

# 日本語能力試験勉強本

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## 第〇部

# 基本の事



# 第 1 章

## かな 仮名

Japanese uses three sets of glyphs to write in, two are syllabaries and the other one is logographic. Those syllabaries are called kana. This chapter will cover the ins and outs of kana, how they are used, and how to read them.

### 1.1 ごじゅうおんず 五十音図

Much like how English has an alphabetical ordering of their letters, Japanese has it too. We call this ordering system the gojyuuon, “fifty sounds” in English. For it to be easier to read and use, we arrange it into a gojyuuonzu – “fifty sound map.” This map is arranged into rows and columns. Rows are called ‘dan’ (段) and columns are called ‘kou’ (行). Both of those names will come back later in this book, so it is good to bring them up now rather than later.

With all this talk about the gojyuuonzu, let’s show you one. Below is the hiragana gojyuuonzu, it should be read top to bottom and right to left. A kana is read by combining its column and row together and then pronouncing them. You would read 「いろはにほへと」 as “irohanihohto.” 「ほ」 is at the intersection of H and A so it would be read as ‘ha.’ This is true for *almost* all of the kana, the exceptions are as follows: S I is read as ‘shi’, T I is read as ‘chi’, T U is read as ‘tsu’, H U is read as a rather breathy ‘fu’.

Then you have the single N, pronouncing that depends on context but it mostly sounds like a normal ‘n’ if you pull your tongue away from that ridge in your mouth and let it sit on the bottom of your mouth.

N	W	R	Y	M	H	N	T	S	K	ー	
ん	わ	ら	や	ま	は	な	た	さ	か	あ	A
		り		み	ひ	に	ち	し	き	い	I
		る	ゆ	む	ふ	ぬ	つ	す	く	う	U
		れ		め	へ	ね	て	せ	け	え	E
	を	ろ	よ	も	ほ	の	と	そ	こ	お	O

Now let’s talk about what hiragana is actually used for. Anything and everything you could want to write in Japanese can be written in hiragana. 「すしや は ここ になります か？」 read as “sushiya wa<sup>[v]</sup> koko ni narimasu ka?” Katakana on the other hand, has a lot more specific use cases. It is the script that you will be using to write loanwords. Think about all those English words that Japan just took and imported directly into Japanese. ‘One-oh-eight’ is nothing more than 「ワンオウエイト」. It is also used to write down the sounds things make, the 「ワクワク」 of getting excited, the 「ワンワン」 that the dogs say, and so on. Below is the gojyuuonzu for katakana, reference it to read the katakana above.

N	W	R	Y	M	H	N	T	S	K	ー	
ン	ワ	ラ	ヤ	マ	ハ	ナ	タ	サ	カ	ア	A
		リ		ミ	ヒ	ニ	チ	シ	キ	イ	I
		ル	ユ	ム	フ	ヌ	ツ	ス	ク	ウ	U
		レ		メ	ヘ	ネ	テ	セ	ケ	エ	E
	ヲ	ロ	ヨ	モ	ホ	ノ	ト	ソ	コ	オ	O

## 1.2 濁点と半濁点

There is more to the story of kana than just the gojyuuonzu. Firstly, how do you even *write* the ‘jyuu’ and ‘zu’ that are in that word? Those consonants don’t appear anywhere in the gojyuuonzu.

<sup>[v]</sup>Yes that kana 「は」 is read as ‘wa’ here, its a grammatical thing covered on page ??



Both of those questions will be answered in the following sections, starting with “how do you even write ‘zu?’”

Dakuten modify the sound of the kana they are placed on, literally meaning “muddying mark.” The dakuten is written with a 「゛」 and makes the sound voiced. That is if you were to say 「かかかか」 and 「がががが」 you would feel your vocal cords vibrating a lot more for the second one. Four kana take dakuten to become voiced, however one kana is special and can also take a handakuten. The handakuten – literally “half muddied mark” – only dilutes the sound somewhat. It looks like this: 「゜」. Below is the table of both hiragana and katakana with the dakuten and handakuten added on.

P	B	D	Z	G	N	W	R	Y	M	H	N	T	S	K	ー	
ば	ぱ	だ	ざ	が		わ	ら	や	ま	は	な	た	さ	か	あ	A
び	ぴ	ぢ	ぢ	ぎ			り		み	ひ	に	ち	し	き	い	I
ぶ	ぷ	づ	ず	ぐ	ん		る	ゆ	む	ふ	ぬ	つ	す	く	う	U
べ	ぺ	で	ぜ	げ			れ		め	へ	ね	て	せ	け	え	E
ぼ	ぽ	ど	ぞ	ご			を	ろ	よ	も	ほ	の	と	そ	こ	O

