

『新版日本語教育事典』英語版について

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A. Overview

■ History of Grammar Study of the Japanese Language

● Grammar Study in Pre-Meiji Era

When a language comes in contact with another language, it is known that the language goes through a period of reflective self-awareness. Contact with Chinese was a major influence on the grammar study of the Japanese language. One example of what this contact brought was the definition of 詞 (*shi*) as 実質語 *jisshitsu-go* (substance word) versus *te, ni, wo, ha* as functional vocabulary. *Te-ni-ha taigai shoo* [*Annotated Summary of Te-Ni-Ha*], which is estimated to have been written at the end of the Kamakura period or as late as the beginning of the Muromachi period, has the following description, “詞 (*shi*) is like a temple or shrine, and *te, ni, ha* organize and decorate this temple or shrine beautifully.” This is an example of emerging awareness of word classification. It expresses that 詞 (*shi*) and *te, ni, wo, ha* have separate functions. This awareness influenced and furthered the field for generations to come.

The two giants of grammar study in the Edo period are Motoori Norinaga and Fujitani Nariakira. Moto'ori wrote *Te-ni-wo-ha himo kagami* [*Hand-Held Mirror for Te-Ni-Wo-Ha*] (1771) and *Kotoba no tama no o* [*Precious String of Words*] (1785). In the former he classifies *kakari* (relation opener) into three 行 (*gyō*, column in this context), *ha, mo, tada, zo, no, ya, nani*, and *koso*, and creates a single chart that lists the *musubi* (tying, conclusion) in 43 rows. This relatively simple chart succinctly captures the regularity of the rules of *kakari-musubi*. In the latter he explicates in great detail the rules of *kakari-musubi* which he captures in *Te-ni-wo-ha himo kagami* with numerous citations of poems.

Fujitani wrote *Kazashi shoo* [*Annotated Hair Ornaments*] (completed 1767) and *Ayuhi shoo* [*Annotated Leggings*] (1778), among others. He classifies words into four classes: *na, yosohi, kazashi*, and *ayuhi*, and explains the fundamental characteristics of these four classes as follows: *na* explains things, *yosohi* defines events, and *kazashi* and *ayuhi* are entrusted with these words” (*Ayuhi shoo*). Roughly, *na* corresponds to indeclinable words, *yosohi* to declinable words, *kazashi* to pronouns, adverbs, connectives, interjection, affixes, and *ayuhi* to particles, auxiliary verbs and suffixes.

Other books worth noting from this era are Suzuki Akira's *Gengyo shishu ron* [*Four Types of Words*] (1824), and Motoori Haruniwa's *Kotoba no yachimata* [*Eight Forks in Language*] (1808) and *Kotoba no kayoiji* [*Paths in Language*] (completed in 1828).

● Grammar Study in Early Meiji Era

In the early part of Meiji the modality of grammar study of the Japanese language was called Western-style 模倣 *mohō* (imitative) grammar book. Works adopting this modality include Tanaka Yoshikado's *Shōgaku nihon bunten* [*Elementary Japanese Grammar Book*] (1874) and Nakane Kiyoshi's *Nihon bunten* [*Japanese Grammar Book*] (1876). Baba Tatsui published *An Elementary Grammar of the Japanese Language* in London, 1873. Tanaka did not recognize particles (*joshi*) as words (*go*); rather, he treated them as relating to case, and explained them in the noun section. Nakane explained the underlined items in *asaki kawa*, *hana no inochi*, *asaku horu*,

and *hayaku kuru* in the adjective and adverb sections.

- Ōtsuki Grammar

Ōtsuki Fumihiko tried to integrate Western-style imitative grammar books and the Yachimata School of grammar study in *Kō nihon bunten* [*Large Japanese Grammar Book*] (1897). He classifies words into eight types: noun, verb, adjective, adverb, connective, interjection, auxiliary verb, and *te-ni-wo-ha*. He also correctly points out the differences between adjectives in Western languages and those in the Japanese language. *Kō nihon bunten* is the first systematic modern grammar book that was written using the Western grammar book framework, which the author adopted with a critical attitude.

- Yamada Grammar

Yamada Yoshio constructed a unique and large-scale logical framework, taking in full consideration both traditional grammar study and works of Sweet and Heyse, and even western psychology.

Yamada's representative works include *Nihon bunpō ron* [*Study of Japanese Grammar*] (1908) and *Nihon bunpōgaku gairon* [*Survey of the Study of Japanese Grammar*] (1936).

Yamada's grammar theory deals with two major categories: word (*go*) study and phrase (*ku*) study. His word study examines the characteristics and usage of words, which he considers to be the building material for thought expressions. Words are categorized into four main types: indeclinable words, declinable words, adverbs, and particles. So-called auxiliary verbs are considered as compound word endings, and they are placed below word level. Phrase study deals with the rules of sentence formation. According to Yamada, a phrase is "the linguistic presentation of thoughts, which has been organized through a one-time apperceptive activity" (*Nihon bunpōgaku gairon*). Further, declaration (*chinjutsu*) is a term that explains this apperception as a function of declinable words. The concept of declaration would later develop into one of the important points of discussion in the grammar study of the Japanese language.

- Matsushita Grammar

Matsushita Daisaburō pursued universal grammar with his own brand of terminology and strong scientific spirit. His most representative work is *Kaisen hyōjun nihongo bunpō* [*Revised Standard Japanese Grammar*] (1928). His earlier works include *Nihon Zokugo Bunten* [*Grammar of Colloquial Japanese*] (1901) and *Hyōjun kan-bunpō* "Standard Grammar of Classical Chinese" (1927).

Matsushita separates grammar rules into internal rules that deal with thoughts and the external rules that deal with sounds and external forms. He states that the former are universal and the latter are individual. He further sets up three levels of linguistic units: 原辞 *genji* ('morpheme' in this context), 詞 *shi* (roughly 'parts of speech,' or components of a sentence, in this context), and 断句 *danku* ('sentence' in this context). 原辞 *genji* are the building material for a 詞 *shi*, and generally correspond to morphemes in structural linguistics. 詞 *shi* is a component of a 断句 *danku*. *Hon* and *hon o* are respectively one 詞 *shi*. What must be particularly noted is the distinction between the study of aspect (*sō*) and that of case (*kaku*) in his study of 詞. The study of aspect deals with paradigmatic relationship while the study of case deals with syntagmatic relationship.

- Hashimoto Grammar

Hashimoto Shinkichi placed an emphasis on form in his study of grammar. He wrote *Kokugo-hō yōsetsu* [*The Essentials of Japanese Grammar*] (1934). The concept of 文節 *bunsetsu* (roughly ‘phrase’ in this context) is at the core of his grammar study. 文節 *bunsetsu* is defined as follows in *Kokugo-hō yōsetsu*: “When one divides a sentence into as many segments of 実際の言語 *jissai no gengo* (meaningful units) as possible, one obtains 文節 *bunsetsu*.” He analyzes sentence structure using the concept of 連文節 *renbunsetsu* (collection of phrases). This method shares similarity with IC analysis in structural linguistics. Hashimoto’s work on grammar has long formed the basis for school grammar instruction.

- Tokieda Grammar

Tokieda Motoki attempted to construct a grammar system using a unique theory called the theory of language process. His representative works are *Kokugogaku genron* [*Principles of the Study of Japanese*] (1941) and *Nihongo bunpō kōgo hen* [*Japanese Grammar: Colloquial Language*] (1950). The most prominent characteristic of this approach is evident in his categorization of 詞 *shi* (roughly ‘free/substance word’) and 辭 *ji* (roughly particle/bound word). 詞 *shi* is an objective, conceptual expression of things and events, and is an objectivized expression vis-à-vis the subject. 辭 *ji* is an expression void of conceptualization process, and is a direct expression of the speaker’s perspective toward what is expressed. He proposes to set up a 句 *ku* that is made up with 詞 *shi* and 辭 *ji*, and to analyze the sentence using the 句 *ku*-nesting method.

- Further Development

Two topics of controversy have been *wa* and the study of sentence formation. Works on *wa* include Mikami Akira’s *Gendai gohō josetsu* [*Introduction to Contemporary Grammar*] (1953) and *Zō wa hana ga nagai* [*Elephants Have Long Noses*] (1960). In the area of the study of sentence formation is Watanabe Minoru’s *Kokugo kōbunron* [*Study of Japanese Syntax*] (1971), in which he further develops Yamada’s and Tokieda’s sentence formation theories by introducing the concepts of predication (*jojutsu*) vs. declaration (*chinjutsu*). Scientific studies have resulted in such works as Suzuki Shigeyuki’s *Nihongo bunpō: keitairon* [*Japanese Grammar: Study of Morphology*] (1972) and Okuda Yasuo (et al.)’s *Nihongo bunpō: rengo-ron (shiryō hen)* [*Japanese Grammar: Study of Collocations: Materials Collection*] (1983). Teramura Hideo’s *Nihongo no shintakusu to imi*, I, II, and III [*Japanese Syntax and Meaning*, I, II & III] (1982, 1984, 1991) was born out of Japanese instruction in classrooms. It is a meticulously written book of descriptive grammar. Currently, more and more research is being done based on meticulous analyses of grammatical phenomena, and researchers look at language research done overseas as well.

- References

Fukui, Kyūzō (1953) *Zōtei nihon bunpō shi* [*Expanded History of Japanese Grammar*]. Kazama Shobō.

Tokuda, Masanobu (1983) *Kindai bunpō zuzetsu* [*Illustrated Modern Grammar*]. Meiji Shoin.

(Nitta Yoshio)

■ Derivation

Derivation refers to word structure in which a subordinate form, i.e., affix, connects to the core part (base), as in *tanoshi + sa* ‘enjoyability’. Japanese affixes may be either prefixes or suffixes.

A prefix is a dependent morpheme that is attached at the “head” of a word. Some of the examples are *go/ō-* (honorific marker), *ō-* ‘large’, *ma-* ‘true, pure’, *ka-* (emphatic), *mu-* ‘non’, and *fu-* ‘in-, un-’. They tend not to change the part of the speech of the word, as in *yowai* ‘weak’ (adjective) → *ka-yowai* ‘feeble’ (adjective). One must be careful, however, with *fu-* and *mu-*. Look at the form, *mu+kanshin* ‘indifference’, for instance. *Kanshin* ‘concern’ is a noun, but *mu+kanshin*, with *mu-* added, is the stem of the *na*-adjective, *mukanshin na* ‘indifferent’.

A suffix is a dependent morpheme that is attached at the end of the word stem. Quantifying particles such as *-ko*, *-kai*, *-tsu*, *-bai*, other expressions that follow numbers such as *-koro*, *-miman*, markers used to express respect attached to names such as *-sama*, *-kun*, and plural markers such as *-tachi* and *-ra*, are some of the examples of suffixes. Two or more suffixes may be combined as in *san-nin sama zutsu* ‘in groups of 3 people-honorific’.

Suffixes tend to change the part of speech of the word. *Tanoshii* ‘pleasurable’ is an adjective, but when the suffix *-sa* is attached to the adjectival stem, *tanoshisa* ‘pleasure’ becomes a noun.

When *-garu* is attached, the verb *tanosigaru* ‘to enjoy oneself’. *Sekai* ‘world’ is a noun, and *sekai-teki* ‘global’ becomes the stem for the nominal adjective *sekaiteki na* ‘global’.

Derivation includes grammatical derivation and lexical derivation. *Samu+sa* ‘coldness’, *shiro+sa* ‘whiteness’, and *Tarō-yō* ‘for Taro’s use’ are examples where combinations are basically unrestricted (**grammatical derivation**). **Ka + usui* ‘thin’, **atsu* ‘hot-weather’ + *-mi* are not possible because of the constraint imposed by the stem (**lexical derivation**).

One also must be aware of how tightly linked the constituents are in word formation. Take, for example, prefixes of negation. There is no pause in the utterance after *fu-*, and *mi-*, but there can be a slight pause after *hi-*. Morphologically as well, when *hi-* occurs with another prefix of negation, *hi-* is placed outside the rest of the word, such as *hi-mitōrokusha* ‘non-unregistered person’. Also, *hi-* can negate an entire compound, as in *hi-saishoku shugisha* ‘non-vegetarian person’. Thus, when a word has a suffix, such as *-teki* ‘having the characteristic of’, and when one needs to negate the entire word, *hi-* is the prefix of choice, as in *hi-kensetsu-teki* ‘non-constructive’. (If one is to negate only the verb, *mi-kensetsu* ‘not yet built’ is possible.)

Derivation also differs with types of words such as *kango* (words of Chinese origin) and *wago* (words of Japanese origin). For example, the prefix *o-* (honorific marker) in principle cannot be used with loan words, as in **o-pan* ‘bread’. (*O-biiru* ‘beer’ is an exception.) This prefix is pronounced [go] when attached to a *kango* (of Chinese pronunciation), as in *go-shisoku* ‘your son’ and [o] in front of a *wago* (in Japanese pronunciation), as in *o-kosama* ‘your child’. (*O-tanjōbi* ‘your birthday’ is an exception.) In general, affixes of Chinese origin, such as *mu-*, *fu-*, and *-teki*, are used with *kango*, as in *mu-ishiki* ‘sub/unconscious’, *fu-kanō* ‘impossible’, and *jindō-teki* ‘humanitarian’.

In relation to orthography, how to pronounce the affixes written out in kanji is a problem. If one pronounces the 中 as *-chū* in 水槽中 *suisō-chū*, the suffix signifies somewhere in the domain (‘inside the water tank’). If one pronounces it *-jū*, the suffix signifies the entire area of the water tank (‘throughout the water tank’). (This distinction does not always exist, however, as in 今週中, *konshū-chū/konshū-jū* ‘within this week’.) The suffix 人 is pronounced *-nin* as a counter, *-nin* as the agent of an action (e.g., 代理人 *dairinin* ‘representative’), and *-jin* when signifying the affiliation or attribute of the person (e.g., 外国人 *gaikokujin* ‘foreigner’).

→語構成 word formation (2-B), 派生語 derivatives (3-C), 接頭辞 prefix, (接頭語 prefix word) (3-C), 接尾辞 suffix, (接尾語 suffix word) (3-C)

● References

Kageyama, Taro (1993) *Bunpō to go-keisei* [Grammar and Generation of Word]. Hituzi Syobo.

Saito, Michiaki and Ishii Masahiko (ed.) (1997) *Go-keisei* [Word Formation]. Hituzi Syobo.

[Moriyama Takurō]

■ Compounding

Compounding refers to the combining of two or more independent words, and it occurs with *wago* (words of Japanese origin), *kango* (words of Chinese origin), and *gairaigo* (loan words). In principle, words of the same type combine to create compound words, and the part of speech of the compound word is determined by that of the word that comes at the end. If the last word is a verb in the adverbial form, the compound word becomes a noun (e.g., *ameagari* ‘end of the rain’), and if the last word is the stem of an adjective, the compound word becomes a *na*-adjective (e.g., *kimijika* ‘short-tempered’).

Compounding may restrict the meaning of the word thus created (e.g., *akaji*. which means ‘deficit’, and does not mean ‘red letter’.)

The structure of a compound word basically follows the relationship among the words that are used to form the compound. Various types of relationship are: comparison, contrast, juxtaposition (e.g., *oyako* ‘parents and children’; *deiri* ‘going in and out’) and modification and supplementation (e.g., *oyagokoro* ‘parental tenderness’; *deokure* ‘getting a late start’). Some phonological changes, such as sequential voicing, euphonical changes, vowel switching, and sandhis (e.g., *sakadaru* ‘sake barrel’; *makuragi* ‘railroad ties’) tend to occur in the process of compounding, except when the compounds are in relationship of comparison and contrast (e.g., *oyako* ‘parent and child’; *kusaki* ‘herbaceous plants and trees’).

● Compound Nouns

When the last word in the compound is a noun, what comes before is, for the most part, a noun, an adjective stem, or the adverbial form of a verb (e.g., *akikusa* ‘autumn plant’; *aokusa* ‘young green leafy plant’; *karekusa* ‘dead grassy plant’). When the last part is the adverbial form of a verb, it is important to know if the verb can be used with *+suru*. Compound nouns can be classified into four types: noun+adverbial form of verbs (e.g., *hitogoroshi + suru* ‘to commit a murder’ but *hitodōri* ‘people coming and going+ **suru*), adverbial form of verbs + adverbial form of verbs (e.g., *mikiki* ‘to see and hear’+ *suru* but *misugi* ‘to watch too much’+ **suru*).

- (1) minaoshi : suru : minaosu
- (2) mikiki : suru : (no verb form)
- (3) misugi : *suru : misugiru
- (4) miosame : *suru: (no verb form)

● Compound Verbs

Compound verbs can be formed with nouns, adjectives, and adverbs (onomatopoeia) (e.g., *ikizuku* ‘to breathe, to be alive’, *chikazuku* ‘to approach’, *furatsuku* ‘to reel, to wander’). There are many ways of forming compound verbs. The process of forming compound verbs in Japanese is very productive, and compound verbs are important in Japanese language instruction and learning. They are classified into two major types based on the verb at the end.

- (1) Lexical compounding. Semantic constraints (e.g., in *mimawaru* ‘patrol, doing the round’ is the primary meaning) and lexical combining constraints (e.g., *mawaru* only combines with durational verbs. **Shini* ‘die’ *mawaru*) apply. Major types of semantic relationships between the constituent words are: manner & means (e.g., *kiritaosu* ‘to cut down’ → *kitte taosu* ‘to

topple by way of cutting’; attendant circumstances: *asobikurasu* ‘to loaf all the time’ → *asobinagara kurasu* ‘to live one’s life having fun’; alternate action (e.g., *nakisakebu* ‘to cry frantically’ → *naitari sakendari suru* ‘to cry and shout’); aspect (e.g., *furiyamu* ‘to stop raining/snowing’ → *furu no ga yamu* ‘the action of falling stops.’ The case particle in the word-final verb may govern the compound verb (e.g., {*ni*} *noru* ‘to ride’ + {*o*} *mawasu* ‘to turn’: *kuruma o norimawasu* ‘to ride around in a car’; {*o*} *kamu* ‘to bite’ + {*ni*} *tsuku* ‘to attach’: *ashi ni kamitsuku* ‘to bite one’s leg’).

- (2) Grammatical (syntactic) compounding. The constituent words are in complementary relationship. In this type of compounding, constraints that are at work in (1) above do not apply. Therefore compounding of this type is very productive. The major types of semantic relationship between the constituent words are 1. aspect (e.g., *miowaru* ‘to finish watching’ → *miru koto ga owaru* ‘to finish the act of watching’); 2. excess (e.g., *misugiru* ‘to watch too much’ → *miru koto ga sugiru* ‘to overdo the act of watching’); 3. possibility (e.g., *miuru* ‘to possibly watch’ → *miru kanōsei ga aru* ‘there is a possibility that one watches’).

Type (2) of compounding is different type (1) in what can be used in the position of the first verb.

1. Use of *sō suru* to substitute the original verb (e.g., *Watashi wa miuru. Kare mo sōshiuru.* ‘I will possibly see it. He also may do so’);
2. Use with nominal verbs (e.g., *benkyō shiuru* ‘will possibly study’);
3. Honorific verb forms (e.g., *o kaki ni nariuru* ‘will possibly write’);
4. Passive and causative forms (e.g., *sareuru, saseuru*).

One must be careful when a word has both usages, (1) and (2). *Soto e mochidasu* ‘to carry something outside’ (moving something to the outside (1)) vs. *ame ga furidasu* ‘rain starts to fall’ (starting up, (2)); *Hito ni hanashikakeru* ‘to talk to someone’ (object-oriented (1)) vs. *iikakeru* ‘to start saying something’ (starting up, (2)). The order in which the process of compounding occurs with the constituent words is first (1) and then (2); the reverse does not occur (e.g., *kiritaoshi + kake + hajimeru* ‘about to start cutting down’).

● Compound Adjectives

Nouns, verbs, adjectives, and adverbs (onomatopoeia) may be combined to form compound adjectives. Examples: *nadakai* ‘famous’; *kogekusai* ‘smelling scorched’, *hosonagai* ‘long and slender’, *horonigai* ‘slightly bitter tasting’. The productivity of this type of compounding is not very high.

→複合語 Compound Words (3-C), 語と形態素 Words and Morphemes (2-B), 語構成 Word Formation (2-B)

● References

- Nomura, Masaaki (1977) ‘Zōgohō’ (Method of Word Creation) in *Iwanami kōza nihongo #9: goi to imi* “Iwanami Lecture Series #9: Vocabulary and Meaning.” Iwanami Shoten
- Nishio, Toraya (1988) *Gendai goi no kenkyū* (Study of Contemporary Lexicon). Meiji Shoin.
- Kageyama, Taro (1993) *Bunpō to go-keisei* (Grammar and Word Generation). Hituzi Syobo.
- Saito, Michiaki and Ishii Masahiko (ed.) (1997) *Go-kōsei* (Word Formation). Hituzi Syobo.
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Their Semantic Usage). Hituzi Syobo.

(Himeno Masako)

■ Parts of Speech

● What Are Parts of Speech?

Once one recognizes a word in a language, one goes on to classify it according to the form it assumes within a sentence or a sequence of sentences, the grammatical meaning it carries, how the constituents of the word are constructed, and what grammatical functions the components carry. There is an important question of what a word is to begin with when one studies language. A word has both lexical and grammatical characteristics, and these two aspects are inseparable. On the other hand, some consider dependent morphemes, which possess only the grammatical aspect and not the lexical aspect, to be also words, such as particles and auxiliary verbs. In Japanese language instruction, it is advisable not to teach explicitly the principles involved in parts of speech classification. Rather, it is meaningful to spend some time covering the usage of particles and auxiliary verbs that appear in and at the end of sentences, so that students will develop proficiency in the use of such entities.

● Major Parts of Speech

Major parts of speech that structure the basic framework of a sentence include nouns, verbs, and adjectives (*i*-adjectives and *na*-adjectives). A noun changes its form through what is called declension (case change), and has the structural function to become the subject of the sentence, i.e., the thing about which a statement is made. A verb or an adjective changes its form via conjugation, and has the structural function of predicating, that is, making a statement about the subject. There are also adverbs (adverbs of manner, degree, and declaration) and adnominals. They do not change their word form, and their function is to semantically restrict components of the basic sentence structure. Connectives, which have the function of connecting sentences, and interjections, which can form sentences on their own, contribute to fill out the sentence structure. Neither of them undergo word form change.

● Nouns

In many cases a noun is accompanied by a case particle, and forms the core part of a syntactic component, such as the subject or object, of a sentence. In that capacity the noun works as a word that carries concrete meaning such as persons, things, events, and phenomena, all of which have a part in the situation expressed by the sentence. A noun assumes the semantic role as the subject or object of the situation which a verb or adjective expresses. It may also accompany *da*, *de aru*, *desu*, etc. to function as the predicate of a sentence. In this capacity, the noun carries non-concrete meaning such as attributes and relationships of and among people, things, and events. Among the nouns, quantifiers demonstrate unusual behavior not seen in other nouns.

● Verbs

A verb may express movement, change, or state, and primarily functions as the predicate of a sentence. Verbs conjugate, and change according to grammatical categories such as voice, aspect, and mood. They also possess functions to suspend the predication in a sentence, or to modify nouns.

● Adjectives

Adjectives conjugate, express attributes of people, things, and events, express people's senses and feelings, modify nouns, and predicate attributes when acting as the predicate of a sentence. The adverbial form of an adjective modifies the movement and the manner of change expressed by the adverbial form of a verb, and it also functions to limit the degree of the concept of stativity.

● Adverbs

Adverbs do not change form. In many cases they are classified into three main categories: 1. adverbs of manner which modify the movement and change expressed by the proposition of a sentence; 2. adverbs of degree which modify the state expressed by the proposition; 3. adverbs of declaration which appear at the beginning of a sentence and reinforce or indicate in advance the modality of the sentence.

→動詞 Verbs (2-B), 形容詞 Adjectives (2-B), 名詞 Nouns (2-B), 数量詞 Quantifiers (2-B), 様態副詞 Adverbs of Manner (2-B), 程度副詞 Adverbs of Degree (2-B), 陳述副詞 Declarative

Adverbs(2-B), 助詞 Particles (2-B), 助動詞 Auxiliary Verbs (2-B)

● References

Suzuki, Shigeyuki (1972) *Nihongo bunpō, keitairon* (Japanese Grammar/Morphology). Mugi Shobo.

Teramura, Hideo (1982) *Nihongo no shintakusu to imi I* (Japanese Syntax and Meaning I). Kurosio Publishers.

(Koyano Tetsuo)

■ Grammatical Categories

● What Are Grammatical Categories?

The grammatical meaning that a word carries can be categorized according to the change that is added to the form of the word. Forms that distinguish the grammatical meaning of words can be grouped into “genus” and “species” by collecting ones that belong to different “species” but which comprise the same “genus,” and their common grammatical meaning is called a grammatical category. For example, the forms *aru* and *yomu* signify “non-past,” and *atta* and *yonda* signify “past.” These forms all indicate tense. Tense, in this case, is a grammatical category.

● Grammatical Categories of the Predicate

The predicate of a Japanese sentence can be a verb predicate, an adjective predicate, or a noun predicate. The grammatical categories of the predicate include affirmation/negation, tense, politeness, and modality (mood).

Each grammatical category can be manifested in morphologically contrasted forms such as Affirmation/Negation: *hashiru* ‘to run’ (affirmative) vs. *hashiranai* ‘not run’ (negative); Tense: *hashiru* ‘run’ (non-past) vs. *hashitta* ‘ran’ (past); Politeness: *hashiru* ‘run’ (plain) vs. *hashirimasu* ‘run’ (polite); Modality: declarative modality, such as *hashiru* ‘run, will run’ (assertion) vs. *hashiru darō* “will probably run” (conjecture), and other forms of modality, such as *hashire* ‘Run!’ (imperative) vs. *hashirō* ‘intend to run, let’s run’ (volition, invitation). There are two types of modality: modality of cognition, and modality of utterance and transmission. The modality of declaration, command, volition, and invitation are included in the modality of utterance and transmission. The modality of declaration includes assertion and conjecture, which are derived from the modality of recognition.

Adjective predicates can be categorized as follows: Affirmation/Negation: *ōkii* ‘big’ (affirmation) vs. *ōkikunai* ‘not big’ (negation); Tense: *ōkii* ‘big’ (non-past) vs. *ōkikatta* ‘was big’ (past); Politeness: *ōkii* ‘big’ (plain) vs. *ōkii desu* ‘big’ (polite) vs. *ōkyū gozaimasu* ‘big (very polite)”; Modality: *ōkii* ‘big’ (assertion) vs. *ōkii darō* ‘must be big’ (conjecture).

Noun predicates can be categorized as follows: Affirmation/Negation: *gakusei da* ‘is a student’ (affirmation) vs. *gakusei de (wa) nai* ‘is not a student’ (negation); Tense: *gakusei da* ‘is a student’ (non-past) vs. *gakusei datta* ‘was a student’ (past); Politeness: *gakusei da* ‘is a student’ (plain) vs. *gakusei desu* ‘is a student’ (polite) vs. *gakusei de gozaimasu* ‘is a student’ (very polite); Modality: *gakusei da* ‘is a student’ (assertion) vs. *gakusei darō* ‘is probably a student’ (conjecture). In adjective predicates and noun predicates, politeness is expressed in a tripartite contrast.

When one tries to understand the grammatical meaning of a form, it is important to recognize, for instance, that a marked form, e.g., *hashira+nakat+ta+deshō*, expresses negation+past+politeness+conjecture, whereas the unmarked form, *hashiru*, expresses affirmation+non-past+plain+assertion. *Hashitta* does not only express past; it also carries other grammatical categories.

● Grammatical Categories of Verbs

Some, not all, verbs carry voice and aspect, which are not included in the grammatical categories mentioned above with adjective and noun predicates. Active voice and direct passive voice, which are the major aspects of voice, are expressed in morphological contrasts, e.g., *shikaru* ‘to scold’ vs. *shikarareru* ‘to be scolded’. The core aspect is expressed as *shikaru* ‘scold’ vs. *shikatteiru* ‘is scolding’.

→ ヴォイス Voice (2-E), アスペクト Aspect (2-G), テンス Tense (2-G), モダリティ Modality (2-H).

● References

Suzuki, Shigeyuki (1996). *Keitairon: josetsu* (Morphology: Introduction). Mugi Shobo.

Nitta, Yoshio (2002). ‘Nihongo no bunpō kategori’ (Grammatical Categories of Japanese) in *Gendai nihongo kōza: 5 bunpō* (Lectures in Contemporary Japanese #5: Grammar). Meiji Shoin.

(Nitta Yoshio)

■ How to Understand Conjugation

In Japanese, words that form the predicate, such as verbs and adjectives, change form according to their meaning and function. This change of word form is called conjugation, and words that change their forms are called conjugational words.

● Yōgen (用言: roughly verbs and adjectives) Complex

Japanese predicates can be divided into several “words” when one looks at formal characteristics such as accent and breathing. (Here, a “word” is almost equivalent to an accent unit, or the smallest a unit governed by breathing pauses, and is larger than the word described in school grammar.) That is, the Japanese predicate does not consist of one word; rather it is a complex of yōgen, made up of a series of words.

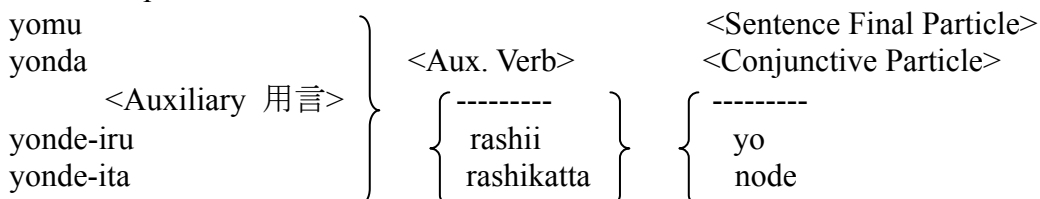
Each of the “words” that make up the predicate (i.e., yōgen complex) undergoes word form change, and words in a similar category may be strung together in a row. Therefore, altogether there is quite a wide variety of forms of predicates. Some people do not divide the yōgen complex into words, however. They treat the predicate as a single entity, and call the entire variety of changes conjugation. Some try to integrate all variety of such word form change into a single chart. This chart not only tends to be enormous in size, but also each word shows the same inflection cyclically. There is much redundancy in this approach. When dealing with Japanese, it will be much simpler if one separates the description of the order in which the components of the predicate (yōgen complex) appear and the description of the word form change of individual words.

The yōgen complex has the following structure:

yōgen proper — auxiliary yōgen — auxiliary verbs — final/connective particle

The yōgen proper, auxiliary yōgen, auxiliary verbs, and particles are all “words.” There may be more than one auxiliary yōgen, auxiliary verb, or sentence final particle. Several words in one category may be strung together (in a particular sequence). Each yōgen proper, auxiliary yōgen and auxiliary verb undergoes inflection.

<用言 Proper>



When an auxiliary yōgen is attached to the yōgen proper, the two work as one unit, and the “conjugation” (in the narrow definition, explained later), which the yōgen proper normally undergoes, is performed on the auxiliary yōgen.

An auxiliary verb has its independence as a word and it undergoes word form change by itself. However, it is different from an auxiliary yōgen in that an auxiliary verb can make the preceding word to undergo word form change. What we call “auxiliary verbs” here differ from those used in school grammar in that they are independent words, and are limited to such words as *rashii*, (*kamo-*) *shirenai*, (*ni*) *chigainai*, *sōda*, *darō*, *deshō*. The majority of auxiliary verbs in school grammar (e.g., (*ra-*) *reru*, (*sa-*) *seru*, *tai*, *masu*, *nai*, and *ta*) are not “words,” but are simply morphemes that are components of words, and they only function as internal affixes/word-endings to yōgen (yōgen proper and auxiliary yōgen). Similarly, there are conjunctive particles in school grammar that are simply word endings to yōgen, such as *-te*, *-nagara*, *-ba*, and *-tara*.

Yōgen proper and auxiliary yōgen not only undergo word form change, but they also are capable of deriving other yōgen proper and auxiliary yōgen.

- 1.a. yomu 1.b. yonda
- 2.a. yomaseru 2.b. yomaseta

3.a. yomareru 3.b. yomareta
4.a. yomanai 4.b. yomarenakatta

The word form change seen in 1.a. to 1.b. is called “conjugation” (in the narrow sense) of itself, whereas the generation of 2., 3., and 4. from 1. is called the derivation from 1. The derived *yōgen* 2., 3., and 4. are words in their own right, and they conjugate (in the narrow sense) into 2.a., 2.b. and 2.c. respectively.

Given the relationship between the behavior of the word form and the grammatical categories of the predicates, the convention is to describe voice, politeness (*-masu*), affirmation/negation, desire, and difficulty/ease as derived *yōgen*; aspect and giving/receiving as auxiliary *yōgen*; politeness (*desu*) and part of modality as auxiliary verbs. Tense, some forms of modality, and conjunctive relationship are commonly described as “conjugation” (in the narrow sense).

● Characteristics of Conjugation in Japanese

Japanese words that conjugate do not totally change their form when they undergo conjugation. The structure of a “word” is a string of morphemes that represent meaning and function in a certain sequence, and the form of each morpheme is almost always constant. The conjugation only occurs at the boundary between morphemes.

In required grammatical categories, the unmarked meaning (such as “affirmation” in affirmation/negation) is expressed by the absence of the opposing morpheme (i.e., the existence of the zero morpheme). Only visible morphemes are significant in conjugation, and zero morphemes are ignored.

Morphemes that are part of a conjugated word can be classified by the position at which they appear: the “word-stem” that appears at the beginning of the “word,” the “ending” that appears at the end, and the affixes that appear between the two. Multiple affixes may appear in a fixed sequence in a word.

For example, *yomu* can be broken down into the following morphemes: *yom-u*, *yomaseru* into *yom-ase-(r)-u*, and *yomaserareru* into *yom-* (stem), *-ase-* (affix), *-are-* (affix), and *-u-* (ending). Conjugation (in the narrow sense) can be defined as the word form change that involves the word ending and the morpheme that directly precedes it. Derivation can be defined as the word form change that involves the affix and the morpheme that precedes or succeeds the affix. However, both processes use a mechanism of the same nature as far as the form is concerned, and can be treated as the same from the point of view of word form generation. What is commonly called conjugation includes conjugation (in the narrow sense) and derivation. Conjugation in the broader sense will be discussed in subsequent sections.

Conjugation varies according to the type of *yōgen*.

● Conjugation of Verbs

There are various methods of sorting and presenting conjugation in Japanese.

Conjugation is a topical phenomenon that occurs at the boundary of morphemes. Thus, rather than presenting the word as a paradigm, it is easier to describe it in detail if one lists the preceding morpheme (tentatively, the preceding part (*senkō-bu*) hereafter) and the succeeding morpheme (the succeeding part (*kōzoku-bu*)) to describe what change occurs at the boundary (the middle part (*chūkan-bu*)). The reason we use the terms preceding part and succeeding part instead of stem and ending is that we need to include affixes in our discussion. The stem is always a preceding part and the word ending is always a succeeding part, but an affix becomes a succeeding part when it follows the stem, and a preceding part when it is followed by the word ending. To take the example *yom-ase-(r)-u*, the stem *yom-* is the preceding part in *yom-ase-* and the affix *-ase-* is the succeeding part, while in *-ase-(r)-u* the word ending *-u* is the succeeding part to *-ase-*, which thereby serves as a preceding part.

The simplest method to designate conjugation is simply to show the preceding, middle and succeeding parts in the order in which they occur. So-called conjugation tables place the preceding succeeding parts as the vertical and horizontal axes respectively and the middle part is

shown at the intersection of the two. The morphological form of the verb is obtained as shown in the diagram below:

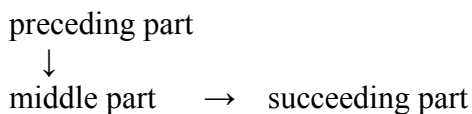


Chart 2-1 shows the conjugation of the contemporary common dialect. In school grammar a verb consists of only the preceding part and middle part (the middle part is called the conjugating ending and the preceding part and middle part together are called the conjugated form), and the succeeding part is a separate entity. However, there is no ground for including the middle part in the preceding part.

| Chart 2-1: Tentative Verb Conjugation Chart of Contemporary Japanese I | | |
|--|---|---------------------|
| (読) yo- | (起き) oki- (逃げ) nige- (読まれ) yomare- (読ませ) yomase- | |
| -ma- | ----- | -nai, -zuni, -naide |
| -mi- | ----- | -nagara, -masu |
| -mu | -ru | |
| -me- | ----- | -ba |
| -me | -ro | |
| -ma- | -ra- | -reru |
| -ma- | -sa- | -seru |
| -mo- | -yo- | -u |

| Chart 2-2: Verb Conjugation Table of Contemporary Japanese in School Grammar | | | |
|--|----------|-----------|------------------------------------|
| 読 yo | 起 oki | 投 nage | |
| (1) ma/mo | ki | ge | nai, u/you, re/rareru, seru/saseru |
| (2) mi | ki | ge | nagara, masu |
| (3) mu | kiru | geru | |
| (4) me | kiru | geru | Noun |
| (5) me | kire | gere | ba |
| (6) me | kiro | gero | |

| Chart 2-3: Tentative Chart of the Verb Conjugation of Contemporary Japanese II | | |
|--|---------------------------------|---------------------------------|
| yom- | oki- nage- -are- -ase- | |
| a | ----- | -na-(i) -zuni- -naide |
| i | ----- | -nagara -nas(u) |
| --- | r | -u -eba -are-(ru) |
| --- | s | -ase-(ru) |
| --- | y | -oo |

The conjugation table created by classical Japanese scholars in the Edo period, which forms the basis of the school grammar conjugation table, is created with the same principles used in Chart 2-1. It differs, however, in two points. 1) Empty columns (marked “---“ in Chart 2-1) were not

recognized since they did not know the concept of zero; 2) the passive and causative forms are regarded as co-hyponyms with transitive and intransitive verbs, and are treated as separate categories. They are not included in the conjugation table.

The school grammar conjugation table of current Japanese was not created by induction through the reality of the current usage. Rather, it replaced the conjugation table for classical Japanese with current words without adjusting the number of columns. Furthermore, the passive and causative forms are forcefully fit into it. Therefore the reader will not only formulate real forms such as *yoma-nai*, *yomo-o*, *yoma-reru*, *oki-saseru*, but also non-existing forms such as **yomo-nai*, **yoma-u*, **yoma-rareru*, **oki-seru* in Row □. In Rows □ and □ there are unnecessary duplications. This table is inappropriate for use in Japanese language classrooms. It at least has to be modified to the level of Chart 2-1.

Classical Japanese scholars in the Edo period did not have a method of transcribing phonemes. Currently, there is no reason we should rely on kana to describe the language. Chart 2-3 is the transcription of Chart 2-1 at the phonemic level.

It is problematic that, in school grammar, the majority of regular verbs (Five-Rows Verbs, Upper One-Row Verbs, Lower One-Row Verbs) and the very few, irregular verbs, which include *suru* ‘do’ and *kuru* ‘come’, are treated as equal categories. This practice obscures the regularity that the majority of verbs exhibit. Classical Japanese scholars called such irregular verbs “irregular case verbs (*henkaku dōshi*)” and treated them separately. We should re-adopt their intelligent approach. The only difference between Upper One-Row Verbs (*okiru* and the like) and Lower One-Row Verbs (such as *nageru*) is that the stem ends with *-i* or *-e*, as shown in Charts 2-1 and 2-3. Otherwise, they conjugate in exactly the same way; there is no need for differentiating the two. If one applies the same level of differentiation to Five-Rows Verbs, one will have to separate the verbs according to the consonant at the end of the stem, e.g., *-m-* group as in *yom-* ‘read’, and *-g-* group as in *oyog-* ‘swim’, and so on. The current One-Row Verbs used to conjugate *okizu* ‘get up (negative)’, *oku*, *okuru*, and *nagezu* ‘throw (negative)’, *nagu*, *naguru*, and so on, in classical language, and it used to be that the underlined sound in the examples had to be written out. This is the only reason these two groups of verbs are differentiated in school grammar.

● Assigning Conjugation Lexically

As shown in Charts 2-3, there are only two types of regular verbs. The stem of one type ends with a vowel (Upper One-Row and Lower One-Row in school grammar), and the stem of the other type ends with a consonant (Five-Rows Conjugation in school grammar).

Here is a look at the verbs in Chart 2-3 in terms of consonants and vowels.

| [preceding part] | [succeeding part] | [middle part] |
|---------------------------------------|------------------------------|---------------|
| 1. Ends with a consonant | When begins with a consonant | One vowel |
| 2. Ends with a consonant | When begins with a vowel | None |
| 3. Ends with a vowel | When begins with a consonant | None |
| 4. Ends with a vowel One consonant | When begins with a vowel | |

This shows that, only when one consonant is followed by another, or one vowel is followed by another at the morpheme boundary, a vowel appears between the consonants and a consonant appears between the vowels respectively. In other conditions no action occurs at the boundary (middle part).

A simpler description is possible when one utilizes this singular manifestation of the middle part. In Chart 2-3, let us attach the middle part to the head of succeeding part and re-organize the succeeding part as follows:

| | | |
|------------|-----------|------------|
| -ana-(i) | -azuni | -anaide |
| -inagara | -imas-(u) | |
| -ru | -reba | -rare-(ru) |
| -sase-(ru) | | |
| -yō | | |

Once we have done this, we establish the rule: When two consecutive consonants or two consecutive vowels occur at a morpheme boundary, the second consonant or vowel respectively must be deleted. Here is what we obtain by applying this rule. (« » marks what has been deleted.)

1. yom- + yō → yom-«y»ō → yomō
2. yom- + -ana(i) → yom-ana(i) → <no change>
3. oki- + -yō → oki-yō → <no change>
4. oki- + -ana(i) → oki-«a»ana(i) → okina(i)

This way one only needs to remember the stem-ending affix, and there is no need to memorize the cumbersome conjugation table. While in school grammar one spends the same amount of effort looking up every conjugation form, this approach allows lookup in stages. In 2. and 3. in the above list, one does not have to do anything.

● Assigning Conjugation by Types

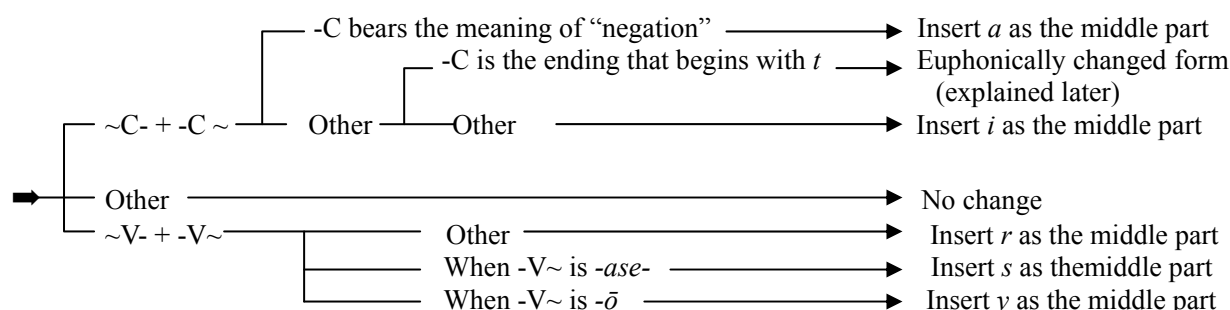
The aforementioned approach works with the contemporary common dialect, but it does not work with other dialects, nor does it apply to various conjugation systems in historical dialects.

For example, one dialect shares *yomanai* ‘read (negative)’ with the common dialect, but it has *okiranai* ‘get up, negative’ instead of *okinai*. Another dialect shares *yomō* ‘read, volition’ with the common dialect but instead of *okiyō* ‘get up, volition’ it has *okirō*. In the former example, *-ana(i)* is replaced with *-rana(i)*; in the latter example *-yō* is replaced with *-rō*. We are unable to explain where *r* in *-rana(i)* came from, nor we know why *r* replaces *y* in *-rō*.

In a dialect where *okuru* is used instead of *okiru* ‘get up’ or in historical dialects, the conjugation rule cannot be described by deletion of sounds at the morpheme boundary alone; stem exchange needs to be taken into consideration.

Figure 2-1 is an attempt to use a flow chart to show how to designate conjugation. It is built on the view that the process is based on the correlation between the form and the linguistically meaningful classification (distinction between consonant and vowel, difference in meaning, etc.).

Figure 2-1: Flow Chart for Designating Verb “Conjugation”



Note: C designates Consonant, V designates Vowel, ~C- means that the preceding part ends with a consonant, ~V- means that the preceding part ends with a vowel, -C~ means that the succeeding part begins with a consonant, and -V~ means that the succeeding part begins with a vowel.

This approach is the same as the lexical approach to conjugation designation in that there is no need for processing unless consecutive consonants or consecutive vowels occur at the morpheme boundary. The predominant feature of this flow chart is that it shows the complexity of processing

in stages by branching. More complex processing is required if more branching is shown for the word form. The closer the word form is to the line leading to the middle line where it is marked “no change,” the simpler the processing is to generate it. Other than memorizing the stem-affix-ending (Chart 2-4), one needs only to remember to insert *i* between the two consecutive consonants, and *r* between the two consecutive vowels at the morpheme boundary. The only other things one needs to remember are the few exceptional endings and affixes and how to process them.

If there is no branching of designation by exceptions, one only needs to go back to the middle line for processing. In a dialect that has the form *-(r)-ō* instead of *-(y)-ō*, the processing is simpler with this chart since there is no branching for *-yō*. In a dialect where the negative form *-na-(i)* is replaced with *-ana-(i)*, it becomes clear that the inserted *a* in the middle part was included in the course of processing the succeeding part *-na(i)*.

The processing in the right column of the chart is also not limited to deletion only, and flexible handling is possible.

Please note, however, that this chart is not equipped to handle euphonicly changed forms, forms which are generated when a preceding part that ends with a consonant is combined with an ending that begins with *t* (*-ta*, *-tara*, *-tari*, *-te*, etc.), e.g., *yonda* and *kaita*. This is because in a euphonicly changed form, the preceding part and middle part are fused. The initial sound *t* in the succeeding part may also change to *d*.

Chart 2-4: Examples of Stems, Affixes, and Endings

- Examples of Stems

- Stems ending in consonants (Five-Rows Verbs in school grammar)

yom- (yomu), *tat-* (tatsu), *oyog-* (oyogu), *odorok-* (odoroku)

waraw- (warau —delete *w* in *wi*, *wu*, *wo* after the conjugation is completed)

- Stems ending in vowels (Upper One-Row Verbs and Lower One-Row Verbs in school grammar)

mi- (miru) *oki-* (okiru) *ne-* (neru) *nage-* (nageru)

- Affixes

-ase- (causative) *-are-* (passive) *-e-* (potential)

-mas- (politeness – takes special endings. They are exceptions.)

- Forms “conjugating” like adjectives when function as preceding part, explained later.

-na- (~nai: negation) *-ta-* (~tai) *-yasu-* (~yasui) *-niku-* (~nikui)

- Endings

-u (ending for the so called conclusive form and adnominal form), *-ō* (u/yō), *-una* (prohibition)

-e/o (ending for the command form. It shows up as *e* with the preceding part that ends with a consonant, *o* with the preceding part that ends with a vowel)

-ni (*ni* of purpose), *-nagara*, *-ø* (cessation. Hereafter, *-ø* denotes lack of a visible morpheme.)

- With the meaning of negation

-naide, *-zuni*

- In the euphonicly changed forms (explained later)

-ta, *-tara*, *-tari*, *-te*, *-tewa*, *-tya*, *-temo*

Chart 2-5: Euphonicly Changed Form of Verbs

| | | | | | | | |
|-----------|---|---|------|------------|------------|-------|-------|
| ~m- + -t~ | } | → | ~Nd~ | (e.g.) | yom- + -ta | → | yoNda |
| ~n- + -t~ | | | | | sin- + -ta | → | siNda |
| ~b- + -t~ | | | | | tob- + -ta | → | toNda |
| ~g- + -t~ | | → | ~Id~ | kog- + -ta | → | koIda | |
| ~k- + -t~ | | → | ~Id~ | kak- + -ta | → | kaIta | |

| | |
|---|---|
| $\left. \begin{array}{l} \sim w- + -t\sim \\ \sim t- + -t\sim \\ \sim r- + -t\sim \end{array} \right\} \rightarrow \sim Qt\sim$ | $\begin{array}{l} kaw- + -ta \rightarrow kaQta \\ tat- + -ta \rightarrow taQta \\ tor- + -ta \rightarrow toQta \end{array}$ |
|---|---|

Chart 2-6: Rules of Generating Euphonically Changed Form

- Succeeding Part
 - The preceding part ends with a nasal ([m], [n]) or a voiced consonant ([b], [g]) → [t~] is voiced to become [d~].
 - The preceding part ends in another sound → <[t~] remains as is>
- preceding Part
 - The preceding part ends with [k] or [g] → The ending of the preceding part changes to [i].
 - The preceding part ends with another sound and the succeeding part begins with [t] → The ending of the preceding part changes to /Q/
 - The preceding part ends with another sound and the succeeding part begins with [d] → The ending of the preceding part changes to /N/.

The consonant at the end of the preceding part determines which euphonically changed form is generated. (~s- is an exception. It has the regular conjugation.) It is not too much trouble to memorize all the rules listed in Chart 2-5, but the rules can be learned separately for the preceding part and the succeeding part as in Chart 2-6. Nasal and voiced sounds tend to affect the condition of language phenomena. For instance, *yon* ('four') may be pronounced *yo* only when the immediately following sound is a nasal or voiced. When the succeeding sound is voiceless, the gemminate consonant (*sokuon*) /Q/ appears. When the succeeding sound is voiced, the syllabic nasal (*hatsuon*) /N/ appears. This phenomenon is widely seen in onomatopoeia. The chart provides the learner with broader learning strategies than simple memorization of the specific rules for euphonic changes in verb forms.

● Conjugation of Adjectives

Adjectives do not pose complex problems as verbs do, because they can be cleanly split into the preceding part and the succeeding part with no middle part in between. The succeeding part (endings) can be shown as follows:

| | | |
|--------|-----------------|----------|
| -i | -kereba | -ku |
| -kute | -kuteha (kucha) | -kutemo |
| -katta | -kattara | -kattari |

Morphologically, adjectives belong to a completely separate word type from verbs. There is no need to group their endings with those of verbs. Etymologically, *-katta*, *-kattara*, and so on, contain the verb *aru*, but at present these words are completely fused with the rest both morphologically and in accentuation. In school grammar, there is the practice of creating the middle part *-kat-* in order to obtain the common endings, *-ta* and *-tara*, with verbs, but this unnecessary.

Please note that, with affixes that derive adjectives from verbs (affixes that attach to verbs but take adjectival endings), such as *-nai*, *-tai*, and *-yasui*, the verb-type conjugation occurs in the front part and the adjective-type conjugation occurs in the rear part, with an affix in between.

Conversely, there are verb-type end-of-the-word affixes that are attached to adjectives, such as *-garu*.

● Conjugation of the Copula

The word *da* constitutes a class of its own, and it is not possible to extract the stem and ending by comparing it with words in the same category. One must simply memorize the word as a paradigm. With so-called *na*-adjectives, one must consider that morphologically the *da* part is an independent word, i.e., the copula. (*Darō* is an auxiliary verb and *nara* is a conjunctive particle, and not a variant of *da*.)

| | | |
|------|-----------|---------|
| da | na | ni |
| de | dewa (ja) | demo |
| data | dattara | dattari |

- Conjugation of Auxiliary Verbs

There is no conjugation pattern *per se* for auxiliary verbs. If the auxiliary verb is of the adjective-type, such as *rashii* (conjecture), it has the same conjugation pattern as adjectives.

→ 動詞活用の見分け方 How to differentiate verb conjugation (2-M), 活用 Conjugation (7-D), 活用とアクセント Conjugation and Accent (2-B)

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(Yanaike Makoto)

■ Verbs

● Basic Characteristics of Verbs

Typical and representative verbs express movements and actions. Because verbs express movements, they have the grammatical function of forming the predicate of various clauses. Japanese verbs alter their word form in connection with this function.

Japanese adjectives also change their form and serve as predicates, but the function is to express attributes, and the main usage has to do with adnominal modification, as in *atarashii hon ga shuppan sareta* ‘A new book has been published’. In contrast, it is not frequent that a verb is used for adnominal modification as in *taberu mono ga nai* ‘There is no food to eat’. The main usage of verbs is the formation of the predicate, as in *ame ga fureba, undōkai wa chūshi da* ‘If it rains, the athletic meeting will be called off’, and *hageshii ame ga futta* ‘A severe rain fell.’

● Conjugation and Grammatical Categories

Verbs change the form and become the predicate of various clauses to form sentences. This type of word form change is called conjugation. The verb *kaku* ‘write’, for instance, conjugates as follows: *kaitari* (parallel construction form), *kakinagara* (adverbial form), *kaki/kaitte* (suspended form), *kaku/kaita* (adnominal form), *akeba/kaitara/kakuto* (conditional form), *kaitemo/kaitatte* (adversative conditional form), *kaku, kaita/kakō/ake* (conclusive form). Each form may serve as the predicate of the clause where it appears.

Verbs, when used as the predicate, possess grammatical categories such as affirmation/negation, tense, politeness, and modality. Verbs also possess the grammatical categories of voice and aspect, which are specific to verbs.

● Combining Ability of Verbs

The primary function of verbs is to form the predicate of a sentence. As the predicate, the verb has the function of uniting adverbial components and integrating them into a sentence. The components, *kare wa, kōhii o,* and *oishisō ni* in *Kare wa kōhii o oishisō ni nonda* ‘He drank his coffee with relish,’ are all connected and bound to the verb *nonda*. This “case governance” is at the very core of the verb’s ability to combine. This is a function with which the verb selects the noun phrases with which it can combine in order to realize the movement or state it expresses. For instance, *waru* ‘break/shatter’ requires a *ga*-case noun phrase and *o*-case noun phrase, as in *X ga Y o waru* ‘X breaks Y’. *Okuru* ‘give a gift’ requires a *ga*-case noun phrase, *o*-case noun phrase, and *ni*-case noun phrase, as in *X ga Z ni Y o okuru* ‘X gives a gift of Y to Z’.

● Lexico-Grammatical Sub-Categories of Verbs

Verbs are classified into several grammatical sub-categories according to their behavior toward tense, aspect, voice, volition, command, and so on.

The *ru*-form (basic form) of one group of verbs (motion verbs) expresses the future (e.g., *Ah, nimotsu ga ochiru* ‘Look out! The package is going to fall’), and the other group (stative verbs) (e.g., *Kono heya niwa tsukue ga aru* ‘There are desks in this room’), expresses the present with the *ru*-form. Motion verbs are able to express aspect (e.g., *Kare wa wain o nonda/nonde ita* ‘He drank/was drinking wine’), but stative verbs do not possess this function (e.g., *Tsukue no ue ni hon ga aru/*atte iru* ‘There is/*is being a book on the desk’).

With volition and command, there are volitional verbs that express will, command, and prohibition (e.g., *kōen ni ikō* ‘I will/Let’s go to the park’, *kōen ni ike* ‘Go to the park!’, *kōen ni iku na* ‘Don’t go to the park!’), and non-volitional verbs such as *komaru* ‘be in a bind’ that cannot express will, command, or prohibition (e.g., **komarō, *unto komare, *sonna koto de komaruna*). Further, there are verbs that cannot express will and command but which can express prohibition (e.g., **odorokō, *unto odoroke, sonna koto de odoroku na* ‘Don’t be surprised by such news’).

● Loss of Verb-Like Characteristics

Typically, verbs express movement and are capable of forming predicates. The verb *aru* ‘be/possess/ exist’ is atypical in that, by expressing a state, it does not possess aspect.

Morphologically, *aru* lacks the negative form, **aranai*. In expressions such as *bakagete iru*

‘ridiculous’ and *togatte iru* ‘pointy’, the verbs only appear in the *teiru*-form in the formation of the predicate, and these verbs are used more in adnominal modification than in the formation of the predicate. This makes these verbs very similar to adjectives. The verb *tsureru* ‘take someone along’ has a limited usage that is built around its *te*-form (e.g., *Kodomo o kōen ni tsurete iku* ‘I will take/take the child to the park’).

→ 活用 Conjugation (2-B), 文法カテゴリー Grammatical Category (2-B), 情態動詞 Stative Verb (2-G)

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(Nitta Yoshio)

■ Intransitive Verbs and Transitive Verbs

In Japanese there are intransitive verbs and transitive verbs that form morphological pairs (e.g., *mawaru* ‘something turns’ and *mawasu* ‘one turns something’). There are quite a lot of such pairs among basic verbs, and learners commonly have difficulty acquiring them. The intransitive-transitive correspondence can be sorted out morphologically into several patterns. At some point the instructor may want to give instruction on this matter to help learners.

In sorting the paired patterns, it is effective to transcribe the verbs in rōmaji. The common morphological traits in the following intransitive-transitive pairs may not be obvious if transcribed in kana. (In describing the corresponding pairs, I shall list the intransitive verb on the left and the transitive verb on the right hereafter.)

Examples:

kakaru-kakeru (‘it takes/I spend’), *agaru-ageru* (‘go up/raise’), *kabuseru-kabuseru* (‘cover/cover’), *mazaru-mazeru* (‘mix/mix’), *ataru-ateru* (‘hit/hit’), *kasamaru-kasameru* (‘overlie/overlay’), *tomaru-tomeru* (‘stop/stop’), *kuwawaru-kuwa(w)eru* (‘join/add’).

Here, I will modify the straightforward Rōmaji transcription a little. I will mark the initial part that is common in both the intransitive and transitive verbs with “~”, and mark the boundary between the stem and conjugating ending with “-“. This way, all the examples above can be written out as the “~ar-u/~e-ru” type. (The last example is considered “kuwaweru.”)

Paired intransitive and transitive verbs are sorted out in this manner and the patterns of pairs are shown on Chart 2-8 with examples. The patterns are divided into four major types. To establish these four types, first we took out the shared part (signified by “—“) and the conjugatable ending, and checked whether there was *-r-* or *-s-* in the remaining part.

We have found that if there is either *-r-* or *-s-* in the stem minus the “—“, the intransitive verb always has *-r-* and the transitive counterpart always has *-s-*.

Chart 2-8: Paired Verbs with or without *-r-* and *-s-*

«A» Intransitive Verb Contains ~r- and Transitive Verb Contains ~s-

(A-1) [~r̄-u -- ~s̄-u]

| | | | |
|-----------------|-------------------------|-----------------|------------------------------------|
| utsuru – utsusu | ‘to transfer’ | kaeru – kaesu | ‘to go home – to give back’ |
| kudaru – kudasu | ‘to go down – to lower’ | tōru – tōsu | ‘to go through – to let through’ |
| naoru – naosu | ‘to heal – to rectify’ | nokoru – nokosu | ‘to stay behind – to leave behind’ |
| mawaru – mawasu | ‘to turn’ | wataru – watasu | ‘to cross – to hand over’ |

(A-2) [~r̄e-ru -- ~s̄u-ru]

| | | | |
|-------------------|----------------------------|-------------------|------------------------------|
| kakureru – kakusu | ‘to hide’ | kegareru – kegasu | ‘to become filthy – to soil’ |
| koboreru – kobosu | ‘to spill’ | kowareru – kowasu | ‘to break’ |
| nagareru – nagasu | ‘(liquid) to run/flow’ | taoreru – taosu | ‘to topple over – to topple’ |
| hazureru – hazusu | ‘to come off – to unlatch’ | hanareru – hanasu | ‘to separate’ |

(A-3) [~r̄-u -- ~s̄e-ru]

| | | | |
|---------------|----------------------------|---------------|----------------------------|
| noru – noseru | ‘to get onboard – to load’ | niru – niseru | ‘to resemble – to imitate’ |
|---------------|----------------------------|---------------|----------------------------|

«B» Intransitive Verb Contains –r-

(B-1) [~aru -- ~e-ru]

agaru – ageru ‘to rise – to hoist’
atsumaru – atsumeru ‘to gather’

usumaru – usumeru ‘to become diluted –
to dilute’

osamaru – osameru ‘to fall into place – to store’

kabusaru – kabuseru ‘to cover’

sagaru – sageru ‘to lower’

takamaru – takameru ‘to heighten’

tamaru – tameru ‘to accumulate’

mazaru – mazeru ‘to mix’

mitsukaru – mitsukeru ‘to be found – to find’

ataru – ateru ‘to hit’

ukaru – ukeru ‘to pass (an exam) – to take (an
exam)’

umaru – umeru ‘to be filled – to fill’

kakaru – kakeru ‘to cost – to spend’

kimaru – kimeru ‘to be settled – to decide’

somaru – someru ‘to be dyed – to dye’

tasukaru – tasukeru ‘to be saved – to save’

magaru – mageru ‘to bend’

marumaru – marumeru ‘to roll’

mōkaru – mōkeru ‘to be lucrative – to make a
profit’

(B-2) [~aru -- ~u]

kurumaru – kurumu ‘to wrap oneself – to wrap’

tsunagaru – tsunagu ‘to be connected – to
connect’

fusagaru – fusagu ‘to be plugged – to plug’

matagaru – matagu ‘to mount – to straddle’

«C» Transitive Verb Contains –s-

(C-1) [~u -- ~asu]

ugoku – ugokasu ‘to move’

kawaku – kawakasu ‘to dry’

doku – dokasu ‘to get out of the
way – to remove’

tobu – tobasu ‘to fly’

naruru – narasu ‘to ring’

heru – herasu ‘to decrease’

(C-2) [~e-ru -- ~asu]

aruru – arasu ‘to go to ruin – to devastate’

karuru – karasu ‘to dry up’

kogeru – kogasu ‘to scorch’

sameru – samasu ‘to cool down – to cool’

tokeru – tokasu ‘to melt’

naruru – narasu ‘to get used to – to break in’

nigeru – nigasu ‘to run away – to release’

nureru – nurasu ‘to get wet – to moisten’

makeru – makasu ‘to be defeated – to defeat’

moreru – morasu ‘to leak’

*taeru – tayasu (tayeru – tayasu) ‘to become
extinct – to exterminate’

haeru – hayasu ‘to grow’

hieru – hiyasu ‘to become cold – to cool’

fueru – fuyasu ‘to increase’

moeru – moyasu ‘to burn’

(C-3) [~i-ru -- ~osu]

okiru – okosu ‘to wake up – to wake someone up’

ochiru – otosu ‘to fall – to drop’

oriru – orosu ‘to get off – to unload’

sugiru – sugosu ‘time passes – spend
time’

horobiru – horobosu ‘to become extinct – to destroy’

(C-4) [~i-ru -- ~asu]

ikiru – ikasu ‘to live – to make the most of’ tojiru – tozasu ‘to close – to block’
nobiru – nobasu ‘to stretch’ michiru – mitasu ‘to fill up’

«D» Neither –r- nor –s- Is Included

(D-1) [~e-ru -- ~-u]

| | |
|--------------------------------|---|
| oreru – oru ‘to break’ | kireru – kiru ‘to snap’ |
| kudakeru – kudaku ‘to shatter’ | sakeru– saku ‘to tear’ |
| toreru – toru ‘to yield’ | nukeru – nuku ‘to fall out – to pull out’ |
| yabureru – yaburu ‘to tear’ | wareru – waru ‘to crack’ |

(D-2) [~-u -- ~e-ru]

| | |
|---|---|
| aku – akeru ‘to open’ | ukabu – ukaberu ‘to float’ |
| susumu – susumeru ‘to proceed’ | sodatsu – sodateru ‘to grow’ |
| tatsu – tateru ‘to stand up’ | chijimu – chijimeru ‘to shrink’ |
| tsuku – tsukeru ‘to attach’ | tsuzuku – tsuzukeru ‘to continue’ |
| todoku – todokeru ‘to reach – to deliver’ | narabu – naraberu ‘to line up’ |
| *sorou – soroeru (sorrow <u>u</u> -u – sorow <u>e</u> -ru) ‘to match’ | |
| kanau- kanaeru ‘to be fulfilled – to fulfill’ | totonou – totonoeru ‘to be prepared – to prepare’ |

(D-3) [~e-ru -- ~-ru]

| | |
|-------------------------------------|------------------------|
| mieru – miru ‘is visible – to look’ | nieru – niru ‘to boil’ |
|-------------------------------------|------------------------|

The majority of Japanese verbs fall into one of the 4 major types shown above. A few comments are added below.

