日本語能力試験勉強本

羅波真修

PR: Primitive-12 pr-bunpou-2

目次

第〇部

基本の事

第 1 章

仮名（かな）

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 五十音図（ごじゅうおんず）

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（だん）) and columns are called ‘kou’ (行（こう）). 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 “irohanihoheto.” 「は」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	−	
	わ	ら	や	ま	は	な	た	さ	か	あ	A
		り		み	ひ	に	ち	し	き	い	I
ん		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[い]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	−	
	ワ	ラ	ヤ	マ	ハ	ナ	タ	サ	カ	ア	A
		リ		ミ	ヒ	ニ	チ	シ	キ	イ	I
ン		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（だくてん）と半濁点（はんだくてん）

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.

[い]Yes that kana 「は」 is read as ‘wa’ here, its a grammatical thing covered on page 23

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

P	B	D	Z	G	N	W	R	Y	M	H	N	T	S	K	−	
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	オ	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: ＺＩ and ＤＩ are both read as “ji”, and ＺＵ and ＤＵ are both read as “dzu.” For the ＺＵ, ＤＵ 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	ミュ	ヒュ	ニュ	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「ディ」instead. Those are the most common kinds of additional youon replacements, using ‘fu’ to generate a new Ｆ-column of the gojyuuon, and building your own actual ‘di’ sound.

1.4 促音（そくおん）

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（ちょうおんぷ）

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 chouonpu, 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 chouonpu works, however that's just one way

to write the long vowels. To extend the length of a vowel without using a chouonpu, you just need to write the vowel kana you want to extend. 「ああ」, 「いい」, 「ううう」, 「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

漢字(かんじ)

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 読(よ)む方法(ほうほう)

Kanji have two major classes of readings: 音読(おんよ)み and 訓読(くんよ)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 さん and the kun'yomi of み、み（つ）、みっ（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 さん but read 「三つ」as 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」[い]. 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]. You would read it instead as きょうは[い].

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 部首（ぶしゅ）

A very important step in understanding kanji is understanding radicals. These radicals are the pieces that kanji are made from. Different radicals will carry different pieces of information for their kanji. But, each kanji has one main radical, called the 部首（ぶしゅ）. Here we will be using the Japanese term to refer to that main radical.

There are seven different types of radicals. They are split into two main types and will be explained below.

左右上下は偏旁冠脚（さゆう じょうげ へんぼう かんきゃく）

"Left and right, top and bottom, are henbou, and kankyaku."

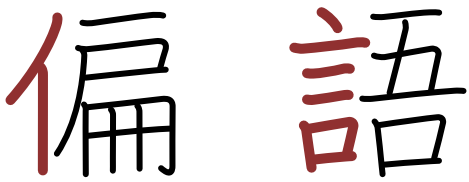
These four radical types tend to come paired with one another. A left radical paired with a right, and a top radical paired with a bottom. We will go through these in the same order as above.

偏（へん）

This is the left side radical, to show an example of it we may look at the kanji 偏 itself. In addition we will also look at the kanji 語. The highlighted and bolded sections are that へん radical. For the

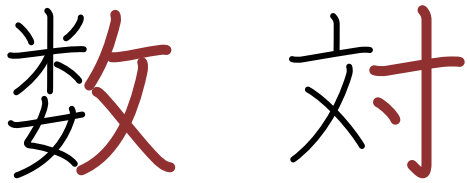
[い] Just like the case in Section 1.1, the kana 「は」 is read as 'wa' here, its a grammatical thing covered on page 23

left one, we specifically call it にんべん - the person hen radical. The right one is called ごんべん.



旁（つくり）

This is the right side radical. Same idea as the left side radical above. Here are two examples of them, 数 and 対. The highlighted components are called - from left to right - the ぼくづくり and すんづくり.



冠（かんむり）

This is the top half radical. To take a look at two examples, we can use the kanji 字 and 電. The highlighted components are called - from left to right - the うかんむり and the あめかんむり.

脚（あし）

Lastly, there is the bottom half radical. To take a look at two examples, we can use the kanji 恋 and 無. The highlighted com-

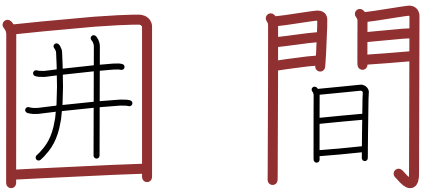
ponents are called - from left to right - the こころ and the れんが.

