This is an introductory textbook of Classical Japanese for the foreign student who has already acquired a fair command of Modern Japanese. The term Classical Japanese itself is ambiguous; it can mean the Formal Written Style of Japanese that was in common use before the Occupation to write official documents and scholarly works; it can mean any style of Japanese language that is basically different from contemporary spoken Japanese; and it can mean the type of Japanese used in the prose and poetry of the Heian Period. In this text, the term Classical Japanese will be left ambiguous and emphasis will be placed on the grammar of written Japanese in all the periods following the Heian, except, of course, for that of the post-Occupation period. That is to say, the purpose of this textbook is the mastery of "Classical Japanese" in the broader sense; it presents the grammar of Heian Japanese with the more important deviations that have taken place in later periods. Because the most conspicuous difference between Classical and Modern Japanese exists in the morphological characteristics of inflecting words, utmost emphasis is given to the mastery of verbs, adjectives, and inflecting suffixes called Zyodoosi. Once the student understands this part of the grammar well, the problems facing him in reading Classical Japanese texts will be relatively minor.

1. The system of romanization used for Modern Japanese is the one used in Jorden's Beginning Japanese as it seems the most widely taught system in recent decades, with a minor deviation (n' before vowels and n elsewhere instead of n for syllabic nasals).
Although some descriptions of Classical Japanese grammar made by modern linguists are linguistically more sound, the framework of the traditional description will be followed here. The reason is obvious: For each important work and document of the past, Japanese scholars have over the years compiled large numbers of commentaries in which they have explained grammatical details using the terminology of traditional description. Any serious student, whether Japanese or non-Japanese, cannot possibly ignore such a wealth of scholarship, and he must understand the framework of reference used, the traditional description of Classical Japanese, in order to benefit fully from such useful materials.

While many sentences in the examples and exercises are authentic Classical Japanese sentences taken from classical texts, the majority are "made-up" sentences. Some of the "made-up" sentences include vocabulary items frequently found in Modern but not Heian Japanese. In using such sentences and vocabulary, I fully anticipate criticism from some scholars. However, I believe it advantageous to use "made-up" sentences and to add modern vocabulary to classical contexts for teaching purposes for the following reasons: 1) Were one to use only examples taken directly from authentic sources, the unfamiliar grammatical elements and vocabulary would severely hinder understanding, and the examples would therefore not illustrate clearly the grammatical points they were intended to; 2) Many of the sentences from authentic sources are so long and meandering that it seems necessary to shorten them, making them even more difficult to understand; 3) While it is true that most sentences in real Classical Japanese texts are much more complicated than the illustrative sentences in this book, and that the student must learn to read these texts eventually, it is highly desirable for him to learn thoroughly the basic grammar first. No reasonable person would suggest the use in a first year modern Japanese language course of either a Kawabata novel or transcripts of free conversation, however authentic and real they might be; yet some teachers of Classical Japanese denounce "made-up" sentences in classical language textbooks while accepting them in modern language ones.

A number of vocabulary items in Modern Japanese have corresponding classical words identical or similar in form but different in meaning. For example, the modern Japanese adjective (arigatai)¹ has the corresponding classical word /arigatasai/² and while (arigatai) and /arigatasai/ are very similar in form, their meanings are entirely different.³ Such vocabulary items are not used in this book in their modern meanings, and their classical meanings are introduced gradually in the Notes section of various chapters with special warning to the student. Other important Heian vocabulary items that are new to the

1. Japanese grammatical terms written in Roman letters are underlined as seen on p.1. Other Modern Japanese words and expressions are written in the same system of Romanization and enclosed with parentheses.

2. The symbols enclosed with slanted lines represent the Romanization of words and expressions in Classical Japanese as they are spelled (in Kana) in classical texts; e.g. /ahugî/ for aho: "fan". English translations are marked by quotation marks.

3. (arigatai) "to be thankful"; /arigatasai/ "to be rare"
student are also gradually introduced, the most important ones in the Notes, others through examples and exercises. Introduction of modern vocabulary is not, however, the main purpose of this book, and therefore the number of new vocabulary items has been kept to a minimum. It is, after all, easy enough for a student possessing a fair command of Modern Japanese to find the meaning of unknown words in dictionaries. The essential thing is that he knows the grammar of the language, and the purpose of this book is to acquaint him with the basic grammar of Classical Japanese.

The chapters in this book are of two types. Chapters 0.1 to 0.4 and Chapter 4.0 are explanations of general subjects concerning classical grammar. Other chapters deal with the explanation of a specific word-class such as Chapter 1.2, Koudan Doosi or that of a specific Inflecting Suffix(es) such as Chapter 4.2, /simu/. The latter type of chapter is always followed by one or more exercises. There are also fifty-one Notes scattered throughout the chapters. The function of Notes is two-fold: 1) to introduce especially important vocabulary items in Classical Japanese and their most frequent meanings; 2) to explain briefly the grammatical elements that are still unknown to the student but appear in the example sentences preceding the notes and in the exercises that follow. All the important usages of particles that are different from those in Modern Japanese are also introduced in Notes.