(1) Paired intransitive and transitive verbs tend to have the structural correspondence seen in *koma ga mawaru* ‘the top spins’ vs. *koma o mawasu* ‘one spins the top.’ However, a few pairs that have other correspondences are included in the above types. Examples: *senpai ni makeru* ‘be outdone by one’s senior’—*senpai o makasu* ‘outdo one’s senior member’; *shiken ni ukaru* ‘pass the exam’—*shiken o ukeru* ‘take the exam’.

(2) Some basic verbs do not fit into any of the above types, but this is explained from etymology and historical changes.

kieru ‘the light goes out’ – *kesu* ‘one extinguishes the light’

deru ‘go out’ – *dasu* ‘one takes out something’

neru ‘sleep’ – *nekasu* ‘one puts someone to bed’

hairu ‘go in’ – *ireru* ‘one puts something inaspect’

(3) There are transitive-transitive verb pairs that show a similar correspondence found in intransitive and transitive pairs.

[~ar-u -- ~e-ru] Type:

azukaru ‘keep, take care of’ – *azukeru* ‘entrust’

sazukaru ‘be endowed with’ – *sazukeru* ‘award’

[~-ru -- ~se-ru] Type:

miru ‘see’ – *miseru* ‘show’

kiru ‘put on clothes’ – *kiseru* ‘dress someone’

abiru ‘pour, bathe’ – *abiseru* ‘pour’

(4) One intransitive verb has two corresponding transitive verbs; one transitive verb has two corresponding intransitive verbs. (There are just a few cases where two intransitive verbs having

two corresponding transitive verbs.)

- *tsunagaru* – *tsunageru* & *tsunagu* ‘join, link’
tokeru – *tokasu* & *toku* ‘melt, untie’
nukeru ‘come off, drop out’ – *nukasu* & *nuku* ‘skip, uncork, etc.’
kireru ‘be cut off, run out’ – *kirasu* & *kiru* ‘exhaust, cut’
mureru ‘get musty’ – *murasu* & *musu* ‘steam’
doku ‘get out of the way’ – *dokasu* & *dokeru* ‘remove’
- *okoru* & *okiru* ‘happen’ – *okosu* ‘happen, cause’
chijimaru & *chijimu* ‘shrink’ – *chijimeru* ‘shrink’
yasumaru & *yasumu* ‘calm down, rest’ – *yasumeru* ‘rest, halt’
kamaru & *kamaru* ‘get tangled’ – *kameru* ‘entwine’
yowamaru & *yowaru* ‘weaken’ – *yowameru* ‘weaken’
- *hagareru* & *hageru* ‘come off, peel off’ – *hagu* & *hagasu* ‘peel’

Each of the above group may be re-organized into one of the following types:

tsunagaru – *tsunageru* belongs to (B-1) type,

tsunagaru – *tsunagu* belongs to (B-2) type,

okoru – *okosu* belong to (A-1) type,

okiru – *okosu* belong to (C-3) type, and so on.

(5) There are some verbs that have the same form for both intransitive and transitive counterparts. Some have very similar meaning in both forms, such as in *mon ga tojiru* ‘the gate closes’ – *mon o tojiru* ‘one closes the gate’. Other verbs do not share the same meaning. Example: *akanbō ga warau* ‘the baby laughs’ – *hito no shippai o warau* ‘laugh at someone’s failure.’ There are a few cases in which the same verb may be used both intransitively and transitively.

- *Kawa no suiryō ga masu* ‘the water volume in the river increases’ – *Kawa ga suiryō o masu* ‘the river increases its water volume’
Seki ga kawaru ‘the seating is changed’ – *Seki o kawaru* ‘move out of one’s seat to another’
- *Kaisha ni tsutomeru* ‘work for a company’ – *Shikai o tsutomeru* ‘serve as an MC’
Shio ga hiku ‘the tide ebbs’ – *Sara o temae ni hiku* ‘pull the plate toward oneself’

(6) Whether the verb pair is in effect or not depends on the region, time period, and individual. Some may find one verb in the pair to be unnatural. In the following examples the uses of the intransitive verbs will seem odd to many speakers, depending on their region:

Sentakumono ga hiru ‘the laundry gets dry’ – *Sentakumono o hosu* ‘hang out the laundry’

Imo ga fukeru ‘the potato gets steamed’ – *Imo o fukasu* ‘steam potatoes’

Tamago ga yudaru ‘the egg gets boiled’ – *Tamago o yuderu* ‘boil eggs’

Hana ga ikaru ‘the flower gets arranged’ – *Hana o ikeru* ‘arrange flowers’

Kaki ga tsurusaru ‘the persimmon fruit gets hung out’ – *Kaki o tsurusu* ‘hang persimmons’

Yasai ga itamaru ‘the vegetables get stir-fried’ – *Yasai o itameru* ‘stir-fry vegetables’

(7) Some types have more pairs than others. Dominant types seem to keep expanding their inventory. When a new word is temporarily created, these dominant types may work as templates. Examples: *nagusameru* (tr.) ‘console someone’ → *nagusamaru* (intr.) ‘feel consoled’ (B-1) type; *nagomu* (intr.) ‘feel at ease’ → *nagomeru* (tr.) ‘put someone at ease’ (D-1) type.

→ 動詞 Verbs (2-B), 自動詞と他動詞の特徴 Characteristics of Intransitive and Transitive Verbs (2-M)

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(Hayatsu Emiko)

■ Adjectives

● What Is an Adjective?

Typically, adjectives express attributes of people, events, and things, and also people's senses and emotion. They perform the word change called conjugation, and function as adnominal modifiers as well as the predicate and adverbial modifiers in sentences. As an adnominal modifier, an adjective specifies an attribute of the modified noun, and oftentimes the tense differentiation has been neutralized. As the predicate, it may predicate people's attributes, events, and things, and may predicate a temporary state of being. As an adnominal modifier, its adverbial form may modify the movement and the manner of the change that the verb expresses, and may put a boundary on the degree of the concept of the state. Depending on the conjugation type, adjectives are divided into *i*-adjectives and *na*-adjectives.

The main function of verbs is to express dynamic states of affairs such as movement and change, while adjectives express static states. Semantically, adjectives may be classified into ones that express attributes, senses and emotion, relationship and attitude, and so on. The ones that express senses and emotion exhibit restriction on the use of person, where only a first-person noun can be used as the subject when such adjectives become the predicate in the non-past 言い切り *iikiri* (terminal) form.

● Sentence Structure Using Adjectives and Their Morphological Characteristics

Adjectives possess a system of case governance, although it is not as varied as that of verbs. The most prominent characteristic manifests when an adjective is combined with a case-*ni* noun.

Yasashii 'gentle', *shinsetsuda* 'kind', *urusai* 'annoying, picky', and *nesshinda* 'enthusiastic', for example, all take nouns marked with *ni*, which denote a person, thing, or event that is the object of the attitude expressed by the adjective. Likewise, *tsuyoi* 'strong', *yowai* 'weak', *akarui* 'bright', and *kuwashii* 'knowledgeable' each establishes a connection between the object and the ability or characteristic that the adjective expresses. *Toboshii* 'scarce' and *uttetsuke* 'perfectly suitable' each establishes a connection to the criterion for evaluation of the content or purpose. Certain expressions, such as *tomodachi ni warui* 'cause the friend too much trouble,' *tomodachi ni sumanai* 'feel bad about causing too much trouble to one's friend,' may be difficult to explain to learners whose culture does not have an equivalent concept.

Case governance of adjectives creates various semantic connections when combined with case-*ga* nouns. *Atama ga itai* 'the head aches', *karada ga kayui* 'the body is itchy,' each refers to the area where the sensation occurs. *Kizuguchi ga itai* 'the wound hurts', *taiyō ga mabushii* 'the sun is glaring' each refers to the object that causes the sensation; *inu ga kowai* 'is afraid of dogs', *umare kokyō ga koishii* 'miss the hometown' each refers to the object toward which the emotion is directed, and *tenisu ga umai* 'is good at tennis', *engi ga jōzu da* 'is good at acting' each refers to the object for which an ability is demonstrated.

Adjectives are relativized because they possess the concept of stativity, and they are modified by expressions of degree and used in expressions of comparison. In modification of degree, adjectives are modified by adverbs of degree (e.g., *totemo ureshii* 'very pleased'), by the adverbial form of adjectives (e.g., *osorosiku atsui* 'terribly hot'), and by formal nouns of degree (e.g., *odorokuhodo samui* 'astoundingly cold'). "*A wa B yori* (adjective)" 'A is more (adjective) than B' and "*A wa ~ no nakade mottomo* (adjective)" 'A is the most (adjective) among ~' are typically used in constructing expressions of comparison. *Hitoshii* 'is equal', *onajida* 'is the same', *sokkurida* 'looks exactly the same', etc., are combined with a case-*ni* noun or case-*to* noun to express that there is little or no difference in the relative relationship. Conversely, *gyakuda* 'is the reverse' and *hantaida* 'is the opposite', etc., may be combined with a case-*to* noun to express that the relationship between the two objects or events is not equal.

It is not limited to adjectives, but the *kotoni* form of adjectives which express judgment/evaluation, such as *tsurai* 'is a burden', *warui* 'bad', *benri na* 'convenient', and *fuben na* 'inconvenient', may function as a sentential adverb to foretell the judgment made by the speaker regarding the content of

the predication. Expressions such as *saiwainimo* ‘luckily’ and *mezurashikumo* ‘most unusually,’ may also function as sentential adverbs.

Adjectives possess fewer grammatical categories than verbs. They possess acknowledgment (affirmation/negation), tense, politeness, and modality. They do not possess voice or aspect, which verbs of movement and change possess.

- Adjectivization

Although not recognized as a part of speech, there is a phenomenon called adjective-ness or adjectivization. *Togatta* ‘pointed’ and *magatta* ‘crooked’ in *togatta enpitsu* ‘pointed pencil’ and *magatta hana* ‘crooked nose,’ respectively, are past tense verbs, but the past form does not mark the tense. They are treated as equivalent to adjectives because semantically they express a state such as “pointed” and “crooked,” and because structurally, this form only possesses the function as an adnominal modifier.

→ 感情・感覚形容詞 Emotion/Adjectives of Emotion, 感情動詞 Verbs of Emotion (2-M)

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(Koyano Tetsuo)

■ Nouns

Nouns depict people, things, and events, and serve as semantic constituents of sentences as the subject, object, and so on, of what the sentence describes.

Semantically, nouns are classified into ones that represent people, concrete and abstract things, events, and phenomena, time and physical space, and so on. There are also special nouns, such as pronouns, which are void of lexical meaning and which have only a demonstrative or deictic function, and quantifiers, which express quantity.

When a noun appears in a sentence in relation to the predicate, it may accompany case particles, adverbs, or nothing at all. A noun may function as the subject, object, adnominal modifier, adverbial modifier, or as a circumstantial. A noun may also form a predicate, accompanying *da*, *dearu*, *desu*, and so on.

Nouns combine with verbs, adjectives, and other nouns, and assume various semantic roles as constituent units of various situations. Their semantic roles include expression of the subject and object of movements, states, beginning- and end-points of change, and attributes, as well as temporal, spatial, and causal situations.

Nouns range from very noun-like nouns to ones that are close to *na*-adjectives, semantically and structurally. *Kenkō* ‘health’ and *byōki* ‘illness’ are considered to form a pair of opposites semantically, but structurally, *kenkō* may be used both as a noun and *na*-adjective, while *byōki* may only be used as a noun. *Benkyō* ‘study’ may be used as a noun and also it forms a *suru*-verb, but *fubenkyō* ‘lack of dilligence’ has the status of a *na*-adjective.

The noun *ashi* ‘foot/leg’ is a body part, and is used as the subject and object of a sentence.

Hadashi ‘barefoot’, on the other hand, no longer possesses the concreteness expressed by *ashi*, and its concept shifts more to stativity. Thus, *hadashi* is not easily used as a subject or object; its function shifts to modifying the manner of movement and is used in the phrase, *hadashi de*.

Even when nouns represent concrete events and things, they may at times obtain predicationality in performing a syntactic function. That is, at times, when a noun becomes the predicate, the substantiality of the noun is lost. Instead, the attribute that is given to the event or thing emerges and the noun functions to predicate attributes. *Ōkami* is an animal and is qualified to be used as a subject or object. When one makes a casual remark, *Aitsu wa ōkami da* ‘That guy is a wolf,’ *ōkami* in this utterance no longer denotes the animal, wolf, but wolf-like characteristics. This utterance is considered to be a shortened form of *ōkami no yōda* ‘like a wolf.’

Nouns function as the predicate of a sentence by accompanying *da*, *dearu*, *desu*, and so on and form so-called noun-predicate sentences. The basic structure of such sentences is *A wa B da* ‘A is B,’ and there are two kinds. One is a sentence of identification where A equals B, such as *watashi wa Suzuki desu* ‘I am Suzuki.’ The other is a sentence of attribution where B expresses A’s attribute, such as *Suzuki san wa kōmuin desu* ‘Ms Suzuki is a civil servant.’ In a sentence of identification A and B can be switched and the relationship still holds: *Suzuki wa watashi desu* ‘Suzuki is me.’ In a sentence of attribution A and B cannot be switched over as in **kōmuin wa Suzuki san desu*.

Among the nouns, quantifiers are unlike other nouns and behave in a singular manner. *Sannin* in *Sannin no gakusei ga oshaberi shite iru* ‘Three students are chatting’ describes the number of the students and appears in the position of adnominal modifier. Such function is seen in other nouns as well, but the floating of quantifies as in *gakusei ga sannin oshaberi shit eiru* ‘There are three students chatting,’ and the transposition of the quantifier as in *gakusei sannin ga oshaberi shite iru* ‘Students – there are three of them – are chatting’ are grammatical phenomena that are specific to quantifiers.

→数量詞 Quantifiers (2-B), Case (2-D)

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(Koyano Tetsuo)

■ Quantifiers

● Position of Numeral Quantifiers

Numeral Quantifiers (hereafter NQs) such as *5 satsu* and *50 peeji* appear in the *x* position as in *x no hon o yonda*, and *hon o x yonda* ‘I read *x* number of books’. The former usage is called the adnominal usage of NQs, and the latter is called the adverbial usage of NQs.

Not all NQs have both usages. For example, *3000cc* in *3000cc no kuruma o kau* ‘buy a car of *3000cc*’ has only the adnominal usage. Because *Kuruma o 3000cc kau* is unacceptable. Furthermore *5 do* in *Hashira ga 5 do katamuku*, ‘the pillar tilts by *5 degrees*’ only has the adverbial usage.— Because *5 do no hashira ga katamuku* is unacceptable.

There are examples where the described quantity appears to be the same in both sentences, such as in *5 satsu no hon o yonda* and *hon o gosatsu yonda* ‘I read 5 books.’ However, *50 peeji no hon o yonda* ‘I read a *50-page* book’ and *hon o 50 peeji yonda* ‘I read *50 pages* of the book’ do not mean the same thing. In the former example, the NQ refers to the total number of pages in the book; in the latter example, the NQ refers to the part of the total number of pages in the book.

In sum, there are instances where either the adnominal or adverbial usage is appropriate, but not both. When both usages are acceptable, both NQs may not denote the same quantity. Thus, we have to consider that adnominal NQs do not denote the same kind of quantity described by adverbial NQs.

● Part of Speech of NQs

We can consider adnominal NQs as nouns. In *5 satsu no hon* ‘five (volumes of) books,’ the quantifier is followed by *no*, and the *no*-phrase modifies a noun. This is equivalent to a noun modifying another noun.

Adverbial NQs, such as *5 satsu* in *hon o 5 satsu yomu* ‘read 5 books,’ looks like an adverb at first glance. Let us consider the following usage examples.

(1) *Watashi wa hon o 5 satsu to memo-chō o katta* ‘I bought 5 books and a notepad.’

In (1), *hon o 5 satsu* and *memo-chō* are coordinated. Coordinated phrases are syntactically of the same type. *Memo-chō* is a noun phrase, and thus, *hon o 5 satsu* has to be a noun phrase. We have to conclude that *hon o 5 satsu* in (1) and *5 satsu no hon* are noun phrases.

However, there is an example that suggests that this analysis is not appropriate.

(2) *Dansei ga kinō 5 nin to josei ga kyō 3 nin kita* ‘Five men yesterday and 3 women today came.’

Adverbs of time, such as *kinō* and *kyō*, modify events. They do not normally appear in noun phrases. Therefore, if we consider *dansei ga kinō 5 nin* in (2) as a clause or a verbal phrase, the NQs in (2) may be adverbs.

There are still a lot of problems to consider as far as the part of speech of adverbial NQs are concerned. Adverbial NQs may influence the aspect of the verbal phrase, which can be explained more easily if we consider that the adverbial NQs are adverbs.

→名詞 Noun (2-B), 程度副詞 Adverbs of Degree (2-B), 副詞とアスペクト Adverb and Aspect (2-G)

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(Kitahara Hiro'o)

■ Adverbs of Manner

● Adverbs of Manner and Related Issues

In conventional studies on adverbs, all adverbs except for declarative adverbs (e.g., *Asu wa tabun ame darō* ‘It will probably rain tomorrow, *Zehi kite kudasai* ‘Please do come’) and adverbs of degree (e.g., *Kyō wa totemo samui* ‘It is very cold today’) were grouped together as adverbs of manner. This made the adverbs of manner a waste basket category, which was very cluttered. At least, it will be appropriate to establish categories that can be tentatively called adverbs of frequency and adverbs of time, and treat them separately from adverbs of manner. Adverbs of frequency express how often events take place, as in *Kanojo wa tabitabi kaigai ni dekakeru* ‘She frequently travels abroad’ and *Kare wa mettani hon o yomanai* ‘He rarely reads books.’ Adverbs of time express how an event or situation occurs and develops within a temporal frame, as in *Kare wa zutto kenkō data* ‘he was healthy all that time’ and *Sugu itte kure* ‘Please go immediately.’ It is not productive to limit the function of adverbs too much in terms of part of speech when one studies them.

● What are Adverbs of Manner?

Some representative examples of adverbs of manner are found in examples such as, *Me ga giragira hikatta* ‘His eyes shone glaringly,’ *kare no kata o hageshiku yusabutta* ‘I shook his shoulders violently,’ *Otoko wa yukkuri tachiagatta* ‘The man stood up slowly.’ Adverbs of manner take up various aspects of the development, realization, and result of an event or situation and describe the “how,” thereby modifying and marking the limit. For instance, laughing generates sounds. The adverb defines the way the action of laughing is conducted by referring to how the sounds come out. The result is, for instance, *Otoko wa geragera waratta* ‘The man guffawed.’ That adverbs of manner and those of frequency and time belong to different categories is evident from the fact that they can co-occur, as in *Kare wa mettani geragera warawanai* ‘He rarely guffaws,’ and *Kare wa zutto geragera waratteita* ‘He was guffawing for a long time.’

● Finer Breaking Down of Adverbs of Manner

Adverbs of manner have a high lexicality and are a motley group, even after separating out adverbs of frequency and time. We need to break them down into further categories. For instance, while it may be focusing on the semantics too much, consider the following: *Otoko wa {jikkurito/satto} atari o mimawashita* ‘The man looked around the surroundings {thoroughly/quickly}’ describes the speed of the movement; *Onna wa {tsuyoku/karuku} te o nigirishimeta* ‘The woman squeezed her hands {firmly/lightly}’ refers to the force of the movement; *Poton to mono ga ochita* ‘Something popped down’ describes the sound that accompanied the movement, and in *Dōro o naname ni yokogitta* ‘crossed the street diagonally,’ the adverb defines how the movement was carried out from the point of view of the trajectory. Of course, each of the above adverbs is an adverb of manner which takes up a phase in the development of a movement.

There are adverbs that are different from the typical adverbs of manner mentioned above. For instance, *konagonani* in *Kabe ga konagonani kuzureta* ‘the wall crumbled into rubble,’ and *mapputatsu ni* in *Ki o mapputatsu ni otta* ‘broke the tree into two halves,’ refer to the condition of the subject or object as a result of the execution of the movement. These adverbs can tentatively be called adverbs of result; they define the how thoroughly the movement is carried out. They can coexist with adverbs that describe the development process of the movement, as in *Ki o pokitto mapputatsu ni otta* ‘snapped the tree into two halves.’

A kun wa {wazato/kikitoshite} B kun o tataita ‘A {intentionally/exuberantly} hit B’ is an example where the adverb defines the way the movement is carried out based on the attitude of the subject at the time the event is realized. This type of adverbs is different from the ones in the previous paragraph, and can tentatively be called adverbs focusing on the subject. If A beats B slowly (A *yukkuri tataku* B), then B was beaten slowly (*B yukkuri tatakareta*.) However, A exuberantly beat B (*A kun wa kikitoshite B kun o tataita*) does not translate into B was exuberantly beaten by A (B

kun ga A kun ni kikitoshite tatakareta).

→ 程度副詞 Adverbs of Degree (2-B), 陳述副詞 Declarative Adverbs (2-B)

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(Nitta Yoshio)

■ Adverbs of Degree

● What are Adverbs of Degree?

Adverbs of degree are combined with words that express attributes and states, primarily *i*-adjectives and *na*-adjectives, and their basic function is to express the intensity of attributes and states.

(1) *Kono hon wa hijōni omoshiroi* ‘This book is extremely interesting.’

(2) *Tashō kiken’na basho* ‘a somewhat dangerous place.’

In addition, they may also be combined with nouns and adverbs of manner that express characteristics and states.

(3) *Kanojo wa sōtō {bijin/yarite/ōmono} da* ‘she is quite a {beauty/go-getter/big shot}.’

(4) *Kare wa hijōni {otona/shinshi/kodomo} da* ‘he is quite {mature/a gentleman/immature}.’

(5) *Sakuban wa wariiai gussuri nemureta* ‘I was able to sleep relatively soundly.’

When the adverb is combined with a noun, it sometimes requires *no* in between as in:

(6) *{Kanari/Nakanaka/Aru teido/Sōtō} no bijin da* ‘She is {quite/quite/somewhat/quite} a beauty.’

Adverbs are not combined with words that express all-or-nothing attributes or characteristics:

(7) **Hijōni {hitoshii/manmarui/onajida/muryōda}* ‘Extremely {equal/perfectly round/the same/free of charge}.’

In addition, adverbs of degree may be combined with verbs of emotion and sensations, such as *kirau* ‘dislike’, *nikumu* ‘hate’, *yorokobu* ‘rejoice’, *kanashimu* ‘be saddened’, *odoroku* ‘be surprised’, *komaru* ‘be in a bind’, *kandō suru* ‘be touched’, and verbs that express gradual change, such as *futoru* ‘gain weight’, *yaseru* ‘lose weight’, *nobiru* ‘stretch’, *hirogaru* ‘widen’, *susumu* ‘advance’, and *atatamaru* ‘warm up’.

(8) *Tarō wa wagako no tanjō o taisō yorokonnda* ‘Tarō rejoiced greatly at the birth of his child.’

(9) *Daietto no kekka daibu yaseta* ‘Thanks to the diet, I lost considerable weight.’

● Various Adverbs of Degree

Examples of adverbs of degree are *hijōni*, *taihen*, *totemo*, *taisō*, *kiwamete*, *hanahada*, *nakanaka*, *zuibun*, *kanari*, *daibu*, *sōtō*, *wariiai*, *kekkō*, *aru teido*, *tashō*, *sukoshi*, *chotto*, *motto*, *zutto*, *yor*, *sarani*, *harukani*, *issō*, *mottomo*, *ichiban*. *Amari*, *sahodo*, *son’nani*, *taishite*, *chittomo*, *sukoshimo*, and *zenzen* are examples that are combined with the negative form.

(10) *Kyō wa amari atsuku nai* ‘It is not too hot today.’

Of the adverbs of degree listed above, *zuibun*, *kanari*, *daibu*, *sōtō*, *wariiai*, *kekkō*, *aru teido*, *tashō*, *sukoshi*, *chotto*, and ones that are combined with the negative form, can also express quantities.

(11) *Kyō wa kanari tabeta* ‘I ate quite a lot today.’

(12) *Mikan ga sukoshi nokotteiru* ‘Still some mandarin oranges are left.’

Many of the adverbs of degree that express quantities are combined with nouns that express time and space.

(13) *Sukoshi {ue/hidari/oku/mae} da* ‘It is a little bit {higher/to the left/farther back/to the front}.’

Some adverbs of degree are always involved in comparison.

(14) *Tarō wa Jirō yori zutto se ga takai* ‘Taro is much taller than Jiro.’

(15) *Tarō wa kurasu no naka de ichiban se ga takai* ‘Taro is the tallest in the class.’

Adverbs of degree that express quantities can also appear in sentences of comparison and express the difference between one state and the other.

(16) *Tarō wa Jirō yori sukoshi se ga takai* ‘Taro is a little taller than Jiro.’

Adverbs of degree, especially ones that express higher degree, tend to lose their effect from frequent use, and people look for new ways of expressing the magnitude. Thus, there is a large turnover of expressions. To this day, younger people constantly create new expressions, while many expressions go out of fashion.

→ 様態副詞 Adverbs of Manner (2-B), 陳述副詞 Declarative Adverbs (2-B)

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(Sano Yukiko)

■ Declarative Adverbs

If one is to classify adverbs into three categories, there are adverbs of manner and adverbs of degree, which express objective meaning of attributes and degree, and declarative adverbs, which express subjective meaning of the speaker's state of mind. There have been many different ways of classifying adverbs, and it is not obvious where declarative adverbs belong. The core of declarative adverbs probably reside in the group of adverbs that express modality, such as ones that express conjecture and judgment (e.g., *tabun*, *osoraku*, *hyottoshitara*, *kitto*, *kanarazu*, *sazo*), ones that have to do with manner and speculation (e.g., *dōmo*), and ones that express volition and desire (e.g., *zehi*).

Many declarative adverbs co-occur with particular sentence-final forms, and are sometimes called concordant adverbs because of this. For example, the sentence ends with an expression of guessing/future in the following examples: *tabun kurudarō* 'they will probably come,' and *hyottoshitara hana ga saku kamoshirenai* 'it just might bloom.' *Dōmo* is followed by *rashii* and other similar expressions in verbal sentences, as in *dōmo hontō no koto o shiranai rashii* 'It seems he does not know the truth.' *Zehi* is used in expressions such as *zehi itte kudasai* 'I urge you to go,' and *zehi kite kudasai* 'I urge you to come.'

The sentence final form does not always have strong correlation with the adverb. *Tabun* is often used as follows: *Tabun ikimasu*, 'I'll probably go.' It will mislead learners if one instructs learners to always use the fixed *tabun-darō* formula.

Dōmo can be used to express a situation vaguely as in *dōmo guai ga warui* 'it may not be very convenient.' *Dōmo* also goes hand in hand with *rashii* and *yōda*, but, **dōmo kuru darō* does not work. This is due to the difference in meaning between *rashii* and *darō*.

Declarative adverbs fundamentally possess the characteristics of modality expressions. Unlike adverbs of manner, for instance, the sentence does not change its objective meaning with the attachment of a declarative adverb.

Declarative adverbs that express conjecture/judgment are not generally used much in questions and commands (e.g., **asu tabun kimasuka*, **asu tabun kite kudasai*). When they are used in questions and commands, the adverbs themselves do not become the object of the question or command.

Traditionally, the three categories of adverbs are based on Yamada Yoshio's classification. In his categorization, a declarative adverb must have the correlating sentence final form, and the category includes such combinations as *kesshite-nai* (negation), *mettani-nai* (negation), *moshi-nara* (hypothesis). However, the problem is that negation and hypothesis are not in the realm of modality expressions.

There also is the problem that many adverbs do not belong to any of the three traditional categories. Expressions such as *saiwai* 'fortunately' and *ainiku* 'unfortunately' do not have any fixed corresponding sentence final form. They, therefore, cannot be included in declarative adverbs if the criterion is to have this type of correspondence. They do express the speaker's state of mind, and possess the characteristics of declarative adverbs that are described above. These adverbs can be defined as "adverbs of commentary and evaluation", since they express the speaker's comments and value judgment, and sometimes they are included in declarative adverbs in a broader sense.

Adverbs such as *yappari* 'after all' and *kekkyoku* 'finally', which also express the speaker's state of mind, are sometimes included in declarative adverbs as well.

→ 様態副詞 Adverbs of Manner (2-B), 程度副詞 Adverbs of Degree (2-B)

● References

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(Morimoto Junko)

■ Adnominals

Adnominals constitute the part of speech which shows no conjugation (no change of form) and which only modify nouns (*taigen*). This part of speech can be said to exist based on its absence of conjugation, and accordingly includes words of various origins.

Major groups include words such as *na*-adjectives which have lost the ability to conjugate (e.g., *ōkina* ‘big’, *ironna* ‘various’), demonstratives such as *kono* ‘this’, *konna* ‘this type of’, *kano* ‘that’, verb derivatives, such as *aru* ‘certain’, *wayuru* ‘so-called’, *arayuru* ‘every sort of’, *akuru* ‘the next’, *kitaru* ‘the coming’, and *kitarubeki* ‘sure to come’.

However, it is at times difficult to decide if a word is an adnominal. Some only take nouns of quantity as succeeding nouns, as in *takadaka 50 nin* ‘not much more than 50 people’, and *wazuka 5 nin* ‘a mere 5 people’. *Onaji* can be considered either an adnominal or an irregular *na*-adjective.

Words such as *chottoshita (kissaten)* ‘not too shabby (a coffee shop)’, and *akireta (keisatsukan)* ‘outrageous (policeman)’ are verbs but can only be used to modify nouns in these usages.

Therefore, they may be considered adnominals here. (Please note that *arifureta* in *arifureta mise* ‘commonplace shop’ can form the conclusive form, *arifureteiru*, and is not considered an adnominal.) There are collocations of verbal origin, such as *~sameyaranu* ‘still not calmed down,’ *noppikinaranu* ‘inescapable,’ and *iishirenu* ‘indescribable’ that function like adnominals.

Expressions such as *rekisen no* ‘seasoned’ and *tōmen no* ‘for the time being’ may be regarded as a noun + *no* construction, but the use of the “noun” part is quite limited (e.g., they cannot be combined with *ga*). Therefore, the entire construction, with *no* attached, may be considered an adnominal.

Adnominals such as *ōkina* and *wayuru* do not have concordant relationship with the predicate, while expressions such as *sashitaru* ‘not serious’ and *takaga* ‘mere’ require a concordant relationship with the predicate. That is, **sashitaru mondai ga aru* or **takaga hon o otoshita* does not work. These adnominals must be presented as sentence patterns because they not only modify nouns but also attach a feature that requires concordant relationship to the predicate.

→ 指示詞 Demonstratives (現場指示 point direction) (2-K), 指示詞 Demonstratives (文脈指示 context direction) (2-K), 否定との呼応 Correspondence with Negation (2-F)

● References

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(Moriyama Takuro)

■ Conjunctions

● What are Conjunctions?

Conjunctions are the form that shows the semantic relationship of the content of what has been presented and what follows.

(1) *Honpin wa tenkabutsu o shiyō shite orimasen. Desukara, anshin shite o-meshigari-kudasai.*
'There are no additives in this product. Therefore, you can eat it with peace of mind.'

(2) *Kodomo ga geemu o suru jikan wa zenkai chōsa yori fueta. Shōgakusei danshi dewa 39.7% ga ichinichi 2 jikan ijō geemu o shite iru. Ippō, hogosha wa kodomo to geemu no sesshoku jikan o jūbun ninshiki shite inai. Kodomo ga geemu o 2 jikan ijō shite iru to kotaeta shōgakusei danshi no hogosha wa 14.2% ni suginai.*

'The amount of time children spend on games has increased since the last survey. Thirty nine point seven percent of male elementary school children spend more than 2 hours per day on games. On the other hand, their parents do not have a good grasp of their children's contact hours with games. Only 14.2% of the parents of male elementary school children answered that their children spent more than 2 hours on games.'

The conjunction, *desukara*, in (1) shows that the content of what comes after it can be surmised from the immediately preceding content, 'no additives are added'. The conjunction, *ippō*, in (2) shows that there is a contrast between the content in the latter part, 'parents not having a good grasp of their children's contact hours with games' and what directly precedes the conjunctive, 'the amount of time children spend on games increasing.'

Conjunctions are used to express the relationship between one sentence and another, as in (1), and also express the semantic relationship surmised from more than one sentence, as in (2). Some conjunctions express the relationship between words (e.g., *kuro matawa kon* 'black or navy'), between phrases (e.g., *gakkō de soshite shokuba de* 'at school and at workplaces'), between clauses (e.g., *kaze o hiite aruiwa netsu o dashite* 'catch a cold or run a fever'). There are instances, as shown in (3), where the conjunction is used to relate an utterance to a situation that is not verbalized.

(3) *Kyōshitsu de gakusei ga sorotteiru no o kakunin shite*
"Dewa, jugyō o hajimemashō."

'Having made sure that the students were all there,
Well then, let's begin the class.'

Conjunctions are words that signal the start of a new semantic unit, and they show the relationship between the new semantic unit and the content that has been understood by the speaker and listener up to that point.

● Problems for Learners

Among the many usages of conjunctions, it is relatively easy to understand usages shown in the examples in (1) and (2), where the semantic relationship between the preceding and succeeding parts is clear. However, when the semantic relationship, either resultative or adversative, before and after *shikashi* and *dakara*, is not readily obvious, as in (4) and (5) below, it is not only hard to understand but also hard to learn to use such conjunctions.

(4) *Shikashi, kyō wa atsuidesu ne.*

'Anyway, it's hot, isn't it?'

(5) A: *Atarashii buchō tte ittai dare?* 'Who in the world is the new director?'

B: *Minna ga shitte iru hito.* 'It's someone whom everybody knows.'

A: *Dakara, dare?* 'So, who is it?'

Example (4) introduces a change of subject. Example (5) expresses irritation the speaker feels toward the interlocutor's non-understanding of the speaker's utterance. Attention must be paid to such functions of conjunctions that express subtle nuances in conversation.

The function of conjunctions in discourse is also important.

(6) *Sorede, jitsu wa, chotto onegai ga aru n desu ga.*

‘Well, to tell you the truth, I have a small favor to ask.’

(7) *Nihongo wa hatsuon ga yasashii. Mata, bunpō mo tanjyun dearu. Hanasu dake nara muzukashikunai.*

‘The pronunciation of Japanese is easy. Also, the grammar is simple. Just speaking it is not difficult.’

Sorede in (6) is used to preface the presentation of the main business. *Mata* in (7) is used to juxtapose two points of discussion. This shows that conjunctions can be used effectively in structuring discourse.

To use conjunctions of similar meanings properly, one must pay attention to the difference in speech style first. In formal greeting, *desukara* tends to be more appropriate than *dakara*; in relaxed conversation it does not sound right if one uses *daga* instead of *demo*.

We must also pay attention that, depending on the conjunction, there is a limitation to the type of expressions that can come in the sentence-final position in the succeeding part of the sentence.

(8) *Satō san wa mada shigoto ga nokotteiru sōda.*

{*Dakara*/**Sorede*} *sakini kaerō.*

‘I hear Ms Sato still has work to do. So, let’s go home before she does.’

→ 接続詞・接続表現 Conjunctions, Conjunctive Expressions (2-K), 接続表現とスタイル
Conjunctive Expressions and Style (2-M)

● References

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(Hamada Mari)

■ Interjections

A broad definition of interjections is a form of words that are used independently in discourse.

Exclamations such as *aa*, *waa*, as well as expressions of greeting, response, hailing, and hesitation, are also classified into interjections as far as the part of speech is concerned.

Exclamations express the speaker's undifferentiated response. For example, *oya*, and *waa* express the speaker's surprise upon encountering something unexpected; *aa* is uttered when one understands what is going on; *aaa* is an expression that comes out when some emotion slowly wells up. There are many others. Some expressions are gender-specific.

Response expressions include *hai*, *un*, *iee*, among others, and the usage varies widely. For instance, *hai*, often understood to mean 'yes,' also possesses the function of signaling the timing of someone handing something to someone else: 'here you go.' *Iya* doesn't limit its use to a negative response; it can signal change of subject, for instance. *Hee*, which is primarily an expression of surprise, can introduce new information, and is used in succession with an exclamation.

There are a wide variety of fixed expressions of greeting, and they correspond to protocols of various sorts. Everyday expressions can be divided into two major categories: ones used in meeting and parting (e.g., *konnichiwa*, *sayōnara*) and ones for expressing gratitude and apology (*arigatō*, *gomen*). *Dōmo* has a wide range of application, and *sumimasen* is widely used to express gratitude by way of apologizing for making the listener go to trouble for the speaker.

Time-specific expressions such as *ohayō* and *kombanwa* are often discussed as a problem in learning Japanese. (*Ohayō* is traditionally limited to be used from pre-dawn through the morning, but the time range for its usage is expanding.) Cultural differences contribute greatly to deciding, to whom and on which occasion, and with which expression, one should greet someone.

Expressions of hailing typically are ones that evoke the attention of the listener, such as *nee*, *oi*, *mosimoshi*, and are used in succession with *anō* (hesitation), *yaa* (greeting) and so on.

Hesitation is used to express the speaker's intent for an utterance (or continuation thereof).

Sometimes they are used to monitor the thought process, and are used in succession with exclamations and expressions of response.

→ハイ・イイエ・エエー 応答 Hai, Iie, Ee –Response (2-K), アラ・マアー 感動詞 Ara, Maa – Exclamations (2-K)

● References

Moriyama, Takuro (2002) 'Dōsa hatsudō no kandōshi *saa*, *sore* o megutte' (Discussion on *saa* and *sore*, Interjectory Expressions Which Evoke Action) in *Nihongo bunpō*, Vol. 2-2.

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(Moriyama Takuro)

■ Particles

As a part of speech, particles are defined as words that are not independent, attach to various words, and do not conjugate. They work in reverse word order from English prepositions, and are sometimes called postpositions. Their functions are various, and particles are divided into further sub-categories. There are several theories on the classification, name, and membership of individual particles.

Some of the main particles include case particles, such as *ga*, *o*, *ni*, *de*, *kara*, *made*, *to*, and *no*, coordinate particles, such as *to*, *ka*, *ya* (e.g., *kōhii {to/ka/ya kōcha}*), conjunctive particles, such as *to*, *ba*, *tara*, *kara*, *node*, *ga*, *keredomo*, and *nagara*, focus particles, such as *mo*, *sae*, *made*, *dake*, *bakari*, *shika*, *koso*, sentence-final particles, such as *ka*, *wa*, *yo*, *ne*, and interjection particles, such as *ne* and *sa*.

Of these, focus particles used to be called modal particles (*kakari joshi*) or adverbial particles (*fuku joshi*). Recently they have come to be called focus particles because of their function of “focusing.” It remains to be seen how binding particle, *wa*, will be handled in the future. The form *no* in *Akai no o kudasai* ‘Please give me the red one’ is sometimes called a “quasi-nominal particle” (*juntai joshi*), but it should be considered a formal noun, along with *koto*.

As evident from their membership, the same word form may be used as different types of particles. For instance, in *Tarō ga Hanako to kekkon shita* ‘Taro married Hanako,’ *to* is used as a case particle, whereas in *Tarō to Hanako ga kekkon shita* ‘Taro and Hanako got married,’ it is used as a coordinate particle. As for *made*, it is used as a case particle in *Tarō ga eki made itta* ‘Taro went as far as the station’, while it is a focus particle in *Tarō made ga kesseki shita* ‘Even Taro was absent’. In the latter pair of example sentences, the two usages are considered semantically related.

Particles are relational words, and many of them are used to show the syntactic and semantic relationship between the preceding element and the other element. Based on this understanding, the particles are divided into three groups. (1) Particles that show the syntagmatic relationship with other constituents in the sentence (e.g., case particles, particles of parallel relationship, conjunctive particles); (2) particles that show the paradigmatic relationship between an element and other similar elements (e.g., focus particles); (3) particles that show the subjective attitude of the speaker (e.g., interjectional particles, sentence-final particles). Of these, interjectional particles and sentence-final particles in (3) are different from other particles in that they are not involved in constructing the proposition. Rather, they possess modal functions. All particles share the morphological characteristics of being non-conjugating and dependent, but syntactically and semantically heterogeneous forms coexist within the category of particles.

→ 格 Case (2-D), 並列を表す形式 Forms Signifying Parallel Relationship (2-J), 終助詞の用法 Use of Sentence-Final Particles (2-H), とりたて Focus (2-I), コト・ノ・トコロ 名詞節 *Koto*, *No*, *Tokoro* – Noun Clauses (2-J)

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(Sugimoto Takeshi)

■ Auxiliary Verbs

Of the words that are always used with other words and not independently (attached words), those that conjugate are called auxiliary verbs. The term ‘auxiliary verb’ is used in English grammar books, and it means that an auxiliary verb is a verb that assists the main verb by adding various meanings. In this sense Japanese helping verbs, e.g., the *te*-form expressions built around verbs (*~teiru*, *~teoku*, *~tekureru*), may match the category of English auxiliary verbs in the original sense of the word.

Traditionally in school grammar, auxiliary verbs in current Japanese are usually classified into semantic groups such as causative (*seru*, *saseru*), passive, potential, spontaneous, honorific (*reru*, *rareru*), wish (*tai*, *tagaru*), polite (*masu*), negative (*nai*, *nu*, *n*), assertion, designation (*da*, *desu*), past, perfective (*ta*), volition, inference (*u*, *yō*), negative volition and inference (*mai*), inference and similitude (*yōda*), presumption (*rashii*), manner, hearsay (*sōda*), and so on.

Some try to put *darō* and *deshō* into a separate category called auxiliary verbs of inference, and *mitaida* into a category called the auxiliary verbs of inference and similitude. Further, some consider complex forms such as *noda*, *kamoshirenai*, and *nakerebanaranai*, equivalent to auxiliary verbs (complex auxiliary verbs). Auxiliary verbs exhibit similar characteristics to closely related words, such as helping verbs, word final affixes, and conjugated word endings. The scope and understanding of auxiliary verbs are far from being unified.

There are auxiliary verbs that connect only to verbs, such as (*sa-*)*seru*, (*ra-*)*reru*, *tai*, and *masu*, and they function like suffixes. Then there are ones that can connect with verbs, adjectives, and the noun+*da* construction, such as *ta*, *yōda*, *sōda* (hearsay), and *darō*, and they are involved in how to define time and the speaker’s judgment. *Da* and *desu*, which are used to construct noun predicate sentences, only connect with nouns and noun-equivalents (*taigen*). Because of this, some have established a separate category for them called *hanteishi*. Auxiliary verbs range from having a well-developed system of conjugation (e.g., (*sa-*)*seru*, (*ra-*)*reru*) to having no conjugation (e.g., *u*, *yō*, *mai*) (non-conjugating auxiliary verbs). In particular, these non-conjugating auxiliary verbs go against the concept of auxiliary verbs, and the semantic and functional similarities and continuity with sentence final particles, which do not conjugate and are placed at the end of the sentence, should be re-examined.

In Japanese language education, auxiliary verbs are not taught as such. They are presented in the context of verb conjugation forms and expression patterns. Pedagogically, for practical purposes, the conditional forms (*tara*, *nara*) of *ta* and *da* may be presented separately as conjunctive particles that express condition. What follows is the conjugation of the verb *miru* as an example: *misaseru* (causative), *mirareru* (passive), *mimasu* (polite *masu* form), *minai* (negative), *mita* (past *ta* form), *miyō* (volitional), *mitara* (conditional), and so on. Expression patterns include *miru beki da* / *nakereba naranai* (obligation, duty), *miru darōka* / *kamoshirenai* (uncertainty), *miru yōda* / *rashii*, *misōda* (judgment based on evidence), *mirusōda* (hearsay). Of these, the conjugated forms express voice, affirmation/negation, and tense, while expression patterns handle modality. There is regularity in the order in which multiple auxiliary verbs are sequenced. In *misase rare taku nakat ta yō da* ‘it seems he didn’t want to be forced to see’, the elements are strung, in general, from the more objective to more subjective modality expressions, in the order of voice (causative→passive→wish), affirmation/negation, tense, and modality.

In Japanese language education, it is necessary to sort similar expressions based on what the speaker intends to express. It is essential that the instruction take a broad view of the sentence final expressions as a whole, including helping verbs, complex forms, and expressions involving sentence final particles, without limiting the instruction to the conventional framing of auxiliary verbs.

→ ヴォイス Voice (2-E), テンス Tense (2-G), モダリティ Modality (2-H)

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(Matsuki Masae)

C: Patterns

■ Sentential Components

The components of sentences that are discussed most often include subject, predicate, supplementary components which accompany the predicate, modifying components, independent components, and conjunctive components in complex sentence structure. In the sentence, *Aa, ame ga futta kara, zannen nagara undōkai ga asu ni enki sareru* ‘Oh, since it rained, the athletic meeting will regrettably be postponed until tomorrow’, *aa* is an independent component, *ame ga futta kara* is a conjunctive component, *undōkai ga* is the subject (here, of the passive construction), *ashita ni* is a supplementary component to *enki suru*, and *zannen nagara* is a modifying component.

Depending on one’s intention, how one classifies the components differs. In school grammar, supplementary components, such as *ashita ni*, are not separated from modifying components; they are both discussed as adverbial modifying components.

Some scholars, such as Mikami Akira, do not recognize the subject, and propose that the subject be broken down into the topic and the nominative case. This is because Japanese verbs do not show agreement with grammatical person of the subject, and because Japanese allows sentences with multi nominative cases, such as *Zō wa hana ga nagai* ‘An elephant has a long nose’ and subject-less sentences, such as *~shiteiru watashi desu* ‘here I am doing ~’, and *Aki danaa*, ‘Ahh, it’s autumn...’.

Others propose that we must establish our own concept of subject gleaned from the observation of certain phenomena, such as the limitations on person with the sentence final form of volition and invitation *~yō*, with private predicates (e.g. *Watashi ga/*Kimi ga/*Kare ga*) *ikō*, ‘I’ll go,’ and *{Watashi wa/*Kimi wa/*Kare wa}* *kanashii* ‘I’m sad’), honorifics, the use of *~jishin*, ‘self’, and the way subjects appear in complex sentence structures.

Semantically, at the core of a sentence there are the predicate and noun arguments that bind with the predicate. To this core, further components that modify by specifying temporal and spatial circumstances, or manner, and so on, are added to complete a sentence. (Please note, however, that it is difficult to determine how essential a nominative argument is. Also, adverbial modification, as in *samuku kanjiru* ‘It feels cold,’ may become semantically essential enough to be qualified as a required component.) The component of the core of the event concept thus established is called “propositional content” or “*kotogara*.” Sometimes complex sentence elements such as time clauses, (e.g., *~suru ya inaya* ‘no sooner than’ and conditional clauses (e.g., *~sureba* ‘if ...’), may be added to the core.

Once one reaches the stage where the independence as a sentence is established, the sentence final forms that express degree of certainty, such as *~ni chigainai* ‘without doubt’ and components of comment and evaluation are appended to the structural components that express the content. Components of comment include those that are related to the act of utterance, such as *shōjiki ni ieba* ‘to be honest’, and ones that show the basis for a judgment, such as *Heya ga kurai kara, kare wa inai* ‘The room is dark, so he’s not there’. These are called “proposition-oriented” components.

When there is no overt form to express certainty at the end of a sentence, it can be construed that predication is the unmarked meaning. This is because the speaker’s attitude is manifested in the fact that the sentence has established its independence.

As for the aspect of communication, there are components that seek attention from the listener, express hesitation, and sentence final forms, such as *ne* which shows the speaker is aware that there is a listener, and so on. Which politeness level to choose from is determined at this stage. These components are called listener-directed components.

The different levels of these components roughly correspond to the degrees of independence in a complex sentence structure and the order in which related morphemes are arranged. However, when we examine individual forms, we cannot stack everything into strata so neatly. There are still many problems to solve: the problems of how to fit tense and negation into place, how to handle grammaticalized lexical forms, and so on. Surface morphological characteristics do not always correspond with their meaning and function in the sentence structure.

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(Moriyama Takuro)

■ Basic Sentence Patterns

Basic sentence patterns are so called because they are basic. Whether a pattern is considered basic depends on the frequency of usage, ease of acquisition, whether it exhibits basic word order among the predicate and essential elements, whether it is the source of derivation and expansion, and how useful it is in varied situations in daily life.

Interest in basic sentence patterns is mostly practical, and exists largely in Japanese language education for foreigners and native speaking students. The study of basic sentence patterns flourished during World War II, when Japan promoted Japanese language education in South East Asia. After the war, some started to make an effort to logically describe basic sentence patterns as part of grammar study.

One of the early descriptions of basic sentence patterns is *Nihongo Renshūyō Nihongo kihon Bunkei* “Basic Japanese Sentence Patterns for Japanese Practice” by Seinen Bunka Kyōkai. In this book three types of sentence patterns are described: patterns used in various situations (e.g., command, permission, prohibition), patterns concerning the use of words (mostly dealing with the classification based on the use of particles and auxiliary verbs), and patterns concerning sentence structure (based on the structure of the subject, predicate, and so on).

Since then, a two-category distinction of structural sentence patterns and expressional sentence patterns has often been used. Structural sentence patterns concern the structural aspect of patterns and differentiate sentence types, such as simple, complex, and compound sentences, and handle the placement of case components (e.g., *~ni ~ga arimasu*, *~ga ~ni ~o agemasu*). Expressional sentence patterns concern the speaker’s intent of expression, such as request, invitation, and warning, and the content of expression, such as cause and effect and temporal relationship. Categories such as sentences of existence, statements, questions, and commands, also belong to expressional sentence patterns. There has also been an attempt to develop integrated sentence patterns, which comprehensively describe not only the structure and expressions but also intonation (e.g., *Hanashikotoba no Bunkei* “Sentence Patterns of Spoken Language” (1) & (2) by National Institute for Japanese Language and Linguistics).

Another attempt to describe patterns is to sort them by the hierarchy of sentences. In this line of thinking, Mikami Akira advocates the following types of basic sentence patterns in his *Kihon Bunkeiron* “Study of Basic Sentence Patterns”.

Tier 1 Patterns of *Koto* ‘Proposition’: *X ga dō suru ka* ‘What X will do’, *X ga donna de aruka* ‘What X is like’, and 3 other patterns.

Tier 2 *Koto* ‘Proposition’+ Speaker: Three patterns according to the topic-declaration relationship of topic-present, topic-omitted, and no-topic.

Tier 3 *Koto* + Speaker + Interlocutor: Four patterns: declarative, interrogative, imperative, exclamatory.

Tier 4 *Koto* + Speaker + Interlocutor + Situation: Two major patterns based on the condition of transmission: regular style and polite style.

Yet another attempt is to situate the sentence in the ‘written discourse’ process, where patterns are seen as contributing to the creation of context in the text. Hayashi Shiro’s positional sentence types are based on this view. His classification includes categories such as the ‘starting sentence type,’ ‘following sentence type,’ and ‘turning sentence type’ (see *Kihon Bunkei no Kenkyū* “Study of Basic Sentence Patterns,” *Bun no Shisei no Kenkyū* “Study of the Attitude of the Sentence”).

In Japanese language education, the instruction commonly moves from more basic to less basic sentence patterns. Especially at the beginning level, basic sentence patterns take up a significant place in the instruction. Much care has to be taken as to what criteria are used to categorize the patterns, which ones to include in the learning objectives, and the best sequence for learners to learn them. Currently in Japanese language education the two-way distinction of structural sentence patterns and expressional sentence patterns is commonly used. The Direct Method and Audio Lingual Method often put emphasis on structural sentence patterns. More recently, teaching methods that put emphasis on communication, such as the communicative approach, criticize the aforementioned learning methods for being overly grammar oriented, and there is a shift toward putting more emphasis on expressional sentence patterns.

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(Sunakawa Yuriko)

■ Basic Word Order

The sequence in which sentential elements are arranged to create meaningful sentences is called word order. There are largely two types of word order in Japanese: (1) the word order to configure sentential components and (2) the word order to sequence sentential components.

(1) is for configuring case components and predicates. The rules are relatively strict so that non-sentences such as **tarō-wa-ni-* (instead of *tarō-ni-wa*) and **ika-naku-takatta* (instead of *iki-taku-nakatta*) would not occur. In configuring case components, the sequence goes as follows: *tarō-ni* (case particle) –*wa* (*kakari* particle) –*ne* (interjection). In some cases the case particles and adverbial particles may change places, as in *hanako-dake-ni/hanako-ni-dake* ‘for Hanako only’.

In configuring the predicate, the sequence goes as follows: *ika-se* (causative) –*taku* (wish) –*nakat* (negative) –*ta* (past) –*darō* (inference) –*ka* (interrogative) –*ne* (asking for agreement). *Reru*, *-te iru* (passive), and *-te shimau* (aspect), *-te yaru* (giving and receiving) appear between the verb and wish, as in *arui-te i-tai* ‘want to be walking’. Auxiliary adjectives, *yasui* ‘have the tendency for’ and “*nikui* ‘not inclined to,” adjectival predicates, and noun predicates come before the negative *nai*, as in *iki-yasuku-nai* ‘not easy to go’, and *utsukushiku-nakat-ta* ‘was not beautiful’. The hearsay *sōda* appears in the same position as inference. However, there are instances where the past and inference may change places, as in *it-ta-rashii/iku-rashikat-ta* ‘seems to have left/looked like [someone was] going’.

(2) In sequencing the sentential components, the restriction on the sequence of modifying components and modified components is strict, so that **hon-bokuno* (instead of *bokuno hon*) would not occur. Among modifying components, longer components tend to come earlier than shorter components, but the restriction is not too stringent: both *Tarō wa — kamisori de — hige o — zorizori to — sotta* ‘Taro briskly shaved his beard with a razor’ and *Tarō wa — zorizori to — hige o — kamisori de — sotta* are both acceptable.

General rules are that interjections and conjunctions appear at the head of the sentence, *wa* of topic precedes *ga* of subject, and the nominative case *ga* precedes *o* of object. We can surmise that the basic sequence may be [haling/interjection → preparing situation/topic → subject → object → verb].

De of location, and also time expressions, are interpreted differently according to the position in which they appear. When the place is specified before the subject, it tends to be interpreted as the location where an incident occurred, whereas if the place is specified after the subject, it is interpreted as the location the subject chose for an activity. Example: *Kinō → Nakano-ku de → wakamono ga → asa hayaku kara → kōen de → haihin de → ie o → tsukurimashita* ‘Yesterday → in Nakano Ward → young people → from early morning on → in the park → with discarded material → a house → built’. It is hard to place the case *de* before the *de* of location if it is the *de* of instrument, as in **haihin de → kōen de*.

Of adverbs, modality adverbs tend to be placed at the head of the sentence or near the subject, adverbs of manner come before or after the object, and adverbs of result come directly before the verb.

Specific word order goes with specific types of sentences. For example, in sentences that express transportation, the item to be transported tends to precede the destination, as in *Tarō ga gakkō ni iku* ‘Tarō goes to school’, and *Nimotsu o sōko ni hakobu* ‘We carry the cargo to the warehouse’, while in sentences of existence and production, the location tends to precedes the item in question, as in *Ekimae ni kōban ga aru* ‘There is a police box in front of the station’, and *Niwa ni koya o tateta* ‘I built a shed in the yard’. In sentences where there is a receiver, the receiver tends to precede the item that changes hands, as in *Hanako ni tegami o watasu* ‘I hand the letter to Hanako’.

→文の成分 Components of Sentences (2-C), 格 Case (2-D)

- References

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(Yazawa Makoto)

Grammar D: Cases

■ Case in Japanese

● What Is Case?

Cases express the syntagmatic relationship mostly between nouns, or phrases equivalent to nouns, and the pivotal elements within the sentence that govern the nouns or noun equivalents. In Japanese grammar study, there are several standpoints as to the range of grammatical features that may be described as case. A broader definition takes the position that as long as a constituent has a syntagmatic relationship with other constituents in a sentence, it is a matter of case, even if the constituent is not a noun phrase. Of those who take the position that the matter of case should be limited to noun phrases, some include only instances in which the adverbial relationship with the predicate is involved. Others include the adnominal relationship with other noun phrases as well. Some limit the scope even more narrowly and place the core of case in the syntagmatic relationships with the noun phrases that are arguments specified by the predicate, such as the underlined arguments of *kariru* ‘borrow’ in *Doyōbi ni daigaku de A-kun wa B-kun ni hon o karita* ‘On Saturday A borrowed a book from B’.

● Two Facets of Case

Two facets of cases are observed in noun phrases that bear a syntagmatic relationship with the predicate. One is how the syntagmatic relationship is expressed (form of expression), and the other is how the syntagmatic relationship realized through a certain expression, represents a semantic relationship. The former facet of case is called the surface case, and the latter is called the semantic (deep) case. The surface case is expressed, for example, by means of declension in Latin, added particles in Japanese, and varying the word order in Chinese.

● Surface Cases in Japanese

Surface case markers to go with the predicate include the particles *ga*, *o*, *ni*, *e*, *kara*, *to*, *de*, *yor**i*, and *made*. *No* works with nouns, and may combine with other case particles to indicate a variety of relations between nouns, as in *e no*, *kara no*, *to no*, *de no*, *yor**i no*, and *made no*.

● Semantic Cases in Japanese

Nothing definite can be said about the criteria for abstracting the semantic cases that are expressed by certain forms, or about the types and numbers of semantic cases that have been classified. Japanese semantic cases described below are thus tentative. Here are some examples: *Otoko ga hashitta* ‘A man ran’ (agent of an action); *To ga hiraita* ‘The door opened’ (subject of a change); *A-kun ga B-kun o tataita* ‘A hit B’, *Kabin o watta* ‘I broke a vase’, *Mukashi no koto o omoidashita* ‘I remembered things from the past’ (patient); *Hanataba o kanojo ni okuuta* ‘I sent her a bouquet (counterpart as destination); *Kaiin kara kaihi o atsumeta* ‘I collected dues from the members’ (counterpart as source); *A-ko {to/ni} au* ‘I will see A-ko’ (counterpart as fellow participant); *mono-oto ni odorite* ‘started by a noise’ (cause); “*Niwa ni deta* ‘I went out into the yard’, *Nihongo ni yakusu* ‘translate into Japanese’ (destination); *Heya {o/kara} tobidashita* ‘I rushed out

of the room' *Tamago kara chigyo o kaeshita* 'I hatched young fish from eggs' (source); *Tsukue no ue ni hon ga aru* 'There is a book on the table' (place of existence); *atari o samayou* 'wander in the neighborhood' (locus of motion).

→格 Case (7-D), 動詞と格助詞 Verbs and Case Particles (2-D), 格助詞の用法 Usage of Case Particles (2-D)

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(Nitta Yoshio)

■ *Ga* and *No* of Subject in Adnominal Clauses

Case *ga* and also, at times, case *no* are used to express the subject of an adnominal clause. Examples are: *se* {*ga/no*} *takai hito* ‘a tall person’, *Tarō* {*ga/no*} *kaita ronbun* ‘the thesis that Taro wrote’, *kasai* {*ga/no*} *okiru kikensei* ‘the possible danger of fire starting’, *ippan shimin* {*ga/no*} *shishō suru jiken* ‘an incident in which general citizens get killed and hurt’, *pan* {*ga/no*} *yakeru nioi* ‘the aroma of bread being baked.’

In comparison with *ga*, *no* has several usage limitations. In the so-called external proposition (when the modified noun does not represent an argument of the adnominal clause predicate), where an adnominal clause explains the content of a modified noun, *no* is not readily used. Especially, when there is a conjunctive word, such as *to iu* and *to no*, connecting the adnominal clause and the modified noun, it is inappropriate to use *no*, as in *doko no mise* {*ga/*no*} *oishii to iu chishiki* ‘the knowledge about which shop sells good-tasting food’, *kare* {*ga/*no*} *shisshoku shita to iu hanashi* ‘the story about his loss of the job.’

When the adnominal clause expresses a so-called internal proposition in which the modified noun represents an argument of the adnominal clause, there are several situations where it is difficult to represent the subject using *no* in the adnominal clause. First, it is harder to use *no* when there are other complements and adverbial components in between the subject and the predicate of the adnominal clause than when there are no such components. The longer the distance between the subject and the predicate, the harder it is to use *no* in this structure. Example: *Tarō* {*ga/*no*} *kyonen Nyuuyōku de kon'yakusha no tameni katta yubiwa* ‘the ring which Taro bought for his fiancé last year in New York.’ When the adnominal clause is in a complex sentence structure, it is difficult to use *no* to present the subject of the subordinate clause within the sentence structure. Examples: *Tarō* {*ga/*no*} *katte kite Jirō* {*ga/no*} *ryōri shita gyūniku* ‘the beef which Taro bought and which Jiro cooked,’ *kodomo* {*ga/*no*} *kaze o hiitara nomaseru kusuri* ‘the medicine which you have the child take when s/he catches a cold,’ *kodomo* {*ga/*no*} *iyagattemo tabesasetā hō ga ii shokuhin* ‘Food which you should make children eat even if they do not want to eat.’ There are also instances where the case particle *no* is inappropriate because it can be confused with the so-called possessive *no*. Examples: *tsuma ga shiriai ni kiita hanashi*, ‘the story which my wife heard from her acquaintance,’ *musuko ga sensei ni moratta hon* ‘the book which my son got from his teacher.’

→連体修飾節 Adnominal Clause (2-J)

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(Takahashi Minako)

■ *O* and *Ga* of Object

Case particle *ga* expresses the object to which emotion and senses are directed when such emotion and senses are expressed with adjectives. Examples: *Inu ga hoshii* ‘I want a dog,’ *Hannin ga nikui* ‘I hate the culprit,’ *Supōtsu ga suki da* ‘I like sports,’ *Tabako no kemuri ga kirai da* ‘I dislike smoke from cigarettes.’ Case particle *o* is sometimes used instead, though not as common, as in *kanojo o suki da* ‘I like her.’ When the predicate is a verb, the object is marked by Case particle *o*.

Examples: *Inu o hoshigarau* ‘One wants a dog,’ *Hannin o nikumu* ‘One hates the culprit,’ *Supōtsu o konomu* ‘One likes sports,’ *Tabako no kemuri o kirau* ‘One dislikes smoke from cigarettes.’

