

# INTRODUCTION

## Aims

This first volume of *Japanese for Busy People, Revised 3<sup>rd</sup> Edition* has been developed to meet the needs of busy beginning learners seeking an effective method of acquiring a natural command of spoken Japanese in a limited amount of time. The book is suitable for both those studying with a teacher and those studying on their own. In order to minimize the burden on busy learners, the vocabulary and grammar items presented have been narrowed down to about a third of those introduced in a typical first-year course. However, the textbook is set up so that learners can use the material they have learned right away in conversations with speakers of Japanese. In other words, *Japanese for Busy People I* is a textbook for learning “survival Japanese.”

Despite this, *Japanese for Busy People I* does not present simple, childish Japanese. That is, we do not focus on mere grammatical correctness. Instead, we place our emphasis on conversational patterns that actually occur. Thus, by studying with this book, learners will acquire the most essential language patterns for everyday life, and be able to express their intentions in uncomplicated adult-level Japanese. They will also start to build a basis for favorable relations with the people around them by talking about themselves and their surroundings and circumstances, and asking about those of others.

This book is intended for beginners, but it can also provide a firm foundation for more advanced study. Learners can acquire a general idea of the nature of the Japanese language as they study the dialogues and notes in it. For this reason, *Japanese for Busy People I* is suitable as a review text for those who already know a certain amount of Japanese but want to confirm that they are using the language correctly.

## Major features of *Japanese for Busy People I, Revised 3<sup>rd</sup> Edition*

In this newly revised version of *Japanese for Busy People I*, we have made the following modifications to ensure that those studying Japanese for the first time will have an enjoyable and effective learning experience.

**Adoption of a unit structure.** The content of the thirty lessons that made up the previous editions of *Japanese for Busy People I* has been reedited into eleven units, each consisting of two or three lessons linked by a single theme. The reason for this new design is that we believe learning sociocultural information, linguistic information, and communication strategies in an interrelated way is important for producing natural and appropriate Japanese.

**Culture notes.** We have placed culture notes at the beginning of each unit. These notes describe Japanese customs and events, as well as features of Japan itself. Here our intention is to get learners interested in the lives and customs of the Japanese people, in order to increase their desire to learn Japanese and deepen their understanding of it. We hope that as readers come into contact with the social and cultural information presented in these notes, they will gain an awareness of cultural diversity and acquire specific mental images of the themes introduced in the units.

**Practice.** In this section we have drawn on our classroom experience as well as recent thinking in Japanese-language education to reconstruct and revise the exercises to emphasize both language production and comprehension. Recognizing the importance of vocabulary acquisition at the beginning stages, for example, we have added a “Word Power” subsection that presents the major vocabulary that forms the basis for learning in the lesson. Here we have taken great pains with the presentation of the vocabulary, grouping similar items together to make them easier for learners to memorize. In addition, we have stated and highlighted in italics the intention of each exercise so that learners can understand it at a glance. The exercises themselves incorporate drawings, charts, tables, and other illustrations that we hope will make for a stimulating learning experience. Finally, we have added brief listening exercises to each lesson.

**Other features.** A 70-minute CD containing the Target Dialogues, Word Power sections, listening exercises, and Short Dialogues is attached to the inside back cover of this book. Additional features of this textbook include profiles of the characters who appear in it and an expanded contents page that lets learners see at a glance the goals to be achieved in each unit. We have also added quizzes every few units, so that learners can consolidate their understanding of recently introduced language.





### The structure of the unit

A unit is made up of a culture note, a page on grammar, and two or three lessons. The culture notes are designed to stimulate interest in the themes of each unit and help learners construct a mental image of what they are going to learn. The grammar page, appearing right after the culture note, provides simple explanations of the basic grammatical items introduced in the unit. To the extent possible, the explanations here do not cover knowledge or information beyond that which pertains to the usage of the grammatical items in the unit.

The twenty-five lessons in Book I are each composed of the following four elements:

**Target Dialogue.** The Target Dialogues, which appear at the beginning of each lesson, indicate specifically what kinds of things the learner will be able to talk about after studying the lesson. We have limited these dialogues to practical expressions and grammatical items necessary for everyday conversation. Vocabulary lists, as well as notes that explain particularly difficult expressions, accompany the dialogues.

**Practice.** The Practice section consists of Word Power, Key Sentences, and Exercises. Word Power introduces basic vocabulary that learners should memorize before moving on to the other exercises. The words in this section are introduced with the aid of illustrations and charts, and all are available on the CD. The Key Sentences demonstrate the grammatical items from the lesson by using them in simple sentences. Finally, the Exercises consist of five different types of practice activities:

- (1)  Exercises that consist of repeating vocabulary or the conjugations of verbs or adjectives.
- (2)  Basic sentence-pattern exercises that aim to help learners comprehend the sentence structures of Japanese and gain an idea of their meanings.
- (3)  Substitution drills and drills in the form of dialogues that lead to conversation practice.
- (4)  Conversation practice created with an awareness of the situations and circumstances in which Japanese is actually used.



