. . .'" or ". . .", he said" (see Lesson 1, §2).
Namae, "name", "first name". In this case, **Tadashi** is the first name (in the English sense) or given name (see Lesson 1, §3), but the word **namae** just means "name" and can refer to either name or both. In forms, etc., "full name" is rendered **seimei**, and in conversation **myōji** is "surname", but in order to find out someone's given name one would have to phrase the question: **Myōji de nai hō no o-namae wa nan' desu ka**, "What is your name, the one not the surname?"
10. **Nihongo de yoroshii n' desu ne**, "It is to be sent in Japanese, isn't it?" (*lit.* "It's all right in Japanese, isn't it?")

RYOKŌ

1. **Kyūkō**, "express". Trains are referred to in a number of ways according to the various prevailing local traditions. Although very few steam engines are now used anywhere in Japan, many people still call all main-line long-distance trains **kisha**. The word **densha**, "electric car", is also used for trains, and often even includes trams (streetcars), although more explicit words for the latter are **toden**, short for "metropolitan electric car", and **shiden**, "municipal electric car", etc. The literal translation for "train" is **ressha**, but this word is not much used outside of official railway announcements, etc. The underground railway is called **chikatetsu**.
2. **Densha de naku basu de**, "not by train, but by bus". **Naku** is the adverbial form of the negative adjective **nai**, "non-existent". **Nai** is the abrupt and less polite form of **arimasen** (see Lesson 8, §8). **Nani mo oite arimasen**, "there is nothing on it". This could be expressed less politely as **nani mo oite nai**, and, indeed, is always thus expressed in a subordinate clause, such as **nani mo oite nai sō desu**, "apparently there is nothing on it". Using the adverbial form, it would be: **Nani mo oite naku** (or **nakute**), **karappo desu**, "Nothing is on it, so it is empty". We have already had the conditional form of **nai** combined with other verb roots, i.e. **noranakereba narimasen** (Lesson 15, §13) and **ikanakereba narimasen** (Lesson 27, §7). Also compare **Densha de nakereba ikaremasen**, "you can only go by bus" (*lit.* "if not by bus, you cannot go").
3. **Iku tsumori desu**, "I intend to go" (*lit.* "my intention is to go"). Intention is also expressed by the verb **omou**, "to think", and the abrupt form of the probable mood, with **to**:
Ikō to omoimasu, I think I shall go (*lit.* "I think 'let me go'").
4. **Nara mo Kyōto to onaji yō ni**, "Nara too, like Kyoto" (see Lesson 19, §4).
5. **Hassha magiwa no ressha**, "a train that is about to leave" (*lit.* "an about-to-leave train"). **Tsuīta bakari no ressha**, *lit.* "A just-arrived train". Relative "that" clauses in English always become adjectival phrases in Japanese (see Lesson 5, §2).

EKI DE

1. **Ichi mai**, "one (ticket)". See Lesson 28, §8.
2. **Hai, o-negai shimasu**, "Yes, please", but later **ja, o-negai shimasu**, "Then, will you attend to it, please?" (Lesson 18, §1); **ja** is a contraction of **de wa**.
3. **Doko ka ni akabō ga itara yonde kite itadakemassen ka**, "If there's a red-cap about somewhere, could you fetch him?" (*lit.* "If a red-cap was somewhere couldn't you fetch him?") **Yonde kite** (see Lesson 11, §10*), **itadakemassen ka** (see Lesson 26, §1). **Itadakemassen ka**, "couldn't you?" and **itadakemasu ka**, "could you?", as in English, are more or less interchangeable. Porters in Japan always wear a red cap, hence the name.
4. **Kisha no naka de o-agari kudasai**, "please eat them in the train". **O-agari kudasai** is another way of saying **meshiagatte kudasai** (see Lesson 12, §1 and §13).
5. **Sorosoro mairimashō ka**, "Isn't it time we were going?" or "Hadn't we better be going?" (*lit.* "Shall we gradually go?"). This is one of the few instances where the **-mashō** ending retains its original future meaning. More generally verbs ending in **-mashō** express the idea "let me" or "let us", while **deshō** expresses probability (see Lesson 4, §13, and Lesson 9, §1). **Sorosoro**, "gradually", "slowly", has the following sort of idiomatic uses:

Sorosoro mairimashō, It's time we were going.

Sorosoro at'takaku natte kimashita, It's gradually getting warmer.

Sorosoro sakura no saku jibun desu, It's about time for the cherry blossoms to come out.

Mairimashō, "let us go", is the humble form of the verb **iku**, "to go", and is only used when speaking of oneself or including oneself. We have already learned the plain, humble and honorific forms of the verbs **yaru**, "to give", **taberu**, "to eat", **iru**, "to be", **suru**, "to do", etc. Here is a handy reference table of these and other common verb groups of this sort:

Plain verb	Humble	Honorific
ageru (agemasu) give	sashiageru (sashiagemasu)	kureru (kuremasu) kudasaru (kudasai- masu) even politer
iu (iimasu) say	mōsu (mōshimasu)	ossharu (osshaimasu)

Plain verb	Humble	Honorific
iru (imasu) be	oru (orimasu)	oide ni naru (oide ni narimasu) irassharu (irasshaimasu)
kiku (kikimasu) ask	ukagau (ukagaimasu) o-kiki suru (o-kiki shimasu)	o-kiki ni naru
kuru (kimasu) come	mairu (mairimasu)	irassharu (irasshaimasu)
miru (mimasu) see	haiken suru (shimasu)	goran ni naru (narimasu)
morau (moraimasu) receive	itadaku (itadakimasu)	o-morai ni naru (narimasu)
shiru (shirimasu) know	zonjiru (zonjimasu)	go-zonji de aru (desu)
suru (shimasu) do	itasu (itashimasu)	nasaru (nasaimasu)
taberu (tabemasu) eat	itadaku (itadakimasu)	meshiagaru (meshiagarimasu)
yuku or iku (ikimasu) go	mairu (mairimasu)	oide ni naru (narimasu) irassharu (irasshaimasu)

Even if it has no special forms, almost any verb can be made honorific by preceding the indefinite form with *o* and following it with *ni naru*:

Piano *o o-hiki ni narimasu ka*, Do you play the piano?

6. *Sono kaban o-mochi shimashō*, "Let me carry that suitcase". Note that there is no postposition *o* after *kaban*, although it should technically be there to denote that "suitcase" is the object (see Lesson 28, §4). It is often omitted, however, in colloquial speech. This time it was probably omitted because of the honorific *o* and the difficulty of pronouncing both *os* distinctly. This honorific implies "for you" (see Lesson 28, §7).

UMI NO TABI TO SORA NO TABI

1. *Tabi* and *ryokō* (Lesson 29) both mean exactly the same thing, namely "travels", "journey", "trip", "excursion", etc. The difference is merely one of nuance. *Tabi* is the native Japanese word, while *ryokō* is Chinese-derived, and like most Anglo-Saxon words as opposed to Latin or Greek-derived ones in English, *tabi* is not only shorter and more pithy, but is more poetic and graceful, while *ryokō* is more technical, matter-of-fact and businesslike.

2. *Fune ga deru made*, "until the ship went" (*lit.* "goes"). The departure of vehicles of transport, etc., is expressed in various ways, as follows:

Fune ga deru, The ship goes (*colloquial*).

Fune ga shuppan suru, The ship sails (*Chinese-derived*).

Kisha (densha, basu, etc.) ga deru, The train (bus, etc.) leaves (*colloquial*).

Kisha (densha, basu, etc.) ga hassha (or shuppatsu) suru, The train (bus, etc.) departs (*Chinese-derived*).

Hikōki ga tobu, The plane flies (*colloquial*).

Hikōki ga shuppatsu suru, The plane departs (*Chinese-derived*).

Nihon o tatsu, to leave Japan.

The colloquial word for "arrive" is *tsuku*, and the Chinese-derived word is *tōchaku suru*. For aeroplanes, the Chinese-derived word is *chakuriku suru*, "to land".

3. *Isogashiku hataraitte imashita*, "were busily working". *Isogashiku* is the adverbial form of the adjective *isogashii*, "busy".
4. *Isshōkemmei te o futte imashita*, "was waving (his hand) as hard as he could". *Isshōkemmei*, "desperately", "as hard as one can", etc., was an expression meaning "to defend one's territory with one's life", from *issō*, "one territory" and *kemmei*, "risking one's life".

Isshōkemmei ni hashirimashita, He ran as fast as he could.

Isshōkemmei ni benkyō sureba seikō shimasu, If you study hard you will succeed.

Kare wa kane mōke ni issōkemmei desu, He is out for all he is worth to make money.

5. *Fune ga mienaku naru made*, "until the ship disappeared" (*lit.* "until the ship becomes invisible"). Remember that when adjectives associate with *verbs*, they always become *adverbs*. Japanese is different from English in this respect. "The invisible ship" would be *mienai fune*, but when the ship "becomes invisible", the adjective *mienai* becomes

mienaku, an adverb. In the same way, "I have to go to Hokkaido" is *Watashi ga Hokkaidō e ikanakereba naranai n' desu*. Here **naranai** is a negative adjective (see Lesson 29, §2). But in "I had to go to Hokkaido", *Hokkaidō e ikanakereba naranaku narimashita* (*lit.* "It became so that it would not do if I do not go to Hokkaido") the **naranai** has to become an adverb, **naranaku**, in order to agree with the verb *narimashita*, "became" (see Lesson 15, §13).

6. **Ni san nichi**, "two or three days" (see Lesson 27, §8).
7. **Sono naka ni wa kemuri o dashite iru kazan mo arimasu**, "Among them there are smoking volcanoes, too". **Naka** means "inside", "within", and **sono naka ni** literally could mean "inside it", "inside them", "within those", etc., e.g. *Sore wa o-nigiri desu. Sono naka ni umeboshi ga haitte imasu*, "That is a rice ball. It has a pickled plum inside it". But **no naka ni** also is used idiomatically to mean "among them":

Seito no naka ni wa gaikoku-jin mo imasu, Among the students there are foreigners, too.

Naka ni wa ii eiga mo warui eiga mo arimasu, Some of the films are good and some are bad (*lit.* "Among them there are good films and bad films").

Uchi, which also means "inside", "within", as well as "house", is used in a somewhat similar idiomatic way (see Lesson 42, §5).

8. **Shimajima wa taihen utsukushii desu**, "The islands are very beautiful". **Shimajima**, "islands" (see Lesson 23, §3); **utsukushii**, "beautiful", is used more in literary than colloquial speech. **Kirei**, "beautiful", "pretty", "lovely", is the more commonly used word.

FUNO UE DE

1. **Beppu yuki no fune**, "the boat for Beppu".
Ōsaka yuki no kyūko, the express for Osaka.
Nagasaki hatsu no kisha, the train from Nagasaki.
2. **Kippu o o-mise negaimasu**, "May I see your tickets, please" (*lit.* "Will you show your tickets, pray"). The simple verb form **negau**, "to beg", is polite, though not quite so polite as the **o-negai suru** form (Lesson 18, §1). **O-mise** from **miseru**, "show", the causative of **miru**, "see" (Lesson 19, §7). The honorific is used because it is *you* who are to do the showing. But **o-mise** can also be used when *I* show something *to you*, i.e. **o-mise shimashō ka**, "shall I show it *to you*?" So **o-mise** can either mean "you show" or "show you", depending on the context, just as **o-denwa** can be "you telephone" or "your telephone call" as well as "telephone you" (see Lesson 28, §7).
3. **Migi no hō e massugu oide kudasai**, "please go straight ahead to your right". **Oide** is slightly more polite form of **iru**, "to be", **kuru**, "to come", and **yuku**, "to go", although not as polite as **irassharu** (see Lesson 3, §9). It combines with **nasai** as well as **kudasai** to mean "please go", "please come" (see Lesson 30, §5).
Dochira e oide desu ka, Where are you going?
O-tōsama wa oide desu ka, Is your father at home?
Chotto oide! Come here a moment (*familiar*).
Oide-oide! Come here! (*said to animals and children*).
4. **Yatto ma ni aimashita ne**, "We are just in time, aren't we?" **Ma ni au**, "to be in time for", "to manage", "to have sufficient", etc., literally means "to suit the interval".
Kisha wa sanji ni demasu. Ma ni aimasu ka, The train leaves at three. Can you make it?
Sen en de ma ni aimasu, I can make do with a thousand yen *or* A thousand yen is sufficient.
Tamago wa ikaga desu ka. Kyō wa ma ni atte imasu, Do you need any eggs? No, I have plenty today.
5. **Dochira ga ii deshō**, "Which shall we do?" (*lit.* "Which would be good?"). **Dochira**, "which" (see **kochira** and **sochira**, Lesson 28, §3). There is also **achira**, "that, over there", which is often used as a polite euphemism for "abroad", "the West", etc., e.g. **achira de wa Nihongo o benkyō suru hito ga ōii desu ka**, "Do many people in the West study Japanese?"; **ii deshō**, "would be good" (see Lesson 19, §9).

6. **Watashi wa o-hanashi shita yō ni**, "As I told you". **O-hanashi shite kudasatta yō ni** would be "As you told me" (see §2). **Yō ni**, "as", "like". See below **kyo no yō ni tenki no ii hi ni**, "on a beautiful day like this" (see Lesson 19, §4, and Lesson 29, §4). Do not confuse with **yō ni in fune no tabi wa amari shinai yō ni shite imasu**, "I try not to travel by sea any more than I can help" (see Lesson 25, §1).
7. **Fune ni wa tsuyoku nai**, "not a good sailor" (*lit.* "not strong on boats"). This is also expressed by an affirmative and the antonym **fune ni yowai**, *lit.* "weak on boats". Compare:
Sake ni yowai, get easily drunk.
Sake ni tsuyoi, holds (his) drink well.
8. **Dekki kara Kōbe no machi ya Rokko o mite goran ni natte wa ikage desu ka**, "What about having a look at the town of Kobe and Rokko from the deck?" **Mite goran ni natte wa**, *lit.* "as for your looking", from **goran ni naru**, the very polite form of "to look", used when referring to others (see Lesson 30, §5).
9. **Kyō wa hontō ni arenaide ite hoshii mono desu ne**, "Let's hope it stays like this today and doesn't get rough" (*lit.* "Today is certainly a 'want it to stay not getting rough' situation, isn't it?"). **Mono**, like **no**, is a substitute noun meaning "thing", "fact", "situation", etc., for which the whole preceding phrase becomes an adjective (see Lesson 4, §15).
 Wanting something or someone, and wanting something or someone to do something can be expressed by means of the adjective **hoshii**, "desirable", "wanted".
O-cha ga hoshii desu, I want some tea.
O-cha ga hoshii n' desu, I would like some tea (*more elegant*).
O-cha o itadakitai n' desu, I wonder if you could bring me some tea (*most elegant and polite*).
O-kane wa hoshiku nai desu, I do not want any money.
Nandemo hoshii mono o katte agemasu, I will buy you anything you want.
Asu tenki ni natte hoshii n' desu, I want it to be fine tomorrow.
Anata ni ite hoshii, I want you to stay (to be here) (*familiar*).
Anata ni ite itadakitai n' desu, I wish you could stay (*much more polite*).
Hoshii is always used when wanting *something* to do something, but when wanting *someone* to do something, when the person is not a relative or employee, **itadaku** is usually used.
10. **Kondo kara sō shiyō to omotte imasu**, "I think I will from now on" (*lit.* "From now on 'let me do that' I am thinking"). **Shiyō** is the familiar form of **shimashō**, "let's do" or "let me do".

11. **Yūmei desu shi**, "is famous, and moreover . . ." (see Lesson 20, §3).
12. **Sō da sō desu ne**, "So I believe" (*lit.* "So it is, apparently, isn't it?") **Da** is the familiar form of **desu** (Lesson 20, §3), and by a strange coincidence the first of the two **sōs** means "so" or "thus", as it does also in **sō desu ne**, **sō shimashō**, *lit.* "That's so, isn't it? Let's do so". The second **sō** in **sō da sō desu ne** means "seeming", or "apparent" (Lesson 12, §10).
13. **Ni do mo san do mo**, "two or three times" (Lesson 27, §8).
14. **Sō desu ne**, **sō shimashō**, *lit.* "That's so, isn't it? Let's do so".

TŌKYŌ NO MACHI

1. **Tōkyō de ichiban nigiyaka na tokoro desu**, "They are the busiest places in Tokyo". Besides "bustling, noisy, busy", **nigiyaka** also means "merry, gay, lively", etc.

Natsu wa kaigan ga nigiyaka desu, In summer beaches are crowded with people.

Nigiyaka na hito, a jolly person.

Sono nekutai wa nigiyaka sugimasu, That necktie is too gaudy.

Mō sukoshi nigiyaka na ongaku o kakemashō, Let's put on some gayer music.

2. **Isoide iru hito mo areba**, "Some (people) are hurrying along, and . . ." (*lit.* "if there are some people who are hurrying"). **Areba**, is the conditional of **aru**, "there are", and can be used as still another way of linking verbs (see Lesson 20, §3).

3. **Shingō o yoku mite wataranai to kiken desu**, "It is dangerous to cross without carefully watching the traffic lights" (*lit.* "It's dangerous unless you cross after carefully watching the traffic lights"). "Unless" or "If one doesn't" ideas are usually expressed by the negative adjective ending in **-nai**, plus **to**, or by the negative past conditional:

Isoganai to ma ni aimasen, Unless we hurry we shall not be in time.

Ame ga furanai to hana ga karemasu, Unless it rains, the flowers will wither. (**Kareru**—to wither.)

Ame ga furanakattara ensoku ga arimasu, If it doesn't rain, there will be a school picnic.

4. **Sono sashizu ni shitagatta hō ga anzen desu**, "It's safer to follow his directions" (*lit.* "The follow-his-directions alternative is safe") (see Lesson 10, §7).

5. **Tsuitari kietari shite imasu**, "are going on and off" (see Lesson 16, §2.)

MICHI O TAZUNERU

1. **O-ukagai shimasu ga?** "Excuse me" (*lit.* "I make an inquiry of you"). **Ukagau** is the honorific verb for "ask", of which the familiar form is **kiku** (see Lesson 30, §5).

2. **Dō ittara ii n' deshō ka**, "Which is the way . . ." (*lit.* "How would it be good if I went?"). **Ittara**, "if I went" (see Lesson 7, §3). Compare with **isoide arukeba**, "if you walk fast", later in this lesson. **Ī n' deshō ka**, "would it be good" (see Lesson 19, §9).

3. **Massugu irassharu to**, "if you go straight" (see Lesson 7, §5).

4. **Nam pun gurai**, "about how many minutes?" (see Lesson 24, §2, and Lesson 26, §14). **Fun**, "minutes", usually becomes **pun** in combination, and the final **n** of **nan**, here "how many", is always pronounced **m** before a **p**.

5. **Achira gawa**, "the other side" (see Lesson 32, §5).

6. **Shashō ni Wadakura-Mon de oroshite kureru yō ni tanomi-nasai**, "Ask the conductor to let you off at Wadakura Gate".

Oroshite kureru, "(kindly) let one off" (see Lesson 17, §2, and Lesson 30, §5). **Yō ni** (see Lesson 25, §1). **Wadakura Mon** is one of the gates of the Imperial Palace in Tokyo.

7. **Naka hodo ni o-tsume negaimasu. Hassha shimasu . . . Kippu o o-kirase negaimasu . . .**, "Pass along, please! Hold tight! . . . Tickets, please" (*lit.* "Please squeeze in towards the middle. We are starting. Allow your tickets to be clipped, pray") (see Lesson 32, §2). **Hassha** (see Lesson 31, §1).

KYŌTO KEMBUTSU

1. **Yaku sen nen hodo no aida**, "for about a thousand years" (*lit.* "an interval to the extent of about a thousand years"). For use of **hodo**, "extent", see Lesson 9, §12, Lesson 18, §5, and Lesson 26, §14. **Aida**, "interval", "space". Compare with its meanings "between" and "during" in Lesson 15, §9, and Lesson 23, §1.
2. **Kyōto no nishi no hō ni**, "to the west of Kyoto" or "in the western section of Kyoto". **Hō**, "direction", "quarter", "side", is also used in an abstract way meaning "side" or "alternative" (see Lesson 10, §7).
3. **Kyō wa Goshō o goran ni naru no ga ii deshō**, "You might see the Palace today" or "It might be a good idea to see the Palace today" (*lit.* "Today to see the Palace would probably be good") (see Lesson 19, §9).
4. **Tazunete goran nasai**, "try and visit". **Miru**, "to see", when combined with a participle, means "try", just like the English verb "see" in "say it and see" ("try saying it") (Lesson 8, §9). **Goran ni naru** is the honorific form of the verb **miru**, "to see" (Lesson 30, §5), and **goran nasai** is the imperative. Polite imperatives are formed by adding **nasai**, the imperative of **nasaru**, the honorific verb "to do", to the stem of the verb:

Kore o tabenasai, Eat this!

Kono hon o yominasai, Read this book!

Koko ni o-kake nasai, Sit here!

Imperatives (commands), as a whole, are considered rather discourteous, and even polite imperatives such as these may be used only in more or less familiar conversation, such as when speaking to children, etc. As a general rule, one should use **kudasai**:

Kore o meshiagatte kudasai, Please be good enough to eat this.

Kono hon o o-yomi ni natte kudasai, Please be kind enough to read this book.

Dōzo o-kake ni natte kudasai, Please won't you sit down?

(See also Lesson 36, §7.)

5. **Geisha wa kyaku no motenashi no tame ni, toku ni gei o shikomareta josei desu**, "Geisha are women who have been specially trained in the accomplishments, in order to entertain guests" (see Lesson 19, §12). **Gei** means "arts", "accomplishments", "acting", "feats", "tricks", etc., depending on the context. Note that the whole phrase from

kyaku to shikomareta is an adjectival phrase describing **josei** (see Lesson 19, §6).

6. **Kanojora**, "they" (feminine), is occasionally found as the plural of **kanojo**, "she" (see Lesson 13, §11).

KYŌTO NO MEISHO

1. **Ichi n'chi futsuka de Kyōto kembutsu ga dekiru deshō ka**, "Is it possible to do a sightseeing tour of Kyoto in one or two days?" **Deshō** indicates probability, possibility, etc. (see Lesson 4, §13). **Ichi n'chi futsuka** (see Lesson 27, §8). Note how, for the sake of euphony, the third *i* is not pronounced.
2. **Watashi wa Higashi-yama e irassharu koto o o-susume shimasu ne. Heian Jingū kara massugu Higashi-yama no fumoto o minami e irassharu to, yūmei na otera ga tsuzuite imasu kara**, "For my part, I would advise your going to Higashi-yama, I believe, because if you go straight along the foot of Higashi-yama to the South, from Heian Shrine, the famous temples are there one right after the other". **Ne**, probably best translated here as "I believe". **To**, "if" (see Lesson 7, §5). **Heian Jingū kara**, "from Heian Shrine", but the **kara** at the end of the sentence means "because", and would come at the beginning of the sentence in English (see Lesson 39, §8).
3. **Sanjū-san-gen-do ni irasshatte wa ikaga desu ka**, "What about your going to the Sanjusangendo?" **Irasshatte wa**. The use of the participle is a slightly more polite alternative to **irassharu no wa** (see **sore wa**, Lesson 21, §6).
4. **Sore wa omoshiroi desu ne**, "That's interesting, isn't it?" Besides "interesting", **omoshiroi** means "amusing", "delightful", "entertaining", "jolly", "funny", "nice", "fun", etc., and **Satō San wa totemo omoshiroi hito desu** would mean that Mr. Sato was a very amusing and entertaining man rather than that he was simply a very interesting one. The word **omoshiroi** literally means "white-faced", and is said to have originated in one of the accounts of Japan's mythological beginnings. When the Sun Goddess was finally induced to peep out of the cave in which she had hidden herself, the first rays of light that fell on the delighted multitude caused them to become "white-faced". In the words of the account: **omo mina shiroshi**, *lit.* "faces all white" (**Shiroshi** is the literary form of the adjective **shiroi**) (see Lesson 50, §21).
5. **Itte mitai desu ne**, "I should like to go and see it" (*lit.* "It's 'I want to go and see', isn't it?") (see Lesson 15, §10). In this case, because of the **ne** at the end, **n'** is not necessary before the **desu**, but otherwise **n'** should be inserted for softening: **itte mitai n' desu**.
6. **Futsuka me**, "on the second day" (see Lesson 21, §1).

7. **O-wasure ni naranaide kudasai**, "don't forget". Polite negative commands are formed by adding **-naide** to the verb and following it with **kudasai**.

O-te o furenaide kudasai, Please do not touch!

Piano no ue ni mono o okanai de kudasai, Please do not put things on the piano!

Ano isu ni o-kake ni naranaide kudasai, Please don't sit in that chair!

DEPĀTO

1. **Aru depāto e itte kimashita**, "I went to a department store". The idea of the English article "a" and "one" can be expressed in Japanese by using **aru**, "a certain":

Aru otoko ga michi o aruite imashita, A man was walking along the road.

Aru hi ni ki ga tsuita n' desu, It occurred to me one day.

Aru chihō de wa o-kome no kawari ni hie o tabemasu, In certain districts they eat millet instead of rice.

Itte kimashita, *lit.* "I went and came". Participle and verb combinations are used to express perfected action, but are usually the equivalent of a single verb in English. While **itte kimashita** can sometimes be translated "I have been", here "I went" is nearer the meaning (see Lesson 11, §10). With the present (future) tense, **itte kimasu** means "I am going", and with the humble form of the verb is a standard phrase always spoken when leaving one's home or anywhere to which one intends to return: **itte mairimasu**. One *never* says **sayonara**, "good-bye", when leaving one's own home.

2. **Sū hyaku nin ita yō desu**, "there seemed to be several hundred". **Yō**, like **sō**, after the verb indicates semblance or appearance (see Lesson 12, §10).
3. **Kodomo o asobasete imashita**, *lit.* "were allowing their children to play" (see Lesson 19, §7).
4. **Ori no naka ni irete arimashita**, "were in cages" (*lit.* "were put in cages") (see Lesson 6, §11).
5. **Okurimono o kaitai to omoimashita**, "I thought I'd like to buy some presents". **To omoimashita** (see Lesson 1, §2). "I wanted to buy some presents" would be **okurimono o kaitakatta n' desu**, using the past tense of **kau**, "buy".
6. **Hankachi o roku mai**, "Six handkerchiefs". **Mannenhitsu o ip'pon**, "one [or "a"] fountain pen". **Hon o ni satsu**, "two books" (see Lesson 26, §8).

For native Japanese nouns (other than those referring to human beings and animals) that have no classifiers, the Japanese numerals (**hitotsu**, **futatsu**, etc.) are used, and it is safe to use them with any object when in doubt as to the right classifier. Chinese-derived numerals, however, are used with Chinese-derived nouns, number preceding noun as in

English: **san shukan**, three weeks; **go-ka getsu**, five months; **san do**, three times; **ichi jō**, one tatami mat; **jūni jikan**, twelve hours (see Lesson 5, §10).

7. **Goshujin no shigoto no tsugō de**, "because of her husband's work". See also in this lesson: **gakkō no tsugō de**, "on account of his schooling". **Tsugō** is a very useful word meaning "reasons", "conditions", "circumstances", "convenience", etc.

Kyō wa tsugō ga warui, Today it is inconvenient.

Go-tsugō ga yoroshikereba dōzo irasshate kudasai, If it is convenient for you, do come.

Chotto tsugō ga waruku natta no de, ashita o-ukagai dekimasen, Some things have cropped up and I shall not be able to visit you tomorrow.

Go-tsugō no ii tokoro de o-ai shimasu, I will meet you anywhere you like.

8. **Tōkyō e kaette kita n' da sō desu**, *lit.* "they had apparently moved back to Tokyo". See also in this lesson: **obāsan hitori na n' da sō desu**, "the grandmother is apparently all alone". Rather than making a direct statement as one would in English, it is always better manners in Japanese to add **sō**, "apparently", to make the statement less abrupt (Lesson 12, §10).

KAIWA

1. **Zuibun nagai koto Tōkyō ni orimasen deshita wa**, "I've been away from Tokyo for a long time". While delicacy and grace are favoured in general in spoken Japanese, this is even more so in women's speech. **Wa** is often added by women at the end of a sentence after **desu**, even when this postposition is not grammatically necessary. **Wa** sometimes even takes the place of **desu** altogether, such as the final **wa** in **sore wa yokatta wa**, "that was fortunate", later in this lesson.
2. **San nin desu no**, "(I have) three". Besides **wa**, women often end sentences with **no**. **No** is perhaps a shade more formal than **wa**.
3. **Kochira e irassharu koto ni natta n' deshō**, "You've moved to Tokyo, haven't you?" **Kochira**, "here", implies Tokyo, in this conversation, just as **achira**, "over there", often implies "the West". It is considered more graceful and feminine to hint at things rather than state them directly. **Kochira e irassharu koto** would literally be "your coming here" (see Lesson 15, §8), and the use of the verb **narū**, "becomes", suggests that this has come about.
4. **E, shujin ga Tōkyō ni tenkin ni natta mono desu kara**, "Yes, (because) my husband has been transferred to Tokyo". **Kara**, "because", is often appended to sentences by women when not strictly necessary, in the same way as **wa** and **no**, just to soften the rather masculine rigidity of **desu**.
5. **Inaka no haha no tokoro ni oite kimashita**, "I have left him in the country at my mother's" (*lit.* "I have left him at my mother's place in the country"). **Haha**, "my mother", as opposed to **o-kāsama**, "your mother" (see Lesson 1, §4). **Oite kimashita**, "I have left (him)" (*lit.* "I came and left him") (see Lesson 11, §10, and Lesson 37, §1).
6. **Hontō ni jikan no tatsu no wa hayai mono ne**, "How time flies" (*lit.* "Truly the passing of time is a quick thing, isn't it?") Here the masculine-sounding **desu**, which would normally be before **ne**, has been left out altogether.
7. **Yoji made ni uchi e kaeranakute wa narimasen kara sorosoro o-wakare shinakute wa**, "I have to be home by four, so I must be going". Note that **narimasen** is omitted at the end, although it is grammatically required in the second sentence as well as the first. The use of **wa** and the negative participle, **kaeranakute wa**, *lit.* "As for my not returning", is a little more elegant than the normal negative conditional **kaeranakereba**, "If I do not return" (see Lesson 15, §13).

RIHATSUTEN TO BIYŌIN

1. **Bi-yō-in**, "beauty parlour", should not be confused with **byō-in**, "hospital". Remember that **hyo**, **byo**, **kyo**, **kyu**, etc., are all single syllables (the line above the **o** makes **byo** into a double syllable, of course, by adding an **o**, i.e. **byō** = **byo-o**) and the **y** sound should not be lingered over. For instance, **kyu** is pronounced something like "cue", and not at all like "key-you". Listen to your record to get the correct pronunciation.
2. **Wakai hito mo toshiyori mo minna rihatsuten ya biyōin no sewa ni narimasu**, "Both young people and old people all depend on the (services of) barbers and beauty parlours". **Sewa ni naru**, "to receive assistance", "be under obligation to" (see Lesson 23, §6). **Wakai hito mo toshiyori mo**, "both young people and old people". A single **mo** means "also", "too", "as well", "even", etc., i.e. **ishidōrō mo arimasu**, "there is also a stone lantern" (Lesson 7), but **mo . . . mo** usually means "both . . . and" when used with a positive verb. When used with a negative verb, it means "neither . . . nor", i.e. **kono goro wakai hito mo toshiyori mo hige o amari hayashimasen**, "these days neither young people nor old people wear beards (or moustaches) very much".
3. **Atama o katte moraimasu**, "have their hair cut". **Atama** principally means "head", but men generally use this word for "hair" rather than **kami** or **kami-no-ke**, "hair", "tresses". Since **karu**, "cut", implies cutting or cropping short hair, lawns, etc., of women one would use **kiru**, "cut", and say **kami o kittle moraimasu**, "have their hair cut". "To cut off the head" would be **kubi o kiru**, using **kubi**, "neck", "head", rather than **atama**.
Morau, "receive" (see Lesson 30, §5), is combined with participles to express the idea of having someone do something for one:
Rihatsuten de kao o sotto moraimashita, He had his face shaved at the barber's.
Kore o yonde itadakemasu ka, Could you please read this to me?
Kare ni yonde moraimashō, Let me get him to read it to me.
Itadaku means "to receive" from a *superior*; **morau** means "to receive" from an *inferior*.
4. **Kore wa rihatsuten no naka no yōsu desu**, "This is the way it looks inside a barber shop". **Yōsu**, "situation", "state", "appearance", etc., has many idiomatic uses:
Yōsu o yoku mite kara hairimashita, He went in after having a good look (at the situation).

Kanja no yōsu wa ikaga desu ka, How is the patient's condition?
Ano ie ni wa dare mo sunde iru yōsu ga arimasen, It doesn't look
 as if anyone were living in that house.

5. **Sofā ni koshikakete**, "sitting on the sofa". **Koshikakeru**, "sit" (*lit.* "lay the loins"). **Koshi** is sometimes omitted, as in **o-okake nasai** or **o-kake kudasai**, "please sit down" (see Lesson 40, §1, and Lesson 46, part 2). **Koshikakeru** means "to sit" on a chair, as opposed to **suwaru**, which means "to sit" in Japanese style with one's legs folded under one. "To sit cross-legged" is **agura o kaku**.
6. **Kaeru tokoro desu**, "is just about to go" (see Lesson 13, §6).
7. . . . **Ga iya na n' desu**, "I don't like . . ." Just as liking is usually expressed by **suki desu**, *lit.* "is pleasing" (Lesson 9, §14), dislike is usually expressed by the adjectives **kirai**, "displeasing", and **iya**, "hateful", together with **desu**, "is".

Uchi no kodomo wa aisū-kuriimu ga suki desu, Our child likes ice cream.

Ōku no Nihon no kodomo wa ninjin ga kirai desu, Most Japanese children dislike carrots.

Anata wa dochira mo suki desu ka, Do you like them both?

Hōrensō wa iya desu keredo shikatanaku tabemasu, I hate spinach, but I eat it anyway.

8. **Jibun de kao o soru hō ga zutto kimochi ga ii**, "I much prefer to shave myself" (*lit.* "The alternative of shaving the face oneself is pleasanter by far") (see Lesson 10, §7). **Kimochi ga ii**, "is happy, pleasant, agreeable", "feels good" (see Lesson 23, §19).

RIHATSUTEN TO BIYŌIN NO KAIWA

1. **Irasshaimase. Dōzo o-kake kudasaimase. Aisumimasen ga chotto o-machi kudasaimase**, "Come in, sir. Please sit down. I'm afraid you'll have to wait a bit". These **-mase** endings are extra-polite and nowadays used mainly by shop assistants. Similarly, **aisumimasen** is an extra-polite version of **sumimasen**, "I'm sorry", or "excuse me", which is used mostly by men.
2. **Kanai ga pāma o kaketai to itte iru n' desu**, "My wife would like a permanent wave" (*lit.* "My wife is saying 'I want a permanent wave'").
3. **Manikyua suru dake de ii n' desu**, "just a manicure" ("to do only a manicure is sufficient"). **Ii** is the plain version of the adjective "good, fine, magnificent", etc., for which the "politer" versions are **yoroshii** and **kekkō** (Lesson 20, §12). Like them, **ii desu** means "it's enough", as well as "it's good".

Mō ii desu, that's enough.

Sore de ii n' desu, that's sufficient.

Mijikai no de ii desu, A short one will do.

De wa ii desu, Then don't bother.

SHIKI

1. **Haru ni naru to**, "When spring comes" (*lit.* "When it becomes spring") (see Lesson 7, §5). Other examples of the same use of **to** in this lesson:
Sore ga sumu to, By the time (*or* "when") that is over.
Taiyō ga kagayaki, atsuku naru to, When the sun shines and it becomes hot.
Shimo ga ori, yuki ya mizore ga furu to, When the frosts come and snow and sleet fall.
2. **Shizen wa nagai fuyu no nemuri kara me o samashi**, "Nature awakens from her long winter sleep, and . . ." **Me o samashi**, "awakens, and" (see Lesson 15, §6).
 Other examples of the use of the indefinite form of the verb in this lesson:
Taiyō wa kagayaki, The sun shines, and . . .
Kaminari ga nari, inazuma ga hikari, There is thunder, there is lightning, and . . . (*lit.* "thunder sounds, lightning flashes, and . . .").
Sore ga sumiwatari, ine ga kogane iro ni nami o uchi, The skies are serenely clear, the fields of golden rice wave (in the wind), and . . .
Hiru ga dandan mijikaku nari, The days gradually become shorter, and . . .
Shimo ga ori, The frosts come (*lit.* "descend") and . . .
3. **Kigi**, "trees", **hitobito**, "people" (Lesson 23, §3).
4. **Saki hajimemasu**, "begin to blossom". Compare later in this lesson:
Kudamono ga irozuki hajimemasu, Fruit begins to ripen (*lit.* "colour").
5. **Mori mo hayashi**. Generally a **mori** is bigger than a **hayashi**. But **mori** also has the meaning "grove" of a shrine or temple.
6. **Tsuyu** refers to the Japanese rainy season. This season is also called **baiu** (**bai-**, plum; thus **baiu** means "rain at the time when the plums come out"). Another word for rainy season is **nyūbai**.
7. **Yūdachi**, a sudden shower. This refers only to summer showers. These mainly occur in the evenings and therefore are called **yūdachi** (**yū-** evening; **dachi**, from **tatsu**, to rise).

SUPŌTSU

1. **Ima no Nihon de ichiban ninki no aru supōtsu wa nan desu ka**, "What is the most popular sport in Japan today?" **Ninki** is a noun meaning "public favour", "public sentiment" or "public interest". To have this is to be popular, so the adjectives "popular" and "unpopular" are **ninki no aru** and **ninki no nai**. **Ninki no ten kara iu to**, "from the point of view of popularity" (*lit.* "if one speaks from the standpoint of public favour"). **Taihen na ninki desu**, "the public interest is terrific".
2. **Taitei no kyōgi ga okonawarete imasu**, "almost all the sports are practised". Besides "be practised", "be put into practice", etc., **okonawareru** also means "take place":
Gion Matsuri wa Shichigatsu ni Kyōto de okonawaremasu, The Gion Festival takes place in Kyoto in July.
3. **Sono tōri desu**, "That's right". (*Lit.* "That way it is".) **Tōri**, "road", has a number of abstract meanings, such as "way", "manner", "like", "as", etc.:
Ikikata ga futa tōri arimasu, There are two ways of going.
Go-zonji no tōri, As you know.
Itsumo no tōri, As usual.
Migi no tōri, As above (*lit.* "as on the right", since Japanese is written in vertical lines which go from right to left).
Yakusoku no tōri, As promised.
Jikan dōri, On time (*note consonant change*).
Iwareta tōri ni shimasu, I shall do as I was told.
4. **Kyōmi o o-mochi nara**, "if you are interested". . . . **ni kyōmi o motsu** is "to take an interest in . . ." **Yakyū ni kyōmi o o-mochi desu ka**, "Are you interested in baseball?" Like **ninki**, above, the noun **kyōmi**, "interest", "appeal", becomes an adjective by the addition of **no** and **aru**, i.e. **kyōmi no aru eiga**, "an interesting film". "Of great interest" is **kyōmibukai**. The word **omoshiroi** is sometimes used to mean "interesting", but care must be taken with this word, since **omoshiroi** includes the ideas "amusing" and "entertaining" (see Lesson 36, §4).
5. **Chikai uchi ni**, "one of these days" (*lit.* "within the immediate"). **Uchi ni**, "within", "during", etc., has the following kinds of idiomatic uses in connection with time:
Isshūkan no uchi ni, within a week.
Ichi n'chi futsuka no uchi ni, in a day or two.
Kuraku naranai uchi ni, before it gets dark (*lit.* "within the not become dark").
Wakai uchi ni, While (one is still) young.

No *uchi* means "among" or "out of":

Sono uchi no hitori wa shimbun o yonde imasu, One of them is reading the paper (Lesson 39).

Jū nin no uchi hachi nin ga tasukarimashita, Eight out of ten persons were saved.

This is the same *uchi* which as a noun means "house" or "indoors", and used with *no* becomes the equivalent of the English possessive pronouns "our" and "my", i.e. *uchi no inu*, "our dog", and *uchi no kodomo*, "our children" (see also Lesson 16, §8).

6. *Ima wa gorufu ka sakana-tsuri no teido desu*, "now golf or fishing is the limit (of my exertions)". *Teido*, "extent", "degree", "level", "limit", etc. Examples:

Ima wa mae yori seikatsu teido ga takai n' desu, The standard of living is higher now than before.

Undō wa ii ga, teido ga arimasu, Exercise is good, but must be taken in moderation (*lit.* "there is a limit").

Shūri wa dono teido hitsuyō desu ka, To what extent are repairs necessary?

teido mondai, a matter of degree.

aru teido made, up to a certain point.

Dono teido made ittara ii desu ka, How far can one go?

7. *Hima ga deki shidai*, "as soon as I can find the time".

O-tenki ni nari shidai, on the first fine day.

Hikōki no ari shidai ni tachimasu, I shall leave on the first available plane.

Uketori shidai o-shirase shimasu, I will let you know directly I receive it.

Hima, "time", "spare time", "leisure", "leave", should not be confused with *jikan*, "time", "period", "hour".

Hon o yomu hima ga arimasen, I have no time for reading books.

Mada sukoshi jikan ga arimasu ne, We still have a little time, haven't we? (Lesson 30).

o-hima ga dekitara, if you can spare the time

Natsu wa hima desu, I am free in the summer; I have a lot of spare time in the summer; There isn't much business in summer, etc.

Isshūkan hodo o-hima o kudasaimasen ka, Could I please have a week's leave?

Jochū ga hima o moritai sō desu, The maid apparently wants to leave.

1. *Iku koto ni shite imashita*, "I used to go" (*lit.* "I made it a point of going"). The idea of doing something habitually or making it a rule to do something is usually expressed by the phrase *koto ni suru*. It may also be expressed by using *itsumo*, "always", i.e. *itsumo ikimashita* (see §3 below) or *itsumo itte imashita*.
2. *Chikaku no mori ya hayashi*, "forests and woods in the vicinity". *Chikaku*, besides being the adverbial form of the adjective *chikai*, "near by", "close", can also be used as a noun meaning "neighbourhood", "vicinity".
3. *Watashi wa itsumo yorokonde kachiku no sewa o shimashita*, "I used to enjoy looking after the animals" (*lit.* "I always gladly looked after the animals"). *Sewa o suru*, "to look after" (see Lesson 23, §6).
4. *Niwatori ya ahiru ni mo esa o yaranakereba narimasen*, "The chickens and ducks, too, have to be fed" (*lit.* "It will not do if one does not also give food to the chickens and ducks"). *Tamago o atumenakereba narimasen*, "One has to collect the eggs" (see Lesson 15, §13). *Esa*, "bait", "feed", "animal food", is combined with the plain verb *yaru*, "to give", so that "to feed" in the case of animals is *esa o yaru*, and not *tabesaseru*, which means "to feed" in the case of human beings.
Niwatori is sometimes abbreviated to *tori*.
5. *Oji o tasukete*, "helping my uncle". *Oji* and *oba* mean "my uncle" and "my aunt". "Your, his uncle" and "your, his aunt", etc., are *oji-san* and *oba-san*. They also mean "Auntie" and "Uncle" and are used as a form of address by children and by members of the lower class. They must *not* be confused with *ojii-san* and *obā-san*, which mean "old man" or "grandfather" and "old woman" or "grandmother".
6. *Ine no toriire ga isogashiku, neko no te mo karitai*, "The rice harvest is so busy that we need all the help we can get" (*lit.* "so busy that one would like to have even the help of the cat"). *Te o kasu*, *lit.* "to lend a hand", and *te o kariru*, "to have the help of" (*lit.* "to borrow a hand") are further ways of expressing "help" and "assistance".
7. *Nōgyō wa tema ga kakatte hone no oreru shigoto ga ōi n desu*, "As for

farming, much of the work is time-consuming and laborious". Remember to think of a subject followed by **wa** as meaning "As for (the subject)" (see Introduction, §3).

Tema, "time", is "man time" or "labour hours" and not the same as **hima** and **jikan**.

DAI NI BU

NŌKA NO SHIGOTO

1. **Nakanaka sonna jikan ga nakunarimashita**, "I certainly have no time for that sort of thing" (*lit.* "That sort of time has certainly vanished"). **Jikan**, "time" in this case is not very different from **hima** and either could be used (see Lesson 42, §7), although by using **jikan** there is a slight implication of specific time for a certain purpose, rather than just **hima** "spare time". The adverb **nakanaka** is more colloquial and colourful than **totemo** or **hijō ni**, "very, exceedingly", etc.:

Nakanaka muzukashii, terribly difficult, pretty difficult.

Henji ga nakanaka kimasen, We can't seem to get an answer.

Nakanaka oishii desu ne, It's jolly good (taste), isn't it?

Nakanaka kanjō o haraimsaen deshita, It was ages before he paid his bill.

Nakunaru, beside meaning "vanish", "disappear", means "die", "get lost", "run out", etc.

Satō San no o-tōsan ga nakunatta sō desu ne, I hear Mr. Sato's father died.

Yubiwa ga mata nakunarimashita ka, Has your ring been lost again?

Gasorin ga nakunari sō desu. We seem to be running out of petrol (*lit.* "The gasoline seems to be running out").

2. **Sono uchi ue no itoko ga oji no shigoto o tetsudatte iru n' desu**, "My eldest cousin [*lit.* "the eldest cousin of them" (see Lesson 42, §5)] is helping my uncle with his work". **Tetsudau**, "help", "assist", usually refers to purely manual assistance (it literally means "to go along with one's hands"), while **tasukeru** (Lesson 43, Part 1, §5) has a broader significance, and also means "save", "rescue" (see Lesson 42, §5).
3. **Donna yōsu ka sappari sōzō ga tsukimassen ga**, "I haven't the faintest idea what it's like" (*lit.* "What is it like? I haven't the faintest idea"). (For uses of **yōsu** see Lesson 39, §4.) **Ka** is usually translated "what",

"whether", etc., in English when it joins clauses, but if you always think of it as a question mark it will present no difficulty:

Ii ka warui ka zonzimassen (or **shirimassen**), I do not know whether it is good or bad (*lit.* "Is it good? Is it bad? I do not know").

Asa gohan ga dekita ka kiite kudasai, Please ask if breakfast is ready (*lit.* "Is breakfast ready? Please ask").

4. **E, ichido itte mitai mon' desu ne**, "Yes, I'd certainly like to go there once" (*lit.* "Yes, it's an 'I want to go and see' thing, isn't it?") (see Lesson 36, §5). Here **mon'** or **mono** has no real meaning and only adds a slight emphasis, perhaps translatable here as "certainly".
5. **O-jama ja arimassen ka**, "wouldn't I be a burden (to them)?" The **o** of **o-jama** implies the "to them". **Jama**, "hindrance", "inconvenience", "burden", etc., has some idiomatic uses:

Taihen nagaku o-jama itashimashita, I'm afraid I have taken up too much of your time.

O-jama de wa arimassen ka, I hope I am not disturbing you.

Jippun bakari o-jama o sashite kudasai, Could you spare me ten minutes?