Even when the predicate is a verb, *ga* marks the object in the following examples. (1) *mizu o (ga) nomitai* ‘one wants to drink water’, *eiga o (ga) mitai* ‘one wants to see a movie’ (*-tai* is attached to the verb to express desire); (2) *Chūgokugo o (ga) hanaseru* ‘one can speak Chinese’, *gohan o (ga) taberareru* ‘one is able to have a meal’ (potential); (3) *nimotsu o (ga) tsunde aru* ‘the luggage has been loaded,’ *kuruma o (ga) tomete aru* ‘the car has been parked’ (auxiliary verb *-te aru* is attached to the verb to express the resulting state). These verbs express action when used as single verbs, but they carry stativity when combined with such suffixes as *-tai*, potential expressions, and *-te aru*.

However, in the instances described above, *o* tends to be used when the distance between the object of the action and the predicate is far apart. In a sentence such as *Shukudai o asu made ni zembu yatteshimaitai* ‘I want to get all the homework done by tomorrow,’ using *o* makes the meaning of the sentence much easier to comprehend. If the object is a person, *o* is used to avoid the potential ambiguity whether the person is the object or the subject. In *Tarō ga suisen dekiru*, it may be construed that *Tarō* is the subject. To make it clear that *Tarō* is the object, the sentence has to be *Tarō o suisen dekiru* ‘We can recommend Taro.’

In the *-te aru* construction in (3), *ga* is used to describe the situation which the speaker is observing right then and there, as in *Hora, asoko ni posutaa ga hatte aru* ‘Look, there is a poster pasted over there.’ The principle at work here is the same as in sentences describing phenomena where *ga* is used, as in *Ame ga futte kita* ‘The rain started to fall.’ When there is no immediate situation, *o* is often used, as in *Yobō chūsha o shite aru* ‘I have had an immunization shot’ and *Ano hito ni nakōdo o tanonde aru* ‘We have asked that person to be the marriage go-between,’ to indicate that the effect is being sustained.

→格助詞の用法 Usage of Case Particles (2-D)

● References

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(Nakahata Takayuki)

■ *Ni*, *De*, and *O* of Location

Ni expresses the location of the subject (that is, case *ga*) when the predicate expresses existence, as in *Tarō wa kissaten ni iru* ‘Tarō is at a coffee shop.’ When the predicate expresses motion, as in *Tarō wa gakkō ni itta* ‘Taro went to school’ and *ie ni nimotsu o okuru* ‘send a package home,’ *ni* expresses the destination of the motion of the subject (case *ga*) or object (case *o*). *De*, on the other hand, expresses the location where an action or event takes place, as in *Tarō wa kissaten de ocha o nonda* ‘Taro drank coffee at a coffee shop,’ *Gakkō de kaji ga okita* ‘A fire broke out at school.’

Thus, *ni* is used when the emphasis is on existence, as in *Shōgakkō ni pūru ga aru* ‘There is a swimming pool at the elementary school’ and *Kono machi ni wa kōen ga ōi* ‘There are a lot of parks in this town,’ whereas *de* is used when the emphasis is on the occurrence of events, as in *Shōgakkō de undōkai ga aru* ‘an athletic event will be held at the elementary school’ and *Kono machi de wa kōtsūjiko ga ōi* ‘Many traffic accidents occur in this town.’ The difference between *Tōkyō {ni/*de} sumu* ‘reside in Tokyo’ and *Tōkyō {ni/de} kurasu* ‘carry out day-to-day activities in Tokyo’ lies in the nature of the verb; *sumu* puts the emphasis on existence, while *kurasu* puts emphasis on activity.

In *akichi {ni/de} gomi o suteru* ‘dump the garbage {onto/at} a vacant lot,’ *ni* signals that the vacant lot is the destination of the motion of the garbage, while *de* signals that it is the place where the action takes place. Similarly, in *kaisha {ni/*de} tsutomeru* ‘work for a company,’ *ni* shows that *tsutomeru* is a verb that takes an argument indicating the destination of a motion, while in *kaisha {ni/de} hataraku* ‘work at a company,’ *de* shows that the verb *hataraku* occurs with a phrase indicating the location of activity.

One of the functions of *o* is to signal the pathway or a point in the pathway of an action, as in *hashi o wataru* ‘cross the bridge’ and *Nagoya o tsūka suru* ‘pass Nagoya.’ *Rōka o hashiru* ‘run along the corridor’ means that one runs right along the corridor, while *rōka de hashiru* ‘run in the corridor’ means that the corridor is the location where the action of running takes place, and does not mean one makes a straight-line trajectory along the corridor.

Both *ni* and *o* may be used in *yama {ni/o} noboru* ‘climb the mountain,’ but *ni* emphasizes the arrival at the top, while *o* emphasizes the act of moving from the foot of the mountain to the top. Thus, *ni* is the appropriate case when the destination is the focus, as in *nikai {ni/o*} noboru* ‘go up to the 2nd floor.’ *O* is appropriate, but not *ni*, when the passage is the emphasis, as in *nagai kaidan {ni/o} noboru* ‘climb up a long staircase.’

→動詞と格助詞 Verbs and Case Particles (2-D)

● References

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(Hidaka Mizuho)

■ *O* and *Kara* of Originating Point

Both case particles *o* and *kara* may express the originating point.

(1) *Tanaka wa isoide heya {o/kara} deta* ‘Tanaka left the room in a hurry.’

(2) *Fune ga kishi {o/kara} hanareta* ‘The ship pulled away from the pier.’

Kara primarily expresses the starting point of motion or contiguity with an ending point, as in *sangai kara nikai ni oriru* ‘go down from the 3rd floor to the 2nd floor.’ In contrast, *o* focuses on the crossing of the boundary of the domain indicated by the preceding noun phrase.

This difference creates a specific division of labor listed below.

First, *o* cannot be used together with a noun phrase that is marked by *ni* that signifies the arriving point.

(3) *Sangai {*o/kara} nikai ni oriru* ‘Go down from the 3rd floor to the 2nd floor.’

Conversely, it is difficult to use *kara* if the arriving point cannot be envisioned.

(4) *Ekimae de basu {o/*kara} orita* ‘Got off the bus in front of the station.’

(5) *Maiasa 7 ji ni ie {o/*kara} deru* ‘Leave home at 7am every morning.’

Second, *kara* is used when the movement is conceived as continuous following the departure from the said starting point.

(6) *Dorobō wa genkan {*o/kara} nigeta rashii* ‘The thief apparently fled via the front entrance.’

(7) *Kamera ga kata {*o/kara} sagatte iru* ‘The camera is dangling from her shoulder.’

When a movement prior to reaching the starting point is observed, as in (6), the said starting point is also called the waypoint.

Third, the starting point for an insentient subject is expressed with *kara*. *O* tends not to be appropriate.

(8) *Kemuri ga heya {*o/kara} dete iru* ‘Smoke is coming out of the room.’

(9) *Poketto {*o/kara} ame ga dete kita* ‘Some candy came out of the pocket.’

Example (8) describes one cross section of a continuing state, and (9) describes one cross section of on-going motion. Neither example describes passage through a boundary, and *o* cannot be used.

O may be used with an insentient subject, however, if the focus is on protrusion past a boundary.

(10) *Tonari no ie no ki no eda ga kakine o deteiru* ‘Some branches of a tree in the house next door are sticking out though our hedge.’

→動詞と格助詞 Verbs and Case Particles (2-D)

● Reference

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(Yamada Toshihiro)

■ Use and Non-Use of *Ni* of Time

Some of the nouns expressing time sound awkward if they are accompanied by *ni*, as in *kyō* {*/*ni*/∅} *Tarō to atta* ‘I saw Taro today.’ Others sound awkward without *ni*, as in *Ichigatsu tsuitachi* {*ni*/*∅} *hatsumōde o okonatta* ‘conducted the first visit to the shrine on January 1st.’

Time expression nouns not occurring with *ni* have the time of speech as the reference point, and the expressed time is relative to the time of speech. Examples: *kyō*, *ashita*, *asatte*, *kinō*, *ototoi*, *konshū*, *raishū*, *senshū*, *kongetsu*, *raigetsu*, *sengetsu*, *kotoshi*, *rainen*, *kyonen*, *ima*, *mukashi*. Nouns of time where the expressed time is absolute basically accompany *ni*, regardless of the time of speech. Examples: *ichigatsu*, *tsuitachi*, *Iji 10pun*, *2000nen*, *21 seiki*, *Edo jidai*. One sees that in newspapers *ni* is not used in certain expressions, as in *Shushō wa tsuitachi*, *kishakaiken o okonatta* ‘The prime minister held a press conference on the first of the month,’ but this is a convention specific to written style. In speech the norm is to use *ni*.

In some instances it is appropriate either to use or not to use *ni*, as in *Jiken no mikkago* {*ni*/∅} *hannin ga tsukamatta* ‘Three days after the incident, the culprit was caught’; *kodomo no koro* {*ni*/∅} *yoku kawa de asonda* ‘I used to play in the river often when I was a child.’ “(The time of) the incident” and “(the time when I was) a child” are absolute time, but the event or action that occurs relative to such absolute time may or may not have to accompany *ni*. Seasons (*haru*, *natsu*, *aki*, *fuyu*), days of the week (*nichiyōbi*, *kayōbi*, etc.), times in the course of the day (AM, PM, morning, noon, evening, late evening, night) are presumed within a certain year, certain week, or certain day, and thus, *ni* does not have to accompany them.

When the time of reference is not explicit in the sentence, not using a particle sounds a bit unnatural, as in *Fuyu* {*ni*/∅} *ōyuki ga futta* ‘There was a big snowfall in winter’; *Nichiyōbi* {*ni*/∅} *kyōkai e itta* ‘I went to church on Sunday’; or *Ban* {*ni*/*∅} *karee o tabeta* ‘I ate curry in the evening’. By inserting a noun that expresses relative time, the non-use of the particle becomes more appropriate, as in *Kyonen no fuyu* {*ni*/∅} *ōyuki ga futta* ‘There was a big snow fall in winter last year’; *Senshū no nichiyōbi* {*ni*/∅} *kyōkai e itta* ‘I went to church on Sunday last week’; and *Kinō no ban* {*ni*/□} *karee o tabeta* ‘I ate curry last evening’.

→名詞 Noun (2-B), 無助詞、格助詞の省略 Non-Use of Particles, Ellipsis of Case Particles (2-I)

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(Hidaka Mizuho)

■ *Ni* and *E* of Destination

There are instances where *ni* and *e* are both appropriate to indicate the arriving point, as in *hokkaidō ni itta / hokkaidō e itta*, ‘went to Hokkaido.’ One may also use either *ni* or *e* with other verbs that express the direction of the subject’s motion, as well as when an object moves in a certain direction, as in *umi {ni/e} dosha o suteru* ‘dump sand and dirt into the ocean’; *Okinawa {ni/e} tegami o okuru* ‘send a letter to Okinawa.’

When the subject or object does not accompany a concrete movement, *ni* is used but not *e*. *E* is not used in sentences where a counterpart or recipient of an action is specified, as in *tomodachi {ni/*e} au* ‘meet with a friend,’ and *haha {ni/*e} yakusoku suru* ‘make a promise to my mother.’ *E* is not appropriate when the sentence describes the state of the object after arriving at the destination, as in *kokuban {ni/?e} kami o hatta* ‘pasted a piece of paper on the blackboard’ and *kaban {ni/?e} hon o irete aru* ‘have put a book in my bag.’

The prominent characteristic of *e* is that it indicates directionality. It is often replaced with *ni*, but in some cases, as in noun modification construction, no replacement is possible. For instance, *Hokkaidō e no ryokō* ‘a trip to Hokkaido,’ is appropriate, but **Hokkaidō ni no ryokō* is not. When *ni* is followed by *to* of quotation, *Ie e to isoida* ‘I hurried home’ is appropriate, but **Ie ni to isoida* is not. Further, one pattern, seen specifically in newspaper headlines and slogans, uses *e* to end a phrase, as in *Shūgiin kaisan e* ‘(the situation has moved toward) the dissolution of the House of Representatives’ and *Gomi wa kuzukago e* ‘all trash: into the waste basket.’ In this pattern *e* is favored over *ni*.

Neither *ni* nor *e* is common with verbs that express the manner and method of motion rather than the movement itself. With such verbs, neither *gakkō ni aruita* nor *gakkō e aruita* sounds appropriate. One has to use *made*, as in *gakkō made aruita* ‘I walked to school.’ One can say, however, *byōin {ni/e} hashitta* ‘I ran to the hospital.’ This is because the emphasis is not on the physical act of running, but the emphasis is on the concept of motion and its urgency. If the concept of motion is prominent, either *ni* or *e* is appropriate.

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(Nakahata Takayuki)

■ *Kara* and *De* of Ingredient/Material

The case particle *kara* is used to express the raw material, as in *budō kara wain o tsukuru* ‘produce wine from grapes,’ whereas *de* is used to express the material/ingredient(s) as in *kami de mokei o tsukuru* ‘make a mock-up using paper.’ In either usage a verb expressing production appears in the predicate position.

The difference between raw material and material/ingredient is whether the material undergoes qualitative transformation in the production process. Typically, when there is a qualitative change, *kara* is used; when there is no qualitative change, *de* is used.

De covers a wider range of usage than *kara*, and it is possible to say *budō de wain o tsukuru*. This is because material in a broad sense includes raw material. When change in quality is not in question, it is possible to use *de*.

However, *de* cannot replace *kara* in situations where the predicate not only signifies production but also logically implies change in quality, as in *jagaimo {kara/*de} denpun o chūshutsu suru* ‘extract starch from potatoes,’ *kioku no danpen {kara/*de} mōsō o tsukuridasu* ‘conjure up delusions from fragments of memory.’

While one cannot say **kami kara mokei o tsukuru*, but one can say *ichimai no kami kara fukuzatsuna mokei o tsukuru* ‘create a complex mock-up from a single piece of paper.’ This is because *kara* may be used when the sentence expresses a big change from the source material to the end product, and when there is a sense of distance.

De may be used to express a secondary ingredient in the process of production, as in *shio de aji o tsukeru* ‘season it with salt,’ and *senryō de iro o dasu* ‘use a dye to add color,’ but what *kara* marks has to be something that constitutes the starting point of the production or what is at the core of the product.

Kara and *de* can both express composing elements, but it is only one or the other that is appropriate in a specific expression, depending on the lexical characteristic of the predicate. Example: *Iinkai wa 7 nin no iin {kara/*de} naru* vs. *Iinkai wa 7 nin no iin {*kara/de} kōsei sareru* ‘The committee consists of 7 members.’

→動詞と格助詞 Verbs and Case Particles (2-D)

● References

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(Abe Shinobu)

■ *Ni, De* and *Kara* of Cause

There are three case particles that express the cause or reason of a situation: *ni*, *de*, and *kara*. The most common is *de*.

(1) *Jishin de ōku no ie ga tōkai shita* ‘Many houses were destroyed by the earthquake.’

(2) *Kaze de gakkō o yasunda* ‘I missed school because of the cold.’

Ni often expresses the cause of a psychological state or natural state, or what started a psychological change.

(3) *Kare wa kaisha no rifujin na atsukai ni okotte iru* ‘He is angry at the unreasonable treatment by his company.’

(4) *Kosumosu ga kaze ni yurete iru* ‘The cosmos is swaying in the wind.’

(5) *Kyōju no Nōberushō jushō no shirase ni yorokonda* ‘We were delighted at the news that the professor had received the Nobel Prize.’

Ni also expresses a cause that immediately precedes and triggers a general change or action.

(6) *Totsuzen osotta daijishin ni ōkuno ie ga tōkai shita* ‘Many houses were destroyed in the great earthquake that suddenly struck.’

(7) *Wagako no tanjō ni Tarō wa shūshoku o ketsui suru* ‘The birth of a child of his own made him decide to get a job.’

Please note that the noun expressing the trigger for the change or action must in itself have enough concreteness/materiality to express the incident.

(8) **Jishin ni ōkuno ie ga toukai shita*.

De does not possess such nuance of a trigger, and simply expresses causes in general as in (1).

Kara expresses the ultimate cause of the change that ensues.

(9) *Takibi no fushimatsu kara daisanji to natta* ‘Carelessness with an open-air fire led to a great disaster.’

De is appropriate for expressing the cause of a state.

(10) *Takibi no fushimatsu {de/?kara} yama ga moeteiru* ‘Carelessness with an open-air fire caused the forest fire that is currently going on.’

Kara expresses the ground for judgment, which is close to reason.

(11) *Kono jinkotsu wa hana no katachi kara Jōmonjin to kangaerareru* ‘Based on the shape of the nose, this human skeleton is seems to be that of a person from the Jomon Period.’

Complex forms expressing cause and reason include *ni yotte*, *no seide*, *no okagede*, *no tame*, *ni tsuki*, *to atte*, *yue (ni)*.

→格助詞の用法 Usage of Case Particles (2-D)

● Reference

Gengogaku Kenkyūkai, ed. (1983) *Nihongo bunpō, rengoron (shiryō hen)* (Japanese Grammar: Study of Collocation: Literature Compilation). Mugi Shobo.

(Yamada Toshihiro)

■ Verbs and Case Particles

● Case Governance by Verbs

Verbs form the predicate of a sentence, and govern components that require and subordinate other components. For a verb as the predicate, the combination (sentence pattern) of noun phrases and the accompanying case particles is basically predetermined in order for the verb to complete the movement, state, or relationship it expresses. This function of verbs, with which they selectively require the noun phrase combination that is necessary for the formation of a sentence, is called case governance by verbs (the valency of verbs). Verbs perform this function based on the types of lexical meaning that they possess. For example, *shinu* requires only a *ga*-noun to form a sentence, as in *Otoko ga shinda* ‘A man died.’ In contrast, *korosu* ‘kill’ requires a *ga*-noun and an *o*-noun to form a sentence, as in *Hannin ga otoko o koroshita* ‘The culprit killed the man.’ A deviant sentence is formed when *shinu* takes *o* or when *korosu* takes *ni*.

● Verb Types Based on Sentence Patterns

In Japanese language instruction, it is important to know which type (group) of verbs combines with which kind of noun phrase/case particle combinations.

The labels described in Chart 2-9, such as reciprocal action, adhesion, and giving, are used for the shared lexical meaning that is extracted from the verbs. Examples: *arasou* ‘fight’, *kekkon suru* ‘get married’, *kaidan suru* ‘have a conference’(reciprocal action); *oku* ‘put down’, *tsumu* ‘pile’, *sueru* ‘lay’(adhesion); *ataeru* ‘give’, *okuru* ‘send’, *uru* ‘sell’ (giving). These labels are called categorical meanings of words.

Chart 2-9: Examples of Patterns of Collocational Case Particle Combinations

-
- [N *ga*] (Expressing the movement and change of a thing itself)
-

abareru (*otoko ga abarete iru* ‘a man lashes out’), *ikiru* ‘live’, *sawagu* ‘make a noise’, *naku* ‘cry’, *warau* ‘laugh’, *teru* ‘the sun/light shines’, *hikaru* ‘sparkle, glisten’, *yureru* ‘undulate’: *kareru* ‘wither’, *kudakeru* ‘break into pieces’, *kireru* ‘disconnect’, *hageru* ‘peel off, go bald’, *katamaru* ‘solidify’, *tokeru* ‘melt’, *atatamaru* ‘warm up’, *sameru* ‘cool off’, *nigoru* ‘become murky’, *yurumu* ‘loosen’, *midareru* ‘become disordered’, *magaru* ‘bend’, etc.

- [N *ga*, N *ni*] (Psychological or physiological activity that requires a cause/reason)
-

yowaru ‘be perplexed’ (*A-kun ga B-kun no gōinsa ni yowatteiru* ‘A is perplexed by B’s stubbornness’), *komaru* ‘be in a fix’, *yorokobu* ‘be delighted’, *obieru* ‘be scared’, *awateru* ‘be flustered’, *kurushimu* ‘suffer’, *odoroku* ‘be surprised’, *mairu* ‘be defeated’ (*haha ga atsusa ni mairu* ‘my mother succumbs to heat’), (*kanbyō ni* ‘from tending a sick person’) *tsukareru*, ‘get worn out’, etc.

- [N *ga*, N *to*] (Mutual action, mutual state)

-----ar
asou ‘fight’ (*Genji ga Heike to arasotta* ‘the Genji fought with the Heike’), *kekkon suru* ‘get married’, *kenka suru* ‘quarrel’, *riikon suru* ‘get a divorce’, *konyaku suru* ‘get engaged’, *kaidan suru* ‘have a talk/conference’, *to kōsai suru* ‘have a friendly relationship with someone’, *zureru* ‘is out of sync’ (*kare no kangae wa jōshiki to zurete iru* ‘his ideas are out of step with common sense’), *au* ‘meet with someone’, etc.

• [N *ga*, N *ni*] (Directed at the other party)

Ibaru ‘domineer’ (*kare wa buka ni ibatte iru* ‘he domineers over his subordinates’), *hoeru* ‘bark’, (*kare ni*) *shitagau* ‘obey (him)’, *sakarau* ‘disobey’, *tsukusu* ‘devote oneself’, *tsukaeru* ‘attend on’, *amaeru* ‘presume on someone’s goodwill’, *tayoru* ‘depend on’, (*kare/gian ni*) *hantai suru* ‘oppose (him/the bill)’, *sansei suru* ‘agree’, *somuku* ‘betray’, *teikō suru* ‘resist’, etc.

• [N *ga*, N *o*] (Conation toward others)

arau ‘wash/clean’ (*haha wa fuku o aratta* ‘my mother washed/cleaned the clothes’), *yurasu* ‘shake, rock’, *nigiru* ‘hold, grab’, *momu* ‘crumple, wrinkle’, *furu* ‘shake’, *naderu* ‘pat’, *osu* ‘push’, *tataku* ‘knock, slap’, *keru* ‘kick’, *utsu* ‘hit’, *osaeru* ‘hold down’: *atatameru* ‘warm’, *hiyasu* ‘cool’, *oru* ‘break, fold’, *katameru* ‘solidify’, *tokasu* ‘dissolve’, *kudaku* ‘break into pieces’, *sodateru* ‘raise, grow’, *tasukeru* ‘help, rescue’, *shizumeru* ‘sink’, *niru* ‘boil’, *midasu* ‘disturb’, *yogosu* ‘soil’, *yaku* ‘burn, broil’, etc.

[N *ga*, N *o*] (Passing through)

noboru ‘climb’ (*otoko ga yama o nobotta* ‘a man climbed the mountain’), *oriru* ‘get off, go down’, *korogaru* ‘roll over’ (*bōru ga rōka o korogaru* ‘a ball rolls down the corridor’), *wataru* ‘go across’, *yokogiru* ‘cross by’, *tōru* ‘pass by’, *mawaru* ‘go around’ (*chikyū ga taiyō no mawari o mawaru* ‘Earth goes around the sun’): *aruku* ‘walk’ (*kodomo ga hodō o aruku* ‘a child walks on the sidewalk.’), *tobu* ‘fly’, etc.

[N *ga*, N *ni*] (Getting attached)

haneru ‘splatter’ (*doromizu ga zubon ni haneta* ‘muddy water splattered on my pants’), *tsuku* ‘attach’, *hittsuku* ‘attach, cling’, *kakaru* ‘hang’ (*fuku ga hangaa ni kakatte iru* ‘Some clothes are hanging on clothes hangers’), *sasaru* ‘stick’, *ataru* ‘hit, bump’, etc.

[N

ga, [N *kara*] (Getting removed)

Hazureru ‘unhook, come off’ (*ude kara tokei ga hazureta* ‘the watch came off the wrist’), *hagareru* ‘peel off’, *chigireru* ‘get ripped off’, *toreru* ‘come off’, *nukeru* ‘pop/come/fall out), etc.

[N *ga*, N *o*, N *ni*] (Attaching something to something else)

oku ‘put down, place, lay’ (*kodomo ga tsukue no ue ni hon o oita* ‘a child put his books down on the desk’), *tsumu* ‘pile’, (*kōjō ni kikai o* ‘a piece of machinery in the factory’) *sueru* ‘set down, install’, *noseru* ‘put on, load’, *ageru* ‘put, raise’, *tsukeru* ‘attach’, *haru* ‘paste’, (*shorui ni han o* ‘stamp the paper’) *osu* ‘push, press’, *sasu* ‘stab, stick’, *nuru* ‘paint, smear’, *kakeru* ‘hang’, (*uwagi o hangaa ni* ‘a jacket on a hanger’) *tsurusu* ‘hang’, (*butsudan ni hana o* ‘flowers on the Buddhist altar’) *sonaeru* ‘offer’, etc.

[N *ga*, N *o*, N *kara*] (Removing something from something else)

hazusu ‘unhook, remove’ (*otoko wa ude kara tokei o hazushita* ‘the man removed his watch from his wrist’), *toru* ‘take, remove’, (*ita kara kugi o* ‘the nail from the board’) *nuku* ‘pull out’, *hagasu* ‘peel off’, (*eda kara kaki o* ‘a persimmon from the branch’) *chigiru* ‘rip’, etc.

[N *ga/kara*, N *o*, N *ni*] (Giving)

ageru ‘give’ (*kodomo ga inu ni esa o ageta* ‘the child gave food to the dog’), *ataeru* ‘give, endow’, (*boku kara kanojo ni hanataba o* ‘a bouquet from me to her’) *okuru* ‘give, send’, *uru* ‘sell’, *megumu* ‘bestow’, *kasu* ‘lend, loan’, *yaru* ‘give’, (*kinjo ni miyagemono o* ‘gifts to the neighbors’) *kubaru* ‘distribute’, (*kare ni shikin o* ‘funds to him’) *dasu* ‘offer, spend’, etc.

[N *ga*, N *o*, N *kara*] (Taking away)

(*kaikei ga kaiin kara kaihi o* ‘the treasurer from the members the membership dues’) *atsumeru* ‘collect’, *toru* ‘take’, *ubau* ‘take away’, *nusumu* ‘steal’, *azukaru* ‘keep’, (*kare kara kane o* ‘money from him’) *uru/eru* ‘receive, gain’, etc.

[N *ga*, N *o*, N *kara/ni*] (Receiving)

(*boku ga kare {kara/ni} hon o* ‘I from him books’) *morau* ‘receive’, *kariru* ‘borrow, get a loan’, *itadaku* ‘receive’, *tamawaru* ‘be awarded with’, etc.

→日本語の格 Case in Japanese (2-D), 格 Case (7-D)

● References

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(Nitta Yoshio)

■ Usage of Case Particles

The usage of case particles, along with usage examples, is shown in Chart 2-10.

Chart 2-10: Overview of the Usage of Case Particles

| | | |
|------|-----------------------------|--|
| [ga] | (1) Subject | <i>inu ga hashitteiru</i> ‘a dog is running’ <i>ginkō ga aru</i> ‘there is a bank’ |
| | (2) Object | <i>umi ga sukida</i> ‘like the ocean’ <i>mizu ga nomitai</i> ‘want to drink water’ <i>tebukuro ga ameru</i> ‘be able to knit gloves’ |
| | (1) Object | <i>hankachi o tatamu</i> ‘fold a handkerchief’ <i>ocha o nomu</i> ‘drink tea’ <i>ryōri o tsukuru</i> ‘prepare a dish’ |
| | (2) Point of Origin | <i>ie o deru</i> ‘leave home’ <i>basu o oriru</i> ‘get off the bus’ |
| [o] | (3) Area one passes through | <i>sora o tobu</i> ‘fly in the sky’ <i>ōdanhodō o wataru</i> ‘cross the pedestrian crossing’ <i>kawa o oyogu</i> ‘swim in the river’ |
| | (1) Location | <i>tsukue no ue ni aru</i> ‘is on the desk’ <i>ōsaka ni sumu</i> ‘live in Osaka’ |
| | (2) Arriving point | <i>bijutsukan ni iku</i> ‘go to the art museum’ <i>gomibako ni suteru</i> ‘discard in the trash can’ <i>otona ni naru</i> ‘grow up to be an adult’ |
| [ni] | (3) The other party | <i>tomodachi ni au</i> ‘see a friend’ <i>sensei ni morau</i> ‘receive from the teacher’ <i>haha ni sōdan suru</i> ‘consult my mother’ |
| | (4) Receiver | <i>watashi ni wa wakaru</i> ‘is obvious to me’ <i>kodomo ni wa muzukashii</i> ‘is difficult |

| | | |
|---------------|-------------------------|---|
| | | for a child' |
| | (5) Cause/Reason | <i>ōkina oto ni odoroku</i> 'is startled by a loud noise' <i>samusa ni furueru</i> 'shiver with cold' |
| | (6) Direction | <i>Tōkyō ni mukau</i> 'head for Tokyo' <i>nanboku ni nagai</i> 'is stretched north-south' |
| | (7) Purpose | <i>kenbutsu ni iku</i> 'go sightseeing' |
| | (8) Time | <i>gozen 10 ji ni kaiten suru</i> 'the store opens at 10:00am' |
| [<i>de</i>] | (1) Location | <i>kissaten de au</i> 'meet at the coffee shop' <i>kawa de oyogu</i> 'swim in the river' |
| | (2) Instrument | <i>naifu de kiru</i> 'cut with a knife' <i>hikōki de iku</i> 'go by plane' |
| | (3) Material | <i>ki de tsukuru</i> 'build with wood' |
| | (4) Manner | <i>T-shatsu de shusseki suru</i> 'attend in a T-shirt' <i>hadashi de aruku</i> 'walk barefoot' |
| | (5) Cause | <i>kaze de yasumu</i> 'be absent because of the cold' <i>ōkina oto de me ga sameru</i> 'wake up by a loud noise' |
| | (6) Limit | <i>gogo 7 ji de heiten suru</i> 'the store closes at 7:00pm' <i>100 do de futtō suru</i> 'boil at 100 degrees' |
| | (7) Unit of Measurement | <i>hitori de sumu</i> 'live alone' <i>3 tsu de 100 en da</i> 'they are 3 for 100 yen' |
| [<i>e</i>] | Direction | <i>shokuba e mukau</i> 'head for the workplace' |
| [<i>to</i>] | (1) The Other Party | <i>kazoku to iku</i> 'go with the family' <i>kodomo to kenka suru</i> 'quarrel with the |

| | | |
|-----------------|--------------------------|---|
| | | child' |
| | | <i>haha to sōdan suru</i> 'consult my mother' |
| | (2) Object of Comparison | <i>mukashi to chigau</i> 'different from the old days' |
| | | <i>watashi no to onajida</i> 'the same as mine' |
| | (3) Content | <i>mukō to minasu,</i> 'deem invalid' |
| | | <i>onshi to yobu</i> 'call someone one's mentor' |
| [<i>kara</i>] | (1) Starting Point | <i>Kansai Kūkō kara shuppatsu suru</i> 'leave from the Kansai Airport' |
| | | <i>shigatsu kara hajimaru</i> 'start in April' |
| | (2) Raw Material | <i>kome kara tsukuru</i> 'make from rice' |
| | (3) Material | <i>shiken kekka kara handan suru</i> 'judge from the test results' |
| | (4) Cause | <i>fuchūi kara jiko o okosu</i> 'cause an accident out of carelessness' |
| [<i>yor</i>] | (1) Object of Comparison | <i>watashi yori umai</i> 'more skillful than I' |
| | (1) Point of Origin | <i>Tōkyō yori kita da</i> 'farther north than Tokyo' |
| | | <i>10ji yori hajimeru</i> 'starts at 10:00' |
| [<i>made</i>] | Terminating Point | <i>Kyūshū made dekakeru</i> 'go to Kyushu' |
| | | <i>12ji made benkyō suru</i> 'study until 12:00' |

→Verbs and Case Particles (2-D), Compound Case Particles (2-D)

● References

Gengogaku Kenkyūkai, ed. (1983) *Nihongo bunpō, rengoron (shiryō hen)* (Japanese Grammar: Study of Collocation:Literature Compilation). Mugis Shobo.

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(Nakahata Takayuki)

■ Compound Case Particles

The usage of compound case particles, along with usage examples, is shown in Chart 2-11 below.

Chart 2-11: Overview of Compound Case Particles

[] variants, N = noun

«*Ni taishite*» [*ni taishi, ni taishimashite, ni taisuru N, ni taishite no N*]

Usage 1: Object — Explicitly shows that the object is a case *ni* object which the action does not directly affect.

(1) *Gaishō no hatsugen ni taishite kinrin shokoku ga kōgi shita.* ‘Neighboring countries protested against the remark by the foreign minister.’

Usage 2: Comparison — Compares and contrasts two events or things.

(2) *A-Shi wa jinkō ga kyūzō shite iru. Kore ni taishite B-Shi wa gekigen shite iru.* ‘The population is rapidly growing in City A. In comparison, it is sharply dropping in City B.’

«*Ni totte*» [*ni tori, ni torimashite, nitotte no N*]

Usage 1: Value judgment, viewpoint of evaluation — Expresses the standpoint of the subjective value judgment or the viewpoint of the evaluation represented in the predicate.

(1) *Haha wa sutenasai to iu keredo, watashi ni totte kono nuigurumi wa taisetsu na tomodachi na no desu.* ‘My mother tells me to throw it away, but to me, this stuffed animal is a dear friend.’

Usage 2: Viewpoint from which the relationship is viewed — Expresses the standpoint from which the relationship is viewed.

(2) *Yamashita sensei wa watashi ni totte oji ni atarimasu.* ‘Prof. Yamashita is an uncle of mine.’

«*Ni tsuite*» [*ni tsuki ((2) only), ni tsukimashite, ni tsuite no N*]

Usage 1: Object of the linguistic information — Expresses the object of the action that contains linguistic information (e.g., *hanasu, kangaeru, kenkyū suru*).

(1) *Watashi no chiisa na koro no omoide ni tsuite o-hanashi shimasu.* ‘I am going to talk about my memories from when I was a little child.’

★ *Ni kanshite* has almost the same meaning, but it sounds of written style.

★ *Megutte* is used with multiple subjects where the object involves a long-lasting dispute or struggle, as in *ryōchi o megutte* ‘concerning the territories,’

Usage 2: Quantitative Comparison — Expresses quantitative change with the preceding noun.

(2) *Nyūjōryō wa ohitorisama ni tsuki 500yen desu* ‘The admission fee is 500 yen per person.’

«*Ni tsuki*» [ø]

Usage 1: Reason — Often used in announcements toward an unspecific group of people through indirect media, such as posters ; explains the reason for the current situation.

(1) *Kaisō-chū ni tsuki rinji kyūgyō itashimasu*. ‘We will be temporarily closed due to remodeling.’

- ★ Cannot be used in the past tense. Example: **Kaisō-chū ni tsuki rinji kyūgyō itashimashita*. See *no tame*.
-

«*Ni yotte*» [*ni yori, ni yorimashite, ni yoru N, (ni yotte no N)*]

Usage 1: Means/Method — Used with a volitional verb to express the means with which the said action is conducted. Somewhat more formal than *de*.

(1) *Intaanetto ni yotte shōbai o kakudai suru* ‘expand one’s business through the use of the Internet.’

- ★ When the source of information is the topic, *ni yoruto* or *ni yoreba* is used.

Example: *Tenkiyōhō ni yoreba asu wa ōyuki dasōda* ‘According to the weather forecast, there will be a heavy snow tomorrow.’

Usage 2: Cause, Reason — Expresses that the phenomenon in the main clause occurs due to another phenomenon that precedes it.

(2) *Kabu no bōraku ni yotte A Bank wa ōkina higai o kōmutta*. ‘Due to the heavy fall in stock prices, Bank A suffered great losses.’

- ★ Cannot be used when the two phenomena are simultaneous. Example: **Kare wa byōki ni yotte kyūyō-chū da*. (See *de*.)

Usage 3: Material, Building components — Same as *de*.

(3) *Kishiritōru wa sanso to suiso to tanso ni yotte dekite iru*. ‘Xylitol is made of oxygen, hydrogen, and carbon.’

Usage 4: Change, Response — Expresses change and diversity that correspond to the change shown by the preceding noun.

(4) *Gyūnyū wa hozon jōtai ni yotte wa shōmi kigen-nai demo kusatte shimau*. ‘Depending on the way it is preserved, cow’s milk may go bad even before the expiration date.’

Usage 5: Agent in the passive construction — See the section on the case of the agent in the passive sentence (2-E).

«*O motte*» [(*o mochi*), *o mochimashite*, *o motte no N*]

Usage 1: Appearance, Form — Stylistically formal. May be replaced by *de*.

(1) *Kaitō wa bunshō o motte tsūchi itashimasu.* ‘We will notify our response in writing.’

Usage 2: Juncture showing the beginning and ending — Used with verbs expressing the beginning and ending and expresses the period.

(2) *Tōten wa honjitsu o motte heiten itashimasu.* ‘The store closes its doors as of today.’

De motte expresses the time of termination, but not the startup time. Example: **Shigatsu de motte hajimeru.* *De motte* has a corresponding usage to almost all the usages of *de*.

«*Ni kakete*» [*ni kake*, *ni kakemashite*, *ni kakete no N*]

Usage 1: Spatial and temporal range — Expresses that a certain phenomenon occurs between two terminal points.

(1) *Sakuya mimei, Kantō chihō kara Tōkai chihō engan ni kakete tsuyoi jishin ga arimashita.* ‘In the early hours last night, there was a big earthquake spanning the coast of the Kanto and Tokai regions.’

★ The preceding noun must express an expanse of a certain size. (cf. **3ji chōdo ni kakete.*)

«*Ni watatte*» [*ni watari*, *ni watarimashite*, *ni watatte no N*, *ni watatta N*]

Usage 1: Spatial and temporal range — Expresses that a phenomenon occurs throughout the range.

(1) *Ame wa ikkagetsu ni watatte furitsuzuita.* ‘The rain kept falling for one month.’

«*To shite*» [*to shimashite*, *to shite no N*]

Usage 1: Qualification, Standpoint — Expresses the qualification or standpoint/position of the action or state, often temporary.

(1) *Zenkoku taikai ni gakuchō no daira to shite sanku suru.* ‘I will attend the national convention on behalf of the president of the school.’

(2) *Kyōto wa furui machi to shite zen-sekaiteki ni yūmei daga, jissaini wa atarashii biru ga ōi.* ‘Kyoto is famous worldwide as an old city, but in reality there are a lot of new buildings.’

(3) *Chūgoku wa WTO no seishiki na kameikoku to shite shōnin sareta.* ‘China has been recognized as an official member nation of the WTO.’

«*O towazu*» [*o towanai N*]

Usage 1: Absence of change in the face of diversity — Succeeds a noun that contains a counter-concept or multiple options, and expresses that the predicate holds true for any of the situations.

(1) *Kōji wa chūya o towazu tsuzukerareta.* ‘The construction was carried on continuously night and day.’

Ni kakawarazu tends not to be used with a word that expresses the counter concept. Example: **chūya ni kakawarazu.*

«*Ni oite*» [*ni okimashite, ni okeru N*]

Usage 1: Place of origin of an event — Expresses the place where an action or event occurs.

(1) *Sotsugyōshiki wa dai hōru ni oite okonawaremasu* ‘The commencement will be held in the big hall.’

Notes:

The first set of criteria that should be used to decide whether the expression is a compound case particle is if it does not alter the said meaning and usage, and if it does not occur at the end of the sentence. In *Sono kashu wa ankōru ni ōjite mō ikkyoku utatta* ‘The singer sang one more song in response to the audience’s demand for an encore’, *ni ōjite* may also be used, and therefore, it is not a compound case particle; it should be recognized as the *te* form of the verb. On the other hand, *ni ōjite* in *Kingaku ni ōjite ittei no wariai o henkin suru* ‘reimburse a certain percentage based on the amount of money’ cannot be rephrased, **henkin wa kingaku ni ōjite/ōjiteiru*, etc., and is grammatically recognized as a compound case particle.

So-called bare adverbial forms (e.g., *ni taishi*, as opposed to *ni taishite*) sound somewhat formal in terms of style, but the meaning remains the same. Considering that case particles originally are function words that express the relationship between the noun and the predicate, the polite form (e.g., *ni taishimashite*) might seem overly polite, yet its use in this function is quite common.

The adnominal form (e.g., *ni taisuru*) as well as the adnominal particle form (e.g., *ni taishite no*) are both used at about the same frequency. However, when it follows a noun that does not imply action (e.g. *kōtai* ‘antibody’, as in *infuruenza {ni taisuru/?taishite no} kōtai* ‘the flu antibody’), the adnominal form is more acceptable.

→Verbs and Case Particles (2-D), Usage of Case Particles (2-D)

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(Yamada Toshihiro)

■ Voice

Voice is a syntactic phenomenon where the verb and the noun that construct a sentence undergo change of form and alter their case relationships. That is, the verb, which has the pivotal role of being the predicate of the sentence, displays a special form, and contrasts morphologically with the basic form. The source of this morphological contraposition in the predicate, however, is the perspective as to what is expressed as the central theme of the sentence, and this concerns the function of communication. Thus, to discuss this grammatical phenomenon known as voice, one must deal with both the characteristics of the verb forms and the swapping of syntactic relationship on the one hand, and the functional aspect of communication on the other.

Voice is a grammatical category proper to verbal predicate sentences; it does not occur in adjectival predicate sentences or nominal predicate sentences. The type of relationship seen in verbal predicate sentences, such as *Kō wa Otsu ni Eigo o oshieru* ‘A teaches English to B’ vs. *Otsu wa Kō ni (or Kō kara) Eigo o oshierareru/osowaru/narau* ‘B is taught by / is taught by / learns English from B,’ shows that the contrast involved in voice is multi-faceted. That is, the lexical contrast between *oshieru* ‘teach’ and *narau* ‘learn’, and also between *oshieru* and *osowaru* ‘gets instruction’, is in competition with the active and passive forms of the shared verb, *oshieru*. The contrast seen in *oshieru* vs. *narau* is sometimes called lexical voice.

The contrasting relationship seen in the active (basic) sentence vs. the passive sentence, and in the basic (non-causative) sentence vs. the causative sentence, is at the center of voice in Japanese. The form of the predicate portion shows the contrasting relationship between *suru* vs. *sareru*, and *suru* vs. *saseru*. The phonetic resemblance between *-rare-* and *-sare-*, which respectively characterize the passive and the causative is significant. Also syntactically, in the causative and passive contrasting relationship, transformational and derivational relationships are observed. In both *Tarō ga Jirō o nagutta* ‘Taro hit Jiro’ and *Jirō ga Tarō ni nagurareta* ‘Jiro was hit by Taro’, the same incident is described from different perspectives; the difference between the sentences is the contrast between the active and (direct) passive, which involves a transformational relationship, whereas the contrast between active and indirect passive seen in *Ame ga futta* ‘Rain fell/It rained’ and *Tarō wa ame ni furareta* ‘Taro got rained on’ involves a derivational relationship. The final, indirect passive example shows a double sentence structure, stating the situation from the viewpoint of *Tarō*, who has no role in the previous, basic sentence. The difference between these two sentences arises from the concern as to how the incident relates to the parties involved, and what type of syntactic contrast the difference signifies. It is not based on the concern as to whether there is adversity involved (semantic consideration), or what type of verb (transitive vs. intransitive) is used. It is true that indirect passive expressions generally express adversity, and that intransitive verbs form only indirect passive sentences. However, indirect passive formation should be looked at separately from the issue of adversity. Beneficence, which is seen as the opposing concept to adversity, is expressed with the expression *-te morau*, while *-rareru* excludes the benefactive meaning and limits itself to adversity.

In the causative, the same contrast in the transformational relationship and the derivational relationship is observed as in the passive. Example 1: *Kare wa tagaku no shakkin ni nayande ita*

‘He was agonizing over his large debt’ and *Tagaku no shakkin ga kare o nayamasete ita* ‘His large debt distressed him’ express the same situation but in two different forms. It is a contrast between a non-causative sentence and a causative sentence. Example 2: *Musuko ga kaimono ni itta* ‘The son went shopping’ and *Hahaoya ga musuko ni kaimono ni ikaseta* ‘the mother let the son go shopping’ presents a contrast between a basic sentence and a causative sentence based on a derivational relationship. The latter is a double structure sentence which is a statement from the viewpoint of someone (the mother) who has no part in the former sentence. The contrast shown in Example 1 appears with verbs that describe human psychological conditions, such as *yorokobu* ‘be pleased’, *kanashimu* ‘be saddened’, *iradatsu* ‘be irritated’, *odoroku* ‘be surprised’, *kandō suru* ‘be impressed’, and *shitsubō suru* ‘be disappointed’, while the contrast in Example 2 appears with verbs that describe physical and social activities of human beings, such as *iku* ‘go’, *asobu* ‘have fun’, *neru* ‘sleep’, and *tatsu* ‘stand up’. Psychological activities such as *yorokobu* and *odoroku* are not actions one initiates actively; they are conditions that a person experiences as they occur. It is widely known that the causative form signifies permission and non-interference when the focus is on the will of the doer.

→受動文の種類 Types of Passive Sentences (2-E), 使役 Causative (2-E), 自動詞と他動詞 Intransitive and Transitive Verbs (2-B), ヴォイスの研究 Study of Voice (7-D)

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(Muraki Shinjiro)

■ Types of Passive Sentences

Passive sentences are divided into the direct passive and the indirect passive.

● Direct Passive

A direct passive sentence can be formed by directly converting an active sentence. Example: *inu ga kodomo o tasuketa* ‘a dog saved the child’ (active) → *kodomo ga inu ni tasukerareta* ‘the child was saved by a dog’ (passive). This is done with active sentences where the object is marked by *o*, as well as active sentences that include a component marked by *ni* (e.g. *inu ga kodomo ni kamitsuita* ‘a dog bit a child’), and *kara* (e.g., *inu ga kodomo kara bōru o totta* ‘a dog took the ball from a child’). To form a passive sentence, the agent of the active sentence is removed from the subject’s position, a component other than the original case *ga* is placed in the subject position instead, and the *-(r)areru* is attached to the verb stem to form the predicate. The direct passive is also called “the normal passive.”

There are direct passive sentences where the subject is inanimate. Examples: *hashi ga kakerareta* ‘a bridge was built,’ *bīru wa mugi kara tsukurareru* ‘beer is made from barley,’ and *kono chihō de wa doitsugo ga hanasareru* ‘German is spoken in this region.’ This type of passive is called the “insentient passive” because the subject is insentient. In this type of passive, the agent often does not come into question. If it is necessary to explicitly mention the agent, usually it is marked by *ni yotte*, as in *shi ni yotte hashi ga kakerareta* ‘the bridge was built by the city.’

● Indirect Passive

In the indirect passive, what is in the position of the subject is not a case component in the active sentence from which the passive sentence is formed. Example 1: *Karasu ga gomi o arashita* ‘Ravens tore into the garbage’ (active) → *Jūmin* (‘The residents,’ subject) *ga karasu ni gomi o arasareta* ‘The residents had their garbage torn into by ravens’ (passive). From this, back formation into an active sentence, such as **Karasu ga jūmin ni gomi o arashita*, is not possible. Example 2: *Dareka ga e o sakini katta* ‘Someone bought the painting first’ (active) → *Ane wa dareka ni e o sakini kawareta* ‘My sister had someone buy the painting (before she could)’ (indirect passive). First there was a situation which is described in the active sentence, where someone bought the painting. When the speaker understands that her/his older sister was affected by the situation, the speaker comes up with the indirect passive sentence. Example 3: *Haha ga genkan no kagi o kaketa* ‘My mother locked the front door’ (active) → *Chichi wa haha ni genkan no kagi o kakerareta* ‘My father was inconvenienced when my mother locked the front door’ (indirect passive). First there was the situation where my mother locked the door. Once the speaker understands that this situation inconvenienced his father, s/he comes up with the indirect passive sentence. In the last two examples, the agents in the active sentences (“someone” and “my mother”) do not directly affect the subjects in the passive sentences (“my older sister” and “my father”).

In other instances, part of the subject, what the subject owns, or the subject’s in-group member, becomes the object of the action, as in “(Hanako’s) foot” in *Hanako ga jōkyaku ni ashi o fumareta* ‘Hanako had her foot stepped on by a passenger,’ “(Taro’s) wallet” in *Tarō ga dorobō ni saifu o nusumareta* ‘Taro had his wallet stolen,’ and “(the mother horse’s) colt” in *Hahauma wa bokujōnushi ni ko o tsurete ikareta* ‘The mother horse had her colt taken away by the rancher.’

These are also indirect passive sentences, and are called “the owner passive.” Intransitive verbs, such as *shinu* ‘die’ and *sawagu* ‘become boisterous’ also form passive sentences, as in *Aiken ni shinareta* ‘My dear dog died (and it caused me great pain)’, and *Kankyaku ni sawagareta* ‘The spectators became boisterous (and it troubled the speaker)’. These are called the “intransitive verb passive.”

The indirect passive often denotes that the subject suffers or is inconvenienced as a result, and is thus often called “the adversative passive,” as well as the “the third party passive,” because a third party which does not show up in the original active sentence is the one who is inconvenienced.

Indirect passive sentences sometimes do not express adversity when the clause ends in the 中止形 *chūshi-kei*, continuative form, and not in the terminal form, as in *Hahaoya ni te o hikarete mon o kugutta* ‘I went through the gate as my mother led me by the hand.’

- Is It Insentient Passive or Indirect Passive?

Whether to use the particle *o* or the particle *ga* may make a difference in the type of passive sentence one creates. Examples: *Manshon ga taterareta* ‘The condo was built’ vs. *Manshon o taterareta* ‘We had a condo built (near us)’. *Manshon ga taterareta* is a direct and insentient passive sentence with an inanimate subject. It simply states the fact that a condo has been built. *Manshon o taterareta*, on the other hand, is an indirect passive sentence that possibly has a person, who does not appear in the sentence, in the position that accompanies *ga*. The subject who may be affected by the construction of the condo exists elsewhere, and it is implied that the subject was affected by what happened.

Similarly, *Chiji ni yotte kusudama ga warareta* ‘The decorative paper ball was broken open by the governor’ is a direct passive sentence, and *Chiji ni kusudama o warareta* ‘The governor went and break open the decorative paper ball (e.g., before the ceremony started)’ is an indirect passive sentence implying adversity. *Kanojo ni yotte kadan ga tsukurareta* ‘The flower bed was put in by her’ is a direct passive sentence, and *Kanojo ni kadan o tsukurareta* ‘She went and put in a flowerbed (on our land)’ is an indirect passive sentence implying adversity.

→ ヴォイス Voice (2-E), 受動文の諸特徴 Various Characteristics of Passive Sentences (2-E), 受動文の歴史 History of Passive Sentences (6-A)

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(Nakahata Takayuki)

■ Case of the Agent in Passive Sentences

The agent that takes *ga* in the active sentence shows up with *ni* in the passive counterpart.

(1) *Tarō ga Hanako o aisuru* ‘Taro loves Hanako’.

(2) *Hanako ga Tarō ni aisareru* ‘Hanako is loved by Taro’.

In the following instances *ni* is not used with the agent.

First, *ni* is not used with verbs that express the act of creating, such as *tsukuru* ‘make, create’, (*keeki o*) *yaku* ‘bake (a cake), (*e o*) *kaku* ‘paint, draw (a picture)’.

(3) *Yūmei na shefu { *ni/ni yotte } tsukurareta ryōri* ‘the dish created by a famous chef.’

In this example, the agent in the passive sentence is marked by *ni yotte*, to avoid confusion with the receiver of the thing that is created.

Ni yotte, which makes the style somewhat bookish, may mark the agent in a direct passive sentence.

Second, *ni* is not used with three-argument verbs which express the transference of things between two people, such as *watasu* ‘hand over’, *okuru* ‘send’, and *ataeru* ‘give’.

(4) *Sensee { ?ni/kara } tegami o watasareta* ‘I was handed a letter by the teacher.’

In this example the agent in the passive sentence accompanies *kara* to show the source, so there is no confusion with the receiver (which would be marked by *ni*) of the item.

Kara is also used with the passive agent of verbs that express actions where there is no physical touching involved, such as *hanashikakeru* ‘strike up a conversation’, *shōtai suru* ‘invite’, *aisuru* ‘love’. *Ni* may also be used in this situation.

(5) *Mishiranu hito { ni/kara } hanashikakerareta* ‘I was talked to by a stranger.’

De may be used with the agent of a passive sentence.

(6) *Tatemono wa ikegaki de kakomarete iru* ‘The building is surrounded by a hedge.’

Case *de* can be used in an active sentence, *tatemono o ikegaki de kakomu* ‘surround the building by a hedge’, and in it *de* is close to the *de* of tool/means. This use of *de* is distinguished from the *de* that is used to accompany the agent only.

The agent of indirect passive sentences is always marked by *ni*. *Ni yotte* cannot be used in this sentence structure.

(7) *Rinjin { ni/*ni yotte } sawagare, nerarenakatta* ‘The neighbors made a lot of noise and I couldn’t sleep.’

→格 Case (2-D), 授受表現の諸特徴 Characteristics of Giving and Receiving Expressions (2-E)

● References

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(Yamada Toshihiro)

■ Characteristics of Passive Sentences

What is expressed in the active sentence, *Inu ga kodomo o tasuketa* ‘The dog rescued the child’, and the passive sentence, *Kodomo ga inu ni tasukerareta* ‘The child was rescued by the dog’, is the same, but in the active sentence attention is drawn to the action of the dog, while in the passive sentence, the focus is on the treatment of the child. Passive sentences put the focus on the object which receives the action, and describe the situation, including the influence of benefit and damage.

The most prominent characteristic of the meaning that is expressed with passive sentences is adversity. The so-called adversative passive is generally represented in indirect passive sentences such as *Tonari ni biru o taterareta* ‘They built a building next to us (which has inconvenienced us)’, and *Kodomo ni nakareta* ‘The child cried (and I was not pleased),’ where the implication is that someone was not a direct victim of the action but that the action had a negative impact on the person. On the other hand, while direct passive sentences also sometimes have negative connotation, as in *Sensei ni shikarareta* ‘I was chastised by the teacher’, and *Hachi ni sasareta* ‘I was stung by a bee’, they may express positive impact as well, as in *Sensei ni homerareta* ‘I was praised by the teacher’ and *Minna ni aisarete iru* ‘She is loved by everyone.’ Whether the impact is annoying or beneficial depends on the meaning the verb itself possesses.

When the subject is insentient, there is no benefit or annoyance involved. This is called the insentient passive. In insentient passive sentences, as in *Sake wa kome kara tsukurareru* ‘Sake is made from rice’, *Kinō gikai ga hirakareta* ‘The congress was held yesterday’, and *Jishin ga okiru to iwareteiru* ‘It’s said an earthquakes will occur’, one does not have to specify the agent (i.e., the doer of the action of ‘make,’ ‘hold,’ and ‘say’). If there is a need to specify the agent, *ni yotte* is used, as in *Kono kyoku wa 15sai no shōjo ni yotte tsukurareta* ‘This song was composed by a 15 year old girl.’ If the agents are many and unspecified, *ni* is used, as in *Kono hon wa ōzei no hito ni yomarete iru* ‘This book is read by many people.’ Sentences such as *Jijitsu wa nazo ni tsutsumarete iru* ‘The truth is shrouded in mystery’ and *Ie ga ki ni kakomarete iru* ‘The house is surrounded by trees’ do not have a sentient agent. The active counterparts to these sentences (*Nazo ga jujitsu o tsutsunde iru*, *Ki ga ie o kakonde iru*) do not seem natural. They work only in the passive.

Passive clauses are convenient in complex sentences where the same subject is focused in both clauses. (1) *Ryōshin ga sodatete* (active) *ōkiku natta* ‘My parents nurtured me, and I grew’, sounds unnatural compared to (2) *Ryōshin ni sodaterarete* (passive) *ōkiku natta* ‘I grew, nurtured by my parents’, because in (1), the subject of *sodatete* in the first clause and that of *ōkikunatta* in the second clause are not the same. This is an example where a passive sentence (such as (2)) is required to make coherent statement about the same subject. Conversely, the passive sentence, *Mizu wa wakasarete kara nomu*, is not appropriate; it should be *Mizu o wakashite kara nomu* ‘One drinks water after one boils it (active)’, where the agent in both clauses is the same.

Sometimes causative verbs, such as *mataseru* ‘make someone wait’ and *tabesaseru* ‘feed someone’, are made into the passive. This construction is called the causative passive. Examples: *Tomodachi ni mataserareta* ‘I was made to wait by my friend’, *Kiraina mono o tabesaserareta* ‘I was forced to eat what I didn’t like’. Group I verbs (Five-row verbs) have the causative passive form (e.g., *mataserareru*) that is derived from the causative form with *-aseru* at the end (e.g.,

mataseru), as well as the causative form with *-asu* at the end (e.g. *matasu*→*matasareru*). Both forms are used commonly.

→受動文の種類 Types of Passive Sentences (2-E), 受動文の歴史 History of Passive Sentences (6-A)

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(Nakahata Takayuki)

■ The Passive with Intransitive and Transitive Verbs

There are many verbs that occur in intransitive and transitive pairs, such as *aku:akeru* and *tatsu:tateru*.

When change to the insentient subject is involved, the intransitive passive and transitive passive are similar, in that the subject that makes the change is marked by *ga* in both cases.

(1) *Mado ga {aita/akerareta}* ‘The window opened/was opened.’

(2) *Ekimae ni biru ga {tatta/taterareta}* ‘A building went up/was built in front of the station.’

The intransitive passive differs from the transitive passive in the following regards.

First, one cannot explicitly describe the agent in an intransitive sentence, but one can do so in the transitive passive.

(3) *Biru ga XXX Kensetsu ni yotte {*tatta/taterareta}* ‘The building was built by XXX construction company.’

When a natural phenomenon is involved, an intransitive verb may be used, providing the cause is expressed with *de*. (Transitive passive sentences may not be used.)

(4) *Kaze de mado ga {aita/*akerareta}* ‘The window opened because of the wind.’

Second, intransitive verbs cannot express the process of an event using the *-teiru* form, while transitive passive sentences can.

(5) *Chakuchakuto biru ga {*tat/taterare}te iru* ‘Buildings are steadily being built.’

Biru ga tatte iru only signifies the result of an action and does not co-occur with adverbs that describe process, such as *chakuchakuto*.

When an intransitive verb occurs with a sentient subject, sometimes the intransitive sentence expresses an action done willfully by the agent her/himself, and the transitive passive sentence expresses an action performed willfully by someone else.

(6) *Konna tokoro, hairitakute haittanjanai. Ireraretanda* ‘I came into a place like this not because I wanted to. I was forced to enter.’

Intransitive verbs that express emotion, such as *nayamu* ‘be troubled’, *gakkari suru* ‘be disappointed’, do not have transitive counterparts, and they sometimes semantically resemble the intransitive causative passive.

(7) *Sō-on ni {nayande iru/nayamasarete iru}* ‘I am troubled by the noise.’

→ 自動詞と他動詞 Intransitive Verbs and Transitive Verbs (2-B), 授受表現の諸特徴 Various Characteristics of Giving and Receiving Expressions (2-E)

● References

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(Yamada Toshihiro)

■ Causative

Causative sentences have a predicate where the verb stem is suffixed by *-(s)aseru*, as in *oya o komaraseru* ‘cause the parent to suffer’, *seito ni kokuban o misaseru* ‘make the pupils look at the blackboard’. Causative sentences carry the meaning that someone works toward the realization of a situation. The causative is classified into (1) the causative of instruction, (2) the causative of permission, and (3) the causative of occurrence of a situation, all of which are based on the criteria whether the causer intentionally starts up a situation, and whether the causee wishes for the situation to happen.

● Semantic Types of Causative Expressions

In the causative of instruction (1), as in *Kantoku ga senshu o hashiraseru* ‘The manager makes the players run’, *Hahaoya ga musuko ni sara o arawaseru* ‘The mother makes the son wash the dishes,’ the causer recommends to or orders the causee to help realize a certain situation. In the causative of permission (2), as in *Chichioya ga musume o ryokō ni ikaseru* ‘The father lets his daughter go on a trip’, *Yukiko ga Hanako ni sukinadake fuman o iwaseru* ‘Yukiko lets Hanako complain all she wants,’ the causer gives permission and support to the causee, or does not interfere with the causee’s effort, so that the situation which the causee wants to realize will come true. In the causative of occurrence of a situation (3), a certain situation occurs for one reason or another, despite the fact that the causer does nothing intentionally for it to occur, as in *wasurete ite niku o kusaraseru* ‘let the meat rot because of negligence’, *fukaku ni mo teki ni ten o toraseru* ‘make the blunder of letting the opponent score points’ This type of causative connotes that the causer was unaware of the development of the situation, that s/he was sorry that s/he was not effective in handling the situation, and that the causer feels responsible and regretful. When something that belongs to the subject is the causee, as in *me o hikaraseru* ‘keep an eye out’, *ashi o suberaseru* ‘slip’, *hyōjō o kumoraseru* ‘wear a gloomy look’, *fuan o tsunoraseru* ‘heighten one’s anxiety’, the occurrence of the situation is spontaneous, and can be considered a type of the causative of occurrence of a situation. In addition to (1) through (3), a causative expression may describe the result deriving from a cause that takes the subject position within the sentence, as in *Kisei kanwa ga keizai o kasseika saseru* ‘Deregulation revitalizes economy’, *Sono hitokoto ga kanojo ni taibu o omoitodomaraseru* ‘That one word stops her from leaving the club’.

● Forms Marking Causees

A causee is marked by *o* or *ni* in a causative sentence. A causee is often marked by *o* when there is a force working to realize a certain situation by affecting the causee directly, regardless of the causee’s wishes or will, as in *heishi o senjō e ikaseru* ‘make the soldiers go to the battlefield.’ *O* must be used when verbs of emotion are involved (e.g., *minna o warawaseru* ‘make everyone laugh’, *oya o komaraseru* ‘cause the parent to be distressed’, *imōto o bikkuri saseru* ‘surprise the little sister’), or when the causee is insentient (e.g., *jitensha o hashiraseru* ‘run the bicycle’, *denki o tentō saseru* ‘turn on the light’, *keikaku o seikō saseru* ‘carry out a plan successfully’).

Triggering emotion, as in *warau* ‘laugh’, *komaru* ‘be troubled’, and *bikkuri suru* ‘be surprised’, occurs regardless of the causee’s will, and insentient objects do not possess volition. Naturally, no consideration is given to their wishes.

The causee is marked with *ni* when a transitive verb that denotes volition is used in the causative construction, as in *kodomo ni shigoto o tetsudawaseru* ‘make the child help with work’, *senshu ni genryō o saseru* ‘make the players lose weight.’ One reason for the use of *ni* here is to avoid the double *o* construction. In intransitive causative sentences, *ni* may be used, as in *musume ni ikaseru* ‘let the daughter go’, *Hanshin ni kataseru* ‘let the Hanshin Tigers win’. This tends to occur when someone works on the causee’s willingness to make a certain situation happen. *Ni*, instead of *o*, is used in *kodomo ni “itadakimasu” to iwaseru* ‘have the child say, “Thank you for the meal”.’ This is because the speaker is trying to teach and persuade the child and bring out the child’s willingness to do the act. In *kodomo ni “maitta” to iwaseru*, ‘make the child say, “I surrender”,’ *ni* can be replaced with *o*. This is because the speaker has no respect for the child’s willingness.

- Forms of Causative Predicate

Giving and receiving expressions may be attached to the causative construction as auxiliary verbs. *Yasumasete morau* ‘have someone help/permit her/him to take a rest’ and *shashin o torasete morau* ‘have someone allow the speaker to take photos’ express the speaker’s desire to make something happen. *Ikasete kudasai* ‘Please let me go’ and *Mizu o nomasete kudasai* ‘Please let me drink water’ express the speaker’s request that something s/he desires be realized.

One of the causative forms has *-(s)aseru* suffixed to the verb stem, as in *yomaseru* ‘make someone read’ and *misaseru* ‘make someone see.’ There is another form which has *-(s)asu*, as in *yomasu* ‘make someone read’ and *misasu* ‘make someone see’. The use of the *-(s)asu* form is somewhat restricted depending on the conjugated form ; it is not used much in the 中止形 *chūshi-kee*, continuative form. Still, in the causative passive construction, this form is used just as often as the other form (e.g., *tatasareru /tataserareru* ‘is made to stand up’, *motasareru /motaserareru* ‘is made to carry’).

→ ヴォイス Voice (2-E), 使役と他動詞 Causative and Transitive Verbs (2-E), 自動詞と他動詞 Intransitive Verbs and Transitive Verbs (2-B)

- References

Teramura, Hideo (1982) *Nihongo no shintakusu to imi I* (Japanese Syntax and Meaning I). Kurosio Publishers.

Hayatsu, Mieko (2004) Shieki Hyōgen “Causative expressions” in *Asakura nihongo koza 6 bunpō II* (Asakura Japanese Language Lectures 6: Grammar II). Asakura Shoten.

(Nakahata Takayuki)

■ Causative and Transitive Verbs

Causative sentences and transitive sentences may become semantically close. Examples: *kodomo o okisaseru* ‘have the child wake up’ vs. *kodomo o okosu* ‘wake the child up’, *jukensei o kyōshitsu ni hairaseru* ‘let the test takers enter the room’ vs. *jukensei o kyōshitsu ni ireru* ‘usher the test takers into the room’. When there is a corresponding pair of intransitive and transitive verbs, as in *okiru/okoru* ‘happen’, *ireru/hairu* ‘let in/enter’, *atsumaru/atsumeru* ‘gather together/collect’, *tōru/tōsu* ‘go through/let [it] go through’, *modoru/modosu* ‘go back/put back’, *oriru/orosu* ‘get off/unload’, the intransitive causative sentence and the corresponding transitive sentence bear similar meaning. This occurs only when the causee is sentient. If the causee is insentient, the causative construction sounds unnatural, as in *shinamono o narabaseru* ‘make the merchandise line up’, *kitte o atsumaraseru* ‘have the postal stamps gather around.’ Only the transitive construction may be used; *shinamono o naraberu* ‘lay out the merchandise’, *kitte o atsumeru* ‘collect stamps’. This is because causative sentences contain the meaning of evoking the willingness in the causee and having her/him act towards the realization of a certain situation.

Strictly speaking, there is a difference between a causative sentence and its counterpart transitive sentence even when both are possible. Take *Kodomo o furo ni hairaseru* ‘have the child take a bath’ and *Kodomo o furo ni ireru* ‘bathe a child’, for instance. In the former sentence the causer orders the child to initiate the act of bathing, while in the latter the speaker gives a bath to a small child. In *jōkyaku o orisaseru* ‘make the passenger get off the vehicle’ vs. *jōkyaku o orosu* ‘let the passenger get off the vehicle’, the causer orders the passenger to get off the vehicle in the former, and the driver or the conductor lets passengers get off the vehicle as part of their routine practice. In a causative sentence, the causer urges the causee to act on the causer’s intent or wish, so that the desired situation will occur. In a transitive sentence, the agent directly affects the other party.

Some transitive causative sentences and transitive sentences that use different transitive verbs may be semantically close. *Kisaseru* (the causative form of the transitive verb *kiru* ‘put on clothes’) vs. *kiseru* ‘put clothes on someone’, and *misaseru* (the causative form of the transitive verb *miru* ‘see’) ‘make someone see’ vs. *miseru* ‘show’ are two examples. The causee is marked by *ni*. Compare *musume ni kimono o kisaseru* ‘have the daughter wear kimono’ vs. *musume ni kimono o kiseru* ‘put the kimono on the daughter,’ and *seito ni nōto o misaseru* ‘have the pupils look at the notes’ vs. *seito ni nōto o miseru* ‘show the pupils the notes.’ The difference between the former and latter sentences in these examples is of the same nature as in the previous examples; the reader can envision that there is the actual touching of “the kimono” and “notes” by the agent in the transitive sentences.

→使役 Causative (2-E), 自動詞と他動詞 Intransitive Verbs and Transitive Verbs (2-B)

● References

Teramura, Hideo (1982) *Nihongo no shintakusu to imi I* (Japanese Syntax and Meaning I). Kurosio Publishers.

Hayatsu, Mieko (2004) ‘Shieki hyōgen’ (Causative Expressions) in *Asakura nihongo kōza 6 bunpō II* (Asakura Japanese Language Lectures 6: Grammar II). Asakura Shoten.

(Nakahata Takayuki)

■ Spontaneity

Spontaneity refers to the phenomenon where emotion, thoughts, judgment, recognition, or movements occur regardless of or in spite of the subject's will.

Grammatical forms that express spontaneity include the use of the auxiliary verb *-(ra)reru*, as in *Mukashi no koto ga shinobareru* 'I reminisce the old days', and the use of the suffix *-eru* of the five-row verbs, as in *Kare no ima no sugata o miru to nakete shimau* 'I cannot help crying when I see what he is today.'

Transitive spontaneous sentences usually occur with the cases *...ni ...ga*, and have the first person subject. Intransitive verbs, such as *(eda ga) oreru* 'a branch snaps' and *(ito ga) kireru* 'thread breaks', also express situations that arise regardless of human intention. However, the subject of a spontaneous sentence is a noun phrase experiencing one's own thoughts or movements, as in *Ano koro no koto ga (boku ni wa) natsukashiku omoidasareru* 'I fondly recall those days,' while intransitive sentences do not have this characteristic.

Spontaneous sentences basically express phenomena where thoughts, emotion, and movements spring up for real. However, negative spontaneous sentences acquire stativity, as in *dō kangaetemo kare ga hannin da to wa omowarenai* 'I just cannot believe he is the culprit.' There is a continuum here where, at the other end there is a potential sentence that clearly expresses the speaker's will to carry out the action (e.g., *Kare no namae ga dōshitomo omoidasenai* 'For the life of me, I cannot remember his name'), and a sentence, such as *Dō kangaetemo kare ga hannin da to wa omoenai* 'I cannot think he is the culprit, no matter how hard I try' exists in between.

Verbs used for spontaneous sentences in the current standard Japanese are not as productive as they were in classical language, as well as in some current dialects where spontaneous sentences may be derived from verbs of volition in general. In the current standard Japanese, only a limited group of verbs that express emotion, thoughts, judgment, and recognition are used with the auxiliary affix *-(ra)reru*, and just a few verbs that accompany the affix *-eru*, such as *warau* 'laugh' and *naku* 'cry'. As far as style is concerned, spontaneous sentences are not common in spoken language, and the usage is fairly limited. In contemporary speech, spontaneity tends to be expressed analytically by the use of adverbs such as *omowazu* 'in spite of oneself', *shizen ni* 'spontaneously,' and auxiliary verbs, such as *-te shimau* 'do something in spite of oneself'.

→ ヴォイス Voice (2-E), 可能文の諸特徴 Various Characteristics of Potential Sentences (2-E)

● References

Adachi, Taro (1995) 'Omoeru to omowareru – jihatsu ka kanō ka' (*Omoeru* vs. *Omowareru* – Spontaneous or Potential?) in Miyajima, Tatsuo & Nitta Yoshio, ed., *Nihongo ruigi hyōgen no bunpō: jō* (Grammar of Japanese Synonymous Expressions I). Kurosio Publishers.

Moriyama, Takuro & Shibuya Katsumi (1988) 'Iwayuru jihatsu ni tsuite – yamagata shi hōgen o chūshin ni' (On So-Called Spontaneity – With a Focus on the Dialect of Yamagata City) in *Kokugogaku*, Vol. 152.

(Shibuya Katsumi)

■ Forms Used in Potential Sentences

A potential sentence describes whether it is possible to realize an action when the agent willfully tries to perform it. In the current standard Japanese, complementary distribution can be mapped according to the conjugation types of verbs as follows.

(1) Five-Rows Verbs: Potential Verbs (e.g., *yomeru*)

(2) One-Row Verbs & *Ka* Column Irregular Verbs: 未然形 Imperfective Form + Auxiliary Verb *-rareru* (e.g., *mirareru*)

(3) *Sa* Column Irregular Verbs: Suppletive Form: *dekiru* (e.g., *benkyō dekiru*)

Please note that the distribution includes the following exceptions.

(2)' With One-Row Verbs and *Ka* Column Irregular Verbs, the form similar to Potential Verb such as *mireru* is widely used. This form is often referred to as *ra-nuki* 'missing *ra*' since it may be produced by deleting *ra* from the standard Japanese form *mirareru*.

(3)' With *Sa* Column Irregular Verbs, *dekiru* may not be used to replace *suru* and *zuru* in such verbs as *aisuru* 'love', *kanzuru* 'feel/sense' and *omonzuru* 'think highly of' (e.g., **aidekiru*, **kandekiru*). Conversely, some potential expressions that use *dekiru* do not have the corresponding *Sa* Column Irregular Verb expressions (e.g., *eigo ga dekiru* 'is good at English' vs. **eigo o suru* 'do English').

The phrase *koto ga dekiru* 'is capable of doing ~' may be used with all types of verbs as in *kaku* 'write' / *miru* 'see' / (*kenkyū*) *suru* 'do (research)'.

Other expressions of potentiality include *-uru* and *-eru*, although expressions of probability such as *okoriuru* 'is likely to happen' are more common. Forms expressing ease or difficulty, such as *yasui* 'easy to', *nikui* 'difficult to', *gatai* 'difficult to', and also *kaneru* 'unable to,' carry a meaning that is close to potentiality. *Kaneru* expresses a very similar meaning to that in a potential sentence when it is in the first person affirmative (e.g., *sonna basho ni wa ikikaneru* 'I couldn't go to a place like that'). However, in negative sentences, it is exclusively used in second and third person sentences to express probability and not possibility, as in *aitsura wa sonna tokoro ni mo ikikanenai* 'They probably wouldn't hesitate to go to a place like that.'

In various regional dialects there are a wide variety of potential forms (e.g., *kakuniii* –Tohoku region, *kakikiru* –Kyushu region). Much care should be taken in Japanese language instruction when the class is conducted in these regions.

→可能文の諸特徴 Various Characteristics of Potential Sentences (2-E)

● References

Shibuya, Katsumi (1995) 'Kanō dōshi to *suru koto ga dekiru* – kanō dōshi no hyōgen' (Potential Verbs and *suru koto ga dekiru* – Expressions Using Potential Verbs) in Miyajima, Tatsuo & Nitta Yoshio, ed., *Nihongo ruigi hyōgen no bunpō: jō* (Grammar of Japanese Synonymous Expressions I). Kurosio Publishers.

Teramura, Hideo (1982) *Nihongo no shintakusu to imi I* (Japanese Syntax and Meaning I).
Kurosio Publishers.

(Shibuya Katsumi)

■ Characteristics of Potential Sentences

Potential sentences whose predicates are composed of potential and auxiliary verbs, such as *rareru* and *dekiru*, have the following semantic and structural characteristics.

● Semantic Characteristics of Potential Sentences

Semantically, potential sentences can be classified based on two criteria: (a) what makes the realization of the action possible or impossible, and (b) whether the sentence mentions if the action has been realized.

First, potential sentences are classified into “ability potential,” “circumstantial potential” and so on, depending on the reason why the realization of the action is or is not possible.

(1) *Boku wa eigo ga kakenai* ‘I cannot write (in) English.’

(2) *Isogashikute tegami ga nakanaka kakenai* ‘I am too busy and cannot get around to writing letters readily.’

In Example (1), the reason for the speaker not to be able to write is because s/he does not have the ability to write (in) English. In (2), it is not that the speaker does not have the ability to write a letter. What is preventing her/him from writing a letter is the busy schedule.

Second, one group of potential sentences express that what is possible has been actualized in that they include the realization of the action, while in the other group of potential sentences potentiality remains latent, that is, they only express the possibility of realizing the action.

(3) *Tarō wa kinō yatto shigoto o katazureru koto ga dekita* ‘Taro finally was able to finish the job yesterday.’

(4) *Tarō wa kinō, sono shigoto o katazureru koto ga dekita noni shinakatta* ‘Taro had the opportunity to finish the job yesterday, but he didn’t.’

In (3) the sentence states that the job was actually done, while in (4) it simply states there was just an opportunity to do so. The latent potential predicate expresses the present tense using the *-ru* form, and it is a stative predicate that does not collocate with *-teiru*. Latent potential predicates express various degrees of permanence. When the predicate is highly stative it behaves almost like an adjective.

(5) *Kono pasokon wa ima aite iru kara tsukaeru* ‘This PC is not in use now, so it’s OK to use it.’

(6) *Kono pasokon wa deeta no shori ni tsukaeru* ‘This PC is suitable for processing data.’

(7) *Kono pasokon wa tsukaeru* ‘This PC is very useful.’

Sentence (5) simply states the temporary state of the PC. Sentences (6) and (7) explain the characteristics of the PC, and (7) in particular may collocate with an adverb of degree, such as *totemo* ‘very,’ just like an adjectival sentence. Sentence (7) cannot be rewritten with *~koto ga dekiru* ‘be able to ~.’

● Structural Characteristics of Potential Sentences

Next, the subject and object of the potential sentences can be classified into three structural patterns:
~ga ~o, ~ga ~ni, and ~ni ~ga.

(8) *Kare ga Suwahirigo {ga/o} hanaseru no wa yūmei na hanashi da* ‘It’s a well-known fact that he can speak Swahili.’

(9) *Kare {ga/ni} Suwahirigo ga hanasenai no wa iu mademonai* ‘Needless to say, he cannot speak Swahili.’

When *dekiru* is the predicate, however, the object must take case *ga*, except when the form is “Chinese-origin word + *dekiru*” as in *kenkyū dekiru* ‘can do research.’

(10) *Boku wa Eigo {ga/*o} dekinai* ‘I am not good at English.’

Sentences expressing ability often show the subject with case *ni*.

(11) *Boku ni wa sonna koto totemo ienai* ‘I just cannot say such a thing.’

● Differences between Potential and Spontaneous Verbs

There is a problem of differentiating potential and spontaneous expressions, such as *mieru* ‘visible’ vs. *mirareru* ‘able to watch/see’, and *kikoeru* ‘audible’ vs. *kikeru* ‘able to listen/hear.’ The example below will clarify the difference.

(12) *Saikin wa isogashikute terebi ga {mirarenai/*mienai}* ‘I am so busy lately I cannot watch TV.’

Spontaneous verbs describe phenomena where events and situations come into one’s sight and hearing, whereas potential sentences presume that the subject intentionally initiates the action.

→可能文に用いられる形式 Forms Used in Potential Sentences (2-E)

● References

Shibuya, Katsumi (1995) ‘Kanō dōshi to *suru koto ga dekiru* – kanō dōshi no hyōgen’ (Potential Verbs and *suru koto ga dekiru* – Expressions Using Potential Verbs) in Miyajima, Tatsuo & Nitta Yoshio, ed., *Nihongo ruigi hyōgen no bunpō: jō* (Grammar of Japanese Synonymous Expressions I.) Kurosio Publishers.

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(Shibuya Katsumi)

■ Characteristics of Reciprocal Sentences

● What Is a Reciprocal Sentence?

The basic premise of reciprocal sentences is that they have the structure of [Verb (Noun_x, Noun_y) = Verb (Noun_y, Noun_x)]. For example, in [*Hiroshi ga Yōko to kekkonshita* = *Yōko ga Hiroshi to kekkonshita* ‘Hiroshi married Yoko=Yoko married Hiroshi’] and [*Tarō wa Jirō to naguriatta* = *Jirō wa Tarō to naguriatta* ‘Taro had a fist fight with Jiro=Jiro had a fist fight with Taro’], the right and left sides of the equation describe the same event. In other words, the same situation will be described if we interchange the case particles of the two components.

● Forms of Reciprocal Sentences

(1) First, there are reciprocal verbs that form reciprocal sentences, such as *rikon suru* ‘get a divorce’, *tatakau* ‘fight’, *kōsai suru* ‘have friendly relations with’, *kyōzon suru* ‘coexist’, *majiwaru* ‘intersect, mingle’, *hanmoku suru* ‘feud’, *chigau* ‘differ’, *kotonaru* ‘differ’. Example: *A shi ga B shi to kaidan shita* ‘Mr. A had a discussion with Mr. B.’

(2) Second, there is the form that adds the suffix *au*, as in *Kare wa kanojo to kata wo dakiatta* ‘He and she held each other’. This form may occur with (*o*)*tagaini*, as in *Hiroshi wa Yōko to (o)tagaini aishiatta* ‘Hiroshi and Yoko loved each other’, and with a prefix *ai* to the verb, as in *Genji wa Heike to ai-nikumiatta* ‘The Genji clan and the Heike clan hated each other’.

(3) *Awaseru* is suffixed to the verb, as in *hitosashiyubi o oyayubi to kosuriawasete* ‘rub the index finger and the thumb together.’

● Components of Reciprocal Sentences

When the reciprocal relationship is built around the *ga* phrase, the case relationship of the two reciprocal components is expressed by the [N *ga*, N *to*] structure. This, however, does not occur very often. There are also instances where there is a parallel construction the inside of the *ga* phrase, as in *Hiroshi to Yōko ga kata o dakiatta* ‘Hiroshi and Yoko embraced each other,’ and where a plural *ga* noun is used, as in *Shinrōshinpu ga kata o dakiatta* ‘The bride and groom embraced each other.’ When the reciprocity is built around the *o* phrase, the [N *o*, N *to*] structure is used, as in *Kare wa uraji o omoteji to torichigaeta* ‘He mistook the lining for the outer material.’

● Types of Reciprocal Sentences

There are at least two types of reciprocal sentences. One involves two (opposing) parties, as in *Hiroshi ga Yōko to kekkonshita* ‘Hiroshi married Yoko’ and *Tarō ga Jirō to kenashiatta* ‘Taro and Jiro quarreled with each other.’ The other type includes a collaborator, who is not essential to the execution of the originally intended action, as in *Tarō wa Jirō to hitotsukama no meshi o kutta* ‘Taro broke bread with Jiro’, and *Tarō ga Jirō to (iss honi) aite o kenashiatta* ‘Taro and Jiro trashed the other party’.

● References

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(Nitta Yoshio)

■ Use of Giving and Receiving Expressions as Auxiliary Verbs

Of the giving and receiving verbs, three types are used as auxiliary verbs: 1. *yaru*, *ageru*, *sashiageru*, 2. *kureru*, *kudasaru*, 3. *morau*, *itadaku*.

To express beneficence, *Kobayashi ga Tanaka ni hon o kasu* ‘Kobayashi loans a book to Tanaka’ may be rewritten in three ways.

(1) *Tanaka ni hon o kashite yatta.*

(2) *Kobayashi ga hon o kashite kureta.*

(3) *Kobayashi ni hon o kashite moratta.*

(1) is written from the perspective of *Kobayashi*, the agent, and (2) and (3) are written from the perspective of *Tanaka*, the recipient of the action. One may add *Kobayashi ga* to (1) and *Tanaka ga* to (3) to describe the transactions from the objective point of view.

The contrast between (1) and (2) lies in the directionality of the transaction of “the book,” whether it goes away from the speaker (centrifugal) or whether it goes toward the speaker (centripetal). The difference between (2) and (3) is that (2) has the agent as the subject while the recipient of the action is the subject in (3).

The basic meaning and function of giving and receiving auxiliary verbs is the expression of beneficence.

(4) (To the husband) *Gohan tsukutta?* ‘Did you fix dinner?’

(5) (To the husband) *Gohan tsukutte kureta?* ‘Did you fix dinner for me?’

In (5) the act of fixing dinner is seen as beneficial. It indicates a stronger other-directed consideration than (4).

Te ageru and *te sashiageru*, which are humble forms of *te yaru* ‘do something for someone as a favor’, are not used when one addresses someone who is socially superior.

(6) *(To a customer) *Kirei ni tsutsunde agemasu* ‘*I’ll wrap it neatly for you.’

(7) **Sensei, o-nimotsu motte sashiagemashō* ‘*Professor, I’ll carry your bag for you.’

One must use humble expressions instead: *O-tsutsumi shimasu* ‘I will wrap it for you’, *O-mochi shimasu* ‘I will carry it for you’. (6) and (7) are appropriate when one is not talking directly to one’s superior.

(8) (In one’s journal) *Sensei no o-nimotsu o motte sashiageta* ‘I carried the professor’s bag for her/him.’

Giving and receiving auxiliary verbs also assume the function of making explicit the subject and object, which are often omitted in conversation and discourse.

(9) *Kinō, mukashi suki datta hito to battari atta no, totsuzen. {a. Hanashikaketa/b. Hanashikakete kureta} node bikkuri shichatta* ‘Yesterday I ran into someone I used to like, out of the clear blue. I was caught by surprise because {a. I began to talk to him/b. he began to talk to me}.’

In (9a.) it is likely that “I” was the one who initiated the talking, while in (9b.), because the form suggests a movement toward the speaker (centripetal), the agent has to be “the person whom the speaker used to like.”

Giving and receiving auxiliary verbs do not always express beneficence.

(10) *Itsuka eraku natte yaru* ‘I am going to be somebody someday.’

(11) *Tondakoto o shite kureta na* ‘What you’ve done is causing me great trouble.’

(12) *Mise no mae de tattete moratte wa komarimasu* ‘It’s great inconvenience that you are standing in front of my shop.’

Te yaru and *te kureru* are obviously non-beneficial from the context, and *te morau* is used in idiomatic expressions, such as *te moratte wa komaru*, that do not express beneficence.

→授受表現の諸特徴 Various Characteristics of Giving and Receiving Expressions (2-E), 視点 Viewpoint (2-K), ヴォイスの研究 Study of Voice (7-D)

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(Yamada Toshihiro)

■ Characteristics of Giving and Receiving Expressions

Giving and receiving verbs express the transference of the object Z between the two parties, X and Y. These verbs are used in patterns of *X ga Y ni Z o...*, or *X ga Y kara Z o ...*

When X is the source of Z, verbs such as *ataeru*, *yaru*, *kureru*, *watasu*, *dasu*, *sazukeru*, *juyosuru*, are used. *Yaru* contrasts with *ageru* and *sashiageru* (humbling). *Kudasaru* is the honorific form of *kureru*.

Ataeru differs from the *yaru* group in the following regard. The *yaru* group is used only when Z is beneficial to the recipient Y. In contrast, *ataeru* does not have to connote beneficial meaning.

(1) *Purezento o {yatta/ataeta}* ‘Gave a gift.’

(2) *Songai o {*yatta/ataeta}* ‘Gave damage.’

In subjective expressions which express the will of the first person subject, for instance, the *yaru* group is used.

(3) *Kore, kimi ni {yaru/ageru/*ataeru} yo* ‘Here, I’ll give this to you.’

(4) *Kore, {sashiagemasu/*o-ataeshimasu} yo* ‘I will give this to you.’

The *kureru* group and *yaru* group have different directionalities for the transference of Z when seen from the viewpoint of the speaker. On the *uchi* to *soto* scale of the speaker < what belongs to the speaker < listener < what belongs to the listener < the third party, the *yaru* group is used for the movement toward *soto*, which is away from the speaker (centrifugal) or transference of a third party. In contrast, the *kureru* group is used with the movement toward *uchi*, which is inward (centripetal).

(5) *(Watashi ga) Tanaka kun ni purezento o ageta* ‘(I) gave a gift to Tanaka.’

(6) *Tanaka kun ga (watashi ni) purezento o kureta* ‘Tanaka gave (me) a gift.’

Unlike with the *yaru* and *kureru* groups, there is no limitation on directionality with other verbs, such as *ataeru* and *watasu*.

When X is the recipient of Z, verbs such as *morau*, *uketoru*, and *ukeru* are used. The humble form of *morau* is *itadaku*.

The *morau* group expresses the transference of the beneficial Z, the same as the *yaru* and *kureru* groups. *Uketoru*, on the other hand, does not connote beneficial meaning.

(7) *Purezento o {moratta/?uketotta}* ‘received a gift.’

(8) *Seikyūshō o {*moratta/?uketotta}* ‘received an invoice.’

Uketoru is used with the transference of concrete objects while *ukeru* is used with the transference of something abstract.

(9) *Seikyūshō o {uketotta/*uketa}* ‘received an invoice.’

(10) *Songai o {*uketotta/uketa}* ‘suffered a damage.’

Y, the source of Z, may also be marked by *kara*.

(11) *Chichi {ni/kara} hon o moratta* ‘received a book from my father.’

The *kureru* group and *morau* group depict the same phenomenon from the opposing perspectives as far as voice is concerned.

(12) *Boku ga ojisan ni purezento o moratta* ‘I received a gift from my uncle.’

(13) *Ojisan ga boku ni purezento o kureta*. ‘My uncle gave me a gift.’

→ Expressions Using Giving and Receiving Verbs as Auxiliary Verbs (2-E), Studies in Voice (7-D)

● References

Ooe, Saburo (1975) *Nichi-eigo no hikaku kenkyū – shukansei o megutte* (Comparative Study of Japanese and English – On Subjectivity). Nan’undo.

Kuno, Susumu (1978) *Danwa no bunpō* (Grammar of Discourse). Taishukan Shoten.

(Yamada Toshihiro)

■ Expressions of Directionality

There are two types of Japanese verbs that are sensitive to the transference of concrete objects or something abstract.

The first type of verbs intrinsically contains the centripetal directionality toward the speaker or the centrifugal directionality away from the speaker. Of the verbs that belong to this type, *yaru* and *iku* have a *ga* subject and express centrifugal transference. The speaker is marked by *ga* with the verbs *morau* and (*kara*) *kiku*, and these verbs are used to express centripetal transference. Someone other than the speaker is marked by *ga* with *kureru*, *yokosu* and *kuru*, and these verbs express centripetal transference toward the speaker.

(1) {*Watashi ga kare ni* ‘I to him’/**Kare ga watashi ni* ‘He to me’} *hon o yatta* ‘gave the book.’

(2) a. *Watashi wa sono hanashi o kare kara kiita* ‘I heard the story from him.’

b. **Kare wa sono hanashi o watashi kara kiita*

(3) {*Imōto ga boku ni* ‘My little sister to me’/**Boku ga imōto ni*} *tegami o yokoshita* ‘sent a letter.’

These verbs basically assume the speaker’s perspective in subordinate clauses as well.

(4) *Kare wa watashi ni tokei o {kureta/*ageta} koto o wasureta rashii* ‘He seems to have forgotten that he’d given me the watch.’

Verbs of the second type are not suitable for expressing centripetal directionality toward the speaker, especially by themselves, when one wants to describe matters and phenomena. Such verbs include those that express the transference of the agent itself, such as *hikkosu* ‘change residence, move’, *chikayoru* ‘move closer’, and those that express the transference of the object, such as *okuru* ‘send’, *tsutaeru* ‘relay, tell’, and *hanashikakeru* ‘initiate a conversation.’

When one describes a phenomenon using one of these verbs, the verb alone cannot express the transference that has a directionality involving the speaker.

(5)**Kondo ottonari ni hikkoshita Yamada desu*

(6)**Jikka no haha ga boku ni kudamono o okutta*

These sentences can be made grammatical by changing the verbals into *hikkoshite kita* and *okutte kita*, or, depending on the verb, adding *te kureru*, to clarify the directionality toward the speaker.

Likewise, verbs that express the transference of the object, such as *oshieru* and *kasu*, cannot express centripetal directionality toward the speaker by themselves. One must add *te kureru*, but not *te kuru*.

(7) *Hitori no rōjin ga watashi ni michi o {?oshieta/*oshiete kita/oshiete kureta}* ‘An old man showed me the way.’

These verbs have counterpart verbs which have the recipient of the action as the subject, such as *osowaru* ‘receive instruction’ and *kariru* ‘borrow.’

Unlike the first type of verbs, such as *yaru*, verbs in the second type may be free from the limitation on directionality when they are used in subordinate clauses or when they have an appropriate modality at the end of the sentence.

(8) *Kare wa watashi ni hanashikakete kō itta* ‘He started to talk to me, and said the following.’

(9) *Haha wa watashi ni kudamono o okutta koto o wasureta rashii* ‘My mother seems to have forgotten that she sent me fruit.’

→授受表現の諸特徴 Various Characteristics of Giving and Receiving Expressions (2-E), 受動文での動作主の格 Case of the Agent in Passive Sentences (2-E), 視点 Perspective (2K)

● References

Kuno, Susumu (1978) *Danwa no bunpō* (Grammar of Discourse). Taishukan Shoten.

Yamada, Toshihiro (2004) *Nihongo no benefakutibu – te yaru, te kureru, te morau no bunpō* (Japanese Benefactive – Grammar of *te yaru*, *te kureru* and *te morau*). Meiji Shoin.

(Yamada Toshihiro)

■ *Naku(te)*, *Naide* and *Zu(ni)*

The difference among *naku(te)*, *naide*, and *zu(ni)* has to be looked at carefully only when they are affixed with verbs. In other instances, the form *naku(te)* is used as in *atsukunaku(te)* (*i*-adjective), *kantan janaku(te)* (*na*-adjective), and *okane janaku(te)* (noun+*da*).

There are some fixed forms that occur with verbs, such as *naide+iru*, *aru*, *oku*, *iku*, *kuru*, *ageru*, *morau*, *kureru*, *kudasai*, *hoshii* (aux. verbs, examples (1)-(3)), *naku+naru*, *suru/saseru* (examples (4), (5)).

(1) *Itsumademo kizukanaide iru* ‘Does not become aware for a long time.’

(2) *Wasurenaide kudasai* ‘Please don’t forget.’

(3) *Koko de suwanaide hoshii* ‘I’d rather that you don’t smoke here.’

(4) *Saikin nomanakunatta* ‘I don’t drink these days.’

(5) *Musuko no keitai o tsukaenaku shita*. ‘I made my son’s cell phone unusable.’

In the classroom, it will be effective to instruct that *naide* is the basic form in the verbal clause in a complex sentence, and that one must learn the conditions for use of *nakute* as an exception.

Naide can be used in most situations, and it is not a big problem if the sentence is not quite in the groove.

(6) *Genkō o {minaide/mizuni/*minakute} enzetsu shita* ‘Gave a talk without reading the script.’

(7) *Basu ni {noranaide/norazuni/*noranakute} aruite tsūgaku shiteiru* ‘I commute to school without riding the bus.’

(8) *Mada {mitsukaranaide/mitsukaranakute/mitsukarazu(ni)}, sagashiteiru* ‘I haven’t found it, and I am still looking for it.’

(9) *Kaette {konakute/konaide/kozu}, shinpaida* ‘He hasn’t come back, and I am worried.’

(10) *Sagasa{nakutemo/naidemo/*zunimo}, iidesuyo* ‘You don’t have to look for it.’

(11) *Ima dekake{nakutewa/?naidewa/*zu(ni)} wa maniawanai* ‘I won’t make it unless I leave now.’

Nakute is more often used than *naide* in sentences containing cause and effect (Examples (8), (9)) and condition (Examples (10), (11)). Because of the principle that also applies to the *te*-conjunction, the causal clause has to be of stative nature, or the predicate has to be something that the subject of the main clause cannot control willfully. (A volitional verb may be used when the subjects in the two clauses are different.)

Naku in the adverbial continual form may not be used in a verbal sentence, and *zu* is used instead (Example (12)).

(12) *Benkyō mo sezu, shigoto mo sezu, nete bakari iru* ‘He doesn’t study nor does he work; he just lies around.’

It is said that *zu(ni)* is used in written style, but it is often used in idiomatic expressions in conversation, and *zu* is also used in the continual form in parallel expressions. It is not appropriate to call *zu(ni)* simply bookish.

→テ節・Continual/*Te*-Clause, Continual Clause (2-J)

● References

Suzuki, Hideo (1976) ‘*Naku(te)*, *naide*, *zu(ni)* no yōhō ni tsuite’ “On the Usage of *naku(te)*, *naide*, and *zu(ni)*” in *Nagoya Daigaku Kyōyōbu Kiyō*, Vol. 20.

Kitagawa, Chisato (1976) ‘*Naku(te)* to *naide*’ “*Naku(te)* and *naide*” in *Nihongo Kyōiku*, Vol. 29.

Hidaka, Mizuho (1995) ‘*Naide* to *nakute* to *zuni* – *te-kei* no yōhō o motsu dōshi no hiteikei’ (*Naide*, *Nakute*, and *Zuni* – The Negative Forms of the Verbs That Have Usages with the *Te*-Form) in Miyajima, Tatsuo & NittaYoshio, ed., *Nihongo ruigi hyōgen no bunpō : ge* (Grammar of Japanese Synonymous Expressions II). Kurosio Publishers.

(Kobayashi Noriko)

Grammar G: Tense and Aspect

■ Aspect

Aspect refers to a group of expressions of the “aspect” of movement, such as continuative. Basically, aspect concerns only verbal predicates.

A narrower definition of aspect discusses whether the situation in question is a state or a movement. Morphologically, whether to use the unmarked *suru* form or the *shite iru* form, which describes state, is at the core of aspect. (*Shite aru* and *shitsutsu aru* also describe state.) In addition, compound verbs, such as *shihajimeru*, may describe the beginning and ending aspects of an event, and also the *te*-form, such as *shite kuru*, describes temporal aspects of movements, such as the development of a movement. Aspect includes these expressions that describe the temporal aspect of situations themselves. To distinguish such a usage from others, this usage is sometimes called “aktionsart.”

Aspect also concerns the temporal relationship of events, such as “before and after,” and is considered to exist side by side with tense. In *sudeni sono toki ni wa x shite iru* ‘already will have done x by that time,’ for instance, the validity of the fact that there has been a prior movement has to be described by a stative expression. This type of expression is called perfective. Perfective is usually discussed within the framework of aspect, but it is also related to tense. In general, components referring to past time do not collocate with the *ru*-form, but in perfective expressions using the *teiru* form, as in *kyonen shinde iru* ‘died last year,’ past adverbs may collocate with the *ru*-form. In this particular example, *kyonen* indicates the time of the event, which expresses that the history of a preceding event is in effect in the present.

(Reichenbach (1947) proposes a system by which to explain such structure of time using the point of speech (S), the point of reference (R), and the point of event (E).)

→スル・シテイル形の意味 Meaning of *Suru* Form and *Shite iru* Form (2G), アスペクトの複合動詞 Compound Verbs Describing Aspect (2-G), テオク・テアル *Teoku* and *Tearu* (2-G)

● References

Reichenbach, Hans (Ishimoto, Shin, transl.) (1982) *Kigō-ronrigaku no genri* (Elements of Symbolic Logic). Taishukan Shoten.

Kindaichi, Haruhiko, ed. (1976) *Nihongo dōshi no asupekuto* (Aspect of Japanese Verbs). Mugi Shobo.

National Institute for Japanese Language and Linguistics (1985) ‘Nihongo dōshi no asupekuto to tensu’ (Aspect and Tense of Japanese Verbs) in *Kokuritsu Kokugo Kenkyūjo Hōkoku, No. 82*. Shueisha Shuppan.

Comrie, Bernard (Yamada Sae, transl.) *Aspect*. Mugi Shobo.

Kinsui, Satoshi, et al. (2000) *Nihongo no bunpō 2: toki, hitei to toritate* (Japanese Grammar 2: Time/Negation and Focus). Iwanami Shoten.

(Moriyama Takuro)

■ Stative Verbs

Stative verbs describe state, as in *aru* ‘exist’ and *iru* ‘require’. In the narrow definition, stative verbs describe state by themselves. In the broader definition, stative verbs include such a verb as *sugureru* ‘is superior’ on the ground that it does not describe movement. *Teiru* is suffixed to this type of verbs to describe state.

Adjectival and nominal predicates, such as *samui* ‘cold’ and *gakusei da* ‘is a student,’ describe state, in that the predicate remains the same before and after it becomes the focus. Verbs such as *aru* ‘exist,’ *iru* ‘require,’ *iru* ‘be present,’ *nomeru* ‘capable of drinking, fit for drinking,’ and *dekiru* ‘able’ describe the current state, and are used in expressions such as *ima iru* ‘need it now,’ and *genzai iru* ‘currently needed.’ These are stative verbs in the narrow definition.

Non-stative verbs are generally grouped together as verbs that can describe movement. Verbs that describe movement, such as *taberu* ‘eat’ and *ochiru* ‘fall,’ describe phenomena that occur within a certain period (temporarily localized events). However, they cannot describe events that are temporarily localized within the time period of utterance. Generally, the *suru* form expresses future when movement verbs (non-stative verbs) are used in the context of a specific time, as in:

Ima taberu yo (=not yet eaten. ‘I will eat now.’)

Cf. **Genzai* ‘currently’ *taberu*.

To express future, the *suru* form is used as in the example above. To express the current status, one must suffix a stative verb to the *te*-form to form the *shite iru* pattern (e.g., *tabete iru* ‘is eating’).

There are stative verbs that do not affix the stativized form (e.g., *shitei ru*), as in **itte iru* ‘is needing’, and there are also stative verbs that such affixation does not alter the meaning (e.g., *nezasu* ‘be rooted’) vs. *nezashite iru* ‘be rooted’). Verbs such as *sugureru* and *bakageru* are not used in the conclusive form (the *suru* form); they accompany *teiru*, as in *sugurete iru* ‘excel’, to express state. Please note: These verbs are sometimes called Class 4 verbs, based on Kindaichi’s terminology (1950).

Potential verbs, such as *hashireru* ‘able to run,’ express the state of potentiality in the *suru* form, while they express the resulted “state” in the (*shi*)*teiru*-form, as in *hashirete iru* ‘have come to be able to run.’ Many verbs have both the stative verb and movement verb usages.

→スル形・シテイル形の意味 Meaning of *Suru* Form and *Shiteiru* Form (2G), アスペクト Aspect (2-G), 動詞 Verbs (2-B)

● References

Kindaichi, Haruhiko, ed. (1976) *Nihongo dōshi no asupekuto* (Aspect of Japanese Verbs). Mugishi Shobo.

Takahashi, Taro (1994) *dōshi no kenkyū – dōshi no dōshi-rashisa no hatten to shōshitsu* (Study of Verbs –Development and Disappearance of What Makes Verbs Verbs). Mugishi Shobo.

Terashima, Hideo (1984) *Nihongo no shintakusu to imi II* (Japanese Syntax and Meaning II).
Kurosio Publishers.

(Moriyama Takuro)

■ Meaning of *Suru* Form and *Shiteiru* Form

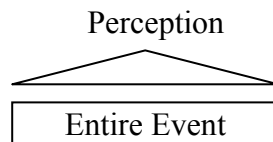
The *suru* form discussed here is the form that has not been stativized. Stativized forms include the most representative form *shite iru*, as well as *shite aru*, *shitsutsu aru*, etc. The *shite iru* form is the most widely used form that expresses stativization, and it can express both the on-going aspect and the result. In contrast, *shite aru* expresses the result, and *sitsutsu aru* mainly expresses the process of change.

The *suru* form expresses the entire event as having a beginning and an ending, while the state which the *shite iru* form describes is picked out as a slice of event out of a temporal continuum.

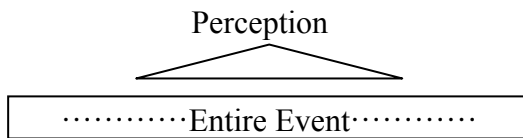
Illustration 2-3 shows the contrast.

Illustration 2-3: Relationship between the Observed Event and the Entire Event

- Movement (e.g., *Suru* Form)



- State (e.g., *Teiru* Form, etc.)



Consider:

- (1) *Watashi wa kare ga {taoreru/taorete iru} no o mita* ‘I saw him {fall/lying}.’

If he falls while I watch, the *suru* form is used, and if my seeing is part of what has already happened, the *shite iru* form is used. Japanese tend to be rather particular about the circumstances of the observer and what s/he observes. If the observer discovers the body after it fell, *taorete iru* is preferred over *taoreta*.

When there are multiple sentences, there is time progression when the sentences are movement sentences. There is no time progression with a succession of stative sentences.

When the situation cannot be placed on a specific timeline, the perception of the movement aspect (expressed by the *suru* form) and the stative aspect (expressed by the *shite iru* form) are no longer differentiated.

- (2) *Watashi wa maiasa asagohan o tabemasu* ‘I eat breakfast every morning.’

When a habit is described, the *teiru* form can also be used, as in *watashi wa maiasa asagohan o tabete imasu*. (The *shite iru* form gives the impression that it is more specific, whereas the *suru* form sounds more general.)

The *shite iru* form describes general state, but it can express a variety of states, depending on the situation that the verb describes.

First, when the verb describes ongoing process, it can describe the action that is going on. There are instances where the ongoing process also accompanies the realization of a situation. If the verb expresses accomplishment, the ongoing action may not always express the accomplishment of it, as in the following examples.

(3) *Ima, yoroi o kiteiru ga, mada kita to wa ienai* ‘I am putting on an armor, but I haven’t quite finished putting it on.’

(4) *Ima kodomo ni yoroi o kisete iru ga, mada kiseta to wa ienai* ‘I am putting an armor on the child, but I haven’t quite finished putting it on him.’

Second, when verbs lexically include the meaning of change (i.e., verbs in which a situation constructs a specific resulted state), the state of the result of the change (maintenance of the result, continuance of the result) may be described with the *shite iru* form.

(5) *Engeki de ima kodomo ga yoroi o kite iru* ‘Children now wear armor in dramas.’

(6) *Engeki de ima kodomo ni yoroi o kisete iru* ‘We now have children wear armor in dramas.’

The *shite iru* form may be used to express the validity of a previously established situation, regardless of the lexical meaning of the verb.

(7) *Igo, ichido, kare wa yoroi o kite iru* ‘Since then he has worn armor once.’

(8) *Izen, ichido, kare wa kodomo ni yoroi o kisete iru* ‘Once before he had children wear armor.’

These examples show that there was an earlier precedent. (One may say they indicate past history. The *shita* form may describe the immediate past in relation to the situation, and it also gives the impression of “being there.” In contrast, past history is about events that are removed from the present, and it can express what has not been made clearly aware of until now.)

The *shite iru* form in this usage may describe connection among multiple points of time.

(9) *Kare wa kyonen no kugatsu ni wa sudeni sotsugyō shite ita* ‘By September of last year, he had already graduated.’

The expression of the state at a specific point of time (September of last year) indicates that there was a preceding situation (graduation) prior to the specific point of time.

In order to negate the situation, the non-existence of the situation may be described as a state. The negative expression for *kita* ‘came’ may be *konakatta* ‘didn’t come,’ but it can also be *kite inai* ‘hasn’t come.’ The former focuses on a specific time in the past while in the latter the non-existence of the situation is described in relation to the present.

→アスペクト Aspect (2-G), 状態動詞 Stative Verbs (2-G), *teoku & tearu* (2-G), *tsutsuaru, tekuru, teiku*—直前、変化の進展 Right Before and Progression of Change (2-G)

● References

Okuda, Yasuo (1977) ‘Asupekuto kenkyū o megutte – Kindaichi-teki dankai’ (Discussion on the Study of Aspect: Kindaichi’s Stages) in *Miyagi Kyoiku Daigaku Kokugo Kokubun, Number 8*.

National Institute for Japanese Language and Linguistics (1985) ‘Nihongo dōshi no asupekuto to tensu’ (Aspect and Tense of Japanese Verbs) in *Kokuritsu Kokugo Kenkyūjo Hōkoku, No. 82*. Shueisha Shuppan.

(Moriyama Takuro)

■ *Tsutsuaru*, *tekuru*, and *teiku*: Immediate Past, Development of Change, Etc.

The three expressions, *tsutsuaru*, *tekuru*, and *teiku*, all express development of change (e.g., *Haruni natte kion ga shidaini* {*jōshō shitsutsu aru/jōshō shite kuru/jōshō shite iku*} ‘spring has come and the temperature is gradually going up’), however, the forms do not share the same basic meaning.

Tsutsuaru expresses the state where the subject or the object is in the process (progression) of continuous and gradual change, as in *Higai ga shidaini kakudai shitsutsu aru* ‘the damage is gradually spreading,’ *Kyōkyūryō o herashitsutsu aru* ‘we are in the process of decreasing the amount of supply.’ It is also used to express that an action is right before reaching the terminal point, as in *shin-kōsha ga kansei shitsutsu aru* ‘the new school building is near completion,’ and is used to express the ongoing process as a state, as in *wareware wa mizou no jōkyō o taiken shitsutsu aru* ‘we are experiencing an unprecedented situation.’ All examples show that the *tsutsuaru* form expresses the action being in progress as a state by focusing on the minute by minute transition. Thus, this expression is usually used for the minute by minute transition of a significant situation. *Kare wa karaoke de “Haru” o utaitsutsu aru* ‘he’s now singing *Haru* in karaoke’ is not a usual sentence, unless there is special significance to his singing in progress.

Kakete iru also expresses the aspect of “right before” the accomplishment, but *tsutsuaru* expresses that the situation is concretely moving toward the emergence of an action. *Tsutsuaru* is bookish.

Tekuru and *teiku* (temporal usage) express the gradual development of change including the viewpoint. *Teiku* is used when the viewpoint is set at the original state before change. When one sets the viewpoint at the state after the change has occurred and sees the change from there, *tekuru* is used.

Tekuru has other usages. It describes the beginning of a non-volitional phenomenon, as in *Ame ga futte kimashita* ‘It has started to rain’ (occurrence of an event). (*Shite iku* is not used in this usage.) It can also describe, along with *tekuru* and *teiku*, continuance from before and continuance into the future, as in *Mukashi kara koko de seikatsu o shite kimashita. Korekaramo koko de seikatsu o shite ikimasu* ‘We’ve lived here since olden days. We’ll go on living here.’

→アスペクトの複合動詞 Compound Aspectual Verbs (2-G)

● References

Moriyama, Takuro (1983) ‘Dōshi no asupekuchuaru na sujō ni tsuite’ (On the Aspectual Origin of Verbs) in *Machikaneyama Ronso* #17.

Terashima, Hideo (1984) *Nihongo no shintakusu to imi II* (Japanese Syntax and Meaning II). Kurosio Publishers.

(Moriyama Takuro)

■ Compound Aspectual Verbs

Productive compound verbs of aspect may be grouped into two major classes. One class expresses only the temporal aspect, such as *shikakeru*, *shihajimeru*, *shidasu*, *shitsuzukeru*, *shiowaru*, and the other class expresses the accomplishment of a certain action, such as *shitsukusu*, *shikiru*, *shitōsu*.

Shikakeru has the least limitation on the lexical meaning of the verb, and can collocate with movement verbs in general. It can be used to describe the pre-startup stage of the action, as in *nanika iikakete yameta* ‘started to say something, but stopped,’ and it can also describe the post-startup stage of the action, as in *sudeni yarikakete iru* ‘has already started to do.’

Shihajimeru and *shidasu* express the startup stage of an action. Therefore, except for repetition, **koshō shihajimeru* ‘*it starts to go out of order’ is ungrammatical. The collocational verb with these expressions has to denote an ongoing process. In other words, if a verb can express the startup stage of an action, it has ongoing process.

Shiowaru expresses the final phase of ongoing process, and is often used to focus on the terminal phase and in a context when one action is done and before the next action begins. Semantically, it requires a terminal point for the movement within the ongoing process. (Fundamentally, psychological verbs do not require a terminal point.) *Aishikakeru* and *aishihajimeru* are appropriate but **aishiowaru* is not.

In contrast, *shitsuzukeru* may be used both when there is ongoing process and when the result from change is maintained (i.e., where the subject maintains the resulted situation for a certain period of time). Example: *mado o aketsuzukeru* ‘keep opening windows/keep the window open.’

In contrast to such compound verbs that express temporal phases, verbs such as *shitsukusu*, *shikiru*, *shitōsu*, *shiōsu* express the completion of the content of an action. Semantically, they are close to *shiowaru*, which expresses the termination, but they may express the ultimate limit of degree, as in *tsukarekiru* ‘get exhausted,’ and do not always express temporal phases. Naturally, there is considerable lexical limitation on their use, as in **tsukaretsukusu* and **tabeōsu*.

→アスペクト Aspect (2-G)

● References

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(Moriyama Takuro)

■ *Teoku* and *Tearu*

Teoku and *tearu* cannot collocate with *teiru*, and morphologically they are grouped with *teiru*. *Teoku* and *tearu* are grouped together because both connote that the action is done purposefully to prepare for something. (This type of form is sometimes called Form of Intention.) Because the action is purposefully done to prepare for something, the subject is usually a person, and basically verbs that express an intentional action collocate with them. (These forms may collocate with non-volitional verbs, if the context includes condition or wish, as in *Ichido, hashika ni kakatte oku to men'eki ga dekiru* 'If one has had the measles once, one gains immunity from it'). Please note that *tearu* has a usage where it constructs a relationship similar to the passive, and in that usage the object becomes the subject (explained later).

Tearu expresses that there is purposefulness in the resultative phase of the action. That is, the action has been completed for a certain purpose. It can be connected with expressions of existence (collocation with case *ni*), as in *Tsukue no ue ni nomimono ga junbi shite atta* 'Some beverages were put out on the desk.' (*Sarete atta* may also occur in this usage.) It can also simply describe validity of the effect of the action, as in *Tappuri suimin o totte aru* 'I've had plenty of sleep.'

(*Mushibosi no tameni*) *hon o akete aru* 'Pages of the books have been opened (for airing)' contrasts with *Hon ga akete aru* 'Pages of books are open' in that the object and the subject have been switched over (especially when the state of the object is in focus).

Teoku does not express stativity. Semantically it indicates that there is a preparatory aspect to the execution of the action, as in *Ima no uchi ni ashita no junbi o shiteokō* 'I'll get ready for tomorrow now.' That is, performing the action now will contribute to obtaining a desirable situation or avoiding an undesirable situation later.

To clarify that a desirable situation is expected later, expressions such as *kangaete okimasu* 'I will consider it', are often added to the context to indicate that the action will not be performed right at that instant. *Teoku* is also used to describe an action to preserve the resulted state of the object, as in *Okashi o todana ni shibaraku {?shimau/shimatte oku}* 'I will keep the sweets in the cupboard for the time being.'

→アスペクト Aspect (2-G), アスペクトの複合動詞 Compound Aspectual Verbs (2-G)

● References

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(Moriyama Takuro)

■ Aspectual Forms of the Formal Noun System

Sometimes a formal noun collocates at the end of a verbal predicate to define an aspectual situation, as in *Kare wa ryōri o shite iru saichū da* ‘He’s in the middle of cooking’ and *Kare wa hon o yomihajimeta bakari da* ‘He’s just started to read a book.’

Tokoro da and *saichū da* collocate with the *teiru* form, as in *Kare wa sara o aratte iru tokoro da* ‘He’s in the middle of washing dishes,’ to pick out an instant from the ongoing process. They can also specify the maintenance and continuance of a result, as in *Danbō de mado o shimetei ru saichū da* ‘We are keeping the windows shut because the heater is on.’ They are good for delineating the type of state within a specific context.

Tokoro da differs from *saichū da* in that it can be combined with the *teita* form, as in *Sō omotte ita tokoro da* ‘I was just thinking the same thing.’ (*Teita tokoro da* is used to describe the situation objectively.)

When *bakari da* collocates with the *ta* form of a movement (non-stative) verb, as in *Tatta ima, shokuji no junbi o shita bakari da* ‘I have just fixed a meal,’ it expresses the current state of the action having just taken place. Usually there already exists a context in which the point in time is the focus when, as in the example above, the time “immediately after” is picked out. *Bakari da* also approximates the situation right before the action, as in *Kaiten suru bakari ni natteiru* ‘We are ready to open the store any time’ and also expresses what is to happen will be limited to the said situation, as in *kimochi ga aseru bakari de nanimo susunde inai* ‘I feel rushed, but I have made no progress.’

Tokoro da also collocates with a movement predicate. When it collocates with the *ta* form, it expresses the state that is immediately after, as in *Kare wa nihon ni tsuita tokoro da* ‘he just arrived in Japan.’ *Bakari da* and *tokoro da* are used in a similar manner, but *bakari da* is used when time hasn’t lapsed very long after a situation occurs, as in *Kare wa kyonen rainichi shita (bakari desu/?tokoro desu)* ‘He came to Japan just last year’, while *tokoro da* is generally used to express the state immediately after a situation occurs.

Tokoro da may express the supposition of an unreal situation under a hypothetical condition, as in *Mō sukoshide shinu tokoro da* ‘he almost died,’ *Kare ga okuretara oite iku tokoro datta* ‘Had he been late, we would have left without him,’ and may also express a specific situation of the subject, as in *Hannin ga nigeru tokoro o tsukamaeta* ‘we caught the culprit as he tried to escape.’

Ta koto ga aru, which expresses past experience from some time ago, and *ta mono da*, which expresses past habitual actions, are also aspectual forms of the formal noun system.

→アスペクト Aspect (2-G), 最中・ウチニ・アイダ *Saichū, Uchini, Aida* (2-J), コト・ノ・ト
コロ 名詞節 *Koto, No, Tokoro* –Noun Clauses (2-J)

● References

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(Moriyama Takuro)

■ Verbs and Aspect

Verbs are divided into those which do not express movement (stative verbs in the broad sense), and those which do (movement verbs). There are some verbs that do both. How movement verbs express aspect depends on the characteristics of the verb. There are several classes of movement verbs.

Kindaichi (1950) pioneered in classification of Japanese verbs, where he looked at the *shite iru* form. He categorized motion verbs into stative verbs (e.g., *aru*. *Teiru* is not affixed), punctual verbs (e.g., *shinu* ‘die.’ The *teiru* form expresses the result), durational verbs (e.g., *aruku* ‘walk.’ The *teiru* form expresses that the action is ongoing), and Class 4 verbs (e.g., *sugureru* ‘excel.’ They always occur in the *teiru* form). Okuda (1977) proposed that aspect should be understood by contrasting *suru* and *shite iru*, and that one must see if the verb is about movement or if it is about change, but that the length of time does not matter. He classified verbs into verbs of movement (e.g. *kowasu* ‘destroy’) and verbs of change (e.g., *kowareru* ‘fall apart’). The *shite iru* form of verbs of movement expresses progression, while the *shite iru* form of verbs where the subject undergoes change expresses the result. (Semantically reflexive verbs where the agent’s action also results in the change in the agent, as in *kami o kiru* in the meaning of ‘get a haircut,’ have both characteristics.)

Kudo (1995) advanced this proposition and classified verbs into internal-emotional verbs, stative verbs, and external-motion verbs. She further classified external-motion verbs into agent-movement and patient-change verbs (whose *suru*-form handles the reaching of the final limit of accomplishment as one entity), agent-change verbs (whose *suru*-form handles the termination limit as an accomplishment of the expected change), and agent-movement verbs (whose *suru*-form may handle the reaching of the starting limit or it may handle it as one entity).

As Moriyama (1988) points out, simple verb classification alone does not lead us to comprehensive understanding of aspect. First, aspect is not determined by the lexical meaning of the verb alone. The “nature of the situation” as a whole, which the verb expresses together with other nouns and adverbs, is involved in the aspectual phenomenon. For instance, *hanauta o utau* ‘hum’ and “*Haru*” *o utau* ‘sing *Haru*’ differ from each other in that one does not have an ending point while the other has an anticipated ending point. In these examples, one must see at which point *shita shunkan* ‘the very moment one performed the action’ occurs, and if *shite iru ga ...shita kotonowa natteinai* ‘is doing but is not yet done’ applies. In addition to movement vs. change, the time structure (e.g., continuousness, that is, the duration of the development and maintenance of the movement) is an important factor. Consider *Tarō wa {hanjikan kakatte/hanjikan}mado o akeru* ‘it takes Taro half an hour to open the window vs. Taro opens the windows for half an hour.’ There is a qualitative difference in the duration between the first and second sentences. This difference corresponds to the double meaning (ongoing action vs. maintenance of the result) of the sentence *mado o aketsuzukeru* ‘one keeps opening windows vs. one keeps the window(s) open.’

Given such observations, Moriyama (1988) typified the aspectual characteristics of active situations into combinations of various features, such as continuousness (development and maintenance of the movement), reversibility of the result, existence/non-existence of a terminal point, and development of change (analysis of temporal phases).

→アスペクト Aspect (2-G), 状態動詞 Stative Verbs (2-G)

● References

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(Moriyama Takuro)

■ Adverbs and Aspect

Adverbs that are involved with aspect have two types. One type modifies the aspect of movement, and the other modifies state, such as adverbs of duration. Basically, the former does not collocate with stative verbs, and can be called aspectual adverbs in the narrow sense. They can be generally classified into manner-of-occurrence adverbs, which modify the temporal aspect of the occurrence of a situation; manner-of-progression adverbs, which modify the progressive aspect of the situation; manner-of-result and termination adverbs, which modify the result and the terminal aspect of a situation; determination-of-quantity adverbs, which defines the quantity of the situation. Adverbs of tense, which describe what happened previously, also take part in semantic interpretation.

Manner-of-occurrence adverbs, such as *suguni* ‘right away,’ *totsuzen* ‘suddenly,’ *yōyaku* ‘finally,’ *yagate* ‘eventually,’ define the starting point of a situation, describe circumstances of the occurrence of the situation, and existence of the change since the occurrence of the situation. Many of these adverbs collocate with the *suru* form of verbs. Even when they occur with the verb form *shite iru*, they do not signify progression (i.e., they refer to the past history that the occurrence took place).

Manner-of-progression adverbs, such as *yukkuri* ‘slowly,’ *hitotsu zutsu* ‘one at a time,’ *dondon* ‘steadily,’ *shidaini* ‘gradually,’ express the manner in which the situation progresses. (*Dondon* and *shidaini*, in particular, express the progression of the degree of change). The adverbs of repetition that describe multiple occurrences of repeated situations are at a different level in that they describe a collection of situations. However, they are included here because they modify the progressive aspect. They all express the manner of progression, so the *shite iru* form here is interpreted to describe progression. The *shite iru* form of subject-change verbs expresses result, as in *mado ga aite iru* ‘the window is open’ (result). However, when a manner-of-progression adverb collocates with it, it is dominantly interpreted to express progression, as in *mado ga yukkuri aite iru* ‘the window is opening slowly’ (in progress). Similarly, when *tsugitsugito* ‘one after another’ collocates with *geinin ga shindeiru* ‘entertainers are dying,’ the sentence can describe progression of multiple occurrences of a situation as a repetition, rather than result.

Manner-of-result and termination adverbs, such as *konagonani* ‘into smithereens,’ *gararito* ‘drastically,’ describe the resulting change of a situation. The *shite iru* form of verbs, which describes the subject’s movement and change in the object, is interpreted mostly as describing progression. When an adverb that expresses the resulted manner collocates with it, the resultative aspect becomes dominant, as in *Madogarasu o watteiru* ‘They are breaking the window panes. (progressive)→*Madogarasu o konagona ni watteiru* ‘They have broken the window panes into smithereens (result).’ In the same vein, when adverbs that define the total amount of the phenomenon modify the terminal aspect of the phenomenon, they no longer single out the aspect of ongoing process for the predicate; they modify the terminal aspect instead, as in *shi o kaite iru* ‘am writing a poem’ (progressive) →*shi o kyūhon kaite iru* ‘have written 9 poems so far’ (past history).

Adverbs that are also involved with tense include *izen* ‘previously,’ *sudeni* ‘already,’ and *kinō* ‘yesterday’ (the latter two are associated with the point of speech). They only construct past

history even when they collocate with the *shiteiru* form, as in *Sudeni kare wa hon o kaite iru* ‘He’s already written books.’

When these adverbs collocate with the *shite iru* form, the interpretation of the meaning of the *shiteiru* form depends on the higher level adverb, as in *Kare wa gyūdon o tabete iru* ‘he’s eating a beef bowl,’ *Kare wa gyūdon o yonhai mo tabete iru* ‘he’s eaten as many as four beef bowls,’ *Kare wa mainichi gyūdon o yonhai mo tabete iru* ‘Everyday he eats as many as four beef bowls,’ *Kare wa gakusei jidai mainichi gyūdon o yonhai mo tabete iru* ‘In his student days he ate as many as four beef bowls every day.’

→アスペクト Aspect (2-G), 様態副詞 Adverbs of Manner (2-B)

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(Moriyama Takuro)

■ *Ta* Form

Japanese predicates possess contrast of tense between non-past (present and future) vs. past. The past form is called the *ta* form.

(1) *neru* ‘sleep’ (future) – *netta* (past)

aru ‘exist’ (present) – *atta* (past)

nete iru ‘is sleeping’ (present) – *nete ita* (past)

Some consider the contrast between the verbal forms *suru* and *shita* as aspectual contrast of non-perfective vs. perfective (has not happened vs. has happened).

The *ta* form of stative predicates (stative verbs, adjectives, noun predicates) fundamentally expresses past state.

(1) *Mukashi koko ni ōkina biru ga atta* ‘Once there was a big building here.’ (General statement)

(2) (In response to a question, *Tarō minakatta?* ‘Didn’t you see Taro?’) *Tarō wa kyōshitsu ni ita yo* ‘Taro was in the classroom.’ (Individual situation)

The *ta* form (*shita* form) of non-stative verbs (motion verbs, verbs of change) has the following usages.

(a) *Shita* expresses past movement and change. The negative form is *shinakatta*.

(3) *Wakaikoro wa yoku tetsuya shita* ‘I used to stay up all night when I was young’ (*Amari tetsuya shinakatta* ‘I didn’t stay up all night that much’). (General statement)

(4) *Kinō tetsuya shita* ‘I stayed up all night yesterday’ (*Kinō wa tetsuya shinakatta* ‘I didn’t stay up all night yesterday’). (Individual situation)

(b) *Mō ...shita* expresses that the movement or change has already taken place. The negative form is *mada ...shiteinai*.

(5) A: *Oyu, (mō) waita?* ‘Has the water boiled (yet)?’

B: *Un, (mō) waita yo.* ‘Yeah, it’s (already) boiled.’ (*Iya, mada waitenai* ‘No, it hasn’t boiled yet.’)

(c) *Shita* expresses the realization of a movement or change.

(6) *Pitchaa, dai ikkyū, nagemashita.* ‘The pitcher threw his first ball.’

(7) *Ore mo toshi o totta naa.* ‘I’ve indeed aged.’

Some view usages (b) and (c) as a type of past (the past connected with the present), and others view them as the present perfect.

The *ta* form also expresses the speaker’s psychological attitude, such as discovering, recalling, looking back, counterfactual, and urging (the *ta* form of mood).

(8) *A, atta*. ‘Oh, here it is.’ (Discovery)

(9) *Sō ieba, asu wa yasumi datta* ‘Speaking of which, tomorrow is a day off.’

Kyō wa nanno hi dakke? ‘What holiday is it today, do you know?’ (Recalling)

(10) *Kono hon wa kinō kara koko ni atta* ‘This book has been here since yesterday. (Looking back)

(11) *Sassato shigoto o sumasete ireba, imagoro wa asonde irareta noni* ‘Had you finished your work promptly, you would be having a good time by now. (Counterfactual)

(12) *Sassato kaetta, kaetta* ‘Shoo. Hurry home.’ (Urging)

There are many theories among researchers as to how to explain why there are so many usages of the *ta* form. Currently there is no one definitive theory.

→ テンス Tense (2-G), アスペクト Aspect (2-G), 動詞 Verbs (2-B)

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(Inoue Masaru)

■ Ru Form

Japanese predicates possess contrast of tense between non-past (present and future) vs. past. The non-past form is called the *ru* form. The name comes from the fact that many non-past forms (same as the basic form) of verbs and verbal suffixes end with *ru*, as in *kiru*, *-(ra)reru*, *(te)iru*. The *ru* form at times is limited to the *suru* form unaccompanied by the continuous aspect, *teiru*.

The *ru* form of stative predicates expresses the current state, the state up to the present, or the future state.

- (1) *Ima Pekin ni iru* ‘I am currently in Beijing.’ (Current state)
- (2) *Sakunen kara Pekin ni iru* ‘I’ve been in Beijing since last year.’ (State up to the present)
- (3) *Asu no imagoro wa Pekin ni iru* ‘I will be in Beijing by this time tomorrow.’ (Future state)

The *ru* form (*suru* form) of non-stative verbs (action verbs, verbs of change) fundamentally expresses future movement and change. It may express a situation that is realized in a place other than the place of speech (4), and it may also express a situation that is realized in the place of speech (5).

- (4) *Asu Tarō ga kuru/Asu wa kitto hareru* ‘Taro is coming tomorrow/It will definitely be sunny tomorrow.’
- (5) *Sentō gurūpu ga mamonaku orikaeshi chiten o tsūka shimasu. Ima, tsūka shimashita* ‘The leading group will pass the halfway point shortly. It just passed the point.’

When the subject is in first person, the speaker may add a tone of confirmation of her/his intention.

- (6) *Kimi ga iku nara, boku mo iku yo* ‘If you go, I’ll go, too.’

The *ru* form is used to describe the current situation in the following instances.

(a) The speaker’s thought and feeling at the time of speech.

- (7) *Boku mo sonohō ga yoi to omou* ‘I, too, think that’d be better.’
- (8) *Kyō wa kinō yori atatakaku kanjiru* ‘It feels warmer today than yesterday.’
- (9) *Nanika hen na oto ga kikoeru (hen na oto ga suru)* ‘I hear some strange noises.’

(b) The speaker her/himself’s speech act (Performative sentence).

- (10) *Supootsumanshippu ni nottori, seiseidōdō to tatakau koto o chikaimasu* ‘I vow to compete fairly by the spirit of sportsmanship.’

- (11) *Pekin shiten e no tenkin o meizuru* ‘I order you to transfer to the Beijing Branch.’

(c) Simultaneous description of a phenomenon that is happening right in front of the speaker.

- (12) (Stretching the freshly pounded rice) *O, nobiru, nobiru* ‘Wow it stretches.’

(13) *A, hikōki ga tonde iku* ‘Oh, an airplane is flying away.’

The *ru* form is also used to describe current habits and events that generally take place without any time limit (permanent attributes, laws, steps and procedure).

(14) *Tarō wa maiasa 6ji ni okite sanpo suru* ‘Taro gets up at six and takes a walk every morning.’
(Habit)

(15) *Kare wa Eigo o jōzu ni hanashimasu* ‘He speaks English proficiently.’ (Attribute)

(16) *Mizu wa 100do de futtōsuru* ‘Water boils at 100 degrees.’ (Law)

(17) *Mazu tamanegi o mijingiri ni suru. Tsugini sono tamanegi o yowabi de yukkuri itameru* ‘First, mince the onion. Next, sauté the onion slowly on low heat.’ (Steps)

The *suru* form may be used to describe the feeling of wonderment and doubt about an existing situation.

(18) (Watching the rain continuously falling) *Yoku furu naa* ‘It sure rains a lot.’

(19) (Seeing that someone has shown up unexpectedly) *E, nande ano hito ga kuru no?* ‘What? Why is that person here?’

→テンス Tense (2-G), アスペクト Aspect (2-G), 動詞 Verbs (2-B)

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(Inoue Masaru)

Grammar H: Modality

■ Modality

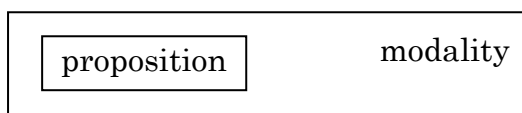
A Japanese sentence consists of two parts, each of which has different semantic characteristics.

(1) *Kitto kare wa isogashii n darō ne* “No doubt, he is busy, don’t you think?”

In (1), what constitutes the core of the meaning (“he being busy”) is expressed inside the sentence. In contrast, the elements that appear outside the sentence, such as *kitto* at the beginning of the sentence and *darō* and *ne* at the end of the sentence, do not add anything to the content of the sentence. They express the subjective attitude of the speaker, such as her/his perception and way of communication.

The part of a sentence that expresses the content of the matter is called proposition, and the part that expresses the speaker’s attitude is called modality. In a Japanese sentence the proposition appears inside the sentence, and modality wraps it around, as shown in (2).

(2)



The proposition carries the objective meaning content of the sentence. The predicate is placed at the center of the objective meaning, and various components are added to it to express a more complex situation. Components at the proposition level include voice, which concerns the expression of movements, aspect, which expresses movement process, and tense, which expresses the temporal placement of events.

Typically, modality is defined as that which expresses the psychological attitude of the speaker at the time of utterance. Sub-classes of modality include modality of evaluation, such as evaluation of the situation (e.g., *chikoku shitemoi* ‘it’s OK to be late’), modality of recognition, such as expressing true/false judgment (e.g., *tsukarete iru yōda* ‘he looks tired’), modality of explanation, which expresses the relationship to another sentence (e.g., *Kasa o wasuremashita. Isoide ita n desu.* ‘I forgot my umbrella. I was in a hurry.’), and modality of communication which expresses the way the speaker relates information to the listener (e.g., *Kanojo nara asoko ni iru yo* ‘She’s over there, you see?’). Sentential types (expression patterns), such as declarative, interrogative, imperative, and elements related to the attitudes of utterance, such as politeness, are sometimes considered modality.

Sometimes a modal form may lack part of its semantic requirement. For example, *darō* and *kamoshirenai* both express the speaker’s cognitive judgment. However, *darō* is a pure form of modality that expresses judgment at the time of speech, while *kamoshirenai* can specify the tense, as in *Kare wa korarenai kamoshirenakatta* ‘He might not have been able to come,’ and thus, does not meet the requirement of “at the time of the utterance.” This is a reflection of the fact that modality, which originally is a semantic concept, is highly grammaticized in Japanese.

→モダリティの副詞 Modal adverbs (2-H), モダリティと文体 Modality and Style (2-M)

● References

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(Adachi Taro)

■ Types of Interrogative Sentences

An interrogative sentence has the function of trying to get an answer from the listener, with the premise that the speaker is unable to make judgment on the proposition in question. Interrogative sentences can be classified from various points of view.

The most basic approach to the classification of interrogative sentences is to sort out the reasons why the judgment is not attainable. Two main types are true-false questions and suppletive questions (interrogative-word questions).

True-false questions are asked because whether the proposition is true or false is not known.

Examples: *Asu, gakkō ni ikimasu ka?* ‘Are you going to school tomorrow?’; *Anata wa gakusei?* ‘Are you a student?’ One can answer a true-false question with a yes/no answer.

The speaker asks a suppletive question because there is an unknown component in the proposition, and that the speaker is unable to make judgment. The speaker places an interrogative word in the place of this unknown component, asking the listener to replace the interrogative word with the information on the unknown component. Examples: *Kyō wa nani o taberu?* ‘What are we going to eat today?’; *Itsu ano hito ni atta no?* ‘When did you see him?’ “Eating something” and “having met him” are presupposed, and the interrogative word expresses the focus of the question. To answer a suppletive question one provides the information on what the unknown component is.

In addition to these two main types, there are alternative questions, which are placed in between the two main types as far as the characteristics are concerned. Examples are *Chūka ni suru? Soretomo washoku ni suru?* ‘Shall we have Chinese food or Japanese food?’ and *Jimusho wa ikkai desu ka, nikai desu ka?* ‘Is the office on the first floor or on the second floor?’ They are close to true-false questions in that there is no interrogative word used, but they are also close to suppletive questions in that one cannot answer choice questions with an yes/no answer. There remains a question whether this type constitutes one sentence, or whether it is a sequence of multiple sentences.

The second method of classification is to see whether the predicate at the end of a true-false question is in the negative or affirmative. By this classification there are affirmative questions and negative questions. A true-false question is designed to ask the listener whether the proposition is true or false, and there is no logical difference between an affirmative and negative questions on this point. However, negative questions have their own characteristics.

In a sentence, *Dare ka inai kanaa* ‘Isn’t there anyone?’ the questioner strongly hopes that there is someone. *Konna koto itte okorarenai kanaa* ‘I wonder if I would be reprimanded if I said such a thing’ expresses the speaker’s strong uneasiness. One characteristic of negative questions is that the speaker’s emotion, such as desire and uneasiness, is strongly expressed.

Another characteristic of negative questions is that the questioner has some degree of prediction. *Ame, futteru?* ‘Is it raining?’ is an affirmative question which is used when the speaker has no idea whether it is raining or not. On the other hand, *Ame futtenai?* ‘Isn’t it raining?’ is a negative question that the questioner asks when s/he predicts there is a strong possibility that it is raining, although s/he does not know whether it is actually raining. Negative questions anticipate the establishment of judgment that is contrary to the sentence form. The form, *nodewanaika*, has a similar function.

Third, ordinary questions are differentiated from the *noka* questions by the existence or non-existence of *no(da)* at the end of the sentence. *Noka* questions do not simply ask whether the proposition is true or false, or to fill in the (unknown) component; they demand explanation of the situation in relation to the situation in which the question is asked, as in *Kimi, tabako suu no?* ‘Do you smoke?’ and *Oya, doko e itte kita no?* ‘Oh? Where have you been?’ One may say, *A, kimi mo iku no?* ‘Ah, are you going, too?’ in response to *Watashi ga ikimasu* ‘I’ll go,’ where one parrots the immediately preceding utterance for verification. Suppletive questions often take the form of the *noka* question. It is almost a requirement to use the *noka* question when one wants to ask for the reason, as in *Naze kinō yasunda no?* ‘Why were you absent yesterday?’ The *noka* question is also used when the focus of the question is other than in the predicate, as in *Tsukareta kara yasunda no?* ‘Were you absent because you were tired?’

→モダリティ Modality (2-H), 疑問形式の用法 Usages of Interrogative Forms (2-H), ノダー説明のモダリティ *Noda: Modality of Explanation* (2-H)

● References

Nitta, Yoshio (1991) *Nihongo no modaritii to ninshō* (Japanese Modality and Person). Hituzi Syobo.

Noda, Harumi (1997) *No(da) no kinō* (Functions of *No(da)*). Kurosio Publishers.

(Adachi Taro)

■ Usage of Interrogative Forms

The interrogative particle *ka* is combined with other forms to derive forms with various functions. Such interrogative forms include *darōka*, *dewa naika*, and *no dewa naika*.

The speculation form *darō* and affix *ka* make up *darōka*. *Darōka* simply expresses that the speaker is unable to make judgment, but that the speaker is not posing a question to the listener. *Darōka*, as in *Kare, ma ni au darōka to tsubuyaita* ‘I murmured if he’d make it,’ is a monological expression. *Ka* is often dropped in suppletive questions, such as *Ima, nanji darō* ‘I wonder what time it is.’ *Kana*, as in *Ima nanji kana* ‘I wonder what time it is,’ has a similar function. These sentences are called sentences of doubt.

Sentences of doubt only go so far as to express the internal doubt. Sometimes several possibilities are expressed, as in *Are darōka, kore darōka* ‘I wonder if it’s that one or this one,’ or convincing imagination is expressed, as in *Kare, mō mokutekichi ni tsuita kana* ‘I wonder if he’s arrived at the destination.’

Sentences of doubt may be used in dialogue for the very reason that they do not pose a question to the listener. In contrast to general questions, which are asked on the premise that the listener has some kind of an answer, sentences of doubt (e.g., *Ima nanji kana* ‘I wonder what time it is’) are used in a situation where it is not known if the listener has an answer. They can also function as polite questions, as in *Anata wa Tanaka san deshōka?* ‘I am wondering if you are Ms. Tanaka.’ *Kana* has the function of a question that the speaker gently poses to her or his subordinate, as in *Toshi wa ikutsu kana?* ‘I am wondering how old you are.’ A sentence of doubt may be used to answer a question when the precise answer is not known (e.g., *Kono hashi, nan meetoru gurai aru no?* ‘Roughly how many meters long is this bridge?’ *Saa, 30 meetoru gurai kana* ‘Oh, I don’t know, approximately 30 meters, perhaps?’)

Dewa naika, and *no dewa naika* are expressions formed from the joining of a negative form and the interrogative particle.

Dewa naika confirms that the speaker and listener have the same understanding when the listener is not aware of it. *Soko ni aru janai* ‘It’s right there’ directs the listener’s attention to what is in front of her/him, and *Hora, ichido atta koto aru ja arimasenka* ‘Don’t you remember? We’ve met once before,’ coaxes the listener to remember what s/he has forgotten. It can also confirm generally understood knowledge, as in *Kōhii o nomu to nemurenaku naru ja nai desuka* ‘As you know, you cannot sleep when you drink coffee.’ When one finds what s/he has lost, one may say monologically, *Nanda, koko ni aru janai* ‘Hey, here it is,’ to express that the problem is solved.

No dewa naika is a form developed from the negative question of the type which one asks when one anticipates that some kind of judgment will be presented. Basically, the speaker poses a question based on her/his uncertain prediction or memory in anticipation for some kind of judgment. Examples: *Ame, futteru n janai?* ‘Isn’t it raining?’ ; *Moshikashite, watashitachi dokokade atta koto aru n janai?* ‘Haven’t we maybe met before somewhere?’

No dewa naika does not focus on getting an answer from the listener. Rather it is often used to communicate the speaker’s prediction to the listener. In this function, it is used in response sentences (e.g., Question: *Kare, doko?* ‘Where’s he?, Answer: *Soko ni iru n janai?* ‘Isn’t he

there?’). It may be used with an adverb of modality, as in *Kitto kuru n janai?* ‘Surely, he’ll come, won’t he?’ In text, it is frequently used to express one’s opinion without assertion, as in *Kono mondai wa tsugino yōni kaiketsu dekiru nodewanaika* ‘We might be able to solve this problem in the following manner.’ One’s opinion is further softened if one affixes a verb of thinking or *darōka* at the end of the sentence, as in *No de wa naika to omowareru* ‘It is my speculation that...’ and *No dewa nai darō ka* ‘My guess is that....’

→疑問文の種類 Types of Interrogative Sentences (2-H), 確認表現 Expressions of Confirmation (2-H)

● References

Adachi, Taro (1999) *Nihongo gimonbun ni okeru handan no shosō* (Aspects of Judgment in Japanese Interrogative Sentences). Kurosio Publishers.

Miyake, Tomohiro (1993) ‘Haseteki imi nit suite – nihongo shitsumon no ichi sokumen’ (On Derivational Meaning – One Aspect of Japanese Questions) in *Nihongo Kyoiku*, Vol. 79.

(Adachi Taro)

■ Expressions of Confirmation

When the speaker is not certain of something, s/he uses an expression of confirmation to ask the listener to confirm or affirm. In Japanese this modality is expressed with affixes at the end of the sentence, such as *darō*, *janaika*, and *ne*. (*Darō* discussed here includes the polite form, *deshō*, and *janaika* includes variations such as *janai* and *janai desuka*.)

Expressions of confirmation are divided into two main types. These two types correspond to the two different levels of the speaker's sense of uncertainty about the object to be confirmed.

One type has the object to be confirmed as the semantic content (called proposition). This type asks to confirm that the semantic content of the sentence is correct (true). This is called confirmation of the proposition. Here are a couple of examples of this type using *darō*.

(1) “*Kasa mottenai darō?*” ‘You don’t have an umbrella, do you?’ “*Aa*” ‘No.’

(2) *Anata Kansai no hito dakara, sōiu ajitsuke suki deshō?* ‘You are from the Kansai region, so you like that type of flavor, don’t you?’

The other type has the listener's knowledge as the object of confirmation. It asks the listener to confirm that the listener has the knowledge of the semantic content of the sentence. What the speaker does not know is whether the listener in fact knows the semantic content of the sentence. The speaker has already confirmed the semantic content of the sentence. This is different from the first type. This is called confirmation of the knowledge. Here are a couple of examples of this type.

(3) *Hora, watashi, konomae hikkoshi o shita bakari deshō* ‘As you know, I’ve just moved lately.’

(4) *Sonna nonki na koto o itte iru baai janai darō* ‘It’s not the time to be so easy-going, is it?’

By confirming the listener's knowledge, the speaker activates the knowledge s/he assumes that s/he and the listener potentially share, as in (3), or the speaker demands that s/he and the listener have the same understanding as the speaker, as in (4).

Janaika also expresses both confirmation of the proposition and that of the knowledge, although there may be some morphological differences between the two functions, such as in the way connection occurs.

(5) *(Hyottoshite) kare wa konokoto o shiranakatta n janaika* ‘(Just maybe) he didn’t know about this, I wonder?’ [Confirmation of the proposition]

(6) *(Hora miro, yappari) kare wa konokoto o shiranakatta janaika* ‘(Didn’t I tell you?) He didn’t know about this after all.’ [Confirmation of the knowledge]

Ne has the usage of confirmation of the proposition, but not confirmation of the knowledge. However, it can express confirmation of the knowledge when it is made into the *yo ne* form, as in (8).

(7) *Kore de ii desu ne* ‘This is OK, I hope?’

(8) *Kimi ni chanto itte oita yo ne* ‘I made sure to tell you, didn’t I?’

Janaika and *ne* have a usage that can be included in expressions of confirmation in the broad sense of the word. In this usage, the confirmation does not work to change uncertainty into certainty, but it asks the listener for some kind of agreement.

(9) *Genkisō janaika/ne* ‘You look good/don’t look good.’

(10) *Ii tenki da ne* ‘Nice weather.’

→疑問形式の用法 Usages of Interrogative Forms (2-H), 終助詞の用法 Usages of Sentence Final Particles (2-H), 助詞 Particles (2-B)

● References

Tanomura, Tadaharu (1988) ‘Hitei Gimonbun Shōkō’ (Essay on Negative Questions) in *Kokugogaku*, Vol. 164.

Miyake, Tomohiro (1996) ‘Nihongo no kakunin yōkyūteki hyōgen no shosō’ (Various Aspects of Expressions Demanding Confirmation in Japanese) in *Nihongo Kyōiku*, Vol. 89.

(Miyake Tomohiro)

■ Volitional Expressions

A volitional expression is used to describe the speaker's intention to perform an action which the speaker hasn't yet realized at that point, as in *mō kaerō* 'let's go home/I am going home,' and it involves the volitionality of the verb. In its basic use, a volitional verb expresses the decision to execute an act. With a verb whose volitionality is weak, as in *Mō wasureyō* 'Let's forget about it/I am going to forget about it,' it expresses an intention to make an effort toward the realization of the act. Verbs with no volitionality do not form volitional expressions (e.g., **Eigo ga hanaseyō*').

Shiyō and *suru* are important volitional expressions. *Mai* expresses negative volitional meaning, as in *nido to aumai* 'I intend never to see him again.' *Tsumori da*, which is derived from a volitional formal noun, is also one of the volitional expressions.

The volitional form, *shiyō*, basically expresses the speaker's decision to execute an action. This is used monologically, as in *Tsukareta naa. Mō kaerō.* 'I'm tired. I'll go home,' and in internal speech act, as in *Kyō wa ichinichi hon o yonde sugosō to omotta* 'I thought I'd spend all day reading today.' **Yōji ga aru node, shitsurei shimashō* is ungrammatical in that the speaker cannot tell her/his decision to act on her/his will in a dialog with another person. *Shiyō ka* is a volitional form turned into a question form, and expresses the speaker's indecision, as in *Kaerō ka. Soretomo nokorō ka* 'Should I go home, or should I stay?'

The speaker does not intend to tell the listener of the speaker's intention with the *shiyō* form, but the speaker may use the form in dialog when the act affects the listener. *Nimotsu, o-mochi shimashō* 'I'll carry your bag,' is appropriate, where the speaker offers to do an act that benefits the listener. When the speaker wants to confirm whether the listener accepts the offer or not, *shiyō ka* is used, as in *Nimotsu, o-mochi shimashō ka?* 'May I carry your bag?'

Suru is used when the speaker wants to notify the listener of the speaker's intention to perform an act. *Watashi, mō kaeru* 'I'll go home now' is appropriate in a dialog, but is not natural in a monolog. **Watashi wa mō kaeru to omou* does not work. When the speaker who has the authority to make the decision uses *suru*, as in *kono an o saitaku suru* 'we will pass this resolution,' use of the *suru* form adds the nuance that the decision is final.

Suru is not generally used in monologs, but the speaker may use it in monologs to affirm her/himself in her/his determination, as in *Kondo attara hakkiri sasete yaru* 'I'll settle it once and for all next time we meet' and *Kondo koso katsu zo* 'I'll definitely win next time.'

Tsumori da, which is derived from a formal noun of intention, expresses the plan that the speaker has already made prior to the utterance. *Watashi wa rainen ryūgaku suru tsumori da* 'I am intending to study abroad next year' notifies the listener of the speaker's plan, but the speaker cannot use this form to say s/he made up her mind to carry out the act at the time of speech.

→Modality (2-H), Invitation (2-H)

● References

Moriyama, Takuro (1990) "Ishi no modaritii ni tsuite" (On the Modality of Volition) in *Handai Nihongo Kenkyū* 2.

Nitta, Yoshio (1991) *Nihongo modaritii to ninshō* (Japanese Modarity and Person.) Hituzi Syobo.

(Adachi Taro)

■ Invitation

Expressions of invitation are used when the speaker wants to involve the listener in what the speaker is planning on doing or what the speaker is currently doing. Invitation involves the volitionality of the verb, as with volitional expressions and expressions of action-requesting.

There are conjugative forms that express volition and action-requesting, such as the volitional form and command form, but there is no particular conjugative form of invitation. Invitation is considered a function derived from questions using *shinai ka*, as well as the volitional expression *shiyō*, or its interrogative form *shiyōka*.

Shinai ka is a form used to indirectly invite the listener to participate by asking the listener whether the listener will perform the act or not. It functions as an invitation when the speaker's action in question has already been mentioned. In *Kore kara dekakeru n da kedo, kimi mo issho ni ikanai?* 'I am going out; won't you come along?', the speaker is inviting the listener to participate in the action that the speaker is planning on performing. *Koko aiteru yo. Suwaranai?* 'Here're empty seats. Why don't we sit here?' may be used either when the speaker is inviting the listener to sit next to her/him, or when the speaker and the listener are both looking for empty seats. As we have seen, *shinai ka* is used widely as an expression of invitation. When the speaker's action is not pre-presented, it emphasizes the function of proposition, as in *Kimi, rainen, ryūgaku shinai?* 'Would you like to study abroad next year?'

The volitional form of verbs, *shiyō*, on the other hand, is used when the speaker invites the listener to join in what the speaker is about to do, as in *Kore kara dekakeru n dakedo, kimi mo issho ni ikō* 'I am going out now. Let's go together.' The speaker cannot invite the listener to sit next to her/him in *Kono seki, aiteru yo. Suwarō* 'These seats are vacant. We're going to sit here,' unless both the speaker and listener are looking for seats.

Shiyō tends to sound aggressive, since it expresses the speaker's intent to pull the listener into the speaker's action. *?Sensei mo issho ni ikimashō* 'Professor, let us go together' sounds a little curt compared to *Sensee mo issho ni ikimasen ka?* 'Professor, won't you come with me?' Conversely, *shiyō* is more appropriate when the speaker wants to forcefully engage the listener to act together, as in *Aitsu no koto nanka ki ni suru na. {Kaerō!/?Kaeranaika?}* 'Don't worry about him. Let's go home/Why don't we go home?'

The volitional question, *shiyō ka*, does not work in *??Kimi mo isshoni ikō ka?* because *shiyō ka* does not work well when the speaker invites the listener to join in what the speaker has already decided to do. It is appropriate for the situation where the speaker seeks consent from the listener to execute an act together.

→モダリティ Modality (2-H), 意志の表現 Volitional Expressions (2-H)

● References

Adachi, Taro (1995) 'Kan'yubun – *shinai ka* to *shiyō* to *shiyō ka*' (Sentences of Invitation – *Shinaika*, *shiyō*, and *shiyōka*) in Miyajima, Tatsuo & Nitta Yoshio, ed., *Nihongo ruigi hyōgen no bunpō (jō)* (Grammar of Japanese Synonymous Expressions I). Kurosio Publishers.

Higuchi, Fumihiko (1992) 'Kan'yūbun – *shiyō*, *shimashō*' (Sentences of Invitation – *shiyō* and *shimashō*) in *Kotoba no Kagaku* 5. Mugī Shobo.

(Adachi Taro)

■ Action-Requesting

The function of asking the listener to perform an action is called action-requesting. In a sentence of action-requesting, such as *Soko ni suwarinasai* ‘Sit there,’ the action has not been performed, and the speaker wishes it to be performed.

Typically, expressions of action-requesting are made through the use of volitional verbs, as in *Kotchi ni koi* ‘come over here,’ which asks that the action be realized. The speaker may direct the listener to make an effort toward the realization of the action with verbs of weak volitionality, as in *Ano toki no koto o omoidasinasai* ‘Remember what it was like at that time.’ Non-volitional verbs cannot express action-requesting (e.g., **Kono hon ga yomero*).

There are a wide variety of expressions of action-requesting. This is because action-requesting inevitably puts a burden on the listener, and in order for the speaker to realize her/his intention of making the listener perform an action, as expressed in her/his utterance, s/he must take a wide variety of factors into consideration to choose the right form. Some of the factors include the relationship between the speaker and the listener, the amount of burden on the listener, and who benefits from the action.

The most direct form to demand the execution of the action is the imperative, as in *Koko ni iro* ‘stay here’ and *Hayaku nenasai* ‘Go to bed now.’ The imperative form *shiro* expresses a very strong sense of forcefulness, and is not suitable to use in daily conversation in a command that does not benefit the listener, such as *Mado o akeru* ‘Open the window.’ It is OK to use it when the command form is meant as an encouragement, as in *Genki o dase* ‘Cheer up!’ and *Hayaku okiro. Chikoku suru zo* ‘Get up now. You’ll be late.’ *Shinasai* is more polite than *shiro*, and used often by a parent to a child, or the manager of an athletic team to players.

Expressions of request include giving and receiving verbs to state explicitly the gratitude the speaker feels from the execution of the action involved. There are expressions of request that belong to the imperative group (e.g., *Kotchi ni kite kure* ‘Come over here,’ *Kanojo o yonde kudasai* ‘Please send for her’) and those that belong to the question group (e.g., *Chotto matte kurenai?* ‘Can you wait for a minute?’).

Expressions of request in the question group tend to be polite requests because the speaker gives the listener the final authority to decide on the execution of the action. One may emphasize politeness further by adding *deshō ka*, as in *Tetsudatte moraemasen deshō ka?* ‘Would you please help me?’

O...kudasai is used when the speaker gives permission to the action that the listener wishes to perform (e.g., *O-hairi kudasai* ‘Please come in’), or when the speaker is someone with authority who wants to make a polite request (e.g., *Dōzo furutte go-sanka kudasai* ‘Do please join us.’)

Expressions of wish, which is used to communicate that the speaker wants the action to be performed, may also express action-requesting indirectly. In this usage, “leaving-unsaid” expressions are often used at the end of the sentence to soften the explicit desire of the speaker (e.g., *Tetsudatte hoshii n da kedo* ‘It’d like it if you could help me, but...’)

→モダリティ Modality (2-H), 疑問形式の用法 Usages of Interrogative Forms (2-H)

● References

Nitta, Yoshio (1991) *Nihongo no modaritii to ninshō* (Japanese Modality and Person). Hituzi Syobo.

Maeda, Hiroyuki (1990) ‘-Te kudasai and o-kudasasi’ in *Nihongogaku*, 9-5. in *Nihongogaku* 9-5.

Miyazaki, Kazuhito et al. (2002) *Modaritii* (Modality.) Kurosio Publishers.

(Adachi Taro)

■ Prohibition

Expressions of prohibition are used when the speaker orders the listener not to perform an action. They are a type of expressions of action-requesting. However, they are somewhat different from the general expressions of action-requesting since the demand is not to act.

The most direct form of prohibition is *suru na*. This expression presupposes that the listener understands that the speaker wishes the listener not to perform the act. The only difference between this and other expressions of action-requesting is that the demand is for the act not to be performed.

However, there is a difference in the degree of naturalness between expressions of prohibition and those in action-requesting. The expression of prohibition, *Ki ni suru na* ‘Don’t worry,’ is natural, but *Ki ni shiro* ‘Be worried’ feels unnatural. This is because of the difference in the degree of desirability in the realization of an action and the non-realization of an action. The realization of the act of being worried is not desirable, while the non-realization of the same act is recognized as being desirable.

Generally, action-requesting is a function that seeks the execution of an un-realized action at the time of speech, while prohibition can occur not only at the time of speech when the action has not been performed, but it can also be directed to an action that has already been performed. *Kare ni attemo hanashikakeru na* ‘Don’t talk to him should you see him’ is uttered when the speaker preventatively prohibits the listener about an unrealized action, while *Urusai naa. Ima hanashikakeru na* ‘Don’t bug me. Don’t talk to me now’ is meant to stop the listener from the act s/he is performing.

In contrast to using the direct prohibition form, *suru na*, it is common to express prohibition indirectly in daily conversation by communicating that the action is not permissible (e.g., *Sore ni sawattewa ikenai yo* ‘We’re not permitted to touch it’) and the action is not desirable (e.g., *Sawattara dame* ‘It’s not OK to touch it’).

→モダリティ Modality (2-H), 行為要求 Action-Requesting (2-H), 勧め Suggestion (2-H)

● References

Nitta, Yoshio (1991) *Nihongo no modaritii to ninshō* (Japanese Modality and Person). Hituzi Syobo.

Murakami, Mitsuhsa (1993) ‘Meireibun – *shiro* and *shinasai*’ (Imperative Sentences: *Shiro* & *Shinasai*) in *Kotoba no Kagaku*, 6. Mugi Shobo.

(Adachi Taro)

■ Obligation and Permission

● Obligation

To express that a particular action is obligatory, *nakereba ikenai* and some other expressions are used.

(1) *Yakusoku wa mamoranakereba ikenai* ‘One must keep one’s promise.’

(2) *Kaigi ni ma ni au ni wa, 7ji ni ie o de nakereba ikenai* ‘I must leave home at 7:00 in order to make it to the meeting.’

This form has a wide variety of application, such as expressing moral obligation, as in (1), and physical necessity as in (2).

Some other forms that have these functions are *nakutewa ikenai*, *naito ikenai*, *nakereba naranai*, and *nakutewa naranai*. There is practically no difference in meaning among them, but *naranai* is slightly more formal than *ikenai*. In conversation, *nakereba* tends to change to *nakya*, and *nakutewa* into *nakucha*, and also the ending parts, *ikenai* and *naranai*, may be omitted.

Hitsuyō ga aru is an expression that is close in meaning to the aforementioned forms. It is used to express necessity in a particular situation that is described in (2), but it is not appropriate in a situation such as in (1).

Zaruoenai is another expression that requires discretion as to when to use it.

(3) *Kōnetsu ga aru node shigoto o yasumazaruoenai* ‘Due to high fever, I have no choice but be absent from work.’

It is similar to *nakereba naranai*, but it expresses unavailability rather than obligation, and may be used when the situation is against the speaker’s will. *Naiwake ni (wa) ikanai* and *shika nai* have a similar function.

Beki da may also be used in the same context as *nakereba ikenai*, but it only expresses that the action is appropriate. It does not have the binding power that *nakereba ikenai* has.

(4) *Yakusoku wa mamoru beki da* ‘One should keep one’s promise.’

■ Permission

Temo ii is an expression of permission, which expresses that a certain action is permissible.

(5) *Tanaka kun, mō kaettemo ii desu yo* ‘Mr. Tanaka, you may go home now.’

(6) *Yasumi dakara, nanji ni kite kuretemo ii yo* ‘It’s a day off, so you may come at any time.’

(7) *Eakon o kittemo ii deshō ka* ‘Would it be OK to turn off the air conditioner?’

When this form is used in a declarative sentence, it means permission to the listener's action. When it's in a question form asking about the speaker's action, it is a request for permission from the listener.

In (8), the speaker expresses his intention in a declarative sentence using *temoii* about the intention of his action.

(8) *Isogashii nara, boku ga yattemo ii yo* 'If you are busy, I can do it.'

There is a form *te ii*, which does not have *mo* in it. In many cases *temo ii* and *te ii* are interchangeable, but *te ii* cannot be used with a question word as in (6). It also cannot express intention as in (8).

Ii may be replaced by *yoroshii* and *kamawanai*.

(9) *Haitte mo yoroshii desu ka* 'May I come in?'

(10) *Kono heya wa jiyūni tsukatte kamaimasen* 'You may use this room freely.'

→モダリティ Modality (2-H), 助動詞 Auxiliary Verbs (2-B)

● References

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(Takanashi Shino)

■ Expressions of Uncertainty

In a predication sentence when the speaker has the grasp of the situation as her/his own experience or knowledge, the situation is expressed in the unmarked form (conclusive form), as in *Ame wa mada futte iru* ‘It is still raining,’ and *Kare wa mō uchi ni kaetta* ‘He has already gone home.’ In contrast, when the speaker has not yet grasped the situation as her/his own experience or knowledge, and when there is some uncertainty in the way s/he understands the situation, the situation is expressed using a marked form (with the use of an auxiliary verb, for instance), as in *Ame wa mada futte iru darō* ‘I assume it’s still raining,’ or *Kare wa mō uchi ni kaetta kamoshirenai*, ‘He might have already gone home.’

● Expressions of Speculation

Darō is a form with which the speaker expresses that s/he understands the situation through imagination and thought (=conjecture). With *darō*, it is possible to differentiate whether the judgment on the validity of the proposition is established, and if it is, how certain the speaker is about the judgment. If the judgment is not established (=doubt), the speaker can express the uncertainty by adding *ka* at the end, as in *Ame wa mada futte iru darō ka* ‘I wonder if it is still raining.’ The degree of certainty may be expressed by adding adjectives, as in {*Kitto* ‘surely’/*Tabun* ‘probably’/*Osoraku* ‘most likely’} *ame wa mada futte iru darō*. One characteristic of *darō* is that it has a derived usage where the question form is used by the speaker to confirm the content of the listener’s recognition, as in *Asoko ni shingō ga aru darō?* ‘You see a traffic signal over there, don’t you?’ Even when an unmarked form is used, the meaning of speculation is evident at sentence level in such examples as *Asu wa kitto hareru* ‘It will definitely be sunny tomorrow’ (future situation), (*Tabun*) *aitsu ga hannin da* ‘He (probably) is the culprit’ (judgment in a nominal sentence), and *Mō sukoshi ganbareba kateta noni* ‘Had he tried a little harder, he would have won’ (counter-factual conditional).

When *darō* is used in dialog, it can sound as if the speaker is arbitrary and dogmatic. The speaker can avoid this by using the *nodewa nai ka* form, as in *Tabun ashita wa ame ga furu n janai ka?* ‘Probably it will rain tomorrow, I think.’ *Nodewa nai ka*, which originally is a form of negative question, has come to be used to express uncertainty. It collocates with an adverb of degree, the same as *darō*. *Nodewa nai ka* does not have the nuance of dogmatism because, unlike *darō*, it maintains the characteristic of a question, presents judgment (a hypothesis) that is in the process of formulating, and accepts the listener’s comments on it. It can be information-providing or information-seeking, depending on the use environment.

A verb of thinking, *omou*, may also function as an expression of the kind of uncertainty that *darō* expresses. When the verb is in the *suru* form and when the first person subject is omitted, *to omou* can be replaced by *darō* on the whole, as in *Asu wa ame ni naru to omou* ‘I think it is going to rain tomorrow.’ However, where there is a marked modality form in the quoted clause, as in *Asu wa ame ni naru darō to omou* ‘I think it will probably rain tomorrow’ and *Asu wa eiga o mi ni ikō to omou* ‘I think I will go see a movie tomorrow,’ it can only express the speaker’s judgment and intention, and not the meaning of uncertainty. Also, when *to omou* is used as an expression of uncertainty, it cannot be used in a monolog, as in (to oneself) *Asu wa ame ni naru {*to omou/darō} naa* ‘I think

it'll rain tomorrow'). This shows that *to omou* is an expression which objectivizes one's own thought content and communicates it to the listener.

● Expressions of Possibility

Darō judges the validity of the proposition through imagination and thought, whereas *kamoshirenai* abandons the judgment on whether the proposition is true or false. Instead, it simply states that “there is a possibility” that the proposition is true. That is why it can be used in juxtaposing contradicting propositions, as in *Asu wa ame kamoshirenai*, *sō de nai kamoshirenai* ‘It may or may not rain tomorrow.’ In actual conversation, the necessity and effectiveness of the introduction of possibility are decided in relation to the context in question. In the example, *Asu, o-jama shitemo ii desu ka? – Asu wa ie ni {*iru/inai} kamoshiremasen* ‘May I come visit tomorrow? –I may {*be/not be} home tomorrow,’ the speaker chooses the possibility that s/he may not be home in order to decline the partner's visit, although s/he may be home.

■ Expressions of Inevitability

The forms *ni chigainai* and *hazu da* express that the proposition in question inevitably holds up. When used in speculating about unknown information, as in *Kare no itte iru koto wa tsujitsuma ga awanai. Kare wa uso o tsuite iru {ni chigainai/hazu da}* ‘His story is not consistent. He must be lying,’ the two forms are similar in meaning. However, *hazu da* can be used when the validity of the content of the proposition is already established, as in *Hontō nara, kare wa mō sotsugyō shite iru hazu na no da ga* ‘If everything has worked out, he should have graduated by now,’ and *Mado ga aite iru. Samui hazu da* ‘The window is open. No wonder it is cold.’ The other form does not have this function. *Ni chigainai* expresses the “conviction” that the content of the proposition stands up when the validity of it is unknown, whereas *hazu da* fundamentally assumes that the proposition holds up “as a matter of course” based on logic and laws.

→助動詞 Auxiliary Verbs (2-B), モダリティ Modality (2-H)

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(Miyazaki Kazuhito)

■ Evidence-Based Judgment

There are some sentence final forms of predication sentences that express that the said utterance is based on some sort of evidence (the speaker's observation and the ground for conjecture), as in *Kono hon wa kekkō omoshiroi {yō da/mitai da/rashii}* 'This book seems quite interesting' and *Kono hon wa kekkō omoshirosō da* 'This book looks quite interesting.' Of these, *yō da* and *mitai da* are almost the same semantically and functionally (but not stylistically), and *yō da* and *rashii* are similar in their usage in postulation.

● *Yōda* and *Rashii*

The main characteristic of *yō da* is that the speaker recognizes the establishment of the proposition content through her/his observation. This characteristic is evident in examples such as *Mita tokoro, kare wa nakanaka ii kuruma ni notte iru yō da* 'From what I see, he seems to drive a rather good car,' *Kyō wa kinō yori sukoshi atatakai yō da* 'It seems a bit warmer today than yesterday,' *Anata no kangae wa watashi to wa kanari chigatte iru yō desu ne* 'It seems that your thinking is quite different from mine.' If one replaces *yō da* with *rashii* in these examples, it either sounds unnatural or it loses the nuance that it is what the speaker is saying based on her/his observation.

It is natural that the usage of so-called analogy derives from the basic usage of *yō da*, which describes what the speaker observes, as in *Ano hito no hanashikata wa marude okotte iru yōda* 'The way that person talks is as if s/he is angry.'

Yō da becomes close to *rashii* when the speaker's observation and the content of the proposition are not necessarily equivalent, and when some speculation is suspected, as in (looking at a puddle) *Dōyara ame ga futta {yō da/rashii}* 'Seems it's rained.' The use of *yō da* expands into the use of postulation, but even then its characteristic to construct the content of the proposition based on observation remains.

Rashii, on the other hand, basically expresses the postulation based on evidence. When the information comes from the outside, there is no restriction on the type of evidence. *Rashii* may use what someone else says as evidence, as in *Uwasa dewa, kare wa mamonaku tenshoku suru rashii* 'I surmise from the rumor that he will change jobs soon.' This is the so called usage of hearsay.

● *Sō da*

Sō da differs from *yō da* and *rashii* morphologically in that it is affixed to the stem of verbs and adjectives (*furi-* 'fall', *tanoshi-* 'happy') and possesses the negative forms, *furisō {ni/mo} nai*, *tanoshisō dewa nai*, and the interrogative forms *furisō ka?*, *tanoshisō ka?*

The meaning of *sōda* differs greatly when it is affixed to a verb or when it is affixed to an adjective. First, when affixed to verbs, there are two usages. One is to describe the observation of indications themselves that foretell an event, as in *Imanimo ame ga furidashisō da* 'It looks like it's going to rain any minute,' and *Kono isu wa kowaresō da* 'This chair looks like it is going to break.' The other usage anticipates that some event will occur later, based on the observation of the current situation, as in *Kono shigoto wa ato 30pun gurai de katazukisō desu* 'It looks like this job will take

another 30 minutes to finish,’ and *Kono mama dewa, ano kaisha wa baishū sareru koto ni narisō da* ‘If things stay as they are, it looks like that company will end up being purchased.’

When *sō da* is affixed to adjectives, the basic function is to describe the characteristics and internal condition of the subject as evident on the outside, as in *Kono keeki, oishisō da na* ‘This cake looks delicious,’ and *Kare wa saikin sabishisōda* ‘He looks forlorn these days.’ Even when this form is affixed to verbs, the temporal development does not matter if it is used in the semantic structure where the characteristics of the subject are discussed; the meaning is similar to when it is affixed to adjectives, as in *Kono naifu, kiresō da na* ‘This knife looks like it cuts well,’ and *Ano hito wa supootsuman dakara yoku tabesō da* ‘Since he’s a sport player, he is likely to eat a lot.’

→助動詞 Auxiliary Verbs (2-B), モダリティ Modality (2-H)

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(Miyazaki Kazuhito)

■ Hearsay

There are sentence final forms of predication sentences which express that the information that the speaker tries to relay to the listener comes from a third party. These forms are classified into epistemic type forms and quotation type forms.

Sō da is the most representative hearsay form in the epistemic type which conveys the speaker's knowledge obtained through hearsay. *Rashii* originally is used to express judgment based on evidence, but it also works as an epistemic type hearsay form when it uses hearsay information from a third party as evidence. *Sō da* and *rashii* of hearsay are often interchangeable, as in *Kiku tokoro ni yoru to, chika wa madamada sagaru {sō da/rashii}* 'From what I hear, it looks like the land price will continue to go down for some time.' However, *sō da* can only be used as a hearsay form, while *rashii* is fundamentally a judgment form that is also used to express hearsay. What separates the two forms is whether one collocates with an adverb such as *dōyara*, as in *Masukomi no hōdō dewa dōyara, hannin taiho ga chikai {*sō da/rashii}* 'According to the press, it seems the arrest of the culprit is close,' and whether it can be used to deliver a message, as in *Kare kara dengon o tanomaremashita. Kyūyō ga dekita node okurete kuru {sō desu/*rashii desu}* 'I have a message from him. He says that due to an emergency, he will be late.'

Epistemic type hearsay forms deliver the content of the speaker's recognition based on hearsay, whereas the basic function of quotation type hearsay forms is to relay a third party comment. In daily conversation, *tte* and *n datte* are frequently used in this usage, as in *Kare no okaasan no hanashi dewa, kare wa ryokō ni deta {tte/n datte}* 'According to his mother, he's gone on a trip, I quote.' Of the two, *tte* retains much of the quotation type characteristics. It can be affixed to erective forms, as in *Otōsan ga hayaku kaettekinasai tte* 'Dad tells you to come home soon,' and the subject may be the source of information. *Tte* and *n datte* can also be used in questions. However, the difference between the two is whether the hearsay itself is the object of the question. With *tte*, the speaker questions if the listener has heard from the third party (e.g., *Kare mo kuru tte?* 'Did you hear he was also coming?') while with *n datte*, the speaker confirms with the listener what the speaker has heard from the third party (e.g., *Kare mo kuru n datte?* 'I heard he was also coming. Did you?').

There are a few other hearsay forms of quotation type. *Datte* is used to reconstruct the original utterance (e.g., *Kare, sorosoro kekkon shiyō kanaa, datte* 'He says: I am thinking of getting married soon'). *To no kotoda*, and *to iu koto da* are used to relay messages and communicate information on the circumstances obtained through hearsay (e.g., *Kare wa kyūyō ga dekita node okurete kuru {tono koto da/to iu koto da}* 'I am relaying his message that he'll be late due to an emergency.' *To iu* expresses general remarks and hearsay based on legend (e.g., *Koko wa mukashi numachi datta to iu* 'I've been told that once this place was a bog'). *Toka* is used to convey uncertain information such as rumor and second hand information (e.g., *Kono biiru ga ichiban urete iru n da toka* 'This is the best selling beer, I hear').

→助動詞 Auxiliary Verbs (2-B), モダリティ Modality (2-H)

● References

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(Miyazaki Kazuhito)

■ *Noda*: Modality of Explanation

Noda, and its variations, *n desu*, *no*, *no dearu*, are used at the end of a sentence or at the end of a subordinate clause. Typically, *noda* follows a situation or the preceding context and explains the circumstance in which the situation or context came about or the meaning of it, as in (1) and (2).

(1) (Coughing) *Sumimasen. Kaze na n desu* ‘Sorry, I have a cold.’

(2) *Shūshoku ga kimarimashita. Sennin kōshi ni nareru n desu* ‘I’ve got a job. I’ll be a full time instructor.’

Sometimes the circumstance in which a request or question is asked comes first, as in (3).

(3) *Ryōgae shitai n desu ga, ginkō wa doko deshō ka* ‘I’d like to exchange money, but where is there a bank?’

Noda expresses the attitude of the speaker where s/he tries to have the listener recognize what is already determined. In addition to explaining a situation or the preceding context, the speaker may confess the truth which the listener was not aware of (4), or order the listener to perform what has been decided (5).

(4) *Jitsuwa, kakushite ita koto ga aru n desu* ‘I must confess, I have hidden something from you.’

(5) *Sassato katazakeru n da* ‘Get on with the cleanup.’

Noda is also used to express the speaker’s attitude where s/he now acknowledges what has been decided. In (6) the speaker recognizes the meaning of the situation or the preceding context, in (7) the speaker discovers what s/he hasn’t known before, and in (8), s/he acknowledges re-discovery.

(6) (Seeing a coughing person) *Kawaisōni, kaze o hiite iru n da na* ‘Poor fellow. I see he has a cold.’

(7) *Sōka, koko o magareba ii n da* ‘Oh, I see, I turn here.’

(8) *Sōda, kyō wa shinbun wa konai n da* ‘I remember. They don’t deliver the newspaper today.’

I will discuss problems that learners of Japanese encounter with *noda*. First, let us talk about the problem of non-use of *noda*.

First, it is unnatural not to use *noda* in questions using *naze* and *dōshite*.

(9) *Dōshite paatii ni {*ikimasen ka/ikanai n desu ka}* ‘Why aren’t you going to the party?’

Second, another problem with non-use of *noda* occurs when one obviously tries to express the circumstance and meaning of the situation and the preceding context.

(10) *Denki ga tsuite imasu ne. Mada benkyō shite iru {??deshō/n deshō}* ‘The lights are still on. He must still be studying.’

In addition, *noda* is frequently omitted in forms such as *Kangaenaoshita hō ga {*iidewa naika/ii no dewa nai ka}* to *omou* ‘I’d think it’s better to reconsider.’

Next, let us discuss inappropriate use of *noda*.

First, *noda kara* is used when the speaker wants the listener to acknowledge that the listener does not have a good grasp of the situation, and when the speaker expresses her/his judgment based on this recognition. Inappropriate use of this form tends to sound rude.

(11) **Atama ga itakatta n desu kara, yasumimashita.*

Second, when one uses *noda* simply to emphasize a feeling, it sounds unnatural.

(12) **Waa, oishii n desu.*

In addition, mistakes occur with the wrong form (e.g., **samui na no*) and first language interference (e.g., *Hajimemashite. ??Watashi wa Chūgoku kara kita no desu*).

→ノダ・ワケダ・カラダ・ハズダ—関連づけ *Noda, Wakeda, Karada, Hazuda* :Making Connection (2-K), 否定の焦点 Focus of Negation (2-F)

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(Noda Harumi)

■ Usage of Sentence Final Particles

Sentence final particles concern the speaker's communication attitude as to how the speaker utters the sentence to the listener. Their function is often directed toward the listener, but some of them specifically do not concern the listener. Major sentence final particles include *yo*, *ne*, *ze*, *sa*, *naa*, *na*, *zo*, and *wa*.

Yo expresses that the speaker wants the listener to pay attention to the speech because the speaker is not talking at the listener one-sidedly, that the speech concerns the listener as well. When the speaker finds a purse on the street, the speaker may say, *A, saifu ga ochiteru* 'Oh, here's a wallet on the ground,' to the listener, but if the wallet is the listener's, the speaker must say, *Saifu ga ochiteru yo* 'Look, (Your) wallet is on the ground.'

Ne expresses that there is no contradiction between the speaker and listener in understanding or recognition. In *Kore de ii ne*, 'This is OK, isn't it?' the speaker confirms with the listener what the speaker understands is correct. The speaker seeks agreement with the listener in *Ii tenki da ne*, 'Nice weather, isn't it?' The speaker answers, *Eeto, sanji desu ne* 'Let's see, it's 3 o'clock, right?' in response to the question, *Ima, nanji desu ka?* 'What time is it?' What the speaker is doing here is to make sure her/his watch is correct or if her/his memory is correct first before answering.

Ze is used when the speaker notifies her/his thought one-sidedly to the listener, as in *Mō kaeru ze* 'I'm going home now.' It is a very curt expression, and it does not sit well with a polite form (e.g., *Shio nara asoko ni arimasu ze* 'The salt is over there.' Basically only male speakers use this form.

Sa expresses the speaker's certitude about the message s/he conveys to the listener, as in *Shinpai shinakutemo sono uchi kaette kuru sa* 'No need to worry. She'll eventually come back.' One can use it to relay a story one has heard from a third party in a light-hearted manner, as in *Kare, kyō korarenai tte sa* 'I've been told he cannot come today.'

Naa, as in *Kirei na hana da naa* 'What a pretty flower!' and *Yoku kita naa* 'So nice of you to come!,' is a sentence-final particle used monologically with an attributive expression to make the sentence exclamatory. *Sōda naa* is used in dialog to indicate that the speaker has to think for a while before answering a question.

Na signals that the speaker becomes aware of something, as in *A, dareka kita na* 'Oh, someone is here.'

The basic use of *zo* is for the utterer to reflect in her/his mind on the newly recognized content, as in *Sakkino hanashi, hen da zo* 'About the story we've heard earlier, it is fishy.' Mostly male speakers use this form. When used in dialog, it has a function of forcing the listener to acknowledge the speaker's utterance, as in *Mō kaeru zo* 'I'm going home.'

Wa with a rising intonation is mainly used by female speakers. It expresses the speaker's recognition of a situation monologically, as in (having recognized a friend) *Ara, Tanaka san da wa* 'Oh, that's Ms. Tanaka.' In dialog, it softens the outpouring of emotion and declaration of the intention, as in *Ureshii wa* 'I am happy' and *Watashi, mō iku wa* 'I am leaving now.'

→モダリティ Modality (2-H), 助詞 Particles (2-B)

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(Adachi Taro)

■ Modal Adverbs

Needless to say, the main means of expressions of modality are the predicate forms. In addition, Japanese abounds in adverbs that foretell, emphasize, define, and carry out the modal meaning of the predicate forms (e.g., *Dōzo irashite kudasai* ‘Do please come,’ *Tabun asu wa ame darō* ‘Probably, it will rain tomorrow,’ *Dōyara kare wa konai rashii* ‘I gather, it looks like he’s not coming.’). These adverbs are also important means of expression of modality. These adverbs are called modal adverbs. Adverbs of statement and sentential adverbs are similar concepts to modal adverbs. Because adverbs of statement presuppose concord with specific, marked forms, they include adverbs that agree with non-sentence final predicates such as *mosi...naraba* ‘if...’ Because sentential adverbs work within a sentence (but outside the proposition), they include adverbs of evaluation such as *ainiku* ‘unfortunately’ and *zannen nagara* ‘regrettably.’ Various arguments exist for and against including adverbs of statement and sentential adverbs in modal adverbs.

Modal adverbs can be classified according to the pattern of modal meaning expressed by the predicate forms. They are classified into three major groups: the action type, epistemic type, and question type. The action type includes ones that work together with modality of request (e.g., *dōzo* and *dōka*) and modality of desire (e.g., *zahi*, *semete*, *isso*, *dekireba*, *nantoka*, *dōshitemo*). The epistemic type includes ones that work with modality of speculation, inevitability and possibility (e.g., *sazo*, *masaka*, *kitto*, *tabun*, *osoraku*, *moshikasuruto*), and modality of deduction and hearsay (e.g., *dōmo*, *dōyara*, *nandemo*, *kikeba*). (Expressions such as *tashika ni*, *gen ni*, *jijitsu*, and *jissai*, which work with unmarked forms, should also be included in adverbs of the epistemic type.) The question type includes *hatashite*, *ittai*, *naze*, and *dōshite*.

The common function in all modal adverbs is to give advance notice of the modal meaning. There is a range as to which specific predicate forms can come after each adverb, but the possible modal meaning of the said sentence is fairly restricted, and the listener can predict it to a certain degree upon hearing the adverb.

Some of the modal adverbs have the function of emphasizing the modal meaning. *Zehi* in *Zehi kimi ni kite hoshii* ‘I really want you to come’ and *nantoka* in *Nantoka kotoshi-jū ni kekkon shitai* ‘I want to get married, if it’s at all possible, by the end of this year’ express the speaker’s strong feeling toward the realization of the situation. *Masaka* in *Masaka sonna koto wa aru mai* ‘It can’t be true’ and *ittai* in *Ittai dare ga konna itazura o suru no darō* ‘Who in the world would play such a prank?’ emphasize the denial of the situation and doubt.

Some modal adverbs define the modal meaning of the predicate form. In *Asu wa {kitto/tabun/osoraku} ame darō* ‘It will certainly/probably/most likely rain tomorrow,’ *darō* cannot express the degree of certainty by itself. *Kitto*, *tabun*, and *osoraku* can differentiate the degree.

In some cases the adverb itself, not the predicate, seems to determine the modal meaning. For instance, *Kare wa asu kuru* ‘He’ll come tomorrow’ and *Aitsu wa chōnan da* ‘He’s the oldest son’ are usually interpreted as the speaker describing what s/he knows. If we add *tabun* ‘probably’ and *kitto* ‘definitely’ respectively to these sentences ‘*Tabun kare wa asu kuru*,’ and ‘*Kitto aitsu wa chōnan da*,’ they become sentences of speculation. Here the adverbs are acting on behalf of the predicate to express the modal meaning.

→モダリティ Modality (2-H)

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(Miyazaki Kazuhito)

■ Exclamatory Sentences

Exclamatory sentences express the surprise one feels with things and situations, as in *Nante kawaii hana darō!* ‘What a pretty flower!’ Exclamatory sentences in Japanese generally place the event or thing (‘flower’) that evokes the emotion at the end of the sentence, and the attribute of the event or thing that evokes the emotion (‘pretty’) modifies the noun.

In the same situation, one may place the attribute that evokes the emotion at the end of the sentence, but *Kono hana wa nante kawaii darō* does not sit well. *No* or *koto* is needed at the end to make the sentence sound right, as in *Kono hana wa nante kawaii n darō* ‘How pretty this flower is’ and *Kimi ni aete nanto ureshii koto deshō* ‘How happy I am to see you.’ The characteristic of exclamatory sentences is that they are constructed around a noun.

There are three sentence patterns of exclamatory sentences in Japanese.

In the first pattern, the emotion that is evoked at the location of utterance is not yet well-formed as an exclamatory sentence, as in *Kirei na oto!* ‘Beautiful sounds!’ and *Kanojo no piano no migotosa!* ‘The wonderfulness of her piano!’ In this pattern, the noun at the center of the emotion is sometimes placed at the end of the sentence, or the adjective that expresses the attribute that evokes the emotion is nominalized.

The other two patterns involve the adverb, *nanto*. The second pattern has *da* at the end of the sentence to regulate the predicate. Example: *Kare wa nante omoshiroi n da!* ‘How interesting he is!’ This pattern expresses the speaker’s emotion without intending to convey it to the listener, and *da* cannot be in the polite form.

The third pattern expresses the sense of awe using *darō* (e.g., *Nanto kawaii kodomo darō* ‘What a cute child!’). In this pattern, the polite form of *da* may be used, and the pattern can also convey the speaker’s emotion to the listener.

→モダリティ Modality (2-H)

● Reference

Adachi, Taro (2002) ‘Gendai nihongo no kantanbun o megutte’ (Discussion On Exclamatory Sentences in Contemporary Japanese) in *Hiroshima Joshi Daigaku Kokusai Bunkagakubu Kiyō* 10.

(Adachi Taro)

Grammar I: Topic and Focus

■ Topic

A topic indicates what the sentence is about to describe. In Japanese it is typically expressed with *wa*, as in (1).

(1) *Koko wa Shizuoka ken desu* ‘This is Shizuoka prefecture.’

The topic is the presupposition for the sentence, and in principle it is placed early in the sentence. A topic may be what is right there, what was in the previous context, or something the listener readily recognizes.

Expressions that we cannot readily specify, such as *nani*, *dareka*, and *shiranai hito*, cannot be topics.

A sentence that includes a topic is divided into two major parts: topic and exposition. In speech, one may pause briefly right after the topic.

In a sentence that includes a topic, the topic is the introduction, and what the sentence expresses is in the exposition. Thus, one cannot place prominence on the topic in speech.

Chart 2-12 lists ways of expressing the topic in Japanese in a broader sense of the word.

Chart 2-12: Ways of Expressing the Topic and Their Characteristics

| ● Forms of Topic | ● Characteristics |
|--|---|
| <i>wa</i> | Typical form of topic |
| Non-use of particle | Used in speech |
| <i>to iu no wa</i> , <i>to wa</i> , <i>tte</i> , etc. | Express the characteristics of the topic |
| <i>nara</i> , <i>dattara</i> , etc. | The topic is what the other party has brought up, and the speaker mentions something that is related to it |
| <i>to ieba</i> , <i>tte ittatte</i> , etc. | What has been said previously is the topic, and the speaker talks about something other than the topic |
| <i>(no koto) daga</i> , <i>(no koto) dakedo</i> , etc. | Function as an introduction to the topic not only of a sentence but also of a paragraph, the text, and discourse. |
| Predicate of an implicit-topic sentence | The predicate is the topic, and it highlights the nominative case <i>-ga</i> . |

Non-use of particle in the above chart means that the topic is expressed without the use of a particle, as in (2).

(2) *Kore* __, *oishii ne* ‘This is delicious.’

The predicate of an implicit-topic sentence takes up the position where *sekininsha* ‘the person in charge’ does in (3) below.

(3) *Dare ga sekininsha desu ka* ‘Who is the person in charge?’

→ハとガ－基本的な違い *Wa* and *Ga*: Basic Differences (2-I), ハとガ－有題文と無題文 *Wa* and *Ga*: Topic-Present Sentence and Topic-Absent Sentence (2-I), ハとガ－顕題文と隠題文 *Wa* and *Ga*: Explicit-Topic Sentence and Implicit-Topic Sentence (2-I), ハとガ－文の中と節の中 *Wa* and *Ga*: In the Sentence vs. In the Clause (2-I), ツテとハ－主題のバリエーション *Tte* and *Wa*: Variations of Topic (2-I), 無助詞、格助詞の省略 Non-Use of Particles and Ellipses of Case Particles (2-I), トピック・コメント Topic and Comment (7-D)

● References

Iori, Isao, et al. (2001) *Chūjōkyū o oshieru hito no tame no nihongo bunpō handobukku* (Handbook of Japanese Grammar for Those Who Teach Intermediate and Advanced Classes). 3A Network.

Noda, Hisashi (1996). ‘*Wa to ga*’ (*Wa* and *Ga*) in *Shin Nihongo Bunpō Sensho 1* (New Anthology of Japanese Grammar 1.) Kurosio Publishers.

(Noda Hisashi)

■ *Wa* and *Ga*: Basic Differences

Differentiating *wa*, as in (1), and *ga*, as in (2), is considered one of the most difficult aspects of Japanese language acquisition.

(1) *Ano hito wa shachō san desu* ‘That person is the company president.’

(2) *Ano hito ga shachō san desu* ‘That person is the company president.’

Wa is a particle of topic, that is, it expresses what the sentence talks about. *Ga* is a case particle like *o* and *ni*, and marks the subject of an action or state, namely, the nominative case.

In order to explain how to differentiate *wa* and *ga*, we need to examine the four points listed below.

- (a) Topic-present sentence vs. Topic-absent sentence
- (b) Explicit-topic sentence vs. Implicit-topic sentence
- (c) In the sentence vs. In the clause
- (d) Comparison and Exclusion

- (a) Topic-present sentence vs. Topic-absent sentence

Most sentences are topic-present sentences that include *wa*, as in (3). However, if the sentence describes a one-time event or a temporary state, it becomes a topic-absent sentence as in (4).

(3) *Watashi wa Kyōto ni sunde imasu* ‘I live in Kyoto.’

(4) *Kinō Hokkaidō de jishin ga arimashita* ‘There was an earthquake in Hokkaido yesterday.’

- (b) Explicit-topic sentence vs. Implicit-topic sentence

When the predicate contains what the speaker wants to convey or ask, the topic is explicit and *wa* is used, as in (5). When the nominative case contains what the speaker wants to convey or ask, the topic is implicit, and *ga* is used, as in (6).

(5) *Kore wa nan desu ka* ‘What is this?’

(6) *Dare ga sonna koto o ittandesu ka* ‘Who in the world said such a thing?’

- (c) In the sentence vs. In the clause

Unlike in a sentence, in principle *wa* does not appear in a subordinate clause. An item marked with *wa* in an isolated sentence will take on *ga* marking when that sentence is embedded as a subordinate clause, as in (8).

(7) *Watashi wa kōkōsei desu* ‘I am a high school student.’

(8) *Watashi ga kōkōsei no toki, chichi ga nakunarimashita* ‘My father died when I was a high school student.’

- (d) Comparison and Exclusion

Wa is used when there is contrast, as in (9), but *ga* is used when there is a meaning of exclusion, as in (10).

(9) *Watashi wa kyōikugaku wa benkyō shimashita ga shinrigaku wa benkyō shiteimasen* ‘I studied pedagogy, but I haven’t studied psychology.’

(10) *Watashi no uchi de wa otōto ga ichiban se ga takai desu* ‘In my family my younger brother is the tallest.’

→ハとガー基本的な違い *Wa* and *Ga*: Basic Differences (2-I), ハとガー有題文と無題文 *Wa* and *Ga*: Topic-Present Sentence and Topic-Absent Sentence (2-I), ハとガー顕題文と陰題文 *Wa* and *Ga*: Explicit-Topic Sentence and Implicit-Topic Sentence (2-I), ハとガー文の中と節の中 *Wa* and *Ga*: In the Sentence vs. In the Clause (2-I), ハとガ対比と排他 *Wa* and *Ga*: Comparison and Exclusion (2-I)

● References

Noda, Hisashi (1985) ‘*Wa to ga*’ (*Wa* and *Ga*) in *Nihongo bunpō serufu mastaa shiriizu 1* (Japanese Grammar Self-Master Series 1). Kurosio Publishers.

