

A BASIC COURSE IN JAPANESE

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PREFACE

This book is prepared primarily to meet the requirements of engineering students to acquire a basic knowledge in Japanese language in the course of 30 hours.

The objective of this book is to empower the students to possess good conversational skills in Japanese language together with the understanding of Japanese culture. However, attempt is also made to encourage the students to learn the native scripts viz, Hiragana, Katakana and basic Kanjis, which are Chinese characters that form part of the Japanese language writing system.

The lessons are prepared in such a manner that basic grammar is introduced right from the beginning. The lessons are aimed at enabling the students to speak the language that will be applicable to daily life situations. The main lessons are written in Hiragana script with Romaji (Roman script) and English side by side for better understanding. The vocabulary and meanings, grammar and exercises for each lesson is also given at the end of each lesson.

A brief description about Japan, its culture and society is given in the Glossary in English. Adjectives, verbs and N5 Kanjis are given in the Additional Information section. All this information has been procured from the internet. A glossary of terms such as greetings, family relationships, time expression, numbers, etc. is also appended for reference at the end of every lesson. Hiragana and Katakana practice charts are included to practise the scripts.

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Chennai

LESSONS



Lesson 3

Sore o kudasai

ラジャ： こんにちは

田中： こんにちは

ラジャ： デパートは なんじから
なんじまでですか。

田中： ごぜん はちじから ごご
くじはんまでです。

デパート で

てんいん： いらっしゃいませ。

ラジャ： とけい うりばは
どこにありますか。

てんいん： あそこに あります。

ラジャ： どうも。

てんいん： どう いたしまして。



とけい うりばで



ラジャ： すみません。

そのとけいは いくらですか。

てんいん： さんまんごせんえん です。

ラジャ： そうですか。

うーん、たかいですね。

もっと やすいのは ありますか。

てんいん： はい。

こちらは いちまんえんです。

ラジャ： じゃ、それを ください。

てんいん： ありがとうございます。

Raja: Konnichiwa.

Tanaka: Konnichiwa.

Raja: *Depaato* wa nan ji kara nan ji made desu ka.

Tanaka: Gozen hachi ji kara gogo kuji han made desu.

Depaato de

Ten in: Irasshaimase

Raja: Tokei uriba wa doko ni arimasu ka.

Ten in: Asoko ni arimasu.

Raja: Doumo.

Ten in: Dou itashimashite.

Tokei uriba de

Raja: Sumimasen, sono tokei wa ikura desu ka.

Ten in: Sanman gosen en desu.

Raja: Sou desu ka. Uuun...Takai desu ne. Motto yasui no wa arimasu ka.

Ten in: Hai. Kochira wa ichi man en desu.

Raja: Ja, sore o kudasai.

Ten in: Arigatou gozaimasu.

Raja: Hello.

Tanaka: Hello.

Raja: From what time to what time does the department store work?

Tanaka: From 8 A.M. to 9.30 P.M.

At the department store

Clerk: Welcome

Raja: Where's the watch section?

Clerk: It's over there.

Raja: Thanks.

Clerk: You're welcome

At the watch counter

Raja: Excuse me. How much is that watch?

Clerk: It's 35,000 yen.

Raja: I see. Ummm...It's expensive, isn't it? Do you have cheaper ones?

Clerk: Yes. This is 10,000 yen.

Raja: Well, I'll take that.

Clerk: Thank you.

れんしゅう

1. れい A: Sumimasen, ima nan ji desu ka.

B: Juu ji desu.

1. 3:30
2. 1:55
3. 7:45
4. 5:15
5. 11:10

2. れい A: Resutoran wa nan ji kara nan ji made desu ka.

B: Gozen juu ichi ji kara gogo juu ichi ji han made desu.

1. Toshokan, 8:00 a.m., 4.30 p.m.
2. Yuubinkyoku, 9:00 a.m., 5:00 p.m.
3. Ginkou, 8:30 a.m., 3:00 p.m.

3. れい Koko wa kaisha desu → Kaisha wa koko ni arimasu.

Soko wa koujou desu.

Asoko wa eki desu.

4. れい A: Ano kaban wa ikura desu ka.

B: Go sen en desu.

1. mannenhitsu, 800 en
2. enpitsu, 120 en
3. hon, 600 en
4. *shatsu*, 1300 en
5. kutsu, 8,400 en

5. れい Kippu o kudasai.

1. kitte
 2. mizu
 3. hon
 4. enpitsu
-

Exercises

I) Fill in the blanks

1. Daigaku wa nanji ____ nanji ____ desu ka.
2. Daigaku wa hachi ji han ____ yo ji ____ desu.
3. *Kamera* uriba ____ doko ____ arimasu ka.
4. Sumimasen, sono tokei ____ ikura desu ____.
5. Ja, sore ____ kudasai.