P	B	D	Z	G	N	W	R	Y	M	H	N	T	S	K	ー	
パ	バ	ダ	ザ	ガ		ワ	ラ	ヤ	マ	ハ	ナ	タ	サ	カ	ア	A
ピ	ビ	ヂ	ジ	ギ			リ		ミ	ヒ	ニ	チ	シ	キ	イ	I
プ	ブ	ヅ	ズ	グ	ン		ル	ユ	ム	フ	ヌ	ツ	ス	ク	ウ	U
ペ	ベ	デ	ゼ	ゲ			レ		メ	ヘ	ネ	テ	セ	ケ	エ	E
ポ	ボ	ド	ゾ	ゴ			ヲ	ロ	ヨ	モ	ホ	ノ	ト	ソ	コ	O

Just like with the original goyjuuon, there are some exceptions to how to pronounce these kana. These are mostly sound mergers, where two sounds became pronounced the same but still need to be written differently. They are: Z I and D I are both read as “ji”, and Z U and D U are both read as “dzu.” For the Z U, D U merger, you typically see it written as ‘zu’ but I need to stress that it is the ‘tsu’ that is getting voiced not the ‘su.’

### 1.3 拗音 よう おん

Now to answer the second question: “How do you write ‘jyuu?’” This is done through youon, translating to ‘crooked sound.’ You

twist and fuse two sounds together to come out with a fusion of both.

How this actually works in practice, you take any of the I -row kana and add a small Y-column kana to the end of it. The effect of this is to delete that I and replace it with the appended kana. To use another animal example, cats go 「ニャンニャン」, read as “nyan nyan.” Below is the chart for the youon combinations, the base character chart has been ommitted, remember the sound mergers and sound shifts of the base kana while reading this.

P	B	D	Z	G	R	M	H	N	T	S	K	
ぴゃ	びゃ	ぢゃ	じゃ	ぎゃ	りゃ	みゃ	ひゃ	にゃ	ちゃ	しゃ	きゃ	Y A
ぴゅ	びゅ	ぢゅ	じゅ	ぎゅ	りゅ	みゅ	ひゅ	にゅ	ちゅ	しゅ	きゅ	Y U
ぴょ	びょ	ぢょ	じょ	ぎょ	りょ	みょ	ひょ	にょ	ちょ	しょ	きょ	Y O

P	B	D	Z	G	R	M	H	N	T	S	K	
ピャ	ビャ	ヂャ	ジャ	ギャ	リャ	ミャ	ヒャ	ニャ	チャ	シャ	キャ	Y A
ピュ	ビュ	ヂュ	ジュ	ギュ	リュ	ミユ	ヒユ	ニユ	チュ	シュ	キュ	Y U
ピョ	ビョ	ヂョ	ジョ	ギョ	リョ	ミョ	ヒョ	ニョ	チョ	ショ	キョ	Y O

There is however another kind of youon. Let’s take a look at the name of the famous game series Final Fantasy. It’s written in Japanese as 「ファイナルファンタジー」 and is read as “fainaru fantajii”. Taking that ‘fu’ kana and adding a small ‘a’ kana to it allows us to delete and replace the vowel there too! This technique can apply to all vowels, and is typically used for making sounds that don’t appear in the charts above. Take for example, the word “discord.” If you try to create a ‘di’ kana it would be a ‘dzi/ji’ kana, so you have to improvise and create 「ヂェイ」 instead. Those are the most common kinds of additional youon replacements, using ‘fu’ to generate a new F-column of the gojyuun, and building your own actual ‘di’ sound.

そく おん

# 1.4 促音

While we are on the topic of small kana, let’s bring up the final small kana that you will encounter. The sokuon, or as it is sometimes referred to, the small tsu.

This kana is pronounced in a very special way, it is a sort of pause between the sounds that you are saying. To use an example, 「ちょっとまって」 is pronounced as “chotto matte.” Note those duplicated ‘t’s. You’re saying that ‘t’ twice in a sense, but it’s much more silent. You are effectively saying a single syllable of *nothing* before continuing with your word with a little bit more force. The precise mechanics and timing will be touched on in section 1.6, but for now just get used to it as a small delay or a duplication of the previous sound.

## 1.5 長音符

ちょう おん ぶ

You now know everything about the typical uses of kana, small kana, and how to construct sounds that you need. However there is one kana-related tool that serves to help the kana work. The chyouonpu, literally “long sound mark.” It extends the duration of the vowel before it by one syllable. It’s why 「ファイナルファンタジー」 was romanized as ‘fantajii’ not just ‘fantaji.’ This is most commonly seen in katakana loan words, like 「コンピューター」 (*‘konpyuutaa’*) or 「エスカレーター」 (*‘esukareetaa’*). The precise mechanics will be touched on in section 1.6, but it is important to bring it up now.