_____ (1996). ‘*Wa to ga*’ (*Wa* and *Ga*) in *Shin Nihongo Bunpō Sensho 1* (New Anthology of Japanese Grammar 1.) Kurosio Publishers.

Horiguchi, Kazuyoshi (1995) *~Wa~ no hanashi* (Discussion on *-Wa-*). Hituzi Syobo.

(Noda Hisashi)

■ *Wa* and *Ga*: Topic-Present Sentence and Topic-Absent Sentence

There are topic-present and topic-absent sentences. In a topic-present sentence the nominative case is marked by *wa*, as in (1). In a topic-absent sentence the nominative case is marked by *ga*.

(1) *Watashi wa Kyōto ni sunde imasu* ‘I live in Kyoto.’

(2) *Kinō Hokkaidō de jishin ga arimashita* ‘There was an earthquake in Hokkaido yesterday.’

Topic-present sentences and topic-absent sentences are differentiated by such factors as predicate types, types of the nominative case nouns, and functions within discourse.

First, we will look at types of the predicate. A topic-present sentence is generated when the predicate expresses a constant state of things or a repetitive phenomenon, as in (3). When the predicate describes a temporary situation or a one-time event, a topic-absent sentence is generated, as in (4).

(3) *Yamada san wa mainichi, inu to sanpo shimasu* ‘Ms. Yamada takes a walk with her dog every day.’

(4) *Yuki ga futte kita yo* ‘It’s started to snow.’

Regarding the types of nominative case nouns, when the nominative case is an indefinite noun, such as *dareka* or *nanika*, the sentence has to be a topic-absent sentence, as in (5).

(5) *Dareka ga ōgoe de sakende imashita* ‘Somebody was shouting in a loud voice.’

If the referent of a nominative case noun is present right where the utterance takes place, or if it was mentioned in the previous context, it is easy to generate a topic-present sentence with that noun as the topic. Conversely, if the nominative case noun does not exist in the immediate environment or in the previous context, the sentence tends to be a topic-absent sentence, as in (7).

(6) *Kono isu wa totemo suwariyasui* ‘This chair is very comfortable to sit in.’

(7) *Ekimae ni pan'ya-san ga dekiru mitai desu* ‘It looks like there will be a bakery in front of the station.’

Lastly, regarding the function in discourse, topic-present sentences have the function of continuing with the previous topic. Topic-absent sentences set up a new topic or change the topic. In (8), a topic is set up in the first topic-absent sentence, and the topic continues in the next topic-present sentence.

(8) *Konogoro kōen ni mita koto ga nai tori ga imasu. Sono tori wa, suzume yori sukoshi ōkikute kuchibashi ga akai desu.* ‘Lately, there is an unfamiliar bird in the park. The bird is a little bigger than a sparrow, and its beak is red.’

→主題 Topic (2-I), 文章のまとまり Consistency of text: 結束性・一貫性 Cohesion and Coherence(2-K), 旧情報・新情報 (定・否定、既知・未知) Old Information vs. New Information (Affirmative/Negative, Known/Unknown) (2-K)

● References

Noda, Hisashi (1996). ‘*Wa to ga*’ (*Wa* and *Ga*) in *Shin Nihongo Bunpō Sensho 1* (New Anthology of Japanese Grammar 1.) Kurosio Publishers.

(Noda Hisashi)

■ *Wa* and *Ga*: Explicit-Topic Sentence and Implicit-Topic Sentence

Sentences that include a topic are divided into explicit-topic sentences, where the topic is explicitly specified with *wa*, and implicit-topic sentences in which the topic is not explicitly specified with *wa*.

(1) is an explicit-topic sentence, and (2) is an implicit-topic sentence.

(1) *Ano hito wa shachō san desu* ‘That person is a company president.’

(2) *Ano hito ga shachō san desu* ‘That person is the company president.’

In (1) the speaker tells the listener that “that person” is a “president” and not a “director” or anything else. The topic is “that person” and it is marked explicitly by *wa*.

In (2), the speaker has chosen among candidates that “that person,” and not “this person” or anyone else, is “the president.” This sentence is equivalent to (3) and its topic is presumed to be the president, but it is not explicitly specified in (2).

(3) *Shachō san wa ano hito desu* ‘The company president is that person.’

In a topic-explicit sentence, such as (1), various components of a sentence can become the topic.

In (4) the case *o* component is the topic, and in (5) the case *ni* component is the topic.

(4) *Sono shorui wa watashi ga motte imasu* ‘I have those documents.’

(5) *Kono dōbutsuen ni wa panda ga imasu yo* ‘There are pandas in this zoo.’

In a topic-implicit sentence the predicate is the topic, as in (2). The predicate of a topic-implicit sentence frequently is a noun predicate, as in “*shachō san desu*” in (1), or a verb + *noda/nda*, as in (6).

(6) *Dare ga sonna koto o itta n desu ka* ‘Who in the world said such a thing?’

The topic-explicit sentence of (7) and the topic-implicit sentence of (8) are almost identical in their meaning, and they are practically interchangeable. However, when the topic is something that is present in the immediate environment of the utterance, or when it is from the previous context, and when it is placed at the beginning of the sentence, as in (8), the sentence tends to be topic-implicit.

(7) *Dazai Osamu ga umareta ie wa koko desu* ‘The house in which Dazai Osamu was born is this.’

(8) *Koko ga Dazai Osamu ga umareta ie desu* ‘This is the house where Dazai Osamu was born.’

→ハとガ－基本的な違い Wa and Ga: Basic Differences (2-I)

● Reference

Noda, Hisashi (1996). ‘*Wa to ga*’ (*Wa* and *Ga*) in *Shin Nihongo Bunpō Sensho I* (New Anthology of Japanese Grammar 1.) Kurosio Publishers.

(Noda Hisashi)

■ *Wa* and *Ga*: In the Sentence vs. In the Clause

There are big differences in the usage of *Wa* vs. *Ga* whether they are used in simple sentences or complex sentences, or whether they are used in clauses.

When the clause is highly subordinate, the *wa* of topic is fundamentally not used.

(1)

Hypothetical clauses: *-tara, -(re)ba, -to*

Temporal clauses: *-toki, -maeni, -atode*

Manner clauses: *-yōni, -hodo*

Adnominal clauses: *Watashi ga katta kamera, etc.*

Noun clauses: *-koto, -no, -ka*

While *wa* is used in (2), which is a sentence, *wa* is no longer possible in a clause as in (3).

(2) *Watashi wa kōkōsei desu* ‘I am a high school student.’

(3) *Watashi ga kōkōsei no toki, chichi ga naku narimashita* ‘My father passed away when I was a high school student.’

Wa represents the topic for the entire sentence, and cannot express the topic within a clause.

In (4) at first glance, the *wa* of topic appears in the *toki* clause. However, *wa* is actually outside the *toki* clause, as shown in (5).

(4) *Watashi wa kōkōsei no toki, tenisubu deshita.*

(5) *Watashi wa [kōkōsei no toki, tenisubu deshita]* ‘I was in the tennis club when I was a high school student.’

When the nominative case of the main sentence and that of the subordinate clause in a complex sentence are the same, generally the nominative case becomes the topic and marked by *wa*.

On the other hand, when the degree of subordination is low, as in (6), the *wa* of topic shows up as it does in simple sentences and in the main sentence of complex sentences.

(6) Parallel construction clauses: *-ga, -keredo, -shi*

Quotational clauses: *-to*

In (7), for instance, there is topic *wa* in the quotational clause.

(7) *Watashi wa kono shōsetsu wa omoshiroi to omoimasu* ‘I think that this novel is interesting.’

Further, *kara* and *no* of reason have a mild degree of subordination, and *wa* does not show up readily, but it does occur.

→ハとガ－基本的な違い Wa and Ga: Basic Differences (2-1)

● Reference

Noda, Hisashi (1996). 'Wa to ga' (*Wa* and *Ga*) in *Shin Nihongo Bunpō Sensho 1* (New Anthology of Japanese Grammar 1.) Kurosio Publishers.

(Noda Hisashi)

■ *Wa* and *Ga*: Comparison and Exclusion

Wa has the function of expressing comparison, as in “*kyōikugaku wa*” and “*shinrigaku wa*” in (1), while *ga* can express exclusion, as in “*otōto no hō ga*” in (2).

(1) *Watashi wa kyōikugaku wa benkyō shimashita ga shinrigaku wa benkyō shite imasen* ‘I studied pedagogy, but I haven’t studied psychology.’

(2) *Watashi no uchi de wa otōto ga ichiban se ga takaidesu* ‘In my family my younger brother is the tallest.’

Wa of contrast is typically used in a sentence of contrast, where two clauses are contrasted using *ga*, *keredo*, and so on, as in (1). What are contrasted often belong to the same category, such as “pedagogy” and “psychology,” and the predicates are often in contrast, such as “*benkyō shimashita*” and “*benkyō shite imasen*.”

When there is no contrast, *o* is used as in “*kyōikugaku o*” in (3), but in a sentence of contrast, *wa* of contrast shows up, as in (1).

(3) *Watashi wa kyōikugaku o benkyō shimashita* ‘I studied pedagogy.’

Wa of contrast may be used when the other party in the contrast does not appear in the sentence, as in “*shinrigaku wa*” in (4). Especially in negative sentences, this use of *wa* is frequent when there is hardly any meaning of contrast.

(4) *Watashi wa shinrigaku wa benkyō shite imasen* ‘I haven’t studied psychology.’

Typically, *ga* of exclusion is used in sentences of comparison, as in (2), and it is used in forms such as *X yori Y no hō ga*, *XYZ no naka de(wa)*, and *X ga ichiban*. If the pattern is not one of the contrastive patterns, *wa* shows up as in “*otōto wa*” in (5), but with a pattern of contrast, the *ga* of exclusion is used as in “*otōto ga*” in (2).

(5) *Otōto wa se ga takai* ‘My little brother is tall.’

→ハとガ－基本的な違い、*Wa* and *Ga*: Basic Differences (2-I)

● Reference

Noda, Hisashi (1996). ‘*Wa to ga*’ (*Wa* and *Ga*) in *Shin Nihongo Bunpō Sensho 1* (New Anthology of Japanese Grammar 1.) Kurosio Publishers.

(Noda Hisashi)

■ *Tte* and *Wa*: Variations of the Topic

In addition to the particle *wa*, the *tte* form is another form used to present the topic of a sentence.

Unlike *wa*, the *tte* form may make not only a person or object but also an utterance and expression into the topic. Further, it has the following three characteristics shown in (a) through (c).

(a) *Tte* asks about the meaning and content of what has been chosen as the topic, and defines and explicates its meaning.

(1) “*Hokasu*” *tte* *dō iu imi desuka?* ‘What does *hokasu* mean?’

(2) *Mō aitakunai tte, dō iu koto?* ‘What do you mean, you don’t want to see me anymore?’

(3) *Kurōn ningen tte, onaji ningen ga takusan dekiru no?* ‘Do cloned humans mean that there will be many of the same person?’

In speech *tte* is used often. There is also the form *to iu no wa*, and in written language the *to wa* form may be used.

(4) *NGO to wa “hi-seifu soshiki” no ryakugo de aru* ‘NGO is the initialism for “non-governmental organization”.’

□ *Tte* asks what the topic designates as the object, or confirms what it is when the designated object is not clear. It also describes the designated object.

(5) A: *Yamada san kara denwa ga atta yo* ‘Mr. Yamada called.’

B: *Yamada san tte, dono Yamada san?* ‘Which Mr. Yamada?’

A: *Eibunka no Yamada san da yo* ‘Mr. Yamada of the English Department.’

(6) *Koko de no Eigo to iu no wa, Igirisu eigo dewa naku, Amerika eigo no*

Koto de aru ‘What I am referring to here as English is not British English but American English.’

□ *Tte* describes the characteristics and nature of what is picked out as the topic.

(7) *Hataraku tte, taihen na koto na n da na* ‘Working is serious business.’

(8) *Jinsei to wa kibishii mono da* ‘Life is hard.’

Tte is used often in utterances where the speaker, having made a new discovery or realization about the characteristics and nature of the topic, describes the topic with awe and wonder, or joy or disappointment, or when the speaker re-evaluates the situation.

(9) (Having eaten sea urchin) *Uni tte, oishii!* ‘Sea urchin is delicious!’

(10) (Having witnessed a heartless remark or act by the other party) *Kimi tte, sonna ni tsumetai hito data no ka* ‘I didn’t know you were such a cruel person.’

(11) (Having heard criticism from the other party on the speaker's inadequacies) *A, baka desu ne, watashi tte* 'Oh, I am a fool.'

→ 主題 Topic (2-I)

● References

Niwa, Tetsuya (1994) 'Syudai teiji no *tte* to in'yō' (*Tte* of Topic-Presentation and Quotation) in *Jimbun Kenkyū* 46, (Volume 2).

Masuoka, Takashi & Takubo Yukinori (1992) *Kiso nihongo bunpō (kaiteiban)* (Basic Japanese Grammar, Revised Ed.). Kurosio Publishers.

Morita, Yoshiyuki & Matsumoto Masae (1989) *Nihongo hyōgen bunpō – yōrei chūshin: fukugōji no imi to yōhō* (Japanese Expressional Patterns – Usage Example-Based: Meaning and Usage of Compound Words). ALC.

Group Jamashii ed. (1998) *Kyōshi to gakushūsha no tame no nihongo bunkei jiten* (Dictionary of Japanese Sentence Pattern for Teachers and Learners). Kurosio Publishers.

Fujita, Yasuyuki (2000) *Kokugo in'yō kōbun no kenkyū* (Study of Japanese Quotational Sentences). Izumi Shoin.

(Takahashi Minako)

■ Focus

The function of “focus” is to pick out various components (X) in sentences so as to imply other contrasting components of the same category paradigmatically, and show how X is related to these other components. This X is the focus.

(1) *Tarō dake kuru* ‘Taro alone will come.’

In Sentence (1), *dake* indicates that, in addition to “Taro’s coming,” “coming” is limited to Taro. What is implied is that “those other than Taro are not coming.” “*Dake*,” which expresses exclusion, focuses on “*Tarō*.”

Case particle *ga* and phonological prominence may express focus on the prefixed component in the sense of “exclusion,” but usually focus is shown by so called particles including *dake* (a) and adverbs (b). The relationship among components when focus occurs is varied: Limitation, prominence, exemplification, unexpectedness, accumulation, and so on.

(a) Particles: *dake, nomi, bakari, shika, koso, nado, nazo, nanka, nante, kurai, demo, datte, sae, sura, made, mo, wa*.

(b) Adverbs: *tada, tan ni, moppara, hitoeni, masani, masashiku, hokademonaku, tokuni, kotoni, toriwake, waketemo, nakanzuku, nakanimo, omoni, shutoshite, tatoeba, mushiro, dochiraka to ieba, isso, iwanya, mashite, sukunakutomo, semete, tatta, wazuka, takadaka, takaga*.

What becomes the focus may vary: nouns, adverbs, predicates, case component + predicate combinations, entire sentences. The word group in (b) may be suffixed to the focus as in (2) and (3), show up in the focus as in (4), or may appear at the end of the sentence, away from the focus, as in (5).

(2) *Sōsō [nonbirito] bakari shiteirarenai* ‘I shouldn’t be so [relaxed].’ (Adverb)

(3) *Shigoto rashii shigoto wa naku, tada [kyaku kara no denwa o toritsugu] dake da* ‘There’s no real work. I only [answer phone calls from clients].’ (Case component + Predicate)

(4) *Kare wa ben ga tatsu. [Ude mo ii.]* ‘He has a way with words. He [is competent, too].’ (Entire sentence)

(5) *Komugiko wa [hanryō] o tsukau dake de, nokori hanbun wa ato ni nokoshite okimasu* ‘We will only be using [half] the flour. We will save the other half for later.’ (Noun)

Please note that the words in (a) and (b) may be used for other functions than focusing in sentences. For example, *dake* in

(6) *Kome no meshi ga tabetai dake taberareru*. ‘You can eat as much boiled rice as you want.’

affects the entire phrase, “*tabetaidake*.” Its function is to create an adverbial phrase that expresses the quantity of “*kome no meshi*.” Its function is not focus. *Wa* of focus is *wa* of contrast, as in (7). The typical *wa* of topic, which does not concern someone else as in (8), is not *wa* of focus.

(7) *Sūgaku wa sukida ga, rika wa kiraida* ‘I like math, but I don’t like science.’

(8) *Hajimemasite. Watashi wa Tanaka Hanako to mōshimasu* ‘How do you do? My name is Tanaka Hanako.’

→助詞 Particles (2-B), モダリティの副詞 Adverbs of Modality (2-H)

● References

Kudo, Hiroshi (2000) ‘Fukushibun to bun no chinjutsuteki na taipu’ (Adverbial Sentences and Declarative Types of Sentences) in Moriyama, Takuro et al. *Nihongo no Bunpō 3 Modaritii* (Japanese Grammar 3: Modality). Iwanami Shoten.

Numata, Yoshiko (2000) ‘Toritate’ (Focus) in Kinsui, Satoshi et al., *Nihongo n bunpō 2 toki, hitei to toritate* (Japanese Grammar 2: Time, Negation and Focus). Iwanami Shoten.

(Numata Yoshiko)

■ *Sae* and *Made*: Focus of Unexpectedness

Both *sae* and *made* express that the component X (focus) shows unexpectedness and extremeness compared to others in the same category. Both also allow the reader to analogize that others in the same category as X naturally will behave the same as X, given the degree of extremeness that X demonstrates. This is called the focus of unexpectedness. *Sae* and *made* are interchangeable in (1).

(1) *Tarō {sae/made}yatte kita* ‘Even Taro came.’

This type of focusing may indicate that the development of a situation, intensity of a situation, attributes, and the intensity of attributes of people and things, are unexpected.

(2) *Kioku sōshitsu de jibun no na {sae/made} wasureta* ‘Because of amnesia, he even forgot his name.’

(3) *Kodomo no kuse ni, kare wa riron butsurigaku {sae/made} rikai suru* ‘Despite the fact that he is a child, he even comprehends theoretical physics.’

It is indicated that, in (2) the degree of his illness, and in (3) the extraordinary nature of his attribute, are unexpected.

Made differs from *sae* in the following point. *Sae* only lets the reader analogize that, if X is Y, all others are naturally Y as well. On the other hand, *made* indicates that it is established that others are Y, and *made* can only be used to add X to all others.

(4) *Yūshō kōho datta kare ga shosen ni {sae/*made} yaburete shimatta* ‘He had been the top choice for the championship, but he didn’t win even the first match.’

In (4), “the first match” is X. “The chance of him losing to someone” is higher in subsequent matches. If he loses the first match, there will be no more matches. Therefore, one cannot add “the first match” to the remaining matches. For this reason, *sae* sound appropriate, but *made* is unnatural.

Made cannot be used unless there is continuity between X and the others. The unexpectedness in each of the components in the others starts at zero and the degree of unexpectedness gradually increases, culminating in X. *Sae* does not necessarily require such continuity.

(5) *Shirōto ni {sae/?made} wakaru fudōsan tōshi* ‘Real estate investment that even non-experts understand’

Made is somewhat unnatural in (5) because the continuity that should exist between experts and non-experts (=X) is not obvious.

Made is used when the context looks at the progression of a situation that has been arrived at from the accumulation of actual events or the degree of progression. Conversely, *sae* is used in a context where such consideration is irrelevant or unattainable.

In a negative sentence, *sae* and *made* may call for different interpretations.

(6) *Oya ni sae hanasanakatta* ‘I didn’t even talk to my parents.’

In (6) “my parents” are included in those “whom I didn’t talk to.” In (7), in addition to meaning what (6) does, it has a second meaning of “not bothering to talk to my parents.” Such difference becomes evident from the context. *Sae* is unnatural in (8).

(7) *Oya ni made hanasanakatta* ‘I didn’t bother to talk to my parents.’

(8) *Tanin no fūfugenka ni {?sae/made} kuchi o dasanai* ‘do not stick one’s nose into someone else’s marital quarrel.’

→とりたて Focus (2-I)

● References

Kikuchi, Yasuto (2003) ‘Gendaigo no kyokugen no toritate’ (Extreme Focus in Contemporary Japanese) in Numata, Yoshiko & Noda Hisashi ed., *Nihongo no toritate – gendaigo to rekishiteki henka, chiriteki ihen* (Focus in Japanese – Contemporary Japanese and Historical Change & Geographical Change). Kurosio Publishers.

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(Numata Yoshiko)

■ *Demo* and *Mo*: Focus of Unexpectedness

In addition to focusing on accumulation, *demo* and *mo*, as well as *sae* and *made*, focus on unexpectedness, which is an expression that X, which is the focus, is unexpectedly and extremely Y, compared to others in the same category.

(1) *Kare wa mōjū {demo/mo/sae/made} jiyūni ayatsureru* ‘He can handle even fierce animals with ease.’

Mo and *demo* differ from *sae* and *made* in that they require a context that indicates X is an extreme element. Especially in an example such as (2), *mo* can be interpreted to focus on accumulation; it is hard to think that this use of *mo* is focus of unexpectedness without further information.

(2) *Tarō to {demo/mo/sae/made} nakayoku asonda* ‘I played happily even with Taro.’

Demo of unexpectedness is continuous with *demo* which is used to form reverse conditional clauses. *Demo* in (1) suggests the meaning of condition or exemplification which can be paraphrased, *mōjū no baai demo* ‘even in the case of fierce animals’. If expressions that lead into conditional clauses, such as *tatoe*, are inserted, *mo*, *sae*, and *made* cannot be used, but *demo* is still appropriate.

(3) *Kare wa tatoe mōjū {demo/*mo/*sae/*made} jiyūni ayatsureru.*

Further, it is not possible to decide whether *demo* is used to focus on unexpectedness or reverse condition in the following examples.

(4) *Kinō wa ame demo undōkai o kekkō shita* ‘We went ahead and held the athletic meet although it rained.’

(5) *Tatoe imakara demo osokunai* ‘It is not too late if we start now.’

Another characteristic of *demo* is that, unlike *mo* and others, it does not focus on the predicate, as shown in (6).

(6) *Hito no ashi o fundemo ayamari {*demo/mo} shinai* ‘He doesn’t so much as apologize when he steps on someone’s foot.’

When *demo* and *mo* focus on an interrogative word, it encompasses all components in the same category, and *mo* expresses total negation, and *demo* expresses total affirmation. This is always the case with *nani*.

(7) *Kanojo wa {nani mo shiranai/nandemo shitte iru}* ‘She knows nothing/knows everything.’

Datte also expresses unexpectedness and is used in colloquial expressions. *Datte* may be replaced by *demo* in many instances, but it is not readily used in expressing situations that are already established, or in expressing request and desire, as in “*semete sore dake demo* ‘Can I at least do...?’

(8) *Kinō wa ame {?datte/demo} undōkai o yatta yo* ‘We held the athletic meeting in spite of rain.’

(9) *Semete hinto dake {*datte/demo} oshiete yo* ‘Give me at least a clue.’

→Focus (2-I)

● References

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(Numata Yoshiko)

■ *Demo* and *Nanka*: Focus of Exemplification

The particle of focus *demo* focuses on a certain situation as an example, and it may also indicate that there are other options to choose from.

(1) *Doraibu demo shimasu ka* ‘How about a drive or something?’

In (1), going for a drive is the focus, but the implication is that anything will be fine as long as it is in the same category of activity as going for a drive.

Demo expresses exemplification only when the speech act and modality contain conative function to the listener, and when the end of the sentence is not definitive.

(2) *Uta demo utatte kudasai* ‘How about singing a song for us, or something?’

(3) *Kissaten no mae de demo machiawase o shiyō* ‘Let’s meet in front of a coffee shop, or something.’

(4) *Kono basho ni izakaya demo hiraku nodarō ka* ‘I wonder if they are opening a pub or something here.’

The meaning of exemplification does not hold up if the sentence is definitive, such as describing the past.

(5) **Doraibu demo shimashita.*

Nanka is also a focus particle which focuses on a certain event or object to imply that there is more.

(6) *Uchi no kagi nanka ni suzu o tsukeru to benri da* ‘It’ll be useful if we put a bell on our house key, for instance.’

Nanka may change to *nado* in formal style. In (6), keys other than that of the house, such as that of a bicycle, and a car key, are implied. *Nanka*, which implies things that the listener can guess, functions almost like a particle of parallel construction.

Demo and *nanka* also have a usage where something else other than focus is suspected but not identifiable.

(7) *Kagyō o tsuide, isha ni demo naru ka* ‘I might as well take over the family business and become a doctor, or something.’

(8) *Tanaka san nanka gakusei jidai kara tosshutsu shite yūshū datta ne* ‘Mr. Tanaka, for one, has always stood out from the rest since he was a student, as I recall.’

(9) *Kochira no burausu nanka ikaga deshō* ‘How would you like this blouse, for example?’

These sentences utilize exemplification as a means of euphemism, avoiding being restrictive.

Nanka may be replaced with *demo* only when the utterance and modality are conative toward the listener, and when there is an implicit component.

(10) *Murakami Haruki no hon {demo/nanka} yondemitara dō darō ka* ‘Why not try reading a book by Murakami Haruki, or something?’

→デモとモー意外性のとりたて Demo and Mo: Focus of Unexpectedness (2-I)

● References

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(Nakanishi Kumiko)

■ *Nanka* and *Nante*: Focus of Low Rating

Nanka and *nante* express that the speaker considers what is in focus is of low value and is out of the range of consideration.

- (1) *Nattō* {*nanka/nante*} *taberarenai yo* ‘I can’t eat (something like) *natto*.’
(2) *Nattō* {*nanka/nante*} *dokodemo kaemasu yo* ‘You can buy *natto* just about anywhere.’
(3) *Nattō ni* {*nanka/nante*} *mayoneezu wa kakenai yo* ‘I don’t put mayonnaise over *natto*.’

In (1) through (3), the speaker describes “*nattō*” as something of low rating, and paradigmatically implies things that are of higher rating (e.g., fried lobster, steamed scallops), that is, the speaker would consider something else worth scrutinizing, but *natto* is so low rating that it is easy to give a [low] evaluation without scrutiny. *Nanka* may change to *nado* in formal style.

Nanka and *nante* are almost always interchangeable semantically, except in the following three usages.

(a) *Nante* cannot precede a case particle.

- (4) *Otōto* {*nanka/*nante*} *ni makenai zo* ‘I am not going to be beaten by my mere young brother.’
(5) *Watashi* {*nanka/*nante*} *ga tsukuru sakuhin wa zenkokutaikai de wa nyūsenshinai darō* ‘A production prepared by someone like me wouldn’t win in the national contest.’

(b) *Nante* cannot split a 用言 *yōgen* inside a clause when the entire clause is the focus.

- (6) *Yasui kudamono* {*nanka/*nante*} *dato, amami ga tarinai n desu yo* ‘There is not enough sweetness in, say, cheap fruit.’

- (7) *Kōkōsei ga gakkō nimo ikazu Shibuya de jōhō kōkan shitari* {*nanka/?nante*} *shite iru n desu yo* ‘High school students exchange information in Shibuya instead of going to school.’

(c) When *nante* contains [*nado* + *to*-quotational clause], it is not interchangeable with *nanka*.

- (8) *Watashi o mama* {**nanka/nante(=nado to)*} *yobanaide* ‘Don’t ever call me Mama.’
(9) *Ikitakunai* {*?nanka/nante(=nado to)*} *omotte imasen* ‘I am not at all thinking I don’t want to go.’
(10) *Minna de jugyō o saborō* {**nanka/nante (=nado to iu)*} *koto ni natta n da* ‘Somehow we ended up deciding to ditch class together.’
(11) *Paatii ni raamen* {**nanka/nante (=nado to iu)*} *tabenikui ryōri wa dasanaide kudasai* ‘Don’t serve such a hard-to-eat dish like ramen, of all things, at the party.’
(12) *Jitensha ni norenai* {**nanka/nante (=nado to wa)*} *shiranakatta naa* ‘I didn’t know you couldn’t ride a bicycle, of all things.’

In summary, *nante* is used in two ways: It is used with *to* that leads a quotational clause, as in (c), or it is used without it.

→とりたて Focus (2-I), ナンカとクライー低評価のとりたて *Nanka and Kurai: Focus of Low Rating(2-I)*

● References

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(Nakanishi Kumiko)

■ *Nanka* and *Kurai*: Focus of Low Rating

Kurai expresses that the speaker thinks it is obvious that what is in focus is of low rating.

(1) *Aisatsu kurai kichinto shinasai* ‘At least greet properly.’

In (1) [the parent] has in mind a series of what a child should be able to do, on the gradable scale of simpler to more difficult, such as greeting to keeping tidy appearance to cleaning one’s own room, and so on. Greeting is at the bottom of the scale, and the child should be able to at least do that. The implied corollary is that the child is not expected to do all other things.

The focus particle *nanka* may also express that the speaker considers what is focused is of low rating.

(2) *Nisemono no daiya no yubiwa nanka hoshikunai* ‘I don’t want a diamond ring if it’s a fake.’

In (2), the gradable scale of fake diamond to genuine ruby to genuine diamond, etc., is implied, and the speaker considers fake diamond to be low rating, but it does not have to be the worst. The low rating expressed with *nanka* simply represents the speaker’s feeling that fake diamond is of low rating and is out of the question to her. The speaker, thus, paradigmatically implies that genuine diamond is an object for consideration to her.

Nanka and *kurai* are both focus particles of low rating, but they are often not interchangeable.

(1) *Aisatsu {*nanka/kurai} kichinto shinasai*.

(2) *Nisemono no daiya no yubiwa {nanka/*kurai} hoshikunai*.

Kurai basically is used in affirmative sentences, and *nanka* in negative sentences is not interchangeable with *kurai* in many cases.

(3) *Chūkoshā {nanka/*kurai} hoshikunai* ‘I don’t want car if it’s used.’

Nanka and *kurai* are of the same meaning and interchangeable only in affirmative sentences where there is a context that, since X (the focus) is low rating, there is no dispute about Y.

(4) *Nisemono no daia {nanka/kurai} ima suguni demo kaeru sa* ‘I can buy a fake diamond any time, like right now.’

Kurai is often used when the speaker feels that the reality is contrary to her/his prediction or expectation, and when the speaker tells the listener about this discrepancy. (The utterance often takes the form of conative utterance, such as advice and command.) It is not interchangeable with *nanka* in this usage.

(5) *Mada hanashite inai no ka. Kazoku ni {*nanka/kurai} byōjō o hanasu beki da yo* ‘Haven’t you told your family yet? You should at least tell your family about the status of your illness.’

→ とりたて Focus (2-I), ナンカとナンテー低評価のとりたて *Nanka* and *Nante*: Focus of Low Rating (2-I)

● References

Numata, Yoshiko & Noda Hisashi ed. (2003) *Nihongo no toritate – gendaigo to rekishiteki henka, chirateki ihen* (Focus in Japanese – Contemporary Japanese and Historical Change & Geographical Change). Kurosio Publishers.

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(Nakanishi Kumiko)

■ *Dake* and *Shika*: Focus of Limitation

Dake and *Shika* both possess the function of limitation. When we compare (1)a and (1)b, *dake* and *shika* seem to have the same function at the simple sentence level.

- (1) a. *Tarō wa wain dake nomu* ‘Taro drinks wine only.’
b. *Tarō wa wain shika nomanai* ‘Taro only drinks wine.’

In a context shown below, only one of them is appropriate.

- (2) A: *Aisukōhii arimasu ka* ‘Do you have iced coffee?’
B: *Sumimasen. Hotto shika oitenai n desu* ‘I am sorry, all we carry is hot coffee.’
B’: *Sumimasen. #Hotto dake oite iru n desu* ‘I am sorry, it is our policy to have only hot coffee.’

There are instances when *dake* and *shika* are used simultaneously, as in (3).

- (3) *Kyō wa, hirugohan dake shika tabete inai* ‘I have had only lunch today.’

We must examine each context and contemplate the speaker’s intention as to why s/he chooses a specific form.

The differences between *dake* and *shika* ... *nai* are listed in (a) through (c).

(a) *Dake* is used with the antecedent in a conditional sentence to express the component of the sufficient condition, but *shika* ... *nai* does not have this function.

- (4) *Sore dake areba jūbun da* ‘If we have that much, it will do.’

(5) **Sore shika nakereba jūbun da.*

(b) *Shika* ... *nai* is not readily used in expressions of demand and request. It requires a specific context.

- (6) *Kodomo dake wa tasukete kudasai* ‘If no one else, please at least spare the children.’

(7) #*Kodomo shika tasukenaide kudasai* ‘Please spare no one but children.’

(c) *Shika* may be suffixed to a rounded number or an indefinite quantity, but *dake* sounds unnatural in this usage.

- (8) *Kyō wa okane o ikuraka shika mottenai* ‘I am carrying only a little money today.’

(9) ?*Kyō wa okane o ikuraka dake motte iru.* ‘I am carrying just a little money today.’

The differences shown above indicate the speaker’s intention to use one or the other and the difference in grammatical levels of *dake* and *shika*. *Dake* is used when the speaker wants to limit the category to what is discussed in the particular context. The explicitly expressed component is obvious to the speaker. That is why rounded numbers and indefinite quantities are not appropriate.

On the other hand, the speaker uses *shika* when s/he acknowledges the realized situation quantitatively, and wants to express that the reached quantity does not meet her/his estimate or expectation which s/he had before the situation was realized. Thus, *shika* may be used with rounded numbers and indefinite quantities, but it is not readily used in sentences that express a sufficient amount, demand or request. When *dake* and *shika* are used simultaneously, together they express both limitation and insufficiency.

→とりたて Focus (2-I), ダケとバカリ –限定のとりたて *Dake and Bakari: Focus of Limitation* (2-I)

● References

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(Sawada Mieko)

■ *Dake* and *Bakari*: Focus of Limitation

Both *dake* and *bakari* express limitation. In (1), *dake* and *bakari* express that “in that cage there was no other component than what was the explicit component, i.e., the lion.”

(1) A: *Sono ori ni wa nani ga imashita ka* ‘What was in that cage?’

B: a) *Raion dake imashita* ‘There were only lions.’

b) *Raion bakari imashita* ‘There were only lions.’

The noun “lion” represents a species in Example (1). The difference between B-a) and B-b) becomes clear when we use a noun that represents individuals.

(2) A: *Sono kyōshitsu ni wa dare ga imashita ka* ‘Who was in the classroom?’

B: a) *Tarō dake imashita* ‘There was only Taro.’

b) *Tarō bakari imashita* ‘There were all Taros.’

In (2) B-a), *dake* may express that there were multiple Taros, but usually it means there was only one Taro. On the other hand, *bakari*, as in B-b), means there were a number of people all of whom were named Taro.

(3) *Saikin, karee dake tabete iru* ‘Lately I’ve been eating curry only.’

(4) *Saikin, karee bakari tabete iru* ‘Lately I’ve been eating lots of curry.’

Sentence (3) means that the speaker has not been eating anything but curry. Sentence (4) may mean that the speaker eats curry frequently but that s/he may also eat other things. That is, the primary meaning of *bakari* is not to limit the category to “not eating anything but curry.” The speaker’s emphasis is on describing that, upon reflecting on recent days, s/he has eaten curry often and too much. The secondary effect that this expression brings up is that components that are in contrast to the explicit component (i.e., possible components other than the explicit component to bring about the phenomenon) were few or non-existent in the observed range. Restrictive interpretation seems to derive as a result of describing a repeated phenomenon.

(5) *Konogoro, ame bakari furu ne* ‘It rains a lot these days.’

(6)?*Konogoro, ame dake furu ne.*

In (5) and (6), *dake* is unnatural since it is used to limit the category, but *bakari* is natural because the speaker uses *bakari* to first describe her/his observation of a certain situation, and, based on her/his experiential knowledge, s/he goes on to describe the phenomenon that s/he judges to be “more than usual.”

→とりたて Focus (2-I), ダケとシカー限定のとりたて *Dake* and *Shika*: Focus of Limitation (2-I)

● References

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(Sawada Mieko)

- Quantifier + *Wa* & *Mo*

In an affirmative sentence, the form, quantifier + *wa*, implies that the minimum quota has been established, but the established quantity is not explicit.

(1) *10nin wa kita* ‘At least 10 people came.’

In a negative sentence, the interpretation is different depending on whether the form, quantifier + *wa*, is outside or inside of the negated scope.

(2) *10nin wa konakatta*.

[Interpretation 1] Within the scope of negation; the number of people didn’t reach 10.

[Interpretation 2] Outside the scope of negation; at least 10 people didn’t show up. That is, when the form is outside the scope of negation, the interpretation is the same as with an affirmative sentence.

The form, quantifier + *mo*, differs from the form, quantifier + *wa*, in that the former describes explicitly the established quantity when the sentence is affirmative. *Mo* adds the meaning that the established quantity is unexpectedly larger than the speaker’s expectation and prediction.

(3) *10nin mo kita* ‘As many as 10 people showed up.’

In a negative sentence, the interpretation differs whether the form, quantifier + *mo*, occurs outside or inside the scope of negation, same with the form, quantifier + *wa*.

(4) *10nin mo konakatta*.

[Interpretation 1] The form is inside the scope of negation. The quantity was smaller than what the speaker had expected or predicted. The speaker had expected that at least 10 people would show up but the actual number was less than 10.

[Interpretation 2] The form is outside the scope of negation. The speaker expresses that unexpectedly the number of people who didn’t show up was larger than expected or predicted. S/he hadn’t expected that as many as 10 people wouldn’t show up. The sentence says that the actual number of those who didn’t show up reached 10. The sentence expresses unexpectedness that the number exceeded speculation, same as in the affirmative sentence.

The relationship between the forms quantifier + *wa/mo* and negation is important.

→数量詞 Quantifiers (2-B)

- References

Ijima, Masahiro (1995) ‘Sūryōshi to *wa*, *mo*’ (Quantifiers and *wa* & *mo*) in

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(Sawada Mieko)

■ Zero Particle and Ellipsis of Case Particles

In speech, particles often do not show up, as shown below. (\emptyset indicates absence of particle in the space.)

(1) (To Ms. Hayashi) *Hayashi san* \emptyset *kono kaban* \emptyset *kau?* ‘Ms. Hayashi, are you going to buy this bag?’

Such absence of particle has two functions.

One function appears, as in (1), at the beginning of a sentence, and it replaces *wa*. The difference between *wa* and zero particle is that the latter does not indicate comparison. Especially when the subject is first or second person, zero particle happens more often than *wa*. Conversely, when the context is comparative, it is not common to leave out the particle.

(2) A: *Rei no paatii ni iku?* ‘Are you going to that party we’ve talked about?’

B: *Boku* {*wa/? \emptyset* } *iku*. *Tsuma* {*wa/? \emptyset* } *ikanai* ‘I am. My wife isn’t.’

Ga of exclusion does not easily become a zero particle.

(3) A: *Dare da, garasu o watta no wa?* ‘Who (was it that) broke the glass?’

B: *Boku* {*ga/? \emptyset* } *warimashita* ‘I did.’

The other function shows up elsewhere in a sentence, as “*kono kaban \emptyset* ” in (1). It is an omission of a case particle (*o*, in this example).

Of the case particles, *ga*, *o*, *ni* (direction), and *e* may be omitted. *Ni* (the other party, location), *de*, *to*, *kara*, and *made* cannot be omitted.

(4) *Kondo Oosaka* {*ni/e/ \emptyset* } *ikō* ‘Let’s go to Osaka next time.’ (Direction)

(5) *Kono ken wa kare* {*ni/* \emptyset* } *tanomō* ‘I’ll ask him to take care of this matter.’ (The other party)

(6) *Kare wa jiko* {*de/* \emptyset* } *shinda* ‘He was killed in an accident.’ (Cause)

(7) *Kare wa Chūgoku* {*kara/* \emptyset* } *kita* ‘He came from China.’

Such non-use of particle is grouped together as ellipsis of particles. However, in the first example there is a positive reason for the absence of particle, and thus, it is not appropriate to call it ellipsis. (This is sometimes called the \emptyset -marker case.) In written language absence of particles do not normally occur.

→Topic (2-I), Characteristics of Spoken Language (4-B)

● References

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(Iori Isao)

■ *Te* / Continuative-Form Clauses

● Formation of the *Te*/Continuative-Form Clauses

This clause is also called the なかどめ *nakadome* (continuative-form) clause, where the predicate is formed by the *te* form or so called “Renyokee” (adverbial form). Clauses formed by the *te* form and those by the adnominal form are essentially used in the same way. The adverbial form clauses are stylistically archaic, and are used in written language. They are not used much in spoken language.

● Usages of the *Te*/Continuative-Form Clauses

Te/Continuative-form clauses have the following usages.

(1) They express the manner in which the main situation is realized.

Kare wa, ashi o nagedashite, hito no hanashi o kiiteita ‘He was listening to someone’s talk with his legs stretched out.’

(2) They express the means/method with which to realize the situation.

Boku wa jitensha ni notte, gakkō made kita ‘I rode my bike to school.’

(3) They express events that occur in succession.

Kare wa asa 6ji ni okite, 7ji ni ie o deta ‘He got up at 6am and left the house at 7am.’

(4) They express the cause of the occurrence of the main situation.

Tsumetai nomimono o nomisugi, kare wa onaka o kowashita ‘Due to having too much cold drink, he got a diarrhea.’

Ame ga furazu, kanbatsu ga okita ‘Due to lack of rain, a drought occurred.’

(5) They express events in parallel construction relationship.

Ani wa ki ga yasashikute, otōto wa ki ga tsuyoi ‘The older brother is gentle, and the younger brother is strong-willed.’

It is not the *te*/continuative form that generates the specialization of meaning. Rather, the semantics of what comes before and after the form contributes to how the meaning is expressed.

● Characteristics of Each Usage

Manner: When manner is expressed, the subject in both clauses are the same, and the subject in the *te*/continuative-form clause must be omitted (e.g., **Kare wa koshi o ukashite, kare wa soto o miteita* ‘He was in a half rising posture from his chair while he was looking out the window.’)

When this form expresses manner, the passive may be used, as in *Kare wa haha ni te o hikarete, heya o deteita* ‘He went out of the room as his mother led him by his hand,’ but the form does not occur with aspect or negation, nor politeness or tense. The stative predicate is not used in this usage.

Shinagara also expresses manner. A *shinagara*-clause is created with the verb which expresses the subject's movement, as in *Kare wa, rikkyō o watarinagara, shita o mita* 'He looked down as he was going across the overpass.' This type of verbs basically express sequence when they are used in the *te*/continuative-form clause, as in *Kare wa, rikkyō o watatte, shita o mita* 'He went across the overpass and looked down.'

Sequencing: The subject of the main clause and that in the *te* clause are often the same, as in *Kare wa pen o oite, tachiagatta* 'He put down the pen and stood up,' and *Boku wa kare ni atte, jijō o kiita* 'I met him and asked what had happened.' In some instances the two clauses have different subjects, as in *Doa ga aite, otoko ga sugata o arawashita* 'The door opened, and a man appeared.' Verbs used in the *te*/continuative-form clause that express sequence are motion verbs, and many are volitional verbs.

Cause: When the sentence expresses cause, the subject of the main clause and that of the subordinate clause may be the same or different, as in *Boku wa myōni irairashite nemurenakatta* 'I was agitated for unknown reasons, and couldn't sleep,' and *Ooame ga furi, ie ga takusan nagasareta* 'Due to heavy rain, many houses got washed away.' *Note*, which explicitly expresses the reason, can make what happens later as the reason, as in *Asu hito ga kuru node, heya no sōji o shita* 'I cleaned my room since I'll have a guest tomorrow.' It is not possible to express the cause in the *te*/continuative-form clause in this manner (e.g., **Asu hito ga kite, heya no sōji o shita*).

Parallel Construction: The predicate tends to be the *te* form rather than the adverbial form in parallel construction. Motion predicates occur, but stative predicates are more common.

→ナガラ・ツツ *Nagara* and *Tsutsu* (2-J), 従属節の階層性 Hierarchy of Subordinate Clauses (2-J)

● References

Suzuki, Shigeyuki (1972) *Nihongo bunpō • keitairon* (Japanese Grammar: Morphology). Mugishaobo.

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(Nitta Yoshio)

■ *Kiri, Mama and Nari*

Kiri, mama, and nari are affixed to the *ta* form of verbs to express “as is,” as in *Suwatta {kiri/mama/nari} tachiagarō to shinai* ‘He continues to stay sitting, and wouldn’t stand up.’ The former clause expresses that the result of the movement or function continues to exist, and the verb fundamentally has to be an instantaneous verb. The action or function in the two clauses must be performed by the same subject.

Ta kiri is often followed by the *nai* form or a negative expression, and it expresses that the situation in the first clause has not had any development (e.g., *Ame wa 3kagetsu mae ni futta kiri, ichido mo futteinai* ‘It rained 3 months ago, and hasn’t rained at all since then,’ *Ichido tegami o dashita kiri, sono hito no koto o wasureta* ‘I wrote to the person once, and totally forgot about him’). *Ta mama* generally expresses that the situation in the latter clause occurs while the situation in the former clause continues to exist, that is, it expresses an attendant circumstance (e.g., *Tatta mama taberu* ‘eat while standing up,’ *Gurasu o motta mama arukimawaru* ‘walk around while holding a glass’). *Kiri* cannot replace *mama* in this usage. *Ta nari* is an older expression. Instead of *ta nari*, *ta kiri* or *ta mama* is used. (Regarding the *ru* form, it generally expresses the meaning of “at the same time, immediately” as in *Ie ni kaeritsuku nari, beddo ni taorekonda* ‘As soon as I got home, I collapsed on the bed.’) *Ta kiri* explains the situation in question, and volition, desire, and command do not show up readily in the latter clause (e.g., **Itta kiri kaette kuruna*). With *ta mama*, utterances such as the following are possible: *Asa wa futon ni haitta mama kōhii o nomitai* ‘I’d like to drink coffee while staying in bed in the morning,’ *Kyō wa suwatta mama utainasai* ‘Sing while staying seated today’).

Mama is affixed to adnominals, noun+ *no*, adnominal form of *na*-adjectives, adjectives, verbs, and the *ta*-form, *ru*-form, and *nai*-form of the passive and causative auxiliary verbs (e.g., *sono mama* ‘as is,’ *hadashi no mama* ‘without one’s shoes on,’ *kenkōna mama de nagaiki suru* ‘live long while staying in good health,’ *utsukushii mama shinitai* ‘want to die while staying beautiful,’ *omou mama ni ikitai* ‘wants to live as one wants,’ *iwareru (ga) mama ni suru* ‘do as someone tells’). It also appears in forms such as *mama no*, *mama o*, *mama ni*, *mama de*, *mama da*. *Kiri* is affixed to the *ta* form of verbs and passive and causative auxiliary verbs. It also appears in the forms, *sore kiri* and *ta kiri da*.

→従属節の階層性 Hierarchy of Subordinate Clauses (2-J), ナガラ・ツツ *Nagara* and *Tsutsu* (2-J)

● References

Group Jamashii, ed. (1998) *Kyoshi to Gakushusha no tame no nihongo bunkei jiten* (Dictionary of Japanese Sentence Patterns for Teachers and Learners). Kurosio Publishers.

Miyake, Tomohiro (1995) ‘-Nagara, -ta mama, to -te’ (-Nagara, -Ta mama, and -Te) in Miyajima, Tatsuo & Nitta Yoshio, ed., *Nihongo ruigi hyōgen no bunpō (ge)* (Grammar of Japanese Synonymous Expressions II). Kurosio Publishers.

(Kawagoe Nahoko)

■ *Ba, To, Tara, and Nara*: Conditional

Conditional expresses the cause and effect relationship between one event and another event that is predicted to become the first event's result. The basic conditional forms are *ba*, *to*, *tara*, and *nara*. They form the following types of conditional sentences.

● Hypothetical Condition

The first group of conditional sentences expresses hypothetical conditions in which both the condition and the result are yet to be realized. All four forms may be used in this type.

(1) *Kusuri o nome ba, netsu wa sagaru darō* 'If you take the medicine, the fever will probably go down.'

(2) *Ano saka o noboru to, Fuji san ga miemasu yo* 'If you climb that slope, you'll see Mt. Fuji.'

(3) *Shigoto ga owattara, denwashimasu* 'Once I'm done with my work, I'll call you.'

(4) *Asu shigoto ga aru nara, kyō wa mō kaere* 'If you have work tomorrow, go home for the day.'

Ba is suitable for expressing the necessary condition for realizing the situation in the main clause, and it expresses that "if one does X, the situation in the main clause will be realized." Thus, *ba* cannot be used when the speaker tells the listener about an occurrence of an unwanted situation.

(5) **Osake o nomisugire ba kanzō o warukusuru yo.*

To presents the situation where "If X occurs, Y inevitably occurs." *Tara* may also be used in (1) and (2). Generally, *tara* and *nara* are used when the main clause expresses command/request and volition/desire. *Ba* is also possible in this usage if the conditional clause has a stative predicate.

(6) *Kono hon, hoshikere ba, ageyō* 'If you want this book, I'll give it to you.'

(7) *Jikan ga nakere ba, asu kitekudasai* 'If you don't have time [now], please come tomorrow.'

Ba becomes *nara* in a nominal predicate sentence.

(8) *Asu ame nara, shiai wa chūshi da* 'If it rains tomorrow, the match will be canceled.'

Only *nara* can reverse the temporal relationship between the condition and result, as in (4). The *nara* conditional sentence does not convey what will happen if the condition is realized. Rather, it expresses the speaker's judgment/evaluation/attitude toward the situation that s/he has confirmed.

(9) *Pasokon o kau nara, ano mise ga yasui* 'If you are to get a PC, that shop has a good price.'

This usage of *nara* may express the topic.

(10) *Wain nara aka ga ii* 'As for wine, I'd like red wine.'

Some hypothetical conditions are used right after the situation, which constitutes the condition, has occurred.

(11) *Koko made kure ba, mō anshin da* 'We're safe now that we've come this far.'

Especially *nara* may express the speaker's judgment toward the other party's utterance that has been just made.

(12) *Tonari no ie ni dorobō ga haittanda yo* 'A burglar broke into our neighbor's house.'

Otonari ni haitta nara, otaku mo abunai ne 'Yours may be next if your neighbor's house was broken in.'

(13) *Shimbun wa? Shimbun nara, koko ni aru yo* 'Where's the newspaper? The newspaper is here.'

● Counter-Factual Condition

The second group of conditional sentences expresses counter-factual condition, where neither the condition nor the result occurred. *Ba, tara,* and *nara* are used with this group.

(4) *Kusuri o nome ba, netsu ga sagatta noni* 'Had you taken the medicine, the fever would have gone down.'

(15) *Musuko ga ikiteita nara, kotoshi hatachi desu* 'If my son were alive, he would be 20 this year.'

The function of expressing counter-factual condition is unique to conditional sentences. This type of condition is not readily expressed with *to*. This indicates that, of the 4 forms, the ability to express condition is the weakest with *to*. Also, the condition may be factual with *nara*.

(16) *Ame ga furu nara, kasa o mottekita noni* 'I would have brought an umbrella, had I known it was going to rain.'

● General Condition

The third group is general condition, which expresses the cause and effect relationship that is not limited to any specific point in time. Usually this type is expressed with *ba* or *to*.

(17) *Osake o nome ba, ketsuatsu ga agaru* 'If you drink, your blood pressure will go up.'

(18) *Teekiatsu ga chikazuku to, tenki ga waruku naru* 'When a low atmospheric pressure approaches, weather turns bad.'

When an event repeats more than once, the relationship is that of habit or repetition.

(19) *Jikan ga are ba, eega o {miru/mita mono da}* 'When I have/had time, I go see/used to go see a movie.'

(20) *Chichi wa osake o nomu to, kao ga akakunaru* 'When my father drinks, his face turns red.'

● Factual Condition

The fourth group is factual condition, where for both the condition and the result there is a factual condition that has occurred once before. *To* and *tara* are used for this group to express the situation that triggers the result.

(21) *Doa o akeru to, kōto o nuida* 'When he opened the door, he took off his coat.'

(22) *Doa o akeru {to/tara}, kaze ga haittekita* ‘When I opened the door, the wind came in.’

(23) *Doa o akeru {to/tara}, Chichi ga tatteita* ‘When I opened the door, my father was standing there.

(24) *Hon o yondeiru {to/tara}, denwa ga natta* ‘I was reading a book, when the phone rang.’

Unlike *to* in (21), *tara* is not used for the same subject’s volitional continuous action. *Tara* may be used if the speaker relates orally what s/he directly experienced.

(25) *Futon ni haittara, sugu nechatta yo* ‘As soon as I got into the futon, I fell asleep.’

(26) *Satō sensei ni shitsumon shitara, oshietekuremashita* ‘I asked Prof. Sato, and she answered my question.’

Except for *nara*, all conditional clauses may function as an introductory remark to an utterance or a verb that expresses thought.

(27) *Omoeba, mukashi wa yoku nonda* ‘Come to think of it, I used to drink a lot.’

(28) *Hakkiri iu to, sore wa machigai da* ‘If I may, to be frank, that is a mistake.’

(29) *Kangaetemitara, kare wa mada hatachi da* ‘Come to think of it, he’s only 20 years of age.’

Conditional clauses may also 接続語化、複合格助詞化、form complex expressions that express 当為.

→条件節の周辺形式 More Related Forms of Conditional Clauses (2-J), 勧め Suggestion (2-H), 義務・許容 Obligation and Permission (2-H)

● References

Masuoka, Takashi, ed. (1993) *Nihongo no jōken hyōgen* (Conditionial Expressions in Japanese). Kurosio Publishers.

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(Maeda Naoko)

■ More Related Forms of Conditional Clauses

In addition to *to*, *ba*, *tara* and *nara*, there are other conditional forms.

Tewa is used in conditions where undesirable events and negative results occur. It may also be used with hypothetical conditions, general conditions, and counter-factual conditions. The form changes to *dewa* when affixed to a noun.

(1) *Mainichi rensyūshinaku tewa, jōzuni naranai* ‘Your skills won’t improve unless you practice every day.’

(2) *Kimi ni sō iware tewa, kaesu kotoba mo nai* ‘I don’t know how to respond to what you say.’

(3) *Ningen wa hitori dewa ikiteikenai* ‘A human being cannot live all by her/himself.’

(4) *Kimi ga inaku tewa, kitto shippaishiteita yo* ‘I would surely have failed without you.’

The main clause for the *tewa* clause can only be a declarative sentence. No imperative or volitional sentences are possible.

When *tewa* relates a factual event, it expresses the repetition of the action or phenomenon.

(5) *Asonde bakari itewa, chichi ni shikarareta* ‘I used to play a lot, and my father would scold me.’

(6) *Shiroi nami ga arawaretewa kieteiku* ‘White waves keep appearing and disappearing.’

Kagiri attaches to a stative predicate and states the result that occurs within the scope and situation of the circumstance.

(7) *Ikiteiru kagiri, go'on wa wasuremasen* ‘I won’t forget your kindness as long as I live.’

(8) *Jibun de minai kagiri, zettaini shinjinai* ‘I won’t believe it unless and until I see it with my own eyes.’

Shinai kotonniwa is also used to describe hypothetical conditions that bring about undesirable results, and constructs sentences which argue for the realization of the situation raised in the condition.

(9) *Mainichi rensyūshinai koto niwa, jōtatsushinai* ‘Your skills won’t improve unless you practice every day.’

The above example is saying that “it is desirable to practice every day”.

With *shiyō mono nara*, the condition is a situation that the speaker wishes not to happen. The speaker expresses that an unwanted result will occur, and that s/he does not wish the condition to become reality. The effect of this form is hyperbolic.

(10) *Himitsu o hito ni hanasō mono nara, tada dewa okanai zo* (i.e., don’t tell anyone) ‘If you tell the secret to others, I will make sure you won’t be unscathed.’

Shite miro also expresses that the speaker wishes the hypothetical condition to not become reality. It is used in conversation.

(11) *Usu no shinkoku o shite miro, suguni kokuhatsu sareru zo* ‘If you submit a false claim, you’ll immediately be prosecuted.’

(12) *Otōto ga jisatsu demo shite miro, omae o isshō yurusanai kara na* ‘Should my younger brother kill himself, I won’t forgive you the rest of my life.’

Shitaga saigo presents in the main clause the inevitable result of the situation described in the condition. The resulting event is emphasized and exaggerated. It may express a hypothetical or factual condition.

(13) *Himitsu o shitta ga saigo, omae mo nakama ni haittemorau* ‘Once you know the secret, you’re going to have to join our group.’

(14) *Meejin ga tsukuru ryōri wa, ichido ajiwattaga saigo, shōgai wasurerarenai oishisa da* ‘Once you’ve tasted food prepared by a master chef, you won’t forget the delicious taste of it all your life.’

(15) *Ie o deta ga saigo, nidoto modoranakatta* ‘Once he left home, he never came back.’

Baai and *toki* primarily express a temporal relationship. When they are made the focus by the function of *wa*, and when they connect hypothetical events, the clauses become closer to expressing a hypothetical condition.

(16) *Moshi jiko ga okotta baai ni wa, sumiyakani ninanshite kudasai* ‘Should an accident occur, please evacuate promptly.’

(17) *Renraku ga nai baai wa, keisatsu ni tsūhō shimasu* ‘If they don’t contact us, we’ll report the police.’

(18) *Shōgakusei ga kono norimono ni noru baai ni wa, hogosha no kyoka ga hitsuyō desu* ‘We need the guardian’s permission if an elementary school child boards this vehicle.’

(19) *Ame ga futta toki wa chūshi desu* ‘If it rains, [the event] will be cancelled.’

When the condition precedes the result, as in (16), (17) and (19), the *baai* construction may be replaced by the *ba*, *tara*, or *to* construction. The *nara* construction may replace the *baai* construction in (18).

When a temporal expression becomes the focus by the function of *wa*, it will contain the implication that “such a result will not be obtained in situation other than what is given.” This implication overlaps with the characteristic of hypothetical conditions, and makes the *baai* form close to a conditional form. The expression below, which meets the requirements of a conditional expression semantically and syntactically, also is close to a conditional form.

(20) *Shiken ga owatta hito wa, kaettemoii desu* ‘Those who have finished the exam may leave.’

→バ・ト・タラ・ナラー条件 *Ba*, *To*, *Tara* and *Nara*: Conditional (2-J), とりたて Focus (2-I)

● Reference

Group Jamashii, ed. (1998) *Kyoshi to Gakushusha no tame no nihongo bunkei jiten* (Dictionary of Japanese Sentence Patterns for Teachers and Learners). Kurozio Publishers.

(Maeda Naoko)

■ *Temo, Tatte* and *Tokoro*: Adversative Condition

Adversative conditional expressions negate the conditional relationship described as in (1). (2) and (3) are examples of adversative conditional sentences. Adversative condition expresses that the expected result will not be obtained because the condition does not work effectively, or the predicted result will be obtained even if necessary conditions are not met.

(1) *Shujutsu sureba, byōki wa naoru darō* ‘If one has an operation, he will probably get well.’

(2) *Shujutsu shite mo, byōki wa naoranai darō* ‘Even if he has an operation, he probably won’t get well.’

(3) *Shujutsushinakute mo, byōki wa naoru darō* ‘Even if he doesn’t have an operation, he will probably get well.’

Of the forms of adversative condition, *temo*, *tatte* and *tokorode*, *temo* has the broadest application.

(4) *Shujutsu shinakutemo, byōki wa naotta darō* ‘You would have gotten well had you not had an operation.’

(5) *Arattemo, arattemo, kono shimi wa torenai* ‘This stain wouldn’t come off no matter how hard I wash.’

(6) *Osake o nondemo nomanakutemo, kaihi wa onaji desu* ‘The fee is the same whether you drink or not.’

(7) *Ame ga futtemo kaze ga fuitemo, shinbunhaitatsu no shigoto wa yasumenai* ‘Rain or wind, I can’t take a break from delivering newspapers.’

(8) *Itsu denwashitemo, kare wa rusu da* ‘He’s never home every time I call him.’

(9) *Sensei ni kiitemo, wakaranakatta* ‘I asked my teacher, but she didn’t know the answer.’

(2) and (3) are examples of adversative condition, and (4) is an example of counter-factual condition. Adverbs such as *tatoe*, *yoshinba*, and *karini* may collocate in such constructions. (5) through (7) are examples of parallel condition where the condition is repeated more than once. Parallel condition expresses that the same result will be obtained either way. (8) is an example where an interrogative word comes before *temo*, and it expresses that no matter what happens, the result will inevitably be the same. (9) is an example of factual condition, and it expresses a fact that happened once in the past (i.e., one asked the teacher but the teacher did not know the answer).

Tatte is the colloquial equivalent of *temo*, and *temo* in (2) through (8) may be replaced with *tatte*. *Temo* in (9), which expresses factual condition, cannot be replaced by *tatte*.

Tokorode is affixed only to the *ta* form of verbs, and it is not affixed to adjectives or nominal predicates. It is not used for parallel condition or factual condition.

(10) *Isoida tokorode manawanai darō*. ‘We won’t make it even if we hurry.’

(11) *Shiken ga yasashi {*katta tokorode/kutemo/ku(t)tatte} gōkaku dekinai darō* ‘Even if the exam is easy, I probably won’t pass.’

(12) *Tatoe ame* {**datta tokorode/demo/datte*} *shiai wa kekkō saremasu* ‘Even if it rains, the match will be carried out.’

Tokorode is used when the speaker expresses that the effort to obtain the expected outcome will be wasted because the condition will not work effectively, or to express that the speaker downplays the significance of the obtained outcome even if the condition worked favorably.

(13) *Shujutsu shita tokorode*, *byōki wa naoranai darō* ‘Even if he has an operation, he won’t get well.’

(14) *Shippaishita tokorode*, *nantoka naru sa* ‘Even if I fail, it’ll somehow work out.’

Tokorode cannot be used to express desirable results or to express objective evaluation without being judgmental.

(15) *Shujutsushina* {**katta tokorode/kutemo/kutatte*} *byōki wa naorimasu yo* ‘Even if you don’t have an operation you will get well.’

(16) *Shigatsu ni nat* {**tta tokorode/temo*} *hadazamui hi ga tsuzuku deshō* ‘Even when April comes, the cold spell will continue.’

Further, *tokorode* differs from *temo* and *tatte* in that it does not form idiomatic expressions, such as *shitemo ii/shitatte ii*, or it does not collocate with expressions of hope, volition and command at the end of the sentence (e.g., *Hantaisare* {**tatokorode/temo/tatte*} *ryūgakushitai* (desire)/*shiyō*(volition)/*shinasai* (command).)

→バ・ト・タラ・ナラ

条件 (2-J)

● References

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(Hasunuma Akiko)

■ *Kara, Node and Te*: Cause and Reason

Both *kara* and *node* express the cause that brings about the result.

(1) *Natsu wa atsui {kara/node}, hana ga sugu kareru* ‘Because it’s hot in summer, flowers wither quickly.’

(2) *Kusuri o nonda {kara/node}, netsu ga sagatta* ‘Because I took my medicine, the fever went down.’

They also express the ground for the speaker’s judgment that appears in the main clause, and the reason for the speaker’s attitude (e.g., command and wish).

(3) *Heya no denki ga tsuiteiru kara, mada naka ni hito ga iru nodarō* ‘The lights in the room are on, so there still must be some people inside.’

(4) *Kaze o hiku kara, uwagi o kinasai* ‘Put on your jacket, or you’ll catch a cold.’

(5) *Kekkonkinenbi nanode, hayaku kaeritai* ‘I want to go home early because it’s our wedding anniversary.’

Kara (polite equivalent *node*) in some instances is not interpreted as expressing cause or reason.

(6) *Sugu modoru kara, koko de matteite* ‘I’ll be back soon. Please wait here.’

(7) *Sugu chikaku da kara, chotto yotteikō* ‘It’s nearby. Let’s stop by.’

(8) *Dō medaru de ii kara, hyōshōdai ni agaritai* ‘I would want to stand on the podium, even if I only had the bronze medal.’

The main clause expresses desire or intent, and the reason clause with *kara* expresses the information that will facilitate the realization of such desire or intent, or it expresses a situation that gets things in motion. There are idiomatic expressions using *kara* that are used as an introduction to a strong expression of the speaker’s desire or intent.

(9) *Onegaida kara, ii ko de ite ne* ‘Please do me a favor and be a good girl.’

(10) *Ichido de ii kara kyabia o tabetai* ‘If I can eat caviar only once...’

Kara and *node* express almost the same meaning, but *node* goes better with polite expressions.

(11) *Zutsū ga shita node kesseki shimashita* ‘I was absent because I had a headache.’

In polite expressions, *shimashita kara* fits better than *kara*.

Semantically, *kara* and *node* are similar. There are grammatical differences between *kara* and *node*.

First, *kara* is affixed to the conclusive form, while *node* is affixed to the adnominal form.

(12) *Miseenen da {kara/na node}, sake wa nomenai* ‘I can’t drink because I am a minor.’

Second, only *kara* may be affixed to *darō/deshō*, *mai*, and *no*.

(13) *Asu wa hareru darō kara, supōtsu taikai no sankasha wa kyonen yori fueru to omou* ‘I predict that there will be more participants in the athletic meeting than last year, because the weather will be good tomorrow.’

(14) *Taiinshita bakari nanda kara, muri shinai de* ‘Don’t strain yourself, since you just got out of the hospital.’

Third, particles may be affixed to *kara* to form expressions such as *kara ka*, *kara koso*, and *kara niwa*.

Fourth, *kara* may accompany *da* to form a predicate, and can also be used in cleft sentences.

(15) *Naze yasunda no? Isogashikatta kara desu* ‘Why were you absent? Because I was busy.’

(16) *Yasunda no wa isogashikatta kara da* ‘The reason I was absent was because I was busy.’

In (15) and (16) the non-polite form is prefixed to *kara*.

In addition, *kara* has a usage where it is used like a sentence final particle, and this usage is not simple ellipsis. It urges the listener to act cooperatively and with understanding.

(17) *Jaa, ittekuru kara* ‘I am leaving now.’

(18) *Jikan dōri ni konakattara yurusanai kara* ‘I won’t forgive you if you don’t come on time.’

The *te* form may also express cause and reason.

(19) *Gōkaku dekite, ureshii* ‘I am happy to have passed the exam.’

(20) *Osokunatte, sumimasen* ‘I am sorry to be late.’

(21) *Yōsho wa takakute kaenai* ‘Foreign books are too expensive to buy.’

(22) *Itazura o shite chichi ni shikarareta* ‘I got scolded by my father for my mischief.’

The *te* form expresses the sequential relationship between events. When the proceeding event occurs as the inevitable result of the preceding event, the *te* form is interpreted as the cause or reason. The *te* form is more suitable than *kara* or *node* in expressing the cause of emotion in the main clause, as in (19) and (20). The *te* form is also used to express the situation which the speaker cannot control or which is considered inevitable.

→ 理由を表す節の周辺 Expressions Related to Clauses of Reason (2-J), テ節・continuative-form clauses *Te*/Continuative-Form Clause (2-J)

● References

Shirakawa, Hiroshi (1995) ‘Riyu o arawanai *kara*’ (*Kara That Does Not Express Reason*) in Nitta, Yoshio ed., *Fukubun no kenkyū (jo)* (Study of Complex Sentences I). Kurosio Publishers.

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(Maeda Naoko)

■ Expressions Related to Clauses of Reason

In addition to *kara*, *node* and *te*, the following forms also express cause and reason.

Nodakara is a compound made of *noda* and *kara*, but is widely different from *kara* in its characteristics. It does not occur when the main clause is a declarative sentence.

(1)**Okane ga nai nodakara, ikanakatta.*

Nodakara expresses the cause of the speaker's attitude, such as her/his judgment, evaluation, emotion, command and desire, emphasizing unexpectedness, reproach, deservedness, and so on.

(2) *Isogashiindesukara, denwashite konaide* 'I am busy. Don't call me.'

(3) *Wakaindakara, jibun no yume ni chōsen shitai* 'I am young. I want to give my dream a chance.'

Monodakara and *monode* express that the event which the speaker subjectively considers important causes an unexpected and undesirable result. They are used in speech, and a declarative sentence appears in the main clause.

(4) *Amarini yasui monodakara, tsui kaisugita* 'They were so incredibly cheap that I couldn't help buying too many of them.'

(5) "Dōshite chikoku shita no?" 'Why were you late?'

"Sumimasen. Atama ga itakatta mondesu kara." 'I am sorry. I had a headache.'

There are expressions where *kara* is affixed to various particles.

(6) *Jikan ga nai karaka, sankā shinakatta* 'He didn't participate, perhaps because he didn't have time.'

(7) *Shirōto da karakoso, dokusōteki na hassō ga dekiru* 'He can come up with innovative ideas precisely because he is an amateur.'

(8) *Chichi ga shinda karaniwa, watashi ga tsugu shika nai* 'Now that my father is dead, the only thing left for me is to take over his business.'

(9) *Eigo ga dekinai kara to itte, kaigai shutchō o kotowaru koto wa dekinai* 'Just because I can't speak English, I cannot excuse myself from an overseas business trip.'

Kara ka speculates, but not asserts, the reason. *Kara koso* emphasizes that the reason in question is special (e.g., it is the only reason, contrary to common sense, paradoxical). *Kara niwa* expresses the situation that becomes the ground for the speaker's attitude or judgment. *Kara to itte* is used when the cause and effect relationship itself is negated.

Ijō(wa) and *ue wa* express the ground which prompted the speaker's attitude, such as judgment, evaluation, command and intent.

(10) *Hoka ni yaru hito ga inai ijō, watashi ga yaru shika nai* ‘Since there is no one else to do it, I don’t have a choice but do it.’

(11) *Chōsen suru ijō wa, minna no kitai ni kotaeru yō ganbatte kure* ‘If you are to take the challenge, I encourage you to do your best to meet everyone’s expectation.’

(12) *Kanojo ni kotowarareta ue wa, shōgai dare tomo kekkon shinai tsumori da* ‘Now that I got rejected by her, I have resolved not to marry anyone the rest of my life.’

(13) *Taifū no tameni, hikōki no tōchaku ga okureta* ‘Due to the typhoon, the arrival of the airplane has been delayed.’

(14) *Jiko ga hassei shita tame, dōro wa futsū to natta* ‘Due to the occurrence of an accident, the road was blocked.’

Sentences of conation, intent, or desire do not appear in the main clause, but such sentences may appear in the main clause in formal announcements and notices.

(15) *Esukareetaa setchi kōji no tame, kaidan o goriyō kudasai* ‘Because the escalators are under construction, please use the stairs.’

(16) *Tenkō fujun no tame, ressha unkō o chūshi shimasu* ‘Due to the inclement weather, we are stopping the operation of the trains.’

As with *kara*, *tame* has a predicate form, *tame da*, and a form with a particle affixed, *tame ka*.

Sei de and *okage de*, same as *tame ni*, express objectively the cause and effect relationship between the situations in question. However, *sei de* expresses the cause of an undesirable result, while *okage de* expresses the cause of a desirable result.

(17) *Benkyō shinakatta sei de, shiken ni ochita* ‘I failed the exam because I hadn’t studied.’

(18) *Sensei ni oshiete itadaita okage de, konna ni nihongo ga jōzu ni narimashita* ‘My Japanese has gotten this good, thanks to your tutelage.’

When the speaker sarcastically thanks for the undesirable result, *okage de* may be used.

(19) *Kimi ni tetsudatte moratta okage de, jikan ga nanbai mo kakatte shimatta yo* ‘Thanks to your help, I ended up spending a whole lot more time.’

Bakari ni expresses the cause of an undesirable, negative result. The implication is that the bad result would not have happened had it not been for the cause.

(20) *Eigo ga hanasenai bakari ni, haji o kaita* ‘I was humiliated just because I couldn’t speak English.’

The form *shitai bakari ni* expresses the result which is brought on by the only desire the speaker has.

(21) *Mago ni aitai bakari ni, isoide kitaku shita* ‘I hastened home just to see my grandchild.’

When there is a word that is measurable in the main clause, *dake ni* and *dake atte* are used to express that the underivable result was obtained because the degree of the word was extreme.

(22) *Haiku wa mijikai dake ni muzukashii* ‘Haiku is difficult because of its brevity.’

(23) *Yokozuna dake atte, hijōni tsuyokatta* ‘The yokozuna was very strong, as had been expected.’

(24) *Zenkai shippaishita dake ni, shōnin shikane masu* ‘Because you failed last time, I am not willing to approve.’

Amari ni is used with an expression whose degree is measurable, and it expresses that an undesirable result has occurred because the degree of the situation was extremely high.

(25) *Kanashimi no amari ni, byōki ni natta* ‘Because the grief was so severe she became ill.’

(26) *Kitaku o isogu amari ni, jiko o okoshita* ‘Because he was in such a hurry getting home, he caused an accident.’

It is a somewhat formal expression.

→カラ・ノデ・テ－原因・理由 *Kara, Node, and Te*: Cause and Reason (2-J), とりたて Focus (2-I)

● Reference

Group Jamashii, ed. (1998) *Kyoshi to Gakushusha no tame no nihongo bunkei jiten* (Dictionary of Japanese Sentence Patterns for Teachers and Learners). Kurosio Publishers.

(Maeda Naoko)

■ *Noni, Kuse ni* and *Mono no*

Noni, kuse ni, and *mono no* express factual adversative condition, similar to *nimo kakawarazu*. However, there is a considerable difference in nuance between *nimo kakawarazu* and *noni, kuse ni* and *mono no*.

(1) *Mainichi rensyū shiteiru {noni/kuse ni/mono no} chittomo jōtatsu shinai* ‘Despite I practice every day, I don’t get better at all.’

In usage groups, *noni* and *kuse ni* belong to the same group, but *mono no* belongs to the group with *ga* and *keredo*.

Noni expresses facts in both the first and second clauses, and expresses the speaker’s sense of unexpectedness, surprise, and regret when s/he encounters the reality that conflicts with her/his prediction.

(2) *Kinō wa ii tenki datta noni, kyō wa ame ga futteiru* ‘The weather was fine yesterday, but it is raining today.’

(3) *Fugōkaku da to omotteita noni, gōkaku shita* ‘I thought I’d failed the exam, but I passed.’

(4) *Isshōkemmee benkyō shita noni, zannen desu* ‘I studied very hard. I am disappointed.’

(5) *Doryoku sure ba, gōkaku dekita noni* ‘Had I tried hard, I would have passed.’

Kuse ni overlaps partly with *noni*. It expresses that the speaker downplays the value of a series of situations, and expresses reproach, contempt, and teasing toward the person involved in such situations. The subject must be someone or an organization that has the ability to take responsibility. The subject in both clauses is usually the same.

(6) *Shitte iru {kuse ni/noni} shiranai furi o shiteiru* ‘He knows it, but pretends that he doesn’t.’

(7) *Otoko {no kuse ni/nanoni} mesomeso suru na.* ‘You’re a man. Don’t whine.’

Kuse ni can be replaced with *noni* most of the time, but the reverse is not true.

(8) *Mada chiisai {noni/*kuse ni} taihen reegi tadashiku, kanshin na kodomo da* ‘She’s such a small child but very courteous. She’s an impressive child.’

(9) *Haru {nanoni/*no kuse ni} fuyu no yōna tenki da* ‘It’s spring but the weather is wintery.’

(10) *Sekkaku ojiisan ga kattekureta {noni/*kuse ni} kono ko wa “arigatō” saemo iwanai* (two different subjects) ‘His grandpa took the trouble of buying it for him but he wouldn’t even say, “Thank you.”’

Mono no is used when the speaker accepts what the first clause expresses, and then expresses the development of the situation counter to the first clause. It is used to describe a development that goes from positive to negative (or vice versa), where the evaluation is reversed between the first clause and the second clause.

(11) *Keeki wa kaifuku ni mukatte wa iru mono no, aikawarazu takai shitsugyōritsu da* ‘The economy is recovering but the unemployment rate is still high.’

(12) *Wazuka de wa aru mono no, keeki wa kaifuku ni mukatte iru* ‘Although at a very slow rate the economy is recovering.’

(13) *Kanjita tōri ni kakeba ii mono no, sore ga nakanaka muzukashii* ‘All I have to do is to write what I feel, but it’s not easy to do so.’

(14) *Kuchi ni dashite wa iwanai mono no, kokoro no naka wa sazo tsurai koto darō* ‘He doesn’t talk about it, but he must be in agony inside.’

Mono no is close in its usage to *ga* and *keredo*, and in the above examples they are interchangeable. However, the reverse is not true. In an objective predication of a comparative relationship, and in an introduction as in (16), *ga* and *keredo* may not be replaced by *mono no*.

(15) *Kyonen wa Yōroppa ni itta {ga/keredo/*mono no}, kotoshi wa Tōnan Ajia e itta* ‘I went to Europe last year, but this year I went to South East Asia.’

(16) *Hanashi wa kawaru {ga/keredo/*mono no} Miyazaki san ga kekkon suru sōda* ‘To change the subject, I hear Ms. Miyazaki is getting married.’

Mono no and *noni* differ in that *noni* always expresses the speaker’s sense of unexpectedness and incongruity against her/his expectation, while *mono no* does not.

(17) *Bukka wa takai {mono no/ga/keredo/*noni} Nihon no seikatsu wa tanoshii desu* ‘The cost of living is high, but life in Japan is enjoyable.

In terms of the collocation constraint at the end of the sentence, there is a different tendency between *noni* and *kuseni* vs. *mono no*.

(18) *Rokuni Nihongo mo dekinai {noni/kuseni} ryūgaku {shita/suruna/surundesu ka}*

‘Your English was not good, and yet you went and studied abroad.

Your English is not good, so don’t go study abroad.

Your English is not good, but are you going to study abroad?’

*Ryūgaku {*suru kamoshirenai/*shiyō/*shiro/*shite kudasai/*shimasu ka}.*

(19) *Nihongo wa mada yoku dekinai mono no, Nihon ni ryūgaku {shita/surukamo shirenai}*

‘My Japanese was not yet very good, but I studied in Japan.

My Japanese is not yet very good, but I may study in Japan.’

*Ryūgaku {??shiyō/*shiro/*suruna/*shite kudasai/*shimasuka/*surundesu ka}.*

→ ガ・ケレドー逆接・前置き *Ga* and *Keredo*: Adversative Conjunction and Preface (2-J), ナガラ・ツツ *Nagara* and *Tsutsu* (2-J)

● References

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“Differentiation between *Noni* & *Mono*, and *Monono* & *Keredomo*” in *Hokkaido Daigaku Ryugaku Sentaa Kiyō* 1.

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(The Ultimate Book on Formal Nouns). Hituzi Syobo.

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(Hasunuma Akiko)

■ *Tameni*, *Yōni*, and *Noni*: Purpose

Tameni, *yōni*, and *noni* express the purpose of the event in the main clause.

Tameni is suffixed to a noun, and also is used to express the purpose of the action of the predicate in the subordinate clause when the predicate is a willful action, and when the subject in the main clause is the same as that in the subordinate clause. The *ni* in *tame ni* may be omitted.

(1) *Sekai no heewa no tame ni, Kokuren de hatarakitai* ‘I want to work for the United Nations toward world peace.’

(2) *Kuruma o kau tame ni, arubaito o shita* ‘I took a part time job in order to buy a car.’

Tameni is also used in expressions of need, use, usefulness, as well as purpose and reason for existence.

(3) *Mizu o shōdoku suru tame ni, enso o shiyō suru* ‘We use chlorine to disinfect water.’

(4) *Tori no hane wa tobu tame ni aru* ‘Birds’ wings are for flying.’

Tame may form adnominal clauses, be affixed to particles, and be used as predicates.

(5) *Ringo no kawa o muku tame no kikai* ‘A gadget for paring apples.’

(6) *Ryūgaku suru tame ka, Eigo no benkyō ni hagende iru* ‘He’s studying English earnestly, perhaps to prepare for study abroad.’

(7) *Oya o anshin saseru tame nimo, shuzutsu o uketai* ‘I want to have a surgery partly to put my parents at their ease.’

(8) *Shujutsu o uketa no wa, oya o anshin saseru tame da* ‘I had a surgery because I wanted my parents to feel at ease.’

Tameni wa, which is a focused form with *wa*, may not express a one-time past occurrence of an event. It expresses generally necessary conditions.

(9) *Kyōshi ni naru tame ni wa, menkyo ga hitsuyō da* ‘One needs licensure to be a teacher.’

(10) *Kodomo ga hon o yomu yōni naru tame niwa, mazu oya ga hon o yomanakereba naranai* ‘In order for children to acquire the habit of reading books, the parents must read first.’

When the subject of the subordinate clause and that of the main clause are different, or when the predicate of the subordinate clause is stative, that is, when the purpose is something the subject of the main clause has no control over, *yōni* is used. The *ni* in *yōni* may be omitted.

(11) *Akambō ga okinai yō, chiisai koe de hanashita* ‘We spoke in a low voice so that the baby wouldn’t wake up.’

(12) *Minna ni kikoeru yōni, ōgoe de hanashita* ‘We spoke in a loud voice so that everyone could hear.’

(13) *Shihatsu densha ni maniau yōni, mezamashi dokee o 4ji ni setto shita* ‘I set the alarm clock at 4 o’clock so that I could make the first train in the morning.’

This type of purpose which *yō ni* expresses is the situation that occurs after the main clause occurs. In this usage, it is more a result than a purpose that *yō* expresses. Thus, the *yō ni* clause does not contain interrogative words.

(14)**Nani ga dekiru yō ni benkyō shite iru no ka.*

(15) *Hayaku kuru yō ni itta* ‘I told them to come early.’

(16) *Ame ga furu yō ni inotta.* ‘I prayed for rain.’

In the above examples, the *yō ni* clauses respectively express the content of the utterance and prayer and also the purpose and result of the act of telling and praying.

There is limitation as to what can become the predicate of the main clause when *noni* is used. It is used only to express necessity, usage, and usefulness.

(17) *Pasokon o kau noni 20man en wa {hitsuyō da /kakaru /tsuiyashita}*. ‘In order to buy a PC, {one needs/it costs/I spent }200,000yen.’

(18) *Kono naifu wa ringo no kawa o muku noni tsukau* ‘I use this knife to pare apples.’

(19) *E wa gaikokujin to komyunikeeshon suru noni {yakudatsu/kōkateki da/ii/tsugō ga ii}* ‘Pictures are {useful/effective/good/convenient} for communicating with foreigners.’

These predicates fundamentally require Case *ni*.

Noni may be focused when used with *wa* and *mo*.

(20) *Kono nabe wa yuderu noni mo, musu noni mo tsukaeru* ‘This pot is good for both boiling and steaming.’

Shini expresses why something/someone gets transported.

(21) *Eega o mini, Shinjuku e itta* ‘We went to Shinjuku to watch a movie.’

→ ト・カ・ヨウニー引用 *To, Ka, and Yōni*: Quotation (2-J)

● Reference

Maeda, Naoko (1995) ‘*suru tame (ni), suru yō (ni), shini, surunoni*’ in Miyajima, Tatsuo & Nitta Yoshio ed., *nihongo ruigi hyōgen no bunpō (ge)* (Grammar of Japanese Synonymous Expressions II). Kurosio Publishers.

(Maeda Naoko)

■ *Ga* and *Keredo*: Adversative Conjunction and Preface

Conjunctive particles such as *ga* and *keredo* (*kedo*, *keredomo*) connect the confirmed fact in the first clause with the second clause that has some contrasting meaning. *Kedo(mo)*, *keredo(mo)* are colloquial. Of the two, *kedo* is casual, and *keredo(mo)* is polite.

(1) *Ano mise wa, sukoshi takai ga totemo oishii* ‘That shop is a bit pricy, but their food is delicious.’

(2) *Jikan wa aru ke(re)do, okane ga nai* ‘I have the time, but I have no money.’

(3) *Koronda ga, kega wa shinakatta* ‘I fell, but didn’t get hurt.’

(4) *Sensei ni kiita ke(re)do, wakaranakatta* ‘I asked the teacher, but she didn’t know the answer.’

In (1) and (2), the second clause expresses a contrasting situation from the first clause, and in (3) and (4), the second clause presents a result that is not predicted in the first clause. In all instances, the second clause negates the implication in the first clause. In that regard, all the sentences express adversative conjunction.

This type of adversative conjunction differs from what *noni* expresses. *Noni* points out overtly the discrepancy between the prediction based on a cause and effect relationship and the actual outcome. *Ga* and *keredo* may be used as long as there is a simple contrast between the implication in the first clause and the outcome in the second clause. *Noni* is unnatural not only in (1) and (2), but in (3) and (4) as well.

(5)?*Koronda noni, kega wa shinakatta.*

(6)?*Sensei ni kiita noni, wakaranakatta.*

Ga and *keredo* also have the usage of prefacing.

(7) *Asoko ni takai biru ga arimasu ga, are wa nan desu ka* ‘There is a tall building over there. What is it?’

(8) *Oo san kara omoshiroi shiteki ga arimashita kedo, donata ka goiken wa arimasen ka* ‘Mr. Oh has pointed out an interesting issue. Any response?’

In these examples, the main topic that the speaker wants to address (ask about) is in the second clause, and the first clause simply is an introduction to the second. *Ga* and *kedo* express the sentiment that it is not the first clause that contains the real message; it leads to the real message in the second clause.

That the real message is in the second clause applies to the usage of adversative conjunction as well. Especially in the usage of contrast, the first and second clauses seem to have parallel construction, but actually the weight of the argument is different in the two. Compare (2) and (9).

(9) *Okane wa aru ke(re)do, jikan ga nai* ‘I have money alright, but I don’t have the time.’ [The main point is that there is no time.]

→ テモ・タッテ・トコロデー逆条件 *Temo*, *Tatte*, and *Tokorode*: Adversative Condition (2-J)

● References

National Institute for Japanese Language and Linguistics (1951) *Kokuritsu kokugo kenkyūsho hōkoku 3: gendaigo no joshi • jodōshi – yōho to jitsurei* (Report of the National Institute for Japanese Language and Linguistics 3: Particles and Auxiliary Verbs in Contemporary Japanese – Usage and Examples). Shuei Shuppan.

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(Shirakawa, Hiroyuki)

■ Parallel Construction Forms

The representative parallel construction forms are the *te* form (adverbial form), *tari*, and *shi*.

(1) *Ano mise wa, yasukute, hayakute, oishii* ‘That shop is cheap, quick, and delicious.’

(2) *Nichiyōbi ni wa, ongaku o kiitari, hon o yondari, sampo o shitari suru* ‘On Sundays I listen to music, read books, and take a walk, among other things.’

(3) *Kare wa, wakaishi, hansamu dashi, atama ga ii* ‘He’s young, good looking, and, on top of it, smart.’

These examples all display a series situations with equal weight. However, how the situations are sequenced differs from one example to the next.

To sum them up in comparison with the parallel expressions of nouns,

“*te, te, ...*” corresponds to “*A to B to ...*”

“*tari, tari ...*” corresponds to “*A ya B ya ...*”

“*shi, shi ...*” corresponds to “*A mo B mo.*”

● *Te, Te*

Parallel construction using the *te* form (adverbial form) lists events of concern and is the most neutral method of sequencing.

(4) *Sono kudamono wa marukute, omokute, naka ga akai* ‘The fruit is round, heavy, and red inside.’

(5) *Asu wa, sentaku o shite, sōji o shite, kaimono o suru* ‘Tomorrow I will do the laundry, clean the house, and go shopping.’

This is equivalent to “*A to B to...*” for nouns.

(6) *Reezōko no naka ni wa, tamago to gyūnyū to hamu to retasu ga aru* ‘There are eggs, milk, ham, and lettuce in the refrigerator.’

In (6) everything in the refrigerator is listed. Similarly, in (5), everything the speaker will do tomorrow is listed.

When the list is partial, “*tari, tari*” is used.

When the affixed predicate is in the noun+*da* form or a *na*-adjective, the adverbial form instead of the *te* form is used.

(7) *Kanojo wa bijin de, sunao de, atama ga ii* ‘She’s pretty, good-natured, and smart.’

● *Tari, Tari*

This form presents a list of examples.

(8) *Sentaku o shitari, sōji o shitari, kaimono o shitari suru* ‘I do the laundry, clean the house, and go shopping, among other things.’

Unlike the parallelism with the *te* form, *tari* is attached to the last item on the list (...*tari*, ...*tari*, ...) and the sentence ends with *suru*.

(8)’ **Sentaku o shitari, sōji o shitari, kaimono o suru*.

This is equivalent to the parallelism with nouns of “*A ya B ya....*”

(9) *Sentaku ya, sōji ya, kaimono (nado) o suru*. “I do the laundry, house cleaning, and shopping (among other things).”

It differs from “*te..., te...*” in that it forms a partial list, and not an exhaustive list.

- *Shi, Shi*

This form list items in the same category cumulatively.

(10) *Sentaku mo suru shi, sōji mo suru shi, kaimono mo suru* ‘I do the laundry, AND vacuum the house, AND do shopping.’

As seen in this example, *mo* is often used in the predication of events and situations.

This listing is equivalent to the parallel construction used with nouns, “*A mo B mo....*”

(11) *Sentaku mo, sōji mo, kaimono mo suru*. I do the laundry, also house cleaning, also shopping.

What is in common between the two is the sentiment that “it is not only A **but also** B,” and “A **as well as** B.”

→テ節・中止節 *Te/Continuative-Form Clauses (2-J)*

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(Shirakawa Hiroyuki)

■ *Saichū, Uchini, and Aida*

Saichū, uchini, and aida construct complex sentences by forming temporal relative clauses where they express a time period in which a situation is established. Other forms, such as *tochū*, are also used to form temporal relative clauses of duration.

Saichū expresses that another situation occurs right when the preceding situation is going on, as in *Shokuji shiteiru saichū ni denwa ga kakattekita* ‘I was right in the middle of having dinner when the phone rang.’ *Saichū ni* is the form used frequently. *Saichū* connects with other elements in such forms as noun + *no saichū* and the *teiru* form of verbs + *saichū*. It may be affixed to an adjective, as in *Isogashii saichū ni ojama shimasu* ‘Pardon me for interrupting right when you are busy.’ It does not connect easily to the *masu* form of verbs. *Sanaka* is used in almost the same way as *saichū*, but it has a special usage, where it expresses that a situation is at its peak, as in *atsui sanaka* ‘in the midst of the heat,’ *ōyuki no sanaka* ‘in the midst of a heavy snow.’ In this usage, *saichū* is not appropriate. *Massaichū* emphasizes the sense of immediacy of the situation.

Saichū expresses that a situation is interrupted by an unexpected event, and is not appropriate for use in other situations.

(1) *Haha ga denwa shiteiru {aidani/*saichū ni}, shokuji no yōi o shita* ‘I prepared the meal while my mother made a phone call.’

Uchini expresses that the situation in the succeeding clause occurs while the preceding situation continues to exist. The forms of continuance include noun + *uchini*, the conclusive form of *i*-adjectives + *uchini*, the adnominal form of *na*-adjectives + *uchini*, and the *ru* form/*te iru* form/negative form of verbs + *uchini*.

Uchini may be affixed to the *masu* form, but it does not connect easily to the *desu* form. The main clause with the *uchini* clause tends to be a volitional expression of action-requesting.

(2) *Wakai uchi ni, iroiro benkyō shiyō.* ‘I will/Let us study a variety of things while I am/we are young.’

When the sentence strongly suggests that something be done before the situation in the main clause is over, *uchi ni* may be replaced with *mae ni*.

(3) *Sensei ga {konai uchini/kuru mae ni} shukudai o yatte shimaō* ‘I will/Let’s finish the homework before the teacher comes.’

Uchini in this example expresses that the proceeding action can only be performed within the time period mentioned. In this usage, the affirmative and negative forms of a verb occur in succession, as in *hanashi ga owaruka owaranai (ka no) uchini* ‘the talk barely ended, when ...,’ and it expresses that one situation is immediately followed by another.

Aida also occurs as *aida ni* and *aida(ni) wa*. The connecting forms include noun + *no aida*, conclusive form of *i*-adjectives + *aida*, the adnominal form of *na*-adjectives + *aida*, the *ru* and *teiru* forms of verbs + *aida*. The past forms of *i*-adjectives, *na*-adjectives, and verbs may also occur with *aida*. *Aida* is sometimes affixed to the *masu* form, but it does not connect readily to the *desu* form. Fundamentally, *aida* expresses the continuance, repetition, maintenance of the result and state,

of the situation in the main clause. *Aida ni* tends to be used to express the situation in the main clause only once.

(4) *Kare wa sensei ga setsumei shite iru {aida/*aida ni} zutto soto o mite ita* ‘He was looking out the window all the while the teacher was explaining.’

(5) *Ryūgaku shite iru {aida ni/*aida} ichido Hokkaidō e itte mitai* ‘I’d like to visit Hokkaido once while I am doing study abroad.’

The main clause to occur with the *aida ni* clause may contain continuance or repetition of the situation, but maintenance of the result or adjectival state do not appear readily.

(6)**Haha ga dekakete iru aida ni {mado o shimete iru/sabishikatta}*.

There are instances where *aida ni* and *uchi ni* are interchangeable, as in *Terebi o mite iru {uchi ni/aida ni} nemuku natte kita* ‘I got sleepy while watching TV.’ When there is a strong sense that the result must be obtained during the aforementioned period, *aida ni* is not readily used.

(7) *Atsui {uchi ni/*aida ni} tabete kudasai* ‘Please eat it while it is still hot.’

Aida ni (wa) may be used when the proceeding situation is a state, as in (8), and when a predicate of movement with *wa* of contrast follows, as in (9).

(8) *Kenkō de irareru aida wa shiawase da* ‘I am happy as long as I am healthy.’

(9) *Kyōgi o okonatte iru aida wa ii tenki datta ga, kyōgi ga owatte kara ōame ni natta* ‘The weather was good while the game was on, but after the game was over, it started to rain hard.’

→とき・折・頃・際 *Toki, Ori, Koro/Goro*, and *Sai* (2-J), マエ (ニ)・アト (デ)・テカラ (2-J)

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(Shioiri Sumi)

■ *Ya Inaya* and *Ga Hayaika*

Both *ya inaya* and *ga hayaika* construct temporal relative clauses, and express that the proceeding action immediately follows the preceding action. They are affixed to the *suru* form of verbs. They are both written style forms. They do not occur with the *masu* form.

(1) *Sono otoko wa keikan no sugata o miru {ya inaya/ga hayaika} ōawatede nigedashita* ‘As soon as the man saw a policeman, he fled in a great hurry.’

Ya inaya may also appear in the following form: *Tegami o miru ya, nani mo iwazuni dete itta* ‘As soon as he saw the letter, he left without saying a word.’

Both *ya inaya* and *ga hayaika* catch the moment right after an action is performed. Thus, they are not readily used with the *te iru* form of *aru/dekiru* verbs that do not indicate the beginning and ending of an action, nor are they used with movement verbs that involve process, such as *asobu* and *benkyōsuru*.

(2) *Nihongo ga {*dekiru ya inaya/*dekiru ga hayaika} Nihon e ryūgaku shita.*

(3) *Nihongo o benkyō {shita ato sugu/*suru ya inaya/*suru ga hayaika} Nihon e ryūgaku shita* ‘I went to Japan to study right after I studied Japanese.’

If the action involves process, these forms express the beginning or ending.

(4) *Nyūsu o {miru ya inaya/miru ga hayaika}, soto e tobidashita* ‘As soon as he watched the news, he ran out.’

Both forms focus on the fact that there is little time realizing the before and after events. Thus, the main clause is a declarative sentence, and sentences requesting action and volitional sentences do not occur easily. See (5). The main clause cannot include interrogative words. See (6).

(5) *Ie e {kaettara sugu/*kaeru ya inaya/*kaeru ga hayaika} denwa shite kudasai* ‘Please call me as soon as you get home.’

(6) *Nani o {tabeta ato/*taberu ya inaya/*taberu ga hayaika} kimochi ga waruku natta n desu ka* ‘What did you eat to make you sick?’

With *ya inaya*, the main clause may have both volitional and non-volitional actions, while *ga hayaika* does not have non-volitional actions in the main clause.

(7) *Gakkō ni {tsuku ya inaya/tsuku ga hayaika}, repōto o kakahajimeta* ‘As soon as I got to school I started to write my term paper.’

(8) *Gakkō ni {tsuku ya inaya/*tsuku ga hayaika}, ame ga furidashita* ‘As soon as I got to school it started to rain.’

Ta totan(ni), ta(ka) to omou to (omottara, omoeba), and *nari* also form temporal relative clauses that express the meaning of “immediately after.”

(9) *Tatta totan(ni) memai ga shita* ‘As soon as I stood up, I got dizzy.’

(10) *Saikin wa samukunatta ka to omou to, mata atatakaku nari, kion no henka ga hageshii*
'Recently, as soon as it gets cold, it starts to warm up. The temperature changes drastically.'

(11) *Musuko wa watashi no kao o miru nari nakidasihta* 'My son started to cry as soon as he saw my face.'

None of these forms readily form sentences asking for an action or volitional sentences, nor do they include interrogative words. *Ta(ka) to omou* may be affixed to continuous actions.

(12) *Kare wa sakki made benkyō shite ita ka to omou to, mō terebi no mae de waratte iru* 'He was studying just a while ago, and now he is laughing in front of the TV set.'

→マエ (ニ) ・アト (デ) ・テカラ *Mae(ni), Ato(de), and Tekara (2-J)*

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(Shioiri Sumi)

■ Adnominal Modification Clauses

● Classification by Structure

Adnominal clauses may be classified by the relationship with the modified noun.

(1) In examples such as *iriguchi ni tatte iru hito* ‘the person who is standing in the doorway,’ *kare ga oshiete kureta uwasa* ‘the rumor which he told me,’ *watashi ga mita jōkei* ‘the scene that I saw,’ and *sofu ga naku natta toshi* ‘the year in which my grandfather died,’ there is a case relationship where the modified noun is the complement of the predicate in the modifying clause (i.e., *Sono hito ga iriguchi ni tatte iru* ‘The person is standing in the door way,’ *Kare ga sono uwasa o oshiete kureta* ‘He told me the rumor,’ *Sono toshi ni sofu ga nakunatta* ‘My grandfather died in that year’). This type of relationship between the modifying clause and the modified noun is called the “internal proposition.” In contrast, when there is no such relationship between the modified noun and the predicate in the modifying clause, the relationship is called the “external proposition.” The external proposition can be further classified into sub-types.

(2) *Sofu ga naku natta yokutoshi* ‘the year after my grandfather died’ and *Tarō ga shimbun o yonde iru tonari* ‘next to where Taro is reading a newspaper.’ can be rephrased as “*aru toshi ni sofu ga naku natta. Sono yokutoshi* ‘My grandfather passed away in a certain year. [It is] the year after that,’” and *Tarō ga aru ichi de shimbun o yonde iru. Sono ichi no tonari* ‘Taro is reading a newspaper in a certain position. [It is] the position next to it.’ The modified nouns *yokutoshi* and *tonari* are in a relative relationship with the respective hidden complements, (*aru*) *toshi* and (*aru*) *ichi*, of the predicates of the modifying clauses.

(3) In *kare ga kaisha o yameru rashii to iu uwasa* ‘the rumor that he’s quitting the job’ and *kodomo tachi ga sakkaa o tanoshinde iru jōkei* ‘the scene where children are enjoying soccer,’ “the rumor” and “the scene,” which are nouns with a certain content, become the modified nouns, and the modifying clauses respectively explain the content of each noun.

● Internal Proposition

For the type discussed in (1), it is important to have an unambiguous semantic relationship between the modified noun and the modifying clause, especially the predicate of the modifying clause, in order for the expression to work.

(1) ?*Shokudō e itta yūjin* (when the speaker means that the speaker went to the cafeteria with the friend).

(2) ?*Purezento o moratta hito* (when the speaker received the present from the person).

Unlike sentences, this type of adnominal clauses has various constraints on their components. For example, the predicate of an adnominal clause may not accompany a sentence-final particle or certain types of modality expressions (e.g., **taihen omoshiroi ne eega*, **suguni kopii shiro kono shorui*, *?raishū nyūka suru sō na shinamono*). Topics do not appear in the modifying clause. For example, in *watashi wa suki na sake, wa* expresses contrast.

● External Proposition

In the type described in (2), the following types of nouns are modified.

Temporal nouns: *mae* ‘before’, *ato* ‘after’, *zenjitsu* ‘the previous day’, *yokujitsu* ‘the following day’, *yokunen* ‘the following year’, etc.

Spatial nouns (i.e., positional, locational): *mae* ‘front’, *ushiro* ‘back, behind’, *yoko* ‘side’, *tonari* ‘next’, *ue* ‘above’, *shita* ‘below’, etc

In Type (3), the following types of nouns are modified.

Nouns of linguistic expressions and thought: *uwasa* ‘rumor’, *shitsumon* ‘question’, *iken* ‘opinion/view’, *hōkoku* ‘report’, *shiteki* ‘pointing out/suggestion’, *yosō* ‘prediction’, *kangae* ‘thought’, *ishi* ‘intent’, *kesshin* ‘resolution’, *tegami* ‘letter’, *denwa* ‘telephone’, *kiji* ‘article’, etc.

Nouns of events, phenomena: *dekigoto* ‘happening’, *jiken* ‘incident’, *jijitsu* ‘fact’, *jōtai* ‘state/condition’, *shigoto* ‘work/job’, *kekka* ‘result’, *keikō* ‘trend/tendency’, etc.

Nouns concerning scenes, visual media: *jōkei* ‘scene’, *kōkei* ‘sight’, *e* ‘picture’, *shashin* ‘photo’, etc.

There is a correlation between the semantic characteristics of the modified noun and the components and the type of predicate that can appear in the modifying clause. There is also a correlation between the semantic characteristics of the modified noun and the presence or absence of an expression (such as *to iu* and *to no*) that connects the modifying clause and the modified noun.

When the modified noun is a noun, such as *shitsumon* ‘question’, *iken* ‘opinion/view’, or *shiteki* ‘pointing out/suggestion’, and when an utterance or thought is quoted in the modifying clause, *to iu* or *to no* has to be used to connect the two.

When a noun that expresses an event or phenomenon becomes the modified noun, the use of the intermediary *to iu* is optional.

(3) *Kono deeta wa machigatte iru {to iu/tono} shiteki* ‘the suggestion that the data is inaccurate.’

(4) *Kare ga sagi o shite ita (to iu) jijitsu* ‘the fact that he has committed fraud’

● Classification by Function

Let us compare *pasokon ni kuwashii hito* ‘a person who is well-versed in PCs’ and *pasokon ni kuwashii Tarō* ‘Taro, who is well-versed in PCs.’ In the former, the modifying clause, *pasokon ni kuwashii*, has the function of limiting the referent in amongst the modified collective noun, *hito*, while in the latter, the modified noun *Tarō* is a noun that can be identified in itself, and the modifying clause does not have the function of limiting the referent of the modified noun. Modified clauses may be classified by such functional differences into restrictive modifying clauses and non-restrictive modifying clauses. Modifying clauses have a different function other than limiting the referent when they occur with proper nouns (which identify the referent without the help of a modifying clause), nouns that represent unique existences (e.g., Earth, Japan), nouns that accompany determiners such as *kono*, and generic nouns.

→ *Ga* and *No* That Mark the Subject of Adnominal Clauses (2-D)

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(Takahashi Minako)

■ *Koto*, *No*, and *Tokoro*: Noun Clauses

Clauses that support the predicate are called complement clauses. Among them are noun clauses that occur with such formal nouns as *koto*, *no*, and *tokoro*.

In (1), there is a noun clause with the formal noun (*koto*), *ame ga furidashita koto ni*, which functions as the complement clause to the predicate, *kizuuta*. A noun clause appears as a complement clause for (2) and (3), with *no* and *tokoro*, respectively.

(1) *Tanaka wa ame ga furidashita koto ni kizuuta* ‘Tanaka noticed that it had started to rain.’

(2) *Ten'in wa otoko ga hashitte nigeru no o mita* ‘The shop clerk saw a man run away.’

(3) *Keesatsu wa dorobō ga ie o deta tokoro o tsukamaeta* ‘The police caught the thief as he came out of the house.’

Noun clauses that accompany *koto* and *no* appear as complement clauses for a wide variety of predicates. In many cases *koto* and *no* are interchangeable.

(4) *Satō wa sono hi kaigi ga atta {koto/no} o omoidashita* ‘Sato remembered that there was a meeting that day.’

(5) *Kantoku wa pitchaa o kaeru {koto/no} o tameratta* ‘The manager hesitated to replace the pitcher.’

Depending on the predicate of the main clause, there are instances where only *koto* is appropriate and where only *no* is appropriate. When the predicate of the main clause has the meaning of “aiming at the realization of a certain situation”, only *koto* is appropriate (e.g., *teian suru* ‘propose’, *inoru* ‘pray’, *meirei suru* ‘order’, *yakusoku suru* ‘promise’).

(6) *Iinchō wa tōhyō o enki suru {koto/*no} o teian shita* ‘The committee chairman proposed to postpone the vote.’

(7) *Ryōshin wa kodomo ga sukoyakani sodatsu {koto/*no} o inotte iru* ‘The parents are praying that their child will grow up healthily.’

When the predicate of the main clause expresses direct sensation (e.g., *miru* ‘see’, *mokugeki suru* ‘witness’, *kiku* ‘hear’) or actions that are directly related to specific situations (e.g., *matsu* ‘wait’, *tetsudau* ‘assist’, *jama suru* ‘bother’), only *no* is appropriate.

(8) *Suzuki wa jitensha ga kaze de taoreru {no/*koto} o mita* ‘Suzuki saw a bicycle blown down by wind.’

(9) *Sensei wa seetotachi ga shizumaru {no/*koto} o matta* ‘The teacher waited for the pupils to calm down.’

Tokoro is used when the predicate of the main clause express witnessing (e.g., *mikakeru* ‘catch sight of someone’, *mokugeki suru* ‘witness’, *dekuwasu* ‘run into’) or capture (e.g., *tsukamaeru* ‘arrest’, *osou* ‘assault’, *satsuei suru* ‘take a picture’).

(10) *Chijin wa Yamada ga dekakeru tokoro o mikaketa* ‘An acquaintance caught sight of Yamada’s leaving home.’

(11) *Gōtō wa jūnin ga neitta tokoro o osotta* ‘The burglar assaulted the residents just as they had fallen asleep.’

Tokoro and *no* may be interchangeable in some instances.

(12) *Shufu wa hannin ga kenjū o suteru {tokoro/no} o mita* ‘The housewife saw the culprit discard the gun.’

Among the complement clauses with *no*, there are ones that focus on a complement word of the predicate using the “...*no wa...da*” form. Example (13) focuses on the complement word “*kono hon*”, and in (14) the focus is on “*watashi*” in relation to the predicate “*kaita*.”

(13) *Imōto ga kureta no wa kono hon da* ‘This is the book that my younger sister gave me.’

(14) *Kono e o kaita no wa watashi da* ‘It is I who painted this picture.’

→ ト・カ・ヨウニ－引用 *To, Ka, and Yōni: Quotation (2-J)*

● References

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(Abe Shinobu)

■ *To*, *Ka*, and *Yōni*: Quotation

Clauses that supplement the predicate are called complement clauses. There is a type of complement clauses that accompany the quotation forms and question forms such as *to*, *ka*, and *yō(ni)* at the end of the clause.

In (1), the complement clause accompanying *to* (*kōcha ga nomitai to*) shows up to complement the predicate (*itta*). In (2) and (3) the complement clauses with *ka* and *yō* show up to complement their respective predicates.

(1) *Imōto wa kōcha ga nomitai to itta* ‘My little sister said she wanted to drink English tea.’

(2) *Yamada wa kaigi ni dare ga kuru ka shitte iru* ‘Yamada knows who is coming to the conference.’

(3) *Tenchō wa hisho ni kinko o akeru yō shiji shita* ‘The store manager instructed the secretary to open the safe.’

Clauses that contain quotation forms are called quotation clauses. *To* is the most important form to construct quotation clauses. It is used with a wide variety of predicates that express activities related to expression and thought (e.g., *iu* ‘say’, *omou* ‘think’, *kangaeru* ‘think’).

(4) *Shushō wa ōgata genzei o jisshi suru to meigen shita* ‘The prime minister declared that he would implement large scale tax cut.’

(5) *Shachō wa risutora ga hitsuyō da to kangaete iru* ‘The president thinks restructuring is necessary.’

To is also used as a direct quotation form for the content of an utterance.

(6) *Otto ga “Chotto kitemiro yo,” to itta* ‘The husband said, “Come over here.”’

(7) *Seito ga “Are wa nan desu ka,” to kiitekita* ‘A pupil asked [me], “What is that?”’

Further, *to* may form a pattern of case *o* + quotation clause, as in (8). Sentences (8) and (9) mean practically the same thing.

(8) *Ooku no hito wa A o hannin da to omotte iru* ‘Many people think A is the culprit.’

(9) *Ooku no hito wa A ga hannin da to omotte iru* ‘Many people think A is the culprit.’

Ka is used when an interrogative expression is the complement clause.

(10) *Watashi wa sono hi dare to atta ka omoidasenai* ‘I cannot remember whom I met that day.’

When the complement clause is an “either...or...” clause, forms such as ...*ka...ka* and ...*kadōka* may be used.

(11) *Asu kuru ka konai ka oshiete hoshii* ‘I want you to tell me whether you are coming or not tomorrow.’

(12) *Sono keiyaku o toreru ka dōka ga jūyō da* ‘The key is whether we get the contract or not.’

Ka (*dōka*) may or may not accompany a case particle. Usually, it is up to the speaker whether to use the particle or not.

(13) *Nani o kau ka (o) kangaete iru* ‘I am wondering what to buy.’

(14) *Kimochi ga tsutawaru kadōka (ga) fuan da* ‘I am nervous if I can convey my feeling.’

Predicates that take interrogative expressions as their complement clauses include those that are involved in exchanging information and possession, such as *shiru* ‘know’, *wakaru* ‘comprehend’, *tazuneru* ‘inquire’, *kangaeru* ‘think’, and *oshieru* ‘teach/tell’, and also those that express the importance of information, such as *jūyō da* ‘important’, and *mondai da* ‘that’s a problem.’

Yō(ni), like *to*, is used to form a quotation clause, but the scope of usage is relatively narrow. The use is limited to when the predicate of the main clause expresses command, request, and supplication.

(15) *Taichō wa buka ni mihari ni tsuku yō meirei shita* ‘The commander ordered his subordinates to stand guard.’

(16) *Ikkoku mo hayaku byōki ga naoru yō ni inotte iru* ‘I pray for your quickest recovery.’

When *iu* appears with *yō(ni)*, it expresses instruction and request.

(17) *Joshu ni kopii o toru yō itte oita* ‘I’ve told my assistant to make a copy.’

→コト・ノ・トコロ一名詞節 *Koto, No, and Tokoro* – Noun Clauses (2-J)

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(Abe Shinobu)

Grammar K: Discourse and Text

■ Consistency of Text: Cohesion and Coherence

When we read a sequence of sentences, we usually sense that there is a certain semantic consistency. This unit of consistency is called text.

Text has semantic consistency, which has two types.

The first type is brought about by grammatical means.

(1) *Watashi wa Wagahai wa Neko de Aru ga sukida. Kono hon wa Natsume Sōseki no debyuu saku de aru* ‘I like *Wagahai wa Neko de Aru*. This book is Natsume Soseki’s debut work.’

(2) A: *Tarō wa kesa 6ji ni okita yo* ‘Taro got up at 6am this morning.’

B: *Tsuri ni itta no kai?* ‘Did he go fishing?’

In (1), the reason why the first and second sentences make up text is because *kono hon* corresponds with *Wagahai wa Neko de Aru*. The text is constructed by means of the demonstrative *kono*. In (2), the reason why (2)A and (2)B make up the text is because (2)B lacks Case *ga*, which is its argument, and its identification depends on (2)A. When the text is composed by grammatical means, it is considered to have cohesion.

The second type of text is put together by induction.

(3) A: *Tarō wa kesa 6ji ni okita yo* ‘Taro got up at 6am this morning.’

B: *Ame ga furanakya ii kedo na* ‘I hope it won’t rain.’

(3)B does not lack argument, nor does it include other components such as a demonstrative. To understand that (3)A and (3)B together have semantic consistency, one needs the knowledge of this Japanese folk belief that, when someone who is not an early riser gets up early, it will rain. That is, the consistency is created not grammatically but through inference based on some encyclopedic knowledge. When the text is formed by pragmatic means, the text is considered to have coherence.

The study of both cohesion and coherence is important in understanding text, but to study coherence is more difficult than that of cohesion, since the study of coherence involves examining the situation.

The study of cohesion centers round the study of grammatical means (cohesion devices) that bring about cohesion. In Japanese, demonstratives, some nouns, ellipses of the argument of the predicate, conjunctive expressions, and modality of explanation, such as *noda*, are considered cohesion devices.

(4) *Harrii Pottaā wa sekaiteki besuto sera da. Sakusha wa kono hon ga ureru made Porutogaru de eigokyōshi o shite ita sōda* ‘*Harry Potter* is a world-wide best seller. It is said that the author taught English in Portugal until this book became popular.’

The reason why the second sentence and the first sentence in (4) form the text is because the noun, *sakusha* “the author,” inevitably requires “a certain book.” (Please note that *sakka* ‘writer’ does not possess this characteristic.)

→結束性 Cohesion (7-D), 指示詞 Demonstratives (Anaphora) (2-K), 名詞句の省略・繰り返し Ellipsis and Repetition of Noun Phrases (2-K)

● References

Iori, Isao (1998) ‘Tekisuto gengogaku no rironteki wakugui ni kansuru ichi kosatsu’ (A Study of the Logical Framework of Text Linguistics) in *Hitotsubashi daigaku ryugakusee sentaa kiyo*, First Issue.

Halliday, M.A.K. & Hassan, R. (Ando, Sadao et al. transl.) (1997) *Tekisuto wa dono yō ni kōsee sareru ka – gengo no kessokusee* (Cohesion in English). Hituzi Syobo.

(Iori Isao)

■ Deixis

Some words change their reference from situation to situation.

(1) A: *Kimi*, *ashita hima kai* ‘Are you free tomorrow?’

B: *Aa*, *boku wa ashita hima dayo* ‘Yeah, I am free tomorrow.’

(2) A: *Sono hon*, *omoshirosō dane* ‘That book looks interesting.’

B: *Aa*. *Kono hon wa omoshiroi yo* ‘Yeah, this book is interesting.’

“*Kimi*” in (1)A and “*boku*” in (1)B are the same person, B. Similarly, “*sono hon*” in (2)A and “*kono hon*” in (2)B are the same book. This characteristic where the reference changes from situation to situation is called deixis. Mikami Akira explains deixis as “the characteristic of sign to change as the situation changes.” Words that possess this characteristic are called deictic words.

Deixis is determined with “now, here, and me” at the center. For instance, *ashita* ‘tomorrow,’ is a deictic word which means “the day after the day the utterance is made (now)”, while *yokujitsu* ‘the following day’ is not a deictic word. Incidentally, whether *ni* can be affixed or not is related to the deictic nature of the word.

(3) a. *Ashita* {**ni/ø*} *watashi wa kikoku suru* ‘I will leave for my home country tomorrow.’

b. (*Sono*) *yokujitsu* {*ni/ø*} *watashi wa kikoku shita* ‘I left for my home country the following day.’

“*Kotchi*” and “*sotchi*” used on the phone, as in (4), are deictic words, and they mean “place closer to the speaker” and “place closer to the listener” respectively.

(4) *Kotchi wa yuki da kedo*, *sotchi wa dō?* ‘It’s snowing here; how about over there?’

First and second person pronouns are also deictic words, as evident in (1).

Some demonstratives are deictic words, and others are not. They are deictic when they present deixis to the speaker and listener, as in (2) and (4), while they are not deictic when they present anaphora as in (5).

(5) *Kinō sushi o tabeta*. *Sono sushi wa umakatta* ‘I had some sushi yesterday. The sushi was delicious.’

→指示詞 Demonstratives (Deixis) (2-K)

● References

Mikami, Akira (1953) *Gendaigohō josetsu* (Introduction to Contemporary Grammar). Kurosio Publishers.

Levinson, S.C. (Yasui, Minoru, et al. transl.) (1990) *Eigo goyōron* (Pragmatics). Kenkyūsha Shuppan.

(Iori Isao)

■ Demonstratives (Deixis)

The use of demonstratives may be divided into two major categories, deixis and anaphora. Deixis requires that the reference exists where the utterance occurs.

(1) Mori: *Hayashi san, sono kaban doko de katta no?* ‘Mr. Hayashi, where did you buy that bag?’

Hayashi: *Kono kaban wa Shibuya de kattanda* ‘I bought this bag in Shibuya.’

Smell and sound are not visible, but they are treated as being present at the place of speech, and deixis may be applied.

(2) *Daidokoro kara shitekuru kono nioi wa nandarō* ‘What is this smell that’s coming from the kitchen?’

There are usages which are formally anaphora, but are treated as deixis that point to an element that exists at the place of the utterance.

(3) *Utoutoshite me ga sameru to onna wa itsunomanika tonari no jiisan to hanashi o hajimete iru. Kono jiisan wa tashikani mae no mae no eki kara notta inakamono de aru* (Natsume Sōseki, *Sanshirō*) ‘I dozed off, and when I woke up, the woman had been talking to the old man next to her. This old man was a rustic who got on at a couple of stations back.’

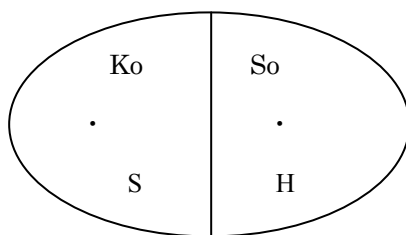
There are two usages of deixis. The first usage is when the speaker and listener are in two separate locations, as in (4). Mikami Akira calls this the contrasting type.

(4) A: *Sono yubiwa kirei ne* ‘That ring is pretty.’

B: *Kono yubiwa wa kyonen Wakō de katta no* ‘I bought this ring at Wako last year.’

This is a typical deictic usage. What is close to the speaker is marked with *ko* and what is close to the listener is marked with *so*.

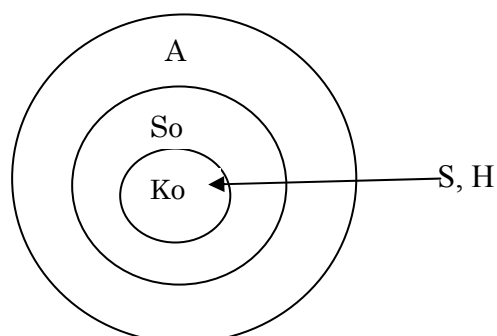
(5)



S: Speaker
H: Listener

When the speaker and listener are side by side, the points of view are not in contrast, and *ko*, *so*, and *a* represent near, middle and far, respectively from the speaker (or listener).

(6)



Mikami Akira calls this the fusion type. Usually, *ko* (near) and *a* (far) are used but *so* is not used often except in a situation such as the following .

(7) (In a taxi) *Soko de tomete kudasai* ‘Please stop over there.’

Demonstratives form such parts of speech as pronouns, adnominals, and adverbs. Chart 2-13 shows the demonstratives sorted by the commonality of *ko*, *so*, and *a*, rather than by part of speech. Based on this method of categorization, the demonstratives are sometimes called “*ko-so-a*.”

Chart 2-13: Classification of Demonstratives

| | | Ko | So | A |
|-------------|------------|--------|--------|-------|
| ● Adnominal | Individual | kono | sono | ano |
| | Attribute | konna | sonna | anna |
| ● Pronoun | Object | kore | sore | are |
| | Person | koitsu | soitsu | aitsu |
| | Location | koko | soko | asoko |
| | Direction | kotchi | sotchi | atchi |
| ● Adverb | | kō | sō | aa |

→直示 Deixis (2-K), 指示詞 Demonstratives (Anaphora) (2-K)

● Reference

Kinsui, Satoshi & Takubo Yukinori, ed. (1992) ‘Shijishi.’ *Nihongo kenkyū shiryoshu* 1-7 (Literature for Study of Japanese, 1-7: Demonstratives). Hituzi Syobo.

(Iori Isao)

■ Demonstratives (Anaphora)

Anaphora is a usage of demonstratives which, unlike deixis, the reference (antecedent) exists within the sentence and not in the location of the utterance.

When the antecedent appears before the demonstrative, it is called anaphora, and when the antecedent appears after the demonstrative, it is called cataphora. In cataphora, always *ko* is used.

In anaphora it is important to distinguish dialog from text (written discourse). In dialog, the distinction between *a* and *so* becomes an issue. In principle, the speaker decides which to use based on her/his knowledge of the antecedent.

First, what the speaker knows is marked by *a*. Especially when the listener also shares the knowledge, as in (1), or when it is in a monolog, *a* is always used.

(1) A: *Kinō Hayashi ni atta yo. {Aitsu/*Soitsu} aikawarazu genkidatta yo* ‘I saw Hayashi yesterday. The guy looked good as usual.’

B: *{Aitsu/*Soitsu} mattaku genkida na* ‘That guy is just so full of energy.’

(2) *Mata ano mise de sushi o tabetai naa* ‘I’d love to eat sushi at that shop again.’

When the speaker has the knowledge but (the speaker assumes that) the listener does not know, *so* is used, as in (3)A.

(3) A: *Gakusee jidai no yūjin ni Hayashi tte yatsu ga irunda kedo, {?aitsu/soitsu} omoshiroi yatsu nanda* ‘I have a friend named Hayashi from my student days, and he’s an interest guy.’

B: *{*Ano/Sono} hito, shigoto wa nan nano?* ‘What’s his job?’

In this instance, *a* may be used if it is a monolog.

(4) A: *Gakusee jidai no yūjin ni Hayashi tte yatsu ga irunda kedo, aitsu, omoshiroi yatsu datta naa* ‘I had a friend named Hayashi from my student days, and he was an interesting guy.’

When the speaker does not have the knowledge of the component, as in (3)B and (5), *so* is always used to identify it.

(5) *Tokkyū ni maniattara, {*are/sore} ni notte ikō* ‘If we can make the express, let’s take it.’

In 文章, the contrast between *ko* and *so* becomes an issue. In 文章 the listener becomes insignificant, and *a*, which relies on the listener’s knowledge, is not usually used. Here we limit our discussion to the usage of *koto* and *no* in designative anaphora (where the entire antecedent is the designated object).

First, *kono* and *sono* express the speaker’s understanding of the respective antecedents.

Kono indicates that the speaker views the antecedent in relation to the discussion topic of the text.

Sono indicates that the speaker sees the antecedent from the point of view of adding textual meaning.

Kono suggests that the relationship between the antecedent and the discussion topic of the text is a close one. *Sono*, on the other hand, suggests that the speaker looks to the attribute of the antecedent within the text (textual meaning). Textual meaning is the type of attribute that the antecedent has, as in (6), where “*kinō seekyō de tabeta*” is the attribute of “*sono zenzai*.”

(6) *Kinō seekyō de zenzai o tabeta. Sono zenzai wa umakatta* ‘I ate zenzai at the co-op (cafeteria) yesterday. The zenzai was delicious.’

In 文章, when the semantic relationship among the sequential sentences is that of resultative conjunction, usually *kono* is used. The usage of *kono* is classified into three major types: ①there is paraphrasing, ②the antecedent (e.g., “*jiko*” in (8)) and the topic of the text are closely related, ③ the antecedent is far away.

In Type ①, the antecedent (*kōcha* ‘English tea’) may be replaced by another expression (*nomimono*, ‘beverage’), as in (7). In Type ②, the antecedent (*jiko* ‘accident’) has a close relationship with the topic of the text, as in (8). (Discussion on Type ③ is omitted.)

(7) *Watashi wa kōcha ga sukida. {kono/*sono} nomimono wa itsu mo tsukare o iyashite kureru* ‘I like English tea. The beverage always heals my fatigue.’

(8) *Sakuya Tōmei de jiko ga atta. {Kono/?Sono} jiko de 3nin ga shinda* ‘There was an accident on Tomei Freeway last night. Three people were killed in the accident.’

Sono is used often where the semantic relationship among the sequenced sentences is contrastive or adversative. In this type of anaphora, it is not easy to omit *sono* or to replace *wa* with *ga*.

(9) *Ken wa mukashi Kokutai no suiee senshu datta. {?Kono/Sono} Ken ga dekishishita to wa shinjirarenai.* ‘Ken used to be a swimmer in the National Athletic Meet. It is hard to believe that [a swimmer such as] Ken died from drowning.’

→指示詞 (deixis) Demonstratives (Deixis) (2-K), 旧情報・新情報 Old Information, New Information (2-K)

● References

Iori, Isao (1997) ‘*Wa to ga no tsukaiwake ni kakawaru ichi yōin*’ (One Factor Involved in Differentiating *Wa* and *Ga*) in *Kokugogaku*, 188.

Kinsui, Satoshi & Takubo Yukinori, ed. (1992) ‘Shijishi’ in *Nihongo kenkyū shiryō 1-7(japanese language study literature collection 1-7: demonstratives)*. Hituzi Syobo.

(Iori Isao)

■ Cleft Sentences

In a cleft sentence the word order is altered to place a certain component in a specific position, so that the component gets special attention (English example: It is Mary who owns the house.) O. Jespersen named this structure cleft sentence because the sentence is split into two clauses. Many languages including Japanese possess this sentence structure. *X no wa Y da*, and *X no ga Y da* are two types of cleft sentences in Japanese. A sentence with normal word order, *Yamashita Kōen de kare ni atta* ‘I met him in Yamashita Park,’ may be re-written into cleft sentences, *Kare ni atta no {wa/ga} Yamashita Kōen da* ‘Where I met him was Yamashita Park,’ or *Yamashita Kōen de atta no {wa/ga} kare da* ‘It was him whom I met in Yamashita Park.’ The components, *Yamashita Kōen* and *kare*, which normally are placed before the predicate, come after the predicate ‘*atta* (met)’, and these components respectively turn into the predicates of the cleft accompanied by *da*.

X no wa Y da and *X no ga Y da* differ structurally and semantically. Both structures use nominative and accusative nouns and nouns of time and place, etc. in the Y position. However, only *X no wa Y da* allows subordinate clauses such as *kara* and *tame*, and also expressions such as *hajimete* and *nidome* (e.g., *Tarō ni atta no {wa/*ga} kikitai koto ga atta kara da* ‘The reason I saw Taro was because I had something I wanted to ask him about’). Also, only in *X wa Y da* the noun in the Y position may accompany a case particle (e.g., *Kare ni atta no {wa/*ga} Yamashita Kōen de da* ‘Where I met him was in Yamashita Park’).