II) Rearrange the following sentences

1. ji/wa/ginkou/ku/desu/ji/gozen/made/gogo/san/kara
2. ka/desu/ano/wa/ikura/shatsu
3. ni/wa/asoko/arimasu/eki
4. ka/toshokan/arimasu/doko/wa/ni
5. ka/made/wa/depaato/ji/desu/nan

III) Translate into Japanese

1. The post office is from 9 A.M. to 5 P.M.
 2. Excuse me, how much is that white shirt?
 3. Do you have a cheaper camera?
 4. Excuse me, where is the camera counter?
 5. This watch costs 5000 yen.
-

Kono lesson no kotoba

あいさつ	Aisatsu	greeting
こんにちは	Konnichiwa	hello, good afternoon
いらっしゃいませ	irasshaimase	welcome, may I help you
どうも	Doumo	thanks
どう いたしまして	dou itashimashite	you're welcome
すみません	Sumimasen	excuse me

Building

デパート	<i>Depaato</i>	department store
～うりば	～uriba	counter (in shop)
レストラン	<i>Resutoran</i>	restaurant
としょかん	Toshokan	library
ゆうびんきょく	yuubinkyoku	post office
きって	Kitte	stamp
ぎんこう	Ginkou	bank
えき	Eki	station
きっぷ	Kippu	ticket
かいしゃ	Kaisha	company
こうじょう	Koujou	factory

Shopping

えん	En	yen (Japanese currency)
いくら	Ikura	how much
たかい	Takai	expensive
やすい	Yasui	cheap
もっと	Motto	more
ください	Kudasai	please

time

いま	Ima	now
なん	Nan	what
〜じ	〜ji	〜 o'clock
ごぜん	Gozen	A.M.
ごご	Gogo	P.M.

others

シャツ	<i>Shatsu</i>	shirt
みず	Mizu	water

Bunpou

ここ	koko	here, this place
そこ	soko	there, that place
あそこ	asoko	over there, that place over there
どこ	doko	where, which place
から	kara	From
まで	made	To
に	ni	At
ね	ne	isn't it
を	o	refer to something (direct object)

Grammar notes

Demonstrative pronouns for place

The demonstratives – **ここ, そこ, あそこ** refer to a place.

Koko-is the place where the speaker is

Soko-is the place where the listener is

Asoko-is the place away from both speaker and listener.

When the speaker regards the listener as sharing his/her territory, the place where they both are, is designated by the word Koko. Under this situation, Soko designates the place a little distant from the speaker and asoko designates an even more distant location.

The **こそあど** system of demonstrative words:

		Ko-series	So-series	A-series	Do-series
Pronoun	thing	Kore	sore	are	dore
	place	Koko	soko	asoko	doko
	direction	Kocchi	socchi	acchi	docchi
Prenominal	thing / person	kono (N)	sono (N)	ano (N)	dono (N)
Pronoun*	polite form for above words	Kochira	sochira	achira	dochira

Do-series are interrogatives.

* When followed by **の** they become prenominal Particle-**を**

Placed after a noun, **o** indicates that the noun is the object of the sentence. **o** is used to indicate the direct object of a transitive verb. The sound is “o” but 「**を**」 is used for writing to show that it is a particle.

Sentence ending particle-**ね**

Ne (isn't it?) is attached to the end of the sentence to add feeling to what the speaker says. This shows the speaker's sympathy or the speaker's expectation that the listener will agree.

~から ~まで

Kara indicates the starting time or place, while **made** indicates the finishing time or place.

Kara and **made** are not necessarily used together.

TIME – JIKAN

HOURS	
ichi ji	1 o'clock
ni ji	2 o'clock
san ji	3 o'clock
yoji	4 o'clock
go ji	5 o'clock
roku ji	6 o'clock
shichi ji	7 o'clock
hachi ji	8 o'clock
ku ji	9 o'clock
juu ji	10 o'clock
juu ichi ji	11 o'clock
juu ni ji	12 o'clock
nanji	what time

MINUTES*	
ippun	1 minute
ni fun	2 minutes
san pun	3 minutes
yon pun	4 minutes
go fun	5 minutes
roppun	6 minutes
nana fun	7 minutes
happun	8 minutes
kyuu fun	9 minutes
juppun	10 minutes
juugofun	15 minutes
han **	Half (30 minutes)
nan pun	how many minutes

* in Japanese we use ‘pun/fun’ for telling the time (minutes) but in English we don’t use the word ‘minutes’, but only with duration

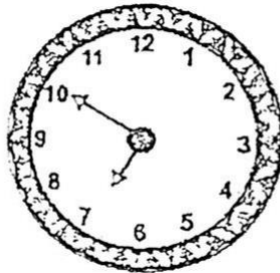
** never appears separately (by itself) but always follows “o’clock”.

Ima nan ji desu ka. What is the time now?

3:10 P.M. Gogo san ji juppun desu.

6:50 A.M. Gozen roku ji go juppun desu.

4:30 P.M. Gogo yo ji han desu/ Gogo yo ji san juppun desu.



NUMBERS

KAZU

1	ichi	100	hyaku
2	ni	200	ni hyaku
3	san	300	sanbyaku
4	yon/shi	400	yon hyaku
5	go	500	go hyaku
6	roku	600	roppyaku
7	nana/shichi	700	nana hyaku
8	hachi	800	happyaku
9	ku/kyuu	900	kyuu hyaku
10	juu	1,000	Sen
11	juu ichi	2,000	ni sen
12	juu ni	3,000	sanzen
20	ni juu	4,000	yon sen
21	ni juu ichi	5,000	go sen
100	hyaku	6,000	roku sen
1,000	sen	7,000	nana sen
10,000	ichi man	8,000	hassen
12,000	ichi man ni sen	9,000	kyuu sen
20,000	ni man		
100,000	juu man	10^4	Man
150,000	juu go man	10^8	Oku
1,000,000	hyaku man	10^{12}	chou
10,000,000	sen man	.	.
		.	.

SEASONS (きせつ)

はる	haru	spring
なつ	natsu	summer
あき	aki	autumn
ふゆ	fuyu	winter



WEATHER (てんき)

はれ	hare	clear sky/ sunny
くもり	kumori	cloudy
あめ	ame	rain
ゆき	yuki	snow



3. CULTURE

いけばな/ Ikebana



Ikebana is the art of arranging flowers aesthetically. One tries to represent the three elements sky, earth, and mankind in a well balanced relation.

Traditional ikebana, called “the way of the flower” (*kado*), developed in the 16th century. There are many different schools of traditional ikebana. In addition, modern styles of ikebana have evolved. Some of these styles use glass, iron, and other materials.

ぼんさい/ Bonsai

Bonsai is a Japanese art form using miniature trees grown in containers. Bonsai uses cultivation techniques like pruning, root reduction, potting, defoliation, and grafting to produce small trees that mimic the shape and style of mature, full-size trees. The purposes of bonsai are primarily contemplation for the viewer and the pleasant exercise of effort and ingenuity for the grower. By contrast with other plant cultivation practices, bonsai is not intended for production of food, for medicine, or for creating yard-size or park-size gardens or landscapes. Instead, bonsai practice focuses on long-term cultivation and shaping of one or more small trees growing in a container.



おりがみ/ Origami



Origami is the traditional Japanese art of paper folding, which started in the 17th century AD at the latest and was popularized outside of Japan in the mid-1900s. It has since then evolved into a modern art form. The goal of this art is to transform a flat sheet of material into a finished sculpture through folding and sculpting techniques, and as such the use of cuts or glue are not considered to be origami. The number of basic origami folds is small, but they can be combined in a variety of ways to make intricate designs. The best known origami model is probably the Japanese paper crane. In general,

these designs begin with a square sheet of paper whose sides may be different colors or prints. The principles of origami are also being used in stents, packaging and other engineering structures.

かぶき / Kabuki

Kabuki is a traditional Japanese form of theater with its origins in the Edo Period. In contrast to the older forms of Japanese performing arts, such as Noh, Kabuki was initially popular only among the common townspeople and not among the higher social classes.

Kabuki plays are about historical events, moral conflicts, love relationships and the like. The actors use an old fashioned language which is difficult to understand even for some

Japanese people. Actors speak in somewhat monotonous voices accompanied by traditional Japanese instruments.

Kabuki takes place on a rotating stage. The stage is further equipped with several gadgets like trapdoors through which the actors can appear and disappear. Another specialty of the kabuki stage is a footbridge that leads through the audience.

In the early years, both men and women acted in kabuki plays. Later during the Edo Period, women were forbidden from acting, a restriction that survives to the present day. Several male kabuki actors are therefore specialists in playing female roles.



らくご / Rakugo



Rakugo is a form of Japanese verbal entertainment. The lone storyteller (*rakugoka*) sits on stage (*kouza*). Using only a paper fan (*sensu*) and a small cloth (*tenugui*) as props, and without standing up, from one of the traditional sitting positions (*seiza*), the rakugo artist depicts a long and complicated comical story. The story always involves the

dialogue of two or more characters, the difference between the characters depicted only through change in pitch, tone, and a slight turn of the head. The speaker is on the stage, and his purpose is to stimulate the general hilarity with tone and limited, yet specific body gestures. The monologue always ends suddenly with a narrative stunt. Rakugo was invented by Buddhist monks in the 9th and 10th century to make their sermons more interesting. Gradually the form turned from humorous narrative into monologue, probably upon the request of the feudal lords (*daimyou*), seeking people skilled enough to entertain them with various kinds of storytelling.

