

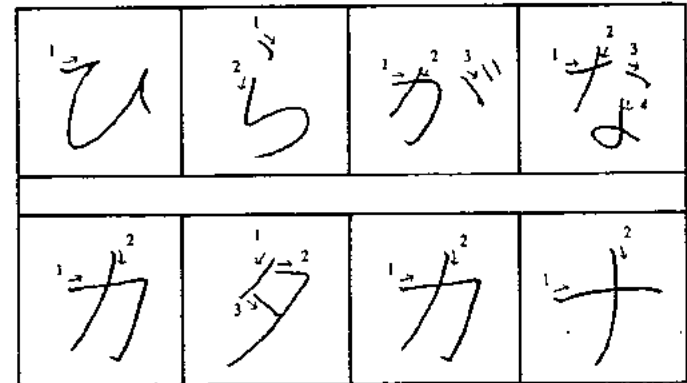
A GUIDE TO LEARNING

HIRAGANA

AND

KATAKANA

Kenneth G. Henshall with Tetsuo Takagaki



CHARLES E. TUTTLE COMPANY

Rutland, Vermont & Tokyo, Japan

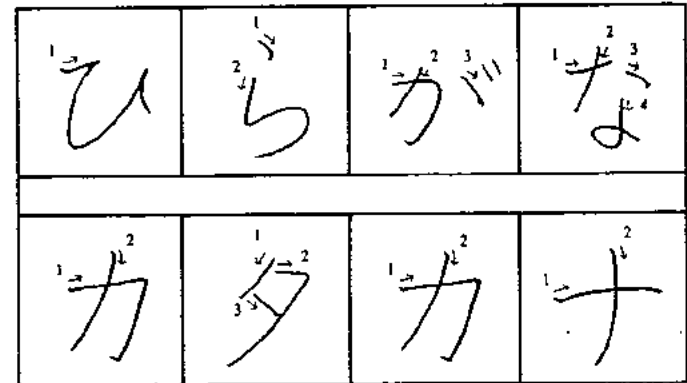
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HOW TO USE THIS BOOK

The main aim of this book is to help students achieve competence in reading and writing *kana*, the phonetic symbols that are fundamental to written Japanese. The book starts with a section entitled *An Explanation of Kana*, which contains everything the student will need to know about the two *kana* systems of *hiragana* and *katakana*. Part I of the workbook section then systematically introduces each *hiragana* symbol, voiced form, and combination, and provides ample practice and review. Part II does the same for *katakana*, while Part III provides an overall review.

The *Explanation of Kana* outlines the function and origin of *kana*, the difference between the two *kana* systems, the various sounds, the combinations, and the conventions of usage. It attempts to be detailed and thorough so that it can be used for reference at any stage. Though all the information about *kana* is grouped together in this one section for ease of reference, it is not expected that the student will read it all before starting on the practice pages. In fact, to do so might give the impression that *kana* are perhaps rather formidable, which is not really the case at all. (Just ask any Japanese child!) We recommend that the student start work on the *hiragana* practice pages after reading the first three subsections — on the function, origin, and basic sounds of *kana*. After finishing practice of the forty-six basic *hiragana* symbols the student should go back to the *Explanation* and read the subsection on additional sounds, then work through the rest of the *hiragana* practice pages before moving on to the *katakana* practice. The final subsection, on other points to note, is mostly concerned with special *katakana* combinations and can be left until the appropriate point in the *katakana* practice pages, just prior to the final review. Students may modify this order, but we recommend finishing practice of one *kana* system before moving on to the next.

In the practice pages of Parts I and II each *kana* symbol is allotted half a page, permitting plenty of writing practice in the boxes given. We suggest working in pencil, rather than ink, as this will allow for erasing and repeated use. Stroke order and a pronunciation guide are also given for each symbol. In addition, for each symbol there is an illustration of its graphic evolution from its "parent" character (see *Explanation of Kana*) and a reference number for that character as it occurs in *A Guide to Remembering Japanese Characters* (Charles E. Tuttle Company, 1988), together with the character's pronunciation. This may be of interest to readers wishing to continue their studies of written Japanese to an advanced level. (However, some of the original characters are no longer commonly used and therefore are not included in *A Guide to Remembering Japanese Characters*.)

After approximately every ten symbols there are "mini review" pages for further practice, this time using whole words. These are cumulative, containing symbols not only from the group just completed but from earlier groups. The mini reviews can be used purely for copying practice, or, by covering the cue *kana* on the left side of the page, as more challenging writing exercises. They can also be used as vocabulary exercises.

Part III, the Final Review, contains exercises, quizzes, and "do-it-yourself" charts. Unlike the reviews in the first two parts it combines the two *kana* systems, as is natural in Japanese texts. And for a more natural effect the boxes used earlier in the book to help achieve even spacing and proper stroke lengths are dispensed with in this final part.

The words appearing in the reviews have been carefully chosen in keeping with an additional aim of this book, which is to expose readers to key words related to Japanese society and culture. The prime criterion for selecting review words was their suitability for practicing the *kana* symbols, but we thought it would be helpful to students if in addition these words could, whenever possible, have particular relevance to Japanese culture. About half of the 450 or so vocabulary items in the book fall into this category. It is beyond the scope of the book to explain these in detail, but students who take the trouble to find out more about them will be rewarded with a broadened appreciation of Japan's society and culture. In short, we intend that these words should be used as a sort of checklist for an exploration of Japan, rather than simply memorized as isolated vocabulary items.

Readers will occasionally encounter a semicolon between English equivalents given for a Japanese review word. This indicates that the Japanese word is a homophone, that is, a word having a different meaning but the same sound as another. Normally these homophones would be written with different characters, but when expressed in phonetic *kana* script or romanization such differentiation is not possible. The English words separated by a semicolon thus refer to different Japanese words sharing the same *kana* form. (Commas between English words simply indicate nuances of the same word.) It should also be noted that there is sometimes a subtle difference in intonation between "homophones," which cannot be determined from the *kana* or romanization.

Finally, readers are advised to seek specialist or native-speaker guidance on intonation and pronunciation. It should be appreciated that the pronunciation guides given in this book can only ever be approximate, owing to the variety in pronunciation of the same English word in different parts of the world. Also, some Japanese sounds cannot be precisely represented by English letters. The Japanese "r," for example, actually falls between the English "r" and "d." But remember that, with both speaking and writing, practice makes perfect!

AN EXPLANATION OF KANA

The Function of *Kana*

Kana are purely phonetic symbols. That is, they are written representations of pronunciation. They can express the entire Japanese language in writing, though in practice the written language uses a mixture of *kana* and *kanji* (characters taken from Chinese).

There are two *kana* systems: *katakana* and *hiragana*. *Katakana* is now mainly used for words taken from languages other than Chinese. *Hiragana* is the more important of the two systems, and is used for everything not written in *katakana* or *kanji*. *Kanji* show meanings of words, though they also have pronunciations. Normally they are used for nouns and the unchanging part (the stem) of verbs, adjectives, and adverbs, while *hiragana* symbols are used for the changing parts (notably endings). For example, the verb *iku* means "go," while *ikanai* means "not go." The stem is *i-*, and this is usually written with a *kanji*, while the variable endings *-ku* and *-kanai* are written in *hiragana*. *Hiragana* is also used to write particles, and other words where *kanji* are not appropriate. To all intents and purposes the two *kana* systems are not interchangeable, and are rarely mixed within a given word. The rule is: *katakana* for non-Chinese loan words, *hiragana* and *kanji* for the rest.

The student of Japanese should ideally aim to learn all the two thousand *kanji* in common use. They play a very practical role in graphically and distinctively conveying the meaning of a written statement, unlike a purely phonetic script, and thereby aid rapid understanding. And naturally, no one can expect to read unedited Japanese texts without a knowledge of *kanji*. However, learning the *kanji* is a time-consuming task. Many of them are structurally complex, and many have a wide range of meanings and pronunciations.

Kana, on the other hand, are much fewer in number, with only forty-six basic symbols in each of the two systems. They are simple to write, and, with very few exceptions, they have fixed pronunciations. If you don't know the *kanji* for a particular word, but know the pronunciation, you can just express that entire word in *kana* (*hiragana*, that is; remember that *katakana* is for non-Chinese foreign words). In other words, while not ideal, *kana* (*hiragana*) can substitute for *kanji*. This means that even beginners can express themselves in functional written Japanese with relatively little effort.