Sono uchi o-jama ni agarimasu, I will call on you one of these days (*lit.* "One of these (days) I will come up and disturb you").

1. **Kaisuiyoku ni oide ni naru no ga ii to omoimasu**, "You ought to go to the seaside" (*lit.* "I think your going sea-bathing would be nice"). **Oide ni naru**, "your going" (see Lesson 32, §3). **Ii to omoimasu**, *lit.* "nice (good) I think". Compare with **ii deshō** (Lesson 19, §9).
2. **Hirobiro to shita umi**, "the wide, wide sea". **Hirobiro to shita** is a special form of adjective and in this case gives the feeling of more spaciousness than just the simple adjective **hiro**, "wide", "spacious", since it repeats **hiro**, the root of the adjective (with a consonant change) thereby heightening the meaning. Adjectives of this sort are made from nouns and even verbs, with the addition of **to shita** or just **shita**:
 - ao** (n.), **aoi** (adj.), "green"
 - aoao shita**, vividly green, verdant
 - ikiru** (v.), to live
 - ikiiki shita**, full of life
 - nobi** (n.), a yawn; **nobiru** (v.), to stretch
 - nobinobi shita**, free and easy
3. **Kimochi no ii mono desu**, "It's a wonderful feeling" (*lit.* "It's an agreeable thing"). **Kimochi no ii** (*lit.* "good feeling") is an adjective meaning "pleasant", "agreeable", and qualifies the noun **mono**, "thing", just as in "Love is a many-splendoured thing" (see Lesson 9, §15). Compare the direct approach in Lesson 39, §8: **Jibun de kao o soru hō ga zutto kimochi ga ii**, "Shaving myself is much more pleasant", and the same thing using **mono**, i.e. **Jibun de kao o soru hō ga zutto kimochi no ii mono desu**, "To shave oneself is a much pleasanter thing".
4. **O-shiro o tsukkutari, yama ya kawa o tsukkutari shimashita**, "We built castles, and made mountains and rivers". **Watashitachi wa, ureshigatte sunahama o kakemawattari, kai o atsumetari, mizu no naka o picha-picha aruitari, nami no shibuki o abitari shita mono desu**. Any number of verbs, ending in **-tari**, can follow one another in a sentence describing various actions, and the tense of all of them is determined by the final verb of the series, in this case **shita**. If the whole sentence had ended with this verb, it would have been in the polite form **shimashita**, and the meaning would be simply "We joyfully ran about the sands, collected shells," etc. The addition of **mono**, "thing", and **desu**, however, makes the sentence more general and impersonal, as well as more elegant. See §3 above.

Picha-picha, "splashing", is one of the many delightful onomatopoeic

words in Japanese, which outnumber by far their English equivalents:

Ame ga para-para futte kimashita, The rain has started falling pitter-patter.

Kane ga chirin-chirin to narimashita, Tinkle-tinkle went the bell.

Mizu ga pota-pota tarete imashita, The water was going drip-drop.

Futa ga beta-beta shimasu, The lid is sticky.

Don-don uremasu, They sell like hot cakes (this sound is the imitation of the boom, boom of a drum, and in this meaning resembles the English word "boom" meaning "sudden commercial popularity").

5. **Kaisuigi o kita hitotachi**, "people in bathing suits" (*lit.* "wore-bathing-suits people"). **Kiru** means both "put on" and "wear":

Ima kimono o kite imasu, She is now putting on her kimono.

Onna wa minna kimono o kite imasu, The women are all wearing kimonos.

When **kiru** is used to form an adjectival phrase, i.e. "women in kimonos", "people in bathing suits", etc., the past tense **kita** must be used:

Kimono o kita onna mo imasu, There are even women in kimonos.

"To try on" is **kite miru**, *lit.* "put on and see":

Atarashii kimono o kite mimashita, She tried on her new kimono.

"To wear" and "put on" when referring to footwear, trousers, skirts, etc., is **haku**. The word for head-gear is **kaburu**, and for gloves **hameru**.

6. **Issho ni natte**, "join together and . . ." Compare with just **issho ni**, "together":

Minna issho ni asobimashita, They all had fun together (*lit.* "They all played together").

Minna issho ni natte asobimashita, They all got together and had fun.

7. **Yotto**, from the English word "yacht", means any kind of Western-style sail-boat as well as sailing yacht, as opposed to **bōto**, "Western-style row boat". "Motor-boat" is **mōta-bōto**. The native Japanese word **fune**, "boat", is used for Japanese style fishing boats as well as all large ships in general.

DAI NI BU

YASUMI NO PURAN

1. **Dokka e ikitai to wa omotte iru n' desu ga**, "We are in fact thinking of going somewhere, but . . ." The **wa** in this case is not grammatically necessary and supplies a slight emphasis equivalent to the "in fact". Literally the sentence would be "As for wanting to go somewhere, we are thinking about it, but . . ."
2. **Umi e ikitai tte mono to yama e ikitai tte mono to atte**, "Some of us want to go to the sea, and some of us want to go to the mountains, so . . ." (*lit.* "There being they-say-they-want-to-go-to-the-sea people and they-say-they-want-to-go-to-the-mountains people"). **tte** is a familiar contraction of **to itte imasu**, "says" or "is saying", i.e.:

Umi e ikitai tte, He says he wants to go to the sea.

O-agari ni narimasen ka tte, She says "Won't you come in?"

Mono in the above means "people", see Lesson 18, §3. **To**, "and", is often repeated after the second noun as well, as in this case.

3. **Mada kimekanete imasu**, "We haven't been able to decide as yet". **-kaneru** added to a verb stem expresses the idea "cannot", "be unable to", "not be in a position to", etc., but is only used in very formal, courteous speech:

Mōshiagekanemasu, I am not in a position to say.

Mōshiagekanemasu ga, I venture to say that . . .; Excuse me, but . . .

Wakarikanemasu, I am not in a position to know (often said by servants when asked when the master or mistress will be home).

4. **Kodomotachi ga dō shite mo umi e ikitai to iu mon' desu kara**, "But since the children insist on going to the sea". **Dō shite mo umi e ikitai to iu**, *lit.* "say they want to go to the sea at all events". **To itte imasu kara**, "since they are saying" would be grammatically correct, but the use of **mon'** (**mono** in **to iu mon' desu kara**, "because of the fact that they say . . .") is a little more elegant (see Lesson 44, Part 1, §3). **Umi ni yuku koto ni shimashita**, "we decided to go to the sea". **Koto ni suru** in the simple past tense expresses the idea of deciding to do something, while in the progressive past it expresses "used to" (see Lesson 43, Part 1, §1). Note that **yuku**, "to go", is sometimes spelled **iku**, and the other tenses are usually spelled **ikimasu**, etc., rather than **yukimasu**, etc.
5. **Yukkuri hon de mo yonde mitai to omotte 'ru n' desu**, "I thought I'd like to do some leisurely reading" (*lit.* "It's I am thinking 'I want to

try reading books, for instance, at my leisure'"). Note how the **n'** makes the whole sentence a little indirect. This tendency resembles somewhat the Irish way of speaking (Lesson 4, §15). **'ru**, of course, is short for **iru**, the familiar form of **imasu**.

6. **Moshi umi e irassharu n' deshitara**, "If you go to the sea" (*lit.* "If it's that you were to go to the sea"). **Moshi**, "if", is used sometimes, but not necessarily always, to introduce an "if" construction. It merely stresses the "if". **Deshitara** is the past conditional of **desu** (see Lesson 16, §9).
7. **Iriyō na mono wa nan de mo mukō de soroimasu**, "They have everything one wants there" (*lit.* "Necessary things whatsoever over there will be complete"). **Sorou**, "be complete", "be even", "match", "be all present", "go in a body", etc.:

Kono mise ni wa shinamono ga takusan sorotte imasu, This shop has a large assortment of goods.

Ōkesutora no membā wa minna sorotte imashita ka, Were all the members of the orchestra there?

Anata no kutsushita ga sorotte imasen, Your socks (stockings) don't match.

8. **Nimotsu ga sukunakute sumu no ga arigatai**, "It will be nice to be able to get away with having to take only a little luggage". **Sumu**, "finish", has various idiomatic uses, one of which, generally formed with the negative suspending form (**-kaku te**) of verbs, means "to do without something", "to get away with something", or "get along without doing something", etc.:

Okane ga nakute mo sumimasu, I can do without any money.

Kega ga nakute sumimashita, They came off unhurt.

Waza-waza Tōkyō made ikanakute mo sumu deshō, I probably won't have to go all the way to Tokyo.

Bakkin de sumimashita, He got off with a fine.

Kangoku e ikanakute sumimashita, He didn't have to go to prison.

Note that the usual **desu** or **n' desu** after **arigatai** have been omitted, thereby giving this sentence a more familiar and less formal feeling.

DAI YONJŪ-GO KA (45)

DAI ICHI BU

JIDŌSHA NI NOTTE

1. **Jidōsha de Kamakura e itte kimashita**, "I went to Kamakura by car". **Itte kimashita** would logically be "I have been" (*lit.* "went and came"), but it is usually the equivalent of a simple past in English (see Lesson 37, §1).
2. **Enjin no chōshi wa nakanaka ii yō desu**, "The (condition of the) engine seems pretty good". **Nakanaka** (see Lesson 43, Part 2, §1).
3. **Sono toki, watashi wa moshi taiya o atarashiku kaete, sono hoka waipā nado mo torikaete kurerunara katte mo ii to iu to**, *lit.* "At that time, as for me, when I said: 'If the tyres are renewed and besides that if you will put on new windshield wipers, etc., I might buy it'". Note how the whole passage in italics may be put between inverted commas. In **to iu to**, "when I said" (*lit.* "when I say"), the first **to** is the sign of quotation (Lesson 6, §4) and the second **to** can be translated "when" (Lesson 33, §3).

Katte mo ii, *lit.* "I don't mind buying it", "I might buy it", "I may buy it". Ideas of "may" and "can" are often expressed with a participle followed by **mo ii** (see Lesson 26, §6).

Further examples:

Mō o-kaeri ni natte mo ii desu, You may go home now.

Sono hon o katte mo ii desu, You may buy that book.

Watashi ga katte mo ii desu, I don't mind buying it.

4. **Sērusuman wa sabisu shimasu to itte kaete kuremashita**, *lit.* "As for the salesman, 'I'll do that without charge,' he said, and changed them for me". **Sābisu suru** is from the English word "service" and has come to mean "to throw in without charge".
5. **Shingō mo sukunaku**, "there are few traffic lights and . . ." **Sukunaku** is the participle form of the adjective, ending in **-ku** instead of **-kute** (see Lesson 43, Part 1, §6).
6. **Gasarin ga sukunaku natte iru no ni ki ga tsukimashita**, "I noticed that the gasoline had run low". This **sukunaku** is the adverbial form of **sukunai**, "scant", and modifies the verb **natte iru**, "has become". . . . **ni ki ga tsukimashita**, "I noticed that . . ." (see Lesson 8, §8). Compare with **ki o tsukau**, "to be on the alert", in **totemo ki o tsukatte tsukaremashita**, "I had to be on the alert and became quite tired". (For other **ki** idioms see Lesson 17, §6 and §7.)

7. **Minna ga kuruma de asobi ni dekakemasu**, "Everybody goes out in their car" (*lit.* "Everybody goes out to play in their car"). **Asobu**, besides meaning "to play", has a variety of meanings, such as "be idle", "have fun", "amuse oneself", "visit", etc.:

Itsuka asobi ni irasshai, Do visit us sometime.

Watashi wa asobu hima ga arimasen, I have no time for pleasure.

Ima asonde imasu, I am unemployed at present.

DAI NI BU

KURUMA NO NAKA DE

1. **Panku gurai nara naosemasu**, "If it was something like a puncture I could fix it". **Kurai** (usually becoming **gurai**, for euphony), "about", "in the neighbourhood of", etc. (see Lesson 26, §14).
2. **Totemo ii kimochi desu**, "it's very nice". Compare **kimochi ga ii** (Lesson 39, §8) and **kimochi no ii mono desu** (Lesson 44, Part 1, §3).
3. **Michi no mannaka ni aru no wa nan desu ka**, "What is that in the middle of the road?" (*lit.* "As for the thing in the middle of the road, what is it?") This is an often-met construction and is even found in the old folk song used by Gilbert and Sullivan in *The Mikado*: **Miyasama, Miyasama, o-uma no mae ni pira-pira suru no wa nan jai na (nan desu ka)**, "Prince, Prince, as for the things that flutter in front of your horse, what are they?"
4. **Orinakute wa ikemasen ka**, "Must one get out of the car?" (*lit.* "Can it not go if one does not alight?"). The idea of "must" requires a double negative, although "must not" needs only a single one: **Tomatte wa ikemasen**, "You must not stop" (*lit.* "Stopping does not go"). **Ikemasen**, *lit.* "cannot go", somewhat resembles "ça n'ira pas" in French. **Ikenai** and the politer **ikemasen** are in many cases interchangeable with **naranaï** and **narimasen** (Lesson 15, §13), to mean "must", "must not", "ought", "ought not", "should", "should not", but **ikenai** and **ikemasen** have the additional meanings "be forbidden", "be prohibited from doing". In both cases, the preceding negative can be either **-nakereba** or **nakute wa** (see Lesson 15, §13, and Lesson 38, §7).

Yoji made ni kaeranakute wa

narimasen,

Yoji made ni kaeranakereba

ikenai n' desu,

Osoku natte wa ikemasen, You mustn't be late.

I have to be home
by four.

(45/2)

Osoku natte wa naranai sō desu, Apparently one mustn't be late.
Ikanakute wa naranakatta n' desu, I should have gone.
Tabako o sutte wa ikemasen, One mustn't smoke (is forbidden from smoking).

5. **Mado o akete o-kane o kakari no hito ni wataseba ii n' desu**, "All you have to do is open the window and hand money to the person in charge" (*lit.* "If you open the window and hand the money to the person in charge that is sufficient") (see Lesson 40, §3).
6. **Nan to iu tokoro desu ka**, "What is the name of this place?" (*lit.* "What named place is it?") (see Lesson 18, §4).

DAI YONJŪ-ROK' KA (46)

DAI ICHI BU

SHŌGYŌ TO KŌGYŌ

1. **Kokunai no seisan dake de wa tarinai no de**, "since domestic production alone is insufficient" (*lit.* "As for domestic production alone, is does not suffice"). **Tariru**, "be adequate", "suffice", and **tarinai**, "be insufficient", "wanting", are preceded by **ga** or **de** depending on the meaning. When the sufficiency or insufficiency directly concerns the subject, the subject takes **ga**, i.e. **o-kane ga tarimasen**, "The money is insufficient". Here only the sum of money itself is in question. It falls short of a predetermined amount. One can specify the exact amount: **o-kane ga hyaku en tarinai**, "The money is a hundred yen short". But in **kono o-kane de wa tarimasen**, "This money is insufficient", the **de** implies that the money is not enough for some implied purpose. Therefore in **kokunai no seisan dake de wa tarinai**, it is implied that domestic production is insufficient for Japan's needs. Note how the **wa**, "as for", in the original sentence sets the phrase preceding it apart.
2. **Genryō ga kokunai ni sukunai tame**, "since raw materials are scarce in Japan". **Tame**, "since" (see Lesson 15, §12).
3. **Omocha ya zōka nado wa sekai-kakkoku kara takusan chūmon ga arimasu**, *lit.* "As for toys and artificial flowers, etc., there are many orders from every country of the world". See §1 above.

DAI NI BU

TORIHIKI NO HANASHI

1. **Iie, totsuzen na n' desu**, "No, I just dropped in" (*lit.* "It's unexpected"). **Totsuzen**, "unexpected", "sudden", etc.:
Kare kara totsuzen denwa ga kakatte kimashita, I unexpectedly had a telephone call from him.
Totsuzen puropōzu sarete bikkuri shimashita, Suddenly being proposed to took me by surprise.
2. **Watakushi wa kō iu mono desu ga**, "Here is my card" (*lit.* "I am this sort of person"). Visiting cards (business cards) are very important in Japan and are immediately exchanged when meeting someone for the first time. They include details of the holder's business and position.

See *Watashi wa Kobayashi to iu mono desu ga*, "My name is Kobayashi" (*lit.* "I am a person called Kobayashi") (Lesson 18, §3 and §4). *Kō iu*, "this sort of", *sō iu*, "that sort of", *dō iu*, "what sort of":

Dō iu hito desu ka, What sort of person is he?

Dō iu wake de, Why? (*lit.* "With what sort of reason?")

Dō iu fū ni, How? (*lit.* "In what sort of way?")

Kō iu fū ni shite kudasai, Please do it this way.

Sō iu wake desu, That's the gist of the matter.

3. *Torihiki sasete itadakitai to kangaete orimasu*, "We would like to do business" (*lit.* "We are thinking: 'we should like you to allow us to do business'"). *Orimasu* is the humble form of *imasu* (see Lesson 30, §5). *Saseru*, "to allow to do" (see Lesson 19, §7).
4. *Otaku ni watakushidomo no kaisha no dairiten ni natte itadaite*, "We would like you to be our (company's) agents, and . . ." *Issai no shigoto o o-hikiuke itadakereba*, "(We would be happy) if you would take charge of all matters". *To iu wake desu*, "That's the gist of the matter" or "What we had in mind was . . ." (at the beginning, of course, in English) (see last example in §2 above). Note the unfinished phrase ending in *itadakereba*. The English in brackets is omitted in the Japanese.
5. *Koko ni shorui ga soroete imasu*, "the papers are all here" (see Lesson 44, Part 2, §7). The verb *sorou* is intransitive and means "to be complete", while the transitive verb *soroeru* means "to complete", but their present participle forms, *sorotte imasu* and *soroete imasu*, are almost identical in meaning.
6. *Sochira de o-sewa negaitai n' desu*, "We should like you to take care of . . ." *Sochira*, "you" (see Lesson 28, §3). *O-sewa negaitai*, *lit.* "We want to beg your care" (see Lesson 32, §2).
7. *Shitsurei shimasu*, "Excuse me", but *De wa shitsurei itashimasu*, "Well, I must be going", and *dōmo shitsurei itashimashita*, "Good-bye" (*lit.* "I have been very rude") (Lesson 16, §13). This is a rather formal way of saying "good-bye", however, and friends usually use *sayonara*. A long *o*, i.e. *Sayōnara*, makes the word a little more formal, while *sayonarā* is extremely informal and used between close friends. "Good-bye" at the end of a telephone conversation is usually *gomen kudasai* (*lit.* "excuse me"), although *sayonarā* would be used between good friends. It is important to remember that *sayonarā* is *never* said to members of one's household, even when leaving for a protracted absence. In this case one always says *itte mairimasu* (see Lesson 37, §1).
8. *O-denwa desu*, "You're wanted on the telephone". *O-denwa itashimasu*, "I'll telephone you" (see Lesson 28, §7).
9. *Hanashi no kimari shidai*, "as soon as I have an answer" (*lit.* "as soon as the matter is settled") (see Lesson 42, §7).

ISHA TO YAKKYOKU

1. *Haisha ni oide ni natta hō ga ii to omoimasu*, "(I think) you had better go to the dentist". . . . *hō ga ii to omoimasu*, "I think you had better . . ." In English, in impersonal sentences such as this, one would not need the "I think", but simply to say . . . *hō ga ii desu*, "you had better . . ." although grammatically correct, sounds a little too abrupt in Japanese and as if one were laying down the law, so it is better to soften the advice with either *to omoimasu*, "I think", or *deshō*, "probably" (see Lesson 19, §9).
 2. *Chisai ana nara*, "If it's a small cavity (see Lesson 16, §9). *Hidoku natte ireba*, "If it has become severe" (see Lesson 7, §3).
 3. *Karada no chōshi ga yoku nai toki*, "When you don't feel well" (*lit.* "When the body's condition is not good"). *Chōshi*, in this case "condition" (see also *enjin no chōshi*, Lesson 45, Part 1, §2), is actually a musical term meaning "pitch", "tone", "rhythm", etc. In English we also say "to tone up one's system", *karada no chōshi o totonoeru*. So *chōshi ga ii* means "well" when describing the body, "harmonious", "rhythmical", "melodious" when speaking of music, and "agreeable", "sociable", "full of tact" when referring to personality. *Chōshi* can also mean "manner", "knack", etc.

Piano no chōshi ga kurutte imasu, The piano is out of tune.
Kono chōshi de wa sukoshi takasugimasu, This key is a little too high.
Kō iu chōshi de utaeba ii n' desu, This is the way you should sing it.
Sono chōshi desu, You've got it!
Kare wa nakanaka chōshi ga ii, He is full of blarney.
 4. *Isha ni mite moratta hō ga ii*, "You had better have the doctor look at you". *Mite morau*, "to have someone look at something", *kite morau*, "to have someone come". Participle and verb combinations with *morau*, "receive", imply *having* someone do something for one's benefit (see Lesson 39, §3), while combinations with *kureru*, "give", are used when someone simply does or will do something for one's benefit:

Isha wa iroiro na chūi o shitari, shohōsen o kaitari shite kuremasu,
 The doctor will give you all sorts of advice and write you a prescription.
Yakuzaishi ga chōzai shite kuremasu, The pharmacist will make up the prescription (for you).
- (See Lesson 17, §2; Lesson 25, §10; Lesson 30, §5.)

DAI NI BU

ISHA NI MITE MORAU

1. **Dō nasaimashita**, "What is the matter?" (*lit.* "What did you do?") Note that the question mark **ka** has been dispensed with. Its absence makes the question a little more matter-of-fact and abrupt than it would be with the **ka**. The "you", of course, is inherent in the honorific "to do" verb **nasaru** (see Lesson 30, §5).

2. **Okashii**, like the English word "funny", can mean both "amusing" and "peculiar". Also like "funny", it can mean "incongruous".

Okashikute tamarimasen deshita, It was so funny I couldn't contain myself.

Okashii ne, That's odd.

Bōshi o kabutte wa okashii, You'd look silly in a hat.

3. **Waruku nai tokoro ga nai kurai desu**, "It's *as if* there's no part of me that hasn't something wrong with it". **Kurai** (sometimes **gurai**) has a variety of uses:

Gojū man en gurai, about five hundred thousand yen (Lesson 26, §14).

Panku gurai nara naosemasu, If it was *something like* a puncture, I could fix it (Lesson 45, Part 2, §1).

Dono kurai kakarimasu ka, How *much* will it cost?

Natsu gurai kimochi no ii kisetsu wa arimasen, There is no season *as pleasant as* summer.

Esperanto o narau kurai nara Nihongo o naratta hō go ii deshō, If you are prepared to study Esperanto, wouldn't it be better to study Japanese?

4. **Fuminshō de yoku nemuremasen**, "I have insomnia and I cannot sleep well" (*lit.* "Owing to insomnia"). **De** besides meaning "at", "in", "by means of", etc., also means "owing to", "because of" etc.

Byōki de nete imasu, (He) is ill in bed (*lit.* "Owing to illness").

Namakemono de benkyō shimasen, Being lazy, (he) doesn't study.

O-kane ga nai no de ikaremasen, Because I have no money I cannot go.

5. **O-make ni**, "on top of it all", "in addition". **O-make** is "a premium", "something thrown in for the same price", from **makeru**, "to reduce", "to make cheaper".

Makete kuremasen ka, Can't you let me have it cheaper?

Kore o o-make ni sashiagemasu, I'll give you this (extra) one free;

I'll throw this one in for good measure.

Hanashi ni o-make o tsukenakute mo ii desu, You don't need to embroider the story (*lit.* "add premiums to the story").

6. **Migi no kata to hidari hiza o kujiite shimaimashita**, "I have sprained my right shoulder and my left knee". **Kujiite shimaimashita** is more conclusive than the simple past **kujiimashita**, "I sprained", and literally means "ended up by spraining" (see Lesson 11, §10).

7. **Mō sukoshi de kubi no hone o oru tokoro deshita**, "I almost broke my neck" (*lit.* "A little more and I was on the point of breaking my neck bone"). Here are some further examples of the use of **tokoro** meaning a moment in time (see Lesson 13, §6):

Dekakeru tokoro deshita, I was just on the point of going out.

Warui tokoro e irasshaimashita, You came at an inopportune time.

Kare ga ii tokoro e kite kuremashita, He came at the right moment.

8. **Sore wa o-kinodoku na koto desu ne**, "I'm sorry to hear that" (*lit.* "That is a regrettable thing, isn't it?"). When referring to a third person, the honorific **o** would be omitted, but must always be included when expressing pity or regret concerning the person one is addressing:

O-kinodoku desu ne, What a pity!

O-kinodoku sama, I'm so sorry.

9. **Omotte irassharu hodo waruku nai to omoimasu**, "I don't think it is as bad as you think". **Hodo waruku nai**, "not as bad as" (see Lesson 9, §12).

10. **Kore to itte warui tokoro wa nai yō desu**, "There seems to be nothing in particular (that is wrong with you)". **Kore to itte** and **kore to iu** mean "in particular", "to speak of", etc. (*lit.* "saying 'here!'" and "to say 'here!'").

Kore to iu riyū mo naku, Without any particular reason.

Kore to iu e ga hitotsu mo arimasendeshita, There wasn't a single picture worth mentioning.

11. **Sukoshi shinkeishitsu sugiru n' ja nai ka to omoimasu**, "I think perhaps you are a little too nervous" (*lit.* "Aren't you a little too nervous? I think"). **Ja nai ka** is a contraction of **de wa nai ka**, "Isn't he?" "Aren't you?" "Isn't it?" etc., in the abrupt form, which is quite all right when covered by a polite final verb, in this case **omoimasu**. But with-

out an additional verb, it would have to be **ja nai n' desu ka** in order to be polite.

Sukoshi shinkeishitsu sugiru n' ja nai n' desu ka, Aren't you a little too nervous?

Samui n' de wa nai n' desu ka, Are you not cold? (This could be phrased even more politely as **o-samu gozaimasen deshō ka**.)

Kanojo wa sabishii n' ja nai ka to shimpai desu, I worry for fear she might be lonely (*lit.* "As for her, isn't she lonely?" I worry").

12. **Nombiri nasaranai to ikemasen**, "you must take it easy". Conditional constructions with **to** may precede **ikenai** and **ikemasen** to express the idea of "must" and "must not" as well as **nakereba** and **nakute wa**. **To** conditionals, however, may not be followed by **naranai** and **narimasen** (see Lesson 45, Part 2, §4).

13. **Jūbun o-yasumi ni naru n' desu ne**, "You are to have plenty of rest". **Kisoku tadashiku shokuji o nasaru koto desu ne**, "The thing is to eat regular meals". **Tabako o shibaraku yameru koto desu ne**, "The thing is to give up smoking for a while". All these sentences are softened by **desu ne**, "isn't it?" although the idea does not carry over into the English. The simple verb followed by **n' desu** is a common construction:

Shiroi bōshi o motte kuru n' desu ka, Am I to bring your white hat?

Kore o meshiagaru n' desu 'tte, (He) says you are to eat this.

DAI ICHI BU

TEREBI TO RAJIO

1. **Taitei maiban terebi o mite imasu**, "I watch television practically every night" (*lit.* "Practically every night I am watching television"). The present progressive is generally used for regularly repeated action.

Watashi wa mainichi densha de Tōkyō e kayotte imasu, I go (commute) to Tokyo every day by train.

Uchi de wa maiasa gemmai o tabete imasu, We eat unpolished rice every morning.

O-taku de wa shimbun o ikutsu totte irasshaimasu ka, How many newspapers do you take?

2. **Terebi de wa sekai no ugoki ya supōtsu ya geki o inagara ni shite miru koto ga dekimasu**, "With television, one can sit at home and watch world events, sports and plays". **Miru koto ga dekimasu**, "one can watch" (see Lesson 27, §5).

3. **Rajio to chigatte**, "unlike radio" (*lit.* "differing from radio"). **Chigau**, "to differ", has various idiomatic uses:

Kyōdai de inagara seishitsu ga daibu chigaimasu, Although they are brothers, their characters differ greatly.

Chigaimasu, You're wrong. You're mistaken. No.

4. **Sekaijū no nyūsu o sono mama miru koto ga dekiru yō ni narimashita**, "It has got so that one can watch events all over the world as they are (happening)". **Mama, sono mama**, "as it is", "as you are", etc.

Dōzo sono mama, Please don't get up. Please don't trouble to take off your overcoat.* Please keep your shoes on. (*Lit.* "Please stay as you are".)

Sono mama taberaremasu, You can eat it as it is.

Kutsu o haita mama o-agari ni natte mo ii desu, You may come in with your shoes on.

5. **Kogata terebi ga totemo hayatte imasu**, "small television sets are very popular". **Hayaru**, "be popular", "be in fashion", "be in vogue", is

* In Japan it is considered extremely rude to keep on one's overcoat. Proper greetings at the front door are not exchanged until overcoats have been taken off. Political candidates even remove their overcoats outdoors in freezing winter weather when making pre-election speeches. The overcoat in Japan, like a man's hat in the West, is doffed to show respect. So no matter how much one is urged to keep it on, it is always politest to take it off.

mainly used for things, while **ninki ga aru** and **ninki no aru**, "popular", are used when referring to people or things connected with people, such as radio and TV programmes, sports, etc. (see Lesson 42, §1).

6. **Hito ni meiwaku ga kakarimasen**, "people are not disturbed". **Meiwaku** can be a noun, "trouble", "nuisance", an adjective in **meiwaku na**, "troublesome", and is used in various other ways, such as **meiwaku o kakeru**, "to annoy", "to disturb", and **meiwaku ni naru**, "be a nuisance":

Hito ni meiwaku o kakete wa ikemasen, You mustn't trouble people.

Musume no meiwaku ni naritaku nai n' desu, I don't want to be a nuisance to my daughter.

Go-meiwaku de nakereba myōnichi o-tazune shimasu, If it is not inconvenient, I shall call on you tomorrow.

7. **Sō iu toki ni wa**, "then", "at times like that" (*lit.* "at that sort of time") (see Lesson 46, Part 2, §2). **Toranjisutā wa hijō ni benri desu**, "transistors are very useful". **Taifū no yōsu o kiku no ni**, "for learning the condition of the typhoon" (see Lesson 39, §4).

DAI NI BU

TEREBI NO BANGUMI

1. **O-taku no terebi no guai wa dō desu ka**, "How is the television at your house?" **Guai**, like **chōshi** (Lesson 47, Part 1, §3) means "state", "condition", but without any musical meanings. In some phrases the two are more or less interchangeable, but in others there is a different nuance. **Yōsu** (Lesson 39, §4) also means "condition", but includes the idea of "appearance".

karada no guai ga ii, be well, be in good health.

karada no guai ga warui, feel unwell, be out of sorts.

Terebi no guai ga yoku arimasen, There's something wrong with the television.

Myōnichi wa chotto guai ga warui n' desu, Tomorrow is slightly inconvenient.

2. **Yoku miemasu ka**, "Do you get a clear picture?" (*lit.* "Can you see well?") Although **miru**, "to see", is a **ru**-dropping verb, its potential tense is formed by adding **-eru** (polite **-emasu**) to the stem, as with

u-dropping verbs (see Lesson 10, §6).

Fuminshō de yoku nemuremasen, I have insomnia and can't sleep well.

O-ko san wa mō arukemasu ka, Can your child walk yet?

Nihongo wa mada yomemasen, I can't read Japanese yet.

Piano mo hikenai n' desu, I can't play the piano either.

Remember that "can" ideas can also be expressed with **koto ga dekiru**, i.e. **yoku nemuru koto ga dekimasen** (see Lesson 19, §11, and Lesson 27, §5).

3. **Omote o jidōsha ga tōru tabi ni**, "every time a motor-car goes by outside". Change the order and think of this as **jidōsha ga omote o tōru**, "a motor-car passes the outside (of our house)", and you will see that **omote** is the object (therefore taking **o**) of the transitive verb **toru**, "pass".

4. **Tsugi kara tsugi e to** (*lit.* "from the next one to the next one"). **To** makes phrases and words into adverbs:

Kuruma ga tsugi kara tsugi e to tōru no de michi o watarimasen deshita, Since cars were going by one right after the other I couldn't cross the road.

Uttori to shimashita, I was fascinated.

5. **Kono aida no yoru**, "the other night". **Kono aida** usually pronounced **kon'aida**, by itself means "the other day".

Kon'aida no eiga, The film (we saw) the other day (*lit.* "the other day's film").

Kon'aida no koto wa dō narimashita ka, What happened about that thing (we discussed) the other day?

6. **Misaserareta n' desu yo**, "I was made to watch it!". **Misaserareru** "to be made to see", "to be made to watch", is the passive of **misaseru** "to make to see" (from **miru**).

7. **Kanai wa opera to kitara muchū ni naru hō de**, "As for my wife, where opera is concerned she is on the mad side". **Hō**, "side" (Lesson 35, §2).

Uchi no musuko wa namakeru hō desu, Our son is on the lazy side.

Benkyō suru yori asobu hō desu, He is given more to playing than to studying (*lit.* "He is on the playing rather than the studying side").

8. **Watashi ni wa chittomo wakarimasen deshita**, *lit.* "To me it was quite unintelligible". **Wakaru**, "to understand", is an intransitive verb, unlike "understand" in English, and therefore cannot take an object. What would be the object in English becomes the subject in Japanese.

Note that in the above sentence "it" is the subject, whereas in "I didn't understand it at all", "understand" is transitive and "it" is the object.

Nihongo ga o-wakari desu ka, Do you understand Japanese? (*lit.* "Is Japanese intelligible to you?").
Wakarimasu, I understand.

9. **Komedii to ka, zadankai nado**, "comedies, and round table discussions and such-like". **To ka** takes the place of a comma or "and" when several things are being enumerated (see Lesson 16, §7).

Atama ga itai to ka kaze o hiitari shita toki ni wa, If you have a headache, or have caught a cold (Lesson 47, Part 1).

10. **Yakyū wa dekiru dake miru yō ni shite imasu**, "I try to watch baseball as often as I can". **Yō ni suru** after a verb means "to try to do something" in the sense of arranging to or otherwise making an effort to do it (see Lesson 25, §1).

Kyō hayaku kaeru yō ni shimasu, I will try and come home early today.

Yaseru yō ni shinasai, Try and get thin.

11. **Sono ki ni natte doryoku sureba**, "If you have the will, and work hard". **Sono ki ni naru**, "to be so minded", and . . . **suru ki ni naru**, "to feel inclined to . . .", "to take it into one's head to . . .", etc., are further **ki** idioms (see Lesson 8, §8, and Lesson 17, §6 and §7).

Dōshite mo kono shigoto o suru ki ni narimasen, I just don't feel inclined to do this work.

Sono ki ni nattara oshiete kudasai, Please let me know when you feel so inclined.

12. **Ishi sae areba**, "If only you have the will". **Sae**, "even", "only", etc. Examples:

Kodomo de sae dekimasu, Even a child could do it.

Kodomo ni sae wakarimasu, Even a child could understand (*lit.* "It is intelligible even to a child").

Ikō to sae kangaete imasu, I am even thinking of going.

O-kane sae areba nan de mo kaemasu, If you only have the money you can buy anything.

Ishi, "will", "volition", is pronounced *'shi*, with a voice fall on the second syllable, while **ishi**, "stone", is pronounced *i^{sh}*, with a rise on the second syllable. They are written with different Chinese characters, but in speaking care must be taken not to confuse the two (see Preface and Lesson 13, §10).

DAI YONJŪ-KYŪ KA (49)

DAI ICHI BU

GEKIJŌ TO EIGA TO YOSE

1. **Tōkyō de ōkina gekijō no aru no wa Asakusa, Shinjuku nado desu**, "In Tokyo, the big theatres are located in Asakusa, Shinjuku, etc." (*lit.* "As for the location of the big theatres in Tokyo, it is in Asakusa, Shinjuku, etc.") **No** makes the verb **aru**, "be", into a true particle noun (see Lesson 4, §20). Further examples:

Kyūshū e irassharu no wa itsu desu ka, When is your trip to Kyushu? (*lit.* "As for your going to Kyushu, when is it?").

O-shibai no hajimaru no wa nanji desu ka, When does the play begin? (*lit.* "As for the beginning of the play, when is it?").

2. The *kabuki* drama, which includes music and dancing, has been Japan's most popular form of theatre since the seventeenth century.

Shimpa is a slightly newer development within *kabuki* and its repertoire consists of plays of contemporary life and manners in everyday language without dancing, in contrast to the plays of the classical *kabuki*, which are mostly highly stylized historical tragedies. Actresses appear sometimes in *shimpa*, whereas no women ever take part in *kabuki*.

The *nō* is much more highbrow than the *kabuki* and was fostered by the upper classes as early as the fourteenth century, while *kabuki* was the theatre of the people. *Nō* is played by only two or three men wearing masks, who move in slow, stately measures against the permanent background of a single pine tree, accompanied by the austere music of a few flutes and tabors, and a small male chorus.

The mid-eighteenth-century *bunraku* puppets are two-thirds life size, and are carried about the stage and worked by three men, two of whom are dressed entirely in black in order to be less conspicuous. The chief puppeteer of each group is fully visible, but such is his artistry and skill in manipulating his charge, that he soon seems to fade from view. All the dialogue for a *bunraku* play is spoken by one virtuoso narrator.

3. **Miraremasu**, "can be seen", is the passive potential of **miru**, "to see" (see Lesson 19, §2).
4. **Zutto yasuku narimasu**, "are much cheaper" (*lit.* "become much cheaper"). This construction is often used instead of **zutto yasui n' desu**, *lit.* "are much cheaper", and has analogies in English, i.e.:

Minami no hō e iku hodo at'takaku narimasu, The farther south one goes, the warmer it gets.

5. **Ichiban yasui no wa tenjō ni chikai tachimiseki desu**, "The cheapest of all is the standing room near the ceiling" (*lit.* "the cheapest ones of all are the standing places . . ."). The **no** here means "ones" (see Lesson 10, §16).

Standing room in the "gods" may be had for a small sum, and most real kabuki fans are found there, sometimes for only one play or only to see a certain scene. These people sometimes still express their approval of a favourite actor in the traditional manner by shouting certain conventional epithets at high spots in the acting.

6. **Otoko ga onna no yaku o tsutomemasu**, "The men play the female roles". The idea of men taking female roles may be slightly grotesque in the West, but, since the Japanese kimono is completely figure-concealing, a man can with expertly stylized movements suggest a woman's grace even more convincingly than a woman. Only the falsetto voice gives him away and, curiously enough, this quickly ceases to distract one's attention.

Besides "to play a role", **tsutomeru** also means "to have a job", and is most commonly used in this sense:

Shujin wa Gaimushō ni tsutomete orimasu, My husband works at the Ministry of Foreign Affairs.

Dokoka ni tsutometai to omotte imasu, I'm thinking of taking a job somewhere.

7. **Kabukiza ni wa yūmei na kabuki haiyū ga hotondo zembu dete imasu**, "Nearly all the famous kabuki actors appear at the Kabuki Theatre". **Deru**, "go out", "come out", "emerge", etc., has at least twenty-seven different uses. Here **ni deru** means "to appear" (*on* the stage, cinema, TV, etc., as well as *in* the newspaper, a book, etc. etc.):

Sōri daijin no shashin ga kesa no shimbu ni dete imasu, The Prime Minister's picture is in this morning's paper.

Kanojo wa konogoro rebyū ni bakari dete imasu, These days she only appears in revues.

8. **Uttori to** (see Lesson 48, Part 2, §4).
9. **Kippu wa arakajime maeuri o katte oita hō ga benri deshō**, "It's probably more convenient to buy the tickets in advance" (see Lesson 18, §6).

DAI NI BU

KABUKIZA DE

1. **Ni mai hoshii no desu ga**, "I'd like two" (see Lesson 32, §9).
2. **San tō no ushiro no seki shika arimasen**, "There are only third-class seats at the back". **Shika** (see Lesson 19, §10).
3. **Yoru no bu deshitara**, "If it was the evening performance". **Deshitara**, "if it was", is the past conditional of **desu** (Lesson 16, §9). **Bu** literally means "part". Japanese theatres traditionally offer two different programmes, a *matinée* **hiru no bu**, *lit.* "daytime part", which starts at 11 a.m., and the **yoru no bu**, "evening part", which commences at 4 p.m. Three or four short plays or scenes from plays are given in each section, with ample intermissions for taking meals or refreshment in one of the theatre's restaurants and snack bars. One of the few long plays that is played in its entirety is *Chūshingura*, or "The Forty-seven Ronin", which, divided into two parts, takes a full day to perform. It is traditionally offered every year in December, the actual month of the culmination of the famous eighteenth-century vendetta that it commemorates.
4. **"To" no nijū ban to nijū-ichi ban desu**, "They are numbers 20 and 21 in row G". "To" is the seventh letter of the Japanese "iroha" alphabet, so named from its first three letters. This alphabet of forty-seven syllables was devised by a priest, centuries ago, from the Chinese ideographs, and he cleverly arranged them into a lovely philosophical poem of alternating five- and seven-syllable lines, using each syllable once and once only:

I ro ha ni ho he to
Chi ri nu ru wo
Wa ka yo ta re so
Tsu ne na ra mu
U wi no o ku ya ma
Ke fu ko e te
A sa ki yu me mi shi
We hi mo se su

The particle **wa** is always spelled **ha**, and **kyō**, "today", used to be spelled **kefu**. Various other consonant changes have been allowed for, and a little licence taken here and there, so that the poem actually reads thus:

Iro wa nioedo,
Chirinuru wo,
Waga yo tare zo,

Tsune naran'
 Ui no okuyama
 Kyō koete,
 Asaki yume mishi,
 Ei mo sezu.

The famous scholar, Basil Hall Chamberlain, translates it as follows:

Though their hues are gay,
 the blossoms flutter down;
 And so, in this world of ours,
 who may continue forever?
 Having today crossed the mountain-
 fastness of existence,
 I have seen but a fleeting dream
 with which I am not intoxicated.

Theatre rows are always arranged in *iroha* order. The more commonly used alphabet, however, is probably the *a i u e o* alphabet (see section entitled "Japanese Pronunciation" in Preface).

The *a i u e o* alphabet is used in telephone directories, and in general more than the other.

5. *Sanzen roppyaku en ni narimasu*, "that will be 3,600 yen". Literally the same as the English, since the present and future in Japanese are the same (see also Lesson 49, Part 1, §4).
6. *O-nimotsu wa achira de o-azukari shite orimasu*, "you may check your things over there" (*lit.* "customers things are being looked after over there") (see Lesson 14, §1). *Nimotsu*, "baggage", includes anything that is being carried as a burden or load. The *o* in this case implies "customers".
7. *Taihen omoshirō gozaimashita*, "it was very enjoyable" (see Lesson 10, §8, and Lesson 36, §4).

NIHON BUNGAKU NI TSUITE

1. *Goku ōzappa ni yūmei na sakka to sakuin o agete mimashō*, "Let me try and very roughly give you (an idea of) the famous writers and (their) works". One of the many meanings of *ageru*, "raise", is "give (an example)", "cite (an instance)", "quote", etc.

Koko ni ageta sakuin, The poem (*lit.* "work") given here (see later in this lesson).

Rei o agemashō, Let me give an example.

2. *Nihon bungaku no shoki o kazaru mono ni "Man'yōshū" to iu kashū ga arimasu*, "Adorning the early period of Japanese literature there is a collection of verse called the 'Man'yōshū' ". *Kazaru mono ni*, *lit.* "for a thing to adorn". Note how *mono*, "thing", is often used as a focal noun taking the place of the subject, to which whole clauses are related. A little later in this lesson we have *waka o atsumeta mono de*, "is a collection of poems, and . . ." (*lit.* "is a poems-collected thing, and . . .") (see Lesson 9, §15, and Lesson 11, §4). Notice how the phrase preceding this is nothing but an adjectival phrase describing the collection: *arayuru kaisō no hitotachi ga tsukutta*, *lit.* "people-from-every-walk-of-life-wrote". In English, of course, this becomes a subordinate clause: "a collection of poems written by people from every walk of life". Further examples in this lesson of this use of *mono*:

Kono jidai no tampen o atsumeta mono ni, For a collection of short stories of the period (*lit.* "for a this-period's-collected-short-stories thing"). (Note also how the phrase is again just a long adjective modifying the noun "thing".)

Mekura no sōryo ga katatta mono desu, It was recited by blind priests (*lit.* "it is a blind-priests-recited thing").

Haiku wa, dekiru dake sukunai ji kazu no naka ni sakusha no shisō ya kanjō o kometa mono de, *Haiku* is a form in which the poet seeks to express his thoughts and emotions in the fewest words possible, and . . . (*lit.* "As for *haiku*, it is an in-fewest-words-possible-writer's-thoughts-and-emotions-expressed thing, and . . .").

3. *Shoki*, *lit.* "incunabula", is a Chinese-derived term for *hajime goro*, "early period". Literary Japanese still uses more Chinese-derived compound words than conversational Japanese, although since World War II the literary style has been vastly simplified, and has become much closer to the conversational.
4. *Josei no sakka ga takusan demashita*, "Many women writers appeared" (see Lesson 49, Part 1, §7).

5. **Shiki**, "the four seasons". While the use of Chinese-derived compounds sometimes tends towards pompousness and ambiguity, they also have a valuable propensity for forming abbreviations. **Shiki** is shorter than **yottsuo no kisetsu**, and is useful in phrases like **shiki-barai**, "quarterly payments", and **geppu**, "monthly instalment (plan)".
6. "**Imayō**" to **iu keishiki**, "a form called 'Imayo'". **Imayō** means "modern", and has been used in various periods to describe a then modern style. This poem is written in lines which each contain two phrases: one of seven syllables with slight pitch accents on the second and fifth syllables, and one of five syllables with similar accents. The English translation of the poem attempts to preserve this rhythm.
7. **Yayoi** was the third month in the Lunar Calendar and would be our April.
8. **Yamabe**, "hills", literally "hill region". **-be**, "region", "neighbourhood", attached to words gives them a distinctly poetic flavour, as in **hamabe**, "the sands", from **hama**, "beach", and **-be**. The surname **Watanabe** originally came from **wataru**, "to cross", and this same **-be**, and is the equivalent of our English surname Ford.
9. **Miwataseba**, "when I look around", is the present conditional tense of **miwatasu**, "to take an extensive view" (see Lesson 7, §3).
10. **Hana-zakari ka mo**, "Lo! the cherries in full bloom!" **Hana-zakari** (*lit.* "the flowers at their best") usually refers to the cherry blossom when the flower is unspecified, just as **hana-mi**, "flower viewing", generally means "cherry-blossom viewing". The word **hana-zakari** is often used in an abstract sense meaning "prime":
 Kanojo wa ima ga hanazakari desu, She is now in her prime.
 Edo Jidai wa Nihon no bijitsu no hanazakari deshita, Japanese art was at its height in the Edo Period.
11. **Shira-kumo no kakaranu kuma zo nakarikeri** in everyday speech would be **shiroi kumo no kakatte inai tokoro ga arimasen**, "There is not a corner that is not covered by white clouds". The literary ending **keri**, "lo", is very often attached to the final verb in poetry, and here has the form **keru** because it follows the emphatic particle **zo**. Although it is used a great deal in poetry, in everyday speech **zo** is a vulgar alternative to **yo** (Lesson 10, §9).
12. **Niou nari** and **kaoru nari** are poetic ways of saying **nioimasu**, "smells", and **kaorimasu**, "is fragrant". **Niou** (**nioimasu**) also means "to be fragrant", but like our word "smell" also means to smell bad, while **kaoru**, like "to be fragrant", implies a pleasant odour. Both words are obviously here only for variety.