X no wa in *X no wa Y da* expresses presupposed information which the speaker shares with the listener, and the most important information which the speaker wants to convey (=focus) is in the *Y da* part (e.g., *Anata ga waruinja nai. Warui no wa kono watashi da* ‘You are not to blame. Who is to blame is I’). On the other hand, *X no ga Y da* may work in two different ways. In the first case, *Y da* is presupposed, and *X no ga* is the focus (e.g., *Hito no kachi wa yōshi ja nai to wakatteiru ga, yahari kini naru no ga yōshi de aru* ‘I know the person’s value doesn’t depend on the appearance, but what gets my attention is the appearance’). In the second case, sometimes *Y da*, and sometimes *X no ga Y da* as a whole, become the focus (e.g., *Ano sensō o ikinobita no ga igai nimo karada no yowai otōto datta* ‘Who survived the war surprisingly was my little weakling brother’).

The syntactic structure and information structure of cleft sentences have been the major topics of studies in the past, but recently the various functions of cleft sentences in discourse are becoming to be discussed.

→基本語順 Basic Word Order (2-C)

● References

Kumamoto, Chiaki (1989) ‘Nichiei no bunretsubun ni tsuite’ (On Cleft Sentences in Japanese and English) in *Saga Daigaku Eibungaku Kenkyū*, 17.

Nishiyama, Yuji (2003) *Nihongo meishiku no imiron to goyōron* (Semantics and Pragmatics of Japanese Noun Phrases). Hituzi Syobō.

Noda, Hisashi (1996) *Wa to ga* (Wa and Ga). Kurosio Publishers.

Declerck, Renaat (1988) *Studies on copular sentences, cleft and pseudo-clefts*. Leuven University Press.

(Sunakawa Yuriko)

■ Ellipses and Repetition of Noun Phrases

Noun phrases are frequently omitted in Japanese. (The expression in brackets [] is the omitted component.)

(1) \emptyset *Hayashi desu. Dōzo yoroshiku [Watashi wa]* ‘[I am] Hayashi. Nice to meet you.’

(2) \emptyset *Hayashi san desu ka? [Anata wa]* ‘[Are you] Mr. Hayashi?’

(3) *Hayashi san wa shumi ga ōi. Ø Ima maishū shamisen kyōshitsu ni kayotteiru sōda [Hayashi san wa]* ‘Ms. Hayashi is a person of many interests. I hear [Ms. Hayashi] goes to a shamisen class every week.’

(1) and (2) differ greatly from (3). In (1) and (2), the reference is evident without *anata wa*. (The version with the “omission” is the standard form.) However, in (3), that *Hayashi san* is omitted in the second sentence is not obvious without the first sentence. That is, the fact that *Hayashi san* is omitted in the second sentence in (3) creates cohesion. In general, the omission of the first and second person components do not contribute to cohesion, while the omission of the third person components creates cohesion.

As we have seen, the first and second person components do not necessarily get “omitted.” Rather, they “manifest” when they become necessary to express contrast, for example.

As evident in (3), in principle, third person components also are to be omitted rather than repeated. However, when the preceding sentence is a phenomenon-descriptive sentence and when the proceeding sentence is an attribute- descriptive sentence, the component is not omitted readily, and it has to be repeated.

(4) *Hayashi san wa kinō asa hayaku dekaketa. {Hayashi san wa/?Ø} tsuri dōkōkai no kaiin de aru* ‘Mr. Hayashi left home early yesterday morning. Mr. Hayashi is a member of the fishing club.’

It is important to note that repetition is used to specify the content of an event, as in (5). In this instance, generally an emphatic sentence structure is used in the second sentence.

(5) *Kesa JR Chūō Sen de jiko ga ari densha ga okureta. Jiko ga atta no wa Nakano Eki no kōnai* ‘There was an accident on the JR Chuo Line this morning and the trains were delayed. Where the accident occurred was inside the Nakano Station.’

→文章のまとめり－結束性・一貫性 Consistency of Text: Cohesion and Coherence (2-K), 結束性 Cohesion ((7-D), 談話研究 Studies in Discourse (4-B)

● References

Kuno, Susumu (1978) *Danwa no bunpō*(Grammar of Discourse). Taishukan Shoten.

Shimizu, Yoshiko (1995) ‘NP-*wa* to \emptyset (NP)-*wa*’ (NP-*wa* and \emptyset (NP)-*wa*) in Miyajima, Tatsuo & Nitta Yoshio, ed., *Nihongo ruigi hyōgen no bunpō (ge)* (Grammar of Japanese Synonymous Expressions II). Kurosio Publishers.

(Iori, Isao)

■ Use and Non-Use of Pronouns

The frequency of the use of pronouns is not very high in Japanese. Generally, first and second person pronouns are not used.

(1) {?Watashi wa/φ} Hayashi desu. Dōzo yoroshiku ‘I am Hayashi. Nice to meet you.’

(2) {?Anata wa/φ} Hayashi san desu ka ‘Are you Mr. Hayashi?’

Pronouns are used when contrast and exclusion are expressed.

(3) Kondo no paatii, {Boku wa/?φ} iku kedo, kimi wa dōsuru? (Contrast) ‘I am going to the party, but how about you?’

(4) Buchō: Kondo no kaigi dare ka detekurenai ka.

‘Director: Can anyone go to the upcoming conference?’

Tanaka: {Bokuga/?φ} demasu (Exclusion)

‘Tanaka: I will go.’

When a second person pronoun is not appropriate because of the listener-orientatedness constraint, often the listener’s name or job title is used.

(5) (To Mr. Hayashi) {?Anata/Hayashi san} mo isshoni shokuji o shimasen ka ‘Mr. Hayashi, would you dine with us?’

(6) (To Tanaka, the director) {*Anata/Buchō} mo isshoni shokuji o shimasen ka ‘Director, would you dine with us?’

The listener-orientatedness constraint is less strict with third person pronouns than with first and second person pronouns, but third person pronouns are not readily used in the following situations.

1) The reference is a superior of the speaker.

(7) A: Hayashi Sensee wa ashita gakkō ni korareru kana? ‘Will Professor Hayashi come to school tomorrow?’

B: {*Kare/*Kanojo/Sensee} wa shutchō da yo ‘The professor’s on a business trip.’

2) The reference is not specified.

(8) A: Kinō, Yamada kun ni atta yo ‘I saw Yamada yesterday.’

B: Ett, dare {*Kare/Sono hito} ‘Huh? Who is that person?’

The use of pronouns in Japanese is not mandatory. Often the noun is repeated.

(9) Anemusume no Eeko no koe de, Ayuta wa toko o hanareta. Sem’men shite, chanoma de jochū no kyūji de ōisogi de yūshoku o gochisō ni naru to, Ayuta wa ōzee no iru ōsetsuma e haitteita. Ayuta wa terekusasa kara fukigen ni muttsuri shiteita. ...Dare ni nani o hanashikakeraretemo, kare

wa mijikai henji shika shinakatta. (Inoue Yasushi, *Asunaro Monogatari*) ‘Ayuta left [his] bed upon hearing the older daughter Eiko’s command. [He] washed up, and after [he] ate [his] dinner in a hurry in the family room as the maid waited on [him], Ayuta went into the guest room where a lot of people had gathered. Ayuta was glum and moody because [he] felt self-conscious. He only returned a short response to anyone who tried to start a conversation with [him].’

→名詞句の省略・繰り返し Ellipses and Repetition of Noun Phrases (2-K)

● References

Suzuki, Takao (1973) *Kotoba to bunka* (Language and Culture) in Iwanami Shinsho Series. Iwanami Shoten.

Takubo, Yukinori (1997) ‘*Nihongo no ninshō hyōgen*’ (Expressions Involving Person in Japanese). in Takubo, Yukinori, ed., *Shiten to gengo kodo* (Viewpoint and Linguistic Action). Kurosio Publishers.

(Iori Isao)

■ *Hai, Iie, and Ee*: Responses

Response forms in the broad sense may be divided into two groups: 1) back-channeling as the expression of listening comprehension, and 2) responding to the sentence.

For example, in *Anone, (hai), kyō ne (hai) ikimasu ne (hai)* ‘Say, (yeah?), today (yeah?), I’ll go (yeah),’ the *hai* inserted in the middle of the sentence signals that the listener is successfully following the speaker. There are personal differences, but when there is a sentence-final particle (particle of interjection) such as *ne*, which is directed to the listener, or when silence occurs in the middle of the utterance, some sort of monitoring expression, such as *hai, un*, or a nod, is expected on the part of the listener within a certain amount of time. Otherwise, the listener is signaling that the communication is not being successful.

In the meantime, *hai* at the end of a sentence signals affirmation, and its function is different from that of back-channeling. Response in the narrow definition is the expression of the listener’s reaction to the information which the speaker imparts in a cohesive chunk.

Response forms express the declaration of the listener’s attitude toward the speaker’s demand in the case of action-requesting (e.g., *Matte kudasai* ‘Please wait’ → *Wakarimashita* ‘OK’, *Ii desu yo* ‘Sure’, **Sō desu ne*), and the declaration of access to the information if exchange of information is involved (e.g., *Samui desu ne* ‘It’s cold’ → **Wakarimashita, *Ii desu yo, Sō desu ne* ‘Indeed’).

When access to information is expressed, the response varies depending on how well the listener knows the information. In Japanese, if the information is new to the listener, s/he must express that s/he had no knowledge of the information in question up until now. This is done in using expressions such as: *hee* (acknowledging the receipt of the new information by expressing surprise), *a, sō desu ka, hontō* (confirmatory introduction via a question), *fūn* (expressing that the listener is assessing her/his knowledge, *naruhodo* (the listener has completed her/his assessment of her/his knowledge), and so on.

In contrast, *hai* and *un* are used to express that the listener already knows the said information. (To express yes or no, in the standard dialect, one says, *Shirimasen ka?* ‘Don’t you know?’ → *Hai, shirimasen* ‘No, I don’t’.) In this type of response, there may be added expressions, such as *Hai, sō desu* ‘That’s correct’, and *Iie, chigaimasu* ‘That’s not correct’. They vary according to the parts of speech as well. Usually these expressions are used when the predicate is a noun. Otherwise, the predicate may be repeated, or some other expressions, such as *Sonna koto wa nai* ‘That’s not so,’ are used.

When the listener wants to reserve her/his answer, s/he often makes a vague acknowledgment, such as *maa* ‘well...’, or responds in question forms, such as *Dō deshō ne* ‘I am not sure...’.

→アノ・エート・マア－フィラー *Ano, Eeto, and Maa*: Fillers (2-K)

● References

Horiguchi, Junko (1997) *Nihongo kyoiku to kaiwa bunseki* (Japanese Education and Conversation Analysis.) Kurosio Publishers.

Sadanobu, Toshiyuki, ed. (2002) '*Un to so no gengogaku*' (Linguistic Study of *Un* and *So*).
Kurosio Publishers.

(Moriyama Takuro)

■ *Ara* and *Maa*: Interjections

Interjections are independent words that express the speaker's undifferentiated response when and where the utterance takes place. They are categorized into 3 main groups: "broadly-defined emotion-change type" (expressing change in emotion), "broadly-defined display of on-going thinking type" (appearing in environments such as on-going thinking), and "action execution coupling type" (working together with actions in the real world).

The "broadly-defined emotion-change type" is divided into two groups: expressions of the welling up of inner feelings, such as *aa*, and expressions triggered by encounters with events and situations. The latter includes the type that expresses the speaker's probing of the encountered abnormal situations, such as *oya*, *e*, and *are* (rising intonation possible), the type that expresses astonishment, such as *waa*, *ō*, *maa*, and *kyaa* (rising intonation not possible), and the type that expresses value judgment, such as *yatta*, *shimeta*, and *yoshi*. Within the last type, there are differences in usage depending on the degree of astonishment. Among *ō*, *waa*, and *kyaa*, the latter two express stronger astonishment than *ō*.

Some expressions in the "broadly-defined display of on-going thinking type" have commonality with fillers and response expressions. *Eetto*, which expresses that the speaker is in the middle of thinking, may be used as a filler as well. Expressions in this group include those that are related to problem solving thought process, such as *doredore* (signaling the start of a probe), *hahaa* (expressing that the solution is getting closer), *naruhodo* (understanding obtained), *fūn* (expressing that the speaker is calculating her/his position in the understanding of the matter), and *hate* (expressing that there is an unsolved problem). They also include those that are related to working out pertinent information, such as *sōsō*, and *aa* (recalling information, also changing the subject). All of these expressions function as monitors in information processing, and used according to their specific functions.

The "action execution coupling type" works in conjunction with the realization of the action in the real world. They include encouraging shouts, such as *yokkorasho*, *yoisho*, *otto*, *ei*, and *sore*, as well as expressions to encourage actions, such as *saa* (starting up an action).

Interjections express undifferentiated emotion, and are rarely uttered consciously. Their function differs from language to language (e.g., *waai* in Thai is uttered when the speaker feels pain), and they constitute a very important component in natural conversation. The use of interjections is an important component to acquire in Japanese language learning.

→感動詞 Interjections (2-B), アノ・エート・マアーフイラー *Ano*, *Eeto*, and *Maa*: Fillers (2-K)

● References

Moriyama, Takuro (1996) 'Jōdōteki kandōshi kō' (Examination of Emotional Interjections) in *Gobun*, 65. Osaka Daigaku Kokugo Kokubungaku Kai.

_____ (2002) 'Dōsa hatsudō no kandōshi *saa*, *sore* o megutte' (Discussion on *Saa* and *Sore*, Interjection of Initiation of Action). *Nihongo Bunpō*, 2-2.

(Moriyama Takuro)

■ *Ano, Eeto, and Maa*: Fillers

We do not always transmit the content of our communication without hitches and glitches. We grope for words, and let out our voice to secure our turns in conversation. Sometimes we stop talking in the middle of an utterance. In these circumstances, we utter expressions such as *anō*, and *eeto*. These are called fillers.

Fillers help us secure our turns in conversation, and help prevent others from butting in. When the speaker does not use fillers properly, the infringement on the speaker's right to speak may result. Attention must be paid on this matter in Japanese language instruction.

Fillers are used at the beginning of a sentence, or at a juncture within the sentence between independent phrases, that is, where an interjectory particle (usage of sentence-final particles as interjections) occurs.

Some forms are lexically undifferentiated, such as *aa*, *ū*. They usually express that the utterer is in the process of thinking and that s/he will resume talking shortly. These expressions are uttered to signal that the state of tension continues, and is uttered with flat intonation.

Those that are lexically established and used most frequently include *anō*, *eetto*, etc.

Anō signals that the utterer wants to call to the other party or to start up a conversation. *Eetto* expresses that the utterer is in the process of deciding how to put her/his thinking into words, what to think, or how to answer. *Eetto* may be used in a monolog. It may take the form, *ūnto*. *Eetto* has a nuance that the thinking that is going on is private, while the form *ee* in flat intonation is used in utterances made in public to signal that the speaker has something to say.

→ハイ・イイエ・エエー 応答 *Hai, Iie, and Ee*: Responses (2-K), 会話のしくみ Mechanism of Conversation (4-B). 談話分析 Discourse Analysis (7-C)

● References

Sadanobu, Toshiyuki, ed. (2002) *Un to sō no genggaku* (Linguistic Study of *Un* and *Sō*). Hituzi Syobo.

_____ & Takubo Yukinori (1995) 'Danwa ni okeru shinteki sōsa monitaa kikō – shinteki sōsa hyōshiki *eeto* to *anō*' (Psychological Monitoring Mechanism in Discourse: *Eeto* and *Anō* as Mechanism of Psychological Manipulation in Discourse) in *Gengo Kenkyū*, 108.

(Moriyama Takuro)

■ Conjunctives and Conjunctive Expressions

“Conjunctive expressions” appear at semantic junctures in sentences, part of a sentence, and pauses in discourse, to express the semantic relationship between what has been presented and what is to come.

(1) ...*kono yōni, okashi wa watashitachi no seekatsu ni kakasukoto ga dekinai sonzai ni nattekita nodesu.*

Kokomade wa okashi no rekishi ni tsuite nobemashita. Kokokara wa genzai ninki no aru okashi ni tsuite shōkai shimasu. *Genzai wa kenkō būmu no ekyō de dochiraka to ieba assarishita mono ga kōhyō desu.*

‘As I have mentioned so far, sweets have come to be an essential part of our life.

So far I have discussed the history of sweets. Now I am going to talk about what sweets are popular currently. Currently, because of the influence of heightened health concerns, relatively light sweets are popular.’

The underlined part in (1) summarizes the content so far and announces in advance how the speaker will develop the content. This part expresses the semantic relationship between the previous paragraph and the succeeding paragraph, and functions as a conjunctive expression as a whole.

The underlined part may be replaced with a conjunctive, *tokorode*, or an idiomatic expression, *sore wa sō to shite*, and so on. This shows that such expressions indicate the relationship among semantic units.

Conjunctive expressions sometimes include conjunctive particles as in *Ame ga futtekita kara kaerō* ‘Let’s go home, since it’s started to rain’, *Kyōto e itta toki, mimashita* ‘I saw it when I went to Kyoto’, and adnominal continuative clauses, as in *tanoshiku utai, odoru* ‘sing and dance joyously.’ They are explained elsewhere in this book, in the section on complex sentences.

There is an unlimited number of what we may call conjunctive expressions. There are frequently used idiomatic expressions, such as *sore wa sōto* ‘putting it aside’, and *hanashi wa kawarimasu ga* ‘to change the subject’, in addition to conjunctive particles. It would be difficult even to compose a comprehensive list of conjunctive particles. For example, the conjunctive particle, *dewa*, has a contracted form, *ja(a)*, and a form that accompanies a demonstrative word, *sore dewa*. *Dakara* has a corresponding polite form, *desu kara*. The number of forms will be enormous if one is to consider all these factors.

For the time being the most representative conjunctive forms are listed in Chart 2-14, along with the meaning and classification.

Many of the conjunctives and conjunctive expressions were derived from different parts of speech and became idiomatic expressions or 転用 *ten’yō* (use in a different category) in fairly recent times (e.g., *-shita tokoro de* → *tokorode*, *sore+case particle kara* → *sorekara*). Currently, new usages continue to be created mostly in young people’s language. An example is the use of the adverb, *ato*, as a conjunctive expression to mean addition.

(2) *Raamen hitotsu. Ato, gyōza mo ichininmae onegai shimasu* ‘One ramen, please. Also, an order of gyōza, please.’

To iu ka in *Nishida wa kinben to iu\ka, kusomajime da* ‘Nishida is hard working, or rather, he’s serious to a fault’ is its original use. Recently however, it is 転用 *ten’yō* to revise the other party’s utterance or for the speaker to change the subject, as in

(3) A: *Warui to omou nara, ayamare* ‘If you think you’re wrong, apologize.’

B: *Te iu ka, omae ga sakini ayamare yo* ‘Or rather, you apologize first.’

(4) (While eating silently, all of a sudden)

Te iu ka, kono sarada, oishii ne ‘I just thought, this salad is delicious.’

→ 接続詞 Conjunctives (2-B)

● Reference

Sakuma, Mayumi (1990) ‘Setsuzoku hyōgen (1) (2)’ (Conjunctive Expressions (1) & (2)) in Teramura Hideo et al. ed., *Keesu sutadaii nihongo no bunsho • danwa* (Japanese Text and Discourse: Case Studies). Ohfu.

(Hamada Mari)

■ Old Information and New Information (Definite vs. Indefinite, Known vs. Unknown)

Whether a component of a sentence is old information or new information (known vs. unknown) depends on the context.

The first *ojiisan* is new information, and the second *ojiisan* is old information in (1).

(1) *Mukashi mukashi, aru tokoro ni ojiisan ga imashita. Aru hi, ojiisan wa shibakari ni ikimashita* ‘Once upon a time, there lived an old man. One day the old man went firewood gathering.’

Please note that whether the information is old or new is not related to whether the information is first mention or not. For example, (2) and (3) appear in newspaper articles and each sentence starts out the article respectively. In (2), *Kobuchi Keezō Shushō* is new information, while in (3) it is treated as old information.

(2) *Kobuchi Keezō Shushō ga 29 nichi, Amerika e tatta* ‘Prime Minister Kobuchi Keizo left for America on the 29th.’

(3) *Kobuchi Keezō Shushō wa 4 ka, Mie Ken, Ise Shi o otozurete, Ise Jingū o sanpai shita* ‘Prime Minister Kobuchi Keizo visited Ise City in Mie Prefecture, and paid respect at the Ise Shrine on the 4th.’

The distinction between new and old information depends on whether (the speaker knows if) the listener is aware of the reference. If the speaker thinks the listener is aware of the reference, the information is old; if the speaker thinks the listener is not aware, the information is new.

The most important phenomenon that is involved in determining the distinction between new and old information is whether the information is marked by *wa* or *ga*.

In principle, if the speaker deems the information old, *wa* marks it, and if the speaker deems the information new, *ga* marks it. That is why in (1) *ga* is used when the information appears the first time, and *wa* is used subsequently.

When the reference is unknown to the speaker it is considered new information, as seen in the use of an interrogative word as the subject in (4). In (4), the sentence minus the interrogative word is old information. Thus, when the old information is the subject, it is marked by *wa*, as in (5).

(4) *Dare ga kono hon o kaita ndesuka* ‘Who wrote this book?’

New information old information

(5) *Kono hon o kaita no wa dare desu ka* ‘Who was it that wrote this book?’

Old information new information

As stated above, when the noun phrase is repeated within the text, usually *wa* is used. When the semantic relationship between the sentences is contrastive and adversative, *ga* is used, as in (6). This is because the relationship is a marked relationship, and the said noun phrase is treated as new information within the text.

(6) *Tanaka wa kenkō ga jiman no otoko datta. Sono Tanaka* {?ha/ga} *kyūbyō de shindeshimatta*
'Tanaka was a man who was proud of his good health. That same Tanaka died suddenly of acute illness.'

Definite vs. Indefinite is a distinction similar to new information vs. old information.

Definite or indefinite is determined by whether (the speaker presumes) the listener is able to specify the reference or not. If (the speaker thinks) the listener is able to specify the reference, it is definite. If not, it is indefinite. *Shirani hito* in (7) is indefinite, and *Tarō* in (8) is definite.

(7) *Sakki shiranai hito ga uchi ni kita* 'An unfamiliar person came to the house earlier.'

(8) *Sakki Tarō ga uchi ni kita* 'Taro came to the house earlier.'

Only definite noun phrases may become the topic. This is why *wa* cannot be used in (7) and (9).

(9) *Kinō shiranai hito* {*wa/ga} *kimashita*. 'An unfamiliar person came yesterday.'

There is a certain correspondence between the definite vs. indefinite distinction and the distinction between old and new information. What is indefinite is always new information (see (7) and (9)), but it must be noted that what is definite may be old information ((3)) or new information ((2), (8)).

Expressions of existence are also concerned with the distinction between new and old information.

(10) *Tsukue no ue ni hon ga arimasu* (Sentence of existence) 'There is a book on the desk.'

(11) *Hon wa tsukue no ue ni arimasu* (Sentence of location) 'The book is on the desk.'

Sentences of existence (e.g., (10)) are used to specify objects and persons that exist in certain locations. The *ga* noun phrases that appear in this type of sentences are considered new information. On the other hand, sentences of location, such as (11), specify the location of objects or persons. The *ga* noun phrases that appear in this type of sentences are considered old information.

→指示詞 (anaphora) Demonstratives (Anaphora) (2-K), ハとガー基本的な違い *Wa and Ga: Basic Differences* (2-I)

● References

Kuno, Susumu (1973) *Nihon bunpō kenkyū* (Study of Japanese Grammar). Taishukan Shoten.

Takubo, Noriyuki (1987) 'Goyo bunseki (2)' (Error Analysis II) in *Nihongogaku*, 6-5.

Noda, Hisashi (1984) 'Yudaibun to mudaibun' (Topic-Present Sentences and Topic-Absent Sentences), in *Kokugogaku*, 136.

(Iori Isao)

■ View Point

View point originally is a style of empathy where the audience takes the view point of a character in a play and sees the world through the character. Kuno (1978) analogized this concept to the camera angle and introduced it into the study of syntax. View point is also called empathy. Makino (1995) interpreted the spatial concept of *Uchi* (inside) and *Soto* (outside) metaphorically and defined the view point of a person in *Uchi* as subjective, and the view point of a person in *Soto* as objective. In Japanese we always have to decide which view point to take, *Uchi* or *Soto*. Japanese people tend to lean toward the *Uchi* view point. When we observe grammatical phenomena, there are a great number of sentence structures where someone who expresses the *Uchi* viewpoint is designated the grammatical person. We call this type of person, *Uchi* person, and the opposing argument, *Soto* person. Both *Uchi* person and *Soto* person are fluid concepts. They are more sensitive to fluid human relationship than to linguistic context, and differ from the grammatical concept of person of Indo-European languages. In this chapter, let us examine the grammar that requires *Uchi* person.

It is well known that the speaker sees the transaction from the receiver's point of view with *kureru*, a "giving" verb in the giving and receiving group of verbs.

(1) *Tarō wa X ni chokoreeto o kuremashita* 'Taro gave X chocolate.'

In (1), X has to be a *Uchi* person to Taro. If X is the self, her/his father, or friend, they meet the requirement. If X is someone the speaker does not know (i.e., a *Soto* person) *kureta* cannot be used. What is interesting is that if X is the speaker's wife, she is a *Uchi* person, but if she is an ex-wife, she is a *Soto* person. Even though it is the same person, one can no longer use *kureta* in the latter case.

The subject of passive sentences is usually a *Uchi* person.

(2) *X wa Nyūyōku de bōkan ni saifu o hittakurareta* 'X got his purse snatched by an assailant in New York.'

In (2), one cannot plug in someone like a passer-by in X's place, because a passer-by has no *Uchi* relationship with the speaker. Usually it has to be someone in the *Uchi* relationship with the speaker, such as herself/himself, the mother, a friend, etc. Conversely, in (3), which is an active sentence, X is a *Soto* person, not an *Uchi* person.

(3) *Bōkan ga Nyūyōku de X no saifu o hittakutta* 'An assailant snatched X's purse in New York.'

Jibun is a reflexive pronoun that designates the subject of a sentence, and the designated person has to be a *Uchi* person. Thus, X in the following sentence cannot be a *Soto* person.

(4) *X wa jubun no kuruma de tsūkin shite imasu* 'X commutes in his/her car.'

If X is the protagonist of a novel and if the reader has enough sympathy toward him, *jibun* may be used this way, but *jibun* usually can only be used with the speaker's *Uchi* person.

Similarly, *tsumori* can only be used when the person who has the intention is the speaker's *Uchi* person. Thus, X in (5) cannot be a *Soto* person if the speaker has no sympathy toward him/her.

(5) *X wa raishū kyūka o toru tsumori desu* ‘X is planning to take a vacation next week.’

In summary, there are *Uchi* view point and *Soto* view point, and they form a continuum. The former presents subjective expressions, and the latter presents objective expressions.

→授受表現の諸特徴 Various Expressions of Giving and Receiving (2-E), 方向性表現 Expressions of Direction (2-E)

● References

Kuno, Susumu (1979) *Danwa no bunpō* (Grammar of Discourse). Taishukan Shoten.

Makino, Seiichi (1995) *Gengo bunkagaku: bunpō o bunka de kiru* (Study of Language and Culture: Disecting Grammar with Culture). ALC.

(Makino Seiichi)

Grammar L: Honorifics

■ System of Hearer-Oriented Expressions

Hearer-oriented expressions are divided into two major groups. One group is called honorifics and expresses the speaker's respect and polite attitude. At the other extreme end is what is called vulgar language. Vulgar language expresses cajoling and contempt toward the person in discussion. In Japanese language education vulgar language is not generally included in the learning objectives. Honorifics are more important in the instruction. If not vulgar language, however, it is important that students learn not only honorifics which put a certain distance between the interlocutors, but also friendliness toward the other party and expressions of camaraderie. Expressions of friendliness usually use the plain form for the predicates.

(1) *Ima, kore, yonderunda* 'I'm reading this now.'

(2) *Konban, nani taberu?* 'What shall we eat tonight?'

This style is used toward people with whom you are totally at home, such as family members and personal friends.

Honorifics are classified into hearer-oriented honorifics and topic-oriented honorifics. Hearer-oriented honorifics express politeness and respectfulness toward the listener, and topic-oriented honorifics express respect toward the person who appears as a sentential component in the sentence.

Hearer-oriented honorifics have polite style and courteous style. Polite style, also called the *desu/masu* style, uses the noun/adjective + *desu* form and the verb + *masu* form in the predicate in the main clause.

(3) *Tōkyō wa ima nanji desu ka* 'What time is it now in Tokyo?'

(4) *Ano mise no raamen wa oishii desu yo* 'The ramen at that shop is delicious.'

(5) *Itsumo ano mise de kaimono shimasu* 'I'll shop at the usual store.'

Usually, polite style is introduced first in Japanese language instruction because this style is used frequently by an adult when s/he talks with neighbors whom the speaker only knows by sight, station clerks, shop clerks and so on.

The main form of courteous style, also dubbed super polite style, is *gozaimasu* (= *arimasu*). *Mairimasu*, *itashimasu*, *orimasu*, and *de gozaimasu* are also used in this style, and they are used as follows.

(6) *Semmenjo wa 4kai to 5kai ni gozaimasu* 'Restrooms are on the 4th and 5th floors.'

(7) *Mada kagi o omochi de gozaimashitara, gohenkyaku o onegai itashimasu* 'If you still have the key, please return it to us.'

(8) *Rokkai de Hokkaidō bussanten o kaisai itashite orimasu* 'The Hokkaido Product Fair is being held on the 6th floor.'

Topic-oriented honorifics consist of respectful language and humbling language. Respectful language promotes the subject of the sentence, and the forms include *o+* adverbial form of verbs + *ni naru*, and special verb forms such as *irassharu* (=iru, kuru, iku), *nasaru* (=suru) and so on. The form that is the same as the passive form is also used.

(9) *O yomi ni narimashitara, kochira ni okaeshi kudasai.* Please return [it] to us when you are done reading.'

Humbling language is expressed mainly with the *o+*adverbial form of verbs+*suru* form. It consists of expressions to promote the person other than in the position of the subject of the sentence, and special expressions for humbling the subject of the sentence, such as *mōshimasu*, *itashimasu*, and *orimasu*. (10) is an example of the former type expression, and (11) is an example of the latter type expression.

(10) *Uketori wa Tanaka san ni owatashi shimashita* 'I handed the receipt to Mr. Tanaka.'

(11) *Satō to mōshimasu* 'I am Sato.'

→尊敬語 Respectful Language (2-L), 謙讓語 Humbling Language (2-L), 丁寧語・丁寧語 Polite Style・Courteous Style(2-L), 待遇表現の運用 Proficiency in System of Hearer-Oriented Expressions (2-L)

● Reference

Kikuchi, Yasuto (1997) *Keigo* (Honorifics) in *Kōdansha gakujutsu bunko* (Kodansha Academic Pocketbook Series). Kodansha.

(Ohso Mieko)

■ Respectful Language

Respectful language is a category of honorifics, and expresses respect for the person in the subject position in a sentence. It is, thus, also called subject-oriented respectful language. The form is *o*+adverbial form+ *ni naru*. It is important to differentiate this form from the *o*+adverbial form+*suru* form, which is what is called humbling language.

(1) *Kono waapuro, otsukai ni narimasu ka* ‘Will you be using this word processor?’

(2) *Kachō wa sakihodo odekake ni narimashita* ‘Our section chief left a while ago.’

Verbs such as *kuru*, *iku*, *iru*, and *taberu* have their own specific respectful forms that are used instead of the formula, *o*+adverbial form+*naru*.

(3) *Yamada Sensee wa asu wa daigaku ni irasshaimasen* ‘Prof. Yamada won’t be coming to/go to/be at the university tomorrow.’

(4) *Ojōsama wa 3ji ni keeki o meshiagarimashita* ‘Your daughter ate cake at 3 o’clock.’

Irassharu is the respectful form for *kuru*, *iku* and *iru*, and may be interpreted as one of the three possibilities depending on the situation of the sentence. See (3). Below is the list of specific respectful forms.

| | | |
|---------------------------------------|---|--|
| <i>kuru</i> , <i>iku</i> , <i>iru</i> | → | <i>irassharu</i> & <i>oide ni naru</i> |
| <i>kureru</i> | → | <i>kudasaru</i> |
| <i>yuu</i> | → | <i>ossharu</i> |
| <i>taberu</i> , <i>nomu</i> | → | <i>meshiagaru</i> |
| <i>shitteiru</i> | → | <i>gozonji da</i> |
| <i>miru</i> | → | <i>goran ni naru</i> |
| <i>neru</i> | → | <i>oyasumi ni naru</i> |

Please note that the conjugation of *irassharu*, *ossharu*, *kudasaru*, and *nasaru* is slightly irregular (e.g., *irassharu*→*irasshaimasu*, *irasshai*).

The subject of a sentence and the listener are not always the same person. One may pay respect to the person in the subject position while using casual style to the listener.

(5) *Yamada Sensee wa kenkyūshitsu ni irassharu kana* ‘I wonder if Prof. Yamada is in his office.’

Other than the *o*+adverbial form+*ni naru* form, the same form as the passive form, *reru/rareru*, is used to express respect. In Tokyo area, people seem to think that the (*ra*)*reru* form is not as respectful as the *o*+adverbial form+*ni naru* form (along with special forms), however, in some regions the (*ra*)*reru* form is the primary respectful form.

(6) *Kono pasokon, tsukawaremasu ka* ‘Will you be using this word processor?’

The respectful forms of adjectives are *o*+adjective and *o+te* from+*irassharu*. *Na*-adjectives of Chinese origin use *go*, in principle, instead of *o*.

(7) *Oisogashii desuka/Oisogashikute irasshaimasu ka* ‘Are you busy?’

(8) *Okiree desune/Okiree de irasshaimasu ne* ‘[You are] pretty.’

(9) *Gorippa desu/Gorippa de irasshaimasu* ‘[You are] admirable.’

The respectful form of noun+*da* is noun+*de irassharu*.

(10) *Sensee de irasshaimasu ka* ‘[Are you] the/a professor?’

→待遇表現の体系 System of Hearer-Oriented Expressions, (2-L), 謙讓語 Humbling Language(2-L)

● Reference

Kikuchi, Yasuto (1997) *Keigo* (Honorifics) in *Kōdansha gakujutsu bunko* (Kodansha Academic Pocketbook Series). Kodansha.

(Ohso Mieko)

■ Humbling Language

What has been called humbling language is divided into two major groups. One basically takes the form of *o*+adverbial form+*suru*, and the other consists of several verbs such as *itasu* (=suru), *mōsu* (=iu), *mairu* (=iku/kuru) and *oru* (=iru).

Rather than the humbling attitude toward the person in the subject position, the former group expresses respect toward the person/persons appearing in the position other than the subject position. This is why the former is dubbed “recipient-respectful expression.”

(1) *Sensee kara o-kari-shita hon desu* ‘This is the book I borrowed from the professor.’

(2) (*Sensee no*) *Okaban, o-mochi-shimashō ka* ‘Professor, may I carry your bag?’

(3) *Sensee ni hon o o-kaeshi-shimashita* ‘I returned the book to the professor.’

(4) *Sensee o eki made o-okuri-shimasu* ‘I’ll take the professor to the station.’

These expressions depend on the verb which takes Case *ni* or Case *o* with the person in a position other than the subject position. For example, the subject of the verb *kaeru* ‘to go home’ cannot express humility by saying **okaerishimasu*, because the verb *kaeru* only takes the subject.

The *o suru* form may not work with many verbs even when the verb can have the object of respect in a position other than the subject position. For example, *Sensee no osenaka o onagashishita* ‘I washed the professor’s back’ works, but **Sensee no osenaka o oaraishita* is inappropriate. The *o suru* form may or may not be appropriate or natural with the same verb, depending on the way it is used.

(5) *Ano kata no puropōzu o o-uke-shiyō to omotte imasu* ‘I am thinking of accepting the proposal from that person.’

(6) **Sensee no otsukurinatta shiken o oukeshimasu*.

In terms of learning strategies, students do not have a choice but learn situations where recipient-respectful expressions are frequently used.

Recipient-respectful expressions include, along with *o suru*, special forms such as *mōshiageru* (=ni) *iu*) and *itadaku* (=morau).

Next, let us discuss the group that includes *mōsu* (=iu), *mairu* (=iku/kuru) and so on. This group expresses the subject’s humbling attitude as the label indicates.

(7) *Kotoshi no 3gatsu ni Oosaka e hikkoshite mairimashita* ‘We moved to Osaka in March of this year.’

(8) *Genzai, IT kanren no shigoto o shite orimasu* ‘Currently I am working in the IT industry.’

These verbs are often used with a subject that is not human as well.

(9) *Kono erebeetaa wa ue e mairimasu* ‘This elevator goes up.’

(10) *Tōkyō wa ame ga futte orimasu* ‘It is raining in Tokyo.’

These forms, along with *gozaimasu*, can be said to form what is called courteous style, or super polite style.

Courteous style is even more formal than polite style, whose basic forms are *desu* and *masu*. Courteous style is often used by employees when they interact with customers in hospitality industry such as hotel and restaurant business. It is hearer-oriented honorific language.

(11) *Oheya wa 7kai de gozaimasu* ‘Your room is on the 7th floor.’

(12) *Achira ni gozaimasu erebeetaa o goriyō kudasaimase* ‘Please use the elevator over there.’

In courteous style, the *masu* form is used even in adnominal clauses, as in (12). *Gozaru* is never used in contemporary language, and *mairu* and *itasu* would sound unnatural if the style of the main clause is not in courteous style.

(13) *Korekara mo seishin seii, shokumu ni torikunde mairu shozon de gozaimasu node, nanitozo yoroshiku onegai mōshiagemasu* ‘We are determined to continue to do our utmost best to perform our duties, and ask that you give us your support.’

Even when the subject is considered the speaker’s senior, *oru* is used in TV and radio news, as follows:

(14) *Shushō wa tsugino yōni itteorimasu* ‘The Prime Minister says the following.’

This is because in contemporary Japanese the politeness or courtesy toward the listener has become more important than the respect toward the person who is spoken of in the sentence.

In summary, it must be noted that there are two types of humbling language.

→待遇表現の体系 System of Hearer-Oriented Expressions (2-L), 尊敬語 Respectful Language (2-L), 丁寧語・丁寧語 Polite Style and Courteous Style (2-L)

● Reference

Kikuchi, Yasuto (1997) *Keigo* (Honorifics) in *Kōdansha gakujutsu bunko* (Kodansha Academic Pocketbook Series). Kodansha.

(Ohso Mieko)

■ Polite Style and Courteous Style

Both polite style and courteous style express the speaker's consideration toward the listener. Polite style expresses the politeness toward the listener, and courteous style expresses an even higher degree of politeness toward the listener.

Polite style consists of *desu* and *masu* style, and appears at the end of a sentence in the noun/adjective + *desu* and adverbial form + *masu* forms.

(1) *Koko wa sekai ichi no kūkō desu* 'This airport is the best in the world.'

(2) *Kono kūkō wa yūmei desu* 'This airport is famous.'

(3) *Kono kūkō wa atarashii desu* 'This airport is new.'

(4) *Kono kūkō no soba ni hōteru ga arimasu* 'There are hotels near this airport.'

Subordinate clauses are usually in plain style in polite style sentences.

(5) *Watashi ga saikin mita no wa Furansu eega desu* 'What I saw recently was a French movie.'

(6) *Minna ga neteiru toki ni shigoto o suru hito ga imasu* 'There are people who work while everyone else is sleeping.'

(7) *Atama ga itakatta node, ichinichijū uchi ni imashita* 'I had a headache, so I stayed home all day.'

Adults use polite style when they talk to station clerks, shop clerks, and neighbors whom they only know by sight. This is why it is normally the practice that polite style is introduced first in Japanese language instruction. However, when the speaker uses polite style to people whom the speaker has come to know well, it gives the impression to the listener that the speaker is aloof, and it might cause some damage to the relationship. It is important that the learner knows when to use which style, polite or plain.

The most representative form of courteous style is *gozaimasu* (= *arimasu*). This and other expressions that are also used in humbling language, such as *mairimasu* (= *ikimasu/kimasu*), *orimasu* (= *imasu*), *itashimasu* (= *shimasu*), *de gozaimasu* (*desu*), and *mōshimasu* (= *iu*), constitute courteous, or super polite, style, which is very formal.

(8) *Achira ni erebeetaa ga gozaimasu* 'There is an elevator over there.'

(9) *Oheya ni go-annai itashimasu* 'I will take you to your room.'

(10) *Oshokuji no goyōi ga dekite orimasu* 'Dinner is served.'

Courteous style usually appears in the *masu* form, and *gozaru* or *de gozaru* is not used in contemporary Japanese. *Mairu*, *itasu*, and *oru* have limited use in these conclusive forms. They are usually used in the *masu* form in subordinate clauses.

(11) *Ichibansen ni mairimasu densha wa Tōkyō iki de gozaimasu* 'The train arriving at Platform 1 is Tokyo bound.'

(12) *Nani ka goyō ga gozaimashitara, oyobi kudasai mase* ‘Please give us a call if you need anything.’

(13) *Kyō, minasama ni Tōkyō o go-annai itashimasu no wa watakushi, Noda Aiko de gozaimasu* ‘The guide who is showing you Tokyo today is I, Noda Aiko.’

Currently, it is presumed that courteous style is used most often in hospitality industry, such as in hotels, inns, and restaurants. Courteous style is also used in TV and radio news, and also in announcements that are broadcast to an unspecified large number of people as in air planes and trains.

→待遇表現の体系 System of Hearer-Oriented Expressions (2-L), 謙讓語 Humbling Language(2-L)

● Reference

Kikuchi, Yasuto (1997) *Keigo* (Honorifics) in *Kōdansha gakujutsu bunko* (Kodansha Academic Pocketbook Series). Kodansha.

(Ohso Mieko)

■ Proficiency in Hearer-Oriented Expressions

It is difficult even for native speakers of Japanese to be proficient in using hearer-oriented expressions. However, human relationship is important in social life. Hearer-oriented language is a linguistic means to maintain smooth relationship in society. It concerns one's consideration toward those with whom one exchanges words. Hearer-oriented language can be said to be a lubricant in social life. Plain style is used when the speaker does not have to be overly attentive, such as with family members and close friends. Plain style expresses familiarity and camaraderie toward the interlocutor. Polite style is used when one speaks to someone whom the speaker meets for the first time, people whom the speaker speaks with just occasionally in everyday life, such as shop clerks, station clerks, and those with whom the speaker must be careful not to cause any friction. The first priority is to learn to use plain and polite style properly.

Often times, polite style is introduced first in Japanese language instruction. If the speaker insists on using polite style once s/he has gotten to know the interlocutor, the speaker could very well give the impression that s/he is aloof. It is necessary to learn to use plain and polite style aptly.

Those who need to know courteous style probably are people who work in hospitality industry such as hotels, department store, restaurants, and so on. As employees in the industry, they must use courteous language in order not to offend their customers. The more expensive the services they offer, the more important the speech style is.

Social factors, such as hierarchy, familiarity, *Uchi* and *Soto* relationship, and social statuses, are the first measures for the evaluation of the proficiency in topic-oriented honorifics. Topic-oriented honorifics are used to talk about someone who is the speaker's senior, someone whom the speaker has met for the first time, and someone who is outside the speaker's group.

(1) *Takahashi san ga irashitete, achira de omachi da yo* 'Mr. Takahashi is here, and is waiting over there.'

(2) *Hirai Buchō wa mō okaeri ni narimashita* 'Director Hirai has already gone home.'

The criteria described above do not always mesh with one another. When one talks about one's own company president to someone from one's client company, the hierarchy and *Uchi/Soto* relationship do not mesh. One's own company president is one's senior but s/he belongs to one's *Uchi*. One can consider one's president as a *Uchi* person and speak about her/him accordingly. However, if both one's own president and the president of the client company are present in a non-business situation, things are not all that cut and clear.

It is important to be able to use honorifics, but it is equally important to evade honorifics. One must learn to form sentences where the object of topic-oriented honorific expression is not in the subject position, as in (3). Also, one needs to learn to stop the sentence half way through, as in (4).

(3) A: *Buchō wa mō kaeraretandesu ka* 'Has the director gone home?'

B: *Iie, mada okaban ga gozaimasu kara.* 'No. His bag is still here.'

(4) *Buchō wa ima, chotto....* 'The director is not available at the moment....'

The recent trend in the use of honorifics has been that consideration is given more toward someone who is in front of the speaker than to someone who is not.

→待遇表現の体系 System of Hearer-Oriented Expressions (2-L), 尊敬語 Respectful language (2-L), 謙讓語 Humbling Language(2-L), 丁寧語・丁寧語 Polite Language & Courteous Language (2-L)

● Reference

Kikuchi, Yasuto (1997) *Keigo* (Honorifics) in *Kōdansha gakujutsu bunko* (Kodansha Academic Pocketbook Series). Kodansha.

(Ohso Mieko)

■ Adjectives of Emotion and Senses, Verbs of Emotion

Adjectives that express human emotion are called adjectives of emotion (e.g., *ureshii*, *kanashii*, *sabishii*, *hoshii*, *nikui*, *kiraida*), as opposed to attributive adjectives that express characteristics of people and things (e.g., *takai*, *ōkii*, *omoshiroi*). Adjectives that express human senses are called adjectives of senses (e.g., *itai*, *kayui*). Together they are often called adjectives of emotion and senses.

Adjectives of emotion and senses express inner conditions of people, and they provide strongly subjective expressions. Usually the subject of the emotion or sense is the speaker.

(1) *Watashi wa tegami o moratte ureshii* ‘I am glad to have received a letter.’

(2) *?Kare wa tegami o moratte ureshii*

To express someone’s feeling or sense which is other than that of the speaker’s, it is necessary to suffix an auxiliary verb such as *sōda*, *yōda*, *rashii*, or *to itteiru*, and so on.

(3) *Kare wa tegami o moratte ureshii {sōda/yōda/ to itteiru}* ‘He{is reportedly/seems/says he is} happy to have received a letter.’

The common sentence structure used with adjectives of emotion and senses is as follows:

(Subject of the Emotion) wa + (Object) ga + adjectives of emotion and senses

Watashi wa

‘I’

+

(Object) ga

Ano hito ga

‘that person’

+

adjectives of emotion and senses

Koishii

‘yearn for’.

Some adjectives of emotion, such as *suki da* ‘fond of’ and *kirai da* ‘dislike’, may take a subject that is other than the speaker.

(4) *Kare wa inu ga suki da/kirai da* ‘He likes/dislikes dogs.’

Verbs of emotion, such as *nikumu* ‘hate’, *yorokobu* ‘rejoice’, *odoroku* ‘get surprised’, and *komaru* ‘get in a bind’, are less subjective than adjectives of emotion and senses, and the subject of the feeling is not necessarily the speaker.

(5) *Watashi wa kanojo o nikundeiru* ‘I hate her.’

(6) *Kare wa kanojo o nikundeiru* ‘He hates her.’

Verbs of emotion may take *o* or *ni* to mark the object.

(Subject of the Emotion) wa + (Object) o + Verb of emotion

Watashi wa

‘I’

+

(Object) o

ano hito o

‘that person’

+

Verb of emotion

osoreru

fear.

| | | | | | | |
|--------------------------|------------|---|----------|--------------------|---|---------------------------------|
| (Subject of the Emotion) | wa | + | (Object) | ni | + | Verb of emotion |
| | Watashi wa | | | ano hito <u>ni</u> | | komaru |
| | ‘I’ | | | ‘that person’ | | ‘have a hard time dealing with’ |

In addition to *nikumu* and *yorokobu*, the group that takes *o* includes *kirau* ‘have a distaste for’, *kanashimu* ‘grieve’, *natsukashimu* ‘miss’, *osoreru* ‘fear’, and in addition to *odoroku* and *komaru*, the group that takes *ni* includes *obieru* ‘be scared’, *okoru* ‘get angry’, *kandō suru* ‘be moved’, and *shitsubō suru* ‘be disappointed’.

The affix *garu* derives verbs of emotion from adjectives of emotion and senses.

(7) *Kare wa kuruma o hoshigatteiru* ‘He wants a car.’

(8) *Kodomo ga kurushigatteiru* ‘A child is in pain.’

Garu is strongly objective and the speaker does not become the subject for it.

→形容詞 Adjectives (2-B)

● References

Masuoka, Takashi & Takubo Yukinori (1992) *Kiso nihongo bunpō: kaiteiban* (Basic Japanese Grammar, Revised Ed.). Kurosio Publishers.

Iori, Isao et al. (2000) *Nihongo bunpō handobukku* (Handbook of Japanese Grammar). 3A Network.

Hida, Yoshihumi & Asada Hideko (1991) *Gendai keyoshi yōhō jiten* (Usage Dictionary of Contemporary Adjectives). Tokyodo Shuppan.

(Ichikawa Yasuko)

■ *Mieru* and *Kikoeru*

Mieru ‘visible/see’ and *kikoeru* ‘audible/hear’ express both potentiality and spontaneity. Learners will have difficulty ① differentiating these verbs from the potential form, *mirareru* ‘able to see/watch’ and *kikeru* ‘able to hear/listen’, and ② learning to use case particles *ni* and *kara* with these verbs.

● Differences with the Potential Form

Mieru and *kikoeru* have the meaning of spontaneity, and express that the object comes through, or does not come through, to the subject via vision or auditory sense regardless of the subject’s will. See examples (1) and (2). What they express is that the cause of potentiality exists in the object, not the subject. When the cause of potentiality exists in the subject, the potential form is used. See example (4). Even when the cause exists in something other than the subject, basically the potential form is used if the act of seeing and hearing has something to do with the subject’s will. See example (3).

(1) “*Moshi moshi, kikoemasu ka*” ‘Hello, can you hear me?’

“*Sumimasen, yoku kikoemasen. Mōichido onegaishimasu*” ‘I am sorry, I can’t hear you well. Could you say it again?’

(2) *Fukuoka de wa Kankoku no rajio ga kikoerundesu* ‘You can hear Korean radio in Fukuoka.’

(3) *Fukuoka de wa Kankoku no rajio ga kikerundesu* ‘You are able to listen to Korean radio in Fukuoka.’

(4) *Watashi wa okubyō nano de horaa eega wa miraremasen* ‘I am such a chicken. I cannot watch horror movies.’

● Use of Particles *Kara* and *Ni*

Kara is used to indicate the position from which one perceives something with one’s eyes and ears (e.g., (6) and (9)). *Ni* may indicate the position of the object with *mieru*, but *kara* is used with *kikoeru*, even though it is a literary expression (e.g., (5), (7), and (8)). *Mieru* and *kikoeru* are treated in the same way grammatically, but they use different case particles, which tend to confuse learners.

(5) *Oki ni fune ga mieru* ‘One can see a ship in the offing.’

(6) *Koko kara fune ga mieru* ‘One can see a ship from here.’

(7) ? *Oki ni fune no kiteki ga kikoeru.*

(8) *Oki kara fune no kiteki ga kikoeru* ‘One can hear the ship’s whistle in the offing.’

(9) *Koko kara fune no kiteki ga kikoeru* ‘One can hear the ship’s whistle from here.’

Ni, the adjectival form of *da*, is used as in *Kumo ga hitsuji ni mieru* ‘The cloud looks like a sheep,’ but this use of *ni* may be mistaken by learners for *ni* of location.

→自発 Spontaneity (2-E), 可能文に用いられる形式 Forms Used in Potential Sentences (2-E)

● References

Teramura, Hideo (1982) *Nihongo no shintakusu to imi I* (Japanese Syntax and Meaning I). Kurosio Publishers.

Morita, Yoshiyuki (1989) *Kiso nihongo jiten* (Basic Japanese Dictionary). Kadokawa Shoten.

GroupJamashii ed. (1998) *Kyoshi to gakushusha no tame no nihongo bunkei jiten* (Dictionary of Japanese Language Patterns for Teachers and Learners). Kurosio Publishers.

(Kobayashi Noriko)

■ Giving and Receiving Expressions

Giving and receiving expressions use verbs such as *yaru*, *ageru*, *sashiageru*, *kureru*, *kudasaru*, *morau*, and *itadaku*. They include expressions that express giving and receiving of objects, and those where giving and receiving verbs are used as auxiliary verbs to express transactions involving benefit. The latter function is especially indispensable in creating authentic-sounding Japanese expressions. Without these expressions, the utterances sound somewhat unnatural. The group of verbs listed above is usually introduced as main verbs of giving and receiving in Japanese language instruction. The three systems of verbs which are represented by *ageru*, *kureru*, and *yaru*, respectively, are shown at that time. When these verbs are used as auxiliary verbs, the basic differences among them remain the same as when they are used as main verbs, but the following points must be noted.

First, *kureru* expresses events that occur around the speaker with a sense of gratitude, and the subject of *te kureru* does not have to be an animate object, as seen in Example (1).

(1) *Ame ga futtekurete, tasukatta* ‘The rain saved me.’

In contrast, *te morau* tends to express the receiver’s intention of seeking a beneficial action from the giver, and thus, the benefactor has to be an animate object. It is not possible to rewrite (1) as **Ame ni futtemorau*.

Next, *te kureru* expresses gratitude, and is good to use whenever and wherever it is appropriate, but caution must be exercised when one uses *te ageru*. It is because *te ageru* tends to make the action look like an unsolicited favor. It is acceptable to say, *Tetsudatte ageyō ka* ‘Do you want me to help you?’ to a friend, but it is advisable not to say, *Tetsudatte agemashō ka* ‘Would you like me to give you a hand?’ to your superior. *Otetsudai shimashō ka* ‘May I help you?’ instead is appropriate.

Lastly, attention must be paid to the fact that, when *kureru* and *ageru* are used, the use of case particles with the receiver is not fixed. When the verb originally takes case *ni*, as in ...*ni...o kasu* and ...*ni...o oshieru*, *ni* is also used with *kureru* and *ageru*. In other instances, the recipient is marked in a variety of ways.

(2) *Yamada san to isshoni hashitte ageta* ‘I ran with Ms. Yamada.’

(3) *Tomodachi ga otōto o tasukete kureta* ‘My friend helped my younger brother.’

→授受の補助動詞表現 Giving and Receiving Expressions Used as Auxiliary Verbs (2-E), 授受表現の諸特徴 Characteristics of Giving and Receiving Expressions (2-E)

● References

Iori, Isao et al. (2001) *Chujokyu o oshieru hito no tame no nihongo bunpō handobukku* (Japanese Grammar Handbook for Those Who Teach Intermediate and Advanced Levels). 3A Network.

Yamada, Toshihiro (2004) *Nihongo no benefakutibu – teyaru, tekureru, temorau no bunpō* (Japanese Benefactives: Grammar of *Teyaru*, *Tekureru* & *Temorau*). Meiji Shoin.

(Ooso Mieko)

■ Modality and Style

Expressions of modality differ considerably between spoken language and written language. Especially, casual conversation style differs greatly from written style.

In spoken communication, sentence final particles, such as *ne* and *yo*, play a very significant role, while the sentence final particle *yo* is about the only one in written language.

In written language, hearsay is expressed with *sōda*, while in speech *tte* is frequently used, as in the following examples.

(1) *Yamada san, konaitte* ‘I’ve heard Ms. Yamada isn’t coming.’

(2) *Yamashita san, oyame ni narundesutte?* ‘I’ve heard Ms. Yamashita is quitting.’

Yōda, which expresses inference based on evidence, is often replaced with *mitaida* in spoken language.

(3) *Kare wa dekaketa mitai desu* ‘It looks like he’s gone out.’

Noda expresses modality of explanation, and usually appears as *nda* in conversation. At the end of a sentence *da* is often omitted, and *noda* becomes *no*.

(4) *Tabenaindesuka* ‘Are you not going to eat?’

(5) *Tabenaino?* ‘Aren’t you going to eat?’

In conversation *to omou* is used to express the speaker’s opinion, while it sounds very assertive in written communication. Instead, *to omowareru* and *de wa naidarō ka* are preferred in written style.

Lastly, intonation and prominence naturally play an important role in conversation. For example, *ja naika* may express very different meanings according to the prominence.

(6) *Kiree janai (ka)* ‘It IS pretty.’ (Counterargument)

(prominence is on *kiree*, falling intonation)

(7) *Kiree janai(desu ka)* ‘It’s pretty, I think.’ (Expressing one’s opinion)

(prominence is on *kiree*, rising intonation)

Deshō, an auxiliary verb of conjecture, comes to mean confirmation in conversation when it is uttered with rising intonation.

(8) *Anata mo taberu desho(o)?* ‘You’re going to eat, too, aren’t you?’

→終助詞の用法 Usage of Sentence Final Particles (2-H), 証拠からの判断 Judgment Based on Evidence (2-H), 確認表現 Expressions of Confirmation (2-H), 伝聞 Hearsay (2-H)

● References

Iori, Isao, et al (2001) *Chūjōkyū o oshieru hito no tame no nihongo bunpō handobukku* (Handbook of Japanese Grammar for Those Who Teach Intermediate and Advanced Classes). 3A Network.

Hasunuma, Akiko (1995) ‘Taiwa ni okeru kakunin kōi—*darō, janaika, yone* no kakunin yōhō’ (Act of Confirmation in Dialogs: How to Confirm with *Darō, janaika*, and *yone*) in Nitta, Yoshio, ed., *Fukubun no kenkyū (ge)* (Study of Complex Sentences II). Kurosio Publishers.

(Ooso Mieko)

■ Conjunctive Expressions and Style

Which conjunctive expression to use has a lot to do with the style. For example, it sounds incongruous if one uses *dakara* in public documents, or *daga* with a close friend.

In addition to stylistic differences by situation, there are other types of differences in style. Let us examine how to differentiate *tokoro ga* and *demo* as examples, and how style figures into it.

In Example (1), the speaker intends to demonstrate the prediction in the preceding part and the actual result in the succeeding part. In this situation, *tokoro ga* sounds more natural than *demo*.

(1) *Shiken ni shippai shite, Ri kun wa akiramete kuni ni kaetta to omōdeshō? {Tokoroga/?demo} Ri kun wa yokunen mo shiken ni chōsen shita nodesu* ‘You would think that Mr. I gave up and went home. To the contrary, he tried the exam again the following year.’

If the speaker and listener are on equal ground in the discussion, *tokoro ga* is not appropriate.

(2) A: *Kondo no Nichiyōbi wa kyampu ni ikō yo* ‘Let’s go camping next Sunday.’

B: *{Demo/*Tokorogo} ame da to taihen da yo* ‘But, it’ll be a big hassle if it rains.’

Tokoro ga can be used only in the type of style where the speaker leads the discussion of the situation. This is the biggest difference between *tokoro ga* and *demo*.

Here are some more examples of conjunctive expressions that are used in styles where the speaker leads the discourse:

Fujisan wa Nihon de ichiban yūmei na yama desu. Sate, Fujisan wa nani ken ni aru deshō ka ‘Mt. Fuji is the most famous mountain in Japan. Now, which prefecture is Mt. Fuji in?’

Obaasan wa hōchō de momo o kirimashita. Suruto, naka kara genkina otoko no ko ga detekimashita ‘The old woman cut the peach with a knife. Lo and behold, out came a vibrant little boy.’

Usually it is difficult for learners of Japanese to understand which style is suitable for various conjunctive expressions. It is important that conjunctive expressions are taught systematically.

→接続詞 Conjunctives (2-B), 文体 Style (2-K), モダリティと文体 Modality and Style (2-M)

● References

Miyajima, Tatsuo & Nitta Yoshio, ed. (1995) *Nihongo ruigi hyōgen no bunpō (ge)* (Grammar of Japanese Synonymous Expressions II). Kurosio Publishers.

Koda, Naomi (2001) *Danwa, tekusuto no tenkai no mekanizumu—setsuzoku hyōgen to danwa hyōshiki no ninchiteki kōsatsu* (Mechanism of the Development of Discourse and Text: A Cognitive Study of Conjunctive Expressions and Discourse Indicators). Kazama Shobo.

(Hamada Mari)

■ Grammar Items Viewed from Their Expressive Functions

There are two approaches to studies of grammar items when we examine them based on their expressive functions. One approach examines patterns of expression. It puts the emphasis on “expressing something using language,” and tries to sort out the meaning and function of particular language forms. The other approach puts emphasis on “doing something using language,” and it tries to deal with “the communicative function of particular language forms in specific situations and context.” The two approaches differ considerably in what grammar items they pick out and also in the specific content of each item they pick out.

● Studies Based on Language Form (Patterns of Expression)

Studies based on language form (patterns of expression) are concerned with “which expression to use for the message the speaker wants to convey, i.e., sorting and sequencing sentence patterns from a functional point of view” (Teramura, 1989). Such studies include *Gendai nihongo hyōgen bunten* (Grammar Dictionary of Contemporary Japanese Expressions) (1944), *Nihongo hyōgen bunkei : Chukyu I, II* (Japanese Expressive Patterns: Intermediate I & II) (1983), *Nihongo kyoshi no tame no gendai nihongo hyōgen bunten* (Grammar Dictionary of Contemporary Japanese Expressions for Teachers of Japanese) (1995), and Tomonari et al. (1996, 2000). Morita & Matsuki (1989), Sakamoto (1996), and Okamoto et al. (2000) include classification of the meaning and usages of complex words.

Topics that are dealt with in patterns of expression include three groups: (1) grammatical topics such as passive and causative, (2) conceptual topics such as time and space, and (3) functional topics such as request and permission. All three groups are intermixed when they are listed. The emphasis is on (1) and (2), but recently more topics are being added in Category (3). The main topics are the following:

passive, causative, potentiality, spontaneity, volition, conjecture, obligation, natural outcome, necessity, completion/result, starting/ending, giving and receiving, agreement/disagreement, existence, characteristic/state, location, quantity, time, transportation, change, analogy, similitude/metaphor, contrast/comparison, degree, hearsay/quotation, condition, perception/emotion, classification/definition, cause/reason, purpose, difficulty/feasibility, prediction/expectation, wish/desire, demand/request, command/prohibition, permission, offer, recommendation, invitation, suggestion, etc.

Each topic accompanies a list of patterns, and vocabulary and idiomatic expressions are rarely part of the list. It differs from lists such as the Notional-Functional Syllabus (Willkins (1984) and Van Ek and Alexander (1980)) where a comprehensive list of concepts and functions for learners is included.

● Studies Based on Language Behavior

When one tries to figure out what language form is actually used in performing particular language behavior, a broader array of topics, including gratitude, apology, complaint, and advice, has to be considered. Textbooks that have been published since *Aural Comprehension Practice in Japanese* (ACP, 1979) and *Situational Functional Japanese* (SFJ, 1991) have been moving in the direction

where language behavior is dealt with as a process of mutual negotiation in a series of discourse between the speaker and the listener, rather than regarding sentence patterns as isolated topics of learning. This means that the goal is to use the language appropriately in specific situations and context. To that end, not only sentence patterns but also idiomatic expressions and pragmatic usages are included for instruction. Sentence final particles, hesitation, etc., are presented in forms that are actually used. The following is a list of main topics.

request, command/prohibit, instruct, invite, recommend, permit, decline, offer, suggest, express one's appreciation, apologize, complain, advise, greet, introduce, congratulate, ask how someone has been, praise, explain, console/encourage, persuade, warn, scold, give an excuse, promise, etc.

→発話の機能 Functions of Utterances (4-A), 言語行動 Language Behavior (6-C), 発話行動 Speech Act (6-C), コミュニカティブ・アプローチ Communicative Approach (8-B), 語用論 Pragmatics (7-C)

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(Suzuki Mutsumi)