The Origin of Kana

The word *kana* derives from *karina*, meaning "borrowed name," for the *kana* symbols are simplified forms of certain borrowed Chinese characters used for their sound (though, confusingly, the same characters lent their meaning in other contexts). The prefix *hira-* means "ordinary," with connotations of "informal" and "easy," and in this particular case "cursive." Thus *hiragana* means "ordinary (cursive) *kana*," and indeed *hiragana* has traditionally been the more commonly used of the two systems, and the more cursive. The *hiragana* symbols are simplifications of whole Chinese characters. For example, the *kana* あ (pronounced like the "a" in "car") derives from a cursive rendition of the character 安 (pronounced "an"). *Kata-* means "one side" or "partial," pointing to the fact that *katakana* symbols derive from one part of a Chinese character. For example, イ (pronounced like "ee" in "meet") is the left-hand part of the character 伊 (also pronounced "ee").

Both systems evolved around the end of the eighth century. In those early days *hiragana* was used mostly by women, while men preferred to use the more angular *katakana*. However, these associations have long since disappeared.

The Basic Sounds Represented by Kana

Kana symbols basically represent syllables, and the *kana* systems are therefore syllabaries rather than alphabets. Generally the syllables are crisp and clear combinations of one consonant and one following vowel, or one vowel by itself. There is only one consonant that exists as a syllable and *kana* symbol in its own right, *n*.

The use of English letters to refer to Japanese sounds and symbols can produce a number of apparent irregularities. Among other things a combination of consonant and vowel in Japanese will not necessarily have the same pronunciation as in English. For example, while ゃ is found in the *h* group (see the table that follows), its pronunciation is actually closer to the English sound "fu" than "hu." To facilitate pronunciation the romanization used in this book is a version of the Hepburn system, which transcribes ゃ as *fu* rather than *hu*, but readers should appreciate that there is no direct equivalent in Japanese to an English "f." Similar cases of convenient but seemingly irregular romanization are found in the *s* group and *t* group. This may begin to seem complicated, but in fact correspondence in Japanese between *kana* spelling and pronunciation is much simpler than in the case of English and its alphabet. Attempts to express certain loan words in *katakana* can seem

awkward, but that is really a problem relating to the Japanization of non-Japanese words, rather than to the *kana* system itself.

Each of the two *kana* systems contains the same basic forty-six syllables, arranged in the same order. The basic syllabaries are as follows (combined for convenience, with the *katakana* written slightly smaller).

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

This order is known as the *gojūonjun*, meaning "the fifty sounds order." In fact, there are now only forty-six basic symbols (sounds) officially in use. *Yi*, *ye*, and *wu* do not exist. *Wi* (ゐ/ヰ) and *we* (ゑ/ヱ) were officially removed from the list in 1946 since the sounds were considered sufficiently close to *i* and *e* to be represented by the symbols for these. However, the symbols for *wi* and *we* are still encountered on rare occasions.

The *gojūonjun* is the standard order followed by dictionaries and other reference works. It

is therefore particularly important to remember it. To this end, the following mnemonic, which is a modified version of one taught by Professors Dunn and O'Neill of the University of London, may be helpful.

Ah, kana signs! Take note how many you read well (n).

The reader will have taken note of the fact that the first letters of these words follow the *gojūonjun* consonant headings. With apologies to mathematicians, even the syllable *n* (ん) is represented, by the mathematical symbol "n" indicating the utmost number (in this case 92, the sum of the two *kana* systems).

The syllable *n* (ん) is sometimes called the "independent n" but in fact it can never be used truly independently. Nor can it ever start a word. When working from romanization it is sometimes difficult to tell whether a non-initial *n* followed by a vowel is a syllable from the *n*-group, or whether it is *n* (ん) followed by an independent vowel. For example, *tani* could be either たに (valley) or たんい (unit). Context usually makes this clear. To avoid ambiguity some romanization systems use an apostrophe after the *n* that represents ん. Thus たんい can be romanized as *tan'i*. Note also that in romanization ん is sometimes written as *m* before a *p*, *b*, or *m*, as in *shimbun* for *shinbun* (newspaper). This practice is by no means universally followed (and is not followed in this book), but its existence does indicate one of the exceptional cases where the pronunciation of a *kana* symbol could be said to vary slightly according to context.

Additional Sounds Represented by *Kana*

In addition to the forty-six basic symbols, there are sixty-one classified modifications and combinations in each system, and a few further special combinations as well. This may sound alarming, but in fact it involves only a handful of new points to learn.

The first is the *dakuon*, meaning "voiced sound" or "hardened sound." Sounds starting with the unvoiced consonants *k*, *s*, *t*, and *h* are voiced as *g*, *z*/*j*, *d*/*z*/*j*, and *b* respectively if the diacritical marks ◌ are added to the upper right side of the basic *kana* symbol, as shown in the following table. (See also pp. 52-56.) The table also shows *handakuon*, meaning "half-voiced sound," which applies only to sounds starting with *h*. The addition of a small circle ◌ to the upper right side of the appropriate basic *kana* symbol changes the pronunciation from *h* to *p* (as opposed to changing it to *b* in the case of the full *dakuon*).

VOWELS

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

Ji and *zu* are written じ and ず, except when they clearly derive from *chi* (ち) and *tsu* (つ) in compounds or repeated symbols. For example, *hanaji* (nosebleed, from *hana* [nose] and *chi* [blood]) is はなぢ, and *tsuzuku* (continue, from *tsusuku*) is つづく.

A combination of a consonant and *y*- is known as a *yōon*, meaning "contracted sound." Any of the seven basic consonants *k*, *s*, *t*, *n*, *h*, *m*, or *r*, or voiced or half-voiced consonants, can be used. The symbol that represents these consonants plus *i*, for example き (*ki*) or し (*shi*), is followed by a symbol from the *y*-group — either *ya*, *yu*, or *yo* as appropriate. This second symbol is written smaller, while the *i* sound is barely pronounced and is dropped in romanization. Thus *kyo* is expressed as きょ and *shu* (*syu* in some romanization systems) as しゅ. If the ょ or ゅ of our examples were written the same size as the preceding symbols, then they would be treated as uncombined symbols and read *kiyo* or *shiyu* respectively. Full tables are given below. (See also pp. 59-62.)

		a		u		o	
ky	き	キ	キヤ	ク	クユ	コ	キョ
	kya	kya	kya	kyu	kyu	kyo	kyo
sh	し	シ	シヤ	シュ	シュユ	ショ	ショ
	sha	sha	sha	shu	shu	sho	sho
ch	ち	チ	チヤ	チュ	チュユ	チョ	チョ
	cha	cha	cha	chu	chu	cho	cho
ny	に	ニ	ニヤ	ニユ	ニユ	ニョ	ニョ
	nya	nya	nya	nyu	nyu	nyo	nyo
hy	ひ	ヒ	ヒヤ	ヒユ	ヒユ	ヒョ	ヒョ
	hya	hya	hya	hyu	hyu	hyo	hyo
my	み	ミ	ミヤ	ミユ	ミユ	ミョ	ミョ
	mya	mya	mya	myu	myu	myo	myo
ry	り	リ	リヤ	リユ	リユ	リョ	リョ
	rya	rya	rya	ryu	ryu	ryo	ryo

		a		u		o	
gy	ぎ	ギ	ギヤ	グ	グユ	ゴ	ギョ
	gya	gya	gya	gyu	gyu	gyo	gyo
j	じ	ジ	ジヤ	ジュ	ジュユ	ジョ	ジョ
	ja	ja	ja	ju	ju	jo	jo
j	ぢ	ヂ	ヂヤ	ヂュ	ヂュユ	ヂョ	ヂョ
	ja	ja	ja	ju	ju	jo	jo
by	び	ビ	ビヤ	ブ	ブユ	ボ	ビョ
	bva	bva	bva	byu	byu	bvo	bvo
py	ぴ	ピ	ピヤ	プ	プユ	ポ	ピョ
	pva	pva	pva	pyu	pyu	pvo	pvo

Note that ぢ combinations rarely occur.

Some consonants — essentially *k*, *s*, *t*, and *p* — can be doubled by inserting a small *tsu* (っ or っ) in front of them. This combination is known as a *sokuon* (double consonant). Thus *gakki* (school term) is expressed as かくぎ. The little っ or っ is not pronounced as such, but the consonant that follows it is given, as it were, a double amount of time for its pronunciation. It is important to apply this extra time to the consonant only, and not to the following vowel. Thus the word in our example should be pronounced *gakki* and not *gakkii*. These double consonants can never begin a word. (See also pp. 57-58.)