囲(かこ)まれるの部首(ぶしゅ)

Instead of simple left and right compositions, we can have enclosing radicals. These ones either give a structure inside which other components will be placed, are placed over top of the kanji and hang down from the left side, or support the kanji from the bottom and the left sides.

構（かまえ）

Going through the first type of enclosure radical, it literally translates to structure. These kinds of radicals will tend to either fully enclose another component as in 囲 or will enclose on three sides like in 間. Those two examples, which are shown below, have their かまえ components highlighted. They are called - from left to right - the くちがまえ and the もんがまえ.



垂（たれ）

This kind of radical is the overhanging type. It will enclose its components from above and to the left. It is a pretty rare one, having only five radicals in its classification. To show two examples of it in action, we will look at 広 and 病. The highlighted components are called - from left to right - the まだれ and the やまいだれ.

繞（にょう）

This is the last major class of radical, the supporting type. It will enclose its components from below and to the left. In some cases it will be treated as if it was a へん radical with a single stroke going under the つくり part, but those are mostly uncommon. Examples of these are found in 道 and 超. The highlighted components are called - from left to right - the しんにょう and the えんにょう.

2.3 書き順（かじゅん）

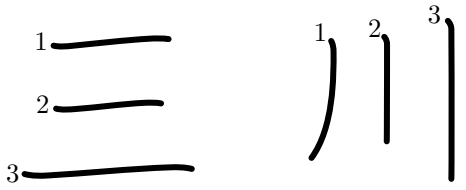
In the previous section you learned about radicals, the building blocks of kanji. This section will cover the stroke order of kanji, the most correct way to write them. These rules should serve as a guideline for how to write kanji, and will become more important as your handwriting gets more and more 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.

上（うえ）から下（した）、左（ひだり）から右（みぎ）

“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

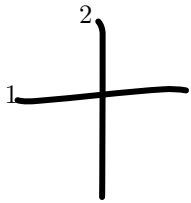
the right. Vertical strokes will be written starting from the top and going towards the bottom. Examples of these principles are shown below:



横(よこ)の後(あと)に縦(たて)

"After the horizontal strokes, come the vertical strokes."

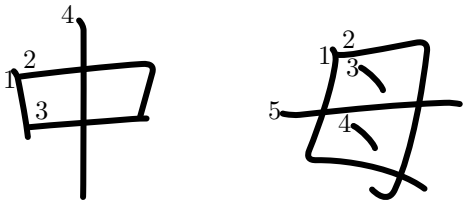
Unlike the above examples, most kanji have horizontal and vertical strokes. In this case, you should write the horizontal strokes before the vertical ones. An example of this principle are shown below:



刺(さ)す画(かく)は最後(さいご)

"Piercing strokes come last."

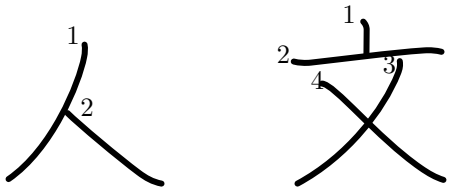
A piercing stroke is a stroke that goes through a bunch of others and spans a significant portion of a kanji. They should be written after the strokes they are piercing through. Examples of this principle are shown below:



対角線(たいかくせん)は右上(みぎうえ)が左上(ひだりうえ)より前(まえ)

"For diagonal lines, the upper right goes before the upper left."

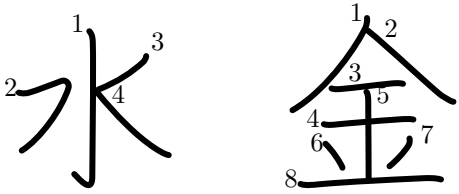
In the case where a kanji has multiple diagonal lines, draw the one that goes down and to the left before you draw the one that goes down and to the right. Examples of this rule are shown below:



中心(ちゅうしん)の縦線(じゅうせん)は右左(みぎひだり)の翼(つばさ)より前(まえ)に書(か)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:



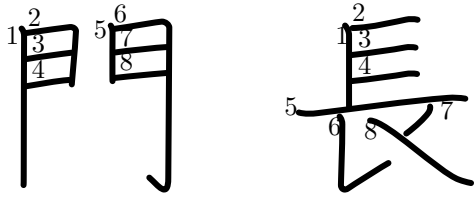
For the 「金」kanji, stepping through its stroke order one rule at a time has us come to the correct construction. Firstly, top to bottom, left to right. So we will start writing stroke 1 from the top-most point. Using the rule about diagonal lines, we draw stroke 1 down and to the left, snd stroke 2 down 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.