## 1.6 伯

はく

Now that you have a vague understanding of how the kana form sounds, let’s touch more precisely on how those sounds form words.

Each kana, sokuon, or youon-ed kana, will be pronounced for one mora. Japanese would refer to it as a ‘haku,’ which would mean a musical beat. 「ひらがな」 has four kana so it will take four mora to pronounce, 「まって」 has three kana – yes that sokuon counts as a kana for this counting – so it will take three mora to pronounce, 「しょうしんしゃ」 has three kana and two youon pairs so it would take five mora to pronounce. By this rigid structure, Japanese has meaningful distinction between long and short vowels, as well as meaningful distinction between stopping for that sokuon or not. 「かれ」 is just some person, but 「かれー」 is a healthy meal.

You know how the chyouonpu works, however that’s just one way

to write the long vowels. To extend the length of a vowel without using a chounpu, you just need to write the vowel kana you want to extend. 「ああ」, 「いい」, 「うう」, 「えい」, 「おう」 are how you extend all of the vowels. Now, ‘ei’ and ‘ou’ are the outliers here. You use a different sound to extend them, however they are pronounced identically to a long ‘e’ or a long ‘o’. Reading them as is and gliding the vowel to the other one, or leaving it the same vowel are both valid readings.

## 第 2 章

### かんじ 漢字

The logographic set of characters that Japanese uses is the most daunting part of this language. This chapter will introduce kanji, go through their basics, and teach you how to understand them more easily.

#### 2.1 よ ほうほう 読む方法

Kanji have two major classes of readings: <sup>おん よ</sup>音読み and <sup>くん よ</sup>訓読み. Literally translated, those are the ‘sound reading’ and ‘local/native reading’ of a kanji. Typically you will write the kun’yomi in hiragana and the on’yomi in katakana.

Take for example the kanji 「三」. It has the on’yomi of <sup>さん</sup>さん and the kun’yomi of <sup>み</sup>み、<sup>みつ</sup>みっ(つ)、<sup>みつ</sup>みつ(つ). The last two kun’yomi have a suffix attached to them. This is important as on it’s own you will read 「三」 as <sup>さん</sup>さん but read 「三つ」 as <sup>みつ</sup>みつ. Typically kanji will have one main on’yomi and kun’yomi however in some cases they will have many. In this case, I count it as having one kun’yomi.

There are however, other ways to read kanji. Most of these alternate readings require additional knowledge, but there is one that is useful to bring up now. This is a relic of older Japanese when these readings were correct, but as time went on and sounds

shifted we got the modern readings for certain kanji and kanji combinations. Take for example the word you are likely familiar with: 「こんにちは」<sup>[い]</sup>. This is how you say hello to someone in Japanese, and it has the same etymology as the english phrase ‘good day.’ However if you write it in its kanji form of 「今日はい」<sup>[い]</sup>. You would read it instead as きょうはい<sup>[い]</sup>.

These kinds of archaic readings are ones that you just have to learn. As you go deeper and deeper you may eventually learn how and why this reading existed. But, for most of these you will just have to learn them as they come up.

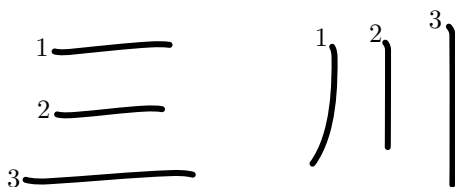
## 2.2 書き順<sup>か じゅん</sup>

In the previous section you learned about radicals, the building blocks of kanji. This section will cover the stroke order of kanji, the most correct way to write them. These rules should serve as a guideline for how to write kanji, and will become more important as your handwriting gets more and more cursive. They can have exceptions that you should be aware of, but exceptions are rare. Each rule will have example kanji to show the rule in action.

うえ した ひだり みぎ  
上から下、左から右

“Top to bottom, left to right.”

This is the most *fundamental* rule when writing kanji. Horizontal strokes will be written starting on the left and going towards the right. Vertical strokes will be written starting from the top and going towards the bottom. Examples of these principles are shown below:

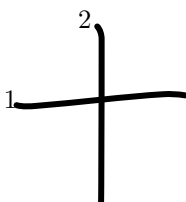


<sup>[い]</sup> Just like the case in Section 1.1, the kana 「はい」 is read as ‘wa’ here, its a grammatical thing covered on page ??