Students commonly make the mistake of trying to write a double *n*, as in words like *annai* (guide), with a small っ. The correct way is to use ん to represent the first *n*. Thus *annai* should be written あんない.

The lengthening of vowels (including the vowel sound of syllables in which a consonant precedes the vowel) can also cause errors, especially in the case of the long *o*. In romanization long vowels are usually indicated (if at all) either by writing the vowel twice or by a macron, as in *uu* or *ū* for a long *u*. For loan words in *katakana*, a barlike symbol — (or | with vertical script) is used. Thus *rabā* (rubber) is written ラバー. In *hiragana*, the vowels *a*, *i*, *u*, and *e* are doubled by simply writing あ, い, う, or え respectively after the preceding symbol. Thus *okāsan* (mother) is written おかあさん. (The doubling of *a* and *e* actually occurs infrequently in *hiragana*. What sounds like a long *e* is usually *e* followed by *i*, as in せんせい, *sensei* [teacher].) A long *o* can sometimes be formed by doubling in the same way as with other vowels, that is, by adding お, but it is more commonly formed by adding う (*u*). Thus *sō* (so, thus) is written そう. The long *o* that takes お was once pronounced slightly differently from the long *o* that takes う, but that is no longer true, and it is necessary to learn each word with a long *o* sound case by case. Fortunately, there are only a few common words that require the addition of お as opposed to う. These include *ōkii* (big, おおきい), *ōi* (many, おおい), *tōi* (far, とおい), *tō* (ten, とお), and *tōri* (way, road, とおり). Students should take particular care not to be misled by the common romanization practice of writing a long *o* as *oo*, when in *hiragana* it is usually お (*o*) plus う (*u*).

Caution is also needed when transcribing from *kana* to romanization. Always check that an apparent long vowel really is a long vowel, and not two unlinked vowels. A typical case of the latter is a verb whose variable ending starts with the same vowel as the last vowel of the stem, or appears to combine with it to make a long *o*. For example, the verb そう, meaning "go with," should always be romanized as *sou* and not *sō* or *soo*. (By contrast, そう meaning "thus," being a genuine long vowel, is romanized as *sō* or *soo*.) Similarly, *suu* is the romanization for the verb すう (suck), rather than *sū*, and *kiite* is the way to romanize the suspensive きいて (listening), rather than *kīte*.

Other Points to Note

There are three common cases where *kana* usage is distinctly irregular. They all involve particles, namely the topic particle *wa*, the object particle *o*, and the directional particle *e* (meaning "to"). These words are written は, を, and へ respectively, and not わ, お, and え as might be expected. The irregularities result from the failure of writing conventions to keep pace with pronunciation changes over the last century or so.

Certain further usages need to be noted with regard to *katakana* loan words only. These are relatively recent attempts to express non-Japanese words with greater accuracy, and tend to be an extension of the *yōon* principle (きょ etc.) seen earlier. That is, they combine two *kana* symbols, the first one lending only its consonant sound and this fact being indicated by the small size of the second symbol. For example, "f" sounds can be approximated by following *fu* (フ) with a small vowel. Thus *fa*, *fi*, *fe*, and *fo* are written as ファ, フィ, フェ, and フォ respectively. Similarly, "q" can be represented by *ku* (ク) plus a small vowel, as in クォーター (quarter). A German-style "z" (as in "Mozart") can be shown by *tsu* (ツ) plus a small vowel, i.e., モーツァルト (Mozart). "She" (as in "shepherd"), "che" (as in "check"), and the voiced version "je" are written as シェ, チェ and ジェ. Though not a consonant, *u* (ウ) is used in a similar type of combination, to produce "w" sounds. As mentioned earlier, the sounds *wi* and *we* are still occasionally found expressed by ウィ and ウェ respectively, but nowadays are usually written as ウィ and ウェ. Thus "whisky" (*uisukī*) is usually written as ウィスキー. Theoretically フ could be used for *wo*, but this has become so associated with the object particle *o* that ウォ is used instead. (*Wa*, however, is represented by ワ.) In similar fashion, *i* (イ) can be followed by a small エ to express "ye." Thus "Yemen" is イエメン. Remarkably, an extension of the use of ウォ has seen diacritical marks added to it in order to express "v." Thus "Venus" is ウォーナス. The English sounds "ty" or "ti" (as in "party") and their voiced equivalents "dy" and "di," which were once expressed rather unfaithfully by チ and シ respectively, are now written as ティ and ディ. Thus "party" is パーティ. The "tu" of "tuba" and the "du" of "duet" can be expressed by テュ and デュ, giving テューバ (tuba) and デュエット (duet), while the "Tou" of "Toulouse" can be shown by トゥ (a voiced version is also possible).

These combinations have very recently received official approval, particularly when used in proper nouns such as place names and personal names. However, there is also official recognition of established usage, such as of *b* for *v*. This means that in practice some words can be written in a number of ways. "Violin" can be either ヴァイオリン or バイオリン, for example. In cases where a certain usage has become particularly firmly entrenched in the Japanese language the old rendition is favored, such as ミルクセーキ (mirukusēki) for

"milkshake" (but note that "Shakespeare" is シェークスピア). At the same time, it is also possible to make up new combinations as appropriate, such as ニ (*ni*) plus a small エ (*e*) to express the *nye* sound of the Russian *nyet*. In short, the student should be prepared for a range of creative and sometimes inconsistent usages.

Katakana is very occasionally used for words other than loan words. For example, it can be used to emphasize or highlight words, such as entries in academic reference works, and is also used in telegrams and certain military and official documents. In such cases, when used for purely Japanese or Chinese-derived words, its conventions of usage are identical to those of *hiragana*. Long vowels, for instance, are formed by adding the appropriate vowel and not by a bar. Thus *gakkō* (school) is ガッコウ, rather than ガッコー.

A *kana* symbol can be repeated by the special symbol ヽ. This can also be used when the second symbol is a voiced version of the first, in which case it becomes ヽ". Where more than one syllable is repeated, in vertical script only, < (or <" if the first of the repeated sounds is voiced) can be used, with the symbol covering two spaces. These repetition symbols are known collectively as *odoriji* (jump symbols). Students need to recognize them, but should only use them, if at all, with caution. They are not compulsory, and have a number of restrictions on their usage. For example, they cannot be used where the first symbol of one word is the same as the last symbol of the word that precedes it (as in *kuroi ishi* meaning "black stone"), or similarly in compound words where the first symbol of the second word coincides with the last symbol of the first word (as in *tama-matsuri* meaning "festival of the dead"), or where the first symbol of a variable word ending is the same as the last symbol of the word stem (as in *ki-kimasu* meaning "listen"). Some examples of correct usage:

み ゝ	か ゝ" み	い ろ <	さ ま <"
<i>mimi</i> (ear)	<i>kagami</i> (mirror)	<i>iroiro</i> (various)	<i>samazama</i> (various)

Finally, students should learn the basic Japanese punctuation marks, known as *kuōten*. Full stops are written 〃 (*maru*), and commas are written 、 (*ten*). Quotation marks (*kagi*), are written 「 」 in horizontal script and 〔 〕 in vertical script.

I

HIRAGANA

MINI REVIEW あーこ/A-KO

ai love

あい

ue above, top

うえ

oka hill

おか

kiku hear, ask; chrysanthemum

きく

koke moss

こけ

ike pond

いけ

kau buy

かう

eki station

えき

iku go

いく

koko here

ここ

au meet

あう

koe voice

こえ

kaku write

かく

oke wooden bucket

おけ

kao face, honor

かお

ie house, extended family

いえ

aki autumn

あき

iu say

いう

akai red

あかい

aoi blue


あおい

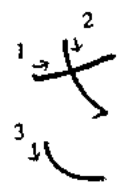
kioku memory


きおく

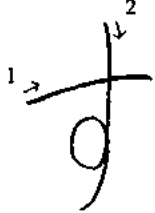
ekaki painter

えかき


	<p>ORIGIN (SA 22)</p> <table border="1" style="margin: 0 auto; text-align: center;"> <tr> <td>左</td><td>𠄎</td><td>𠄎</td><td>𠄎</td> </tr> </table> <p>STROKE ORDER</p> <table border="1" style="margin: 0 auto; text-align: center;"> <tr> <td>一</td><td>𠄎</td><td>𠄎</td><td>𠄎</td> </tr> </table> <p>PRACTICE</p> <table border="1" style="margin: 0 auto; width: 100%; text-align: center;"> <tr> <td>𠄎</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> <tr> <td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> </table>	左	𠄎	𠄎	𠄎	一	𠄎	𠄎	𠄎	𠄎																			
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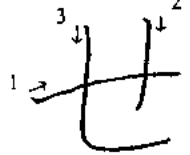
as "Su" in "Susan,"
but shorter