(5) Listening exercises in which learners listen to the CD and answer questions about what they hear.

Practicing exercise types (1), (2), and (3) allows learners to make a smooth transition to type (4), the conversation practice, and finally to move on to the Target Dialogue.

**Short Dialogue(s).** These are relatively short conversations that demonstrate helpful expressions, ways of getting people's attention, and ways of acknowledging what people have said. Like the Target Dialogues, they are often accompanied by notes that explain points to be aware of when using certain phrases and expressions.

**Active Communication.** This section, coming at the very end of the lesson, presents one or two tasks for which the learners themselves select the vocabulary, grammar, and expressions they need from the material in the lesson and use them in actual situations or classroom-based communication activities.

### Using *Japanese for Busy People I*

We recommend the following methods of use, both for those who use *Japanese for Busy People I* as teachers and for self-taught learners. Materials should be adapted flexibly, depending on the learner's circumstances, but as a rule it should take about sixty hours to finish *Japanese for Busy People I*. We suggest learners proceed through the lessons as follows, with each lesson taking about two hours.

#### CULTURE NOTE

This section touches on the social and cultural background of the themes covered in the unit and is meant to expand the learner's awareness of the material to be learned.

#### GRAMMAR

This page is an overview of the grammatical concepts introduced in the unit. One should read it to get an idea of the kinds of grammatical items one will be learning in the unit.

#### LESSON

#### TARGET DIALOGUE

The Target Dialogue demonstrates what one will be able to say after finishing the lesson. Read the text of the dialogue while listening to the CD, and then scan the text to check the meaning against the English translation. It is important that one not get bogged down in the dialogue at this stage, since one will return to it at the end of the lesson (see below), after completing the Exercises.

#### PRACTICE

##### WORD POWER

This is a warm-up exercise. Learners should listen to the CD and practice pronouncing the words until they have memorized them. English translations of the words appear in a gray box at the bottom of the page.

##### KEY SENTENCES

Learners can gain an understanding of the lesson's grammatical structures by memorizing these useful sentences. New vocabulary items appear in a gray box at the bottom of the page.

##### EXERCISES

Here, learners absorb the lesson's grammatical structures through exercises that ask one to apply them. The exercises usually begin with vocabulary repetition or conjugation practice, then move on to tasks in which one is asked to make up sentences or dialogues and, finally, to full-fledged conversation reenactment. The last exercise, recorded on the CD, is intended to help learners hone their listening skills.

### SHORT DIALOGUE(S)



### TARGET DIALOGUE



### ACTIVE COMMUNICATION

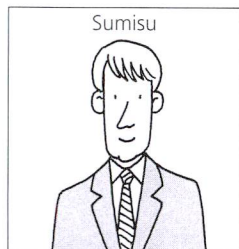
One should thoroughly practice these short dialogues that contain handy, frequently used expressions. If one practices them so thoroughly that they begin to come naturally, one will be able to use them in a variety of situations.

The Target Dialogue is the culmination of one's study of the lesson. After learners have finished the exercises, they should return to the Target Dialogue and practice it.

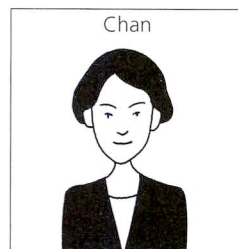
If the learner is in an environment that allows him or her to perform linguistic tasks, he or she should test himself or herself with the challenges presented here.

## Introducing the characters

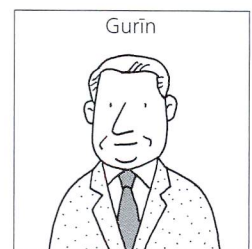
The following characters feature in this textbook. Since they often appear in the exercises, it is a good idea to remember their names, faces, and relationships.



Mike Smith (32 years old), an American, is an attorney for ABC Foods. He is single.



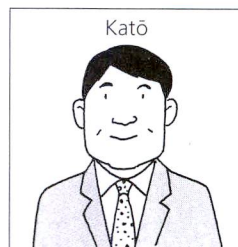
Mei Chan (30 years old) is from Hong Kong. She works in ABC Foods' sales department. She is single.



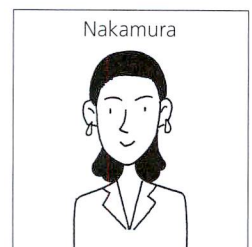
Frank Green (56 years old), an American, is the president of the Tokyo branch of ABC Foods. He lives in Tokyo with his wife.