The explanations in this book are clear and simple so that the student can understand by reading them himself. The most effective way of using this book as the textbook for an introductory classical Japanese course seems to be as follows: 1) The student is assigned a) to read explanations, including Notes, and study the example sentences, and b) to work on the exercises, following the instruction given at the beginning of each exercise; 2) The class time is devoted almost entirely to the recitation of the exercises; 3) The instructor answers questions if the student has any. It is usually unnecessary for the instructor to explain the grammar in the classroom. In usual university classes, the entire book can be covered within eight to twelve weeks of instruction, depending on the nature of the class. When the basic grammar of Classical Japanese is learned through this book, the student can proceed to read whatever classical texts seem most appropriate.

I am indebted to many people for their assistance in the preparation of this book. The earlier version of this book was used in the first semester classical Japanese courses at the University of Wisconsin—Madison and the University of Chicago, and the reactions of the students have been invaluable to me. Anne Crow, Paula Doe and Thomas Rohlich of the University of Wisconsin, and Wesley M. Jacobsen of the University of Chicago have given me many especially useful suggestions. Of my colleagues, I must especially mention Alan Campbell of the University of Wisconsin, Susumu Nagara of the University of Michigan, Michael Dalby and Harry Harootunian of the University of Chicago. I am also grateful to Tetsuo Najita, Director of the Center for Far Eastern Studies, the University of Chicago, for his encouragement and generous assistance in preparation of the manuscript. Eric...
W. Johnson of the University of Michigan read the manuscript twice and has given innumerable suggestions and advice without which this book would not have been completed. It is impossible to express adequately my gratitude to him. Finally, I would like to express my sincere gratitude to my teacher and father, Edwin O. Payne of Kyoto University, to whom this book is dedicated, for his constant guidance and encouragement since my adolescent days.

### TABLE OF CONTENTS

#### PREFACE

1

#### TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>0. INTRODUCTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.1. Parts of Speech</td>
</tr>
<tr>
<td>0.2. Spelling</td>
</tr>
<tr>
<td>0.3. Gōsyūmon-zu &quot;the 50 syllabary chart&quot;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1. DOOSI &quot;VERBS&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1. Na-hen Doosī &quot;Na Column Irregular Verbs&quot;</td>
</tr>
<tr>
<td>1.2. Yodan Doosī &quot;Four Row Verbs&quot;</td>
</tr>
<tr>
<td>1.3. Ra-hen Doosī &quot;Ra Column Irregular Verbs&quot;</td>
</tr>
<tr>
<td>1.4. Kami-itidan and Kami-nidan Doosī</td>
</tr>
<tr>
<td>1.5. Simo-itidan and Simo-nidan Doosī</td>
</tr>
<tr>
<td>1.6. Sa-hen and Ka-hen Doosī</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2. KEIYOOSI &quot;ADJECTIVES&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>45</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3. KEIYO-DOOSI &quot;PSEUDO-ADJECTIVES&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>52</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4. ZYOOOSI &quot;INFLECTING SUFFIXES&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>60</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4.0. General Statement</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.0.1. Meanings</td>
</tr>
<tr>
<td>4.0.2. Conjugation forms</td>
</tr>
<tr>
<td>4.0.3. Environments</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4.1. /su/ and /sasu/</th>
</tr>
</thead>
<tbody>
<tr>
<td>63</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4.1.1. Sieki &quot;causative&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>63</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4.1.2. Sonkei &quot;honorific&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>65</td>
</tr>
</tbody>
</table>
0. Introduction

0.1. Parts of Speech

In traditional descriptions of Japanese, vocabulary items are first divided into Ziritu-go “free words” and Huzoku-go “bound words;” as is often done in the description of many other languages. Huzoku-go are further divided into Zyodoosi “inflecting suffixes” and Zyosi “particles” by means of the presence or absence of inflections called Katuyoo. That is to say, Zyodoosi are Katuyoo no aru Huzoku-go “bound words with inflection,” while Zyosi are Katuyoo no nai Huzoku-go “bound words without inflection.”

Ziritu-go “free words are also subdivided into two groups, Katuyoo no aru Ziritu-go “free words with inflection” and Katuyoo no nai Ziritu-go “free words without inflection.” Those with inflection may stand alone to be the predicate of a sentence and they are Doosi “verbs,” Keiyoosi “adjectives,” and Keiyo-doosi “pseudo-adjectives.” Keiyo-doosi is a compound of an adjectival noun and the copula Zyodoosi /nari/ or /tari/; e.g., /sizuka-nari/ (sizuka da) “to be quiet.” As for Katuyoo no nai Ziritu-go, some may stand alone to be subjects of sentences, and some may not. Those that can be subjects are called Taigen and Taigen consist of Meisi “nouns” and Dai-meisi “pronouns.” Those that cannot be subjects are divided into Hukusi “adverbs,” Setuzokusi “conjunction,” Kandoosi “interjections,” and Rentaisi “demonstratives” according to their functions.
0.2. Spelling

Rekisi-teki Kana-yukai "the historical Kana spelling" is the convention that was in common use until the spelling reform initiated by the Japanese government shortly after the end of World War II.¹ This system of spelling is quite different from the new one now in use and is thought to represent in general the pronunciation of Japanese of the early Heian Period. All Kana words in classical Japanese texts are spelled according to this older convention. For example, the word for "river" in classical texts, if written in Kana, is spelled /kaha/, although in reading these texts it is customary to pronounce it [kawaj]² as in Modern Japanese. In the same way, たて (塔) "tower," わう (王) "king," けふ (今日) "today" are read [too], [oo], and [kyoo] respectively. That is to say, although the pronunciation of words has changed since the Heian Period, the spelling remained unchanged until the spelling reform following World War II. The sound changes that are relevant here can be explained very simply by the following statements:

1) [h]³ becomes [w] in the middle of words, and later [w] disappeared in all positions except before [a], as in [kaha] → [kawa]; [tahu] → [twu*] → [tau]

2) [ou] and [au] become [oo], as in [tau] → [too] (塔 [tahu] → [twu*] → [too] (東)

3) [eu] becomes [you], as in [keu] → [kyoo] (今日 [kehu] → [keu*] → [kyoo])

1. The new regulations in Kana writing came into force in November 1947.
2. Symbols within brackets are phonetic symbols.
3. More accurately, /h/ was pronounced as [hsu], a bilabial fricative such as in (hitsu) "Mt. Fuji."
4. Hypothetical forms such as [kawaj] are marked by *.
5. [tau] further changes to [too] by Rule 2 below.
The following summary of rules for pronouncing classical
Japanese words as written in the old spelling should suffice for
the moment:

AU as in かうべ /kaube/ "head"
AHU as in あふく /ahuku/ "fan"
OU as in どう /dou/ "how"
GUH as in はふく /huhuku/ "sacerdotal robe"
CHO as in こほり /kohori/ "ice"
OMO as in とさか /toseka/ "ten days"

IYAU as in しゆう /syau/ "general"
IYOU as in きゆう /kyuu/ "to be amused"
EU as in けくん /keku/ "remonstrance"
EHU as in けふ /kehu/ "today"

IU as in きう /kiu/ "nine"
IHU as in きふしょ /kiushiyo/ "fatal spot"

are pronounced [oo]
are pronounced [yoo]
are pronounced [yuu]

0.3. Gozyuun-su “the 50 syllabary chart”

五十音図 Gozyuun-su is a chart that shows the kana letters
of Japanese and their relationships in terms of the phonetic
qualities of the sounds that they represent. In its older form,
the chart has fifty Kana letters arranged in five horizontal rows
(段 Dan) and ten vertical columns (行 Gyoo) in such a way that
all the Kana in the same horizontal row represent the same vowel
sound and those in the same vertical column represent the same
consonant. Since the Kana for /i/, /u/, and /e/ occur twice each,
the chart has only 47 distinct Kana letters.

In its modern form, the chart lists not only the 47 Kana letters
but those called 濃音 Daku-on1 and 半濁音 Handaku-on2 as well,
and the total number of Kana listed in the chart far exceeds the
fifty shown on the following page. The student must be acquainted
with the chart because classification of verbs is made in reference
to the 段 Dan "horizontal rows" and 行 Gyoo "vertical columns"
of the chart.

1. Daku-on is a syllable in Japanese with an initial voiced consonant
which has a voiceless counterpart: e.g. (ga) is a Daku-on since
(g) is a voiced consonant and there is a voiceless counterpart,
namely (k). However, (ma) is not, since (m) does not have a voice-
less counterpart in Japanese although (m) is a voiced consonant.

2. Any syllable with initial (p) : (pa), (pi) etc.
1. There was a distinct syllable [ye] in the Nara and early Heian periods, but the distinction between [ye] and [i] was lost before the establishment of Hira-gana.

2. The distinctions between [ai] and [au], and [o] were lost during the Edo Period.

3. The full name in Japanese is "Na-hen Doosi "Na-column (of 50 syllabary chart) irregular conjugation verbs." As is customary, the abbreviated name Na-hen Doosi is used in this book.

1. 助動詞 Doosi "verbs"

1.1. 助動詞 Na-hen Doosi "Na Column irregular verbs"

The traditional grammar of Classical Japanese is based on a morphological analysis of the language (corpus) as represented by Kana script. The analysis, which was made long before the widespread use in Japan of either the Roman alphabet or phonetic transcription, yielded a clumsy solution, as compared to the newer one by modern linguists. However, the newer analysis is known primarily to specialised linguists and, as explained earlier, it is necessary for the student to learn the traditional grammar as is.

The best way to learn the various forms of verbs in the traditional grammar is to learn them in terms of paradigms.

The inflecting forms of the two verbs 死ぬ/simu/ "to die" and 征ぬ/inu/ "to leave" in Classical Japanese are used to set up the framework for describing the conjugation of all inflecting words in the language, and for this reason, the Na-hen class, which has only two members /simu/ and /inu/, is introduced first in this textbook. The verb /simu/ takes the following six different forms, underlined, as it appears in various contexts:

1) 死ぬ zu /simu- zu/ (simu-nai)
   "(One) does not die."

2) 死にたる /simu-tarī/ (sinda)
   "(One) died."
are called Na-hen Doosí "Na column irregular verbs." They are "Na column" because the different syllables in the Na column of the 50 syllabary chart (na, ni, nu, ne) correspond to the main differences in the alternative forms of the two verbs. e.g. Mizen-kei /sina/, Ren'yoo-kei /sini/, Syuusi-kei /sini/, Renta-kei /sinuru/, Izen-kei /sinure/, and Meirei-kei /sine/.

These six forms are called 1)未然形 Mizen-kei, 2)連用形 Ren'yoo-kei, 3)終止形 Syuusi-kei, 4)連体形 Renta-kei, 5)已然形 Izen-kei, and 6) 命令形 Meirei-kei respectively.¹ There are various English names attached to these forms by English speaking Japanologists, but it is better for the student to learn their names in Japanese, because he will need them in consulting grammar notes and commentaries written by Japanese scholars, and because there is no single set of English terms widely accepted.

Chart 2 catalogs the English terms for these forms as used in major western Classical Japanese grammar textbooks and is included for the convenience of those already familiar with some English terminology.

The verb/simu/ thus has six different forms of inflection.

No verb has more than six different forms. This is why the paradigm for /simu/ is used as the frame for all verbs in Classical Japanese, even though there is only one other verb /imu/ "to go away" that conjugates this way. The verbs 死ぬ /simu/ and 往か /imu/...

¹ 形 -kei, of course, in these words itself means "form," so that we speak of simply, e.g., "Ren'yoo-kei," not "Ren'yoo-kei form."
Note 1. The Syuusi-kei and the Rentai-kei

In Modern Japanese, the same form 死ぬ (sinu) is used both at the end of the sentence, as in 生まるものは必ず死ぬ (sei aru mono wa kanarazu simu) "Those who have lives will certainly die," and before a noun as a modifier, as in 谷に落ちて死ぬものが多し (tani ni otite sinu hito ga oo) "Many are the people who fall into the gorge and die." In Classical Japanese, however, there are different forms which are to be used in these positions; that is to say, the Syuusi-kei must be used in sentence final positions, while the Rentai-kei is required before nouns. Many verbs, such as /sinu/, have different Syuusi-kei and Rentai-kei.

Examples:

1) 生まるものは必ず死ぬ。 /sei aru mono wa kanarazu simu/
(Syuusi-kei)
(ikite iru mono wa kanarazu ituka sinu)
"Those who have lives will certainly die (sometime)."

2) 谷に落ちて死ぬものが多し。 /tani ni otite sinuru mono ohosi/
(Rentai-kei)
(tani ni otite sinu hito ga oo)
"There are many people who fall into gorges and die."

Note 2. Substantival use of Rentai-kei in Classical Japanese

Unlike its use in Modern Japanese, in Classical Japanese the Rentai-kei of a verb sometimes stands alone and functions as a noun phrase, meaning "a person who does ...," "thing that does ...," or
"doing ...."

Examples:

1) 死ぬほば安し /sinu wa yasusu/
   (sinu koto wa yasasii)
   "It is easy to die."

2) 親に先立て死ぬほの不孝者なり /oya ni sakidatite sinu wa
   hukau-mono nari/
   (oya yori saki ni sinu hito wa
   hukau-mono da)
   "A person who dies before his
   parents is unfilial."

Note 3. The particle /ba/ after Mizen-kei and Izen-kei

In Modern Japanese, /ba/ is a conditional particle and is used
after verbs and adjectives in forms that are comparable to the
Izen-kei of traditional grammar.

Examples:

1) お金があればいい (okane ga areba ii)
   "It would be nice if I had
   money."

2) 春が来れば暖かくばります。 (haru ga kureba atatakaku
   nari-masu)
   "When spring comes, it turns
   warm."

In Classical Japanese, the Syoshi "particle" /ba/ may occur after
both the Mizen-kei and the Izen-kei, but there is a clear distinction
in the meaning of /ba/ in the two environments. That is, when /ba/
occurring after the Mizen-kei, it represents a future or hypothetical
condition, while when it appears after the Izen-kei, it denotes a
condition already existing, or suggests that the second clause is
the most natural outcome of the condition expressed by the first
clause that ends in /ba/.

Examples:

3) Mizen-kei + /ba/
   死ばば、語を取れ
   (wata ga sindara, omae ga siki
   o tore)
   "If I die, you take command!"

4) Mizen-kei + /ba/
   友来ば、酒を汲まむ
   (tomodati ga kita, sake o nomoo)
   "If friends come, I'll drink
   Sake."

5) Izen-kei + /ba/
   親死ぬれば都に帰りな
   (titi sinu-ra ba, miyako ni
   kaheru-mu
   (titi ga sinda node, miyako e kaetta)
   "Because father died, I went back
   to the capital."

6) Izen-kei + /ba/
   友来れば酒を汲む
   (tomodati ga kita kara, sake o
   nomoo)
   "Because friends have come, I'll
   drink Sake."

7) Izen-kei + /ba/
   水揚くれば火消し
   (midu kakure ba
   hi kiyu
   (mizu o kakareba, hi wa kieru mono da)
   "(It's a'ule that) fire dies out if
   you put water on."
   (mizu o kakareba, hi ga kiesta)
   "Because they poured water on,
   the fire was put out."

1. /ko/ is the Mizen-kei of the verb /ku/ "to come."
2. /kuma/ is the Mizen-kei of the verb /kuma/ "to ladle, to drink Sake
   together"; /mu/ is an inflecting suffix of conlecture or intention.
   See Note 4.
3. /kaheru/ is the Ren'woo-kei of the verb /kaheru/ "to return"; /nu/
   is an inflecting suffix of the perfect. See Chapter 4.16. for a
detailed explanation.
4. /kure/ is the Izen-kei of the verb /ku/ "to come."
5. /kakure/ is the Izen-kei of the verb /kaku/ "to pour, to hang."
The particles, such as /ba/, that are used after predicates and form dependent clauses are called 接続助詞 Setzoku Zyosi "conjunctive particles." Another Setzoku Zyosi that is much used in Classical Japanese is /domo/ "although, even though."