	<p>ORIGIN (SHI, part of 1335)</p> <table border="1" style="margin: 0 auto; text-align: center;"> <tr> <td>之</td><td>之</td><td>𠄎</td><td>𠄎</td> </tr> </table> <p>STROKE ORDER</p> <table border="1" style="margin: 0 auto; text-align: center;"> <tr> <td>𠄎</td><td></td><td></td><td></td> </tr> </table> <p>PRACTICE</p> <table border="1" style="margin: 0 auto; width: 100%; text-align: center;"> <tr> <td>𠄎</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> <tr> <td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> </table>	之	之	𠄎	𠄎	𠄎				𠄎																			
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as "shee" in "sheep,"
but shorter

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as "se" in "set"

そ

so

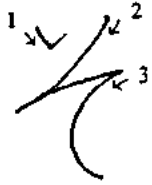
as "so" in "sore,"
but shorter

ORIGIN (SO, part of ZŌ 741)

曾 学 夕 そ

STROKE ORDER

1 2 3 4



PRACTICE

Practice grid for 'so' with a dotted 'そ' in the first cell.

ち

chi

as "chee" in "cheek,"
but shorter

ORIGIN (CHI 169)

知 𠂔 𠂔 ち

STROKE ORDER

1 2



PRACTICE

Practice grid for 'chi' with a dotted 'ち' in the first cell.

た

ta

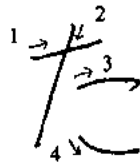
as "ta" in "tar," but
shorter

ORIGIN (TA 164)

太 右 た た

STROKE ORDER

1 2 3 4



PRACTICE

Practice grid for 'ta' with a dotted 'た' in the first cell.

ORIGIN (SU 304)

州 𠂔 𠂔 っ

STROKE ORDER

1 2



PRACTICE

Practice grid for 'tsu' with a dotted 'っ' in the first cell.

っ

tsu

as "tsu" in "tsunami"

	<p style="text-align: center;">ORIGIN (TEN 58)</p> <div style="display: flex; justify-content: space-around; border: 1px solid black; padding: 5px;"> 天云てて </div> <p style="text-align: center;">STROKE ORDER</p> <div style="display: flex; justify-content: space-around; border: 1px solid black; padding: 5px;"> て </div> <p style="text-align: center;">PRACTICE</p> <table border="1" style="width: 100%; height: 40px; border-collapse: collapse;"> <tr> <td style="text-align: center; vertical-align: middle;">て</td> <td> </td><td> </td><td> </td><td> </td><td> </td><td> </td><td> </td><td> </td><td> </td> </tr> <tr> <td> </td><td> </td><td> </td><td> </td><td> </td><td> </td><td> </td><td> </td><td> </td><td> </td> </tr> </table>	て																			
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as "te" in "ten"																					

	<p style="text-align: center;">ORIGIN (TO-maru 129)</p> <div style="display: flex; justify-content: space-around; border: 1px solid black; padding: 5px;"> 止止とと </div> <p style="text-align: center;">STROKE ORDER</p> <div style="display: flex; justify-content: space-around; border: 1px solid black; padding: 5px;"> 1と </div> <p style="text-align: center;">PRACTICE</p> <table border="1" style="width: 100%; height: 40px; border-collapse: collapse;"> <tr> <td style="text-align: center; vertical-align: middle;">と</td> <td> </td><td> </td><td> </td><td> </td><td> </td><td> </td><td> </td><td> </td><td> </td> </tr> <tr> <td> </td><td> </td><td> </td><td> </td><td> </td><td> </td><td> </td><td> </td><td> </td><td> </td> </tr> </table>	と																			
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to																					
as "to" in "tore," but shorter																					

MINI REVIEW さ — と / SA — TO	
<i>sushi</i>	sushi
すし	
<i>tsuchi</i>	soil
つち	
<i>soto</i>	outside
そと	
<i>sake</i>	saké; salmon
さけ	
<i>tetsu</i>	iron, steel
てつ	
<i>seki</i>	seat; cough
せき	
<i>tatsu</i>	stand, leave; dragon
たつ	
<i>tochi</i>	land
とち	
<i>uta</i>	song, poem
うた	
<i>koto</i>	thing; Japanese harp
こと	
<i>suso</i>	hem
すそ	

<i>tai</i>	sea bream
たい	
<i>teki</i>	enemy
てき	
<i>shichi</i>	seven
しち	
<i>ase</i>	sweat
あせ	
<i>sasu</i>	thrust; indicate
さす	
<i>uso</i>	untruth
うそ	
<i>kisetsu</i>	season
きせつ	
<i>ashita</i>	tomorrow
あした	
<i>satoi</i>	clever, sharp (of senses)
さとい	
<i>sekitei</i>	rock garden (Japanese style)
せきてい	
<i>chikatetsu</i>	subway
ちかてつ	

ORIGIN (NA)

奈	ち	な	な
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STROKE ORDER

一	ナ	ナ	ナ
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PRACTICE

な									

na

as "na" in "narcotic," but shorter

ORIGIN (NI 906)

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STROKE ORDER

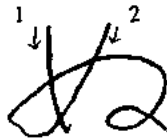
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PRACTICE

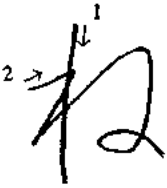
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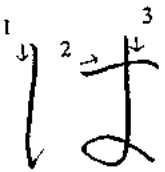
ni

as "nea" in "neat," but shorter

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as "noo" in "noon," but shorter		<p>PRACTICE</p> <table border="1" style="width: 100%; text-align: center;"> <tr> <td>ぬ</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> <tr> <td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> </table>	ぬ																				
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as "ne" in "net"		<p>PRACTICE</p> <table border="1" style="width: 100%; text-align: center;"> <tr> <td>ね</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> <tr> <td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> </table>	ね																				
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MINI REVIEW な—ほ / NA — HO

nani what

なに

hone bone

ほね

nuno cloth

ぬの

hifu skin

ひふ

heta clumsy

へた

hana flower, blossom; nose

はな

funo boat

ふね

kani crab

かに

hina doll, fledgling

ひな

hashi chopsticks; bridge; edge

はし

kinu silk

きぬ

hoshi star

ほし

hito person

ひと

noki eaves

のき

nishi west

にし

haiku haiku

はいく

katana curved sword

かたな

netsuke carved figurine

ねつけ

tanuki raccoon dog

たぬき

seifu government

せいふ

inoshishi wild boar

いのしし

heisotsu soldier

へいそつ

も	<p>ORIGIN (MŌ 210)</p> <table border="1" style="width: 100%; text-align: center;"> <tr> <td>毛</td><td>毛</td><td>毛</td><td>毛</td> </tr> </table> <p>STROKE ORDER</p> <table border="1" style="width: 100%; text-align: center;"> <tr> <td>し</td><td>て</td><td>も</td><td></td> </tr> </table> <p>PRACTICE</p> <table border="1" style="width: 100%; height: 40px;"> <tr> <td style="text-align: center;">も</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> <tr> <td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td> </tr> </table>	毛	毛	毛	毛	し	て	も		も																			
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mo

as "mo" in "more,"
but shorter

yu

as "you" in "youth,"
but shorter

ya

as "ya" in "yard,"
but shorter

yo

as "Yo" in "York,"
but shorter

MINI REVIEW ま - よ / MA - YO

yama

mountain, hill

やま

yume

dream

ゆめ

yomu

read

よむ

momo

peach

もも

miya

shrine

みや

kome

uncooked rice

こめ

tsuyu

dew

つゆ

mushi

insect

むし

matsu

pine; wait

まつ

ume

Japanese plum

うめ

mune

chest, breast

むね

kimono

kimono, clothing

きもの

sashimi

sliced raw fish

さしみ

Yamato

old name for Japan

やまと

yukata

cotton kimono

ゆかた

sumie

India-ink drawing

すみえ

emaki

picture scroll

えまき

hanami

blossom viewing

はなみ

mikoshi

portable shrine

みこし

ukiyoe

woodblock print

うきよえ

setomono

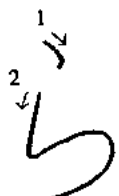
porcelain


せともの


sukiyaki

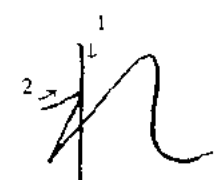
sukiyaki

すきやき

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良	ら	ら	ら																			
as "ra" in "mirage," but shorter	STROKE ORDER	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: center;">1</td> <td style="text-align: center;">ら</td> <td style="width: 20px;"></td> <td style="width: 20px;"></td> </tr> </table>	1	ら																		
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MINI REVIEW ら - 人 / RA - N