13. **Noki no ayame**, "the irises on the eaves". At the time of the Iris Festival or Boys' Festival on May 5th the sword-like leaves of the iris are still placed on the eaves of many houses to ward off evil. On this day, boys traditionally bathe in hot baths in which the fragrant iris leaves have been steeped, in the belief that it will prevent sickness as well as instilling militancy, because **shōbu**, the name of a certain variety of iris, has the same sound as two words meaning "warlike spirit" and "contest".
14. **Samidare** is a poetic word for the "early summer rains". June in Japan is the rainy season, and is generally known as the **tsuyu**, or even more commonly as the **nyūbai** (see Lesson 41, §6).
15. **Yama-hototogisu nanoru nari**, "the mountain cuckoo sings its name". **Nanoru** is a literary word which means "to introduce oneself". The song of the **hototogisu** or *cuculus poliocephalus* is slightly different from that of the familiar English cuckoo, and is a six-note *kyoh-kyoh-kyo-kyo-kyo-kyo* which resembles its Japanese name.
16. **Aki no hajime ni narinureba** is poetic language for **aki no hajime ni nareba**, "when autumn comes" (*lit.* "when it becomes early autumn").
17. **Waga yo fukeyuku**, "my life wears on". These are all literary words. **Waga** can be singular or plural (see Lesson 8, §1). The word **yo** is used commonly in the expression **yo-no-naka**, "the world", "society", "life":
 Tsurai yo-no-naka desu, It's a hard world.
 Yo-no-naka wa konna mono desu, Such is life.
 Ima no yo-no-naka wa mecha-kucha desu, The world today is in a shocking state.
- The Japanese language lends itself to plays on words, and poetry makes rich use of this. Pivot words often lead from one thought to another. Here **yo** meaning "life" has the same sound as the word **yo** meaning "night", so "life wears on" suggests a comparison with "the night wears on" and the sadness and sense of the transience of existence that is evoked by the sight of the moon's wane.
- Katabuku**, a literary version of **katamuku**, means "to wane" as well as "to sink".
18. **Tsuki-kage** in old literary parlance meant "the light of the moon", but **kage** in everyday speech now means "shade" rather than "light".
19. The postposition **koso** is used in poetry for emphasis, but it is also used in everyday speech, meaning "certainly", "indeed", or just giving

(50)

emphasis to the word it follows:

Kondo koso aimashō, *This time let us surely meet.*

Sore koso ii kangae desu, *That's a magnificent idea or That's the very thing!* (*lit.* "That indeed is a good idea!")

Kochira koso, *Thank you!* (*lit.* "This side!" meaning "No, the debt is on my side, not yours.")

Yō koso irasshaimashita, "How very nice of you to come!" is a more emphatic way of saying **yoku irasshaimashita** (see Lesson 4, §2).

In poetry, the use of **koso** demands that the final verb **nari** take the form **nare**.

20. **Chigirishi yamaji wa yuki fukashi**, "the mountain path that I am pledged (to traverse) is deep in snow". The **-shi** of **chigirishi** indicates the old literary past tense, while the **-shi** of **fukashi** is the literary form of the adjective **fukai**, "deep".

21. **Kokoro no ato wa tsukane do mo** in ordinary speech would be **kokoro no ato wa tsukimasen ga**, "heart-prints (as opposed to foot-prints) leave no traces, but . . ." **Do mo** is the literary version of the phrase-ending **ga** (Lesson 4, §11), and **ato** is a commonly used word meaning "traces", "stain", "scar", etc.:

Mado no shita ni ōkii ashi-ato ga arimasu, *There are big foot-prints under the window.*

Shōyū o kobosu to ato ga naka-naka toremasen, *If one spills soy sauce, one can hardly get the stain out.*

22. **Omoiyaru koso, aware nare**, "The very thought fills me with sadness". Variations of this phrase are common in literature, and usually imply that the writer is thinking of a lost love.

VOCABULARY 2

Alphabetical

Japanese-English

English-Japanese

A

a (16, 20, 34), oh! ah!
 ā, like that
 abiru (44/1), to pour over oneself
 achira (32), abroad (*polite*); the West
 (*polite*) (*lit.* there; thither)
 aenai (23), cannot see
 aeru (23), can see
 Afurika (46/1), Africa
 agaru (12, 15, 31), to come into; to come up;
 to go on board
 agaru (14, 47/2), to eat (*polite and respectful*
form of taberu)
 o-agari ni narimasen ka (14), won't you
 have . . . ?
 ageru (23), to fly (*lit.* to raise; to lift up)
 ageru (26, 50), to give; to offer
 ago (s, 39), chin
 ahiru (s), duck
 aida (15, 23, 35, 48/2, 49/1), interval; period;
 span; time; space
 aida ni (15, 49/1), between; while . . . ; in
 the course of
 aisatsu (11, 23), greeting; salutation
 aisu-kuriimu, ice-cream
 aisumanai (40), unpardonable; inexcusable;
 regrettable; sorry
 aisumu (40), to be pardonable; to be excus-
 able
 aiyō (48/1), habitual use (*ai*, to love, to
 favour+ *yō*)
 aiyō suru (48/1), to use habitually; to
 patronize
 Ajiya (46/1), Asia
 akabō (30), railway porter (red cap)
 akabō-san (30), porter!
 akai (27), red
 akari (33), light
 akarui (7), bright; light
 Akasaka (28), part of Tokyo
 akebono (50), dawn; daybreak
 akeru (7, 23), to open; to begin
 aki (41), autumn
 aku (20), to be vacated; to become vacant
 aite imasu ka (20), is it (e.g. this table, or
 seat) vacant?
 akuseru (45/2), accelerator
 ama (7), rain (from *ame*)
 amado (7), shutter, amado
 amaeru (16), to take advantage of another's
 kindness; to avail oneself of
 amari (4, 16, 20, 21, 31, 32, 40), particularly;
 (not) very; (not) much; over; more
 than (*with negative*) very; quite; much;
 too much; not much
 amari ate ni narimasen (21), cannot depend
 upon . . . too much; is not really
 dependable
 amari suki de wa arimasen (4), I'm not
 particularly fond of it

amari suki ja nai n' desu (16), does not like
 much
 amari takusan itadakenai n' desu no (20), I
 don't want a great deal; I can't manage
 a great deal
 ame (41), rain
 Amerika (26, 46/1), America; United
 States; U.S.A.
 Amerikajin, American
 ana (s, 47/1), hole; cavity
 anata (Intr. 1), you
 ani (1, 39), (my) elder brother
 anna (s), that kind of
 annai (17, 29, 42), guidance; lead; conduct
 annai suru (17), to guide; to show one in
 annaijo (29), information bureau; inquiry
 office
 ano (adj.), that over there
 anō (18), if you please
 anzen (33, 39), safety; freedom from danger
 anzen-kamisori (39, 47/1), safety razor;
 safety shaver
 anzen-unten (45/2), safe driving
 ao (33) (n.), blue
 aoi (a.), blue
 apāto (5), apartments; flat
 ara (38), Oh! Dear me! Good gracious!
 Arabiya (25), Arabia
 arabiya-sūji (25), Arabic figures; Arabic
 numerals
 arakajime (49/1), beforehand; in advance;
 previously
 aratamaru (23), to be renewed; to be reno-
 vated
 aratamatta (23), *part. perf. of aratamaru*
 aratameru (46/2), to change; to renew
 aratamete (46/2), again; another time; anew
 arau (40), to wash; to cleanse; to shampoo
 arayuru (44/1), all; every; every possible
 are (Intro. 2), that (those) over there
 arera, those
 areru (32), to become rough; to rage
 ari (s), ant
 ari (2, 26), being (*verbal noun of aru*)
 arigatai (36, 44/2), grateful; thankful
 arigatō gozaimasu (Intr. 2, 4), thank you
 very much
 arimasen (Intr. 1), not to be (*polite form*)
 (*plain form: nai*)
 arimasu (Intr. 1), are (am, is) (*polite form*)
 aru (Intr. 1), to be (*plain form*)
 aru (19, 37), some; certain; one; a
 aruite (17, 34), when I walk; by walking
 arukimawaru (43/1), to walk about; to walk
 up and down; to walk to and fro
 aruku (s, 17, 29, 33, 44/1), to walk; to tramp
 asa (4, 41), morning
 asaborake (Lit.) (50), daybreak; early dawn
 asagohan (13), breakfast
 Asakusa (49/1), part of Tokyo

asatte (22, 29), day after tomorrow
 ase (16), sweat
 ashi (35), foot
 ashimoto (35), below one's feet
 ashita (11, 22), tomorrow
 asobaseru (37), to let one play
 asobi (44/1), play (game)
 asobu (37, 43/1, 44/1), to play; to enjoy oneself
 asoko (10, 18, 26), that place; there; over there
 asoko ni (18), there is . . . over there
 asoko no (10), at that place; there
 assari (s), plainly
 asu (16, 29, 35), tomorrow
 asuko (34), over there (*variation of asoko*)
 atama (17, 47/1), head; (39) hair
 atarashii (2, 38), new; fresh
 atarashii no (2), new one; fresh one
 atarashiku kaeru (45/1), to replace the old with new one
 atari (9, 45/2), neighbourhood; vicinity
 ataru (8), to hit; to touch
 omoi ataru (8), to hit upon (the right idea)
 ate (21), reliance; dependence
 ate ni suru, to rely upon
 atesaki (28), destination; address
 ato (13, 30, 28, 35), after; hence; from now on
 ato de (13), later on; afterwards
 sono ato ni (28), after that
 ato (26), the rest; the remainder
 ato wa (26), as to the rest; concerning the remainder
 ato (50), trace; marks; signs; scar
 atsui (41), hot; warm; sultry
 atsumaru (33, 49/1), to gather; to come together
 atsume (27), verbal noun of atsumeru
 atsumeru (27, 43/1), to collect; to gather
 au (3, 7, 23), to meet; to see
 au (26), to fit; to be suited to; to answer to
 awa (39), bubble; lather
 aware (Lit.) (50), pathos; aesthetic sense; sorrow; grief
 awaseru (37, 50), to put together; to combine; to fit one thing to another
 awasete (37, 50), in all; altogether; to accompany
 ayame (7, 50), iris
 azukarijo (29), cloakroom
 azukaru (14, 29), to be given; to receive; to keep; to take charge of
 azukeru (25, 37), to put; deposit (money); to commit to another's care; to leave in the care of another

B

-ba (5), indicating place, site, space, etc. (hiroba—broad place; shigotoba—work place)
 bā (17), bar
 bāi (s), case
 baiten (29), stand; kiosk
 bakari (29), just; only just
 ban (s, 13, 16), evening; night
 ban (28, 43/1), number
 banana, banana
 banchi (28), lot number
 bangohan (13), supper
 bangumi (49/2), programme
 bansōkō (47/1), sticking plaster; adhesive plaster
 bara (s, 5), rose
 basho (42), matches, tournament
 Bashō (50), noted for his accounts of travels, 1644–1694
 basu (29), bus
 -batake (5), comes from hatake
 battari (37), suddenly; unexpectedly
 beddo (15), bed
 beni (s), rouge, lipstick
 benjo (5), lavatory
 benkyō (Intr. 2, 12), study; prosecution of studies
 benkyō suru (Intr. 2, 12), to study
 benri (s, 25, 29), convenience; facility; expediency; serviceability
 Beppu (32), one of the spas in Japan
 beru (11), bell
 betsu (9), another thing
 betsu no (9), another; different; separate
 -beya (18), comes from heya
 biichi (44/1), beach
 biichi parasoru (44/1), beach-parasol
 biiru (20), beer
 bijin (s), beautiful woman
 bin (s), bottle; phial
 -bin (27), mail service; post
 birudingu (s), building
 Biruma (46/1), Burma
 bitamin (47/1), vitamin
 bitaminzai (47/1), vitamin compound; vitamin prepare
 biwa (s), a Japanese medlar
 biwa (50), Japanese lute; Japanese mandolin
 biyō-shitsu (40), beauty parlour; beauty room
 biyōin (39), beauty parlour; beauty salon
 bōi-san (17), callboy; page
 boku (s, 20), I (*used by men only*)
 bon (19), tray
 botan (s), button
 botchan (2, 38), your (his, her) son (*honorific expression*)
 bōto (44), boat
 bu (43/1, 46/2, 49/2), part; department; division; section; category
 bubun (46/1, 49/1), part; portion

budō (6), grape
 buji (45/1), safety; security
 buji ni (45/1), safely; safe; without accident; without any trouble; uneventfully
 bungaku (50), literature; letters
 bunka (50), culture; civilization
 bunraku (49/1), Japanese puppet show
 burabura (33), leisurely; at a slow pace
 burashi (39, 47/1), brush
 burashi o kakeru (39), to brush (someone)
 burēki (45/1), brake
 bushi (50), warrior
 Buson (50), a famous painter
 buta (s, 43/1), pig; hog; swine
 butagoya (43/1), pigsty
 butai (49/1), stage; boards
 butai-sōchi (49/1), stage setting
 -buton (7), mattress (comes from futon)
 butszō (36), image of Buddha; Buddhist statue
 byakudan (s), sandal wood
 byōin (47/1), hospital
 byōjō (47/1), condition (of patient)
 byōki (47/1), disease; illness

C

cha (3, 11), tea; especially Japanese tea
 chakuriku suru (31), to land (airplane)
 channeru (48/1), channel
 chanoma (13), living room; morning room
 chawan (13), rice-bowl; tea-cup
 chichi (s, 1), father
 chichi (43/1), milk
 chie (s), wisdom
 chigai (7), difference
 chigaidana (7), staggered shelves; *chigaidana*
 chigau (24), to differ from; to vary from; to be different from
 chigirishi (Lit.) (50)—chigiri, a pledge; a vow; a promise
 chigiru (5), to pledge; to vow; to promise
 chiisai (6), small; little
 chiisa-na (5), small; little
 chijin (23), acquaintance
 chikagoro (42), lately; recently; nowadays; these days
 chikai (33, 38), near; not far off; close by; early; short
 chikai uchi ni (38), in the near future
 chikaku (33), neighbourhood; vicinity
 chikara (s, 7), strength (physical); energy
 chikatetsu (33), underground (railway)

Chikamatsu Monzaemon (50), writer of *Jōruri and kabuki drama* 1653–1724
 chikki (30), check
 chikyūgi (48/1), globe (of the world)
 chippu (39), tip
 chirachira (48/2), quivering; flickering
 chiratsuku (48/2), to flicker
 chiri (s), dust
 chittomo (22, 43/2, 48/2), (not) at all; (not) a bit
 Chiyoda-ku (4), district in Tokyo
 chizu (45/2), map
 chō- (45/2), long
 -chō (26), notebook; book
 chōdo (22, 37), just; exactly
 chōhen (50), long piece
 chōhen-shōsetsu (50), long novel
 chokorēto (30), chocolate
 chōkyori (45/2), long distance; long range
 chōkyori-kamotsusha (45/2), long-distance lorry
 chōnan (37), the first son; the eldest son
 chōshi (19), sake bottle
 chōshi (45/1), condition; order
 chōshin (47/1), stethoscopy; auscultation
 chōshinki (47/1), stethoscope
 chotto (6, 12, 16, 18, 34), for a moment; a short time; just a minute; just a little; slightly
 chotto matte kudasai (6), please wait a moment; just a moment, please
 chotto o-machi kudasai (18), just a minute; please wait
 chotto o-ukagai shimasu ga (34), excuse me (in the sense "I am disturbing you by asking you a question") but . . . for a moment
 chotto shitsurei itashimasu (12), excuse me a minute
 chōwa (50), harmony; accord
 chōwa saseru (50), to harmonize; to adjust; to reconcile
 chōwa suru (50), to harmonize; to match; to go well with
 chōzai (47/1), compounding of medicines; preparation of medicines
 chōzai suru (47/1), to compound medicines; to dispense medicines; to make up a prescription
 chū- (46/1), middle
 Chū-Kintō-shokoku (46/1), countries in the Middle and Near East
 chūi (45/1), attention; care; watch
 chūkei (48/1), relay
 chūkei suru (48/1), to relay
 chūmon (19, 40), order; indent; request; demand; wish
 chūō (49/2), centre; middle
 chūrippu (5), tulip
 chūsei (50), middle ages
 chūshimbu (33), central part; central area
 chūshin (33), centre; heart; middle
 chūshoku (21), lunch; luncheon

D

da (7, 12, 24), is; to be (*plain form of desu*)
 dai (1), *indicating ordinal numbers*
 dai ik' (1), the first
 Dai Ik' ka (1), Lesson 1
 dai- (3), very
 dai- (23, 24), big; large; great
 daibu (24, 36), largely; pretty well; quite a lot
 daibu aru (36), to be quite a lot; to be pretty many
 daibubun (46/1), the great part; bulk
 daidai (s, 23), bitter orange
 daidokoro (5), kitchen
 daigaku (11), university
 daihyō (50), representation
 daihyōteki (50), representative; typical
 daiichi (39), above all; first of all; to begin with
 daiichinsha (50), the first-ranking man; the greatest person
 daiji (49/1), importance; moment
 daiji na (49/1), important; momentous; valuable
 daijōbu (32), all right; safe
 dairi (46/2), representation; agency
 dairiten (46/2), agency; agent
 daisuki (3, 24), very fond of; great liking; great fancy
 daisuki desu (3), am (are, is) very fond of
 daitai (16, 46/2), generally; outline; summary
 daitokai (23), big city
 daitoshi (31), big city; great city
 dakara (45/2), therefore; so; consequently
 dake (28, 36, 40, 45/2), only; all there is; so far as; merely; all one can; as much (far) as
 dame da (s), to be no good; to be useless
 dandan (31, 41), gradually; inch by inch; by degrees
 danjo (37), man and woman
 danzen (1), decisively; without hesitation
 danzen tadashii, absolutely right
 dare (s, 2), who
 dare ka (8), somebody; someone; anyone; anybody
 dare mo (8), anybody (*with negative verb*)
 dare no otto (2), whose husband
 dariya (5), dahlia
 darō (25), will be
 dashite (15), we take out and
 dasu (15, 41), to put out; to take out; to bring out; to put forth; to sprout.
 dasu (23, 27, 31), to send (letter); to post (letter); to give off; to emit
 datta (24), *past tense of da* (to be)
 de (Intr. 1, 4), *indicating positive predicate*
 de wa (Intr. 1), *indicating negative predicate*
 de wa arimasen (Intr. 1), are (am, is) not
 de (22), *indicating continued case*
 de, (3, 4, 8, 11, 16, 21, 41), *particle*, by means of, with, at

... de nai to (25), but by ... ; only at ... ; if it is not ...
 no de (11), because; on account of the fact that
 de wa (50), among
 de (16), and; then
 de mo (17, 44/3), or something; for instance, *indicating example*
 de (3, 7, 9), -te form of da, to be; to be and; is ... and
 deashi (45/2), start
 deakeru (15, 41, 45/1), to go out; to take an outing
 dekgoto (11), event; happening; affair
 dekireba (47/2), if possible; if one can
 dekiru (13, 31, 42), to be done; to be completed; to be finished; to form; to consist; to be ready; to come into being
 dekiru (17, 25, 27, 35), to be able to; to be possible to; can
 dekiru dake (45/2, 50), as much as one can; as far as possible
 dekite (48/1), -te form of dekiru
 demasu (21), leave; start from
 demo (Intr. 2, 16, 32, 36), but (*expressing hesitation*)
 dempō (27), telegram
 dempō-denwa-kyōku (27), telegram and telephone office
 denki (15, 39), electric light; electricity
 denki (9, 21), electric
 denki-dokei (21), electric clock
 denki-kamisori (39), electric razor; electric shaver
 denki-sutando (15), reading lamp
 denki-sutōbu (9), electric stove
 denkō (s-), electric light; lightning
 denrai (s), transmission
 densha (15, 29), electric train; tram-car
 densha de naku basu de (29), not by tram-car but by bus
 densō (s), electrical transmission
 dentō (7), lamp; electric light
 dentō (50), tradition; convention
 dentōteki (50), traditional; conventional
 dentōteki na (50), traditional; conventional
 denwa (27), telephone
 denwa-bangō (28), telephone number
 depāto (33), department store; stores
 deru (11), to appear; to come forth; to emerge
 deru (13), to be brought
 deru (15), to be present at; to attend; to go to
 deru (18, 32), to be; to make one's appearance
 deru (21, 22, 31), to leave; to start from; to depart; to start
 deru made ni (31), until ... is due to start
 deru (45/2), to break out; to occur; to be produced

deru (48/2), to appear; to make one's appearance; to be sold
 deshita (3, 14, 16, 22), was; were (*past tense of desu*)
 deshitara (16), if you have (*conditional mode of desu*)
 deshitara (26), -tara form of desu
 sono koto deshitara (26), about that matter; as for that
 deshō (4, 25), I suppose that ...
 desu (Intr. 1, 3), am (are, is) (*polite form*) (*plain form: da*); to be
 desu (37), to happen to meet; to come across (*de from deru*)
 detarame (s), nonsense
 dete ikimasu (11), go into
 dewa (Intr. 2, 24), then; now
 do (13, 32), *unit of times*
 -do (7), from to, door
 dō (14, 16, 26, 27, 32, 34, 40, 44, 50), how, what
 dō itashimashite (14, 26), not at all; don't mention it
 dō ittara ii deshō ka (34), which way shall I take to get to ...
 dō shite (16, 32), why; for what reason
 dō shite mo (44/2), at any cost; by all means
 dō (36), hall of temple
 doa (26), door (*Western style only*)
 dōbutsu (37), animal; living creature
 dōbutsuen (37), zoo; zoological garden
 dochira (s, 10), which (of the two)
 dochira ga ii deshō (32), which is better
 dochira ka to ieba (10), if I must say, if you compel me to say; if I dare say (which I prefer)
 dochira no (10), which
 dochira to mo iemasen ga (10), it is hard to say which, but ...
 dōgu (s, 44/2), instrument, implement; utensil
 dōjō (42), drill hall; exercise hall
 dok'ka (44/2), *abbreviation of doko ka*
 doko (s, Intr. 2, 4, 27, 30), where; what place
 doko ka (8, 30), somewhere; anywhere; any place
 doko ka ni (30), somewhere
 doko no (Intr. 2, 4), where
 doko ni mo (27), all over; every part; everywhere
 doko no machi ni mo (27), in every town
 doko no ... ni mo (27), everywhere
 dokuji (50), originality
 dokuji no (50), original; peculiar; characteristic of one's own
 -domo (12, 21, 46/2), *suffix indicating plural, humble mode*
 dōmo (10, 14, 26, 30), very much; quite
 dōmo arigatō (26), thank you so much
 dōmo go-shimpai kakete sumimasen (30), I am sorry to have caused you so much anxiety; I am sorry to give you so much trouble

donata, who
 dōnika (12), in some way
 donna (s, 8, 10, 37, 39), what sort of; what kind of; what
 donna ni (37), how; how much
 donna no (10), what kind of one
 dono (6, 9, 17), which; what; any
 dono e mo (9), every picture; all the pictures
 dono machi ni mo (17), at any town
 dono ... mo (9), whichever; any; every
 dora (31), gong
 dore (s), which
 Dōri (33), street, avenue
 dōrō (7), from tōrō, lantern
 dōro (45/1), road; way; street; highway
 dōro chizu (45/2), road map
 doru (26), dollar
 doryoku (48/2), endeavour; effort; strain
 doryoku suru (48/2), to endeavour; to strive; to make efforts
 Doyōbi (11), Saturday
 dōzo (12), please
 dōzo dōzo (16), by all means, please
 dōzo kochira e (20), this way, please
 dōzo o-agari kudasai (12), please come in
 dōzo yoroshiku (12), pleased to meet you
 Doyōbi (22), Saturday

E

e (4, 20) (*particle*), to; into (*in the sense of motion towards*)
 e (Intr. 1, 9), picture; painting; drawing
 ē (4, 30), o yes, yes; well, let me see; er ...
 ē (6, 34, 46/2), er ... ; h'm ... ; well, let me see; well ...
 ē to ... (6), let me see; well
 ebi (19), prawn; lobster
 eda (s), branch
 Edo (9, 50), *former name of Tokyo, the Shogunate capital of Tokugawa*
 Edo Jidai (9, 50), Edo Era; Edo Period (1600-1867) the days of the Tokugawa Shogunate; when feudal government was located in Edo
 egakidasu (50), to delineate; to depict to; portray; to envisage
 egaku (50), to describe; to depict
 eiga (32, 49/1), cinema; moving picture; film
 eigakan (49/1), cinema house
 Eigo (12, 48/2), English language
 eigyō (46/2), business; operation
 eigyōbu (46/2), business department
 eikyō (50), influence; effect; consequences
 eisei (48/1), satellite; secondary planet

Ejiputo (46/1), Egypt
 eki (29), station
 en (25), yen
 ... en ni narimasu (26), runs up to ... yen;
 comes to ... yen
 engawa (7), corridor
 engawa no shōji (7), sliding paper door at
 corridor
 engeki (50), play; drama
 engi (49/1), acting; performance
 enjin (45/1), engine
 enryo (12), reserve; restraint; formality
 go-enryo naku (12), without (your) reserve;
 without formality
 go-enryo naku meshiagatte kudasai (12),
 please help yourself
 erebetā (46/2), lift; elevator
 eri (s), collar
 esa (43/1), bait; feed
 esa o yaru (43/1), to feed

F

fōku (13), fork
 fū (40, 46/2), way; fashion; manner; kind;
 sort
 fueru (25), to increase; to grow
 fuete (25) -te form of fueru
 fūfu (s), husband and wife
 Fuji (9), the highest mountain in Japan
 (12,388 feet), a dormant volcano
 Fuji-san (31), see Fuji
 Fujiyama (28), Japanese surname
 fukai (50), deep
 fukashi (Lit.) (50) = fukai
 fūkei (32), scenery; landscape
 fukeru (50), to advance; to wear on; to grow
 late
 fukeyuku (Lit.) (50), to grow late; to
 advance; to wear on
 fukin (17, 49/1), neighbourhood; vicinity;
 environs
 fukin no (17), nearby; neighbouring
 fuku (Lit.) (50) = fukeru
 fuku (41), to blow
 Fukuoka (31), town in Kyushu
 fumishō (47/2), insomnia; sleeplessness
 fumoto (35), foot, base of mountain
 fumu (45/2), to step on
 fun (21), unit of minutes (from pun)
 fune (s, 31), ship
 fune kara orimasu, goes ashore
 fune kara orimashita (31), went ashore
 fune ni wa tsuyoku nai (32), am not a good
 sailor; am apt to get sea-sick

furān (26), franc
 Furansu (21, 26), France
 Furansugo (12), French language
 furo (s, 5, 17), bath
 furoba (5), bathroom
 furonto (17), reception desk
 furoshiki (37), cloth wrapper; wrapping cloth
 furu (31), to wave
 furui (7, 23), old
 fusai (11), husband and wife
 futa (s), lid
 futa tōri (21), two kinds
 futari (7, 11, 18), two persons; two men; a
 couple
 futari tomo (7), both; two persons
 futari-beya (18), twin room; double room
 futatsu (5), two
 futatsu zutsu (5), two of each; both
 futon (15), bedding; mattress
 futsū (27, 43/2), common run
 futsū no (27), ordinary; common
 futsū wa (43/2), usually
 fuyu (s, 41), winter

G

ga (particle), with nouns and pronouns it
 indicates the subject of a sentence, with
 verbs and adjectives can be translated
 as but
 ga (4, 10, 16, 34), but; on the other hand
 gai (49/1), from kai. It is pronounced gai
 before san and han
 gaijin (Intr. 1), foreigner
 gaikoku (25, 43), foreign country
 Gaikokugawase-Ginkō (25), foreign ex-
 change bank
 gaikokusen (31), foreign ship; foreigner
 gaitō (33), street lamp; street light
 gakkō (37), school
 gaku (s), frame
 gakusei (11), student
 gakusha (s), scholar
 gambaru (28), to hold out; to be inflexible
 gamen (48/2), look of a picture, scene;
 picture
 Ganjitsu (23), New Year's Day
 ganka (47/1), ophthalmology
 gankai (47/1), oculist; ophthalmologist
 garasu (26), glass
 gasorin (45/1), petrol, from "gasoline"
 gasorin-sutando (45/1), petrol service
 station; filling station
 -gatsu (21), month (only in the names of
 months and a few other words)

gawa (7, 27, 34), side (from kawa)
 gawase (25), from kawase, money order
 gayu (23), from kayu, rice, porridge; gruel
 gei (35), art; artistic accomplishments
 geijutsu (49/1), art
 geijutsuteki (49/1), artistic
 geisha (19), geisha-girl
 geka (47/1), surgery
 gekai (47/1), surgeon
 geki (48/1), drama; play
 gekijō (17, 49/1), theatre
 gen (36), from ken, unit of length, about 6
 feet
 Genji (50), Minamoto Family; Lord Min-
 amoto
 Genji Monogatari (50), "Tales of Lords
 Minamoto" (novel)
 genkan (5, 36), entrance hall
 genki (Intr. 2), vigorous; high-spirited
 genki desu (Intr. 2), I am very well
 genki sō (12), look well
 genki (s, 28), spirit; health; stamina; vitality
 genki de (28), with spirit; in good health
 genki de gambatte kudasai (28), good
 luck!
 genkin (25), cash; ready money
 genkin ni suru (25), to cash
 genryō (46/1), raw material; materials
 gensō (49/2), fantasy; illusion; vision
 gensoku (46/2), principle; fundamental rule
 gensoku eki (46/2), principle
 gensokuteki ni wa (46/2), in principle; as
 a general rule
 gensōteki (49/2), visionary; fantastic;
 dreamy
 genzai (17), nowadays; at present
 geta (s, 5), geta (shoe)
 getabako (5), shoe (geta) cabinet
 Getsuyōbi (22), Monday
 Gikai (s), Parliament
 gin (21), silver
 Ginkaku-ji (35), Silver Pavilion Temple
 ginkō (25), bank
 Ginza Dōri (33), Ginza Street
 -go (Intr. 1), language
 gō (18, 28), numerative for numbers, number
 five
 go- (2, 11), prefix indicating honorific,
 honourable; your
 go-enryo naku (12), without (your)
 reserve; without formality
 go-jibun de (42), by yourself
 go-ryōshin to issho ni (9), with their
 parents
 go-han (s, 13), meal; boiled rice
 go-kyōdai (2), your brethren
 go-shujin (12), master; (2) husband (honorific)
 go-yotei (18), your previous arrangement
 go-zonji (4), (you are) being aware, knowing
 (gerund form from zonzuru, to know)
 go-zonji desu ka (4), do you know?
 gobyū (s), mistake; error
 gochisō (14), your entertainment

gochisō-sama deshita (14), the meal was
 delicious (a formal expression used by
 guests at end of a meal)
 Gogatsu (21), May
 gogo (11), afternoon
 gohan (14), boiled rice
 gojūen (26), lit. ¥50, but means 50-yen
 piece
 gōkei (26), the sum total; the total
 goku (37, 50), extremely; most; quite
 goku ōzappa ni (5), quite roughly
 gomi (s), dust
 goraku (s), entertainment
 goran (32, 35), to try to; to try ... ing; here:
 trying
 goran (9, 13, 35), honorific form of miru, to
 see
 goran kudasai (13), please look at ...
 goran nasai (19), please look at
 goran no yō ni (9), as you see
 goro (16, 24, 40), about; approximately;
 toward
 gorufu (42), golf
 gorufu kurabu (42), golf club
 Gosho (35), Imperial Palace
 -goya (43/1), from koya
 goza (s), mat
 gozen (31), a.m.; forenoon
 guai (48/2), condition; state
 gunjin (s), soldier
 guriru (17), grill
 gussuri (s), (sleep) soundly
 gūzen (37), chance; accident; fortuity
 gūzen atte (37), meeting unexpectedly
 gyaku (s), inverse
 gyaku no, contrary; opposite
 gyōgi (s), manners; behaviour

H

ha (47/1), tooth
 hā (14), pardon? I beg your pardon?
 haburashi (47/1), tooth brush
 hachi (5, 8), eight
 Hachigatsu (21), August
 hagaki (27), postcard
 hageshi (41), violent; strong; fierce
 hageshiku (41), violently; severely; hard;
 terribly (adverbial form of adjective
 hageshi)
 haha (s, 1), mother
 hai (47/2), lungs
 hai (Intr. 2, 8, 18), yes; yes, sir
 haikai (50), background
 haiku (50), Japanese verse

hairu (7, 15, 16, 17, 31, 42), to enter; to get into; to get; to have; to have a bath; to join; to associate oneself with
 haisha (47/1), dentist; dental surgeon
 haittara (7), when one enters; if one enters
 haiuē (35, 45/1), highway
 haiyū (49/1), actor; playwright
 hajimaru (23, 42), to begin; to commence; to open
 hajimatta (23), has begun
 hajime (24, 31, 41), first; outset; beginning; commencement; opening
 hajime wa (24), at first; in the beginning
 hajimemashite (12), how do you do?
 hajimeru (11, 12, 41), to begin; to start; to begin to meet; to meet for the first time
 hajimete (4, 14), for the first time
 hakaru (27, 47/1), to measure; to gauge
 hako (s), box
 hakobu (17, 19, 43/1), to bring; to carry; to convey
 hakubutsukan (36), museum
 hama (44/1), beach, shore
 hamigaki (47/1), dentifrice; general name for mouth wash, tooth-powder and tooth-paste
 han (15), half
 hana (6, 37, 41), flower; blossom
 hana-tachibana (Lit.) (50), flower of *Citrus nobilis*, orange blossom
 hana-zakari (50), flowers at their best
 hanamichi (49/1), stage passage through the audience
 hanare (44/2), detached room; annex
 hanareru (31, 38, 44/2), to leave; to quit; to depart; to separate; to part from
 hanaseru (25), can speak
 hanashi (10, 13, 32), talk; remark; conversation
 hanashi ni hana o sakaseru (37), to converse in a lively way (*lit.* "to make flowers open on speech")
 hanashi o shimasu (13), we converse (*also* I, etc., converse)
 hanshi suru (10), to talk; converse
 o-hanashi shimashita kara (10), because we have talked
 o-hanashi shita yō ni (32), as I told you before
 harasu (Intr. 1, 32), to speak; to talk
 hanayaka (50), gaiety, brilliance
 hanayaka na (50), gay; fine; brilliant; splendid; gorgeous
 hane (23), shuttlecock; feather
 hangyaku (s), treason; revolt
 hankachi (15, 37), handkerchief
 happyaku (49/2), eight hundred
 happyō (s), announcement; publication
 harau (45/2), to pay; to settle one's account
 haregi (23), one's best clothes
 hareru (41), to clear up; to be bright and clear
 harena (s), cleared up

hari (s), needle
 haru (41), to spread; to cover; to form
 haru (41), spring
 Haruhiko (28), *male given name*
 haruka (44/1), far; far off; a long way off
 Haruko (1), *female given name*
 has' (50), from hachi, eight
 hasami (40), scissors; clippers
 hashi (13), chopsticks
 hashiru (45/1), to run; (*in this lesson*) to drive
 hassha (29), starting of a train
 hassha magiva (29), point of starting (of a train); just about to start; on the point of leaving
 hasshin (28), dispatch of a message
 hasshinnin (28), sender of a message
 hatachi (24), twenty years (old), of age
 hatake (5), farm; field garden
 hatake-shigoto (43/1), agricultural labour; work in the field
 hataraku (31, 41), to work; to labour
 hatoba (31), wharf; quay; pier
 hattatsu (29, 46/1), development; progress; advance
 hattatsu shite imasu (29), are highly developed; well organized; well advanced
 hattatsu suru (29, 46/1), to develop; to progress
 hatsuon, sounds
 hayai (15, 29, 41), early; fast; quick
 hayaku (Intr. 2, 4, 29, 41), quickly; early; fast and; adverbial form of hayai
 hayaoki (15), early rising
 hayaoki suru (15), to get up early
 hayaru (48/1), to be popular; to be fashionable
 hayashi (41), wood
 Heian (36), *old name of Kyōto*
 Heian Jingu (36), Heian Shrine
 Heike (50), the Taira Family
 Heike Monogatari (50), *Historic Romance of the Taira Family*
 heiwa (s), peace
 henji (44/2), reply; answer
 henka (50), variety; diversity
 henka ni tonda (50), full of variety; varied
 herasu (47/2), to reduce; to decrease; to lessen
 heri (s), edge
 hesaki (s), bow
 heta desu, poor at
 heya (s, 5, 32), room; cabin
 heya ni haittara (7), on entering the room
 ōki na heya ni (19), in a big room
 hi (29, 32), day
 Hibiya (34), *district in Tokyo*
 hidari (34), left
 hidoi (47/1), wrong; serious
 Hiei-zan (35), Mt. Hiei
 hifu (44/1), skin
 hifu o yaku (44/1), to tan one's skin

higashi (35), east
 Higashi-yama (35), Higashi Mountain Ranges
 hige (s, 39), moustache, beard and whiskers
 hideru (50), to rise to eminence; to shine in ...
 hiji (s), elbow
 hijō (46/1), uncommon; emergency
 hijō ni (46/1), exceedingly; extremely; greatly
 hikan (s), light
 hikaru (41), to flash
 hikkirinai (33), incessant; continuous; unceasing
 hikkirinashi (33), incessant
 hikkirinashi ni (33), incessantly; continuously; unceasingly
 hikō (29), flight; flying; aerial navigation
 hikōjō (31), airport
 hikōki (22, 29), aeroplane; aircraft
 hiku (9, 47/1), to play (*with reference only to stringed instrument*): to draw; to pull; to lead; to admit
 hikui (7, 17, 35), low
 hikui yama (35), low mountains; hills
 hima (16, 36, 42), spare time; leisure; time to spare
 hima ga arimasu kara (36), because ... have spare time
 hima ga deki shidai (42), just as soon as I can find time to spare
 himo (s), cord
 -hin (37), article; item
 hina (24), doll
 Hina-Matsuri (24), Doll's Festival
 hirakeru (48/2), to be open
 hiraku (26), to open
 hiraya (5), one-storey house
 hiroba (33), plaza
 hirobiro (44/1), extensively; commodiously
 hirobiro to shita (44/1), extensive; open; wide; commodious
 hirogaru (35), to spread out; to widen
 hiroi (7, 9, 17), large; wide broad; spacious
 hiroi robii (17), spacious lobby
 hirokute (7), large and; wide and; broad and
 Hiroshima (31), *city in Japan*
 hiru (1, 41), midday; noon; daytime
 hiru no bu (49/2), *matinée*
 hirugohan (13), lunch
 hiruma (s), daytime
 hito (5, 13, 27, 48/1), man; person; human being; mankind; (48/1) other people; others
 hito de konde iru (29), crowded by people
 kono hito (20), this man; (*here*: this lady)
 hitobito (23), people; men; everybody
 hitori (18, 27), one person
 hitori-beya (18), single room
 hitotachi (13, 23), people; men
 hitotsu (5), one
 hitsujuhin (46/1), necessary; necessity; essential; necessary article

hitsuyō (27), necessity; need
 hitsuyō wa arimasen (27), there is no need to ...; there is no necessity for
 hiyaku (s), a leap; a jump
 hiyaku suru, to leap
 hiza (s, 47/2), knee
 hizuke (21), date
 hō (12, 25, 32, 41/1), direction; side; part; method; way; system; alternative (hō also indicates which of two things is being discussed)
 hō de (48/2), rather ... than otherwise
 no hō (12), concerning to ...
 hō (39), cheek
 hōbō (23), every direction; different places
 hodo (26, 47/1), extent; degree
 hodo (5, 18), about
 hodo (9), as ... as ...
 hodō (33), pavement; footway
 hohō (47/2), oh, well
 hoka (8, 17, 20, 24, 29), otherness; the rest; other thing; something else
 hoka ni (24, 35), besides; in addition to
 hoka ni nani ka (40), anything else
 hoka no (24), other
 hoka no hito (39), someone else
 sono hoka (17, 20), rest; others
 sono hoka (29), furthermore
 sono hoka ni (8), apart from the above-mentioned; in addition to those; besides
 sono hoka no (17), other
 hoken (46/2), insurance; assurance
 hokenryō (46/2), premium insurance due
 Hokkaidō (31), *northernmost main island of Japan*
 Hokusai (9), Hokusai Tatsushika (1760-1849), painter
 hokuro (s), mole (on the human body)
 hombun (28), text; body
 hōmu (29), platform
 hon (37), *unit for cylindrical object*
 hon (s, Intr. 1, 37), book(s)
 hone (s, 43/1, 47/2), bone
 hone no oreru shigoto (43/1), heavy task (*lit.* job which may break one's bones)
 honno (Intr. 2), mere; just; only
 Honshū (31), the Main Island
 honto (16), truth; reality
 honto (4), true; real
 honto ni (4, 16, 23), really; truly; quite;
 horobiru (50), to go to ruin; to fall; to die out
 horu, to throw
 hōseki (37), precious stone; gem; jewel
 hōseki uriba (37), jewellery department
 hoshi (s), star
 hoshi (5), *verbal noun of hosu*
 hoshii (32), desirous; desirable
 hoshii (49/2), to want; to wish-for
 hoshimasu (5), dry
 hoshō (26), guaranty; sponson

hoshōnin (26), guarantor; certifier; reference; sponsor
 hōsō (42, 48/1), broadcasting
 hōsō suru (42, 48/1), to broadcast; to put on the air
 hosu (5), to dry; to air; to desiccate
 hōtai (47/1), bandage
 hoteru (4, 17), hotel (Western style)
 hotondo (17), (with *negative*) hardly; scarcely
 hotondo zembu (49/1), almost all; mostly; the greater part of
 hototogisu (50), cuckoo
 hutari-beya (18), twin-bedded room
 hyakshō (43/2), farmer
 hyaku (23, 25), hundred
 hyaku yattsu (23), one hundred and eight
 hyakuensatsu (25), 100-yen note
 hyōshiki (45/2), sign; mark; beacon

I

i (47/2), stomach
 ichi (Intr. 1), one
 ichi do (32), once
 ichi en (25), one yen
 ichi ji (21), one o'clock
 ichi jikan amari (31), over one hour; more than one hour
 ichi mai (30), one
 ichi n'chi futsuka (36), a day or two; one or two days
 ichi nen (23), one year
 ichi nen no aida ni (23), during the year
 ichi ni shūkan (43/2), one or two weeks
 ichi nichī (21), one day
 ichi nichī ni (13), per one day; a day
 ichi nichī ni sū kai (27), several times a day
 ichi-ryū no (19), first-class
 ichiba (43/1), market
 ichiban (6, 9, 23), (the) most; best
 ichiban ii (6), the best
 ichiban ōkii (6), the biggest
 Ichigatsu (21), January
 ichiman (25), ten thousand
 Ichirō (1), male Japanese given name
 ido (s), well
 ie (50), family; clan; house
 ieba (1), if I say
 iemasen (10), cannot say
 ieru (1), to be able to say
 Igrisu (26), England; Great Britain (Igrisujin, Englishman)
 ihan (45/2), violation; contravention
 ii (21), verbal noun of iu
 ii (3, 16, 17, 18, 26), fine; good; nice; all right; proper; comfortable; pleasant; suitable
 ii n' desu ka (26), is it all right? all right?

ii shiai (16), nice game; fine match
 ii tenki (3), fine weather
 ii tenki desu nē (4), it is fine weather, isn't it?
 motto ii, better
 iie (Intr. 2), no
 iikata (21), mode of expression; way of saying
 iimasu (3), say
 ijō (47/2), matter; something wrong; abnormality; indisposition; abnormal symptom
 ik' (1), one
 ik' kai (5), ground floor (*lit.* first floor)
 ika (19), squid; cuttlefish; sleeve fish
 ika (26), how; what
 ika hodo (26), how much; what; to what degree
 ikaga (Intr. 2, 26, 32), how; what
 ikaga deshō (26), what is your opinion? what do you think of it?
 ikaga desu ka (Intr. 2), how are you?
 ikaga desu ka (16, 32), what about . . . ? how about . . . ? may I suggest to you that? what do you say to . . . ? what is about to . . . ?
 ikanimo (50), indeed; certainly; it is just like
 ike (7, 41), pond; pool
 ikeru (7), to arrange
 ikiiki (50), lively; vividly; animatedly
 ikiiki to (50), lively; vividly; animatedly
 ikimasu (21, 29), go to . . . ; I will go to
 iku (11, 12, 18, 21, 25), to go
 iku tsumori desu (29), I intend to go
 ikura (40), how much; what
 ikutsu (6, 19, 44/1), how many
 ikutsu mo (19, 44/1), many; a number of
 ima (Intr. 1, 41), now; present time
 ima made (41), till now; by this time; to this very moment
 imasu (Intr. 1), are (am, is)
 imayō (50), modern; the present fashion
 imi (23), meaning; signification
 imōto (1, 37), younger sister
 in (36), shrine
 -in (39), hall; mansion; house
 -in (27), -er; person
 inaka (29, 37), country; rural district; countryside
 inazuma (41), lightning
 inazuma ga hikaru (41), the lightning flashes
 ine (41), rice plant; paddy
 inu (3), dog
 io (s), hermitage; retreat
 ip' pon (37), one
 ippai (41), full (ip' from ichi)
 ippō (45/1, 50), one hand; one side
 ippōtsūkō (45/1), one-way traffic
 irashita (38) = irasshatta
 irasshai (12), welcome! = (a familiar form)
 irasshaimase (20), good day, sir; welcome

irasshaimasen ka (16), won't you come?
 irasshaimashita (4), have come
 yoku irasshaimashita! (12), welcome! (*most polite form*)
 irasshaimasu (2), are (is)
 irasshaimasu (12), welcome!
 irassharu (2), to be (*very polite form of iru*)
 irassharu (4, 21), to come (*very polite form of kuru*, to come)
 irasshatta (24), past tense of irassharu
 irasshatte wa ikaga desu ka (36), what about going to
 ireru (5, 6, 15, 37), to put into; to include; to bring in
 irete (6), including
 irete oku (5), keep; put in and leave them in
 iriguchi (17, 33), entrance; way in (*not used in modern colloquial Japanese*)
 iriguchi o hairu to (17), when one enters through its entrance
 iriyō (44/2), need; want; necessity; requirement
 iriyō na (44/2), necessary; indispensable; wanted
 iro (33), colour
 iro toridori no (33), multi-coloured; different-coloured; of various colours
 iroiro (10), variously; in many ways
 iroiro (5, 19), various kinds; variety
 iroiro na (5), various; various kinds of
 iroiro na ki (5), various kinds of trees
 iroiro na tokoro (15), various places
 iroiro no (19), many; various
 iroiro no shurui no mono (19), many kinds of things
 iroiro to (23), in various ways; variously
 irozuku (41), to colour; to become coloured
 iru (5), are
 iru (Intr. 1), to be (*ref. to animate object*)
 iru (30, 39), to want; to be in need of; to require; must have
 irimasu ka (30), do you want . . . ?
 is' (18), from ichi, one
 is' shu no (50), one sort of
 is' shūkan (18, 47/2), one week
 isha (47/1), doctor; physician
 ishi (48/2), will; volition
 ishi (7), stone
 ishidōro (7), stone lantern
 ishiya (s), stone dealer
 ishō (49/1), costume; clothes; clothing; dress
 isogashii (29, 31), busy
 isogashi sō ni (39) busily; in a hurried manner; with an air of business
 isogi (27, 31), hurry; haste; dispatch
 isogi ne (27, 31), urgent; hurried
 isogi no tegami (27), urgent letter
 isogu (31), to hurry up; to use dispatch
 isoide iru (33), are hurrying
 issai (46/2), all; everything; the whole
 issai no (46/2), all; entire; whole

issho (3, 9, 19, 37), together with; along with; company; meeting
 issho deshita (3), was with him; accompanied him
 issho ni (9, 19, 38), together with; in company with
 issho ni naru (44/1), to be in company with each other
 isshōkemmei (31), for life; frantically; as hard as one can; with might and main; eagerly; heart and soul
 isu (7), chair
 it' tō seki (49/1), first-class seat
 ita (s), board
 ita yō desu (37), there seemed to be; it looks to be
 itadakeru (20, 26), can have (-eru form of itadaku); can eat
 itadakeru (30), can ask; can beg
 itadaku (30), to ask, to beg (someone to do something); to oblige someone
 itadaku (11), to take; to drink (*polite form of nomu*, to drink), to have to eat
 itadaku (11), to accept with thanks
 itadaku (12) (*humble form of nomu*, to drink; toru, to take)
 itadaku (26), to oblige one; to have one do
 -te itadakemasu ka (26), can I have your kindness for . . . ing; will you be so kind as to . . .
 itadaku (23), are given; to be presented; to be given (*respectful form of morau*)
 itadaku (26), to have, to receive (*humble form of morau*)
 itadaku (14, 20), to eat (*polite form of taberu*)
 itadaku (23), to have; to take (*respectful form of taberu*)
 itamu (47/1), to feel pain; to be in pain; to ache
 itara (30), if there are . . . (-tara form of iru)
 itaru (30), to arrive; to reach
 itashimashite (26), -te form of itashimasu
 itashimashō (20), let us do; we are going to do
 itashimashō ka (20), what shall we do for you? what can we do for you?
 itashimasu (12, 26), do; we will do it
 itashimasu (26), respectful form of itasu
 itasu (12, 14, 20, 26), to do, *humble form of suru*
 itoko (43/1), first cousin
 itsu (6), when
 itsu de mo (45/1) at any time; always; all the time
 itsuka (24), fifth day of the month
 itsumo (3, 15, 39, 43/1), always; usually; all the time; habitually
 itsumo yori (15), than usual
 itsutsu (6), five
 ittan (28), once
 ittō (30), first-class

iu (3, 8, 10, 21), to say
 kore to iu (47/2), worth mentioning; to say, in particular
 iu (18, 40), to express; to call
 iwai (23), celebrate and; congratulations
 iwau (23), to celebrate; to commemorate
 iya (39), unpleasantness; hatefulness
 iya (10, 44/2), oh! o dear!
 iyā (16), no, nay (with a sense of regret)
 iyā (16), Oh! O dear! Dear me!
 iyahōn (48/1), earphone; headset; headphone
 izen (47/1), former times
 Izu (32), name of old district
 Izu no Ōshima (32), Oshima of Izu District
 izure (50), which
 izure mo (50), both; either

J

ja (16), then
 ja (16), abbreviation of de wa
 jā (30) same as ja in sore ja
 jā (16), lengthened ja, i.e. de wa
 jakki (45/2), jack
 jama (s, 43/2), obstruction; interference; disturbance
 jamu (s), jam
 ji (15, 21), o'clock, unit of hours
 yo ji (21, 22, 38), four o'clock
 -ji (Lit.) (50), = michi
 ji (50), character; letter
 ji kazu (50), number of characters; number of letters
 jibun (s, 5, 39), self; oneself, one's own; ourselves; our own
 jibun de (39), by oneself; personally; in person
 jibun no (5), our own (my own)
 Jichin (50), poet (1155-1225)
 Jidai (9, 50), era; period; age
 jidōsha (43/1), motor-car; motor-vehicle
 jijitsu (46/1), actually; in fact; as a matter of fact; really
 jik' (10), comes from ju, ten
 jikan (21), time
 jikan ga seikaku desu (29), punctual (lit.: time is exact)
 jikan (21, 44/1), unit of hours
 jikayō (33), private use
 jikayōsha (33), private car
 jikoku (22), time; hour
 jiku (7), scroll picture; scroll
 jiman (19), pride; boast; vanity
 jiman suru (19), to take pride in; to pride
 jin (Intr. 1), man; person

-jin (Intr. 1), people; nation; men; man; person
 jinken (46/1), rayon; artificial silk; imitation silk
 jinken-seihin (46/1), rayon goods
 jinko (48/1), human work; artificiality
 jinkō eisei (48/1), artificial satellite
 jinsei (50), human life; life
 jis' seiki (50), the tenth century
 jishin (s), earthquake
 jishin (31), one's self; oneself
 jisshin (25), decimals
 jisshinhō (25), decimal system; decimalism
 jitsu (16), the truth; reality
 jitsu ni (16), truly; in truth; really
 jitsu wa (16), really; in reality; in fact; to tell the truth
 jiyū (s), freedom; liberty
 jō (5), numerative of the number of mats; numerative of size of a room (mat approx. 6 ft. × 3 ft.)
 jōcho (50), emotion; mood; tone; sentiment
 jochū (17), maid (at an inn); chambermaid
 jogakusei (s), schoolgirl
 jojishi (50), descriptive poetry; epic
 jōken (46/2), term; item; condition
 jōkyaku (29), passenger
 jōkyaku no naka ni wa (29), among the passengers
 jōkyakutachi ni majitte (31), mingling with the other fellow passengers
 jōkyō (49/1), coming up to the capital
 jōruri (50), Japanese ballad drama
 josei (35, 50), woman; lady; female
 jōsen (31), aboard
 jōtō (19), superiority
 jōtō no (19), high class
 jōzu (9, 45/2), skill; cleverness; dexterity; adroitness; proficiency
 jū (11), ten
 -ju (23), throughout; all over
 jū-go fun (21), a quarter; fifteen minutes
 ju-ichi (11), eleven
 ju-ik' (11), comes from jū-ichi
 jū-ni ji sanjūp' pun (21), twelve-thirty; half past twelve
 jūbun (14, 47/2), enough; in plenty; sufficiently; fully; plentifully
 jūdō (42), judo
 Jūgatsu (21), October
 Juichigatsu (21), November
 jumban (39), order; turn
 jumbi (44/2), preparation(s); arrangement
 Jūnigatsu (21), December
 junsu (33), policeman; police officer
 jūsho (26), address
 jūtān (7), rug
 jūyō (46/1), importance; consequence
 jūyō na (46/1), important; essential; principal

K

ka (1), lesson; section
 ka (1), some; any
 ka (Intr. 2, 10, 18), particle indicating the question, verbal question mark
 ka mo shiremasu (18), it may be that . . . (expresses the idea of possibility)
 ka (27), indicating interrogative clause or phrase
 ka (30), indicating uncertainty
 ka (8), makes preceding pronoun indefinite, some . . .
 ka . . . ka . . . (5), either . . . or . . .
 ka mo (50), indicating exclamation, admiration
 kaban (30), bag; brief-case; portmanteau; suitcase
 kabayaki (19), roasting; broiling with sugared soy
 kabuki (49/1), Japanese classic drama from the beginning of the seventeenth century
 Kabukiza (49/1), the principal "kabuki" theatre in Tsukiji (lit. Kabuki Theatre)
 kachiku (43/1), domestic animals; cattle; livestock
 kado (23), gate; door
 kado (s, 27), corner
 kādo (s), card
 kadomatsu (23), gate pine-trees
 kaeru (45/1), to replace; to renew; to exchange
 kaeru (37, 38), to come back; to go back (home); to come back (home)
 kaeru tokoro desu (39), is about to go; is going to go
 kagaku (46/1), chemistry
 kagakusen'i-seihin (46/1), chemical fibre goods; synthetic textile goods
 kagakusha (s), scientist
 kagayaku (41), to shine; to sparkle; to gleam
 kage (Lit.) (50), light
 kageki (49/1), opera
 kago (s), basket
 kagu (10, 37), furniture; furnishings
 kahei (25), coins; coinage
 kai (5), numerative for floors or storeys
 ni kai (15), second floor, upstairs (in Japan the ground floor is the first floor)
 kai (6), verbal noun of kau
 kai (19, 44/1), shellfish; shell
 kai (24, 27) unit of time; unit of the number of times, frequency
 kaigan (44/1), sea-shore; waterfront; beach
 kaigi (s), conference
 kaiko (43/1), silkworm
 kaimashita (5), bought
 kaimono (37), purchase; shopping
 kaisha (16), company (firm)
 kaisō (50) class; stratum
 kaisūgi (44/1), bathing suit
 kaisuiyoku (44/1), sea bathing; sea bath
 kaisuiyokujō (44/1), bathing resort; bathing beach

kaita (9), painted; drawn
 kaite (1), writing
 kaite aru (25), to have written
 kaiwa (4, 14), conversation; dialogue; talk
 shokuji no toki no kaiwa (14), conversation during meals
 kaji (s), fire
 kaji (43/1), household affairs
 kakaranu (Lit.) (50) = kakaranai
 kakari (45/2), charge; duty; business (verbal noun of kakaru)
 kakari no hito (45/2), a man in charge; a person in charge; clerk
 kakaru (44/2), to begin; to commence; to set about
 kakaru (43/1), to take; to need; to require
 kakaru (45/2), to concern; to involve
 kakaru (7, 48/1, 50), to hang; to catch; to affect; to cover; to rest
 kakatte (7), hanging
 kake (28), verbal noun of kakeru
 o-kake shimasu (28), will ring (you) up
 kakebuton (15), coverlet; quilt
 kakejiku (7), hanging scroll
 kakemawaru (44/1), run about; run round
 kakeru (7, 9, 23), to hang
 kakeru (28), to call; to ring up; to call up
 kakeru (15, 39, 50), to put on; to lay on; to cover (with); to spread over
 kakeru (30), in the sense of to put (anxiety) on (you)
 kakeru (39), to sit
 kakete (9), hanging; suspending
 kaki (s), persimmon
 kakitome (27), registered post
 kakitome ni suru (27), to register
 kakitomeru (27), to put on record
 kakomu (35), to surround; to enclose
 kaku (9), to paint; to draw
 kaku (1, 18, 25), to write
 Kamakura (45/1), seaside resort in Japan
 kamau (43/2), to mind; to care about; to trouble oneself about
 kamaimasen yo (43/2), never mind about that; do not care about that
 kamban (18), sign
 kamban ga dete imasu (18), a sign appears, makes its appearance
 kamera (36, 46/1), camera
 kami (39), hair
 kami o kiru (39), to cut one's hair
 kaminari (41), thunder; thunderbolt
 kaminari ga naru (41), it thunders; the thunder rolls
 kamisori (39, 47/1), razor; shaver
 kamo (19), duck
 Kamo-gawa (35), Kamo River
 kamotsu (45/2), goods; freight; merchandise
 kamotsusha (45/2), lorry; goods van; freight car
 kampan (32), deck
 Kanada (46/1), Canada
 kanai (1), my wife

kanaitachi (11), my wife and others (*in this case* other ladies)
 kanarazu (33, 47/1), certainly; surely; without fail
 kanarazu kuru (33), to be sure to come; to be bound to come
 kanari (7), considerably; pretty; quite; fairly
 kanari hirokute (7), quite large and
 kanchō (33), government office
 kane (23), bell
 -kaneru (44/2), cannot; to be unable to; to be hard to
 kangae (24), verbal noun form of kangaeru, idea
 kangaekata (24), one's way of thinking
 kangaeru (24), to think
 kanji (25), Chinese character; Chinese letter
 kanjiru (24), to feel; to be conscious of
 kanjō (20), bill; *lit.* counting
 kankō (29), sightseeing
 kankō-basu (29), sightseeing bus
 kano (35), equivalent to *ano*, its
 kanojo (11, 35), she
 kanojo o (11), her (*object*)
 kanojora (35), they (*f. pl.*)
 kantan (25, 47/1) simplicity; casiness; shortness
 kantan na (47/1), simple; brief; easy
 kao (39), face
 kao o soru (39), to shave
 kaoru (50), to give out a smell; to be fragrant; to emit a perfume
 kara (11), after
 kara (10, 14), because; as; since; owing to
 desu kara (44/1), so; accordingly; therefore; for that reason
 kara (19, 31, 29, 5, 9, 26, 7, 13), *particle—* with nouns and pronouns: from, after.
With verbs: because, after
 karā (48/1), colour
 karā-terebi (48/1), colour television
 karada (47/1), body
 karada no choshi ga yoku nai (47/1), to be in bad health; to be ill; to be unwell
 kariru (43/1), to borrow; to have the loan of . . . ; to hire
 karu (39), to cut; to crop
 Karumen (48/2), Carmen
 kasa (7), shade (originally: bamboo or sedge hat)
 Kasahara (28), Japanese surname
 kasakasa (40), rustling; with a rustling sound
 kasakasa suru (40), (*lit.* to rustle with dryness) is very dry
 kashi (11, 37), cake; sweets; confectionery
 kashikomarimashita (18), all right, sir; certainly, sir
 kashikomaru (18), to obey; to assent to (*with respect*)
 kasho (49/1), place; point
 kashū (50), collection of poems
 kata (47/2), shoulder
 kata (48/2), type

-kata (21, 24, 25), way, mode, method, manner; how to
 katabuku (*Lit.*) (50) = katamuku
 katachi (7), form; shape
 katamuku (50), to decline; to be going down; to be sinking
 katarimono (50), narrative; recitative
 kataru (50), to talk; to tell; to narrate
 katazakeru (15), to put things in order; to put a room to right; to put away; to clear away
 katazuketete (15), we tidy
 katei (15, 48/1), home; household; family
 katta (s), won (*katsu*, to win)
 katta (6), bought
 katta (27), buying
 kau (5, 6, 27), to buy
 kau (43/1), to feed; to raise; to keep
 kawa (31, 35, 41), river; stream; brook
 kawari (4), the matter; something wrong
 o-kawari arimasen ka (4), how are you? (*lit.* is nothing the matter with you?)
 kawari (9), compensation; return; exchange
 kawarimasen (17), is not different from; does not differ from
 kawaru (14, 43/1), to change
 kawaru (17), to be different from; to differ from
 kawase (25), money order; exchange
 kawase soba (26), exchange rates; rate of exchange
 kawasu (23), to exchange
 Kayōbi (22), Tuesday
 kazan (31), volcano
 kazari (s, 23), decoration; ornament
 kazaritsuke (23), decoration
 kazaru (23, 24, 50), to decorate; to exhibit
 kaze (s, 32, 41), wind
 kaze (47/1), cold
 kaze o hiku (47/1), to catch cold
 kazegusuri (47/1), remedy for a cold
 kazoe (25), counting (verbal noun form of kazoeru)
 kazoekata (25), method of calculation
 kazoeru (25), to calculate; to count
 kazoete mite kudasai (26), please count it for me
 kazoku (1), family
 kazu (s, 25), number; figure
 kazu o kazoeru (25), to count; to take account of
 kega (s), wound; injury
 keiki (45/1), meter; gauge
 keishiki (50), form; formality
 kekkō (18, 20, 26), very well; well enough; good; nice
 kekkō de gozaimasu (18, 26), that is good enough; very good
 kekkō desu (22, 26), very good; certainly, with great pleasure
 kekkō desu (20), nothing; no thank you
 kekkon (37), marriage; union; matrimony
 kekkon suru (37), to marry; to get married

kembutsu (35), sightseeing
 kemuri (31), smoke
 ken (30), ticket
 kengan (47/1), eye examination
 kenkō (43/1), health
 kenkōteki (43/1), hygienic; healthy; sound
 kenkyū (s), research
 kensa (45/1), inspection; examination
 kensa suru (45/1), to inspect; to examine
 keredomo, *particle* but (stronger than *ga*)
 -keri (*Lit.*) (50), *indicating exclamation*
 -keru (*Lit.*) (50), from *keri*
 kesa (3), this morning
 kesa wa ii tenki desu (3), it is fine weather this morning
 keshiki (29), view; scenery
 keshō (47/1), make-up
 keshōhin (47/1), toilet goods; cosmetics
 kesshite (43/1), never; by no means; not in the least; not at all
 kesu (s), to extinguish
 ki (5), tree
 ki (17), mind; intention
 sono ki ni naru (48/2), to be so minded; to feel inclined to do so
 ki (8, 17, 44/2), attention; care; precaution; mind
 ki ga tsuku (8, 44/2), to become aware of; to realize; to enter one's head
 ki o tsukau (45/1), to be anxious about; to worry; to make oneself uneasy about
 ki o tsukenakereba ikenai koot wa (17), the fact (thing) that you must take care of is
 ki o tsukeru (17), to take care of; to be careful of
 -ki (29), machine
 kiero (33), to go out
 kigen (s), temper
 kigi (41), trees; every tree; many trees
 kii (17), key
 kii o o-mochi kudasai (18), please take your keys
 kiiro (33), yellow
 kiite (Intr. 1), listening
 kiite ite kudasai (Intr. 1), please listen
 kiji (19), pheasant
 kikaeru (15, 17), to change one's clothes
 kikai (43/1), machine; machinery
 kikan (48/1), time; period
 kikeba (17), if you ask
 kikeba ii deshō (19), it is advisable to ask . . . , it may be good to ask . . .
 kiken (33), danger; peril; risk
 kiken desu (33), is dangerous
 kiki (10, 19, 24), asking (verbal noun of *kiku*, to ask)
 o-kiki shimashō (10), let me ask you
 kikōshi (50), young nobleman; scion of a noble family
 kiku (10, 17, 22), to ask; to inquire
 kiku (Intr. 1, 24), to listen; to hear; to listen to
 kimaru (46/2), to be decided; to be settled

kimari shidai (46/2), as soon as we decide; as soon as this matter is decided
 kimashita (29), I came to
 kime- (44/2), from *kimeru*
 kimekaneru (44/2), to be unable to decide; cannot determine
 kimeru (44/2, 46/2), to decide; to determine; to fix
 kimochi (17, 23), mood; mind; feeling
 kimochi yoku (17), cheerfully; pleasantly
 kimono (15), kimono (*Japanese robe*)
 kin (21), gold
 kingin (s), gold and silver
 kinjo (9), neighbourhood; vicinity
 Kinkaku-ji (35), Gold Pavilion Temple
 kinō (22), yesterday
 kinodoku (47/2), regret; commiseration; sympathy
 kinsei (50), modern ages, recent times
 Kintō (46/1), the Near East
 kinu (s), silk
 Kin'yōbi (22), Friday
 kippu (17, 29), ticket; passenger ticket
 kirei (33), beautiful
 kirei (23), cleanness
 kiri (s), fog
 kiro (45/1), kilometre
 kiru (28), to ring off; to hang up
 kiru (23), to wear
 kiru (34, 41), to punch; to clip; to cut; to chop
 kiseru (39), to dress; to put on
 kisetsu (41), season; time of the year
 kisha (29), train
 kishi (s), shoe
 kisoku (47/2), rule; regulation
 kisoku tadashii (47/2), regular; systematic; methodical; orderly
 kissa (19, 49/2), tea drinking
 kissa-shitsu (49/2), tea room
 kissaten (19), tea house; coffee house
 kita (35), north
 kita-kaze (41), north wind
 Kita-Kyūshū-shi (31), city in Japan
 kitte (27), stamp
 kitto (17, 25), probably; surely; undoubtedly
 Kiyoko (1), female given name
 kizoku (50), nobility; peerage; aristocracy
 kizoku-shakai (50), aristocracy; aristocratic circle
 ko (2, 38), child
 kō (46/2), thus; so; like this
 ko (19), powder; flour
 Kobayashi (18, 26), Japanese surname
 Kōbe (29), port in Japan
 kōcha (12), black tea
 kochira (28), we, I
 kochira (12), this; these
 kochira (14, 20, 26), this place; here
 achira kochira (31), here and there; hither and thither; to and from
 kochira gawa (27), this side

kodomo (11, 23, 33), child
 kodomo no kyōiku (11), children's education
 kodomo zure (37), with children
 Kodomo-no-Hi (24), Children's Day
 kodomotachi (23), children
 koe (Intr. 1), voice
 kōen (34), park
 kōfuku (23), happiness; good luck
 kōgai (5), suburbs; outskirts
 kogane (41), gold (*old word*)
 kogane-iro (41), gold colour
 kogata (48/1), small size; pocket size
 kogittechō (26), cheque-book
 kōgyō (46/1), industry
 koī (50), love
 kōke (s), moss
 kōkō (43/1), high school
 koko (33), here; this place
 koko de (30, 26), here
 kokono (21), time
 kokonoka (21), ninth
 kokonotsu (6), nine
 kokoro (s), mind
 kokoro no ato (Lit.) (50), trace remained (remaining) in one's mind
 kōkū (27), aviation; flying; aerial navigation
 kōkūbin (27), air mail
 kokunai (29), interior
 kokunaisen (29), domestic airline
 Kōkyō (33), Imperial Palace (ko, Emperor; -ky, residence)
 Kōkyō-Mae Hiroba (33), Imperial Palace Plaza
 koma (23), top
 komakai (44/2), detailed
 komakai (26), small
 komakai no de (26), by small changes
 komban (44/2), this evening
 kombu (23), kelp
 kome (46/1), rice
 komedii (48/2), comedy
 komeru (50), to concentrate on; to devote oneself to
 komu (29), to be crowded; to be packed
 komugi (46/1), wheat
 kona (s), powder
 konchū (s), insect
 kondo (10, 14, 32), this time; next time
 kondo wa (10), this time; now
 konjaku (50), past and present; ancient and modern
 Konjaku Monogatari (50), "Stories, Ancient and Modern", "Once-upon-a-time Tales". 31 volumes, said to be written by Minamoto Takakuni about the end of the twelfth century
 konna (s), this kind of
 konnichi wa (Intr. 2), good morning (afternoon); hallo; how do you do? (compliments at the first encounter in a day)

kono (2, 7, 9), this; these (*demonstrative adjective*)
 kona aida (48/2), the other day; some time ago; not long ago
 kono aida no (48/2), recent; of the other day
 kono atari de (9), in this neighbourhood; around here
 kono e o goran nasai (19), please look at this picture
 kono e o miru to (27), if you look at this picture
 kono Getsuyōbi (22), this Monday
 kono goro (24), these days
 kono goro de wa (24), now; at present; in these days
 kono mama (32), immediately; as it is
 kono otoko-no-ko (2), this boy
 kono yō ni (43/1), like this; after this manner; in this way
 konzatsu (45/1), traffic jam; confusion; congestion; crush
 konzatsu suru (45/1), to be in a jam; to be in confusion; to be crowded
 kore (s, Intr. 1, 18, 26), this; these (*korera*, these); this one
 kore de (16), here; with this
 kore de dōzo (20), here you are
 kore de ii desu ka (18), is that all right?
 kore wa kore wa (30), oh! (*lit.* this is this)
 korera (23), these; (pl. of *kore*, this)
 kōri (41), ice
 kōri ga haru (41), ice forms; it freezes
 koro (42), time when . . .
 korobu (47/2), to tumble down; to fall down
 kōryo (s), consideration
 kōryo suru, to think over
 kōsaku (43/1), cultivation; farming; tillage
 kōsaten (34), intersection; crossroads; junction
 koshi (39, 47/2), waist; loin; hips
 koshikakeru (39), to sit; to take a seat
 kōshitsu (19), private room
 kōshō (18), negotiation; discussion
 kōshū (27), public
 kōshū-denwa (27), public telephone
 koso (Lit.) (50), *indicating emphasis*
 kotae (2), answer
 kotaeru (2), to answer
 kotaete (2), answering
 koto (s, 9), Japanese harp
 koto o hikimasu (9), play the koto
 koto (17, 27), an abstract thing
 koto (8, 15, 17, 19, 21, 25, 27, 41, 47/2), thing; things; fact; matter; affair; situation; happening; task; duty; case
 kōto (s), coat; court
 kotō (s), solitary island
 kōtō (s), word of mouth
 kotoba (16), word; speech
 kotoshi (23, 43/2), this year; current year
 kōtsū (33), traffic
 kōtsū jūsa (33), traffic policeman
 koya (43/1), cottage; cabin; hut

kōza (26), account
 kozutsumi (27), parcel; postal package
 ku (16), nine
 ku ji (16, 36), nine o'clock
 ku ji go fun sugi (21), five past nine
 -ku (4, 28), one of Japanese administrative districts; urban district; subdivision of a large city; ward; borough
 kuchi (37), mouth
 kuchi de (37), by word of mouth; in words; orally
 kuchi de wa ienai (3, 7), indescribable; inexpressible
 kudamono (6, 47/2), fruit
 kudasai (Intr. 1, 13), please give; be kind enough to oblige me with
 kudasaimasen (26), negative form of *kudasaimasu*
 -te kudasaimasen ka (26), won't you do something for me?
 kudasaimasu (26), respectful form of *kudasaru*
 kudasaru (Intr. 1, 13), to give (to me) *polite form*; confer on; bestow on
 Kugatsu (21), September
 kujiku (47/2), to crush; to break; to wrench
 kuki (s), stem
 kūki (7, 44/1), air
 kuma (Lit.) (50), part; corner; recess
 kumo (41, 50), cloud
 kuni (24, 42), country; state; nation
 kuraberu (9), to compare
 kurabete mimashō (9), let us make a comparison; let's compare
 kurabu (42), club
 kurage (s), jelly-fish
 kurai (33), dark; gloomy; dusky
 kurai (37), so . . . that; so . . . as to; enough to . . . (*indicating degree*)
 kuraku arimassen (33), are not dark
 kurashite (9), living; getting on; making a living
 kurasu (9), to live; to get on; to make a living; lead a life (e.g. of comfort)
 kure (17), connecting form of *kureru*
 kurēn (31), crane
 kureru (12, 17, 25), to do something for a person; to take the trouble to; to give; to let have
 kureru (50), to get dark; to fall (night)
 kuri (s), chestnut
 kurikaeshimasu (28), I will repeat it; I will read it over again
 kurikaesu (28), to repeat; to do over again
 kuru (48/2), to be concerned
 kuru (4, 11), to come
 kuruma (35, 45/1), wheel
 kusuri (47/1), medicine; remedy; drug
 kutsu (5), shoes
 kutsu ya geta (5), shoes and "geta"
 kutsushita (15), socks; stockings
 kuwashii (47/1), full; detailed; minute
 kuwashiku (47/1), minutely; in detail

kuyokuyo (47/2), hesitation; anxiety; uneasiness
 kuyokuyo suru (47/2), to worry oneself over . . . ; to brood over; to indulge in regrets
 kyaku (7), visitor; guest; a caller; company (visitor)
 kyakuma (7), drawing room
 kyakuseki (49/1), seats for the audience
 kyō (14), today
 kyōdai (2), brothers; sisters; brethren (brothers and sisters)
 kyōdō-buro (17), community bath; public bath
 kyōgi (42), event; sporting event
 kyōiku (11), education
 Kyōkai (28), Co-operation; Society; Association
 kyoku (25), office; bureau
 kyokuin (27), post-office clerk; staff of a post office
 kyōmi (42), interest; zest; taste
 kyori (45/2), distance; range; interval
 Kyōto (13, 29), *old Japanese capital* (A.D. 794-1867)
 kyū (9), nine
 kyū mai (26), nine sheets
 kyū (31, 41), urgency; urgent need
 kyū ni (31, 41), suddenly; all at once; quickly; rapidly; suddenly; all at once (abruptly)
 kyūjitsu (45/1), holiday
 kyūka (43/1), holidays; vacation
 kyūkō (29), express train; express
 kyūkōken (30), express ticket
 kyūnen (23), the old year; last year
 kyūnenchū (23), during last year
 kyūri (5), cucumber
 Kyūshū (31), Kyūshū. *One of the main islands forming Japan*
 kyūtei (50), court

M

ma (26), occasion; chance
 ma ni au (26, 32), to answer the purpose; to be good enough; to be on time
 ma (29), interval; pause; time
 ma no naku (29), soon; soon after; presently; before long
 mā (12), well; I should say
 machi (s, 17), town
 -machi (28), sub-ward
 machiai (19), assignation house
 machiai-shitsu (29), waiting room
 machiau (29), to wait for

machikado (27), street corner
mada (24, 30, 31, 42), more; besides; still; as yet; yet; furthermore; until; up to
made (15, 23), by; till
made ni (23), up to . . . ; by . . .
mado (9), window
mado kara (29), out of the window; through the window
madoguchi (27), window
mae (s, 5, 33), front
mae (5, 18, 21, 24, 25), ago; before; since; to
mae ni (5, 24), ago; before; previously
mae ni mo (32), previously as well; previously also
maeuri (49/1), ticket sold in advance
magiwa (29), verge; point of; time just before
maguro (19), tuna
mai (26), unit for counting flat things such as paper, leaf, tatami, plate, coin, etc.
mai- (15), every
maiasa (15), every morning
maiban (48/1), every evening; every night
maiko (35), dancing-girl, dancer
mainichi (42), every day, each day
mairimashō (30, 43/2), let us go
mairu (30), respectful form of *iku*
mairu (43/2), humble form of *yuku*, *iku*
mairu (45/1), mile
maitoshi (43/1), every year; each year
majiru (31), to mix with; to mingle with
makaseru (10, 20), to entrust to; to leave to
makuai (49/2), interval; interval between the acts
makura (15), pillow
makura-moto (15), one's bedside, beside the pillow; the side of one's pillow
mama (32, 48/1), as; intact
sono mama (48/1), as it is; in that condition
mame (5), bean
man (24), full; fully
man hatachi (24), fully twenty years old
maneki (14), invitation
maneku (14), to invite
manikuya (40), manicure
mannaka (7), middle
mannenhitsu (37), fountain pen
Man'yōshū (50), the earliest collection of poems, edited about middle of eighth century. It contains about 4,500 poems
manzai (49/1), comic stage dialogue, comedy duet, Punch and Judy
Marē (46/1), Malaya
mari, ball (hand ball)
marui (7), round
massugu (32), straight; in a straight line
mata (19), on the other hand; while; in turn
mata (11, 16, 19, 20, 25, 37), again; once more; what's more
mata ashita (16), see you again tomorrow night
mata dōzo (20), please come again

mataseru (20), to keep (a person) waiting
matsu (5), (s), pine
matsu (6), to wait
Matsunouchi (23), the first seven days of the New Year
matsuri (24), festival
mattaku (10, 16), quite; entirely; truly; indeed; in the true sense of the term
matte (6), waiting
mau (35), to dance
mawaru (23, 34), to make a round; to go one's rounds; to patrol
mawasu (23), to spin; *lit.* to turn; to rotate
mazu (36), first of all; in the first place
me (36, 43/1), indicating order, ordinals
futsuka me (36), the second day
me (41), sprout; shoot
me (7, 41, 47/1), eye
me ni tsukimasu (7), come in sight; catch one's eye
me ni tsukuru (7), to come in sight
me o samasu (41), to awake; to wake up; to awaken
megane (s, 47/1), glasses; spectacles
meganeya (47/1), optician; spectacle-maker
megusuri (s), eye lotion
mei (11), niece
meibutsu (19), noted product; speciality
Meiji (50), Emperor. Indicates period of his reign (1867-1912)
meisha (47/1), eye doctor; eye specialist
meisho (17, 29), noted place; place of interest
meiwaku (48/1), annoyance; nuisance; bother; inconvenience
mekata (s, 27), weight
mekata o hakaru (27), to weigh
mekura (50), blind; blindness
membā (44), member
men (7), face
men shite (7), facing
men suru (7), to look out on; to face
men-seihin (46/1), cotton goods
menka (46/1), raw cotton; cotton wool
menkyo (45/1), licence
mero-dorama (16), melodrama; soap opera
meron (s), melon
meshi (42), meal; food
meshiagaru (12, 20), very respectful form of *taberu*, *kuu*, to eat
mesu (17), *lit.* to go into
meushi (s), cow
mezurashii (16), rare; uncommon; unusual
mi (41), body
mi- (20), compound form of *miru*, to see
miataru (8), to be in sight; to be found
michi (s, 34, 48/2), way; course; means
midori (33), green
mieru (7, 31), be visible; be seen; can see; to see; to be seen
mieru (11, 13), honorific form of *kuru*, to come
migaku (47/1), to polish (*lit.* to clean)

migi (7, 32), right
migi no hō (32), direction to the right
migi no hō e massugu oide kudasai (32), please turn right and go straight ahead
sono migi gawa (7), its right hand; to its right; on its right side
migoto (9), fineness; excellence; beautiful
miharashi (20), view; prospect; extensive view
mijikai (40, 48/1), short; brief
mijikaku (40), adverbial form of *mijikai*
mikan (s, 30), mandarin orange; tangerine
mikka (24), third day of the month
mimashō (9), let us try
mimi (s, 48/1), ear
minami (36), south
minato (31), port; harbour
Minato-ku (28), Minato Ward
minikui (48/2), hard to see; cannot see well
minna (6, 11, 34), all; everybody
minna de (11), all together
Minoru (1), male given name
miokuri (30), seeing off, verbal noun of *miokuru*
miokuru (30), to see off; to see leave; to give a send-off; to bid farewell
miru (8, 47/1), to see; to examine
mite morau (47/1), to see a doctor; to consult a doctor
mise (19), shop; store
miseru (32), to show; to let one see, *causative of miru*
mitsukaru (38), can be found (out); can be bought out
mitsukeru (38), to find (out); to detect; see *mitsukaru*
mitsukou (20), to choose (anything) at one's own discretion
mo (Intr. 2, 1, 5, 7, 9, 10, 11, 14, 17, 18, 19, 21, 23, 24, 25, 29, 32, 36, 38, 43/2), (particle), even, too; both . . . and; even if; whether . . . or; neither . . . nor
mō (25, 38), already; now
mō (10, 14), more; further; again; another
mō hitori no (19), another
mō hitotsu (10), another
mō sukoshi (14), a little more; a few more; some more
mō sukoshi de (47/2), by a narrow margin; to be very close to . . . ; to come near to . . . ; to come within a hair's breadth of
mochiron (13), of course; naturally
modan (10, 38), modern
mokuji, contents
Mokuyōbi (22), Thursday
momo (s), peach
mon (s, 34), gate
mon' (16), abbreviation of *mono*, circumstances; reasons; thing
mondai (50), question; problem
mono (5, 9, 17), thing; object
mono (32), abstract thing

monogatari (50), tale; story; narrative; romance
monogatari (50), to relate; to tell; to narrate
monohoshi (5), drying place
moraimasu (17), get; receive
morau (17), to get; to receive
morau (39), to get to do; to have . . .
-te morau (39), to get someone to do something for one
mori (s, 41), forest
Mori Ōgai (50), (1862-1922) introduced German literature to Japan
moshi (18), if; in case of
moshi ka suruto (18), perhaps; may be; possibly
moshi moshi (28), hello
moshi yokattara (42), if you would care to; if you like
mōsu (1, 2), to say (*humble form*)
mōta-bōtō (44), motor-boat
motenashi (35), verbal noun of *motenasu*
motenasu (35), to entertain; to show hospitality
moto (24), formerly; once; before
moto (15, 35), close to; under; below; at
motsu (18, 21), to have; to take; to hold; to possess; to keep
motte (11), bringing; fetching
motto (16, 43/2), more; some more
motto hayaku (43/2), earlier
motto ii, better
notto (23), however, in fact; but for that matter
moya (s), mist
muchu (48/2), absorption
muchi ni naru (48/2), to be keen on; to be mad on; to have a craze for
muika (21), sixth
mujō (50), change; uncertainty
mukaeru (23, 24), to greet; to see; to enter upon; to see . . . in
mukai (13), opposite
mukai gawa (13), opposite side; the other side
mukaiatte (7), facing one another
mukaiu (7), to face one another; be opposite to; to confront
mukashi (7, 37, 43/1), old times; old days; former years
mukashi no (7), ancient
mukashi no tomodachi (37), old friend
mukau (7), to face; to front
mukō (44/2), there; destination
mune (44/1), breast; chest
mune ippai ni (44/1), to fill one's chest
murasaki (33), purple
Murasaki Shikibu (50), (976-1016), author of the "Tale of Genji"
muri (36), impossibility
mushiba (47/1), decayed tooth
musuko (1), my son
musume (1), my daughter
muttsu (6), six

muzukashii (25, 38), difficult; hard
myaku (47/1), pulse
myōban (16), tomorrow night
myōji (3), surname
myonichi, tomorrow

N

n' (4, 8) (before a word starting with t, d and n)=no, one
n' (16), comes from no, after verbs or adjectives and before desu, it makes the previous parts of sentence into a noun clause
n' desu (16), it is a fact that (makes the sentence more emphatic)
na (4), ending forming adjective
na (5), indicating that the preceding word is used as an adjective and modifies the following noun
na (9), makes preceding noun into adjective
nado (5, 11, 21), etcetera; and so on; and others; and so forth; and the like; or the like; and allied items
nagai (38, 41, 50), long
nagame (33), view; scene
nagameru (29), to look at; to see; to watch
-nagara (4, 13, 37), while; at the time that; during (suffix)
nagareru (35), to stream; to flow
Nagasaki (31), old port city since Middle Ages
Nagoya (31), city in Honshu
nai (7), non-existent
naifu (13), knife
Naikai (31), Inland Sea
naiyō (50), contents; substance
naka (3), relations; terms
naka (7), centre
naka (8, 15), inside; interior
naka (s, 17, 23, 29), among; amongst; in
nakaba (50), half
nakama (24), company; fellow; associate
nakamairi (24), association
nakamairi o suru (24), to join; to associate oneself with; to rank among
Nakamura (11), surname
nakanaka (42), by no means; far from . . .
nakanaka (45/1), very considerably; pretty; rather
-nakareba (15), if do not . . .
nakarikeru (Lit.) (50) = nai (naku + ari + keru)
nakayoshi (4), intimacy; intimate terms
nakayoshi na n' desu (4), are close (friends)
naku (12), without; no

nakunaru (37), lit. to be lost; to be gone; to disappear (respectful form of shimu, to die, to pass away)
nakunaru (43/2), to be out; to run short; to vanish; to be gone
nakute (7), non-existent and
nam (34), from nan, how many
nam pun (34), how many minutes
nama (19, 50), rawness; crudeness; freshness
nama no (19, 50), raw; uncooked; crude; fresh; green
nama no sakana ya kai (19), raw fish and shellfish
namae (3), name; (in this case first name)
nami (s, 41), wave; sea; surge; surf
nami o utsu (41), to wave
nan (16, 18), comes from nani, what; how much; how many
nan ji (22), what time
nan ji deshō ka (22), what time is it?
nan ji goro (16), about what time
nan jū (37), some tens (in the sense of "several dozen")
nan kai (24), how many times; how often
nan kai mo (24), many times; often
nan nen (45/2), how many years; how long
nan ni (20), before n sometimes nani becomes nan
nan nichī (18), how many days
nan nichī gurai (18), about how many days
nan nin (38), how many persons
nan' (17), abbr. of nani, anything
nan' de mo suki na mono (17), whatever (anything) you like
nan' (Intr. 2), what (interrogative pronoun nani takes this form before a word starting with t, d or n)
nan' ka (16), some, and (abbreviation of nani ka) that sort of thing
nan' no (6), what kind of
nan' to mo ienai (49/2), unspeakable; indescribable
nana (7, 28), seven
nanahyaku (26), seven hundred
nanakusa (23), seven kinds of herbs
Nanakusa-Gayu (23), rice porridge with seven herbs
nani (Intr. 2, 10), what; something
nani ka (8, 10), something; anything
nani mo (7), anything (with negative verb)
nani mo arimasen ga (14), there is not much of a dinner (lit. there is nothing, but)
nani mo oite arimasen (7), nothing is put
nani o meshiagarimasu ka (20), what dishes do you want, please? what would you like to have, sir? your order, please?
nani yōbi (22), what day of the week
nanni mo (44/2), = nani mo
nanoka (23), seventh day
nanoru (Lit.) (50), to sing; to cuckoo
nanten (5), *Nandena domestica* (a tree)

nantoka (12), somehow; one way or another
naosu (45/2), to mend; to repair
Nara (29), ancient capital of Japan from A.D. 710 to 784
nara (36) (particle), if; in case; on condition that
narabu (33), to be in a row; to be lined
narau (Intr. 1, 42), to learn; to study; to take lessons in (plain form)
narawashi (49/1), custom; habit; tradition
nare (Lit.) (50), fr. m nari
nareru (24, 25), to become accustomed to; to get used to
narete kite (24), am becoming accustomed to
nari (Lit.) (50), indicating confirmation, certainty
narimassen (27), it will not do
narimashita (6), did
narinureba (Lit.) (50) = nareba, naru, to
naru (6, 14), to do, polite form of suru
naru (7, 15, 16, 18, 21, 22, 23, 31, 37), to become; to come; to make oneself; to be; to make
ni natte ite (37), is . . . , and
naru (27), to be formed of
naru (11, 31, 41), to ring; to sound; to peal; to roll
naru (23), to receive
naru (27), to succeed; to be attained
naru (26), to run up to; to come to
narubeku (47/2), as . . . as possible; wherever practicable; if it can be so arranged
naruhodo (45/2), I see; indeed; really
nasai (19), imperative form of nasaru
nasai (34), I advise you to
nasaimasu (10), do
nasaru (10), to do (honorific form of suru, to do)
nasaru (19), to do (polite form of suru)
nasaru (32), respectful form of suru
nashi (6), pear
natsu (s, 41), summer
natsu-yasumi (43/1), summer vacation; summer holidays
Natsume Sōseki (50), scholar and poet (1867-1916)
n'chi (36) = nichī
ne (4), isn't it?
nē (16), lengthened ne, indicating emphasis, after-effect or hesitation
nedoko (17), bed
negai (18, 20), verbal noun of negau
negau (18, 20), to desire; to wish; to beg; to request; to ask
negi (s, 5), leek
neko (s, 43/1), cat
neko no te mo karitai (43/1), to be short-handed (lit. to want to borrow even the cat's paws)
nekorobu (44/1), to lie down; to throw oneself down
nemaki (15), night clothes

nemasu (15), we go to bed; we sleep
remui (15), sleepy
nemuku naru to (15), when I get sleepy
nemuru (41, 47/2), to sleep; to fall asleep
nen (5, 23), year; unit when counting years
nen ni sū kai (49/1), several times a year
nengajō (23), New Year's card
nengō (21), chronological era; numbering the years according to each reign
nenshi (23), New Year's call; New Year's greetings
nenshi-mawari (23), round of New Year's calls
neon (33), neon sign
neru (6, 15), sleep; to sleep; to lie down; to go to bed
netsu (s, 47/1), temperature; fever; heat
netsu o hakaru (47/1), to take one's temperature
neuchi (9), value; worth
nezumi (s), rat
ni (particle), to; for; in; on; by; in order to
ni tsuite (10, 25), of; about; on; regarding; re
ni (Intr. 2, 2, 11), two
ni ban me no (43/1), the second
ni naru (49/2), to come to; to amount to; to make
-ni (Lit.) (50), from -nu, indicating completion
nichī (13, 18, 21, 27), numerative for days, indicating days of the month
nichiyō (47/1), daily use; everyday use
Nichiyōbi (15, 22), Sunday
nichiyōhin (47/1), daily necessities; necessities of life; articles of daily use
Nigatsu (21), February
nigiru (16), to grip; to clutch
nigiyaka (33), bustle; throng
nigiyaka na (33), bustling; thronged
Nihomma (6), Japanese-style room
Nihon (Intr. 1), Japan
Nihon (6), Japanese-style
Nihon no (7), Japanese
Nihon-fū (17), Japanese style
Nihon-shiki (17), Japanese type, fashion or style
Nihon-teki na (24), Japanese style
Nihoncha (12), Japanese tea
Nihongo (Intr. 1), Japanese (language)
Nihongo de (21), in Japanese (language)
Nihonjin (Intr. 1), Japanese
Nihonju (23), throughout Japan; all over Japan
Nihonteki (50), Japanese style
nii (28), two
niji (s, 33), rainbow
nijū (18, 21), twenty
nijū-go (18), twenty-five
nijū-san nichī (21), twenty-third (day)
nijū-yo jikan (21), twenty-four hours
nijū-yo-jikan-sei (21), twenty-four hour system; round-the-clock system
nijūman (26), lit. twenty ten-thousand, i.e. two hundred thousand

nikai (5), two-storey
 nikaiya (5), two-storey house
 nikko (44/1), sunshine; sunlight; sunbeams
 niku (s, 13), meat
 -nikui (48/2), hard; difficult; awkward
 nimotsu (s, 17, 29), luggage; baggage;
 burden
 nin (27), unit for counting human beings
 -nin (26, 28), -er; person
 ninjin (5), carrot
 ninki (42), popularity; popular favour;
 public interest
 ninki no aru (42), popular; favourite
 niou (50), to be fragrant; to glow; to be
 bright; to smell
 nishi (35), west
 niwa (s, 5), garden
 niwatori (43/1), fowls
 no (20), indicating affirmation
 no (particle), shows possession; shows the
 subject of a subordinate clause with verbs
 and adjectives. No changes a preceding
 sentence into a clause
 no de (7, 9), because
 nō (49/1), "no" play established about A.D.
 1400
 nobasu (39), to lengthen; to make longer; to
 stretch
 noberu (50), to state; to tell; to narrate; to
 describe
 noboru (35), to ascend; to go up
 nochi (50), after
 nodo (s, 47/2), throat
 noda ga kawaku, to be thirsty
 nōgakudō (49/1), Noh theatre
 nōgyō (43/1, 46/1), agriculture; farming;
 agricultural industry
 nōgyō-koku (46/1), agricultural country
 nohara (s), field
 nōka (41), farmers
 noki (50), eaves
 nombiri (47/2), relaxation; leisure
 nombiri suru (47/2), to feel relieved; to
 feel at leisure
 nomimono (s, 20), drink; liquor; lit. things
 to drink
 nōmin (50), peasant; farmer; peasantry
 nomu (3, 12, 13, 20), to drink
 nonde (3), drinking
 nori (s), paste
 norikae (30), change; changing; transfer
 norikaeru (30), to make change; to transfer;
 tranship
 norikomu (31), to board; to take; to go
 aboard
 norikumintachi (31), crews
 norimono (48/1), vehicle; conveyance
 noru (31), to go aboard
 watashi no notta fune (31), the ship I went
 aboard
 nōsakubutsu (43/1), farm produce; crops;
 harvest
 noseru (17, 19), to lay; to put on

-nu (Lit.) (50), indicating completion
 nuimono (s), sewing
 nuku (47/1), to draw out; to take out; to pull
 out; to extract
 numa (s), swamp
 nuno (s), cloth
 nurie (s), drawing for colouring
 nuritsukeru (39), to smear; to daub
 nyūjō (30), entrance to platform, admission
 nyūjōken (30), platform ticket
 nyūmon (Intr. 1), introduction
 nyūsu (11, 48/1), news

O

o (Intr. 1) (particle), indicating the direct
 object
 o- (2, 28), honorific prefix
 ō- (44/2), great; much
 o-ai (38), honorific prefix + verbal noun of au
 o-ari (2), to be; to exist (polite)
 o-ba-san (s), aunt
 o-bā-san (s, 37), grandmother
 o-hina-sama (24), respectful form of hina, doll
 o-ji-san (s), uncle
 o-jii-san (37), grandfather
 o-kā-sama (38), mother
 o-kane (25), money
 o-ko-sama (38), your children
 o-kyaku-sama (11), guest
 o-kyaku-san (7), guest
 o-make (47/2), addition; extra
 o-make ni (47/1), in addition; moreover;
 besides
 o-matase (20), waiting; letting you wait
 o-matase itashimashita (20), sorry to have
 kept you waiting
 o-miokuri (30), your seeing me off
 o-miya (29), shrine
 o-mochi shimashō (30), I will bring your . . .
 for you
 o-negai (20), wishing; request
 o-negai suru (18), to ask; to want; to make
 a request
 o-sewa (23), your help; your assistance
 o-sewa negaitai n' desu (46/2), I would
 like you to take care of . . .
 o-sewa ni narimashita (23), I am much
 obliged to you for your kind help
 o-taku (4, 26, 46/2), you; your shop; your
 house; your company
 o-tera (23, 29), temple (o- is honorific prefix);
 monastery
 o-tetsudai-san (11), maid
 o-tegoro (18), address

o-tomari (4, 18), (your) staying
 o-tomari ni naritai deshō (17), you would
 like to stay
 o-tsuru (40), (your) change
 oba (43/1), (my, his, her) aunt
 ōbā (39), overcoat
 ōbā o kiseru (39), to put on an overcoat
 oboeru (21, 25), to fix in one's mind; to
 remember
 ōdan (33), traversing; crossing
 ōdan suru (33), to cross; to traverse
 odoroku (14, 37), to be surprised; to be
 amazed
 odoru (35, 48/1), to dance
 ogushi (40), hair, honorific form of kami
 ohayō gozaimasu (Intr. 1), good morning
 oi (37), nephew
 ōi (16), lot of; many; much; frequent
 oide (32, 44/1), going; coming; being
 oide ni naru (44/1), respectful form of yuku
 oikosu (45/2), to overtake; to outrun; to pass
 oishii (14, 19), delicious; tasty (polite form
 for umai)
 oji (43/1), uncle
 ojiisan (37), grandfather
 ojosan (2), your daughter
 okage (4), indebtedness; favour; grace;
 help; support; backing
 okage-sama (4), your indebtedness; your
 favour; your grace; your help; your
 support; your backing
 okashii (45/1, 47/2), strange; queer; odd;
 suspicious
 oke (s), pail
 oki (44/1), the offing; out at sea; offshore
 ōkii (s, 5, 6, 9), big; large
 ōkii-na (5), big; large
 okimasu (4), get up
 okiru (4, 15), to get up; to wake up
 okonau (42), to do; to practise; to hold
 okonawareru (42), to be put into practice; to
 come into operation; to take place; to
 be held
 okoru (50), to rise; to flourish; to be prosper-
 ous
 oku (5, 7, 32, 40), to put; to place; to leave
 (behind)
 ōku naru (41), to increase in number (or
 quantity)
 okujō (37), rooftop; housetop
 okureru (21), to lose
 okurimono (37), present; gift
 okuru (37), to present; to give
 okuru (27), to send
 okusama (12), cf. okusan (more polite)
 okusan (Intr. 2), your wife (his wife, their
 wives)
 o-mawari-san (34), (Mr.) Policeman
 o-medetō (22, 28), congratulations
 o-medetō gozaimashita (22), congratula-
 tions!
 ōmisoka (23), the last day of the year; New
 Year's Eve

omo (36), importance
 omo na (36), main; important; cardinal
 omocha (46/1), toy; plaything
 omodatsu (46/1), to be principal; to lead; to
 become chief
 omodatta (46/1), important; principal; lead-
 ing; chief
 omoi-ataru (8), to hit upon the right idea; to
 occur to (one)
 omoide (44/1), recollections; memories
 omoikiru (32), to resolve; to determine; to
 make up one's mind
 omoikitte (32), resolutely; boldly; daringly
 omoimashite (46/2)
 omoimasu (6, 10), to think
 omoiyaru (50), to sympathize with; to be
 thoughtful for; to think deeply
 omoshiroi (36, 42), interesting; entertaining;
 pleasant; delightful
 omoshiro gozaimashita (49/2), it was en-
 joyable
 omote (48/2), outside
 omou (6, 10, 25, 26, 29), to think; to judge;
 to suppose; to imagine
 onaji (16, 19, 29), same; self; equal; similar;
 like
 onaji yō ni (19), equally
 onaka (20), stomach
 ongaku (s, 9), music; musical art
 ongakukai (17), concert
 onna (2), female; woman
 onna-no-ko (2), girl
 onna-yu (17), bath for women
 onsen (17, 32) hot-spring; spa
 onsen-ryokan (17), inn at a hot-spring
 opera (48/2), opera
 oreru (43/1), to break; to snap
 ori (37), cage
 orimasu (12), are (am, is)
 oriru (29), to get off; to alight from
 oriru (33, 41), to come down; to step down;
 to fall
 orosu (34), to set down; to drop
 oru (47/2), to break; to fracture
 oru (12), to be, polite, humble form of iru
 Ōsaka (18, 29), one of the commercial and
 industrial centres of Japan
 osechi-ryōri (23), New Year dishes
 oshieru (17, 25, 27), to teach; to instruct; to
 impart; to tell
 oshiire (5, 15), closet; press
 Ōshima (32), island
 osoi (4, 41), late
 osoku (15, 41), late adverbial form of osoi
 osoreiru (18), to be sorry to trouble; to beg
 one's pardon
 osou (41), to attack; to assault
 Ōsutoraria (46/1), Australia
 oto (s), sound
 otoko (2, 13), male; man
 otoko-no-ko (2), boy
 otoko-yu (17), bath for men
 otona (24), adult; grown-up person

otoshidama (23), New Year's gift
 ototoi (22), day before yesterday
 ōtsubu (41), large drops; big drops
 otto (1), husband
 ōu (41), to cover; to veil; to overspread
 ōwareru (41), -reru form of ōu
 owari (13), end
 oya (s), a parent; parents
 oyama (49/2), actor who plays female parts
 oyogeru (44/1), can swim, -eru form of oyogu
 oyogu (44/1), to swim
 ōyorokobi (44/2), great pleasure
 ōzappa (50), rough
 ōzei (33), crowd of people; great number of people

P

paipu (s), pipe
 pāma (39), permanent wave; perm
 pāma o kakeru (39), to have one's hair perm
 pan (s), bread
 panku (45/2), puncture; blow-out
 parasoru (44/1), parasol; sunshade
 peiji, page
 pen (s), pen
 penki (s), paint
 picha-picha (44/1), lapping; splashing (*onomatopoeic word*)
 pin (s), pin
 pisutoru (s), pistol
 pompu (s), pump
 pon (37) = hon, is pronounced pon after ichi
 pondo (26), pound
 popura (s), poplar
 posuto (27), pillar box
 pun (11, 21), minute (comes from fun, minute)
 puran (44/2), plan
 purēgaido (49/1), play guide
 purēyā (Intr. 1), gramophone; record player
 purinto (s), print
 puroguramu (49/2), programme
 pūru (s), swimming pool

R

-ra (35), indicating plural
 rainen (s), next year
 rajio (9), radio set; radio; wireless

raku (12, 43/1), ease; comfort; pleasure
 raku na (43/1), comfortable; easy
 rakuda (s), camel
 rakugo (49/1), comic story; story ending in word play; pointed story
 'rasshaimasu (45/2), abbreviation of irasshaimasu
 rebyū (49/1), revue
 rei (28), zero; 0
 rekishi (s), history
 rekōdo (Intr. 1), (gramophone) record
 rensū (s, 25), practice; training; drill; exercise
 ressha (29), train
 resutoran (19), restaurant, Western-style
 rihatsu (39), hair-cutting; hair-dressing
 rihatsuten (39), barber's shop
 riku (s), land (opposite to sea)
 rimōto kontorōru (5), remote control
 Ringafon (28), Linguaphone
 Ringafon Kyōkai (28), Linguaphone Institute
 ringo (6), apple
 rippa (9, 19), fineness; excellence; splendour
 rippa na (9, 19), fine; excellent; splendid; handsome
 risu (s), squirrel
 roba (s), donkey
 robii (17), lobby
 rōjin (9), elderly person
 rok' (6), from roku
 Rokkō (32), name of mountains behind Kōbe city
 roku (5), six
 Rokugatsu (21), June
 rokuon (s), sound recording
 Rondon (28), London
 roppyaku (40, 49/2), six hundred
 'ru (44/2), abbreviation of iru
 ruiji (s), resemblance
 rusu (s), absence
 ryakuji (s), simplified character (*Kanji*)
 Ryōan-ji (35), temple
 ryōgae (25), exchange
 ryōhō (18, 25), both
 ryokan (17), inn (Japanese style)
 ryōkin (27), charge; fee
 ryokō (29), travelling; travel; journey
 ryokōsha (29, 33), traveller; tourist
 ryokōshatachi (29, 33), travellers; tourists
 ryōri (19), dish; meal
 ryōriya (19), restaurant
 ryōshin (9), parents; both parents; father and mother
 -ryū (19), class; rate; order; rank; grade
 ryūgaku (31), studying abroad
 ryūgaku suru (31), to study abroad; to go abroad for study

S

sā (12, 32), now; now then
 sābisu (17, 45/1), service
 sābisu suru (45/1), to serve
 Saga (35), suburban village of Kyōto
 sagaru (7), to hang down
 sagatte (7), hanging down
 saijitsu (23), national holiday
 Saikaku (50), man of Ōsaka (1642-93).
 Writer of novels and "haiku"
 saikin (11, 37), the latest date; recent date
 saikin no nyūsu (11), the latest news
 sainō (48/2), talent; ability; capability
 saji (s), spoon
 sakan (42), prosperity
 sakan na (42), prosperous; flourishing
 sakana (13), fish
 sakana ryōri (19), sea food
 sakana-tsuru (42), fishing
 sakari (50), the height; summit
 sakaru (50), to prosper; to flourish
 sakazuki (13), wine cup; special cup for sake
 sake (13, 47/2), rice wine
 saki (18, 28), before; previous time
 saki hodo (28), little while ago; some time ago
 saki ni (18), earlier than; before
 saki (41), comes from saku, to bloom
 saki hajimeru (41), to start to bloom; to begin to open
 sakka (50), author; novelist; writer
 sakki (45/2, 46/2), some time ago; a little while ago
 saku (37, 41), to bloom; to blossom; to flower
 sakuhin (9, 50), product; work; performance
 sakura (41), cherry
 sakura no hana (41), cherry blossoms
 sakusha (50), author; writer
 sam (11), comes from san, three
 sam ban sen (29), track three
 sama (Lit.) (50), just that time
 -sama (4), suffix indicating honorific
 samasu (41), to awake; to wake up
 sambyaku (40), three hundred (from san hyaku)
 samidare (50) = tsuyu (41), early summer rain; rain in the rainy season
 samman (26), thirty thousand (san, three; man, ten thousand)
 sampo (3), walking
 samui (9, 41), cold
 San (2), Mr. (Mrs., Miss)
 -san (7), suffix indicating respect
 san (3), three
 san do (13), three times; thrice
 san gai (49/1), second floor
 san shūkan mae ni (29), three weeks ago
 Sanganichi (23), the first three days of the New Year
 Sangatsu (21), March
 sangyō (46/1), industry

sanjik' (30), thirty (from sanju)
 sanjip' (21), thirty (from sanjū)
 Sanjō-san-gen-dō (36), Temple Hall
 sansei (44/2), approval; agreement
 sappari (43/2), entirely; completely
 Sapporo (31), town in Hokkaidō
 sara (13), plate
 sashiageru (10), to give (someone), more humble form of ageru, to give to present, which is also itself humble form of yaru
 sashiageru (26), to give; to present a thing to a person; to offer
 sashimi (17), sashimi, sliced raw fish
 sashizu (33), directions; instructions; orders
 sassoku (44/2), at once; immediately
 sate (46/2), well; now
 sato (s), the country
 satō (46/1), sugar
 Satō (4), Japanese surname
 satsu (25), bank-note; paper-money
 satsu (37), unit for book or notebook, volume; copy
 sayōnara (16, 38), good-bye; so long
 sazo (43/2), how; surely; indeed; certainly; presumably
 se (7), back
 sei (21), system
 -sei (7), made of
 seigen (45/1), restriction; limitation
 seigen supūdo (45/1), speed limit; regulation speed
 seihin (46/1), manufactured goods; product; make
 seiji (11), politics
 seijin (24), adult; grown-up person
 Seijin-no-Hi (24), Adult's Day
 seikaku (21, 29), correctness; exactness; accuracy
 seikaku na (22), correct; exact
 seikatsu (24, 43/1, 47/2), life; existence
 seiki (50), century
 seimitsu (46/1), precision; accuracy
 seimitsukōgyō-seihin (46/1), precision machinery
 seireki (21), Christian Era
 seiridansu (15), chest-of-drawers
 seisan (46/1), production
 seito (Intr. 1), student
 Seiyō (17), the West; Western countries
 Seiyō ryōri (19), Western dishes
 seizō (46/2), manufacture; production; make
 sekai (32), world
 sekai-kakkoku (46/1), all the countries of the world; many countries of the world
 sekaiteki (32), world-wide; international; universal
 seki (49/1), seat
 it' tō seki (49/1), first-class seat
 seki (47/1), cough
 sekidome (47/1), cough medicine
 Sekitei (35), Stone Garden
 sekiyu (46/1), petroleum; oil
 sekkaku (16), with special kindness

sekkaku desu ga (16), thank you for your kind offer, but ("I am sorry to say . . ." is implied)

sekken (17, 39), soap

sekken no awa (39), soap bubbles; lather

semai (10), narrow; small; limited

semei (28), full name

semi (s), cicada

semmon (19), speciality

semmon no (19), specialized

sen (25), one thousand

sen (29), line; track

-sen (29), line

-sen (31), ship

senaka (s), the back; one's back

Sendai (31), city of northern part of Honshū

sen'i (46/1), fibre; textiles; strand

sen'i-sangyō (46/1), fibre industry; textile industry

senjitsu (47/2), the other day; a few days ago

senren (50), polishing; refinement

senren sareta (50), polished; refined; elegant

senren suru (50), to polish up; to refine

sensei (Intr. 1), teacher

senshū (31), last week

sentaku (5), washing; laundry

sentaku (5), to wash; to launder; to do washing

sentakumono (5), wash; washing; laundry

sērusuman (45/1), salesman

Seto Naikai (31), Seto Inland Sea

setsubi (47/1), equipment; installation; arrangements

setsumei (25, 36), explanation; illustration

setsumei suru (25, 26), to explain; to illustrate

setto (40), wave set

sewa (23, 39), help; aid; assistance

sewa ni naru (39), to receive assistance; to be indebted to

sewa ni ni naru (23), to receive help

-sha (29), -er, person

shakai (50), society; world circle

shamisen (35), Japanese balalaika

shampū-setto (40), shampoo and set

shashin (32), photograph; picture

shashō (34), conductor

shatsu (15), undershirt; vest (waishatsu, shirt; chakkī, waistcoat)

shi (50), poetry; poem

shi (20, 29), and; besides; moreover

shi (21, 27), four

shī hō (35), *lit.* four directions; all directions; all sides

-shi (30), magazine

-shi (Lit.) (50), indicating past tense

shiai (16), game; match

shibai (48/1), play; drama; show

shibaraku (15, 26), for a while; for some time; for a moment

shibaraku o-machi kudasai (26), wait a moment, please

shiboru (43/1), to squeeze; to extract

shibuki (44/1), spray; splash

shichi (16, 21), seven

Shichigatsu (21), July

shida (23), fern

shidai (42, 46/2), as soon as; directly

Shigatsu (21), April

Shigeru (3), *male given name*

shigoto (3, 11, 35), work; business

shigoto o suru (3), to do business (one's work)

shihai (26), management; control

shihainin (26), manager

shiharai (46/2), payment; discharge

shiharai-jōken (46/2), terms of payment

shiharau (46/2), to pay; to discharge

shihei (25), paper money; paper currency; bank-note

shiika (50), poetry

shiite (7), sitting on; seating oneself on

shiizun (42), season

shiika (19), only; no more than; nothing else but (*takes a negative verb*)

shika (s), deer

shikamo (29), furthermore; moreover

shikashi (5, 9, 25), but; however

shiken (15), examination

shiki (41), four seasons

-shiki (17), type; fashion

shikibuton (15), mattress

shikirareru (19), to be partitioned

shikiru (19), to partition; to divide

Shikoku (31), Shikoku

shikomu (35), to train; to breed; to bring up

shiku (15), to spread; to make a bed

shiku (7), to sit on; to seat oneself on (on a cushion)

shima (31), island

shima-jima (31), islands; many islands

shimāsu (34), same as *shimāsu* (*this is a typical Tokyo bus conductor's pronunciation*)

shimatachi (49/1), down town

shimau (15), to put away; to lay away

shimau (47/2), to finish; to conclude

Shimazaki Tōson (50) (1872-1943), a poet

shimbun (1), newspaper

shime (23), sacred rope with tufts of straw

shimekazari (23), decoration over the front entrance

shimemasu (7), closed; shut

shimeru (7, 11), to close; to shut

shimesu (45/1), to show; to give; to point out

shimo (41), frost; rime

shimo ga oriru (41), frost falls; there is a frost

shimpa (49/1), new-school play

shimpai (30), anxiety; concern; worry; trouble; good offices

shimpai (o) kakeru (30), to give one occasion to feel anxiety; to give one trouble

shin (47/1), mind; spirit; heart

shinamono (46/2), article; goods; things

shingō (33), signal; traffic signal

Shinjuku (49/1), a district of Tokyo

shinkeishitsu (42/2), nervous temperament; nervousness

shinnen (23), New Year

shinsatsu (47/1), medical examination; diagnosis

shinsatsu suru (47/1), to examine; to diagnose

shinseki (23), relative

shinsen (7, 44/1), freshness

shinsen na (7, 44/1), fresh; new

shinsen na kūki (44/1), fresh air

shinsetsu (25, 37, 45/1), kindness; goodwill; goodness

shinsetsu ni (25, 45/1), kindly; obligingly; with kindness

shinshitsu (15), bedroom

shinzō (47/2), heart

shira-kumo (50), white cloud; woolly cloud

shirabemashō (26), let us inquire into; let us look up

shiraberu (18, 26, 45/2), to investigate; to look into; to check up; to inquire into; to examine; to look up

shirareru (46/1), to be known; to become famous; to come to fame

shiremasen (18), there is no saying; I don't know

shiro (44/1), castle; citadel; fortress

shiro-kuro (48/1), black and white

shiru (s), soup

shiru (22, 24), to know; to learn

shitte oku (25), to know beforehand

shiru (43/1), duck

shisō (50), feeling; emotion; sentiment; thought

shita (47/1), tongue

shita (6), downstairs; below

shitagau (33), to obey; to be obedient to; to act upon

shitagi (15), underwear

shite (Intr. 2, 7), doing

shiten (25), branch office

shitsu (18), room

-shitsu (29, 40, 49/2), room

shitsumon (2), question

shitsurei (12, 16, 26), rudeness; impoliteness; bad manners; discourtesy

kore de shitsurei shimasu (16), I must be going now; I must say good-bye; now I must excuse myself

shitsurei shimasu (26), excuse me

shitsurei suru (16), to act rudely

shizen (s, 41), nature

shō (23), just; punctually; precisely

shō-kōgyō-koku (46/1), commercial and industrial country

shōchō (23), symbol

shōgatsu (23), new year

shōgo (21), noon; noontide

shōgyō (46/1), commerce; trade

shohō (47/1), prescription; recipe

shohōsen (47/1), prescription slip

shōji (7), sliding paper door

shōjiki (48/2), honesty; frankness; straightforwardness

shōjiki na tokoro (48/2), to tell the truth; to speak frankly

shōjo (49/1), young girl; maiden

shōjo-kageki (49/1), young girls' opera

shōkai (11), introduction

go-shōkai shimashō (12), let me introduce you

shōkai suru (11), to introduce

shoki (50), early days; beginning

shokoku (46/1), various countries; many countries

shokudō (17, 37), dining room; restaurant

shokugyō (42, 50), occupation; profession

shokugyō-yakyū (42), professional baseball

shokuji (6, 13), meal; dinner

shokuji o suru (6), to have a meal; to take a meal; to dine

shokuryō (37), food; foodstuff

shokuryōhin (37), article of food, foodstuffs; groceries; provisions

shokutaku (13, 17), dining table; board

shōmen (36, 49/1), front; frontage; frontispiece

shōmen genkan (36), front entrance

shomin (50), common people; multitude

shomin-seikatsu (50), life of the common people

shorui (46/2), document; paper

shōsetsu (50), novel; story

shōshō (20), just a minute; for a moment

shōshō (26), a few; small number

shōten (25, 33), shop; store

shōmindō (33), show window

shu (50), sort; kind

shufu (35), capital; metropolis

shujin (2, 12, 13, 14, 39), husband; host; my husband

go-shujin (12), husband (*honorific*)

shūkan (18, 29), unit of week

shūkan (43/2), unit for number of weeks

shūkan (30), weekly publication

shūkanshī (30), weekly

shukōgyō (46/1), manual trade; handicraft; handiwork

shukōgyōhin (46/1), handiworks; handicraft

shun (14), season; the best season; the height of the season (shun no yasai, vegetables in season)

shuppatsu (31), departure; starting

shuppatsu no yōi (31), preparations for departure

shurui (19), kind; sort

shūshoku (s), installation

shūshoku (43/2), finding employment

shūshoku suru (43/2), to take employment in; to get a job with

shussatsujo (29), booking office

shuyaku (49/1), leading actor; star; principal actor
 sō (24, 32, 37), *indicating hearsay* (in Les. 32—the second sō)
 da sō desu nē (24), I am told
 datta so desu ne (24), I have been told that it was; so I was told
 sō desu (24, 37), they say that . . . ; I hear that . . . ; I am told that . . . ; I understand
 sō (Intr. 2), so
 sō (12, 20, 37), look; seem; be likely to; appear
 sō nē (40), yes, well; let me see
 sō shimashō (32), let's do that
 soba (5), side; near; neighbourhood
 no soba ni, beside
 soba (19), buckwheat noodles
 sōba (26), market price; rate
 sobako (19), buckwheat flour
 sobaya (19), buckwheat noodle shop
 sobieru (35), to rise; to soar
 soboku (50), simplicity; naivety; artlessness
 soboku na (50), simple; artless; naïve
 sōchi (49/1), installation
 sochira (14), that place
 sochira (28), the other
 sōdan (44/2), consultation; counsel
 sōdan suru (44/2), to consult with; to seek one's advice
 sode (s), sleeve
 sofā (39), sofa; settee
 sōji (43/1), cleaning; sweeping
 soko (s), bottom
 soko (5, 11), that place; that point
 soko de (11, 50), at that point; so; accordingly
 soko ni (5), in that place; in it; there
 sokō (s), conduct
 sōko (s), warehouse
 sokora (47/2), about there; around there
 sokorajū (47/2), all over the place; everywhere
 sokutatsu (27), quick-delivery postal service
 sokutatsu de (27), by express; by express mail; quick delivery; express delivery post
 somatsu (14), poorness; humbleness; plainness
 someru (40), to dye
 sonna (16, 43/2), such; like that; that sort of
 sonna ni (16, 43/2), so; like that; in that manner
 sono (6), that; so
 sono tōri (6), just so; just like that
 sono tōri desu (6), that's right; you are right
 sono (9), in exchange for it
 sono kawari (9), by way of compensation for; to make up for; in exchange for
 sono (Intr. 1, 7, 11, 33), of which; its; that; of that
 sono uchi (43/2), among them
 sōon (33) noise; cacophony

sora (31, 41), air; sky; heavens
 sore (7, 9, 15, 16, 26), it; that; that one; those above-mentioned; that case
 sore (Intr. 2), that (by you); those (sorera, those)
 sore (4), under such circumstances
 sore de wa (4), then
 sore jā (16), then; if that is the case
 sore kara (5, 9, 26.), and; furthermore; in addition; and then; next; apart from that
 sore ni (5, 15, 26), and; furthermore; in addition; besides; moreover
 sore ni mata (46/1), besides; moreover; not only that but . . .
 sore tomo (40), or
 sore wa (22), that was
 sore wa arigatai koto desu (36), it is something to be thankful for
 sore wa dōmo (10), thank you
 sore wa sō to (16, 40), by the by; by the way; to change the subject; be that as it may
 soretomo (32), or
 sorezore (31), each
 soroeu (46/2), to get ready; to complete
 sorosoro (30), now is the time to . . . ; slowly; by degrees
 sorosoro mairimashō (3), we'd better be going
 sorou (44/2), to be complete; to become complete
 soru (39, 47/1), to shave
 sōryo (50), priest; monk
 soshite (7, 9, 31), then; next; and
 soto (41), outside; out of doors; in the open
 sotsugyō (43/2), graduation; completion of a course
 sotsugyō suru (43/2), to graduate at; to finish (school); to leave (school)
 sotto (s), secretly
 sōzō (43/2), imagination; fancy
 sōzō ga tsuku (43/2), to be able to form an idea of; can imagine that
 sū (27, 37), several
 sū kai (27), several times
 subarashii (32), splendid; glorious; wonderful; enormous
 sugata (50), figure; appearance; aspect; state
 suginikeri (Lit.) (50) = sugita (sugi from sugu)
 sugiru (47/2), over; too; to excess; to exceed; to pass; to be over
 sugiru (21, 50), to pass; to elapse; to go on
 sugosu (29, 37, 41), to pass; to spend
 sugu (Lit.) (50) = sugiru
 sugu (10), just; right
 sugu (7, 17, 21, 25, 26, 32), immediately; at once; in no time; directly; instantly; now
 sugureru (49/1), to be better than; to surpass; to exceed; to be excellent

sugureta (49/1), superior; excellent; prominent; outstanding
 suiban (7), shallow flower-dish
 suiei (42), swimming; bathing
 suisangyō (46/1), fisheries; fishing industry
 Suiyōbi (22), Wednesday
 suki (s), unpreparedness, unguarded moment
 suki (3), liking (*verbal noun*)
 suki de wa arimasen (3), does not like
 suki na (17), fond of; a taste for
 sukiyaki (17), sukiyaki, a Japanese food
 sukkari (23), completely; entirely; perfectly
 sukoshi (Intr. 2, 10, 30, 40), a little; a little bit; somewhat; a slight degree
 suku (20), to become empty
 suite iru (20), is empty
 sukunai (18, 31), few; small number
 sumai (5), dwelling; residence; house
 sumasu (37), to finish; to make an end of
 sumi (s), Indian ink
 Sumiko (11), female given name
 sumimasen (22), excuse me; I am sorry to trouble you
 sumiwataru (41), to be perfectly clean
 sumō (42), Japanese wrestling
 sumu (22, 26), to be excusable; to be pardonable; to be justifiable
 sumu (35), to end; to be over; to be done; to be completed
 sumu (5), to live
 suna (44/1), sand
 suna-asobi (44/1), playing with sand
 sunahama (44/1), sandy beach; sands
 sunawachi (50), namely; that is
 sunde (5), living
 sunde iru (5), are living
 supea (45/2), spare
 supido (45/1), speed
 supiikā (29), loud-speaker
 supōtsu (42), sports
 suru (Intr. 2, 6, 7, 10, 17), to do; to make
 sushi (19), sushi (*rice cakes with vinegar, covered over with fish or rolled in seaweed*)
 sushiya (19), sushi house; sushi dealer
 susume (11), *verbal noun of susumeru*
 susumeru (11), to offer; to push forward
 susumeru (36, 45/1), to advise; to prevail upon; to persuade
 susumu (21, 46/1), to gain (*lit.* to advance, to move on); to progress; to make progress; to advance; to improve
 sutando (45/1), stand; stall
 sutareru (23), to go out of use; to be outmoded
 sutōbu (9), stove
 suu (44/1), to breathe in; to inhale; to inspire
 suwaru (1), to sit
 suzu (s), bell
 Suzuki (3), *surname common in Japan*
 suzume (s), sparrow
 suzushi (20), comes from *suzushii*
 suzushii (20, 44/2), cool; refreshing

T

-ta (3), *indicating the past tense of a verb*
 ta koto ga aru (24, 32, 35), *indicating experience*
 tabako (47/2) tobacco
 tabemonoya (19), eating house
 taberu (13, 17), to eat (polite form of *kuu*, to eat)
 tabesaseru (19), to serve (*lit.* to cause to be eaten; to feed)
 tabi (31), travelling
 tabi (14, 48/2), (each) time; occasion
 tabi ni (48/2), each time . . . ; every time . . .
 -tachi (5, 11, 23, 29), *suffix indicating plural*
 -tachi (11), *suffix showing one example and indicating others, is also a plural suffix*
 tachimi (49/1), seeing a play from the gallery
 tachimi-seki (49/1), gallery; standing room
 tada (40), only; merely; simply
 tadaima (18), in a minute; presently
 Tadashi (28), male given name
 tadashii (47/2), right; exact
 tagai (11), each other's; mutual; one another's
 tagai (23), mutuality
 tagai ni (23), mutually; with one another
 tai (36), *unit showing the number of Buddhist images*
 tai (19), bream
 -tai (15, 17, 25), *suffix expressing a wish, indicating intention, wish*
 taibyō (47/1), serious illness; dangerous disease
 taifū (41), typhoon
 taihen (7, 31), very; extremely; exceedingly; awfully; remarkably
 taihen (32), awful; dreadful
 Taikoku (46/1), Thailand; Siam
 tairyō (46/1), large quantity; great quantity; enormous volume
 taisetsu (17, 23), importance; significance; moment
 taisetsu na (23), important; momentous
 taisetsu na no (23), important one; momentous one
 taisetsu ni shimasu (17), take good care of
 taitēi (5, 16, 17, 42), for the most part; generally; usually
 taitēi no (5, 17, 42), most; general; usual
 Taiwan (46/1), Formosa
 taiya (45/1), tyre
 taiyō (41), sun
 takara (s), treasure
 take (7), bamboo
 take de (8), of bamboo
 takesei (7), made of bamboo
 tako (s, 23), kite
 taku (26), house
 takusan (5, 9, 17, 29, 43/1), a lot; plenty; a great number
 takushii (29), taxi
 tamago (43/1), egg

tame (15), for; for the sake of; to; in order to; because of; since
 tame (24, 35), good; benefit; welfare; sake; purpose; object
 no tame (35), for; for the sake of; with the intention of; in order to
 no tame no (24), for . . . ; for the sake of
 tampen (50), short piece; sketch
 tana (s, 7), shelf
 tan'i (25), unit; denomination
 tani (25), valley
 tanjōbi (10), birthday
 tanomu (27), to ask; to request
 tanoshii (11, 24, 37), merry; pleasant; happy; delightful; cheerfully
 tanoshiku (11), pleasantly; delightfully; merrily; joyfully
 tanoshimeru (29), to be able to enjoy
 tanoshimi (23, 32), expectation, hope (*verbal noun of tanoshimu*, to anticipate with pleasure)
 tanoshimi desu (32), am looking forward
 tanoshimu (29, 44/1), to enjoy; to take pleasure in
 tansu (15), chest of drawers
 tansu no naka (15), in a chest
 -tara (Intr. 2, 7, 26), if; when (*suffix*)
 . . . tari . . . -tari (16), or . . . ; sometimes . . . sometimes . . . ; once . . . then again; now . . . then; partly . . . partly; as well as
 tariru (46/1), to be enough; to be sufficient; to suffice
 Tarō (4), Taro
 tashō (25), somewhat; in some measure; something
 tasukaru (36), to be of help; to be helpful
 tasukeru (43/1), to help; to aid; to assist
 tataeru (50), to praise; to extol; to admire
 tataku (9), beat (a drum)
 tatami (s, 15), mat; matting
 tatamu (15), to fold
 tatemono (33), building
 tateru (23), to make stand; to set up
 tatoeba (24, 46/1), for instance; for example; e.g.
 tatoeru (46/1), to compare to; to illustrate
 tatsu (2, 27), to stand (up); to be built; to be erected
 tatsu (11, 31, 38), to pass; to elapse; to fly
 tatte (2, 3), standing (up); stand and
 tazuneru (34), to ask
 tazuneru (23, 35), to call to see; to visit; to pay a visit to
 tazunete (23), call to see . . . and
 te (16, 29, 31), hand
 -te (11), indicating after
 -te (7), and
 tēburu (Intr. 1, 19), table
 techō (s), memo book; notebook
 tegami (1, 27), letter; sealed letter
 teiden (48/1), stoppage (breakdown) of electric current (supply)

teido (42), degree; extent; grade; level
 teinei (17), politeness
 teinei na, polite
 teire (39), care; trimming
 teiryūjo (34), stop (*used with reference to bus and streetcar only*)
 teki (s), enemy, foe
 -teki (24, 32), -tic; -tical
 tekitō (20), fitness; suitability
 tekitō ni (20), suitably; adequately; properly
 tekkōseki (46/1), iron ore
 tekubi (s), wrist
 tema (43/1), time; labour; trouble
 tempura (14), Japanese fry; fritter
 -ten (19), store; shop
 tenimotsu (29), personal luggage; hand luggage
 tenimotsu-azukarijo (29), luggage office; cloakroom
 ten'in (37), shop assistant
 tenjō (7), ceiling
 tenkai (50), development; evolution; discovery
 tenkai suru (50), to develop; to spread out
 tenki (3, 4, 15, 32), weather
 tenkin (38), transference
 Tennō (24, 50), His Majesty the Emperor
 Tennō Tanjōbi (24), the Emperor's Birthday
 tēpu (Intr. 2), tape (reel of tape)
 tēpu-rekōdā (Intr. 1), tape recorder
 tera (s, 23), temple
 terebi (9, 16), television set; television programme
 tetsu (s, 46/1), iron
 tetsudau (11, 43/1), to help; to assist
 tetsudō (21), railway
 to (28), Metropolis; Metropolitan District
 to (1, 25), thus; like this; in this manner
 to (1), (*particle*) and (*used to link series of nouns or pronouns*)
 A to B no dochira mo (41), both A and B; either A or B
 to (3, 9), with
 to issho ni (15), with; together with
 to (6, 10, 18, 19, 21), that; thus (*indicating quotation*)
 to iimasu (21), thus we say; ". . ." we say
 to (7, 15, 17, 27, 41), (*particle*) when; if; in case; while (*indicating condition*)
 to (11), door
 "to" (49/2), one of "i-ro-ha" order; seventh row from the front
 tō (49/1), class, unit for indicating grade, class
 to chigatte (48/1), unlike . . .
 to iu no wa (24), . . . by name are
 to shite wa (50), as
 tobira (49/2), door
 tochi (19), locality; region; place; district
 tochū (45/1), half-way
 tōfu (19), "tofu", bean-curd

toge (s), thorn
 tōjō (50), entrance on the stage; appearance
 tōka (47/2), ten days
 tokai (23), city
 tokei (21), watch; clock; timepiece
 toki (13, 14, 17), time; occasion; (*particle*) at that time
 tokidoki (32), sometimes; at times; now and then; from time to time
 tokonoma (7), tokonoma; alcove
 tokoro (9, 15, 18, 30), one's place; one's home; place; address
 tokoro (13, 22), case; occasion
 tokoto (s, 16, 39, 47/2, 48/2), moment; time; point
 tokoro de (10, 16, 22, 30), well; now; by the way
 tokoro-dokoro (45/1), here and there; at places
 toku (31, 35, 45/1), particular; special
 tokubetsu (19), particularly; especially
 tokuni (6, 31, 35, 45/1), especially; particularly
 Tōkyō (3), Tokyo
 Tōkyō ni wa (5), in Tokyo
 Tōkyō-to (28), Tokyo Metropolis
 tomadou (24), to be at sea; to be disoriented; to be bewildered
 tomaru (4, 17), to stay; stop (at a place); stay with (a person); to lodge; put up (at an inn)
 tomaru (29, 47/2), to stop; to stand still; to cease
 tomato (5), tomato
 tomeru (27), to keep; to fix
 tomo (7), both; all; either . . . or
 tomo (36), companion
 tomo (40), (*particle*) also
 tomodachi (3), friend
 tomu (50), to be rich (in); to be full of
 tōnan (46/1), south-east
 Tōnan Ajiya (46/1), South-East Asia
 tonari (6, 9), the next; next door; the next house
 tonari no (6), next; adjacent; neighbouring; adjoining
 tonikaku (45/1), anyhow; anyway; at any rate
 tora (s), tiger
 toraberāzu (25), traveller
 toraberāzu-chekku (25), traveller's cheque
 torakku (33, 45/2), motor-lorry; truck
 torakutā (43/1), tractor
 toranjisuta (46/1), transistor radio
 toranku (30, 45/2), trunk; box; boot (*of a car*)
 tori (s, 13, 19), poultry; fowl; chicken; bird
 tōri (6), like; the same
 tōri (21), kind; sort
 tōri (34), street
 toridasu (17), to take out
 toridori (33), variety
 toridori no (33), various; sundry

torigoya (43/1), hen-house
 torihiki (46/2), transactions; dealings
 torihiki-ginkō (46/2), one's bankers; a bank with which one has an account
 toriire (41), harvest
 torikaeru (45/1), to exchange
 torikumu (50), to wrestle with; to be matched against
 Torō (3), male given name
 toru (17, 21), to take; to fetch; to have
 toru (19), to get; to take; to engage; to obtain
 tōru (32), to go through; to pass along
 toshi (21), year
 toshiyori (39), old person; aged person; elder
 toso (23), spiced sweet wine
 tōsu (11), to show into; to usher in; to conduct (one) into a place
 totemo (8, 9, 17, 21, 29, 38), very; extremely; awfully; in the extreme; rather
 totsuzen (46/2), suddenly; abruptly; unexpectedly
 tottemo (43/2) = totemo
 tōzakaru (31), to go away; to go far off
 tozan (42), mountain climbing; mountaineering
 tsubo (7), jar; pot; bowl
 tsue (s), stick
 tsugi (32), next
 tsugō (37), circumstances; conditions; convenience
 tsuita (8), touched; caught
 tsuitate (19), screen
 tsukane (Lit.) (50), from tsukanu
 tsukane do mo (Lit.) (50), = tsukanai ga tsukanu (Lit.) (50), from tsukanai
 tsukareru (23), to be struck
 tsukareru (36, 45/1), to get tired; to be jaded
 tsukau (9, 13, 17, 21, 27, 43/1), to use; to work (a machine)
 tsukeru (17), to be attended; to keep
 tsukeru (28), to add; to annex; to append
 tsukeru (15), to turn on; to light
 tsukeru (23), to set
 tsuki (21), month
 tsuki-kage (50), moon; moonlight
 Tsukiji (49/1), east of Ginza
 tsukiyama (7), artificial hill
 tsūkō (45/1), traffic; passing; passage
 tsuku (23), to strike
 tsuku (33), to be lighted; to be lit; to be illuminated
 tsuku (17, 29), to arrive
 tsuku (7, 21, 29), to come in; to reach; to touch; to arrive at
 tsuku (43/2), to enter into (*in the sense of entering into one's mind*)
 tsuku (50), to stick; to be stained
 tsuku (25), to be connected with; to be concerned with
 tsuku (10, 46/2), to contact with; to come in contact with; to join

tsuku (17), to be attached to; to join
 tsuku (48/2), to follow; to join
 tsuku (8), to touch; to catch
 tsuku (44/2), to imagine; to touch; to reach
 tsukue (s, 7), table; desk
 tsukurou (20), to manage
 tsukuru (5), to grow; to cultivate; to make;
 to manufacture
 tsukuru (8, 19), to make; to cook
 tsuma (1), wife
 tsumaru (47/1), to be shortened
 tsume (s), nail, claw
 tsumeru (34), to hold tight
 tsumeru (47/1), to stop; to fill
 tsumikomou (31, 46/2), to load; to put on
 board; to freight
 tsumori (29), intention; thought (*verbal noun*
of tsumoru, to estimate)
 tsunagu (28), to connect
 tsuno (s), horn, antler
 tsureru (33), to take; to be accompanied by
 tsuri (42), fishing; angling (*verbal noun of*
tsuru)
 tsuru (42), to angle; to fish (with rod and
 line)
 tsutome (15), business; work; job; employ-
 ment (professional)
 tsutomeru (15), to be employed
 tsutomeru (49/1), to play; to act; to perform;
 to enact
 -tsutsu (23), . . . ing
 -tsutsu are (23), are . . . ing
 tsutsumu (9), wrap
 tsutsunde kudasai, please wrap them
 tsuyoi (32, 41, 50), strong; healthy; sound
 tsuyu (41), rainy season; wet season
 tsuzukeru (47/2), to continue; to carry on
 tsuzuki (46/2), continuance; continuation
 (*verbal noun of tsuzuku*)
 tsuzuku (36, 46/2), to continue; to follow; to
 appear in succession; to go on; to be
 continuous
 *tte (44/2), abbreviated form of to iu

U

uchi (11, 38, 41), within time; in (the course
 of); while; during
 uchi (3, 44/2), home; one's home; one's
 family
 uchi de (3), at home
 uchi ni (3), at home
 uchi (4, 7), one's house; house; one's home
 uchi no kado (23), gate of the house
 uchi (16), my wife, *lit.* house
 uchi no kanai (9), my own wife

udon (19), wheat vermicelli; noodle
 udonko (19), wheat flour
 ue (Intr. 2), top
 no ue ni (Intr. 2), on top of; on
 ue (43/1), seniority
 ue no (43/1), elder; older
 ueru (5), to grow; to plant
 uete (5), growing; planting
 ugoki (48/1), trend; drift; movement
 ugoku (48/1), to move; to shift
 uiuishii (s), naïve
 ukagai (36), call; visit; verbal noun of
 ukagau
 ukagau (34), respectful form of tazuneru
 ukagau (36), to call on; to call at; to visit; to
 pay a visit
 ukeru (50), to receive; to suffer
 uketamawaru (26), humble form of kiku, to
 hear; to listen to; to be told; to be
 informed; to understand; to receive (a
 command)
 uketsuke (46/2), inquiry office; information
 desk (*verbal noun of uketsukeru*)
 uketsukeru (46/2), receive; accept
 uma (43/1), horse
 umagoya (43/1), stable
 umai (12, 48/2), successful; splendid; lucky;
 fortunate (*also means*: delicious; tasty)
 umaku (12, 48/2), well; excellently; nicely;
 successfully; happily; satisfactorily;
 adroitly; tactfully
 umareru (50), to be born; to come into the
 world
 umi (31, 41), sea
 umibe (44/1), sea-side; sea-shore; beach
 un (38), destiny; fate; fortune; luck
 un yoku (38), fortunately; luckily; by good
 fortune
 unagi (19), eel
 unagi no kabayaki (19), dish of eels
 roasted with sugared soy
 unagiya (19), eel restaurant
 unchin (46/2), freight; freightage; carriage
 undō (42), exercise; athletic sports; games
 undōjō (42), playground; playing field
 unten (44/1), working; operation; motion;
 running; driving
 unten-menkyo (45/1), driving licence
 ura (5, 46/2), back; other side; reverse side
 urayamu (48/2), to envy; to be envious of
 uriba (37), counter; department
 uru (29), to sell (*opp.*: kau)
 ushi (43/1), cattle
 ushi no chichi (43/1), cow's milk
 ushiro (45/2), back; rear; behind
 uta (s), song
 uta (50), ode; poem
 utai (9), chanting of a Noh text (*sing.*)
 utai (35), sing, and
 utaikomeru (50), to express something
 indirectly
 utau (35), to sing; to chant
 utsu (27), to send a telegram; to telegraph

utsu (41), to beat; to roll
 utsukushii (31), beautiful
 utsuri-kawari (50), change; changing; transi-
 tion
 utsuri-kawaru (50), to change; to shift
 utsuru (50), to remove; to change; to turn
 utsuwa (19), vessel; receptacle
 uttori (49/1), absorbedly; in an ecstasy
 uttori to suru (49/1), to be fascinated; to
 be transported
 uzura (19), quail

W

wa—*particle*, may indicate the subject. Often
 translatable "as for"
 Wadakura-Mon (34), Wadakura Gate
 wafū (15), Japanese style
 waga (Lit.) (50), my
 waipā (45/1), windscreen wiper
 waka (50), short Japanese ode
 wakai (24, 39, 42), young
 wakamono (s), youth
 wakareru (17, 38, 41), to be divided; to
 differentiate; to part from; to separate
 wakarū (Intr. 1, 28, 36), to understand; to
 see; to catch on; to follow
 anata wa wakarimasu (Intr. 1), you (can)
 understand
 wake (46/2), reason; ground; matter; case
 waki (13, 49/1), side
 wara (s), straw
 wariai (48/2), comparatively; relatively
 warui (47/1), to be ill; to be unwell
 washi (s), eagle
 washoku (13), Japanese food; Japanese
 cookery
 wasureru (36), to forget
 watakushidomo (46/2), we
 wataru (33), to go over; to go across
 watashi (s, Intr. 1), I
 watashi no (Intr. 1), my
 watahidomo (12, 21), we
 watashitachi (5, 11), we
 watasu (17, 45/2), to hand over; to give
 wazawaza (s, 30), expressly; specially