左(ひだり)の縦線(じゅうせん)は右(みぎ)か下線(したせん)前(まえ)

"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:

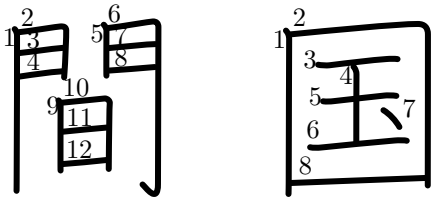
Note the important stroke in the second image, stroke number 2. This kind of pattern applies to almost every box shaped component of a kanji, as shown in more depth below:



囲(かこ)む線(せん)は囲(かこ)まれる線(せん)より前(まえ)

"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:

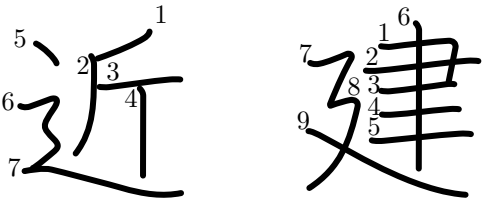


However take a closer look at the stroke order for 「国」. The bottom line of the surrounding box is drawn after the entirety of the contents. This is the exception to the rule of draw the enclosing radical before the insides.

にょうがある最後(さいご)

"If there is a にょう radical, write it last."

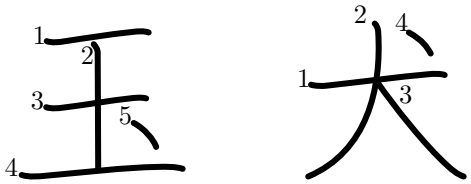
In the previous rule, note how I talked about two of the three types of surrounding radicals. The かまえ and たれ radicals specifically. This rule covers the last type of surrounding radical, the にょう radicals. Write those radicals last in stroke order. Examples below:



点(てん)は最後(さいご)

"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:



第 3 章

文法（ぶんぽう）

Grammar is the glue that sticks this language together. This touches on the basics of the fundamental parts of grammar that will be expanded on in later parts. Specifically, it will touch on particles, the ideas of conjugation, verbs, and adjectives.

3.1 助詞（じょし）

Particles are helper words, the literal translation of 助詞（じょし）. They go at the end of a word or phrase to mark it for a whole bunch of grammatical functions. They are a big grammatical jump from English's word order, and will feel weird until you get used to them. This will talk about the primitive function of seven of the most common particles, show example sentences, and give you an idea of how to use them. To better show you word and particle boundaries, spaces will be added between them. Additionally it will all be written without the use of kanji. This is not how text is normally written, but this is useful to teach what is going on here.

は（わ）

Starting off with the first of two particles that will cause a headache, the は particle. First off, its pronounciation. It is the hiragana は pronounced as わ. This particle defines the topic of a sentence or

string of sentences. The most natural English translation of 「○○　は」would be 'as for ○○.'

Typically you will find this particle at the start of a sentence or clause. Much like in the classic「これ　は　ペン　です」sentence. Literally translated, it comes out to 'As for this *(thing)*, *(it)* is *(a)* pen.' Translating it for meaning not structure you would say 'This is a pen.'

This は can exist on top of almost any other particle to modify and promote it to the status of topic. However when it comes to the particles が and を, it flat out replaces them. This will be further discussed below in the が particle's section to better compare and contrast them.

が

This particle is the other half of the は／が headache. This marks the subject of a sentence. The subject is the main thing being talked about in a sentence. For example, in the sentence「それ　が　かわいい」. The subject is what comes before が, so in this case it would be 'that.' The other word in the sentence is 'cute,' which in this case would be describing the subject. So we could translate this as 'That is cute.'

There are a few minute differences between these particles that will be touched on later, but these first two together are the hardest set of particles to explain exactly how they work. Especially because は can replace が in certain situations.

を（お）

This particle marks the direct object of a verb. That is, the thing that the verb is directly acting on. Think about the verb to eat, you have to eat something. Look at the sentence「すし　を　たべる」. It translates to '???? eat sushi.' but is most commonly understood as 'I eat sushi.' You could use が to specify what the subject is, so you could write「たなかさん　が　すし　を　たべる」to translate to 'Tanaka eats sushi.'

に

This particle marks a destination to go to, it also can be translated as any of: to, in, at, or by. A simple example could be 「がっこう　に　いる」, literally 'is at school' more accurately 'I am at school.' Another example in the same vein is 「がっこう　に　いく」, '*(I)* go to school.' One more example is 「おれ　に　かえせ」, 'Give it back to me.' However, in this example we see に's additional function. It marks the indirect object of a verb.

To see an example of this in action, we can look at the sentence 「たなかさん　に　それ　を　くれ」. To literally translate, it would read 'To Tanaka this give.' To accurately translate it would read 'Give this to Tanaka.'

One final function, に also lets you set a time. Like to say 'Tomorrow I will eat sushi' you would write 「あした　に　すし　を　たべる」. あした means tomorrow, but by marking it with に it sets a time for when things will happen in the sentence.

か

This is the question marking particle. Yes there is a question mark, this will also serve that function. It will go at the end of the sentence to mark it as a question. If we modify this sentence slightly, we can turn it into a question 「あした　に　すし　を　たべるか？」. 'Will you eat sushi tomorrow?' is its most common translation.

This can also be used to mark the end of a word or clause. Like in the sentence 「すし　か　ラーメン　か　どっち　を　たべるか。」. Literally translated it would be 'Sushi? ramen? which should I eat?'[ヽ]Also look at how there is a 「。」 at the end of the sentence, you don't need to always pair a「か」with a 「?」. Looking a little deeper into that example sentence, you see that it can be used in a sort of listing fashion. Like you could translate that sentence as 'Sushi or ramen, which should I eat?' and it would make complete sense.

[ヽ]In this case, read the first two '?'s not as sentence-ending punctuation, but how you make your voice higher when asking someone a question.

ね

This is another end of sentence particle, this one is a lot more exclusively found at the end of sentences. This translates perfectly to English as ‘eh?’ when used at the end of a sentence. ‘It’s a little cold eh?’ translates near directly to 「ちょっと　さむい　ね？」.

の

This one functions as a possessor, think of it as an ‘’s’ for Japanese. ‘My pen’ would be written as 「わたし　の　ペン」. For this particle, it is a little more strict for how you place it in a sentence. What possesses what should be on either end of the の.

You can also use it as a sort of clarifier. Where you can say 「くるま　の　トヨタ」, this isn’t ‘The car’s Toyota’ but rather ‘The Toyota that car’ or ‘The Toyota of the cars.’ This is more commonly seen in some older and more famous Japanese names, like 「ふじわらのもこう」. This is explicitly saying, that is もこう from the ふじわら family.

3.2 動詞（どうし）

Verbs are the first major type of words that can be conjugated. This will talk about them as types of words and we will delve into the conjugations of them in Section **??**.

一段動詞（いちだんどうし）

These verbs are called 一段（いちだん） verbs because they have one stem from which they form words. This is the payoff for back in Section 1.1 when we named the rows and columns 段（だん） and 行（こう）. All 一段 verbs end in ～ｉる or ～ｅる. Examples of them are 見（み）る and 食（た）べる. See how they end in ～ｉる and ～ｅる respectively? This class of verb is divided further into 上一段動詞（かみいちだんどうし） and 下一段動詞（しもいちだんどうし） which correspond one to one to the ～ｉる and ～ｅる verb types.

五段動詞

These verbs are called 五段 verbs because they have five stems from which they form words. Those five forms are called by English speakers the あ形, い形, え形, お形, and て形. This is because the verb will end in one of these five kana. All of these verbs will end in ～ｕ, and in some cases an ～ｉる or ～ｅる. Not all verbs that end in ～ｉる or ～ｅる are 一段, but all 一段 verbs end in ～ｉる or ～ｅる. Some examples of them are 飲む and 買う.

変格動詞

There are two and only two verbs that don't fall neatly into one of the above two classes. They are the exceptions. 来る, 'to come,' and する, 'to do.' They will be talked about in more depth in the conjugations section, but it is good to bring them up as clear exceptions to the rules early.