wan

bowl; bay

わん

tera

temple

てら

tsuru

crane; to fish

つる

kore

this

これ

furo

bath

ふろ

nori

edible seaweed; paste

のり

haru

spring; to stretch

はる

rei

politeness; soul; example

れい

shiro

castle; white

しろ

Nihon

Japan

にほん

sakura

cherry blossom

さくら

uchiwa

round fan

うちわ

matsuri

festival

まつり

hotaru

firefly

ほたる

futon

futon

ふとん

rekishi

history

れきし

wafuku

Japanese clothing

わふく

riron

theory

りろん

furoshiki

cloth wrapper for parcels

ふろしき

harakiri

harakiri

はらきり

Hinomaru

Rising Sun Flag

ひのまる

samurai

samurai

さむらい

VOICED AND HALF-VOICED SOUNDS

ga as "ga" in "garden" but shorter

か

gi as "gee" in "geese" but shorter

ぎ

gu as "goo" in "goose" but shorter

ぐ

ge as "ge" in "get"

げ

go as "go" in "gore" but shorter

ご

za as "za" in "bizarre" but shorter

ざ

ji as "jee" in "jeep" but shorter

じ

zu as "zoo" but shorter

ず

ze as "ze" in "zest"

ぜ

zo as "zo" in "Azores" but shorter

ぞ

da as "da" in "dark" but shorter

だ

ji as "jee" in "jeep" but shorter

ぢ

zu as "zoo" but shorter

づ

de as "de" in "desk"

で

do as "doo" in "door" but shorter

ど

ba as "ba" in "bark" but shorter

ば

pa as "pa" in "park" but shorter

ぱ

bi as "bea" in "beak" but shorter

び

pi as "pea" in "peak" but shorter

ぴ

bu as "boo" in "boot" but shorter

ぶ

pu as "poo" in "pool" but shorter

ぷ

be as "be" in "beg"

べ

pe as "pe" in "peg"

ぺ

bo as "bo" in "bore" but shorter

ぼ

po as "po" in "pork" but shorter

ぽ

REVIEW OF VOICED AND HALF-VOICED SOUNDS

obi waist sash for kimono

おび

fude writing brush

ふで

Zen Zen

ぜん

soba buckwheat noodles; side

そば

biwa lute; loquat

びわ

geta wooden clogs

げた

Obon Buddhist festival

おぼん

Kabuki Kabuki drama

かぶき

ojigi bow (head)

おじぎ

sanpo walk, stroll

さんぽ

monpe old-style work pants

もんぺ

keigo polite language

けいご

mikado old word for emperor

みかど

manga cartoon

まんが

mikuji written oracle

みくじ

yakuzza gangster

やくざ

nigiri rice ball

にぎり

tengu long-nosed goblin

てんぐ

hanaji nosebleed

はなぢ

mizuwari whisky and water

みずわり

zonjiru know, believe

ぞんじる

daibutsu large statue of Buddha

だいぶつ

kamikaze kamikaze

かみかせ

origami origami

おりがみ

senpai senior

せんぱい

bonsai bonsai

ぼんさい

ikebana ikebana

いけばな

enpitsu pencil

えんぴつ

yokozuna sumo grand champion

よこづな

tempura tempura

てんぷら

senbei rice cracker

せんべい

hanafuda flower cards (game)

はなふた

Fujisan Mt. Fuji

ふじさん

REVIEW OF DOUBLE VOWELS AND CONSONANTS

ā (aa)

like that; Oh!

ああ

ü

good

いい

ē (ee)

yes

ええ

kū

sky, void, nothingness

くう

kanu

eat

くう

tō

ten

とお

tō

tower, pagoda

とう

tau

ask

とう

kappa

mythical creature

かっぱ

shikki

lacquerware

しっき

sumō

sumo

すもう

zōri

sandals

ぞうり

sūji

numeral

すうじ

yūgen

tranquil beauty

ゆうげん

gakkō

school

がっこう

kōyō

red leaves

こうよう

ōkū

big

おおきい

kendō

kendo

けんどう

jingū

shrine

じんぐう

fūrin

wind chime

ふうりん

shintō

Shinto

しんどう

kūkō

airport

くうこう

COMBINED SOUNDS KYA—RYO / きゃ—りょ

kya

きゃ

kyu

きゅ

kyo

きょ

sha

しゃ

shu

しゅ

sho

しょ

cha

ちゃ

chu

ちゅ

cho

ちょ

nya

にゃ

nyu

にゅ

nyo

にょ

hya

ひゃ

hyu

ひゅ

hyo

ひょ

mya

みゃ

myu

みゅ

myo

みょ

rya

りゃ

ryu

りゅ

ryo

りょ

VOICED COMBINED SOUNDS GYA—BYO / ぎゃ—びょ

gya

ぎ	ゃ		

gyu

ぎ	ゅ		

gyo

ぎ	ょ		

ja

じ	ゃ		

ju

じ	ゅ		

jo

じ	ょ		

ja

ぢ	ゃ		

ju

ぢ	ゅ		

jo

ぢ	ょ		

bya

び	ゃ		

byu

び	ゅ		

byo

び	ょ		

HALF-VOICED COMBINED SOUNDS PYA—PYO / ぴゃ—ぴょ

pya

ぴ	ゃ		

pyu

ぴ	ゅ		

pyo

ぴ	ょ		

REVIEW OF COMBINED SOUNDS

kyaku

guest, visitor

き	ゃ	く							
---	---	---	--	--	--	--	--	--	--

shōji

sliding screen

し	ょ	う	じ						
---	---	---	---	--	--	--	--	--	--

byōbu

folding screen

び	ょ	う	ぶ						
---	---	---	---	--	--	--	--	--	--

jinja

shrine

じ	ん	じ	ゃ						
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chanoyu

tea ceremony

ち	ゃ	の	ゆ						
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geisha

geisha

げ	い	し	ゃ						
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shodō

calligraphy

し	ょ	ど	う						
---	---	---	---	--	--	--	--	--	--

yakyū

baseball

や	き	ゆ	う						
---	---	---	---	--	--	--	--	--	--

enryo

reserve, restraint

え	ん	り	ょ						
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myōji

family name

み	ょ	う	じ						
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kingyo

goldfish

き	ん	ぎ	ょ						
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nyūshi entrance examination

にゅうし

Jukyō Confucianism

じゅきょう

chōchin paper lantern

ちょうちん

hyōzan iceberg

ひょうざん

ryūgaku overseas study

りゅうがく

kōjō factory

こうじょう

jūdō judo

じゅうどう

Bukkyō Buddhism

ぶっきょう

shōgun shogun

しょうぐん

nyōbō wife

にょうぼう

happyō announcement

はっぴょう

REVIEW THROUGH PLACE NAMES AND PERIOD NAMES

Nara place, period 710 - 794

なら

Edo place, period 1603 - 1868

えど

Kōbe place

こうべ

Yayoi period c. 250 B.C. - c. A.D. 250

やよい

Ginza place

ぎんざ

Hakone place

はこね

Meiji period 1868 - 1912

めいじ

Nagoya place

なごや

Matsushima place

まつしま

Heian period 794 - 1185

へいあん

Shōwa period 1926 - 1989

しょうわ

Nikkō place

にっこう

Sapporo place

さっぽろ

Ōsaka place

おおさか

Kyōto place

きょうと

Muromachi period 1392 - 1573

むろまち

Heisei period 1989 -

へいせい

Kamakura period 1185 - 1333

かまくら

Honshū place

ほんしゅう

Taishō period 1912 - 1926

たいしょう

Jōmon period c. 8000 - c. 250 B.C.