Note 4. The 助動詞 Zyodoosi /mu/

/mu/ is a Zyodoosi "inflecting suffix" that expresses "conjecture" or "intention." /mu/ is always added to the Mizen-kei of Doosi and other inflecting words. For a detailed explanation of /mu/, see Chapter 4.5.

Examples:
1) Conjecture:
   /wa ga ko mo kono tatakahi nite 1
   sira-mu/
   (watasi no kodomo mo kono ikusa
   de sira daroo)
   "My son too will probably die in this battle."

2) Intention
   /ame hure-ba ina-mu/
   (ame ga huru kara, kaeroo)
   "Since it's raining, I'll go home (lit. go away)."

Note 5. The 助動詞 Zyodoosi /zu/

/zu/ is a negative Zyodoosi and is added to the Mizen-kei of

1. /nite/ is a 梗助詞 Kaku Zyosi "case particle" that is used after a noun phrase and forms an instrumental or locative phrase. The modern equivalent of /nite/ is (de).

Doosi and other inflecting words. For a detailed explanation of /zu/
see Chapter 4.4.

Examples:
1) 我は死ねず
   /ware wa sina-mu/
   (watasi wa sina-nai)
   "I'll not die."

2) 客昼不
   /kiyaku ina-mu/
   (kyaku wa kaera-nai)
   "The visitor does not leave."

Note 6. The 助動詞 Zyodoosi /tari/

/tari/ is a Zyodoosi that is added to the Ren'yoo-kei of Doosi
and some Zyodoosi and indicates the notion of "perfect." The modern equivalent of /tari/ in most cases is (ta). For a detailed explanation of /tari/ see Chapter 4.17.

Examples:
1) 友は都へ行きたなり
   /tomo wa miyako he ina-tari/
   (tomedati wa miyako no hoo e
   itte simatta)
   "My friend left for the capital."

2) かの犬はこの春に死に
   /kano inu wa kono haru sini-tari/
   (ano inu wa kono haru ni sinda)
   "That dog died last spring."

Note 7. The 助詞 Zyosi /domo/ and /do/.

/domo/ and /do/ are Setzoku Zyosi "conjunctive particles" that
connect one clause to the other. They are always added to the Izen-kei

14

15
of Doosi and other inflecting words, and their modern equivalents are (keredomo) and (keredo), both meaning "although." In the Heian period /domo/ was more often used in the Kanbun Kudoku style\(^1\) while /do/ was commonly used in the Habun style.\(^2\) By the Kamakura period, however, the use of /domo/ became predominant in all styles of writing. It is interesting to note that in the Genji Monogatari "The Tale of Genji" (1007)\(^3\) the ratio between /domo/ and /do/ is approximately 1 to 10 and that in the conversation portions /domo/ is used almost exclusively by male characters. In Tauretsue Curia "Essays in Idleness" (1331) which is believed to be written following the grammar and style of Heian prose, /domo/ and /do/ are used in equal ratio, although /domo/ predominates in other works of the same period.

Examples:
1) 母は死ぬけれどち 子は死なず
   /haha wa sinure-domo kowa sina-zu/
   (haha wa sandemo, kow wa sina-nai)
   "Although the mother died, the child did not."
2) 友は往ぬけれど 我は止まりたり
    /tomo wa inure-do ware wa
todomari-tari/
    (tomodati wa itte simatta keredo, watsi wa todomatta)
    "Although my friend has left, I stayed on."

Note 8. Vocabulary

1. 安し
   /yasusi/: Keiyoosii "adjective"
   1. (yasasii) "easy"
   2. (anzen da, yasuraka da) "safe, peaceful"

2. 難し
   /katasi/: Keiyoosii "adjective"
   1. (muzukasii) "difficult"
   2. (kibisii, tuyoii) "severe, strong"

3. 我
   /wa/ and /ware/: First person pronoun.
   In the Pre-Heian period, /a/ and /are/ were also used as first person pronouns. There seems to be no semantic distinction among them, although in earlier times the function of /a/ and /are/ may have been complementary. In later periods, /ware/ was used most commonly.

4. 汝
   /na/, /nare/ and /nandi/: Second person pronoun.
   As in the case of /wa/ and /ware/, there seems to be no semantic distinction between /na/ and /nare/, although their functions may have been complementary in earlier times. /nandi/ emerged later, but was more frequently used from the Kamakura period on.

5. 諸夫に
   /morotomo ni/: adverb
   (morotte, iseyoni) "together"

---

1. The Japanese invented a peculiar method of reading Chinese sentences. That is, when they read a Chinese sentence, they read it as if it were a Japanese sentence by supplying particles and inflectional endings and by rearranging words according to Japanese word order, on top of applying Japanese word for each Chinese character. When the characteristics of the hybrid sentences produced from such reading practice had been fixed, there emerged a new style of written Japanese with such characteristics. This style of written Japanese is called the Kanbun Kudoku style and was considered more formal and masculine.

2. A purely Japanese style of writing developed from spoken Japanese. Such Heian Kana tales as Genji Monogatari are written in this style.

3. There is some disagreement concerning the date this style was completed.
Exercise 1. Read and identify the forms of the verbs in the following sentences. Then translate the sentences into Modern Japanese and English.

1. そうの病にて死ぬ者多く
   2. 父は早く往ぬ
   3. 友は往ぬ者多く
   4. 出は往ぬ者多く
   5. 父は皆往ぬ者多く
   6. 友は往ぬ者多く
   7. 死ぬは死ぬ
   8. 兄は早く往ぬ
   9. その年父を死に我も病に
   10. 諸共に

1. 四段動詞 Yodan Doosi "Four row verbs"

Now let us examine inflecting forms of other verbs in the language in terms of the framework established by the conjugation pattern of the Na-hen Doosi 死ぬ /sinu/ and 往ぬ /inu/. The verb 書く /kaku/ "to write" conjugates in the following way:

1. Misen-kei 書かず /kaku-zu/ (kaku-nai) "(I) don't write."
2. Ren'yoo-kei 書きたり /kakitori/ (kaita) "(I) wrote."
3. Syuusui-kei 書く /kaku/ (kaku) "(I) write."
4. Rentai-kei 書く若 /kaku mono/ (kaku hito) "one who writes"
5. Izen-kei 書けも /kake-domo/ (kaita keredomo) "although (I) have written"
6. Meirei-kei 書け /kake/ (kake) "Write!"

Notice that the Syuusui-kei and Rentai-kei of this verb have the same form, as do the Izen-kei and Meirei-kei. Most Modern Japanese verbs with a consonant base (or strong verbs) such as 書く (kaku), 飲む (nomu) and 飛ぶ (tobu) are derived from Classical Japanese verbs of this type. The distinguishing characteristic of this conjugation type is that the final syllables of the verb include four

1. A consonant base is a verb base that ends in consonant, such as 飲む (nom-u), 飛ぶ (tob-u), and 書く (kak-u), where (u) is the non-past indicative ending.
of the five horizontal rows within one vertical column of the 50 syllabary chart; e.g., /kaka-zu/, /kaki-tari/, /kaku/,
/kaku mono/, /kake-dono/ and /kake/ or /ka/, /ki/, /ku/, /ke/, and /ke/. Since the distinctive parts of inflecting forms
span four rows within a vertical column, this conjunction type
is called 四段活用 Yodan Katuyoo “the four rows conjugation,” and the verbs that belong to this type are called
四段活用動詞 Yodan Katuyoo Doosi “four row conjugation verbs” or its abbreviated form 四段動詞 Yodan Doosi “four row verbs.” The following chart shows the conjugation of other verbs in this group.

<table>
<thead>
<tr>
<th>四段動詞 (row)</th>
<th>漏ぐ (lend)</th>
<th>買う (buy)</th>
<th>飛ぶ (fly)</th>
<th>読む (read)</th>
<th>取る (take)</th>
</tr>
</thead>
<tbody>
<tr>
<td>未然形 koga-</td>
<td>kasa-</td>
<td>tata-</td>
<td>kaha-</td>
<td>toba-</td>
<td>yoma-</td>
</tr>
<tr>
<td>連用形 kogi-</td>
<td>kasi-</td>
<td>tati-</td>
<td>kahi-</td>
<td>tobi-</td>
<td>yomi-</td>
</tr>
<tr>
<td>終止形 kogu</td>
<td>kasu</td>
<td>tatu-</td>
<td>kahu-</td>
<td>tobu-</td>
<td>yomu-</td>
</tr>
<tr>
<td>連体形 kogu-</td>
<td>kasu-</td>
<td>tatu-</td>
<td>kahu-</td>
<td>tobu-</td>
<td>yomu-</td>
</tr>
<tr>
<td>両形 koge-</td>
<td>kase-</td>
<td>tate-</td>
<td>kahe-</td>
<td>tobe-</td>
<td>yome-</td>
</tr>
</tbody>
</table>

1. The abbreviation of 四段活用動詞 Ra-gyoo Henkaku-katuyoo Doosi “Ra-column irregular conjugation verbs”
Note 9. The Omission of 助詞 Zyōshi "particles"

As the reader may have noticed already, Zyōshi that mark subjects and direct objects are often omitted in Classical Japanese. They also are often omitted in the informal spoken style of Modern Japanese, although they are obligatory in the modern written style.

Examples:

1) にし此処にあり
   --- にし此処にあり
   /ware wa koko ni arī/
   --- /ware koko ni arī/
   (wataši wa koko ni iru)
   "I'm here."

2) 馬を贈るむ
   --- 馬贈るむ
   /uma wo okura-mu/
   --- /uma okura-mu/
   (uma o okuroo)
   "I'll present a horse."

Note 10. The Meaning of Ra-hen Doosi

The basic meaning of the four Ra-hen Doosi is "to exist, to be." Unlike the Modern Japanese (aru), the Classical /ari/ is used for people and other animate subjects as well as for inanimate subjects, as seen in Example 1 in Note 9 above. /wori/ may mean "to be up (against "to be lying down") or "sitting" as well as having the basic meaning "to exist."

/haberi/ is a humble form of /ari/ and /wori/, and /imasukari/ is honorific.

Note 11. The 助動詞 Zyōdoosi /besi/

/besi/ is added to the Zyuusū-kei of verbs and other inflecting words. It has a wide range of meaning, which will be explained more fully in 4.7. At this point, it is sufficient to know that /besi/ sometimes means "must", "might" and "probably will", among other things.

Examples:

1) 日暮までに住ぬべし
   /higure made ni inu-besi/
   (higure made ni sara-nakereba
   nanaran)
   "You must leave before sunset."

2) 春来れば暖かく
   なるべし
   /haru kureba atatakaku naru besi/
   (haru ga kureba atatakaku naru
   daroo)
   "It will turn warm when spring comes."

Note 12. Noun + /ni/ + /ari/ as a copulative expression

In Classical Japanese, there is a copulative Zyōdoosi /nari/, which is most often used to form copulative expressions; e.g., Example 1 below. This /nari/ is said to be derived from the sequence of /ni/ "locative particle" and /ari/ "existential verb"; e.g., Example 2. The original form /ni ari/, therefore, occurs

1. There is an exception to this rule, which will be explained in 4.7.

2. When the subject of the verb is the second person, /besi/ in the sentence usually indicates "command."
sometimes in classical texts instead of the derived form /nari/, especially when followed by a negative *syodooni* as seen in Example 3.

Examples:

1. 父は国司なり /titi wa kuni no tukasa nari/ (titi wa kokusi da) "My father is a governor of a province."

Note 11. The 助詞 "particle" /ga/

In Classical Japanese as in Modern Japanese, there are two types of /ga/, namely /ga/ of 格助詞 Kaku-syosì "case particle," and /ga/ of 接続助詞 Setusoku-syosì "conjunctive particle."

The conjunctive particle /ga/ is added to the Rentai-kei of inflecting words and connects the preceding clause to the following one. The meaning is the same as that of the conjunctive particle (ga) of Modern Japanese, and the word is best translated as "and," "but" or "though." The scholars of Classical Japanese disagree as to whether or not the conjunctive particle /ga/ was already in use by mid Heian period when The Tale of Genji was written.¹ By 1100, however, this conjunctive particle /ga/ has firmly established its position in the language and had come to be widely used.

1. It seems unreasonable to me to deny its existence in mid Heian even though its occurrence in Heian literature is extremely rare.

In Modern Japanese, the Kaku-syosì "case particle" (ga) usually marks subjects and is not used as a possessive marker, except in a small number of stereotyped phrases; e.g., (kimi ga yo) "The Reign of Our Emperor"³ and (wa ga ya) "my home."

In Classical Japanese, however, /ga/ may be used as a subject marker as in Examples 1 and 2 below, as a possessive marker² as in 3 and 4, and as a nominalizer as in 5.

Examples:

1. 京へは太郎が行きたし /miyako he wa tarau ga iki-tari/ (miyako e wa taroo ga itta) "It was Taroo who went to the capital."

2. 太郎が作るめし うままし /tarau ga tukuru messi umasi/ (taroo ga tukuru gohan wa oisii) "The means that Taroo makes are tasty."³

3. うぐひす梅が枝に 鳴く /uguisu uma ga e ni naku/ (uguisu ga uma no eda de nake) "A nightingale sings on a plum branch."³

4. 太郎が家に行かむ /tarau ga ihe ni ika-mu/ (taroo no uti e ikoo) "I'll go to Taroo's house."

5. この歌柿本人磨がなり /kono uta Kaki-no-moto Hitomaro ga nari/ (kono uta wa Kaki-no-moto Hitomaro no desu) "This poem is Kaki-no-moto Hitomaro's."

1. The Japanese National Anthem; literally, "Our sovereign's reign."

2. There is also an interesting controversy over the question of which of the two functions of /ga/, namely as a subject marker and as a possessive marker, is the older function from which the other was derived.
1. かく
/kaku/ : adverb
(kono yoo ni) “in this way, thus”

2. 衣
/koromo/ : noun
1. (kimono) “clothes”
2. (hooe) “priest’s robe”

3. あく
/aku/ : Yodan Doosi
1. (mansoku suru) “to be satisfied”
2. (akiru) “to be tired of, to get sick of, to lose interest in”

4. つとめて
/tutomete/ : noun
1. (soo tyoo) “early morning”
2. (yoku asa) “the following morning”

5. いかで
/ikade/ : adverb
1. (doosite) “how, why (either simple or rhetorical question)”
   /ikade kaka-mu/ (doosite kakoo?)
   “How shall I write?”
2. (doonika site) “by all means”
   /ikade ika-mu/ (doosite mo ikoo)
   “I’ll go by all means/at all costs.”

Exercise 2. Read the following sentences and translate them into Modern Japanese and English. Then identify the forms of all the verbs.
1.4. Kami-itidan Doosi and Kami-nidan Doosi

In Modern Japanese, there are two types of vowel verb (or weak verb) stems: one type ends in the vowel /e/ such as 食べる (tabe-ru), while the other ends in /i/ as 見る (mi-ru). Those vowel verbs whose stems end in /i/, in general, are derived from either Kami-itidan or Kami-nidan Doosi of Classical Japanese.