Y

ya (5, 23), *particle* and: or
 -ya (19), store; shop
 yado (17), inn; lodging house
 yagate (31), soon after; before long; at
 length; some time later; presently
 yakei (35), night view; night scene
 yakitori (19), roast fowl; grilled chicken
 yakitoriya (19), a restaurant specializing in
 yakitori
 yakkyoku (47/1), dispensary; medical office;
 pharmacy; chemist's shop
 yaku (35, 44/1), about; some
 yaku (44/1), to tan
 yaku (49/1), role; part
 yakudatsu (36), to be useful; to answer the
 purpose; to be helpful
 yakusho (23), government office; public
 office
 yakusoku (46/2), appointment
 yakuzai (47/1), medicine; drugs
 yakuzaiishi (47/1), pharmacist; phar-
 macist; apothecary
 yakyū (16, 42), baseball
 yama (s, 7, 31, 35), hill; mountain
 yama-hototogisu (Lit.) (50), cuckoo in a
 mountain (wood)
 yamabe (Lit.) (50), neighbourhood of a
 mountain
 Yamada (1), Japanese surname
 yamaji (Lit.) (50), mountain path; mountain
 pass
 yameru (47/2), to stop; to cease; to break
 off
 yane (s), roof
 Yaoi (50), March in the lunar calendar
 yappari (s), after all
 yari (s), spear
 yaru (12), to do
 yaru (43/1), to give; to let have
 yaru (41), to let
 yatte kuru (41), to come (alone); to put in
 an appearance; to arrive
 yasai (s, 5), vegetable
 yasaibatake (5), kitchen garden; vegetable
 garden
 yasashii (21), easy (opp. muzukashii)
 yasugari (39), economy
 yasumi (42), holiday; vacation (*verbal noun*
of yasumu)
 yasumu (42), to rest; to have a holiday
 yatto (32), barely; narrowly
 yattsu (6, 23), eight (in series of hitotsu,
 futatsu)
 yawarakai (41), soft; tender
 yo (14, 32), used to emphasize an assertion
 yo (21), comes from yon
 yō (46/2), business; engagement
 yō (6), Western style; European style
 yō (18, 41), same way; same manner; like-
 ness
 yō na (41), like

yō (9), the like (of); such-like (things)
 yō ni (9, 18), like; as if; as
 yō (25, 29), kind; class; way; manner; kind
 yō ni naru (25), when you become; when one becomes; when it comes about that . . .
 yō (45/1), appearance; looks
 yōbi (22), day of the week
 yobimasu (19), engage
 yobu (13), to invite
 yobu (19, 30, 50), to engage; to hire; to send for; to call for; to summon; to call; to invite
 yōfū (17), Western style (yō, Western; fū style)
 yōfū no (17), Western styled
 yōfuku (15), foreign clothes; European-style dress
 yōfukudansu (15), wardrobe
 yoi (15), fine; good
 yōi (13, 31, 44/2), preparation; equipment; outfit
 yōka (21), eighth
 yokatta (38), past tense of yoi
 yokereba (15), if it is fine
 yokka (23), fourth day of the month
 yoko (s, 5, 17), side; flank
 yoko ni naru (17), to lie down; to lay oneself on
 Yokohama (31), *big port in Japan*
 yoku (Intr. 2), well; fully
 yoku wakarimasen (Intr. 2), I cannot understand very well
 yoku (4, 27), well; nicely (adverbial form of ii)
 yoku irasshaimashita (4), how nice of you to come; welcome
 yoku (24), well; rightly; exactly
 yoku (32, 41), very often; frequently
 yoku are (41), to be often; to happen often
 yōma (6), Western-style room
 yome (s), bride
 yominagara (4), while reading
 yomo (Lit.) (50), four quarters; all quarters (yo = you; mo, direction, side)
 yōmō (46/1), wool
 yomu (Intr. 1), to read
 yon (4), four
 yon ban sen (29), track No. 4
 yon seiki (50), the fourth century
 yonaka (s), midnight
 yonde (Intr. 1), reading
 yonjū (40), forty
 yonsen (26), four thousand
 yori (9), than
 yori mo (9), than
 yorokobi (s), pleasure, delight, gladness
 yorokobu (25, 43/1), to be glad of; to be delighted at
 yorokonde (25, 43/1), joyfully; delightfully; with pleasure; willingly
 Yōroppa (31), Europe
 yoroshii (46/2) = yoi, ii

yoroshii (12, 23, 26, 28), desirable; preferable; good; proper; suitable; agreeable; all right
 yoroshiku (12, 46/2), properly; at one's own discretion; suitably; well
 yoroshiku o-negai itashimasu (46/2), I leave it to your good judgement
 yoroshū (26), before gozaimasu, yoroshii takes this form
 kore de yoroshū gozaimasu ka (26), will this do?
 yoroshū gozaimasu (30), all right
 yoru (s, 7), night
 yoru ni naru to (7), at night; when night comes
 yoru (45/1), to drop in; to step in; to stop at
 yoru (19, 48/2), to depend on; to refer to; to be based upon
 yosamu (50), cold night; night cold
 yose (49/1), storyteller's hall; variety hall; music hall (abbreviation of yose-seki)
 yoseru (49/1), to gather; to collect
 yōshi (18), form
 Yoshida (46/2), *Japanese surname*
 yōshiki (50), mode; form; style
 Yoshiko (3), *female given name*
 yoshoku (13), foreign dishes; Western cookery
 yōsu (39), state of affairs; scene; look; appearance
 yotei (18), previous arrangement; schedule
 go-yotei (18), your previous arrangement
 yotte (48/2), by virtue of; by means of
 yotto (44/1), yacht
 yottsu (5, 31, 41), four
 yottsu no (31, 41), four
 yoyaku (17), advance booking; reservation
 yoyaku dekimasu (17), you can reserve; you can make reservation
 yozora (33), night sky; nocturnal sky
 yu (17), bath; *lit.* hot water
 yūbe (16), last night
 yūbin (25), mail; post
 yūbin-kitte (27), postage stamp
 yūbinkyoku (25), post office
 yūdachi (41), sudden shower; squall
 yūdai (50), grandeur; magnificence; majesty
 yūdai na (50), grand; magnificent; majestic
 yūenchi (37), recreation ground; pleasure garden; amusement park
 yūgata (16, 35, 54/1), evening
 yūgure (50), evening
 yūgure-zama (Lit.) (50), when it is evening; when it gets dark
 yūjin (11), friend
 yukai (31), pleasure; merriment; enjoyment
 yuki (41), snow
 yuki (30), for; bound for; *verbal noun of yuku*
 yukkuri (Intr. 1, 15, 31, 35), slowly; leisurely; deliberately; without hurry
 yuku (30), to go to; to be bound for

yūmei (9, 19, 29), fame; notability
 yūmei na (9, 29), famous; well known
 yunyū (46/1), import; importation
 yunyū suru (46/1), to import; to introduce
 Yūrakuchō (33), *district in Tokyo*
 yūryō (45/2), charge; fee; toll; pay
 yūryō-dōro (45/2), toll road
 yushutsu (46/1), export; exportation
 yushutsu suru (46/1), to export; to ship abroad
 yushutsuhin (46/1), export goods; exports
 yutaka (50), abundance; fruitfulness; wealth
 yutaka na (50), abundant; affluent; fruitful; rich; wealthy
 yutampo (47/1), hot-water bottle

Z

za (7), seat
 zabuton (s, 7, 11), Japanese cushion for sitting on

zadan (48/2), conversation; table talk
 zadankai (48/2), round-table talk; discussion meeting; symposium
 -zama (Lit.) (50), from sama
 zangyō (16), overtime work
 zashiki (s), apartment
 zehi (s, 36), by all means; without fail; in any case (ze, right; hi, wrong)
 zembu (s), all
 zenzen (10), wholly; entirely; quite
 zo (Lit.) (50), *indicating emphasis*
 zōka (46/1), artificial flower; imitation flower
 zokuzoku suru (s), to feel a chill
 zōni (23), rice cakes boiled with vegetables
 zonzuru (zonzuru) (22), to know; to be aware of; to be acquainted with; *humble form of shiru*
 zoro-zoro aruku (46/1), shipbuilding
 zōsenryō (46/1), shipbuilding industry
 zuan (s), design
 zuga (s), drawing
 zuibun (12, 24, 38), extremely; very much; fairly; quite
 zure (37), comes from tsureru
 zutsū (47/2), headache; ache in one's head
 zutsu (5), each; one by one
 zutto (38), all through; all the time
 zutto (39), by far; a great deal

A

ability (48/2), sainō
 able (to be) (17), dekiru (19) koto ga dekiru
 aboard (31), jōsen
 to go aboard (31), norikomu
 about (5), hodo; (10) ni tsuite; (16) goro;
 (35) yaku
 about there (47/2), sokora (-atari)
 what about . . . ? (16), ikaga desu ka
 above (Intr. 2), ue
 above all (39), daiichi
 abroad (25, 42), gaikoku; kaigai; (32)
 achira
 to study abroad (31), ryūgaku suru
 abruptly (31), kyūni; (46/2) totsuzen
 absence (s), rusu
 absolutely right (10), danzen tadashii;
 kanpeki ni tadashii
 absorbedly (49/1), uttori
 absorption (48/2), muchū
 abstract thing (27), koto
 abundance (50), yutaka
 abundant (50), yutaka na
 accelerator (45/2), akuseru
 accept (to), itadaku
 to accept with thanks (11), itadaku
 accompany (to) (15), to issho ni; go issho
 to be accompanied by (33), tsureru
 accord (50), chōwa
 accordingly (44/1), desu kara
 account (26), kōza
 to settle one's account (45/2), harau
 accuracy (21), seikaku; (46/1), seimitsu
 accurate (22), seikaku na
 accustomed, (to be . . . to) (24), nareru
 to become accustomed to (24), nareru
 ache (47/2), itami
 ache (to) (47/1), itamu
 acquaintance (23), chijin
 act (to) (49/1), tsutomeru
 acting (49/1), engi
 actor (49/1), haiyū
 actor who plays female parts (49/2), oyama
 leading actor } (49/1), shuyaku
 principal actor }
 actually (4), hontō ni; (46/1) jijitsu
 add (to) (28), tsukeru
 addition (47/2), o-make
 in addition (5), sore kara; (5, 15, 26) sore
 ni; (35) hoka ni; (47/2) o-make ni
 address (lit. place) (18), tokoro; (26) jūsho;
 (28) atesaki
 adequately (20), tekitō ni
 adhesive plaster (47/1), bansōkō
 adjacent (6), tonari no
 adjoining (6), tonari no
 adjust (to) (50), chōwa saseru
 admire (to) (50), tataeru
 admission (30), nyūjō
 adult (24), seijin; otona

Adult's Day (24), Seijin-no-Hi
 advance (29), hattatsu
 advance booking (17), yoyaku
 advance (to) (21), susumu; (50) fukeru;
 (Lit.) tokeyyuku
 advantage, rieki
 to take advantage of (your invitation) (16),
 amaeru
 advise (to) (36), susumeru
 aeroplane (22), hikōki
 affair (11), dekgoto; (21) koto
 affect (to) (48/1), kakaru
 affluent (50), yutaka na
 Africa (46/1), Afurika
 after (11), kara; (21) sugi; (35) ato; (50)
 nochi
 after all (s), yappari; kekkyoku
 after that (28), sono ato ni
 soon after (31), yagate
 afternoon (11), gogo
 afterwards (13), ato de
 again (10), mō; (11) mata; (46/2) aratamete
 please come again (20), mata dōzo
 against (7), se ni; (19) to
 age (50), jidai
 modern ages (50), kinsei
 agency (46/2), dairiten; dairi
 agent (46/2), dairiten
 ago (5), mae; mae ni
 some time ago (28), saki hodo; (45/2)
 sakkī; (48/2) kono aida
 agreeable (28), yoroshii
 agreement (44/2), sansei
 agricultural country (46/1), nōgyō-koku
 agricultural industry (46/1), nōgyō
 agricultural labour (43/1), hatake shigoto
 agriculture (43/1), nōgyō
 ah! (16), a; (20) ā
 aid (23), sewa
 aid (to) (43/1), tasukeru
 air (7), kūki; (31) sora
 fresh air (44/1), shinsen na kūki
 air (to) (5), hosu
 aircraft (29), hikōki
 airline (company) kōku kaisha
 domestic airline (29), kokunaisen
 airmail (27), kōkūbin
 airport (31), hikōjō
 alcove (7), tokonoma
 all (s), zembu; (6) minna; (7) tomo; (44/1)
 arayuru; (46/2) issai no
 all over (47/2), sokorajū
 almost all (49/1), hotondo zembu
 (not) at all (22), chittomo
 by all means (16), dōzo dōzo; (36) zehi;
 (44/2) dō shite mo
 in all (37), awasete
 not at all (14), dō itashimashite
 along (with) (3), issho
 already (14), mō

also (1), mo; (40) tomo
 alternative (12), hō
 although (Intr. 2), mo; no ni
 altogether (36), awasete
 always (3), itsumo; (45/1) itsu de mo
 a.m. (31), gozen
 America (26), Amerika
 among(st) (17), naka; (23) mo; (50) de wa
 among them (17), sono naka ni wa; (23)
 nada de mo; (43/2) sono uchi
 amount to (to) (49/2), . . . ni naru
 ancient (7), mukashi no
 ancient and modern (50), konjaku
 ancient times (43/1), mukashi
 and (1), to; (5) sore kara; ya; sore ni; (7) -te;
 soshite; (16) de; (20) shi
 and so on (11), nado
 angle (to) (42), tsuru
 angling (42), tsuri
 animal (37), dōbutsu
 domestic animals (43/1), kachiku
 animatedly (50), ikiiki to; ikiiki
 annex (44/2), hanare
 annex (to) (28), tsukeru
 announcement (s), happyō
 annoyance (48/1), meiwaku
 another (9), betsu mo; (10) mō hitotsu; (19)
 mō; mō hitori no
 one after another (48/2), tsugi kara tsugi e
 answer (2), kotae; (44/2) henji
 answer (to) (2), kotaeru
 answering (2), kotaete
 ant (s), ari
 anxiety (30), shimpai; (47/2) kuyokuyo
 any (9), dono . . . mo; (10) ka; (16) dono
 anybody (8), dare ka; (8) dare mo (with
 negative verb)
 anyhow (45/1) tonikaku
 anyone (8), dare ka
 anything (7), nani mo; (8) nani ka; (17) nan'
 anyway (45/1), tonikaku
 anywhere (8), doko ka
 apart (from) (5), kara
 apart from that (26), sore kara
 apartment (s), zashiki; (5) apāto
 appear (to) (11), deru; (50) tōjō suru
 appearance (39), yōsu; (45/1) yō; (50) tōjo;
 sugata
 append (to) (28), tsukeru
 apple (6), ringo
 appointment (46/2), yakusoku
 approximately (24), goro
 approval (44/2), sansei
 April (21), Shigatsu
 apt (48/2), umai
 Arabia (25), Arabiya
 Arabic figures (25), Arabiya-sūji
 aristocracy (50), kizoku; kizoku-shakai
 arrange (to) (7), ikeru
 arrangement (44/2), jumbi; (47/1) setsubi
 arrive (to) (17), tsuku; (41) yatte kuru; (50)
 itaru
 art (35), gei; (49/1) geijustu

article (37), -hin; (46/2) shinamono
 artificiality (48/1), jinkō
 artistic (49/1), geijutsuteki
 artistic accomplishments (35), gei
 artless (50), soboku na
 artlessness (50), soboku
 as (7), no de; (9) yō ni; (10) kara; (32) mama;
 (50) to shite wa
 as . . . as . . . (9), hodo
 as for (Intr. 1), wa
 as it is (48/1), sono mama
 as well as (16), . . . -tari . . . -tari; (21) mo
 ascend (to) (35), noboru
 Asia (46/1), Ajiya
 South-East Asia (46/1), Tōnan Ajiya
 ask (to) (10), kiku; (18) o-nagai suru; (20)
 negau; (27) tanomu; (30) itadaku; (34)
 tazuneru
 aspect (50), sugata
 assault (to) (41), osou
 assignation house (19), machiai
 assist (to) (11), tetsudau
 associate (24), nakama
 associate oneself with (to) (24), nakamairi o
 suru; (42) hairu
 association (24), nakamairi
 Association (28), Kyōkai
 assurance (46/2), hoken
 at (Intr. 2), ni; (15) moto
 at (11), (time) de
 athletics (42), undō
 attached (to be) (17), tsuku
 attack (to) (41), osou
 attend (to) (15), deru
 attended (to be) (17), tsukeru
 attention (8), ki; (45/1) chūi
 August (21), Hachigatsu
 aunt (s), oba-san
 auscultation (47/1), chōshin
 Australia (46/1), Ōsutoraria
 author (50), sakka; sakusha
 autumn (41), aki
 avail (to) (16), amaeru
 avenue (33), Dōri
 aviation (27), kōkū
 awake (to) (41), me o samasu; samasu
 awful (32), taihen
 awfully (8), totemo; (31) taihen
 awkward (48/2), -nikui

B

back (s), senaka; (5) ura; (7) se; (45/2) ushiro
 back to front, abekobe
 background (50), haikai
 bag (30), kaban

baggage (17), *nimotsu*
bait (43/1), *esa*
balalaika (35), *shamisen*
ball (handball), *mari*
bamboo (7), *take*
banana, *banana*
bandage (47/1), *hōtai*
bank (25), *ginkō*
bank at which one has an account (46/2),
torihiki ginkō
foreign exchange bank (25), *Gaikokuga-*
wase-Ginkō
bank-note (25), *shihei*; *satsu*
100-yen note (25), *hyakuen satsu*
bar (17), *bā*
barber, *tokoya*
barber's shop (39), *rihatsuten*
barely (32), *yatto*
baseball (16), *yakyū*
professional baseball (42), *shokugyō-*
yakyū
basket (s), *kago*
bath (5), *furo*; (17) (*lit.* hot water) *yu*
bath for men (17), *otoko-yu*
bath for women (17), *onna-yu*
community (public) bath (17), *kyōdō-buro*
to have a bath (17), *o-furo ni hairu*
bathing (42), *suiei*
bathing beach } (44/1), *kaisuiyokujō*
bathing resort }
bathing suit (44/1), *kaisuigi*
bathroom (5), *furoba*
be (to) (Intr. 1), *iru* (*ref. to animate object*);
aru (*plain form*); *-masu* (*polite form*);
desu (*polite form*); *irassharu* (*very*
polite form of iru); (7) *da* (*plain form of*
desu); (12) *oru* (*humble mode*); (16)
narū; (18) *deru*
how are you? (4), *o-kawari arimasen ka*;
ikaga desu ka
isn't it (4), *ne; nē*
to be in sight (8), *miataru*
to be out (43/2), *nakunaru*
beach (44/1), *umibe*; (44/1) *kaigan*; (44/1)
biichi; (44/1) *hama*
sandy beach (44/1), *sunahama*
beach parasol (44/1), *biichi parasoru*
beacon (45/2), *hyōshiki*
bean (5), *mame*
bean-curd (19), *tōfu*
beat (to) (41), *utsu*
to beat a drum (9), *taiko o tatakū*
beautiful (9), *migoto*; (31) *utsukushii*; (33)
kirei
beautiful face (39), *biyō*
beautiful woman (s), *bijin*
beauty culture (39), *biyō*
beauty parlour (40), *biyō-shitsu*
beauty salon (39), *biyōin*
because (4), *de*; (7) *no de*; (10) *kara*; (11) *na*
no de
because of (15), *tame*
become (to) (7), *narū*

bed (15), *beddo*; (17) *nedoko*
to make a bed (14), *shiku*
bedding (15), *futon*
bedroom (15), *shinshitsu*
bedside (15), *makura-moto*
beer (20), *biiru*
before (5), *mae*; (18) *saki*; *saki ni*; (24)
mae ni; *moto*
beforehand (49/1), *arakajime*
to know beforehand (25), *shitte oku*
beg (to) (18), *negau*; (30) *itadaku*
I beg your pardon? (14), *hā*; (22) *sumimasen*;
(26) *shitsurei shimasu*
to beg one's pardon (18), *osoreiru*
begin (to) (11), *hajimeru*; (23) *akeru*; (23)
hajimaru; (44/2) *kakaru*
beginning (31), *hajime*; (50) *shoki*
in the beginning (24), *hajime wa*
behaviour (s), *gyōgi*
behind (45/2), *ushiro*
being (Intr. 1), *ite*
human being (13), *hito*
bell (s), *suzu*; (11) *beru*; (23) *kane*
below (35), *-moto*; *shita*
benefit (24), *tame*
beside (5), *no soba ni*
besides (8), *sono hoka ni*; (15) *sore ni*; (20)
shi; (24) *mada*; *hoka ni*; (46/1) *sore ni*
mata; (47/2) *o-make ni*
best (6), *ichiban ii*
the best (6), *ichiban ii*
better, *motto ii*; *yori ii*
between (15), *aida ni*
bewildered (to be) (24), *tomadou*
big (5), *ōkii-na*; *ōkii*
the biggest (6), *ichiban ōkii*
bill (20), *kanjō*
bird (19), *tori*
birthday (10), *tanjōbi*
(a) bit (10), *sukoshi*
not a bit (22), *chittomo*
black, *kuro* (n.); *kuroi* (a.)
black and white (48/1), *shiro-kuro*
blind (50), *mekura*
blindness (50), *mekura*
bloom (to) (37), *saku*
blossom (41), *hana*
blow (to) (41), *fuku*
blue (33), *ao* (n.); *aoi* (a.)
board (13), (*dining table*) *hokutaku*; (s) *ita*
to go on board (31), *agaru*
to put on board (31), *tsumikomū*
board (to) (31), *norikomu*
boast (19), *jiman*
body (28), *hombun*; (41) *mi*; (47/1)
karada
boiled rice (s), *go-han*
boldly (32), *omoikitte*
bone (43/1), *hone*
book(s) (Intr. 1), *hon*; (26) *-chō*
born (to be) (50), *umareru*
borough (28), *-ku*
borrow (to) (43/1), *kariru*

both (5), *futatsu zutsu*; (7) *futari tomo*;
tomo; (18) *ryōho*; (50) *izure mo*
both . . . and (25), *mo . . . mo . . .*
bottle (s), *bin*; *tokkuri*
not-water bottle (47/1), *yutampo*
sake bottle (19), *chōshi*
bottom (s), *soko*
bow (s), *hesaki*
bowl (7), *tsubo*
box (30), *toranku*
boy (2), *otoko-no-ko*
brake (45/1), *burēki*
branch (s), *eda*
bread (s), *pan*
break (to) (43/1), *oreru*; (47/2) *kujiku*;
oru
breakfast (13), *asagohan*
breast (19), *tai*
breathe in (to) (44/1), *suu*
breed (to) (35), *shikomu*
bride (s), *yome*
brief (40), *mijikai*
brief-case (30), *kaban*
bright (7), *akarui*
to be bright (50), *niou*
brilliance (50), *hanayaka*
brilliant (50), *hanayaka na*
bring (to) (17), *hakobu*; (11) *motte kuru*
to bring up (35), *shikomu*
bringing (11), *motte*
broad (7), *hiro*
broadcast (to) (42), *hōsō suru*
broadcasting (42), *hōsō*
brook (41), *kawa*
brothers (2), *kyōdai*
brothers and sisters (2), *kyōdai*
elder brother (1), *ani*
your brother (2), *otoko no go-kyōdai*
brush (39), *burashi*
brush (to), (39), *burashi o kakeru*
bubble (39), *awa*
buckwheat (19), *soba*
buckwheat flour (19), *sobako*
buckwheat noodles (19), *soba*
buckwheat noodle shop (19), *sobaya*
building (33), *tatemono*
bulk (46/1), *daibubun*
burden (29), *nimotsu*
bureau (25), *kyoku*
information bureau (29), *annaijo*
Burma (46/1), *Biruma*
bus (29), *basu*
bus stop (34), *teiryūjo*
sight-seeing bus (29), *kankō-basu*
busily (39), *isogashi sō ni*
business (3), *shigoto*; (15) *tsutome*; (45/2)
karari; (46/2) *eigyō*; *yō*
business department (46/2), *eigyōbu*
to do business (*one's work*) (3), *shigoto o*
suru
bustle (33), *nigiyaka*
bustling (33), *nigiyaka na*
busy (29), *isogashii*

but (Intr. 2), *demo*; (4) *ga*; (5) *shikashi*;
keredomo
button (s), *botan*
buy (to) (5), *kau*
bought (5), *kaimashita*; (6) *katta*
by (4), *de*; (15) *made*; (23) (*of time*) *made ni*
by all means (16), *dōzo dōzo*

C

cabin (5), *heya*; (43/1) *koya*
cacophony (33), *sōon*
cage (37), *ori*
cake (11), *kashi*
rice cakes (19), *sushi*; (23) *zōni*
calculate (to) (25), *kazoeru*
method of calculation (25), *kazoekata*
call (36), *ukagai*
call (to) (18), *iu*; (28) *kakeru*; (35) *tazuneru*;
(50) *yobu*
to call for (30), *yobu*
to call to see (23), *tazuneru*
callboy (17), *bōi-san*
camel (s), *rakuda*
camera (36), *kamera*
can (19), (*koto ga*) *dekiru*; (25) *dekiru*
Canada (46/1), *Kanada*
cap, *bōshi*
capability (48/2), *sainō*
capita. (29), *miyako*; (35) *shufu*
coming up to the capital (49/1), *jōkyō*
car (33), *jikayōsha*; (45/2) *kuruma*
electric car (29), *densha*
freight car (45/2), *kamotsusha*
private car (33), *jikaōsha*
care (8), *ki*; (39) *teire*; (45/1) *chūi*
to leave one in the care of others (37),
azukeru
to take care of (17), *ki o tsukeru*
care about (to) (43/2), *kamau*
careful (to be) (17), *ki o tsukeru*
Carmen (48/2), (*opera*) *Karumen*
carrot (5), *ninjin*
carry (to) (17), *hakobu*
carry on (to) (47/2), *tsuzukeru*
case (s), *bāi*; (13) *tokoro*; (15) *koto*
in any case (36), *zēhi*
in case of (18), *moshi*; (36) *nara*
cash (25), *genkin*
cash (to) (25), *genkin ni suru*
castle (44/1), *shiro*
cat (43/1), *neko*
catch (to) (48/1), *kakaru*
to catch on (28), *wakaru*
category (49/2), *bu*
cattle (43/1), *ushi*; *kachiku*
cavity (47/1), *ana*
cease (to) (47/2), *yameru*

ceiling (7), tenjō
 from the ceiling (7), tenjō kara
 celebrate (to) (23), iwau
 central (33), chūshin no; (49/2) chūō no
 central part, area (33), chūshimbu
 centre (7), naka; (33) chūshin; (49/2) chūō
 century (50), seiki
 the fourth century (50), yon seiki
 the tenth century (50), jis' seiki
 certain (19), aru
 certainly (26), kekkō desu; (33) kanarazu;
 (43/2) sazo; (50) ikanimo
 certainly, sir (18), ashikomarimashita
 chair (7), isu
 chambermaid (17), jochū
 chance (26), ma; (37) gūzen
 change (3), (trains, cars) norikae; (50)
 utsuri-kawari; (50) mujō
 change (to) (14), kawaru; (30) (trains) nori-
 kaeru; (46/2) aratamaru; (50) utsuri-
 kawaru; utsuru
 to change one's clothes (15), kikaeru
 to change the subject (48/2), toki ni
 changing (30), norikae; (50) utsuri-kawari
 channel (48/1), channeru
 chant (to) (35), utau
 character (50), ji; moji
 Chinese character (25), (script) kanji
 charge (27), ryōkin; (45/2) yūryō; (45/2)
 kakari
 a man in charge (45/2), kakari no hito
 check (30), chikki
 check up (to) (18), shiraberu
 cheek (39), hō
 cheerful (24), tanoshii
 cheerfully (17), kimochi yoku
 chemistry (46/1), kagaku
 cheque (25), chekku
 traveller's cheque (25), toraberāzu-chekku
 cheque-book (26), kogittechō
 cherry (41), sakura
 cherry blossoms (41), sakura no hana
 chest (44/1), mune
 chest of drawers (15), tansu
 chest of small drawers (15), seiridansu
 chestnut (s), kuri
 chicken (19), tori
 roast (grilled) chicken (19), yakitori
 chief (46/1), omodatta
 child (2), ko; (11) kodomo
 children (23), kodomotachi
 Children's Day (24), Kodomo-no-Hi
 chill (to feel a) (s), zokuzoku suru
 chin (39), ago
 chocolate (3), chokorēto
 choose (to) (20), mitsukurou
 chop (to) (41), kiru
 chopsticks (13), hashi
 cicada (s), semi
 cinema (32), eiga
 cinema house (49/1), eigakan
 circle (50), shakai
 aristocratic circle (50), kizoku-shakai

circumstances (16), mon'; mono; (37) tsugō
 citadel (44/1), shiro
 city (23), tokai
 big city (23), daitokai; (31) daitoshi
 civilization (50), bunka
 clan (50), ie
 class (19), -ryū; (25) yō; (49/1) tō; (50) kaisō
 first class (19), ichi-ryū no; (30) ittō
 first class seat (49/1), it' to seki
 cleaning (43/1), sōji
 cleanness (23), kirei
 clips (to) (34), kiru
 cleanse (to) (40), arau
 clear up (to) (41), hareru
 cleared up (s), haretā; tenki ni naru
 cleverness (9), jōzu
 clippers (40), hasami
 cloakroom (29), azukarijo; tenimotsu-azu-
 karijo
 clock (21), tokei
 electric clock (21), denki-dokei
 four o'clock (21), yo ji
 o'clock (15), ji
 one o'clock (21), ichi ji
 seven o'clock (21), shichi ji
 close to (15), moto
 close by (33), chikai
 close (to) (7), shimeru
 closed (7), shimemasu
 closet (9), oshiire
 cloth (s), nuno
 clothes (49/1), ishō
 cloth wrapper, wrapping cloth (37), furo-
 shiki
 foreign, European-style clothes (15), yōfuku
 night clothes (15), nemaki
 one's best clothes (23), haregi
 to change one's clothes (15), kikaeru
 cloud (41), kumo
 club (42), kurabu
 golf club (42), gorufu kurabu
 clutch (to) (16), nigiru
 coat (s), kōto
 coffee, kōhī
 coffee house (19), kissaten
 coinage (25), kahei
 coins (25), kahei
 cold (9), samui; (47/1) kaze
 to catch a cold (47/1), kaze o hiku
 collar (s), eri
 collect (to) (27), atsumera; (49/1) yoseru
 colour (33), iro; (48/1) karā
 of various colours (33), iro toridori no
 colour (to) (41), irozuku
 combine (to) (37), awaseru
 come (to) (4), kuru; (very polite form) iras-
 sharu; (11) mieru; (16) naru
 please come in (12), dōzo o-agari kudasai;
 dōzo, o-hairi kudasai
 to be sure to come (33), kanarazu kuru
 to come across (37), deau
 to come back (37), kaeru
 to come down (33), oriru

to come in (7), tsuku
 to come in sight (7), me ni tsukuru
 to come into (12), agaru
 to come up (12), agaru
 comedy (48/2), komedii
 comfortable (17), ii; (43/1) raku na
 coming (32), oide
 commemorate (to) (23), iwau
 commence (to) (23), hajimaru; (44/2) kakaru
 commencement (31), hajime
 commerce (46/1), shōgyō
 commercial, shōgyō no
 commercial and industrial country (46/1),
 shō-kōgyō-koku
 common (27), futsū no
 common people (50), shomin
 common run (27), futsū
 companion (36), tomo
 company (9), issho; (16) kaisha; (24) nakama
 comparatively (48/2), wariai
 compare (to) (9), kuraberu; (46/1) tatoeru
 compensation (9), kawari
 complete (to) (46/2), soroeru
 to be completed (35), sumu
 completely (23), sukkari; (43/2) sappari
 concentrate (to) (5), komeru
 concern (30), (anxiety) shimpai; (enterprise)
 jigyo
 concern (to) (45/2), kakaru
 concerned (to be) (25), tsuku; (48/2) kuru
 concerning (12), no hō; (25) . . . ni tsuite;
 (46/2) tsukimashite wa
 concert (17), ongakukai
 conclude (to) (47/2), shimau
 condition (45/1), chōshi; (46/2) jōken; (48/2)
 guai
 conditions (37), tsugō
 conduct (s), sokō; (lead) annai
 conductor (34), (bus) shashō
 confectionery (37), kashi
 conference (s), kaigi
 congratulations (22), omedetō
 congratulations! (22), omedetō gozaima-
 shita (past tense)
 connect (to) (28), tsunagu
 to be connected (with) (25), tsuku
 conscious of (to be) (24), kanjiru
 consequences (50), eikyō
 considerably (7), kanari
 very considerably (45/1), nakanaka
 consideration (s), kōryo
 consist (to) (31), dekiru
 consult (to) (44/2), sōdan suru
 to consult a doctor (47/1), . . . mite morau
 consultation (44/2), sōdan
 contents (50), naiyō; mokuji
 continuation (46/2), tsuzuki
 continue (to) (36), tsuzuku; (47/2) tsuzukeru
 continuous (33), hikkirinai
 continuously (33), hikkirinashi ni
 contrary (s), gyaku no
 control (26), shihai
 convenience (25), benri

convenient (are) (29), benri desu
 convention (50), dentō
 conventional (50), dentōteki na
 conversation (4), kaiwa; (13) hanashi; (48/2)
 zadan
 convey (to) (17), hakobu
 conveyance (48/1), norimono
 cook (to) (19), tsukuru
 cool (20), suzushii
 Co-operation (28), Kyōkai
 copy (37), satsu
 cord (s), himo
 corner (27), kado; (50) (Lit.) kuma
 street corner (27), machikado
 correct (22), seikaku na
 correctness (21), seikaku
 corridor (7), engawa
 cosmetics (47/1), keshōhin
 cost, nedan
 at any cost (44/2), dō shite mo
 costume (49/1), ishō
 cottage (43/1), koya
 cotton (46/1), men
 cotton goods (46/1), men-seihin
 cotton wool (46/1), menka
 raw cotton (46/1), menka
 cough (47/1), seki
 cough medicine (47/1), sekidome
 counsel (44/2), sōdan
 count (to) (25), kazoeru; kazu o kazoeru
 counter (37), uriba
 country (s), (as opposed to town) sato; (24)
 kuni; (29) (rural district) inaka
 countries in the Middle and Near East
 (46/1), Chū-Kintō-shokoku
 foreign country (25), gaikoku
 various countries (46/1), shokoku
 Western countries (17), Seiyō
 countryside (29), inaka
 couple (11), futari
 course (48/2), michi
 of course (13), mochiron
 court (s), kōto; (50) kyūtei
 cousin (43/1), itoko
 cover (to) (15), kakeru; (41) ōu, haru; (50)
 kakaru
 coverlet (15), kakebuton
 cow (s), meushi
 crane (31), kurēn
 crews (31), norikumiintachi
 crop (to) (39), karu
 crops (43/1), nōsakubutsu
 cross (to) (33), ōdan suru
 to cross a bridge, wataru
 to cross a street, kozu
 crossing (33), ōdan
 crossroads (34), kōsaten
 crowd (of people) (33), ōzei
 crowded (to be) (29), komu
 crowded by people (29), hito de konde iru
 crude (50), nama no
 crudeness (50), nama
 crush (to) (47/2), kujiku

cuckoo (50), hotogisu
cuckoo (to) (50), nanoru (Lit.)
cucumber (5), kyūri
cultivate (to) (5), tsukuru
cultivation (43/1), kōsaku
culture (50), bunka
cushion (7), (for sitting on) zabuton
custom (7), shūkan; (49/1) narawashi
old custom (23), furui shūkan
cut (to) (39), atama; (41) kiru
cuttlefish (19), ika

D

dahlia (5), dariya
dance (to) (35), odoru; (35) mau
dancer (35), maiko
dancing (48/1), odori
dancing-girl (35), maiko
danger (33), kiken
dangerous, aburai
daringly (32), omoikitte
dark (33), kurai
to get dark (33), kureru
date (21), hizuke
the latest date (37), saikin
daub (to) (39), nuritsukeru
daughter, musume; o-jōsan
my daughter (1), musume
your daughter (2), ojōsan
dawn (50), akebono
early dawn (50), (Lit.) asaborake
day (29), hi; (13) nichī (numerative); (21) *old Japanese* -ka; (29) hi
a few days ago (47/2), senjitsu
day after tomorrow (22), asatte
day of the month (13), nichī
day of the week (22), yōbi; -yōbi
every day (42), mainichi
good day, sir (20), irasshaimase
old days (43/1), mukashi
one day (21), ichi nichī
per day (13), ichi nichī ni
several times a day (27), ichi nichī ni sū kai
ten days (47/2), tōka
the other day (47/2), senjitsu
these days (24), kono goro
daybreak (50), akebono; asaborake (Lit.)
day-time (41), hiru; (s) hiruma
dealings (46/2), torihiki (see bank, torihiki-ginku)
dear, (of price) takai; (beloved) kawai
dear me (16), iyā; (38) ara
oh dear! (10), iya; (16) iyā
December (21), jūnigatsu
decide (to) (44/2), kimeru
decimals (25), jissihin
decimal system (25), jissihinshō

decisively (10), danzen
deck (32), kampan
decline (to) (50), katamuku
decorate (to) (23), kazaru
decoration (23), kazaritsuke; kazari
decrease (to) (47/2), herasu
deep (50), fukai
deer (s), shika
degree (26), hodo
to what degree? (26), ika hodo
deliberately (15), yukkuri
delicious (12), umai; (14), oishii
delighted (to be) (25), yorokoby
delightful (11), tanoshii
delightfully (11), tanoshiku; (25) yorokonde
delineate (to) (50), egakidasu
demand (40), chūmon
denomination (25), tan'i
dentifrice (47/1), hamigaki
dentist (47/1), haisha
dental surgeon (47/1), haisha
depart (to) (22), deru; (31) hanareru
department (37), uriba; (46/2) bu
department store (33), depāto
departure (31), shuppatsu
depend on (to) (19), yoru; tanomi ni suru
dependence (21), ate
depict (to) (50), egaku; egakidasu
deposit (to) (25), (money) azukeru
describe (to) (50), egaku; (50) noberu
design (s), zuan
desirable (12), yoroshii; (32) hoshii
desire (to) (18), negau
desirous (32), hoshii
desk (s, 7), tsukue
despatch (of a message) (28), hasshin
destination (28), atesaki; (44/2) mukō
destiny (38), un
detailed (44/2), komakai; (47/1) kuwashii
detect (to) (38), mitsukeru
determine (to) (32), omoikuru; (44/2) kimeru
develop (to) (29), hattatsu suru; (50) tenkai
development (29), hattatsu; (50) tenkai
devote oneself to (to) (50), komeru
diagnose (to) (47/1), shinsatsu suru
diagnosis (47/1), shinsatsu
dialogue (14), kaiwa
comic stage dialogue (cross-talk) (49/1), manzai
die out (to) (50), horobiru
differ (to) (17), chigau; (17) kawaru
difference (7), chigai
different (9), betsu no
differentiate (to) (17), wakareru
difficult (25), muzukashii; (48/2) -nikui
dine (to) (6), shokuji o suru
dining room (17), shokudō
dining table (13), shokutaku
dinner (6), shokuji
direction (10), hō
every direction (23), hōbō
directions (33), sashizu

directly (7), sugu; (42) shidai
disappear (to) (31), mienaku naru; (37) nakunaru
discourtesy (26); shitsurei
discovery (50) tenkai
discussion (18), kōshō
discussion meeting (48/2), zadankai
disease (47/1), byōki
dish (19), ryōri
foreign dishes (12), yōshoku
Western dishes (19), Seiyō ryōri
dispensary (47/1), yakkyoku
distance (45/2), kyori
long distance (45/2), chōkyori
district (19), tochi
disturbance (43/2), jama
diversity (50), henka
divide (to) (19), shikuru
to be divided (17), wakareru; shikirareru
do (to) (Intr. 2), suru; (6) naru; (10) nasaru
(honorific form of suru); (12) yaru; itasu
(humble form of suru); (42) okonau
how do you do? (Intr. 2), konnichi wa;
(12) hajimemashite
doctor (47/1) isha
document (46/2), shorui
dog (3), inu
doing (Intr. 2), shite
doll (24), hina
Dolls' Festival (24), Hina-Matsuri
dollar (26), doru
donkey (s), roba
door (7), -do; kado; (11) to; (26) (Western style) doa; (49/2) tobira
next door (9), tonari
out of doors (41), soto
sliding paper door (7), shōji
downstairs (6), shita
drama (48/1), geki; shibai; (50) engeki
Japanese classic drama (49/1), kabuki
draw (to) (9), kaku; (47/1) hiku
drawing (s) zuga; (9) e
drawing for colouring (s), nurie
drawing-room (7), kyakuma
dreadful (32), taihen
dreamy (49/2), gensōteki
dress (to) (39), kiseru
drill (25), renshū; (to exercise, renshū suru)
drill hall (42), dōjō
drink (20), nomimono
drink (to) (3), nomu; (11) itadaku
drinking (3), nonde
drive (to) (44/1), unten suru
driving licence (45/1), unten-menkyo
safe driving (45/2), anzen-unten
driver, untenshū
drop (to) (34), orosu
to drop in (45/1), yoru
drug (47/1), kusuri
drugs (47/1), yakuzai
dry (to) (5), hosu
drying place (5), monohoshi
duck (19), kamo; (43/1) ahiru

during (13), -nagara; (38) uchi
dusky (33), kurai
dust (s), chiri; (s) gomi
duty (45/2), karari; (47/2) koto
dwelling (5), sumai
dye (to) (40), someru

E

each (5), zutsu; (31) sorezore
eagerly (31), isshōkemmei
eagle (s), washi
ear (48/1), mimi
earlier (43/2), motto hayaku; (18) saki ni
early (4), hayaku; (15) hayai; (38) chikai
early days (50), shoki
to get up early (15), hayaoki suru
earphone (48/1), iyahōn
earthquake (s), jishin
ease (12), raku
easiness (25), kantan
east (35), higashi
countries in the Middle and Near East (46/1), Chū-Kintō-shokoku
easy (21), yasashii; (43/1) raku na; (47/1) kantan na
eat (to) (12), meshiagaru (very respectful form of taberu; kuu); (13) taberu (polite form of kuu); (14) agaru (polite and respectful form of taberu)
eating house (19), tabemonoya
eaves (50), noki
economy (39), yasugari
edge (s), heri
education (11), kyōiku
eel (19), unagi
eel restaurant (19), unagiya
effect (50), eikyō
effort (48/2), doryoku
to make efforts (48/2), doryoku suru
egg (43/1), tamago
Egypt (46/1), Ejiputo
eight (5), yattsu; (8) hachi
eighth (21), yōka
either (50), izure mo
either . . . or (5), ka . . . ka; (7) -tomo
elapse (to) (21), suguru; (31) tatsu
elbow (s), hiji
elder (39), toshiyori; (43/1) ue no
elderly person (s), rōjin
electric (7), den; (9), denki
electric car (29), densha
electric clock (21), denki-dokei
electric light (s), denkō; (7) dentō; (15) denki
electric stove (9), denki-sutōbu

electric train (15), *densha*
 electric transmission (s), *densō*
 stoppage (breakdown) of electric current
 (supply) (48/1), *teiden*
 electricity (15), *denki*
 elegant (50), *senren sareta*
 elevator (46/2), *erebētā*
 eleven (11), *jū-ichi*; *jū-ik'*
 emerge (to) (11), *deru*
 emergency (41), *kyū*; (46/1) *hijō*
 emit (to) (31), *dasu*
 to emit a perfume (50), *kaoru*
 emotion (50), *shisō*; *jōcho*
 Emperor (24), *Tennō*
 employment (15), *tsutome*
 finding employment (43/2), *shūshoku*
 to take employment in (43/2) *shūshoku*
 suru
 empty (19), *suite iru*
 to become empty (20), *suku*
 enclose (to) (35), *kakomu*
 end (13), *owari*
 end (to) (35), *sumu*
 endeavour (48/2), *doryoku*
 endeavour (to) (48/2), *doryoku suru*
 enemy (s), *teki*
 energy (s, 7), *chikira*
 engage (to) (19), *toru*; (19, 30, 50) *yobu*
 engagement (46/2), *yō*
 engine (45/1), *enjin*
 England (26), *Igirisu*
 English (12), (*language*) *Eigo*
 enjoy (to) (29), *tanoshimu*
 to be enjoying oneself (24), *tanoshiku naru*
 enjoyment (31), *yukai*
 enormous (32), *subarashii*
 enough (14), *jūbun*; (47/2) *jūbun*
 to be enough (46/1), *tariru*
 enter (to) (7), *hairu*
 entertain (to) (35), *motenasu*
 entertainment (s), *goraku*; (35) *motenashi*
 entire (46/2), *issai no*
 entirely (10), *mattaku*; (10) *zenzen*; (23)
sukkari; (43/2) *sappari*
 entrance (17), *iriguchi*
 entrance hall (5), *genkan*
 entrance on the stage (50), *tōjō*
 front entrance (36), *shōmen genkan*
 entrust (to) (10), *makaseru*
 environs (17), *fukin*
 envisage (to) (50), *egakidasu*
 envy (to) (48/2), *urayamu*
 epic (50), *jojishi*
 equal (29), *onaji*
 equally (19), *onaji yō ni*
 equipment (47/1), *setsubi*
 er . . . (6), *ē*
 era (9), *jidai*
 Christian Era (21), *seireki*
 chronological era (21), *nengō*
 error (s), *gobyō*; *machigai*; *ayamari*
 especially (6), *toku ni*; (19) *tokubetsu*
 essential (46/1), *hitsujuhin*; (46/1) *jūyō na*

etcetera (5), *nado*
 Europe (31), *Yōroppa*
 European-style (6), *yō-*
even (if) (9), *mo*; (18) *to mo*
 evening (13), *ban*; (16) *yūgata*; (50) *yūgure*
 every evening (48/1), *maiban*
 this evening (16), *kon'ya*; (44/2) *komban*
 event (11), *dekgigoto*; (42) *kyōgi*
 every (9), *dono . . . mo*; (15) *mai-*; (44/1)
arayuru
 everybody (11), *minna*; (23) *hitobito*
 everywhere (27), *doko no . . . ni mo*; *doko*
ni mo; (47/2) *sokorajū*
 evolution (50), *tenkai*
 exact (22), *seikaku na*; (47/2) *tadashii*
 exactly (24), *yoku*; (37) *chōdo*
 exactness (21), *seikaku*
 examination (45/1), (*inspection*) *kensa*; (15)
(exam) shiken
 medical examination (47/1), *shinsatsu*
 examine (to) (26), *shiraberu*; (45/1) *kensa*
 suru; (47/1) *miru*; (47/1) *shinsatsu suru*
 example, (illustration) *rei*; (*model*) *tehon*
 for example (17), *de mo*; (24) *tatoeba*
 exceed (to) (27/2), *sugiru*; (49/1) *sugureru*
 exceedingly (31), *taihen*; (46/1) *hijō ni*;
taihen ni
 excellence (9), *rippa*; (9) *migoto*
 excellent (9), *rippa na*; (49/1) *sugureta*
 excellently (12), *umaku*
 exchange (9), *kawari*; (25) *ryōgae*; (25)
kawase
 in exchange for (9), *sono kawari*
 rate of exchange (26), *kawase sōba*
 exchange (to) (23), *kawasu*; (45/1) *kaeru*;
 (45/1) *torikaeru*
 exchange greetings (23), *aisatsu o kawa-*
shimasu
 excusable (to be) (22), *sumu*
 excuse (to), (*forgive*) *yurusu*
 excuse me (22), *sumimasen*; *gomen nasai*;
 (26) *shitsurei shimasu*
 exercise (25), *renshū*; (42) *undō*
 exercise hall (42), *dōjō*
 exhibit (to) (24), *kazaru*
 exist (to) (2), *o-ari (polite form)*
 existence (24), *seikatsu*
 exit, *deguchi*
 expectation (23), *tanoshimi*
 explain (to) (25), *setsumeji suru*
 explanation (25), *setsumeji*
 export (46/1), *yushutsu*
 export goods (46/1), *yushutsuhin*
 exports (46/1), *yushutsuhin*
 export (to) (46/1), *yushutsu suru*
 express (27), (*post*) *sokutatsu*; (29) (*train*)
kyūko
 by express (27), *sokutatsu de*
 express delivery post (27), *sokutatsu*
 express ticket (30), *kyūkōken*
 express (to) (40), *iu*
 to express something indirectly (50),
utaikomeru

extensive (44/1), *hirobiro to shita*
extensively (44/1), *hirobiro*
extent (26), *hodo*; (42) *teido*
extinguish (s), *kesu*
extra (47/2), *o-make*
extract (to) (43/1), *shiboru*; (47/1) (*tooth*)
nuku
 (in the) *extreme* (21), *totemo*
extremely (7), *taihen*; (8) *totemo*; (12)
zuibun; (37) *goku*; (46/1) *hijō ni*
eye (7), *me*
eye examination (41/7), *kengan*
eye lotion (s), *megusuri*
eye specialist (47/1), *meisha*

F

face (7), *men*; (39) *kao*
face (to) (7), *mukau*; *men-suru*
facing (7), *men shite*
 to face one another (7), *mukaisu*
facility (29), *benri*
fact (8), *koto*
 in fact (16), *jitsu wa*; (46/1) *jijitsu*
 it is a fact that (16), *no desu*; *n' desu*
fairly (7), *kanari*; (24) *zuibun*
fall (to) (41), *oriru*; (50) *horobiru*
 to fall asleep (47/2), *nemuru*
 to fall down (47/2), *korobu*
fame (9), *yūmei*
family (1), *kazoku*; (48/1) *katei*; (50) *ie*
famous (9), *yūmei na*
 to become famous (46/1), *shirareru*
fancy (3), *suki*; (43/2) *sōzō*
great fancy (24), *daisuki*
fantastic (49/2), *gensōteki*
fantasy (49/2), *gensō*
far (44/1), *haruka*
 as far as possible (45/2), *dekiru dake*
far off (44/1), *haruka*
 not far off (33), *chikai*
 so far as (28), *dake*
farewell (to bed) (30), *miokuru*
farm (5), *hatake*
farm produce (43/1), *nōsakubutsu*
farmer (43/2), *hyakshō*; (50) *nōmin*
farmers (41), *nōka*
farming (43/1), *nōgyō*; *kōsaku*
fascinated (to be) (49/1), *uttori to suru*
fashion (17), *-shiki*
Japanese fashion (17), *Nihon-shiki*
fashionable (to be) (48/1), *hayaru*
fast (29), *hayai*
fate (38), *un*
father (1), *chichi*

favour (4), *okage*
 your favour (4), *okage-sama*
favourite (42), *ninki no aru*
February (21), *Nigatsu*
fee (27), *ryōkin*; (45/2) *yūryō*
feed (43/1), *esa*
feed (to) (19), *tabesaseru*; (43/1) *kau*; *esa o*
yaru
feel (to) (24), *kanjiru*
feeling (17), *kimochi*; (50) *shisō*
female (2), *onna*; (50) *josei*
fern (23), *shida*
festival (24), *matsuri*
fetch (to) (17), *toru*
fetching (11), *motte*
fever (47/1), *netsu*
few (18), *sukunai*
 a few (26), *shōshō*
fibre (46/1), *sen'i*
 chemical fibre goods (46/1), *kagakusen'i-*
seihin
fibre industry (46/1), *sen'i-sangyō*
field (5), *hatake*; (s) *nohara*
 work in the field (43/1), *hatake-shigoto*
fierce (41), *hageshii*
fifteen (15), *jū-go*
fifteen minutes (21), *jū-go fun*
figure(s) (25), *sūji*; (s, 25) *kazu*; (50) *sugata*
Arabic figures (25), *Arabiya-sūji*
fill (to) (47/1), *tsumeru*
filling station (45/1), *gasorin-sutando*
film (32), *eiga*
find out (to) (38), *mitsukeru*
fine (3), *ii*; (9) *rippa na*; (15) *yoi*; (50)
hanayaka na
fineness (9), *rippa*; *migoto*
finger, *yubi*
finish (to) (37), *sumasu*; (47/2) *shimau*
 to finish school (43/2), *sotsugyō suru*
fire, *hi*; (s) *kaji*
first (24), *hajime*; (1) *dai ichi*
 at first (24), *hajime wa*
 first of all (36), *mazu*; (39) *daiichi*
 for the first time (4), *hajimete*
 in the first place (36), *mazu*
fish (13), *sakana*
 raw fish and shell-fish (19), *nama no*
sakana ya kai
shell fish (19), *kai*
sleeve fish (19), *ika*
fish (to) (42), *tsuru*
fisheries (46/1), *suisangyō*
fishing (42), *tsuri*; *sakana-tsuri*
fishing industry (46/1), *suisangyō*
fit (to) (26), *au*
fitness (20), *tekitō*
five (5), *go*; (6) *itsutsu*; (28) *gō*
fix (to) (27), *tomeru*; (44/2) *kimeru*
flank (17), *yoko*
flash (to) (41), *hikaru*
flat (5), *apāto*; (*level*) *suikai*; *taira na*
flicker (to) (48/2), *chiratsuku*
flickering (48/2), *chirachira*

flight (29), hikō
 flock (to) (49/1), atsumaru
 floor (= storey) (5), kai
 ground floor (5), ik'kai
 second floor (15), ni kai
 third floor (49/1), san gai
 florist, hanaya
 flour (19), ko
 buckwheat flour (19), sobako
 wheat flour (19), udonko
 flourish (to) (50), okoru; sakaru
 flourishing (42), sakan na
 flow (to) (35), nagareru
 flower (6), hana
 artificial flower (46/1), zōka
 flowers at their best (50), hana-zakari
 imitation flower (46/1), zōka
 flower (to) (37), saku
 flower-dish (7), suiban
 fly (to) (23), ageru
 flying (27), kōkū; (29) hikō
 fog (s), kiri
 fold (to) (15), tatamu
 follow (to) (36), tsuzuku; (48/2) tsuku
 fond (of) (17), suki na
 very fond of (3), daisuki
 food (37), shokuryō; (42) meshi
 article of food (37), shokuryōhin
 Japanese food (13), washoku
 foot (35), ashi
 foot of a mountain (35), fumoto
 footway (33), hodō
 for (11), ni; (15) tame
 bound for (30), yuki
 foreign, kaigai; gai-
 foreign country (25), gaikoku
 foreign exchange bank (25), Gaikokuga-
 wase-Ginkō
 foreign ship (31), gaikokusen
 forenoon (31), gozen
 forest (41), mori
 forget (to) (36), wasureru
 fork (12), fōku
 form (7), katachi; (18) yōshi; (50) yōshiki;
 keishiki
 form (to) (17), naru; (31) dekiru; (41) haru
 formality (12), enryo; (50) keishiki
 formerly (24), moto
 Formosa (46/1), Taiwan
 fortress (44/1), shiro
 fortunate (12), umai
 fortunately (38), un yoku
 fortune (38), (luck) un
 forty (39), yonjū
 four (4), yon; (5) yottsu; (21) shi; (31) yottsu
 no
 four o'clock (22), yo ji
 fowl (19), tori
 fowls (43/1), niwatori
 roast fowl (and other birds) (19), yakitori
 fracture (to) (47/2), oru
 fragrant (to be) (50), niou; kaoru
 frame (s), gaku

franc (26), furan
 France (12), Furansu
 frankness (48/2), shōjiki
 frantically (31), isshōkemmei
 freedom (s), jiyū
 freight (46/2), unchin
 freight (to) (31), tsumikomou
 French (12), (language) Furansugo
 frequent (16), ōi
 frequently (32), yoku
 fresh (7), shinsen na; (20) atarashii
 freshness (7), shinsen
 Friday (22), Kin'yōbi
 friend (3), tomodachi; (11) yūjin
 old friend (37), mukashi no tomodachi
 fritter (14), tempura
 from (7), kara
 apart from (7), kara
 front (5), mae; (36) shōmen; (49/1) shōmen
 front entrance (36), shōmen genkan
 front (to) (7), mukau
 frost (41), shimo
 fruit (6), kudamono
 fruitful (50), yutaka na
 fruitfulness (50), yutaka
 full (24), man; (41) ippai
 to become full (41), ippai ni naru
 fully (Intr. 2), yoku; (24) man; (47/2) jūbun
 funny (47/2), okashii
 furnishings (10), kagu
 furniture (10), kagu
 further (10), mō
 furthermore (24), mada; (25) mata; (29) sono
 hoka; shikamo; (50) sore ni
 future
 in the near future (38), chikai uchi ni

G

gaiety (50), hanayaka
 gain (to) (21), (watch) susumu
 sometimes it gains, sometimes it loses (21),
 susundari, okuretaru shimasu
 gallery (49/1), (theatre) tachimi-seki
 seeing a play from the gallery (49/1),
 tachimi
 game (16), shiai
 games (42), (sport) undō
 garden (5), niwa; (5) hatake
 kitchen garden (5), yasaibatake
 pleasure garden (37), yūenchi
 vegetable garden (5), yasaibatake
 gate (23), kado; (34) mon
 gate of the house (23), uchi no kado
 gather (to) (27), atsumeru; (33) atsumaru;
 (49/1) yoseru

gauge (45/1), keiki
 gay (50), hanayaka na
 geisha-girl (19), geisha
 gem (37), hōseki
 general (17), taitei no; (46/2) daitai no
 generally (5), taitei; (16) daitai
 get (to) (16), hairu; (17) morau; (19) toru
 to get in (15), noru; (17) hairu
 to get into (15), hairu
 to get off (29), oriru
 to get on (9), kurasu
 to get up (4), okiru; okimasu
 "geta" (5), geta
 "geta" cabinet (5), getabako
 gift (37), okurimono
 girl (2), onna-no-ko
 young girl (49/1), shōjo
 give (to) (10), sashiageru; (12) kureru;
 kudasaru; (17) watasu; (26) ageru;
 (37) okuru; (43/1) yaru
 to give off (31), dasu
 glass (26), (water) garasu; (for drinking)
 koppu
 glasses (47/1), megane
 gleam (to) (41), kagayaku
 globe (48/1), chikyūgi
 gloomy (33), kurai
 glorious (32), subarashii
 glow (to) (50), niou
 go (to) (11), iku
 let us go (30), mairimashō
 to go across (33), wataru
 to go away (31), tōzakaru
 to go back (37), kaeru
 to go into (17), mesu
 to go out (15), dekakeru; (33) kieru
 to go out of sight (31), mienaku naru
 to go over (33), wataru
 to go to (15), deru; (30) yuku
 to go up (15), agaru; (35) noboru
 to go well with (50), chōwa suru
 going (32), oide
 gold (21), kin; (41) kogane
 gold and silver (s), kingin
 gold colour (41), kogane-iro
 golf (42), gorufu
 gong (31), dora
 good (3), ii; (12) yoroshii; (15) yoi; (20)
 kekkō
 good gracious (38), ara!
 good morning (Intr. 2), konnichi wa
 to be good enough (26), ma ni au
 very good (22), kekkō desu; (26) kekkō de
 gozaimasu
 good-bye (16), sayonara
 goods (45/2), kamotsu; (46/2) shinamono
 manufactured goods (46/1), seihin
 goodwill (25), shinsetsu
 gorgeous (50), hanayaka na
 grace (4), okage
 grade (19), -ryū; (42) teido
 gradually (30), dandan
 graduation (43/2), sotsugyō

gramophone (Intr. 1), purēyā
 on (on top of) the gramophone (Intr. 2),
 purēyā no ue ni
 grand (50), yūdai na
 grandeur (50), yūdai
 grandfather (37), o-ji-san
 grandmother (37), o-bā-san
 grape (6), budō
 grateful (36), arigatai
 great (24), dai-; (44/2) ō
 a great deal (39), zutto
 Great Britain (26), Igrisu
 the greatest person (50), daiichinsha
 greatly (46/1), hijō ni
 green (33), midori
 greet (to) (23), mukaeru; (11) aisatsu suru
 greeting (11), aisatsu
 grief (50), aware (Lit.)
 grill (17), guriru
 grill (to), yaku
 grip (to) (16), nigiru
 groceries (37), shokuryōhin
 grow (to) (5), ueru; tsukuru; (25) fueru
 growing (5), uete; tsukutte
 gruel (23), gayu
 guarantor (26), hoshōnin
 guaranty (26), hoshō
 guest (7), kyaku; o-kyaku-san; (11) o-kyaku-
 sama
 guidance (17), annai
 guide (to) (17), annai suru

H

habit (7), shūkan; (49/1) narawashi
 habitually (16), itsumo
 hair (39), kami
 to cut one's hair (39), kami o kiru
 to have one's hair cut (39), atama o katte
 inorau
 your (his, her) hair (40), ogushi
 hair-cutting (39), rihatsu
 half (15), han; (34) naka hodo; (50) nakaba
 halfway (45/1), tochū
 hall (5), (entrance) genkan; (39) -in
 drill (exercise) hall (42), dōjō
 hallo! (Intr. 2), konnichi wa; (28) moshi
 moshi
 hand (16), te
 on the other hand (4), ga; (19) mata; (50)
 ippō
 hand over (to) (17), watasu
 handicraft (46/1), shukōgyō
 handicrafts (46/1), shukōgyōhin
 handiwork (46/1), shukōgyō
 handiworks (46/1), shukōgyōhin

handkerchief (15), hankachi
handsome (19), rippa na
hang (to) (7), kakeru; kakaru; sagaru
to hang up (28), kiru
hanging (7), kakatte; (9) kakete
hanging down (7), sagatte
happening (11), dekgigoto
happily (12), umaku
happiness (23), kōfuku
happy (11), tanoshii
harbour (31), minato
hard (25), (difficult) muzukashii; (48/2)
-nikui
as hard as one can (31), isshōkemmei
hard to see (48/2), minikui
hardly (17), hotondo
harmonize (to) (50), chōwa saseru; chōwa
suru
harmony (50), chōwa
(Japanese) harp (9), koto
harvest (41), toriire; (43/1) nōsakubutsu
haste (27), isogi
har, bōshi
hatred (39), iya
have (to) (16), hairu; (18) motsu; (23)
itadaku
to have a meal (21), toru
head (17), atama
headache (47/2), zutsū
headphone (48/1), iyahōn
health (28), genki
to be in bad health (47/1), karada no
chōshi ga yoku nai
healthy (32), tsuyoi; (43/1), kenkōteki
hear (to) (24), kiku
heart (47/2), shinzō; (47/1) shin
heavens (41), sora
height (50), sakari
hello (28), moshi moshi
help (4), okage; (23) sewa
I am much obliged to you for your kind
help (23), o-sewa ni narimashita
to be of help (36), tasukaru
to receive help (23), sewa ni ni naru
help (to) (11), tetsudau; (43/1) tasukeru
please help yourself (12), go-enryo naku
meshiagatte kudasai
helpful (to be) (35), yakudatsu
hence (30), ato
hen-house (43/1), torigoya
here (16), koro de; (20) kochira; (30) koko
de; (33) koko
here and there (31), achira kochira; (45/1)
tokoro-dokoro
here it is (18), gozaimashita
here you are (20), koro de dōzo
hermitage (s), io
hesitation (47/2), kuyokuyo
high-class (19), jōtō no
high-spirited (Intr. 2), genki
highway (35), haiuē; (45/1) dōro
hill (7), yama
artificial hill (7), tsukiyama

hips (47/2), koshi
hire (to) (19), yobu; (43/1) kariru
history (s), rekishi
hit (to) (8), ataru
has hit the mark, atatte iru
to hit upon (the right idea) (8), omoi ataru
hm . . . (6), ē
hold (to) (18), motsu; (42) okonau
to be held (42), okonawareru
to hold out (28), gambaru
to hold tight (34), tsumeru
hole (47/1), ana
holiday (11), yasumi; (43/1) kyūka; (45/1)
kyūjitsu
national holiday (23), saijitsu
to have a holiday (42), yasumu
home (3), uchi; (15) katei
at home (3), uchi ni; uchi de
coming home (16), kaeri
one's home (3), uchi; (9) tokoro
honesty (48/2), shōjiki
hope (23), tanoshimi
hope (to), . . . ii desu
let's hope (32), hoshii mono da
horn (s), (of animals) tsuno; (musical instru-
ment) tsuno-bue
horse (43/1), uma
hospital (47/1), byōin
hospitality (35), motenashi
to show hospitality (35), motenasu
host (13), shujin
hot (41), atsui
hot spring (17), onsen
hotel (4), (Western style) hoteru
hour (21), jikan; ji; (22) jikoku
twenty-four hours (21), nijū-yo jikan
twenty-four hour system (21), nijū-yo-
jikan-sei
house (4), uchi; (5) sumai; (26) taku; (39)
-in; (s) ie
our house (5), watashitachi no sumai
house number (28), banchi
your house (4), o-taku
household (15), katei
household affairs (43/1), kaji
how (Intr. 2), ikaga; (14) dō; (26) ika; (37)
donna ni
how are you? (Intr. 2), ikaga desu ka; (4)
o-kawari arimasen ka
how do you do? (Intr. 2), konnichi wa
how much? (26), ika hodo; (what does it
cost) ikura desu ka
however (5), shikashi
human being (13), hito
human life (50), jinsei
hundred (23), hyaku
eight hundred (49/2), happyaku
hundreds (37), sū hyaku
one hundred and eight (23), hyaku yattsu
seven hundred (26), nanahyaku
six hundred (40), roppyaku
three hundred (40), sambyaku
hurry (27), isogi

hurry up (to) (31), isogu
husband (1), otto; (2) shujin (lit. master)
husband and wife (11), fusai; (s) fūfu
hut (43/1), koya
hygienic (43/1), kenkōteki

I

I (Intr. 1), watashi; (Intr. 2) watashi ga; (20)
(between men) boku; (between women)
atashi; (used by adult and woman)
watakushi
as for me (Intr. 1), watashi wa
ice (41), kōri
ice-cream, aisu-kuriimu
if (Intr. 2), -tara; (7) to; (18) moshi; (36) nara
even if (Intr. 2), to mo; mo
if . . . speak (Intr. 2), hanashitara
ill, (sick) (47/1) byōki
to be ill (47/1), warui; (47/1) byōki desu
illness (47/1), byōki
illuminated (to be) (33), tsuku
illusion (49/2), gensō
illustrate (to) (25), setsumei suru
illustration (25), (explanation) setsumei;
(picture) sashie; (example) tatoe
image of Buddha (36), butsuzō
imagination (43/2), sōzō
imagine (to) (29), omou; (44/2) tsuku
immediately (7), sugu; (32), kono mama;
(44/2) sassoku
implement (44/2), dōgu
impoliteness (12), shitsurei
import (46/1), yunyū
import (to) (46/1), yunyū suru
importance (17), taisetsu; (36) omo; (46/1)
jūyō; (49/1) daiji
important (23), taisetsu na; (36) omo na;
(46/1) omodatta; jūyō na; (49/1) daiji na
impossibility (36), muri
improve (to) (46/1), susumu
in (5), (time) ni
in (Intr. 2), (location) ni; (16) de; (23) naka
incessant (33), hikkirinashi; hikkirinai
incessantly (33), hikkirinashi ni
include (to) (6), ireru
including (6), irete
inconvenience (48/1), meiowaku
increase (to) (25), fueru
to increase in number (or quantity) (41),
ōko naru
indebtedness (4), okage
to be indebted to (39), sewa ni naru
indeed (16), mattaku; honto ni; (43/2) sazo;
(45/2) naruhodo; (50) ikanimo

indent (19), chūmon
indescribable (37), kuchi de wa ienai; (49/2)
nan' to mo ienai
indian ink (s), sumi
indispensable (44/2), iriyō na
indisposition (47/2), ijō
industry (46/1), kōgyō; (46/1) sangyō
fibre industry (46/1), sen'i-sangyō
fishing industry (46/1), suisangyō
inexcusable (26), sumanai; (40) aisumanai
inexpressible (37), kuchi de wa ienai
influence (50), eikyō
information bureau (29), annaijo
information desk (46/2), uketsuko
injury (s), keza
ink (indian) (s), sumi
inn (17), (Japanese style) ryokan; (17) yado
innovated (to be) (23), aratamaru
inquire (to) (17), kiku; (26) shiraberu
inquiry office (29), annaijo; (46/2) uketsuke
insect (s), konchū; mushi
inside (8), naka; naka ni
insomnia (47/2), fuminshō
inspect (to) (45/1), kensa suru
inspection (45/1), kensa
installation (47/1), setsubi; (49/1) sōchi;
(43/2) shūshoku
(for) instance (17), tatoeba
instantly (7), sugu
instruct (to) (17), oshieru
instructions (33), sashizu
instrument (44/2), dōgu
musical instrument (50), gakki
insurance (46/2), hoken
insurance d. (46/2), hokenryō
intact (32), mama
intention (17), ki; (29) tsumori
interest (42), kyōmi
interesting (36), omoshiroi
interference (43/2), jama
interior (8), naka; (29) kokunai
international (32), sekaiteki
inverse (s), gyaku; hantai no
interval (15), aida; (29) ma; (49/2) makuai
intimacy (4), nakayoshi
into (20), e
introduce (to) (11), shōkai suru; (46/1) yunyū
suru
let me introduce you (12), go-shōkai
shimashō
introduction (Intr. 1), nyūmon; (11) shōkai
investigate (to) (48), shiraberu
invitation (14), maneki
invite (to) (13), yobu; (14) maneku
involve (to) (45/2), kakaru
iris (7), ayame
iron (46/1), tetsu
iron ore (46/1), tekkōseki
island (31), shima
many islands, islands (31), shima-jima
it (7), sore
item (37), -hin; (46/2) jōken
its (7), sono; (35) kano

J

jack (45/2), jakki
jam (s), jamu
January (21), Ichigatsu
Japan (Intr. 1), Nihon
 in *Japan* (13), Nihon de wa
Japanese (n.) (Intr. 1), Nihonjin
am (are, is) *Japanese* (Intr. 1), Nohonjin desu
I am Japanese (Intr. 1), watashi wa Nihonjin desu
you are not Japanese (Intr. 1), anata wa Nihonjin de wa arimasen
Japanese (adj.) (7), Nihon no
Japanese style (6), Nihon; (15) wafū; (24) Nihon-teki na
Japanese type, fashion or style (17), Nihon-shiki
Japanese (Intr. 1), (language) Nihongo
 in *Japanese* (21), Nihongo de
Japansque (24), Nihon-teki na
jar (7), tsubo
jellyfish (s), kurage
jewel (37), hōseki
job (15), tsutome
to get a job with (43/2), shūshoku suru
join (to) (17), tsuku; (24) nakamairi o suru; (42) hairu
journey (29), ryokō
joyful (24), tanoshii
joyfully (11), tanoshiku; (25) yorokonde
judge (to) (6), omou
judo (42), jūdō
July (21), Shichigatsu
jump (n.) (s), hiyaku; tobu
junction (34), kōsaten
June (21), Rokugatsu
just (Intr. 2), honno; (10) sugu; (22) chōdo; (23) shō; (29) bakari

K

"*kabuki*" (49/1), kabuki
kabuki theatre (49/1), Kabukiza
keen, kashikoi
to be keen on (48/2), muchu ni naru
keep (to) (17), tsukeru; (21) motsu; (27) tomeru; (29) azukaru; (43/1) kau
kelp (23), kombu
key (17), kii
kilometer (45/1), kiro
kimono (15), kimono
kind (19), shurui; (21) tōri; (25) yō; (50) shu
what kind of (6), nan' no; (10) donna
kindly (25), shinsetsu ni

kindness (25), shinsetsu
 with *kindness* (25), shinsetsu ni
kiosk (29), baiten
kitchen (5), daidokoro
kitchen garden (5), yasaibatake
kite (23), tako
knee (47/2), hiza
knife (12), naifu
know (to) (22), zonzuru; shiru; zonzuru
do you know? (4), go-zonji desu ka; (22) shitte imasu ka
I don't know (4), zonzimasen (*humble form* of shirimasen)
to know beforehand (25), shitte oku

L

labour (to) (31), hataraku
lady (50), josei
lamp (7), dentō
reading lamp (15), denki-sutando
street lamp (33), gaitō
land (s), (opp. to sea etc.) riku
land (to), (of aeroplane) (31) chakuriku suru
landscape (32), fūkei
language (Intr. 1), -go
lantern (7), dōrō
stone lantern (7), ishidōrō
lapping (44/1), picha-picha
large (5), ōkii-na; ōkii; (7) hiroi; (23) dai-
largely (24), daibu
late (4), osoi; (15) osoku
to be late (21), okureru
to grow late (50), fukeru; fukeyuku (Lit.)
lately (42), chikagoro
later (13), ato de
some time later (31), yagate
lather (39), sekken no awa; awa
laundry (to) (5), sentaku
laundry (5), sentakumono; sentaku
lavatory (5), benjo
lay (to) (17), noseru
lead (17), annai
leading (46/1), omodatte
leap (n.) (s), hiyaku
leap (to) (s), hiyaku suru
learn (to) (Intr. 1), (plain form) narau; (24) shiru
learning (Intr. 1), naratte
are (am, is) *learning* (Intr. 1), naratte imasu
(at) least (18), sukunaku to mo
leave (to) (21), deru; (31) hanareru
to leave (behind) (32), oku; (38) oite kuru
to leave to (10), makaseru
leek (5), negi

left (34), hidari
leisure (36), hima; (47/2) nombiri
leisurely (15), yukkuri; (33) burabura
lengthen (to) (39), nobasu
lessen (to) (47/2), herasu
lesson (1), ka
let in (to) (37), ireru
letter (1), tegami
to send (to post) (letter) (27), dasu
letter (50), (alphabet) ji
Chinese letter (25), kanji
liberty (s), jiyū
licence (45/1), menkyo
driving licence (45/1), menkyo
lid (s), futa
lie down (to) (6), neru; (17) yoko ni naru; (44/1) nekorobu
life (24), seikatsu; (50) jinsei; yo (Lit.)
lift (46/2), erebētā
light (7), akarui; (adj.) (33) akari; (n.) (50) kage (Lit.) tō; (s) hikari
street light (33), gaitō
light (to) (15), tsukeru
to be lighted (33), tsuku
lightning (41), inazuma; (s) denkō
like (6), tōri; (9) yō ni; (29) onaji
just like that (6), sono tōri
likeness (41), yō
liking (3), suki
great liking (3), daisuki
limitation (45/1), seigen
limited (10), semai
line (29), sen; -sen
Linguaphone (28), Ringafon
Linguaphone Institute (28), Ringafon Kyōkai
liquor (20), nomimono
listen (to) (Intr. 1), kiku
please listen (Intr. 1), kiite ite kudasai
listening (Intr. 1), kiite
are (am, is) *listening* (Intr. 1), kiite imasu
literature (50), bungaku
little (5), chiisa-na; (6) chiisai
(a) little (Intr. 2), sukoshi
a little bit (Intr. 2), sukoshi
just a little (16), chotto
live (to) (5), sumu; (9) kurasu
lively (50), ikiiki to; ikiiki
livestock (43/1), kachiku
living (5), sunde; (9) kurashite
living-room (13), chanoma
load (to) (31), tsumikomu
loading (46/2), tsumikomi
lobby (2), hiroi; (17) robii
lobster (19), ebi
locality (19), tochi
lodge (to) (11), tomaru
lodging house (17), yado
loin (47/2), koshi
London (28), Rondon
long (45/2), chō-; nagai
long piece (50), chōhen

long (adv.) (39), nagai
before long (29), ma mo naku; (31) yagate
how long (45/2), nan nen
look (39), yōsu
look (to) (20), sō
look well (12), genki sō
to look at (29), nagameru
to look into (18), shiraberu
to look out on (7), men-suru
to look out over (50), miwatasu
to look up (26), shiraberu
lorry (45/2), torakku; kamotsusha
long-distance lorry (45/2), chōkyuri-kamotsusha
lose (to) (21), (watch) okureru
sometimes it gains, sometimes it loses (21), susundari, okureteri shimasu
(a) lot (5), takusan
lot of (16), ōi
quite a lot (36), daibu
loud-speaker (29), supiiikā
love (50), koi
low (7), hikui
luck (38), un
good luck (23), kōfuku
good luck! (28), genki de gambatte kudasai
luckily (38), un yoku
lucky (12), umai
luggage (17), nimotsu
luggage office (29), tenimotsu-azukarijo
personal (hand) *luggage* (29), tenimotsu
lunch (13), hirugohan; (21), chūshoku
lunch box, bentō-bako
luncheon (21), chūshoku
lungs (47/2), hai
lute (50), (Japanese) biwa

M

machine (29), ki; (43/1) kikai
to work a machine (43/1), tsukau
machinery (43/1), kikai
precision machinery (46/1), simitsukōgyō-seihin
magazine (30), zasshi
magnificence (50), yūdai
magnificent (50), yūdai na
maid (11), o-tetsudai-san; (17) (of an inn) jochū
maiden (49/1), shōjo
mail (25), yūbin
main (36), omo na
majesty (50), yūdai
make (46/2), seizō

make (to) (5), tsukuru; (17) suru; (31) naru
made of (7), -sei
to make something of (17), ni suru
make-up (47/1), keshō
Malaya (46/1), Marē
male (2), otoko
man (men) (Intr. 1), -jin; jin; (2) otoko; (5) hito; (18) mono
man and woman (37), danjo
man-hours (42), teina; kinmu-jikan
manage (to) (20), tsukurou
management (26), shinai
manager (26), shihainin
manicure (40), manikuya
mankind (13), hito
manner (25), -kata; (29) yō; (40) fū
bad manners (12), shitsurei
in that manner (16), sonna ni
in this manner (25), to
manners (s), gyōgi
same manner (18), yō
mansion (39), -in
manufacture (46/2), seizō
manufacture (to) (5), tsukuru
many (16), ōi; (19) iroi no; ikutsu mo; (29) takusan no
as many as (19), mo
how many (6), ikutsu; nani; nan (16)
map (45/2), chizu
road map (45/2), dōro-chizu
March (21), Sangatsu
mark (45/2), hyōshiki
market (43/1), ichiba
market price (26), sōba
marks (50), ato
marriage (37), kekkon
marry (to) (37), kekkon suru
to get married (37), kekkon suru
master (12), shujin
mat (15), tatami; (s) goza
match (16), shiai
match (to) (50), chōwa suru
to be matched against (50), torikomu
matches (42), basho (*special sumo term*)
matinée (49/2), hiru no bu; machinē
matrimony (37), kekkon
matter (21), koto; (45/2) wake
mattress (7), futon; -buton; (15) shikibuton
May (21), Gogatsu
maybe (18), moshi ka suruto
meal (6), shokujī; (13) go-han; (19) ryōri; (42) meshi
to have (to take) a meal (6), shokujī o suru
meaning (23), imi
means (48/2), michi
by all means (16), dōzo dōzo
by means of (48/2), yotte
by no means (42), nakanaka; (43/1) kesshite
meanwhile (11), sono ūchi ni; (50) ippō
measure (to) (27), hakaru
meat (13), niku
medicine (47/1), yakuzai; kusuri

to compound medicines (47/1), chōzai suru
meet (to) (3), au
meet (3), aimasu
met (3), aimashita
pleased to meet you (12), dōzo yoroshiku (*idiom*)
to meet for the first time (12), hajimeru
meeting (19), issho
melodrama (16), mero-dorama
melon (s), meron
member (44), membā
memories (44/1), omoide
men (13), hitotachi; (23) hitobito
mend (to) 45/2) naosu
mention (to) (50), ageru
don't mention it (14), dō itashimashite
worth mentioning (47/2), kore to iu
mere (Intr. 2), honno
merely (36), dake; (40) tada
merrily (11), tanoshiku
merriment (31), yukai
merry (11), tanoshii
meter (45/1), keiki
method (21), -kata; (25) hō
methodical (47/2), kisoku tadashii
metropolis (28), to; (29) miyako; (35) shufu
midday (13), hiru
middle (7), mannaka; (33) chūshin; (46/1) chū; (49/2) chūō
middle ages (50), chūsei
midnight (s), yonaka
mile (45/1), mairu
milk (43/1), chichi
cow's milk (43/1), ushi no chichi
mind (17), ki kimochi; (s) kokoro
to fix in one's mind (21), oboeru
to make up one's mind (32), omoikiru
mind (to) (43/2), kamau
mingle with (to) (31), majiru
minute (11), pun; fun
fifteen minutes (21), jū-go fun
in a minute (18), tadaima
just a minute (12), chotto; (20) shōshō
sixty minutes (21), rokujip' pun
mist (s), moya
mistake (s), gobyō
mix with (to) (3), majiru
mode (21), -kata; (50) yōshiki
mode of expression (21), iikata
modern (10), modan
modern ages (50), kinsei
moment (16), tokoro; (23) taisetsu
for a moment (6), chotto; (20) shōshō; (26) shibaraku
just a moment, please (6), chotto matte kudasai
momentous (23), taisetsu na
monastery (29), o-tera
Monday (22), Getsuyōbi
money (25), o-kane
money order (25), kawase
to deposit (money) (25), azukeru
monk (50), sōryo

month (21), tsuki; -gatsu
fifth day of the month (24), itsuka
fourth day of the month (23), yokka
third day of the month (24), mikka
mood (17), kimochi; (50) jōcho
moon (22), getsu; (50) tsuki-kage (Lit.)
moonlight (50), tsuki-kage (Lit.)
more (10), mō; (16) motto; (24) mada
furthermore (50), sore ni
more than (31), amari
once more (20), mata
some more (14), mō sukoshi; (16) motto
moreover (15), sore ni; (20) shi; (29) shikamo; (46/1) sore ni mata; (47/2) o-make ni
morning (4), asa
every morning (15), maiasa
good morning (Intr. 1), ohayō gozaimasu; (Intr. 2), konnichi wa
this morning (3), kesa
moss (s), koke
most (5), taitei no; (6) ichiban; (37) goku
mostly (17), taitei; (49/1) hotondo zembu
mother (1), haha
your (his, her) mother (38), o-kā-sama
motion (44/1), unten
motor-boat (44), mōtā-bōtē
motor-car (43/1), jidōsha
motor-lorry (33), torakku
motor-vehicle (43/1), jidōsha
mountain (7), yama
mountain path (pass) (50), yamaji (Lit.)
mountaineering (42), tozan
moustache; beard, and whiskers (39), hige
mouth (37), kuchi
move (to) (48/1), ugoku
movement (48/1), ugoki
Mr. (Mrs., Miss), San; (35) -han; sama
Mr. Yamada (2), Yamada san
Mrs. Kiyoko Yamada (2), Yamada Kiyoko San
much (16), ōi; (16) amari; (26) dōmo; (44/2) ō-
as much as one can (50), dekiru dake
how much (16), nani; nan; (40) ikura
not much (21), amari (*with negative*)
too much (21), amari (*with negative*)
very much (10), dōmo; zuibun
multi-coloured (33), iro toridori no
museum (36), hakubutsukan
music (9), ongaku
music hall (49/1), yose
mutuality (23), tagai
mutually (23), tagai ni
my (Intr. 1), watashi no; (50) waga (Lit.)
myself, (s, 5, 39), jibun; (31) jishin
by myself, hitori de
I myself (31), watashi jishin ga

nail (s), tsume
naive (50), soboku na; (s) uiuishii
naïvety (50), soboku
name (3), namae
full name (28), sēmei
namely (50), sunawachi
narrate (to) (50), monogatari; kataru; noberu
narrative (50), monogatari; katarimono
narrow (10), semai
narrowly (32), yatto
nation (42), kuni
naturally (13), mochiron
nature (40), shizen
near (5), soba; (33) chikai
nearby (17), fukin no
necessary (44/2), iriyō na; (46/1) hitsujihin
necessity (27), hitsuyō; (44/2) iriyō; (46/1) hitsujihin
daily necessities (47/1), nichiyōhin
need (27), hitsuyō; (44/2) iriyō
need (to) (30), iru; (34) kakaru
needle (s), hari
negotiation (18), kōshō
neighbourhood (5), soba; (9) kinjo atari; (17) fukin; (33) chikaku
neighbouring (6), tonari no; (17) fukin no
neon sign (33), neon
nephew (37), oi
nerve (47/2), shinkei
nervous, shinkei shitsu; (apprehensive) kurō-shō no
nervous temperament (47/2), shinkeishitsu
nervousness (47/2), shinkeishitsu
net, ami
never (43/1), kesshite
new (20), atarashii
news (11), nyūsu
the latest news (11), saikin no nyūsu
newspaper (1), shūmbun
next (6), tomari no; (7) soshite; (32) tsugi
from next to next (32), tsugi kara tsugi e
next door (6), tonari
the next (6), tonari
nice (16), ii; (20) kekkō
nicely (4), yoku; (12) umaku
niece (11), mei
night (7), yoru; (13) ban
at night (7), yoru ni naru to
every night (48/1), maiban
last night (16), yūbe
night cold (50), yosamu
night sky (33), yozora
night view (scene) (35), yakei
to fall (night) (50), kureru
nine (6), kokonotsu; (9) kyū; (16) ku; (21) kokono
five past nine (21), ku ji go fun sugi
nine o'clock (16), ku ji
ninth (21), kokonoka
no (Intr. 2), iie; (12) naku; (16) iyā

nobility (50), kizoku
 nobleman, kizoku; kazoku
 young nobleman (50), kikōshi
 noise (33), sōon
 non-existent (7), nai
 nonsense (s), detarame
 noodle (19), udon
 noon (13), hiru; (21) shōgo
 noontide (21), shōgo
 north (35), kita
 north-east, kita higoshi
 north-west, kita nishi
 north wind (41), kita-kaze
 not, -masen; deshita; -masen deshō, etc.
 not at all (14), dō itashimashite (*idiom*);
 (43/1) kesshite
 notability (19), yūmei
 notebook (s) techō
 note-paper, binsen
 nothing (20), kekkō desu
 notoriety (9), yūmei
 notorious (9), yūmei na; (*bad sense*) hyōban
 no warui
 novel (50), shōsetsu
 long novel (50), chōhen-shōsetsu
 novelist (50), sakka
 November (21), Jūichigatsu
 now (Intr. 1), ima; (10) kondo wa; (12) sā;
 (14) mō; (24) dewa; kono goro de wa;
 (25) sugu; (48/2) toki ni
 by now (14), mō
 from now on (30), ato
 now and then (32), tokidoki
 now then (32), sā
 till now (41), ima made
 nowadays (17), genzai; (24) kono goro de wa;
 (42) chikagoro
 nuisance (48/1), meiwaku
 number (18), (*numeral*) go; (25) kazu
 a great number (5), takusan
 small number (26), shōshō
 numeral(s) (25), sūji
 Arabic numerals (25), Arabiya-sūji

O

obedient (to be) (33), shitagau
 obey (to) (18), kashikomaru; shitagau
 object (5), mono; (35) tame
 oblige (to) (26), itadaku
 obstruction (43/2), jama
 obtain (to) (19), toru
 occasion (13), tokoro; toki; (26) ma; (48/2)
 tabi
 occasionally (13), toki ni wa
 occupation (42), shokugyō

occur (to) (45/2), deru
 October (21), Jūgatsu
 oculist (47/1), gankai
 odd (45/1), okashii
 ode (50), uta
 short Japanese ode (50), waka
 of (Intr. 1), no; (10) ni tsuite; (19) kara
 of which (Intr. 1), sono
 out of (26), kara
 offer (to) (11), susumeru; (26) sashiageru;
 (26, 50) ageru
 office (25), kyoku
 booking office (29), shussatsujo
 branch office (25), shiten
 government office (23), yakusho; (33)
 kanchō
 public office (23), yakusho
 offshore (44/1), oki
 often (24), nan kai mo; (41) yoku
 how often (24), nan kai
 very often (32), yoku
 oh! (10), iyā; (16) a; (20) ā; (30) kore wa
 kore wa; (47/2) hohō
 old (7), furui
 old days (37), mukashi
 old person (39), toshiyori
 old times (7), mukashi
 older (43/1), ue no
 on (Intr. 2), ni; no ue ni; (10) ni tsuite
 once (24) moto; (28) ittan; (32) ichi do
 all at once (31), kyū ni
 at once (7), sugu; (44/2) sassoku
 one (Intr. 1), ichi; is; (5) hitotsu; (30) ichi
 mai
 one o'clock (21), ichi ji
 one (Intr. 1), (*indicating attribute*) no; n';
 (19) aru
 oneself (5), jibun; (31) jishin
 onion (5), tomago-negi
 only (Intr. 2), honno; (19) shika; (28) dake;
 (40) tada
 open (44/1), hirobiri to shita
 in the open (41), soto
 to be open (48/2), hirakeru
 open(to) (7), akeru; (23) hajimaru; (26) hiraku
 opera (48/2), opera; (49/1) kageki
 soap-opera (16), mero-dorama
 young girls' opera (49/1), shōjo-kageki
 ophthalmologist (47/1), gankai
 ophthalmology (47/1), ganka
 opposite (13), mukai; (s) gyaku no
 to be opposite to (7), mukaiau
 optician (47/1), meganeya
 or (16), . . . -tari . . . -tari; (23) ya; (32) sore-
 tomo
 either . . . or . . . (5), . . . ka . . .
 orally (37), kuchi de
 orange, orenji; mikan
 bitter orange (23), daidai
 mandarin orange (3), mikan; (50)
 tachibana
 orange blossom (50), hana-tachibana
 (Lit.)

order (19), -ryū; chūmon; (39) jumban;
 (45/1) chōshi
 in order to (15), tame; (11) ni; (35) no
 tame
 orders (33), sashizu
 ordinary (27), futsū no
 original (50), dokuji no
 originality (50), dokuji
 ornament (s), kazari
 ornament (to) (50), kazaru
 other (17), sono; (24) hoka no
 otherness (8), hoka
 others (17), sono hoka no
 our (7), uchi no
 ours (10), uchi no
 ourselves (5), jibun
 out (to be) (43/2), nakunaru
 outline (46/2), daitai
 outset (24), hajime
 outside (41), soto; (48/2) omote
 outskirts (5), kōgai
 outstanding (49/1), sugureta
 over (31), amari
 all over (27), doko ni mo
 to be over (35), sumu; (47/2) sugiru
 overcoat (39), ōbā
 overtake (to) (45/2), oikosu
 own (to) (21), motte imasu
 one's own (9), uchi no

P

pace, (step) ippo; (*stride*) hitomata
 at a slow pace (33), burabura; yukkuri
 pace (to), aruite hakaru
 page (17), bōi-san
 page peiji
 pail (s), oke
 pain (47/2), itami
 to feel a pain (47/1), itamu
 painful (47/1), itai
 paint (s), penki
 paint (to) (9), kaku
 painting (9), e
 palace, kyūden; kyūjō
 Imperial Palace (33), kōkyō; (35) gosho
 parasol (44/1), parasoru
 parcel (27), kozutsumi
 pardon? (14), hā
 I beg your pardon? (14), hā
 pardonable (to be) (26), sumu; (40) aisumu
 parents (9), ryōshin; (s) oya
 park (34), kōen
 amusement park (37), yūenchi
 parliament (s), gikai
 part (12), hō; (43/1) bu; (46/1) bubun; (50)
 kuma (Lit.)

part from (to) (38), wakareru
 particular (31), toku
 in particular (31), toku ni; (47/2) kore to
 iu
 particularly (4), amari; (6) tokuni; (19)
 tokubetsu; (31) toku ni
 partition (to) (19), shikuru
 to be partitioned (19), shikirareru
 pass (to) (21), sugiru; (29) sugosu; (31)
 tatsu; (45/2) oikosu
 to pass along (32), tōru
 passage (45/1), tsūkō
 passenger (29), jōkyaku
 passenger ticket (29), kippu
 past (21), sugi (*verbal noun of sugiru*)
 a quarter past five (21), go ji jū-go fun
 five past nine (21), ku ji go fun sugi
 half past twelve (21), jū-ni ji sanjip' pun
 past and present (50), konjaku
 paste (s), nori
 pathos (50), aware (Lit.)
 patrol (to) (34), mawaru
 patronize (to) (48/1), aiyō suru
 pause (29), ma
 pavement (33), hodō
 pay (to) (45/2), harau; (46/2) shiharau
 payment (46/2), shiharai
 terms of payment (46/2), shiharai-joken
 peace (s), heiwa
 peach (s), momo
 peak (50), sakari
 peal (to) (11), naru
 pear (6), nashi
 peasant (50), nōmin
 peasantry (50), nōmin
 peculiar (50), dokuji no
 peerage (50), kizoku
 pen (s), pen
 fountain pen (37), mannenhitsu
 people (Intr. 1), -jin; (23) hitotachi; (23)
 hitobito
 perfectly (23), sukkari
 perform (to) (49/1), tsutomeru
 performance (49/1), engi
 perhaps (18), moshi ka suruto
 peril (33), kiken
 period (9), jidai; (23) aida; (48/1) kikan
 perm (= permanent wave) (39), pāma
 to have one's hair permed (39), pāma o
 kakeru
 persimmon (s), kaki
 person (Intr. 1), -jin; jin; (5) hito; (18) mono;
 (26) -nin; (29) -sha
 two persons (7), futari; futari tomo
 personally (39), jibun de
 persuade (to) (45/1), susumeru
 petrol (45/1), gasorin
 petrol service station (45/1), gasorin-
 sutando
 petroleum (46/1), sekiyu
 pharmacist (47/1), yaukzaishi
 pharmacy (47/1), yakkyoku
 pheasant (19), kiji

photograph (32), *shashin*
physician (47/1), *isha*
picture (Intr. 1), *e*; (32) *shashin*; (48/2) *gamen*
pier (31), *hatoba*
pig (43/1), *buta*
pigsty (43/1), *butagoya*
pillar box (27), *posuto*
pillow (15), *makura*
pin (s), *pin*
pine (5), *matsu*
pipe (s) *paipu*
pistol (s), *pisutoru*
place (15), *tokoro*; (19) *tochi*; (49/1) *kasho*
all over the place (47/2), *sokorajū*
at that place (10), *asoko no*
noted place (17), (*sights*) *meisho*
place of interest (17), *meisho*
that place (10), *asoko*; (14) *sochira*
this place (14), *kochira*
to take place (42), *okonawareru*
various places (15), *iroiro na tokoro*
place (to) (5), *oku*
to place . . . on (19), *noseru*
plainly (s), *assari*
plainness (14), *somatsu*
plan (44/2), *puran*
plant (to) (5), *ueru*
planting (5), *uete*
plate (13), *sara*
platform (29), *hōmu*
entrance to platform (30), *nyūjō*
platform ticket (30), *nūjōken*
play (48/1), *geki*; *shibai*; (50) *engeki*
new-school play (49/1), *shimpa*
Noh play (49/1), *nō*
play guide (49/1), *purēgaido*
play (to) (9), (*stringed instrument*) *hiku*; (37) *asobu*; (49/1) (*perform*) *tsutomeru*
to let one play (37), *asobaseru*
to play battledore and shuttlecock (23), *hane o tsuku*
playground (42), *undōjō*
plaything (46/1), *omocha*
plaza (33), *hiroba*
pleasant (11), *tanoshii*; *ii*
pleasantly (11), *tanshiku*; (17) *kimochi yoku*
please (12), *dozo*; *dōzo*; (16) *dōzo dōzo*;
(Intr. 1) *kudasai*
if you please (18), *anō*
pleasure (31), *yukai*; (s) *yorokobi*
great pleasure (44/2), *ōyorokobi*
with pleasure (25), *yorokonde*; (26) *kekkō desu*
pledge (to) (50), *chigiru*
pledge (n.) (s), *chigiri*
plentifully (47/2), *jūbun*
plenty (5), *takusan*
poem (50), *uta*; *shi*
collection of poems (50), *kashū*
poetry (50), *shiika*; *shi*
descriptive poetry (50), *jojishi*

point (48/2), *tokoro*; (49/1) *kasho*
policeman (*police officer*) (33), *junsa*; (34) *o-mawari-san*
polish (to) (47/1), *migaku*
to polish up (50), *senren suru*
polished (50), *senren sareta*
polishing (50), *senren*
polite (17), *teinei na*
politeness (17), *teinei*
politics (11), *seiji*
pond (7), *ike*
pool (41), *ike*
poor at, *heta desu*
poorness (14), *somatsu*
poplar (s), *popura*
popular (42), *ninki no aru*
popularity (42), *ninki*
port (31), *minato*
porter (30), (*railway station*) *akabō*
portion (46/1), *bubun*
portray (to) (50), *egakidasu*
possess (to) (21), *motsu*
possible (to be) (27), *dekiru*
as . . . as possible (47/2), *narubeku*
if possible (47/2), *dekireba*
possibly (18), *moshi ka suruto*
post (25), *yūbin*; (27) *-bin*
post office (25), *yūbinkyoku*
post-office clerk (27), *kyokuin*
registered post (27), *kakitome*
post (to) (23), *dasu*
postage stamp (27), *yūbin-kitte*
postal package (27), *kozutsumi*
postcard (27), *hagaki*
picture postcard, *e-hagaki*
pot (7), *tsubo*
poultry (13), *tori*
pound (26), *pondo*
pour (to), *sosogu*
to pour over oneself (44/1), *abiru*
powder (19), *ko*; (s) *kona*
practice (25), *renshū*
practise (to) (42), *okonau*
praise (to) (50), *tataeru*
prawn (19), *ebi*
precaution (17), *ki*
precisely (23), *shō*
precision (46/1), *seimitsu*
precision machinery (46/1), *seimitsukōgyō-seihin*
preferable (12), *yoroshii*
premium (46/2), *hokenryō*
preparation (13), *yōi*; (44/2) *jumbi*
preparation of medicines (47/1), *chōzai*
prescription (47/1), *shohō*
prescription slip (47/1), *shohōsen*
to make up a prescription (47/1), *chōzai suru*
(at) *present* (17), *genzai*; (24) *kono goro de wa*
present (37), (*gift*) *okurimono*
present (to) (26), *sashiageru*; (37) *okuru*
to be presented (23), *itadaku*

presently (18), *tadaima*; (29) *ma mo naku*;
(31) *yagate*
pressing (31), *isogi no*
pretty (7), *kanari*
previously (24), *mae ni*; (49/1) *arakajime*
pride (19), *jiman*
to take pride in (19), *jiman suru*
priest (50), *sōryo*
principal (46/1), *omodatta*; *jūyō na*
principle (46/2), *gensokuteki*; *gensoku*
in principle (46/2), *gensokuteki ni wa*
print (s), *purinto*
probably (17), *kitto*
problem (50), *mondai*
product (9), *sakuhin*; (49/1) *seihin*
production (46/1), *seisan*; (46/2) *seizō*
profession (42), *shokugyō*
programme (48/2), *bangumi*; (49/2) *puroguramu*
progress (29), *hattatsu*
progress (to) (29), *hattatsu suru*; (46/1) *susumu*
prominent (49/1), *sugureta*
promise (to) (50), *chigiru*
promising (48/2), *umai*
proper (18), *ii*; (23) *yoroshii*
properly (12), *yoroshiku*; (20) *tekitō ni*
prospect (20), *miharashi*
prosper (to) (48/2), *umaku iku*; (50) *sakaru*
prosperity (42), *sakan*
prosperous (42), *sakan na*
to be prosperous (50), *okoru*
provision (31), *yōi*
public (27), *kōshū*
public telephone (27), *kōshū-denwa*
publication (s), *shuppan*
pull (to) (47/1), *hiku*
to pull out (47/1), *nuku*
pulse (47/1), *myaku*
pump (s), *pompu*
punch (to) (34), (*a ticket*) *kiru*
punctual (29), *jikan ga seikaku desu*
punctuality (29), *seikaku*
punctually (23), *shō*
puncture (45/2), *panku*
purchase (37), *kaimono*
purple (33), *murasaki*
purpose (35), *tame*
put (to) (5), *oku*
to put away (15), *katazukeru*; (15) *shimau*
to put in (5), *ireru*
to put into (50), *komeru*
to put off (34), *orosu*
to put on (15), *kakeru*; (23) *kiru*; (17) *noseru*; (39) *kakeru*; (39) *kiseru*
to put out (15) *dasu*

Q

quail (19) *uzura*
quantity, *bunryō*
large quantity (46/1), *tairyō*
(a) *quarter* (21), (*of an hour*) *jū-go fun*
a quarter past five (21), *go ji jū-go fun*
a quarter to six (21), *roku ji jū-go fun mae*
quay (31), *hatoba*
queer (45/1), *okashii*
question (2), *shitsumon*; (50) *mondai*
quick (29), *hayai*
quickly (Intr. 2), *hayaku*; (41) *kyū ni*
quilt (15), *kakebuton*
quilt (to) (31), *hanareru*
quite (adv.), *kanari* (7); (16) *honto ni*; *amari*;
(24) *zuibun*; (36) *domo*; (50) *goku*
quite (1), *dōmo*; *mattaku*; *zenzen*
quivering (48/2), *chirachira*

R

radio (set) (9), *rajio*
rage (to) (32), *areru*
railway (21), *tetsudō*
railway porter (30), (*red cap*) *akabo*
rain (7), *ame*
early summer rain } (50), *samidare*
rain in the rainy season }
the rainy season, *tsuyu*; *baiu*; *uki*
rainbow (33), *niji*
raise (to) (23), *ageru*; (43/1) *kau*
range (45/2), *kyori*
rank (19), *-ryū*
rapidly (41), *kyū ni*
rare (16), *mezurashii*
rat (s), *nezumi*
rate (19), *-ryū*; *sōba*
at any rate (45/1), *tonikaku*
rate of exchange (26), *kawase sōba*
rather (29), *totemo*
raw (19), *nama no*
raw material (46/1), *genryō*
rawness (19), *nama*
rayon (46/1), *jinken*
rayon goods (46/1), *jinken-seihin*
razor (39), *kamisori*
electric razor (39), *denki-kamisori*
safety razor (39), *anzen-kamisori*
reach (to) (7), *tsuku*; (50) *itaru*
read (to) (Intr. 1), *yomu*; (12) *benkyō suru*
reading (Intr. 1), *yonde*
are (*am, is*) *reading a book* (Intr. 1) *hon o yonde imasu*
ready (to be) (13), *dekiru*
real (4), *honto*

reality (16), jitsu; (16) honto
in reality (16), jitsu wa
realize (to) (44/2), ki ga tsuku
really (4), honto ni; (16) jitsu ni; jitsu wa;
 (45/2) naru hodo; (46/1) jijitsu
really? (14), sō desu ka
rear (45/2), ushiro
reason (46/2), wake
reasons (16), mon'; mono
receive (to) (14), azukaru; (17) morau; (23)
 naru; (50) ukeru
to receive help (39), sewa ni naru; (23) o-
 sewa ni naru
recently (42), chikagoro
receptacle (19), utsuwa
recent (48/2), kono aida no
reception desk (17), furonto
recess (50), kuma (Lit.)
recipe (47/1), shohō
recitative (50), katarimono
recollections (44/1), omoide
reconcile (to) (50), chōwa saseru
record (Intr. 1), (gramophone) rekōdo
record player (Intr. 1), purēyā
recording (s), (sound) rokuon
recreation ground (37), yūenchi
red (27), akai
reduce (to) (47/2), herasu
refer to (to) (19), yoru
reference (26), hoshōnin
refine (to) (50), senren suru
refined (50), senren sareta
refinement (50), senren
refreshing (20), suzushii
regarding (10), ni tsuite; (46/2) tsukimashite
 wa
region (19), tochi
register (to) (27), kakitome ni suru
registered post (27), kakitome
regret (47/2), kinodoku
regrettable (26), sumanai; (40) aisumanai
regular (47/2), kisoku tadashii
regulation (47/2), kisoku
relate (to) (50), monogatari
relations (= terms) (3), naka
relative (23), shinseki
relatively (48/2), wariiai
relaxation (47/2), nombiri
relay (48/1), chūkei
relay (to) (48/1), chūkei suru
reliance (21), ate
relieve (to), anshin suru
to feel relieved (47/2), nombiri suru
(the) remainder (26), ato
remark (1), hanashi
remarkably (31), taihen
remedy (47/1), kusuri
remember (to) (21), oboeru
remote control (s), rimōto kontorōru
remove (to) (50), utsuru
renew (to) (45/1), kaeu; (46/2), aratamaru
to be renewed (23), aratamaru
repair (to) (45/2), naosu

repeat (to) (28), kurikaesu
replace (to) (45/1), kaeu
reply (44/2), henji
representation (46/2), dairi; (50) daihyō
representative (50), daihyōteki
request (20), o-negai; (40) chūmon
to make a request (18), o-negai suru
request (to) (20), negau; (27) tanomu
require (to) (30), iru; (34) kakaru
requirement (44/2), iriyō
research (s), kenkyū
resemblance (s), ruiji
reservation (17), yoyaku
reserve (12), enryo
residence (5), sumai
resolutely (32), omoikitte
resolve (to) (32), omoikiru
(the) rest (17), sono hoka; hoka; (26) ato
rest (to) (42), yasumu; (50) kakaru
restaurant (17), shokudō; (19) (Japanese)
 ryōriya; (Western) resutoran
eel restaurant (19), unagiya
restaurant specializing in roast chicken 19),
 yakitoriya
restraint (21), enryo
restriction (45/1), seigen
retreat (s), io
return (9), kawari; (16) kaeri
revolt (s), hangyaku
revue (49/1), rebyū
rice (23), kayu; gayu; (46/1) kome
boiled rice (14), gohan
rice cakes (19), sushi; (23) zōni
rice plant (41), ine
rice wine (13), sake
rice-bowl (13), chawan
rich (to be) (50), tomu
right (10), sugu; (18) ii
all right (20), so desu ne; (26) yoroshii; ii;
 (30) yoroshū gozaimasu; (36) wakari-
 mashita
all right, sir (18), kashikomarimashita
is that all right? (18), kore de ii desu ka
that's right (6), sono tōri desu
yes, that's right (Intr. 2), hai, sō desu
right (adj.) (7), migi; (32) daijobu; (47/2)
 tadashii
direction to the right (32), migi no hō
to its right (7), sono migi gawa
to the right (32), migi no hō
rightly (24), yoku
rime (41), shimo
ring (to) (11), naru
to ring off (28), kiru
to ring up (28), kakeru
rise (to) (35), sobieru; (50) okoru
to rise to eminence (50), hiideru
risk (33), kiken
river (31), kawa
road (45/1), dōro
on the road (45/1), tochū de
roast (to) (19), yaku
role (49/1), yaku

romance (50), monogatari
rooftop (37), okujō
room (5), heya; (6) -ma; (18) shitsu
detached room (44/2), hanae
double room (18), hutari-beya
Japanese-style room, (6), Nihomma
private room (19), koshitsu
single room (18), hitori-beya
twin room (18), hutari-beya
Western-style room (6), yōma
root (s), yane
rose (5), bara
rotate (to) (23), mawasu
rouge (s), beni
rough (46/2), (general) daitai no; (50) ōzappa
 (approximately)
to become rough (32), areru
round (7), marui
to make a round (23), mawaru
row, retsu
seventh row from the front (49/2), to
to be in a row (33), narabu
rudeness (12), shitsurei
rug (7), jūtan
ruin (to), kowareru
to go to ruin (50), horobiru
rule (47/2), kisoku
as a general rule (46/2), gensokuteki ni
 wa
run (to) (45/1), (to drive) hashiru
to run about (44/1), kakemawaru
rustling (40), kasakasa

S

safe (32), daijobu; (33) anzen na; (45/1)
 buji ni
is safe (33), anzen desu
safely (45/1), buji ni
safety (33), anzen; (45/1) buji
sailor, suifu
I am not a good sailor (32), fune ni wa
 tsuyoku nai (arimasen)
sake (13), sake
sake bottle (19), chōshi
sake (15), tame
for the sake of (15), no tame no
salesman (45/1), sērurusan
salutation (11), aisatsu
(the) same (6), tōri; (16) onaji
sand (44/1), suna
sands (44/1), sunahama
sandal wood (s), byakudan
satellite (48/1), eisei
artificial satellite (48/1), jinkō-eisei
Saturday (11), Doyōbi

say (to) (1), mōsu (*humble form*); (3, 8, 10,
 21.) iu
cannot say (10), iemasen
say (polite and humble form) (1), mōshi-
 masu
that is to say (47/1), tsumari
to be able to say (10), ieru
way of saying (21), iikata
scar (50), ato
scarcely (17), hotondo
scene (33), (view) nagame; (39) yōsu; (48/2)
 gamen
scenery (29), keshiki; (32) fūkei
schedule (18), yotei
scholar (s), gakusha
school (37), gakkō
high school (43/1), kōkō
to finish school, to graduate at (43/2),
 sotsugyō suru
schoolgirl (s), jogakusei
scientist (s), kagakusha
scissors (40), hasami
screen (19), tsuitate
scroll (7), jiku
hanging scroll (7), kakejiku
sea (31), umi
sea food (19), sakana ryōri
sea-bathing (44/1), kaisuiyoku
seashore (44/1), umibe; (44/1) kaigan
seaside (44/1), umibe
season (14), shun; (41) kisetsu; (42) shiizun
four seasons (41), shiki
rainy season (41), tsuyu
seat (7), za; (49/1) seki
first-class seat (49/1), it' tō seki
seats for the audience (49/1), kyakuseki
(the) second (43/1), ni ban me no
secretly (s), sotto; (49/1) buibun
section (1), ka; (46/2) bu; (49/1) bubun
security (45/1), buji
see (to) (8), miru; (23) mukaeru; au; (28)
 wakaru; (29) nagameru; (31) mieru
how nice to see you (12), yoku kite kure-
 mashita
let me see (6), sō desu ne; ē to . . . ; (20) sō
 da nē; (40) sō ne
to be seen (7), mieru
to see off (30), miokuru
seem (to) (2), sō
self (5), jibun; (16) onaji
sell (to) (29), uru
send (to) (23), dasu; (27) okuru (27)
to send for (19), yobu
sender (28), hasshinnin
seniority (43/1), ue
sensitivity (47/2), shinkei
sentence, (written) bunshō
sentiment (50), shisō; (50) jōcho
separate (to) (38), wakareru; (44/2) hanareru
September (21), Kugatsu
sequence, renzoku
in sequence (48/2), tsugi karā tsugi e
serious (47/1), hidoi

serve (to) (19), tabesaseru; taberu; (45/1), sābisu suru
 service (17), sābisu
 serviceability (25), benri
 set (to) (23), tsukeru
 to set up (23), tateru
 set (40), (hair) setto
 shampoo and set (40), shampū-setto
 settee (39), sofā
 seven (6), nanatsu; (7) nana; (16) shichi
 seven o'clock (16), shichi ji
 seventh, nanaban
 seventh day (23), nanoka
 several (27), sū
 several times (27), kai
 severely (41), hageshiku
 sewing (s), nuimono
 shade (7), kasa
 shampoo (to) (40), arau
 shampoo and set (40), shampū-setto
 shape (7), katachi
 shave (to) (39), soru; kao o soru
 she (11), kanojo
 shelf (7), tana
 staggered shelves (7), chigaidana
 shell (44/1), kai
 shift (to) (48/1), ugoku; (50) utsuri-kawaru
 shine (to) (41), kagayaku
 ship (31), fune; -sen
 foreign ship (31), gaikokusen
 ship (to) (46/2), tsumikomu
 shipbuilding (46/1), zōsen
 shipbuilding industry (46/1), zōsenjō
 shipping (46/2), tsumikomi
 shirt, waishatsu
 shoes (5), kutsu; (Japanese special shoes) geta
 shoot (41), me
 shop (19), -ya; -ten; mise; (25) shōten
 shop window (33), shōunindō
 shop-assistant (37), ten'in
 shopping (37), kaimono
 shore (44/1), hama; (s), kishi
 short (38), chikai; (40) mijikai
 shoulder (47/2), kata
 show (48/1), shibai
 Japanese puppet show (49/1), bunraku
 show (to) (32), miseru; (45/1) shimesu
 to show into (11), tōsu; (17) annai suru
 shower (41), yūdachi
 shrine (29), o-miya; (36) in
 shut (7), shimemasu
 shut (to) (7), shimeru
 shutter (7), amado
 shuttlecock (23), hane
 side (5), soba; (s, 5, 17) yoko; (10) hō; (13) waki
 opposite side (13), mukai gawa
 other side (5), ura
 this side (27), kochira gawa
 sights (29), meisho
 sightseeing (29), kankō; (35) kembutsu
 sightseeing bus (29), kenkō-basu

sign (17), kamban; (45/2) hyōshiki
 signs (50), ato
 signal (33), shingō
 significance (17), taisetsu
 signification (23), imi
 silk (s), kinu
 artificial silk (46/1), jinken
 silkworm (43/1), kaiko
 silver (21), gin
 silver watch (21), gin no tokei
 similar (29), onaji
 simple (47/1), kantan na; (50) soboku na
 simplicity (25), kantan; (50) soboku
 simplified character (s), ryakuji
 simply (40), tada
 since (5), mae; (7) no de; (10) kara; (15) tame
 sing (to) (35), utau; (50) nanoru (Lit.)
 sinking (to be) (50), katamuku
 sister, shimai; (1, 37) imōto; o-nēsan
 younger sister (1, 37), imōto
 sisters (2), kyōdai
 your sisters; your sister (2), onna no go-kyōdai
 sit (to) (1), suwaru; (39), koshikakeru; (39) kakeru
 to sit oneself on a cushion (7), shiku
 sitting (1), suwatte
 situation (25), koto
 six (5), roku; (6) muttsu
 six o'clock (15), roku ji
 sixth (21), muika
 sixty (21), rokujūp'
 sixty minutes (21), rokujūp' pun
 sketch (50), tampen
 skill (9), jōsu
 skin (44/1), hifu
 sky (41), sora
 sleep (41), nemuri
 sleep (to) (6), neru; (47/2) nemuru
 sleeplessness (47/2), fuminshō
 sleepy (15), nemui; (41) nemuru
 sleet (41), mizore
 sleeve (s), sode
 slightly (16), chotto; (40) sukoshi
 slowly (Intr. 1), yukkuri; (30) sorosoro
 small (5), chiisa-na; (6) chiisai; (10) semai; (26) komakai
 small size (pocket size) (48/1), kogata
 smear (to) (39), nurisukeru
 smell (to) (50), niou
 smoke (31), kemuri
 snap (to) (43/1), oreru
 snow (41), yuki
 so (Intr. 2), sō; (6) sono; (16) sonna ni; (44/1) desu kara; (45/2) dakara; (46/2) kō; (50) soko de
 just so (6), sono tori
 so it is (6), sō desu
 so . . . that, so . . . as to (37), kurai
 soap (17), sekken
 soar (to) (35), sobieru
 society (28), kyōkai; (50) shakai
 socks (15), kutsushita

sofa (39), sofā
 soft (41), yawarakai
 soldier (s), (military man) gunjin; heitai
 some (5), mo; (8) ka; (16) nan' ka; (19) aru
 somebody (8), dare ka
 somehow (12), nantoka
 someone (8), dare ka
 something (8), nani ka; (10) nani; (25) tashō
 something else (24), hoka
 sometimes (13), toki ni wa; (32) tokidoki
 sometimes . . . sometimes . . . (16), . . . -tari . . . -tari
 somewhat (10), sukoshi; (25) tashō
 somewhere (8), doko ka; (30) doko ka ni
 son, musuko
 my son (1), musuko
 the first (eldest) son (37), chōnan
 your (his, her) son (38), (honorific expression) botchan
 song (s), uta
 soon (29), ma mo naku; (38) chikai uchi ni
 as soon as (42), shidai
 sore (47/1), itai
 sorrow (50), aware (Lit.)
 sorry (40), aisumanai
 to be sorry to trouble (18), osoreiru
 sort (19), shurui; (21) tōri; (50) shu
 sound (32), (healthy) tsuyoi
 sound (oppo. to silence) (s), oto
 sound (to) (11), naru
 soundly (sleep) (s), gussuri
 sounds, hatsuon
 soup (s), shiru; supu
 sour, suppai
 south (36), minami
 south-east, minami-higashi
 south-west, minami-nishi
 south-east (46/1), tōnan
 spa (17), onsen
 spacious (17), hiroi
 spare (45/2), supeā
 sparkle (to) (41), kagayaku
 sparrow (s), suzume
 speak (to) (Intr. 1), hanasu
 the Japanese speak (a Japanese speaks) Japanese (Intr. 1), Nihonjin wa Nihongo o hanashimasu
 speaking (Intr. 1), hanashite
 am (are, is) speaking (Intr. 1), hanashite imasu
 spear (s), yari
 special (31), toku
 speciality (19), meibutsu semmon (also spelled senmon)
 specialized (19), semmon no
 specially (30), wazawaza; (31) toku ni; (45/1) tokuni
 spectacles (47/1), megane
 speech (16), kotoba
 speed (45/1), supiido
 speed limit (45/1), seigen supiido
 spend (to) (29), sugosu
 spin (to) (23), mawasu

spirit (47/1), shin
 spirits (28), genki
 splash (44/1), shibuki
 splashing (44/1), picha-picha
 splendid (9), rippa na; (12) umai; (32) subarashii; (50) hanayaka na
 splendour (9), rippa
 sponsor (26), hoshōnin
 spoon (s), saji
 sporting event (42), kyōgi
 sports (42), supōtsu
 spray (44/1), shibuki
 spread (to) (15), shiku; (41) haru
 to spread out (35), hirogaru; (50) tenkai suru
 spring (to), tobu
 spring, (of machinery) supuringu; (of cold water) izumi
 hot spring (17), onsen
 spring (41), (season) haru
 sprout (41), me
 bamboo sprouts, takenoko
 Brussels sprout, mekyabetsu
 sprout (to) (41), dasu
 squall (41), yūdachi
 squeeze (to) (43/1), shiboru
 squid (19), ika
 squirrel (s), risu
 stable (43/1), umagoya
 stage (49/1), butai
 comic stage dialogue (49/1), manzai
 stage passage through the audience (49/1), hanamichi
 stage setting (49/1), butai-sōchi
 to enter the stage (50), tōjō suru
 stained (to be) (50), tsuku
 stall (45/1), sutando
 stamina (28), genki
 stamp (27), kitte
 postage stamp (27), yūbin-kitte; kitte
 stand (29), baiten; (45/1) sutando
 stand up (to) (2), tatsu
 standing up (2), tatte
 star (49/1), (actor) shuyaku; (s) hoshi
 start (45/2), deashi
 start (to) (11), hajimeru; (31) deru
 starting of a train (29), hassha
 to start from (21), deru
 state (42), kuni
 state (to) (50), noberu
 station (29), eki
 stay (to) (4), tomaru
 to stay with (a person) (4), tomaru
 staying (4), tomatte; tomaru
 stem (s), kuki
 step on (to) (45/2), fumu
 stethoscope (47/1), chōshinki
 stick (s), tsue
 stick (to) (50), tsuku
 still (30), mada
 stockings (15), kutsushita
 stomach (20), onaka; (47/2) i
 stone (7), ishi

precious stone (37), hōseki
Stone Garden (35), Sekitei
stone-dealer (s), ishiya
(bus) stop (34), teiryūjo
stop (to) (4), tomaru; (47/1) tsumeru; (47/2) yameru
stopping (4), tomatte
store (19), (*shop*) -ya; -ten; (19) mise; (33) shōten
department store (33), depōto
storey (5), kai (*numeralive*)
one-storey house (5), hiraya
two-storey (5), nikai
two-storey house (5), nikaiya
story (50), monogatari; (50) shōsetsu
comic story (49/1), rakugo
news story, kiji
storyteller's hall (49/1), yose
stove (9), sutōbu
electric stove (9), denki-sutōbu
straight (32), massugu
straightforwardness (48/2), shōjiki
strain (48/2), doryoku
strange (45/1), okashii
stratum (50), kaisō
straw (s), wara
stream (41), kawa
stream (to) (35), nagareru
street (33), -dori; tōri; (45/1) dōro
street corner (27), machikado
street lamp (light) (33), gaitō
strength (s, 7), (*physical*) chikara
stretch (to) (39), nobasu
strike (to) (23), tsuku
to be struck (23), tsukareru
strive (to) (48/2), doryoku suru
stroll (to) (33), burabura aruku
strong (32), tsuyoi; (41) hageshii
student (Intr. 1), gakusei; (Intr. 1) seito
study (Intr. 2), benkyō
study (to) (Intr. 2), benkyō suru
to study abroad (31), ryūgaku suru
studying (Intr. 2), benkyō shite
studying abroad (31), ryūgaku
style (17), fū; (50) yōshiki
Japanese style (17), Nihon-fu; Nihon-shiki
Western style (6), yō-; yōfu
substance (50), naiyō
suburbs (50), kōgai
sub-ward (28), -machi
succeed (to) (27), naru
successful (12), umai
such (16), sonna
and such-like (21), nado
suddenly (31), kyū ni; (37) battari; (46/2) totsuzen
suffer (to) (50), ukeru
suffice (to) (46/1), tariru
sufficiently (47/2), jūbun
sugar (46/1), satō
suitability (20), tekitō
suitable (21), yoroshii; (26) ii

suitableness (20), tekitō
suitably (12), yoroshiku; (20) tekitō ni
suitcase (30), kaban
"sukiyaki" (17), sukiyaki
summary (46/2), daitai
summer (41), natsu
summer holidays (vacation) (43/1), natsu-yasumi
summit (50), sakari
summon (to) (30), yobu
sun, nichii; (41) taiyō
sunbeams (44/1), nikkō
Sunday (15), Nichiyōbi
sundry (33), toridori no
sunlight (44/1), nikkō
sunshade (44/1), parasoru
sunshine (44/1), nikkō
superior (49/1), sugureta
superiority (19), jōtō
supper (13), bangohan
support (4), okage
suppose (to) (25), omou
surely (17), kitto; (33) kanarazu; (43/2) sazo
surgeon (47/1), gekai
surgery (47/1), geka
surname (3), myōji
surpass (to) (49/1), sugureru
surprised (to be) (14), odoroku
surround (to) (35), kakomu
surroundings (46/1), mawari
sushi (19), sushi
sushi house (dealer) (19), sushiya
suspend (to) (9), kakeru
suspicious (45/1), okashii
swamp (s), numa
sweat (16), ase
sweep (to) (43/1), sōji suru; (*with broom*) haku
sweeping (43/1), sōji
sweet, amai
sweets (37), kashi
swim (to) (44/1), oyogu
swimming (42), suiei
swimming pool (s), pūru; suiei-jō
symbol (23), shōchō
sympathize (to) (50), omoiyaru
sympathy (47/2), kinodoku
system (25), hō; (21) sei
decimal system (25), jissinhō
systematic (47/2), kisoku tadashii

T

table (Intr. 1), tēburu; (7) tsukue
dining table (17), shokutaku
table talk (48/2), zadan
tactfully (12), umaku

take (to) (11), (*meal*) itadaku; (15) noru; (17) toru; (18) motsu; (13) taberu; (31) norikomu; (33) tsureru; (34) kakaru
to take a bath (17), hairu
to take out (15), dasu
to take time (43/1), tema ga kakaru
tale (50), monogatari
talent (48/2), sainō
talk (10), hanashi; (14) kaiwa
round-table talk (48/2), zadankai
talk (to) (10), hanashi suru; (32) hanasu; (50) kataru
tan (to) (44/1), yaku
to tan one's skin (44/1), hifu o yaku
tangerine (30), mikan
tangle (23), kombu
tape (Intr. 2), tēpu
tape recorder (Intr. 1), tēpu-rekōdā
task (47/2), koto
heavy task (43/1), hone no oreru shigoto
taste (42), kyōmi
tasty (12), umai; (19) oishii
taxi (29), takushii
tea (3), cha
black tea (12), kōcha
Japanese tea (12), Nihoncha
tea drinking (19), kissa
tea house (19), kissaten
tea room (49/2), kissa-shitsu
tea-cup (13), chawan
teach (to) (17), oshieru
teacher (Intr. 1), sensei
I am (are, is) a teacher (Intr. 1), sensei desu
I am Japanese (person) teacher (Intr. 1), watashi wa Nihonjin no sensei desu
telegram (27), dempō
to send a telegram (27), dempō o utsu
telegraph (to) (27), utsu
telephone (27), denwa
public telephone (27), kōshū-denwa
telegraph and telephone office (27), dempō-denwa-kyoku
telephone number (28), denwa-bangō
television (9), (*set*) terebi; (16) (*programme*) terebi
colour television (48/1), karā-terebi
tell (to) (27), oshieru; (50) kataru; monogatari; noberu
I am told (24), da sō desu nē
temper (s), kigen
temperature (47/1), netsu
to take one's temperature (47/1), netsu o hakaru
temple (23), o-tera; (23) tera
ten (6), tō (10) jik'; (11) jū
tender (41), yawarakai
term (46/2), jōken
terms (3), naka
intimate terms (4), nakayoshi
(be) on good terms (3), naka no ii
terms of payment (46/2), shiharai-jōken
terribly (41) hageshiku

text (28), hombun
textiles (46/1), sen'i
synthetic textile goods (46/1), kagakusen'i-seihin
textile industry (46/1), sen'i-sangyō
Thailand (46/1), Taikoku
than (9), yori mo; (9) yori
thank (to), kansha suru, rei o iu
no, thank you (20), kekkō desu
thank you (10), sore wa dōmo
thank you so much (26), dōmo arigatō
thank you very much (Intr. 2), arigatō gozaimasu
thankful (36), arigatai
that (6), sono; to; (7) sore
just like that (6), sono tori
like that (16), sonna; sonna ni
that kind of (s), anna
that over there (Intr. 2), are
theatre (16), gekijō
kabuki theatre (49/1), Kabukiza
"no" theatre (49/1), Nōgakudō
then (Intr. 2), dewa; (4) sore de wa; (7) soshite; (16) de; sore jā; ja
there (5), soko ni; (10) asoko; (44/2) mukō
over there (18), asoko; (34) asoko
therefore (44/1), desu kara; (45/2) dakara
thereupon (50), soko de
these (Intr. 1), korera; (9) kono
they (f. pl.) (35), kanojora
thick, atsui
thing (5), mono; (8) koto
think (to) (6), omou; (24) kangaeru
to think deeply (50), omoiyaru
to think over (s), kōryo suru
thirsty (to be) (s), nodo ga kawaku
thirty (21), sanjū; sanjip'; (30) sanjik'
thirty minutes (21), sanjip' pun
this (these) (Intr. 1), kore; (2) kono; (12) kochira
as for this (Intr. 1), kore wa
thorn (s), toge
those (Intr. 2), sorera
those over there (Intr. 2), arera
thought (29), tsumori
thoughtful (to be) (50), omoiyaru
thousand (25), sen
four thousand (26), yonsen
ten thousand (25), ichiman
thirty thousand (26), samman
three (3), san; (6) mittsu; (11) sam
thrice (13), san do
throat (47/2), nodo
throng (33), nigiyaka
through (29), kara
to go through (32), tōru
throughout (23), -jū
throughout Japan (23), Nihonjū
thunder (41), kaminari
thunderbolt (41), kaminari
Thursday (22), Mokuyōbi
thus (1), to; (46/2) kō
thus we say (21), to iimasu

ticket (17), *kippu*; (30) *ken express ticket* (30), *kyūkōken passenger ticket* (29), *kippu platform ticket* (30), *nyūjōken ticket sold in advance* (49/1), *maeuri tiger* (s), *tora till* (15), *made tillage* (43/1), *kōsaku time* (13), *toki*; (21) *jikan*; (22) *jikoku*; (29) *ma*; (35) *aida*; (43/1) *tema*; (47/2) *tokoro*; (48/1) *kikan all the time* (38), *zutto*; (45/1) *itsu de mo a short time* (6), *chotto at any time* (45/1), *itso de mo each (every) time* (14), *tabi*; (48/2) *tabi ni for some time* (15), *shibaraku for the first time* (4), *hajimete from time to time* (33), *tokidoki how many times* (24), *nan kai mo in a short time* (38), *chikai uchi ni in no time* (25), *sugu many times* (24), *nan kai mo present time* (Intr. 1), *ima previous time* (28), *saki spare time* (16), *hima this time* (10), *kondo*; *kondo wa to be on time* (32), *ma ni au what time is it?* (22), *nan ji deshō ka timepiece* (21), *tokai tip* (39), *chippu tire (to)* (45/1), *tsukareru tired*, *tsukare to be tired* (45/1), *tsukareru to get tired* (36), *tsukareru to (prep.)* (2), *ni*; (15) *tame*; (20), *e*; (21) *mac to and fro* (31), *achira kochira up to* (23), *made*; *made ni*; (31) *mada tobacco* (47/2), *tabako today* (20), *kyō together* (3), *issho*; (15) *to isshio ni*; (19) *issho ni Tokyo* (3), *Tōkyō*; (9) *Edo in Tokyo* (5), *Tōkyō ni wa toll* (45/2), *yūryō toll road* (45/2), *yūryō-dōro tomato* (5), *tomato tomorrow* (11), *ashita*; (16) *asu*; *myonichi day after tomorrow* (22), *asatte tomorrow night* (16), *myōban tone* (50), *jōcho tongue* (47/1), *shita tonight* (16), *kon'ya too* (1), *mo tooth* (47/1), *ha decayed tooth* (47/1), *mushiba tooth-brush* (47/1), *haburashi top* (Intr. 2), *ue*; (23) *koma on top of* (Intr. 2), *no ue ni total* (26), *gōkei touch (to)* (7), *tsuku*; (8) *ataru tourist* (29), *ryokōsha towards* (32), . . . *no hō e town* (16), *machi down town* (49/1), *shitamachi toy* (46/1), *omocha trace* (50), *ato track* (29), *sen tractor* (43/1), *torakutā trade* (46/1), *shōgyō manual trade* (46/1), *shukōgyō tradition* (49/1), *narawashi*; (50) *dentō traditional* (50), *dentōteki na traffic* (33), *kōtsū*; (45/1) *tsūkō one-way traffic* (45/1), *ippōtsūkō traffic jam* (45/1), *konzatsu traffic policeman* (33), *kōtsū junsu traffic signal* (33), *shingō train* (39), *ressha*; (29) *kisha electric train* (15), *densha express train* (29), *kyūkō starting of a train* (21), *hassha train (to)* (35), *shikomu training* (25), *renshū tram-car* (29), *densha tramp (to)* (29), *aruku transactions* (46/2), *torihiki transfer (to)* (30), *norikaeru transference* (38), *tenkin transistor (radio)* (46/1), *toranjisuta transition* (50), *utsuri-kawari transmission* (s), *denrai travel* (29), *ryokō traveller* (29), *ryokōsha traveller's cheque* (25), *toraberāzu-chekku travelling* (29), *ryokō*; (31) *tabi traverse (to)* (33), *ōdan suru traversing* (33), *ōdan tray* (19), *bon treason* (s), *hangyaku treasure* (s), *takara tree* (5), *ki*; (22) *moku trend* (48/1), *maiban trimming* (39), *teire trouble* (30), *shimpai*; (43/1) *tema I am sorry to trouble you, but* (26), *sumimasen to give one trouble* (30), *shimpai (o) kakeru truck* (45/2), *torakku true* (4), *honto truly* (4), *honto ni*; (16) *jitsu ni*; (10, 16) *mattaku trunk* (30), *toranku truth* (16), *jitsu*; *honto to tell the truth* (16), *jitsu wa*; (48/2) *shōjiki na tokoro try (to)* (32), *goran let us try* (9), *mimashō Tuesday* (22), *Kayōbi tulip* (5), *chūrippu tumble down (to)* (47/2), *korobu tuna* (19), *maguro turn (to)* (23), *mawasu*; (50) *utsuru*; *mawaru to turn on (light, etc.)* 15), *tsukeru (in) turn* (19), *mata twelve, jū-ni twelve-thirty* (21), *jū-ni ji sanjip' pun*

twenty (18), *nijū twenty-five* (18), *nijū-go twenty-four*, *nijū-yon twenty-four hours* (21), *nijū-yo jikan twenty-four hour system* (21), *nijū-yo-jikan-sei twenty-third* (21), *nijū-san nichu two* (Intr. 2), *ni*; (5) *futatsu*; (21) *futa*; (28) *nii type* (17), *-shiki*; (48/2) *kata typhoon* (41), *taifū typical* (50), *daihyōteki tyre* (45/1), *taiya*

U

unceasing (33), *hikkirinai unceasingly* (33), *hikkirinashi ni uncertainty* (50), *mujō uncle* (s), *ojisan uncommon* (16), *mezurashii*; (46/1) *hijō uncooked* (19), *nama no under* (15), *moto*; (35) *-moto underground (railway)* (33), *chikatetsu understand (to)* (Intr. 1), *sakaru*; (26) *uketamawaru don't understand, cannot understand* (Intr. 2), *wakarimasen underwear* (15), *shitagi undoubtedly* (17), *kitto uneasiness* (47/2), *kuyokuyo uneventfully* (45/1) *buji ni unexpectedly* (37), *battari unit* (25), *tan'i United States* (26), *Amerika universal* (32), *sekaiteki university* (11), *daigaku university student* (11), *daigaku no gakusei unlike* (48/1), *to chigatte unpardonable* (26), *sumanai*; (40) *aisumanai unpleasantness* (39), *iya unpreparedness* (s), *suki unspeakable* (49/2), *nan' to mo ienai until* (15), *made unusual* (16), *mezurashii upstairs* (15), *ni kai urgency* (31), *kyū urgent* (27), *isogi no urgent need* (31), *kyū U.S.A.* (26), *Amerika use* (27), *tsukaiimasu daily use* (47/1), *nichiyō habitual use* (48/1), *aiyō private use* (33), *jikayō to go out of use* (23), *sutareru*

use (to) (9), *tsukau not to use* (17), *tsukawanai to get used to* (24), *nareru to use habitually* (48/1), *aiyō suru useful (to be)* (29), *benri desu*; (35) *yakudatsu useless (to be)* (s), *dame da usher in (to)* (11), *tōsu usual* (17), *taitei no usually* (15), *itsumo*; (16) *taitei*; (43/2) *futsū wa utensil* (44/2), *dōgu*

V

vacant (20), *aite iru to become vacant* (20), *aku vacation* (11), *yasumi*; (43/1) *kyūka summer vacation* (43/1), *natsu-yasumi valley* (25), *tani valuable* (49/1), *daiji na value* (9), *neuchi*; (25) *kingaku van* (45/2), *kamotsusha vanish (to)* (31), *mienaku naru*; (43/2) *nakunaru vanity* (19), *jiman varied* (50), *henka ni tonda variety* (19), *iroiro*; (33) *toridori*; (50) *henka variety hall* (49/1), *yose various* (5), *iroiro (na)*; (19) *iroiro no*; (33) *toridori no variously* (10), *iroiro*; (23) *iroiro to vary from (to)* (17), *chigau vegetable* (5), *yasai vegetable garden* (5), *yasaiatake vehicle* (45/1), *kuruma*; (48/1) *norimono verge* (29), *magiwa very* (3), *dai-*; (4) *amari*; (7) *taihen*; (8) *temo*; (16) *amari*; (26) *domo*; (50) *goku very good* (26), *kekkō de gozaimasu very much* (10), *dōmo*; (12) *zuibun vessel* (19), *utsuwa vest* (15), *shatsu vicinity* (9), *kinjo*; (9, 45/2) *atari*; (17) *fukin*; (33) *chikaku view* (20), *miharashi*; (29) *keshiki*; (33) *magame vigorous* (Intr. 2), *genki violation* (45/2), *ihan violent* (41), *hageshii violently* (41), *hageshiku visible (to be)* (7), *mieru vision* (49/2), *gensō visionary* (49/2), *gensōteki visit* (36), *ukagai to pay a visit to* (23), *tazuneru*; (36) *ukagau*

visit (to) (23), tazuneru; (36) ukagau
visitor (7), kyaku
vitality (28), genki
vitamin (47/1), bitamin
vitamin compound (47/1), bitaminzai
vividly (50), ikiiki to; ikiiki
voice (Intr. 1), koe
volcano (31), kasan
volume (37), satsu
vow (to) (50), chigiru

W

waist (39), koshi
waistcoat (15), chakki; chokki
wait (to) (6), matsu
to let one wait (20), mataseru
to wait for (16), machi; (29) machiau
waiting (6), matte; (20) o-matase
sorry to have kept you waiting (20),
o-matase itashimashita
waiting-room (29), machiai-shitsu
wake up (to) (15), okiru; (41) me o samasu;
samasu
walk (to) (17), aruku
to walk in succession (s), zorozoro aruku
to walk to and fro (43/1), arukimawaru
walking (3), sampo; (17) aruite
want (to) (18), o-negai suru; (3) iru; (49/1)
hoshii
ward (27), -ku
wardrobe (15), yōfukudansu
warehouse (s), sōko
warm (41), atsui
warrior (50), bushi
wash (5), sentakumono
wash (to) (5), sentaku; (40) arau
washing (5), sentakumono; sentaku
to do washing (5), sentaku
watch (21), tokei
gold watch (21), kin no tokei
silver watch (21), gin no tokei
watch (to) (29), nagameru
water, sui; (s) mizu
hot water (17), yu
waterfront (44/1), kaigan
wave (41), nami
wave set (40), setto
wave (to) (31), furu; (sea) (41) nami o utsu
way (21), -kata; (25) hō; (29) yō; (34)
michi; (40) fū; (45/1) dōro
by the way (10), tokoro de; (16) sore wa
sō to
half-way (34), naka hodo
in some way (12), dōnika
in this way (43/1), kono yō ni

in what way (40), dō iu fū ni
on the way (45/1), tochū de
one way (45/1), ippō
this way, please (20), dōzo kochira e
way in (= entrance) (17), iriguchi
where there's a will there's a way, ishi sac
areba michi wa
which way shall I take to get to . . . (34),
dō ittara ii desho ka
we (5), watashitachi; (12) watashidomo; (28)
kochira
wealth (50), yutaka
wear (to) (23), kiru
to wear on (50), fukeru; fukeyuku (Lit.)
weather (3), tenki
Wednesday (22), Suiyōbi
week (18), (numerative) shūkan
last week (31), senshū
one week (18), is' shūkan
weekly (30), shūkanshi
weekly publication (30), shūkan
weigh (to) (27), mekata o hakaru
weight (27), mekata
welcome (4), yoku irasshaimashita; (12)
irasshai; irasshaimasu
welfare (24), tame
well (a) (s), ido
well (Intr. 2), yoku; (12) umaku; (46/2)
yoroshiku
I am very well (Intr. 2), genki desu
quite well, thank you (12), arigato gozai-
masu. Okage-sama de (idiom)
pretty well (24), daibu
to go well (48/2), umaku iku
to work well (48/2), umaku iku
well (6), sō desu ne; ē to; (12) mā; (10)
tokoro de; (18) kekkō; (40) sō nē;
(46/2) sate; (47/2) hohō
well, er . . . (46/2), ē; e
well known (29), yūmei na
west, nishi
(the) West (17), (= Western countries),
Seiyō
Western style (6), yō-; (17) yōfū
wharf (31), hatoba
what (Intr. 2), ikaga; (direct object) nan;
nani o; (9) dono; donna; (26) dō; ika;
(40) ikura
what? (10) nani; nan'
what about . . . ? (16), ikaga desu ka
what is this? (Intr. 2), kore wa nan' desu ka
wheat (46/1), komugi
wheat flour (19), udonko
wheat vermicelli (19), udon
wheel (35), kuruma
when (6), itsu; (7) -tara; to
where (Intr. 2), doko; doko ni
which (6), dono; (10) dochira; dochira no;
(50) izure
which of two (10), dochira
whichever (9), dono . . . mo
while (4), -nagara; (19) mata; (38) uchi; (41)
to; (49/1) aida ni

a little while ago (46/2), sakki
for a while (15), shibaraku
who (2), dare
whole (46/2), issai no
wholly (10), zenzen
why (16), dō shite
wide (7), hiroi; (44/1) hirobiro to shita
widen (to) (35), hirogaru
wife (1), tsuma
my wife (1), kanai; (16) uchi
your wife (his wife, their wives) (Intr. 2),
okusan
will (48/2), ishi
willingly (25), yorokonde
win (to) (s), katsu
wind (32), kaze
window (9), mado; (27) madoguchi
out of the window (29), mado kara
show window (33), shōwindō
windscreen wiper (45/1), waipā
wine (13), sake
grape wine, bodoshu
rice wine (13), sake
spiced sweet wine (23), toso
wine cup (13), sakazuki (for sake)
winter (41), fuyu
wireless (9), rajio
wisdom (s), chie
wish (40), chūmon
wish (to) (18), negau
to wish for (49/1), hoshii
wishing (20), o-negai
visitor (7), kyaku
with (3), to; (11) de; (15) to issho ni; (19)
issho ni
within (internally) (3), uchi ni; (15) naka ni
without (12), naku; (not with) nashi de;
nakute; (outside) no soto de
woman (2), onna; (35) josei
wonderful (32), subarashii
wood, moku; (41) hayashi
wool (46/1), yōmō
won (s), katta
word (16), kotoba
word of mouth (s), kōtō
work (9), (artistic) sakuhin; (3) shigoto; (15)
tsutome
human work (48/1), jinko
overtime work (16), zangyō
work (to) (31), hataraku
working (44/1), unten
world (32), sekai
world-wide (32), sekaiteki
worry (3), shimpai
worry (to) (45/1), ki o tsukau
to worry oneself over . . . (47/2), kuyokuyo
suru
worth (9), neuchi
wound (s), (injury) kega
wrap (9), tsutsumu
wrestle (to) (50), torikumu
Japanese wrestling (42), sumō
wrist (s), tekubi

Y

yacht (44/1), yotto
year (5), nen; (21) toshi
A Happy New Year to you (23), akema-
shite omedetō gozaimasu
current year (43/2), kotoshi
every year (42), maitoshi
former years (43/1), mukashi
last year (28), kyūnen
new year (23), shōgatsu; shinnen
New Year's call, greetings (23), nenshi
New Year's card (23), nengajō
New Year's Day (23), Ganjitsu
New Year's dishes (23), osechi-ryōri
New Year's Eve (23), ōmisoka
New Year's gift (23), otoshidama
next year (s), rainen
round of New Year's call (23), nenshi-
mawari
the first seven days of the New Year (23),
Matsunouchi
the first three days of the New Year (23),
Sanganichi
the old year (23), kyūmen
this year (23), kotoshi
yellow (33), kiirō
yen (25), en
fifty-yen piece (26), gojūen
yes (Intr. 2), hai; sō; (4) ē; (6) sō desu
yesterday (22), kinō
day before yesterday (22), ototoi
yet (42), mada
as yet (30), mada
you (Intr. 1), anata; anata wa; (12) go-shujin
young (24), wakai
yourself, go-jibun; anata-jishin
by yourself (42), go-jibun de
youth (s), waqamono

Z

zero (28), rei
zest (42), kyōmi
zoological garden (37), dōbutsuen