じょうもん

Tōkyō place

とうきょう

GENERAL REVIEW

Nō

Noh

のう

sabi

elegant simplicity; rust

さび

semi

cicada

せみ

giri

duty, honor

ぎり

tako

kite; octopus

たこ

hakama

divided skirt

はかま

urushi

lacquer

うるし

honne

one's real intent

ほんね

kokeshi

stylized wooden doll

こけし

haniwa

clay figurine

はにわ

udon

wheat noodles

うどん

kotatsu

brazier, footwarmer

こたつ

amae

childlike dependence

あまえ

Ebisu

name of god of wealth

えびす

miai

interview for marriage

みあい

tōfu

tofu

とうふ

seibo

year-end gift

せいぼ

shibumi

astringency

しぶみ

aware

pathos

aware

gohan

meal, cooked rice

ごはん

gagaku

ancient court music

ががく

noren

shop curtain

のれん

haori

short coat

はおり

meishi

name card

めいし

odori

dance

おどり

kaisha

company

かいしゃ

menboku

reputation, "face"

めんぼく

shinju

pearl

しんじゅ

mugicha

barley tea

むぎちや

tennō

emperor

てんのう

shōgi

Japanese chess

しょうぎ

onsen

hot spring

おんせん

misoshiru

miso soup

みそしる

ninja *ninja*

にんじゃ

tokonoma decorative alcove

とこのま

soroban abacus

そろばん

bunraku puppet theater

ぶんらく

bentō box lunch

べんとう

dantai group

だんたい

shamisen *samisen*

しゃみせん

Shōgatsu New Year

しょうがつ

shakuhachi flute

しゃくはち

koinobori carp streamer

こいのぼり

janken "scissors-paper-stone" game

じゃんけん

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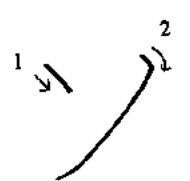
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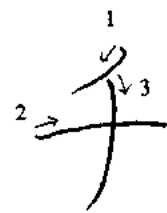
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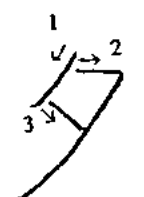
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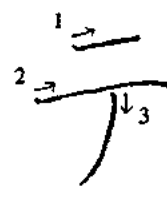


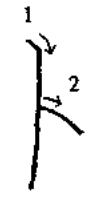
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<i>katsu</i>	cutlet
カツ	
<i>aisu</i>	ice
アイス	
<i>esu</i>	ace
エース	
<i>kēki</i>	cake
ケーキ	
<i>auto</i>	out (baseball)
アウト	
<i>sāchi</i>	search
サーチ	
<i>kōto</i>	coat; court (sports)
コート	
<i>tsuā</i>	tour
ツアー	
<i>tesuto</i>	test
テスト	
<i>shūsu</i>	sheet (bed)
シーツ	
<i>sekuto</i>	sect
セクト	

kōchi coach (sports)

コ ー チ

sōsu sauce

ソ ー ス

sukā ski, skiing

ス キ ー

takushī taxi

タ ク シ ー

sutēki steak

ス テ ー キ

sētā sweater

セ ー タ ー

sākasu circus

サ ー カ ス

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オ ー ケ ー

ēka acre

エ ー カ ー

akashia acacia

ア カ シ ア

sukēto skate, skating

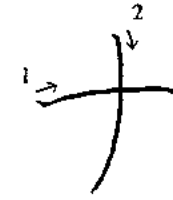
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STROKE ORDER

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but shorter

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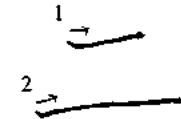
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but shorter

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		ORIGIN (RA/RYO 598)	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: center;">良</td> <td style="text-align: center;">ウ</td> <td style="text-align: center;">ラ</td> <td style="text-align: center;">ラ</td> </tr> </table>	良	ウ	ラ	ラ																
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		ORIGIN (RU 409)	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: center;">流</td> <td style="text-align: center;">ル</td> <td style="text-align: center;">ル</td> <td style="text-align: center;">ル</td> </tr> </table>	流	ル	ル	ル																
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		ORIGIN (RI 596)	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: center;">利</td> <td style="text-align: center;">リ</td> <td style="text-align: center;">リ</td> <td style="width: 20px;"></td> </tr> </table>	利	リ	リ																	
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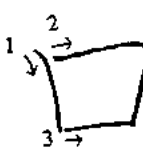
		ORIGIN (REI 413)	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: center;">礼</td> <td style="text-align: center;">レ</td> <td style="text-align: center;">レ</td> <td style="text-align: center;">レ</td> </tr> </table>	礼	レ	レ	レ																
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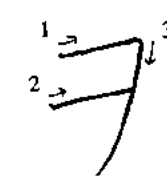
ru


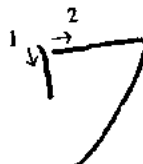
as "ru" in "rule,"
but shorter



re

as "re" in "red"

		ORIGIN (RO 256)	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: center;">呂</td> <td style="text-align: center;">口</td> <td style="text-align: center;">口</td> <td style="text-align: center;">口</td> </tr> </table>	呂	口	口	口																						
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1	𠄎	ロ	𠄎																										
ロ																													
as "ro" in "roar," but shorter																													

		ORIGIN (KO, part of 856)	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: center;">乎</td> <td style="text-align: center;">レ</td> <td style="text-align: center;">シ</td> <td style="text-align: center;">フ</td> </tr> </table>	乎	レ	シ	フ		
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一	二	フ	フ						
as "o" in "or," but shorter									
PRACTICE									
オ									

		ORIGIN (WA 416)	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: center;">和</td> <td style="text-align: center;">口</td> <td style="text-align: center;">𠄎</td> <td style="text-align: center;">ワ</td> </tr> </table>	和	口	𠄎	ワ																						
和	口	𠄎	ワ																										
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ワ																													
as "wa" in "watt"																													

		ORIGIN (NI)	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="text-align: center;">尔</td> <td style="text-align: center;">レ</td> <td style="text-align: center;">レ</td> <td style="text-align: center;">ン</td> </tr> </table>	尔	レ	レ	ン		
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レ	ン	レ	レ						
as "n" in "sin"									
PRACTICE									
ン									

MINI REVIEW ナー / NA - N

heri helicopter

ヘリ

memo memo

メモ

hire fillet

ヒレ

miruku milk

ミルク

kanū canoe

カヌー

wanisu varnish

ワニス

rōn loan

ローン

naifu knife

ナイフ

furē Hooray!

フレイ

nōto note, notebook

ノート

taiya tire (car)

タイヤ

kamera camera

カメラ

nēmu name, reputation

ネーム

yūmoa humor

ユーモア

mainasu minus

マイナス

sararī salary

サラリー

hanmā hammer

ハンマー

yōyō yoyo

ヨーヨー

hankachi handkerchief

ハンカチ

yuniku unique

ユニーク

nekutai necktie

ネクタイ

hōmuran home run

ホームラン

VOICED AND HALF-VOICED SOUNDS

ga as "ga" in "garden" but shorter

ガ

gi as "gee" in "geese" but shorter

ギ

gu as "goo" in "goose" but shorter

グ

ge as "ge" in "get"

ゲ

go as "go" in "gore" but shorter

ゴ

za as "za" in "bizarre" but shorter

ザ

ji as "jee" in "jeep" but shorter

ジ

zu as "zoo" but shorter

ズ

ze as "ze" in "zest"

ゼ

zo as "zo" in "Azores" but shorter

ゾ

da as "da" in "dark" but shorter

ダ

ji as "jee" in "jeep" but shorter

ヂ

zu as "zoo" but shorter

ヅ

de as "de" in "desk"

デ

do as "doo" in "door" but shorter

ド

ba as "ba" in "bark" but shorter pa as "pa" in "park" but shorter

バ パ

bi as "bea" in "beak" but shorter pi as "pea" in "peak" but shorter

ビ ピ

bu as "boo" in "boot" but shorter pu as "poo" in "pool" but shorter

ブ プ

be as "be" in "beg"

pe as "pe" in "peg"

ベ पे

bo as "bo" in "bore" but shorter po as "po" in "pork" but shorter

ボ ポ

REVIEW OF VOICED AND HALF-VOICED SOUNDS

biru

office building

ビル

zero

zero

ゼロ

basu

bus, bath

バス

giya

gear

ギヤ

dansu

dance

ダンス

gēmu

game

ゲーム

gaido

guide, guidebook

ガイド

gorufu

golf

ゴルフ

bēsu

base

ベース

zubon

trousers

ズボン

gorira

gorilla

ゴリラ

daburu

double

ダブル

zōn

zone

ゾーン

jiguzagu

zigzag

ジグザク

repōto

report

レポート

jīnzu

jeans

ジーンズ

wāpuro

word processor

ワープロ

pachinko

Japanese pinball

パチンコ

dezāto

dessert

デザート

pīnan

green pepper

ピーマン

mai pēsu

at one's own speed ("my pace")

マイペース

arubaito

part-time job

アルバイト

COMBINED SOUNDS KYA—RYO / キヤ—リョ

kya

キ	ヤ		

kyu

キ	ユ		

kyo

キ	ョ		

sha

シ	ヤ		

shu

シ	ユ		

sho

シ	ョ		

cha

チ	ヤ		

chu

チ	ユ		

cho

チ	ョ		

nya

ニ	ヤ		

nyu

ニ	ユ		

nyo

ニ	ョ		

hya

ヒ	ヤ		

hyu

ヒ	ユ		

hyo

ヒ	ョ		

mya

ミ	ヤ		

myu

ミ	ユ		

myo

ミ	ョ		

rya

リ	ヤ		

ryu

リ	ユ		

ryo

リ	ョ		

VOICED COMBINED SOUNDS GYA—BYO / ギヤ—ビョ

gya

ギ	ヤ		

gyu

ギ	ユ		

gyo

ギ	ョ		

ja

ジ	ヤ		

ju

ジ	ユ		

jo

ジ	ョ		

ja

ヂ	ヤ		

ju

ヂ	ユ		

jo

ヂ	ョ		

bya

ビ	ヤ		

byu

ビ	ユ		

byo

ビ	ョ		

HALF-VOICED COMBINED SOUNDS PYA—PYO / ピャ—ピョ

pya

ピ	ャ		

pyu

ピ	ュ		

pyo

ピ	ョ		

REVIEW OF COMBINED SOUNDS AND DOUBLE CONSONANTS

yeti *yeti*

nyusu *news*

foku *fork; folk*

chekku *check*

jeri *jelly*

choku *chalk*

wochi *watch*

disuku *disk*

sho

show

エ

netto

net

ネット

fan

fan (sports)

ファン

yeti

yeti

news

news

foku

fork; folk

chekku

check

jeri

jelly

choku

chalk

wochi

watch

disuku

disk

faiu

file

ファイル

webu/wewu wave (hair)

ウェーブ

bideo/video video

ビデオ

mansion

apartment house

マンション

windo

window

ウィンドウ

magan

mahjong

麻将

weta

waiter

ウェーター

kyasshu

cash

キャッシュ

hyuman

human

ヒューマン

pitcha

pitcher (sports)

ピッチャー

duetto

duet

デュエット

REVIEW THROUGH INTERNATIONAL PLACE NAMES

Ajia

Asia

ア ジ ア

Suisu

Switzerland

ス イ ス

Rōma

Rome

ロ ー マ

Kanada

Canada

カ ナ ダ

Doitsu

Germany

ド イ ツ

Atene

Athens

ア テ ネ

Puraha

Prague

プ ラ ハ

Amerika

America

ア メ リ カ

Oranda

Holland

オ ラ ン ダ

Igirisu

England

イ キ リ ス

Mekishiko

Mexico

メ キ シ コ

Mosukuwa Moscow

モ ス ク ワ

Betonamu Vietnam

ベ ト ナ ム

Shidoni Sydney

シ ド ニ ー

Kyūba Cuba

キ ュ ー バ

Win Vienna

ウ ィ ー ン

Furansu France

フ ラ ン ス

Yōroppa Europe

ヨ ー ロ ッ パ

Firipin Philippines

フ ィ リ ピ ン

Bagudaddo Baghdad

バ グ ダ ッ ド

Echiopia Ethiopia

エ チ オ ピ ア

Noruwē Norway

ノ ル ウ ェ ー

Jakaruta Jakarta

ジャカルタ

Sanchiigo Santiago

サンチアゴ

Pōtsumasu Portsmouth

ポーツマス

Hariuddo Hollywood

ハリウッド

Myunhen Munich

ミュンヘン

Guatemala Guatemala

グアテマラ

Marusēyu Marseilles

マルセーユ

Betsurehemu Bethlehem

ベツレヘム

Dieppu Dieppe

ディエップ

Benechia/Venechia Venice

ヴェネチア

Chunijia/Tunijia Tunisia

チュニジア

III

FINAL REVIEW

ABOUT JAPAN

Copy each line in the space provided.

せかいちずをみましょう。にほ

んはアジアたいりくのひがしにあ

る、なんぼくにほそながいくにで

す。そのひろさはアメリカのカリ

フォルニアしゅうとだいたいおな

じです。よっつのおもなしまにわ

かれています。いちばんおおきい

のは、ほんしゅうで、このしまの

まんなかへんにとうきょうがあり

ます。ふじさんという、うつくし

いやまもあります。にばんめにお

おきいしまは、いちばんきたにあ
 るほっかいどうで、なつはずし
 いですが、ふゆはさむくて、ゆき
 がたくさんふりますから、スキー
 やスケートができます。さんばん
 めにおおきいきゅうしゅうは、み
 なみにありますから、ふゆでもあ
 たたかいです。よばんめのしこく
 は、きたのほうはみかんで、みな
 みのほうはさかなで、ゆうめいで
 す。

FOOD ITEMS QUIZ

Fill in the blanks with appropriate romanization.

- | | | |
|-----------|-------|-------------------|
| 1. たまご | _____ | egg |
| 2. パン | _____ | bread |
| 3. コーヒー | _____ | coffee |
| 4. かし | _____ | confectionery |
| 5. ふたにく | _____ | pork |
| 6. ビール | _____ | beer |
| 7. レモンティー | _____ | lemon tea |
| 8. くだもの | _____ | fruit |
| 9. しょうゆ | _____ | soy sauce |
| 10. チーズ | _____ | cheese |
| 11. バター | _____ | butter |
| 12. オムレツ | _____ | omelette |
| 13. やさい | _____ | vegetable |
| 14. りんご | _____ | apple |
| 15. ラーメン | _____ | Chinese noodles |
| 16. ヨーグルト | _____ | yoghurt |
| 17. さとう | _____ | sugar |
| 18. ビスケット | _____ | biscuit |
| 19. なっとう | _____ | fermented soybean |
| 20. ジュース | _____ | juice |
| 21. かずのこ | _____ | herring roe |
| 22. プリン | _____ | custard pudding |
| 23. みかん | _____ | mikan orange |
| 24. パルフェ | _____ | parfait |
| 25. ヴェニソン | _____ | venison |

FLORA AND FAUNA QUIZ

Fill in the blanks with *hiragana* (H) or *katakana* (K) as appropriate.

- | | | |
|---------------------|-------|-----------------|
| 1. inu (H) | _____ | dog |
| 2. sakana (H) | _____ | fish |
| 3. raion (K) | _____ | lion |
| 4. take (H) | _____ | bamboo |
| 5. kaede (H) | _____ | maple |
| 6. yūkari (K) | _____ | eucalyptus |
| 7. tsubaki (H) | _____ | camellia |
| 8. chūrippu (K) | _____ | tulip |
| 9. maguro (H) | _____ | tuna |
| 10. koara (K) | _____ | koala bear |
| 11. nihonzaru (H) | _____ | Japanese monkey |
| 12. kangarū (K) | _____ | kangaroo |
| 13. nezumi (H) | _____ | mouse, rat |
| 14. ajisai (H) | _____ | hydrangea |
| 15. haibisukasu (K) | _____ | hibiscus |
| 16. hyō (H) | _____ | leopard |
| 17. kânēshon (K) | _____ | carnation |
| 18. kabutomushi (H) | _____ | Goliath beetle |
| 19. hebi (H) | _____ | snake |
| 20. pengin (K) | _____ | penguin |
| 21. hirame (H) | _____ | flatfish |
| 22. botan (H) | _____ | peony |
| 23. mahoganī (K) | _____ | mahogany |
| 24. suisen (H) | _____ | narcissus |
| 25. ichō (H) | _____ | gingko |

PERSONAL NAMES QUIZ

Underline the *kana* error in each name and write the correct version in the blank.