よこ あと たて  
横の後に縦

*“After the horizontal strokes, come the vertical strokes.”*

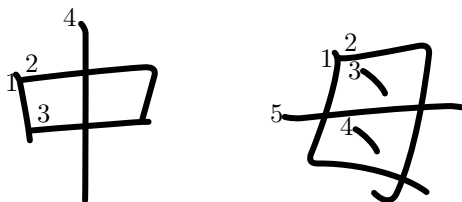
Unlike the above examples, most kanji have horizontal and vertical strokes. In this case, you should write the horizontal strokes before the vertical ones. An example of this principle are shown below:



さ かく さいご  
刺す画は最後

*“Piercing strokes come last.”*

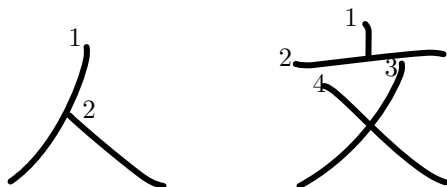
A piercing stroke is a stroke that goes through a bunch of others and spans a significant portion of a kanji. They should be written after the strokes they are piercing through. Examples of this principle are shown below:



たいかく せん みぎうえ ひだりうえ まえ  
対角線は右上が左上より前

*“For diagonal lines, the upper right goes before the upper left.”*

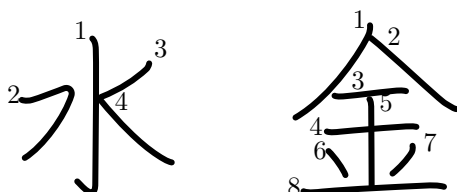
In the case where a kanji has multiple diagonal lines, draw the one that goes down and to the left before you draw the one that goes down and to the right. Examples of this rule are shown below:



ちゅうしん    じゅうせん    みぎひだり    つばさ    まえ    か  
 中心の縦線は右左の翼より前に書く

*“The central vertical line is drawn before any of the wings on either side.”*

This rule is very similar to the rule about piercing strokes. However these central strokes tend to not make contact with the elements on either side. Below is a simple example to show this principle at work, alongside a complex example that will combine all the other rules to form its stroke order:



For the 「金」 kanji, stepping through its stroke order one rule at a time has us come to the correct construction. Firstly, top to bottom, left to right. So we will start writing stroke 1 from the top-most point. Using the rule about diagonal lines, we draw stroke 1 down and to the left, and stroke 2 down and to the right. Continuing down, we draw stroke 3. Stroke 4 comes before stroke 5 because stroke 5 is a piercing stroke. Strokes 6 and 7 are examples of wings. Lastly stroke 8 lays at the very bottom of the kanji, is not pierced, and is drawn last.

ひだり    じゅうせん    みぎ    した    せん    まえ  
 左の縦線は右か下線前

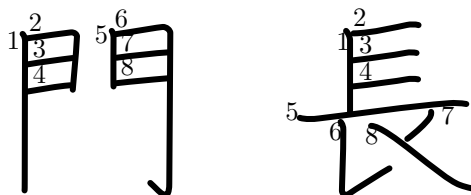
*“The left vertical line comes before the right and bottom lines.”*

This is an important rule that has a powerful longer-term effect. People may also call it the box drawing rule, as this is the rule that causes boxes to be drawn as they are shown below:





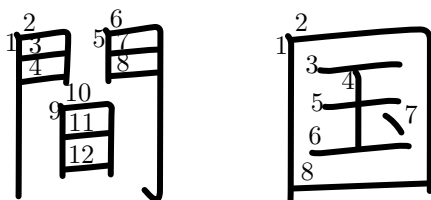
Note the important stroke in the second image, stroke number 2. This kind of pattern applies to almost every box shaped component of a kanji, as shown in more depth below:



かこ    せん    かこ    せん    まえ  
 囲む線は囲まれる線より前

*“The surrounding strokes come before the surrounded strokes.”*

This rule is a lot more understandable as: ‘The enclosing radical comes before the enclosed radical.’ When a kanji contains an enclosing type radical - a かまえ or たれ type specifically - that enclosing radical must be drawn first. For an example, take a look at the following kanji:

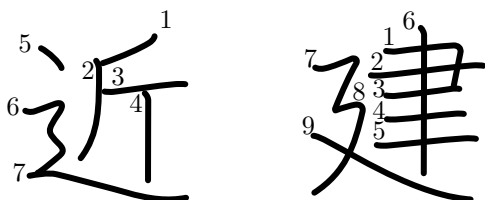


However take a closer look at the stroke order for 「国」. The bottom line of the surrounding box is drawn after the entirety of the contents. This is the exception to the rule of draw the enclosing radical before the insides.

によ<sup>さいご</sup>うがある最後

*“If there is a によ<sup>さいご</sup>う radical, write it last.”*

In the previous rule, note how I talked about two of the three types of surrounding radicals. The かまえ and たれ radicals specifically. This rule covers the last type of surrounding radical, the によ<sup>さいご</sup>う radicals. Write those radicals last in stroke order. Examples below:



てん<sup>さいご</sup>点は最後

*“If there is a dot, write it last.”*

This is the final rule. If the kanji contains a dot somewhere, that is a single small stroke that looks like this: 「丶」, write it last. Examples are shown below:

