

JAPANESE FOR BUSY PEOPLE



*New, unique
approach to effective daily
communication in Japanese*

I

Association for Japanese-Language Teaching

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KODANSHA INTERNATIONAL
Tokyo and New York

Publication of this textbook has been assisted by a grant from the Japan Foundation.

A few, minor corrections have been made in the twelfth printing.

Distributed in the United States by Kodansha International/USA Ltd., 114 Fifth Avenue, New York, New York 10011.

Published by Kodansha International Ltd., 17-14 Otowa 1-chome, Bunkyo-ku, Tokyo 112 and Kodansha International/USA Ltd., 114 Fifth Avenue, New York, New York 10011. Copyright © 1984 by the Association for Japanese-Language Teaching. All rights reserved. Printed in Japan.

ISBN 4-7700-1099-0 (in Japan)

First edition, 1984

Thirteenth printing, 1990

Library of Congress Cataloging in Publication Data

Main entry under title:

Japanese for busy people.

Includes index.

1. Japanese language—Textbooks for foreign speakers—English. II. Kokusai Nihongo Fukyū Kyōkai (Japan)
PL539.3.J28 1983 495.6'83421 83-80218
ISBN 0-87011-599-5

CONTENTS

Introduction	7
Writing and Pronunciation	11
Characteristics of Japanese Grammar	14
Useful Daily Expressions	15
Signs in Daily Life	16
Lesson 1: Introductions	19
Lesson 2: Address and Telephone Number	25
Lesson 3: Day and Time	31
Lesson 4: How Much?	38
Lesson 5: Counting Objects	44
Lesson 6: Going and Coming	52
Lesson 7: Going by Taxi	60
Lesson 8: Existence of People and Things	65
Lesson 9: Place, Location	72
Lesson 10: Tickets Bought	78
Lesson 11: Reading Review	85
Lesson 12: Telephoning	87
Lesson 13: Delicious Cakes	94
Lesson 14: Yesterday's Enjoyable Kabuki	103
Lesson 15: Giving and Receiving	108

Lesson 16: Asking Preferences	113
Lesson 17: Invitation to a Party	119
Lesson 18: Ownership and Events	123
Lesson 19: Doing This and That	129
Lesson 20: Requests and Orders	136
Lesson 21: Having Things Done	141
Lesson 22: Public Transportation	144
Lesson 23: Asking Permission	149
Lesson 24: Refusal	154
Lesson 25: Now in Progress	158
Lesson 26: Reading Review	163
Lesson 27: Present Condition	167
Lesson 28: Expressing Preferences	173
Lesson 29: Dining Out	182
Lesson 30: Reading Review	187
Appendices	
A. Adjectives	191
B. Common Japanese Names	191
C. Counters	192
D. Country, Nationality, Language	192
E. Extent, Frequency, Quantity	193
F. Parts of the Face and Body	194
G. Time Expressions	194
H. Verb Conjugation	196
Answers to Quizzes	199
Glossary	205
Index	213

INTRODUCTION

Japanese for Busy People is for people who want to learn essential Japanese as quickly and as effectively as possible.

Preparation of this textbook is based on more than ten years' experience of AJALT's specially trained staff in teaching beginning through advanced Japanese to students from approximately 40 countries. During the two years prior to publication, the material was reviewed and tested in the classroom with about 200 students, and revisions made as necessary.

This course might be described as "survival Japanese," for the language learned can be put to immediate use in conversational situations. The simplistic or childish ways of expression found in most beginning texts do not occur. While vocabulary and grammar patterns have been limited to about one third of those in the ordinary beginning text, the selection has been made after a careful study of the situations in which foreigners may have to speak Japanese. The objective is to enable the student to obtain the information he needs and to communicate what he or she wants to say in uncomplicated but *adult* language. The stress is not simply on grammatical accuracy. Careful consideration has been given to the actual linguistic patterns in Japanese communication.

To make the course effective, concise reference is made in the Notes to the linguistic customs underlying these communication patterns. The Grammar sections explain the structure and grammatical principles of Japanese whenever it is thought that such explanations would be helpful in understanding and applying the conversational patterns presented. Grammar and vocabulary are made available to the student as necessary, but he is not overburdened by having to learn excessive amounts of either for some undefined future contingency.

Although this is an introductory text, it does provide a solid foundation for the study of Japanese at a higher level. Every student should be able to obtain a good grasp of just *what kind of language* Japanese is while learning the basic conversational patterns. Because of this, it should be of value not only to people who are approaching Japanese for the first time but also a good review for people who already know a little Japanese but wish to confirm whether they are using the phrases they know in the right situations.

The amount of time needed to complete this course will naturally vary, depending on the individual. In AJALT classes, which meet two and a half hours a day, five days a week, the course takes four weeks, or a total of about fifty hours. In addition, two to three hours a day are needed for preparation and review.

Arrangement of the Book

Basic guides to writing, pronunciation and grammar are presented in the immediately following sections, after which come Useful Daily Expressions and Signs in Daily Life. The main text is divided into 30 lessons. At the end of the book are the appendices, Quiz Answers, Glossary and Index.

Nearly all of the lessons deal with conversational situations. These are supplemented by four reading and review lessons.

The two modes of communication, oral and written, are different. In a conversational situation, speaker and listener share a good deal of information. In a natural conversation, much of this information is omitted and the speakers are able to communicate in a rather elliptical fashion. In a story, a report or a letter, however, it is necessary to write an organized, well-structured composition in order to communicate all the information needed in a logical fashion. In our experience, the student can learn Japanese most effectively if he studies both conversation and written Japanese from the very beginning.

This is one reason for the short review lessons. From Lesson 3, there are Summary Sentences (marked by ■) in Japanese and English following the opening Dialogue or Text. These sentences also show the differences between the oral and written languages. In addition, besides a title for ready reference, most lessons have at the beginning a Topic Sentence in English to orient the student to the main situation in the lesson. These should be of special value when teaching students for whom English is a second language.

Lessons are generally based on a particular conversational situation, such as shopping, talking on the telephone and so on. Strategically placed throughout the book are ten Grammar sections to cover the most important grammar patterns. With the exception of the review lessons, each lesson has Notes, a Practice section consisting of Key Sentences, Exercises and Short Dialogue(s), and a Quiz. This arrangement will be especially helpful to people who want to study on their own.

To the Teacher

To understand the overall plan adopted in this book, it best to first read it from beginning to end.

Work on pronunciation is especially important at the introductory level. The sounds represented by double consonants in romanization, long vowels and the nasalized *n* sound are especially difficult for foreigners, but it is also important to help the student learn how to pronounce the five vowels correctly. Even though he has a Japanese teacher, the student should be encouraged to listen to the tapes both for basic pronunciation and for the flow of speech.

In teaching *kana*, you should consider using charts or a *kana* workbook. You should make it clear to the student that mastering *kana* will help him with pronunciation, and pronunciation should be emphasized whenever you are helping the student with *hiragana* or *katakana*. You may want to have the student learn *kana* before you begin the text. However, the text is designed so that it is quite possible to have the student work on both at the same time. He should be able to master *hiragana* by the time he reaches Lesson 10.

As much as possible, class time should be devoted to actually using Japanese. The student should study the Notes and Grammar sections before class.

The Dialogues are very short and, while the practice sections are designed to

reinforce the patterns introduced, the Exercises give relatively few examples. You should select additional vocabulary—for example, from the appendices—that will be of interest to the student and have him practice each pattern using these new words in order to increase the amount of oral practice. But it is best not to try for too much at one time. It is better to proceed at a steady pace, increase vocabulary gradually, and work on improving weak points after several lessons, than to introduce a lot of new vocabulary and try for perfection in each lesson. Do not allow the class to get bogged down in one lesson.

Since each lesson is based on a particular conversational situation and emphasizes specific points of grammar, the time required for each lesson is not the same. One lesson may require only one hour while another requires three hours. Adjectives, for example, are introduced in Lessons 13 and 14, and these lessons will require more time simply because of the quantity of material to be covered.

The following suggestions concern the student's preparation. Before class, he should listen to the tape of the opening Dialogue to get a feeling for the flow of conversation between native speakers. Then he should listen to the vocabulary for each lesson while memorizing the English meanings. These two points should be the main emphasis of his preparation.

Encourage the student to review each lesson after each class meeting. At this time, it is important to insist that the student diligently memorize the Dialogues, Summary Sentences and Key Sentences.

The Quizzes may be done either in class or as homework. In either case, the teacher should check them carefully, not only to correct mistakes but also to identify individual problems and find ways to correct them.

Self-study

The main parts of each lesson are printed in both *hiragana* and *katakana* and romanized Japanese (*rōmaji*). Learning will be more effective if you try to master *hiragana* by the time you are halfway through the book.