- | | | |
|-----------|-------|-----------------------|
| 1. じろお | _____ | Jiro (Jirō) |
| 2. キャロル | _____ | Carole (Kyaroru) |
| 3. ねいこ | _____ | Reiko |
| 4. ノーマン | _____ | Norman (Nōman) |
| 5. とるお | _____ | Teruo |
| 6. ウェンディー | _____ | Wendy (Wendī) |
| 7. まさよし | _____ | Masayoshi |
| 8. ヴァヌサ | _____ | Vanessa (Vanesa) |
| 9. おけみ | _____ | Akemi |
| 10. ドワート | _____ | Dwight (Dowaito) |
| 11. けんいし | _____ | Kenichi (Ken'ichi) |
| 12. シェーノ | _____ | Shane (Shēn) |
| 13. ゆきい | _____ | Yukiko |
| 14. チュリー | _____ | Julie (Jurī) |
| 15. おりへ | _____ | Orie |
| 16. ソウフィ | _____ | Sophie (Sōfi) |
| 17. っとむ | _____ | Tsutomu |
| 18. ウィリマム | _____ | William (Wiriamu) |
| 19. ひでミ | _____ | Hidemi |
| 20. ジャック | _____ | Jack (Jakku) |
| 21. されこ | _____ | Sawako |
| 22. デヴィッド | _____ | David (Deviddo) |
| 23. のそむ | _____ | Nozomu |
| 24. エリザベス | _____ | Elizabeth (Erizabesu) |
| 25. ラッセル | _____ | Russell (Rasseru) |

KANJI WORD SEARCH

又	カ	い	ル	イ	サ	ミ	ま	エ	ラ	ヤ	う	く	れ	プ
ご	う	ウ	リ	め	ね	キ	な	ジ	こ	つ	ぞ	め	ロ	ぬ
モ	せ	な	ン	あ	ま	ウ	オ	け	と	わり	ぺ	ぼ	ぶ	
よ	ね	ほ	る	ト	わ	ホ	に	ス	ぎ	さ	ラ	ど	す	し
ら	そ	し	ぶ	ネ	し	せ	ス	ど	ク	と	る	む	う	パ
い	わ	つ	め	ズ	う	ち	ま	テ	レ	ビ	か	ふ	べ	ぐ
ア	お	れ	ユ	で	ま	も	ご	た	ル	ア	ん	シ	さ	か
よ	ろ	い	に	し	ワ	る	ネ	あ	に	ゾ	じ	い	ね	す
や	る	ば	ん	が	ルト	だ	ナ	か	ん	げ	も	ゴ	ケ	
ず	み	き	メ	グ	ツ	ン	イ	て	し	ら	ち	デ	ニ	ム
の	プ	せ	ふ	ぐ	ラ	ロ	ハ	え	は	た	パ	ヌ	び	ち
デ	そ	レ	ぼ	ゆ	ン	フ	が	タ	ホ	ソ	え	つ	ノ	む
ザ	て	お	ゼ	モ	き	ん	レ	る	コ	ヒ	の	き	ろ	ま
イ	た	や	ゆ	ン	お	ン	け	ン	リ	ソ	ガ	み	ヒ	お
ン	く	へ	マ	ス	ト	ぬ	エ	ノ	み	つ	ヨ	こ	い	か

Find the fifty words below in the square above, moving in a straight line in any direction including diagonals. The first thirty words are in *hiragana*, the rest *katakana*. (We found over 200 other *hiragana* words, most of two symbols and not found elsewhere in this book. How many can you find? Fifty or more means you have a good vocabulary.)

* * * * *

madogiwazoku (staff passed over for promotion), *tsuridōgu* (fishing gear), *haragei* (non-verbal communication), *shitsurei* (rudeness), *kanji* (character), *fugu* (blowfish), *hinoki* (cypress), *kanemochi* (rich person), *ganbaru* (try your best), *daruma* (Buddha doll), *yuki* (snow), *tate* (verticality), *oya* (parent), *uchi* (home, inner group), *sewa* (care), *ongaeshi* (repayment of favor), *tsukimi* (moon viewing), *umeboshi* (pickled plum), *nemawashi* (behind-the-scenes maneuvering), *musubu* (bind), *nukeru* (be missing), *furusato* (hometown), *ame* (rain), *hosoi* (slender), *kaiko* (silkworm), *heta* (unskilled), *tanin* (stranger), *yoroi* (armor), *nama* (raw), *mizu* (water); *nairon*, *kiosuku*, *gurafu*, *dezain*, *terebi*, *hosuteru*, *warutsu*, *gasorin*, *furonto*, *puopera*, *purezento*, *kaunto*, *pasokon*, *misairu*, *tarento*, *rajio*, *gomu*, *masuto*, *denimu*, *yoga*. (Look up the *katakana* words you don't know.)

QUIZ ANSWERS

	Food items	Flora/fauna	Names
1.	tamago	いぬ	じろう
2.	pan	さかな	キャロル
3.	kōhī	ライオン	れいこ
4.	kashi	たけ	ノーマン
5.	butaniku	かえて	てるあ
6.	bīru	ユ-カリ	ヴェンデー
7.	remon tī	つばぎ	まさよし
8.	kudamono	チューリップ	ヴァネサ
9.	shōyu	まぐろ	あけみ
10.	chīzu	コアラ	ドワイト
11.	batā	にほんざる	けんいち
12.	omuretsu	カンガルー	シェーン
13.	yasai	ねずみ	ゆきこ
14.	ringo	あじさい	ジュリー
15.	rāmen	ハイビスカス	おりえ
16.	yōguruto	ひょう	ソフィ
17.	satō	カーネーション	つとむ
18.	bisuketto	かぶとむし	ウィリアム
19.	nattō	へび	ひでみ
20.	jūsu	ペンギン	ジャック
21.	kazunoko	ひらめ	さわこ
22.	purin	ぼたん	デヴィッド
23.	mikan	マホガニー	のぞむ
24.	parufe	すいせん	エリザベス
25.	benison/venison	いちよう	ラッセル

ENGLISH VERSION OF "ABOUT JAPAN"

Let's look at an atlas. Japan is a long, thin country lying on a north-south axis to the east of the Asian mainland. It's about the same size as the state of California in America. It consists of four main islands. The largest is Honshu, with Tokyo at its midpoint. The beautiful Mount Fuji is also found on this island. The next largest is Hokkaido, the northernmost island. Summer here is cool, and in winter heavy snow makes skiing and skating possible. Kyushu, the third largest island, lies to the south, so it's warm here even in winter. The fourth largest, Shikoku, is noted for mikan oranges from its northern half and fish from the south.

DO-IT-YOURSELF KANA CHARTS

Fill in the following charts, writing *hiragana* in the left part of each box and *katakana* in the right. Then check your entries against the charts in the Explanation of *Kana*.

Basic Kana Symbols

		VOWELS				
		a	i	u	e	o
CONSONANTS	k	ka	ki	ku	ke	ko
	s	sa	shi	su	se	so
	t	ta	chi	tsu	te	to
	n	na	ni	nu	ne	no
	h	ha	hi	fu	he	ho
	m	ma	mi	mu	me	mo
	y	ya		yu		yo
r	ra	ri	ru	re	ro	
w	wa				wo	
n	n					

Basic Voiced Sounds

	a	i	u	e	o
g	ga	gi	gu	ge	go
z/j	za	ji	zu	ze	zo
d/z/j	da	ji	zu	de	do
b	ba	bi	bu	be	bo
p	pa	pi	pu	pe	po

Basic Combinations

	a	u	o
ky	kya	kyu	kyo
sh	sha	shu	sho
ch	cha	chu	cho
ny	nya	nyu	nyo
hy	hya	hyu	hyo
my	mya	myu	myo
ry	rya	ryu	ryo

Voiced Combinations

	a	u	o
gy	gya	gyu	gyo
j	ja	ju	jo
j	ja	ju	jo
by	bya	byu	byo
py	pya	pyu	pyo

THE IROHA VERSE

The *iroha* verse was written about a thousand years ago. Though based upon a teaching of Buddhism its main use is for writing practice, for it includes all of the *kana* symbols with the exception of the final *n* (ん). In ancient times *mu* (む) was used where *no* is used today. The order of symbols in the verse — particularly the first half dozen — is important because it is still sometimes followed in listings, in similar fashion to the English order "a, b, c."

Try copying out the verse in the space at the foot of the page.

いろはにほへど　ちりぬるを
 わがよたれぞ　つねならむ
 うゑのおくやま　けふこえて
 あさきゆめみじ　ゑひもせす

The modern romanized version is: *Iro wa nioedo chirinuru o / Waga yo tare zo tsune nuran / Ui no okuyama kyō koete / Asaki yume miji ei no sezu.*

A literal paraphrase is: "Colors are fragrant, but they fade away. In this world of ours none lasts forever. Today cross the high mountain of life's illusions [i.e., rise above this physical world], and there will be no more shallow dreaming, no more drunkenness [i.e., there will be no more uneasiness, no more temptations]."

The above translation is given in the appendices of the *Japanese - English Character Dictionary* (edited by A. Nelson, published by Charles E. Tuttle Company, 1962). Readers who wish to learn more about the historical use of *kana*, such as けふ, for the modern きょう, are recommended to consult this work.