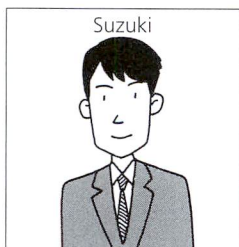
Keiko Sasaki (53 years old), a Japanese, is the department manager of ABC Foods' sales department. She is married.



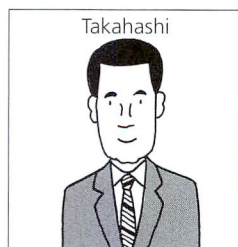
Akira Kato (46 years old), a Japanese, is the section chief of ABC Foods' sales department. He is married.



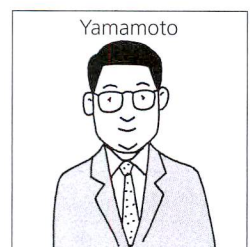
Mayumi Nakamura (26 years old), a Japanese, works as a secretary to Ms. Sasaki. She is single.



Daisuke Suzuki (24 years old), a Japanese, is a member of ABC Foods' sales staff. He is single.



Shingo Takahashi (48 years old), a Japanese, works for Nozomi Department Store, where he is the division chief of the sales department. His wife's name is Junko.



Ichiro Yamamoto (45 years old), a Japanese, is the president of the Kyoto branch of ABC Foods.

In addition to the above, the following people also appear in this book: Hideo Ogawa (male, 49 years old, a friend of Mr. Green), Taro Yamada (male, a banker and a friend of Mr. Smith), and Ayako Matsui (female, the Greens' next-door neighbor).

# WRITING AND PRONUNCIATION

There are three writing systems in Japanese:

1. *Kanji*: Chinese characters as used to represent words of both Chinese and native-Japanese origin, most of which have at least two readings.
2. *Hiragana*: A phonetic syllabary. The symbols are curvilinear in style.
3. *Katakana*: Another syllabary used primarily for foreign names and words of foreign origin. The symbols are made up of straight lines.

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

“I am going to Canada.” 私 は カナダ に 行 きます。

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

Besides these three systems, Japanese is sometimes written in *romaji* (roman letters), particularly for the convenience of foreigners. *Romaji* is generally used in teaching conversational Japanese when time is limited. There are various ways of romanizing Japanese, but in this book we use the modified Hepburn system.

## Hiragana, katakana and romaji

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

### I. Basic syllables: vowel, consonant plus vowel, and n

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

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

## II. Modified syllables: consonant plus basic vowel

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

## III. Modified syllables: consonant plus **ya, yu, yo**

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

## IV. Double consonants (See note 6 on next page.)

kk, pp, ss, tt	っ (ツ)
----------------	-------

## V. Long vowels

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

## Points to note

- The top line of the Japanese syllabary (chart I) consists of the five vowels **a, i, u, e,** and **o**. They are short vowels, pronounced clearly and crisply. If you pronounce the vowels in the following English sentence, making them all short, you will have their approximate sounds. The **u** is pronounced without rounding the lips.

*Ah, we soon get old.*  
**a i u e o**

2. Long vowels are written as shown in chart V. Both **ē** and **ei** are used for an elongated **e**, which in Japanese is either ええ or えい. Long vowels are a doubling of a single vowel, so care should be taken to pronounce them as a continuous sound, equal in value to two identical short vowels.
3. The rest of the syllabary from the second line down in chart I are syllables formed by a consonant and a vowel.
4. Japanese consonants more or less resemble those in English. Listen to the Japanese recorded on the attached CD, or to a native speaker, for the exact sounds. Especially note the following: *t* in the **ta** row, *f* in the syllable **fu**, and *r* in the **ra** row. The *g* in the syllables **ga**, **gi**, **gu**, **ge**, and **go** at the beginning of a word is hard (like the [g] in *gar-den*), but when it occurs in the middle or last syllable of a word (as in **eiga**, “movie”), it takes on a nasal sound, like the [g] in *thing*. The particle **ga**, too, is usually nasal, although many Japanese today use a [g] sound that is not nasal.
- N** is the only independent consonant not combined with a vowel. When it is at the end of a word, it is pronounced somewhat nasally. Otherwise it is usually pronounced like the English [n]. But if **n** is followed by syllables beginning with *b*, *m*, or *p*, it is pronounced more like [m] and accordingly spelled with an *m* in this textbook (except for when it appears before a hyphen, e.g., **nan-ban** not **nam-ban**). Special care is necessary when **n** is followed by a vowel, as in the word **kin'en** (**ki-n-en**, “nonsmoking”); note that this is different in syllable division from **kinen** (**ki-ne-n**, “anniversary”).
5. *Hiragana* and *katakana* are phonetic symbols, and each symbol is one syllable in length. The syllables in chart III that consist of two characters—the second written smaller—are also only one syllable in length, although if elongated by the addition of a vowel (i.e., きゃあ **kyā**, きゅう **kyū**, きょう **kyō**) they become two syllables.
6. What are written in roman letters as the double consonants **kk**, **pp**, **ss**, and **tt** in chart IV are expressed in *kana* (*hiragana* and *katakana*) with a small っ (っ) in place of the first consonant, i.e., けっこん **kekkon** (“marriage”), きっぷ **kippu** (“ticket”), まっすぐ **massugu** (“straight”), and きって **kitte** (“stamp”). This small っ is one syllable in length, and there is the slightest pause after it is pronounced (as between the *k*'s in *bookkeeping*). In the case of the **chi** syllable, the **tsu** is represented by a *t* in roman letters, i.e., マッチ **matchi** (“match”).
7. In *hiragana*, the syllables **ji** and **zu** are written じ and ず as a general rule. In a few rare cases they are traditionally written ぢ and づ.
8. *Hiragana* follows a tradition in which the following three particles are written a special way:
- o when used as a particle is written を, not お.
  - e when used as a particle is written へ, not え.
  - wa when used as a particle is written は, not わ.

# CHARACTERISTICS OF JAPANESE GRAMMAR

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

The following points are basic and in most cases reflect differences between the grammars of Japanese and English.

1. Japanese nouns have neither gender nor number. But plurals of certain words can be expressed by the use of suffixes.

2. The verb (or the copula **desu**) comes at the end of the sentence or clause.

ex. **Watashi wa Nihon-jin desu.** "I am a Japanese."

**Watashi wa Kyōto ni ikimasu.** "I go (or will go) to Kyoto."

3. The gender, number, or person of the subject does not affect the other parts of the sentence.

4. Verb conjugation shows only two tenses, the "present form" and the "past form." Whether use of the "present form" refers to habitual action or the future, and whether the "past form" is equivalent to the English past tense, present perfect, or past perfect can usually be determined from the context.

5. Japanese adjectives, unlike English ones, inflect for tense (present and past) and mood (for example, to show whether the word is negative).

6. The grammatical function of nouns is indicated by particles. Their role is similar to English prepositions, but since they always come after the word, they are sometimes referred to as *postpositions*.

ex. **Tōkyō de,** "at Tokyo"

**15-nichi ni,** "on the 15th (of the month)"

7. Many degrees of politeness are expressible in Japanese. In this book the style is one that anyone may use without being rude.

**NOTE:** The following abbreviations are used in this book:

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



## USEFUL DAILY EXPRESSIONS

1. おはようございます。 **Ohayō gozaimasu.** "Good morning." Used until about 10:00 a.m.
2. こんにちは。 **Konnichiwa.** "Hello." A rather informal greeting used from about 10:00 a.m. until sundown.
- 3.こんばんは。 **Kombanwa.** "Good evening."
4. おやすみなさい。 **Oyasuminasai.** "Good night." Said at night before going to bed and when parting at night during late hours outside the home.
5. さようなら。 **Sayōnara.** "Good-bye." On more formal occasions one uses **shitsureishimasu.**
6. では／じゃ また。 **Dewa/Ja mata.** "Well then . . ." Said informally when parting from relatives or friends.
7. おさきに しつれいします。 **O-sakini shitsureishimasu.** Said when leaving the office or a meeting before other people.
8. 行ってらっしゃい。 **Itterasshai.** "So long." (*lit.*, "Go and come back.") Said to members of a household as they leave the house. Occasionally it is used at work.
9. ってきます。 **Ittekimasu.** "So long." (*lit.*, "[I'm] going and coming back.") This expression forms a pair with **itterasshai.** (See 8 above.) Occasionally it is used at work. A politer form is **itemairimasu.**
10. ただいま。 **Tadaima.** "I'm back." (*lit.*, "[I have returned] just now.") Said by a person on returning home. Occasionally it is used at work.
11. おかえりなさい。 **Okaerinasai.** "Welcome home." This expression forms a pair with **tadaima.** (See 10 above.) Occasionally it is used at work.
12. いただきます。 **Itadakimasu.** Said before eating a meal.
13. ごちそうさまでした。 **Gochisōsamadeshita.** Said after eating a meal.
14. おめでとうございます。 **Omedetō gozaimasu.** "Congratulations."
15. どうも ありがとうございます。 **Dōmo arigatō gozaimasu.** "Thank you very much."
16. どういたしまして。 **Dō itashimashite.** "You're welcome."
17. すみません。 **Sumimasen.** "Excuse me," "I'm sorry."
18. ちょっと まってください。 **Chotto matte kudasai.** "Wait just a moment, please."
19. もう いちど おねがいします。 **Mō ichi-do onegaishimasu.** "Once more, please."
20. どうぞ おさきに。 **Dōzo o-sakini.** "Please, go ahead."
21. きをつけて。 **Ki o tsukete.** "Take care," "Be careful."
22. おだいじに。 **O-daijini.** "Take care of yourself." Used toward an ill or injured person.