We strongly recommend that you devote sufficient time to pronunciation, accent and intonation, either by taking advantage of the tapes or by having your Japanese friends help you.

It is essential that you read the Japanese portions of the text out loud. First, take a look at the Dialogue at the beginning of the lesson. Then carefully study the Notes and the Grammar, where applicable, until you understand them completely. The Practice section gives more examples of the important patterns in the Dialogue. You should spend plenty of time repeating these patterns in a clear voice. Frequent repetition is essential. Using the appendices, you can try substituting words in each pattern while imagining situations in which you might find yourself. Remember, these patterns will only be useful if you can use them in actual situations. When you feel that you have mastered the patterns in the lesson, do the Quiz at the end. Finally, after you have completed all these steps, go back to the beginning of the lesson and thoroughly memorize the opening Dialogue, Summary Sentences and Key Sentences.

ACKNOWLEDGMENTS

Compilation of this textbook has been a cooperative endeavor, and we deeply appreciate the collective efforts and individual contributions of Mss Sachiko Adachi, Nori Andō, Haruko Matsui, Shigeko Miyazaki, Sachiko Okaniwa, Terumi Sawada and Yuriko Yobuko. For English translations and editorial assistance, we wish to thank Ms. Dorothy Britton.

WRITING AND PRONUNCIATION

There are three kinds of Japanese writing:

1. *Kanji*: Chinese characters or ideographs, each conveying an idea, most of which have at least two readings.
2. *Hiragana*: A phonetic syllabary. The symbols are curvilinear in style.
3. *Katakana*: The second syllabary used primarily for foreign names and place names and words of foreign origin. The symbols are made up of straight lines.

Written Japanese normally makes use of all three, as in the following example:

“I am going to Canada.” 私はカナダに行きます。

<i>kanji</i>	Watashi	私	i-	行
<i>hiragana</i>	wa	は	ni	kimasu きます
<i>katakana</i>		Kanada	カナダ	

Besides these three forms of writing, Japanese is sometimes written in *rōmaji* (Roman letters), particularly for the convenience of foreigners. This is generally used in teaching conversational Japanese to foreigners when time is limited. There are various systems for transliterating Japanese in the Roman alphabet. In this book we use the modified Hepburn system.

HIRAGANA, KATAKANA AND RŌMAJI

The *kana* to the left are *hiragana*; *katakana* are in parentheses.

I Basic Syllables: Vowel, Consonant plus vowel and **n**

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

Note: The syllables **yi**, **ye**, **wi**, **wu** and **we** do not occur in modern Japanese.

II Modified Syllables: Consonant plus basic vowel

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

III Modified Syllables: Consonant plus ya, yu, yo

kya きゃ (キヤ)	kyu きゅ (キユ)	kyo きょ (キョ)
sha しゃ (シャ)	shu しゅ (シュ)	sho しょ (ショ)
cha ちゃ (チャ)	chu ちゅ (チュ)	cho ちょ (チョ)
nya にゃ (ニヤ)	nyu にゅ (ニユ)	nyo にょ (ニョ)
hya ひゃ (ヒヤ)	hyu ひゅ (ヒユ)	hyo ひょ (ヒョ)
mya みゃ (ミヤ)	myu みゅ (ミユ)	myo みょ (ミョ)
rya りゃ (リヤ)	ryu りゅ (リュ)	ryo りょ (リョ)
gya ぎゃ (ギヤ)	gyu ぎゅ (ギユ)	gyo ぎょ (ギョ)
ja じゃ (ジャ)	ju じゅ (ジュ)	jo じょ (ジョ)
bya びゃ (ビヤ)	byu びゅ (ビユ)	byo びょ (ビョ)
pya ぴゃ (ピヤ)	pyu ぴゅ (ピユ)	pyo ぴょ (ピョ)

IV Double Consonants

kk, pp, ss, tt	っ (ツ)	(See Note 6.)
----------------	-------	---------------

V Long Vowels

ā	ああ (アー)
ī, ī	いい (イー)
ū	うう (ウー)
ē, ei	ええ, えい (エー)
ō	おう, おお (オー)

POINTS TO NOTE

1. The top line of the Japanese syllabary consists of the five vowels: **a, i, u, e, o**. They are short vowels, pronounced clearly and crisply. If you pronounce the vowels in the following English sentence, making them all short, you will have

their approximate sounds. The **u** is pronounced with no movement forward of the lips.

Ah, we soon get old.

a i u e o

2. Long vowels are written as shown in Chart V. **Ē** or **ei** is most often written えい but ええ is also sometimes encountered.
おう is the general rule for **ō** but in some words it is traditionally written おお. Long vowels are a doubling of the single vowel and care should be taken to pronounce them as a continuous sound, equal in value to two identical short vowels.
3. The rest of the syllabary from the second line down in Chart I are syllables formed by a consonant and a vowel.
4. Japanese consonants more or less resemble English. Listen to the cassette tape or a native speaker for the exact sounds. Especially note the following: *t* in the **ta** row, *f* in the syllable **fu** and *r* in the **ra** row. The *g* in the syllables **ga**, **gi**, **gu**, **ge** and **go** at the beginning of a word is hard (like the [g] in garden), but when it occurs in the middle or in the last syllable of a word, it often becomes nasal, as in **eiga** ("movie"). The particle **ga**, too, is usually pronounced in this way. However, many Japanese today use a *g* sound which is not nasal.
N is the only independent consonant not combined with a vowel. When it is at the end of a word it is pronounced somewhat nasally. Otherwise it is usually pronounced like the English [n]. But if it is followed by syllables beginning with *b*, *m* or *p*, it is pronounced more like [m] and accordingly spelled with an *m* in this textbook. Special care is necessary when syllabic **n** is followed by a vowel as in the word **kin'en**. (**ki-n-en**, "no smoking"). Note that this is different in syllable division from **kinen** (**ki-ne-n**, "anniversary").
5. As explained above, *hiragana* and *katakana* are phonetic symbols and each is one syllable in length. The syllables in Chart III which consist of two symbols—the second written smaller—are also only one syllable in length if the vowel is short, longer if the vowel is long.
6. What are written in Roman letters as the double consonants **kk**, **pp**, **ss** and **tt** in Chart IV are expressed in *kana* (*hiragana* and *katakana*) with a small **tsu** in place of the first consonant. I.e., けっこん **kekkon** ("marriage"), きっぷ **kip-pu** ("ticket"), まっすぐ **massugu** ("straight") and きて **kitte**, ("stamp"). This small っ is one syllable in length, and there is the slightest pause after it is pronounced (as in the English word *book'keeping*). In the case of the **chi** syllable, the **tsu** is represented by a *t* in Roman letters, i.e., マッチ **matchi** ("match").
7. In *hiragana*, the syllables **ji** and **zu** are written じ and ず as a general rule. In a few rare cases, they are traditionally written ぢ and づ
8. *Hiragana* follows a tradition in which the following three particles are written a special way:
o when used as a particle is written を, not お.
e when used as a particle is written へ, not え.
wa when used as a particle is written は, not わ.

CHARACTERISTICS OF JAPANESE GRAMMAR

The grammar in this text is derived from a natural analysis of the Japanese language, rather than being an interpretation adapted to the syntax of Western languages. We have given as few technical terms as possible, choosing ones that will make for a smooth transition from the basic level to more advanced study.

The following points are basic and in most cases reflect differences between the grammar of Japanese and that of English, or other European languages. Specific explanations and examples are given in Grammar I through Grammar X, the notes and the appendices.

1. Japanese nouns have neither gender nor number. But plurals of certain words can be expressed by the use of a suffix.
2. The verb generally comes at the end of the sentence or clause.
ex. **Watashi wa Nihon-jin desu.** I am a Japanese.
Watashi wa Kyōtō ni ikimasu. I go to Kyoto.
3. Verb conjugation is not affected by the gender, number or person of the subject.
4. Verb conjugation shows only two tenses, the present form and the past form. Whether use of the present form refers to habitual action or the future, and whether the past form is equivalent to the English past tense, present perfect or past perfect can be determined from the context.
5. Japanese adjectives, unlike English ones, are inflected to show present and past, affirmative and negative.
6. The grammatical function of nouns is indicated by particles. Their role is similar to English prepositions, but since they always come after the word, they are sometimes referred to as postpositions.
ex. **Tōkyō de,** at Tokyo
15-nichi ni, on the 15 (of the month)
7. Many degrees of politeness are expressable in Japanese. In this book the style is one which anyone may use without being rude.

Note: The following abbreviations are used in this book:

<i>aff.</i>	affirmative
<i>neg.</i>	negative
<i>Aa:</i>	Answer, affirmative
<i>An:</i>	Answer, negative
<i>ex.</i>	example
-i adj.	-i adjective
-na adj.	-na adjective

USEFUL DAILY EXPRESSIONS

1. おはようございます。 **Ohayōgozaimasu**. Good morning! Used until about 10 A.M.
2. こんにちは。 **Konnichiwa**. Hello. A rather informal greeting used from about 10 A.M. until sundown.
- 3.こんばんは。 **Kombanwa**. Good evening.
4. さようなら。 **Sayōnara**. Good-bye. On more formal occasions one uses **Shitsurei shimasu**.
5. おやすみなさい。 **Oyasumi nasai**. Good night. Said at night before going to bed. When parting at night outside the home, **Sayōnara** is more usual.
6. では また。/じゃ また。 **Dewa mata./Ja mata**. Well then . . . Said informally when parting from relatives or friends.
7. いってらっしゃい。 **Itte rasshai**. So long. (*lit.* "Go and come back.") Said to members of a household as they leave the house.
8. いってまいります。 **Itte mairimasu**. So long. (*lit.* "[I'm] going and coming back.") This is the reply to **Itte rasshai**.
9. ただいま。 **Tadaima**. I'm back. (*lit.* "[I have returned] Just now.") Said by a person on returning home.
10. おかえりなさい。 **Okaeri nasai**. Welcome home. This is the reply to **Tadaima**.
11. おげんきですか。 **O-genki desu ka**. How are you? (*lit.* "Are you well?")
12. ありがとうございます。 げんきです。 **Arigatō gozaimasu. Genki desu**. Fine, thank you.
13. おめでとうございます。 **Omedetō gozaimasu**. Congratulations!
14. おだいじに。 **O-daijini**. Take care of yourself.
15. どうも ありがとうございます。 **Dōmo arigatō gozaimasu**. Thank you very much.
16. どういたしまして。 **Dō itashimashite**. You're welcome.
17. ちょっと まってください。 **Chotto matte kudasai**. Wait just a moment, please.
18. もう いちど おねがいします。 **Mō ichido onegaishimasu**. Once more, please.
19. おさきに。 **Osakini**. Pardon my going first (before you). Said when going ahead of other people after being urged to do so.
20. どうぞ おさきに。 **Dōzo osakini**. Please, go ahead.
21. きをつけて。 **Ki o tsukete**. Take care!/Be careful!
22. あぶない。 **Abunai**. Look out! (*lit.* "It's dangerous.")
23. だめです。 **Dame desu**. Out of the question./Impossible./No good.
24. がんばってください。 **Gambatte kudasai**. Keep your chin up! Said to encourage someone.

SIGNS IN DAILY LIFE

案内

annai
Information



chikatetsu
Subway, Underground



takushi-noriba
Taxi Stand



eki
(railway) Station



kippu-uriba
Ticket Office

改札口

kaisatsuguchi
Ticket Gate



seisanjo
(fare) Adjustment Office

営業中

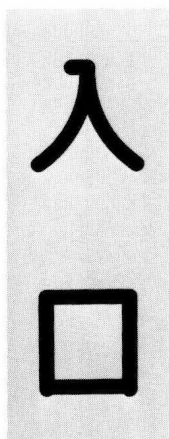
eigyōchū
Open



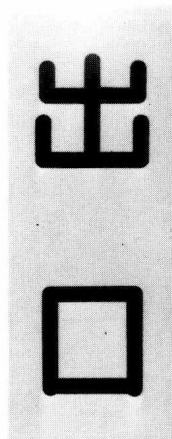
jumbichū
Getting ready to open.
(May also indicate
"Closed for the day.")

休業中

kyūgyōchū
Closed



iriguchi
Entrance



deguchi
Exit



hijōguchi
Emergency Exit



osu
Push



hiku
Pull



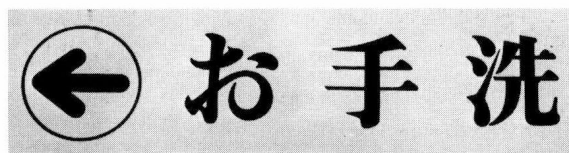
uketsuke
Reception



erebētā
Elevator



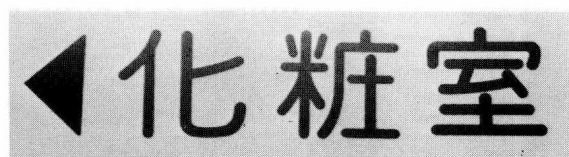
esukarētā
Escalator



o-tearai
Toilet



otoko
Men, Gentlemen



keshō-shitsu
Powder Room



onna
Women, Ladies