<table>
<thead>
<tr>
<th>Chart 5.</th>
<th>Kami-itidan</th>
<th>Kami-nidan</th>
</tr>
</thead>
<tbody>
<tr>
<td>見る &quot;to see&quot;</td>
<td>見る &quot;to see&quot;</td>
<td>落つ &quot;to fall&quot;</td>
</tr>
<tr>
<td>落ちず &quot;to fall&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>落ちた &quot;to fall&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>/mi-su/</td>
<td>/ot-t-su/</td>
<td></td>
</tr>
<tr>
<td>/mi-tari/</td>
<td>/ot-tari/</td>
<td></td>
</tr>
<tr>
<td>見る &quot;to see&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>落つ &quot;to fall&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>/miru/</td>
<td>/otu/</td>
<td></td>
</tr>
<tr>
<td>見る着 &quot;to see&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>落つ着 &quot;to fall&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>/miru-mono/</td>
<td>/oturu-mono/</td>
<td></td>
</tr>
<tr>
<td>見れど &quot;to see&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>落つれど &quot;to fall&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>/mire-domo/</td>
<td>/oture-domo/</td>
<td></td>
</tr>
<tr>
<td>見よ &quot;to see&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>落ちよ &quot;to fall&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>/miyo/</td>
<td>/otuyo/</td>
<td></td>
</tr>
</tbody>
</table>

There are only ten verbs (and some compounds made with them such as 見みる /kaheri-miru/ "to look back") that conjugate as Kami-itidan Doosi in Classical Japanese. They are 着る /kiru/; 似る /niru/; 煮る /niru/; 千る /hiru/; 射る /iru/; 錆る /iru/; 輪る /hiru/; 落つ /miru/; 用つ /moti-miru/ and 見る /miru/2. The distinguishing characteristic of this conjugation type is that all the alternative forms have syllables with /i/; e.g., 見る /miru/, 見つ /miru-t/, 見る /miru/, 見つ /miru-t/, 見つ /miru-mono/, 見つ /miru-mono/, 見つ /miru-mono/. Since the syllables with /i/ occupy the second horizontal row in the 50 syllable chart (that is, the row above the middle as in A-I-U-B-O, /u/ being the center horizontal row), these verbs are formally called Kami-itidan-katuyoo Doosi "upper one row conjugation verbs"; however, as is customary, the abbreviated name Kami-itidan Doosi is used in this book.

There are many verbs in Classical Japanese that conjugate like /otu/, making use of the syllables in the /i/-row and the /u/-row in alternation; e.g., /otu-su/, /otu-tari/, /otu/, /oturu-mono/, /oture-domo/, and /otuyo/. They are called 上二段動詞 Kami-nidan Doosi "upper two row verbs."2

1. 着る /kiru/ "to put clothes on"; 似る /niru/ "to resemble"; 煮る /niru/ "to boil"; 千る /hiru/ "to dry"; 射る /iru/ "to shoot an arrow"; 錆る /iru/ "to cast (a statue)"; 輪る /hiru/ "to be"; 輪る /hiru/ "to take (someones) with"; 用つ /moti-miru/ "to use"; 見つ /miru/ "to see."

2. The full name in Japanese is 上二段活用動詞 Kami-nidan-katuyoo Doosi "upper two rows (2nd and 3rd horizontal rows in the 50 syllable chart) conjugation verbs."
Note 15. The 格助詞 Haku-syoai "case particle" /ni/ and /he/

In Modern Japanese, (ni) and (e) are interchangeable when used to indicate "direction": e.g., (tookyoo ni iku) vs. (tookyoo e iku). In the classical Japanese of early Heian period or earlier, however, there is a clear distinction between the two; that is, /ni/ indicates the destination, while /he/ merely the direction.

Examples:
1) 東山 に 行かむ
   /higasi-yama ni ika-mu/

2) 東山 へ 行かむ
   /higasi-yama he ima-mu/

In 1 the destination is somewhere in the Higashi Mountains, while in 2 the destination may be anywhere on the line that starts from the position of the speaker and goes through the Higashi Mountains, or beyond the mountains. In addition to "direction," /he/ sometimes indicates the feeling that the destination is far away, even to the extent that the traveller is not sure he can reach there. See the contrast in the following poem in Example 3.

3) 新羅 へ か 来にか 増る
   老峰の島
   行かむ たどきも
   思ひかねふも
   /siraqi he ka, the ni ka kaheru
   iki-no-sima
   ika-mu tadoki mo
   omohi kane-tu mo/
   "Must I go on to Shiragi or back home?
   A means to go to the isle of Yuki
   even I cannot think of"
   (translated by Jan L. Pierson, Jr.)

Note 16. Vocabulary

1. 荒
   /mino/: noun
   (mino) "straw raincoat"

2. 与りと有る
   /ari to aru/: adjectival expression
   (aru dake no, iru dake no)
   "all the available...
   /ari to aru takigi wo atume-tari/
   (aru dake no takigi o atumeta)
   "He gathered all the firewood available."

3. のみ
   /nomi/: Hoku-syoai "adverbial particle"
   (dake) "only"
   /kare nomi kotori-tari/
   (kare dake ga yatte-mita)
   "He alone tried it."

4. ほどたる
   (念る)
   /okotaru/: Yodan Doosi
   1. (ki ga yurumu) "to be off one's guard"
   /okotaru ma no nashi/
   (ki o yurumu hi mada nai)
   "There is no time to relax."

2. (byoogi ga naoru)
   "to recover from illness"
   /yamahi okotara ba myako he agaru-besi/
   (byoogi ga naotara myako e nobori-basi)
   "Go to the capital when you get well."

5. 老ゆ
   /oyu/: Kami-nidan Doosi
   (ciru, tosi o toru) "to get old"
Exercise 3. Read the following sentences and translate them into Modern Japanese and English. Then identify the forms of all the verbs.

1. 着物の上に着る羽織と言ふ。
   "I don't eat anything."

2. すしを食べたり
   "(I) ate sushi."

3. 飯を食ぶ
   "I eat rice."

4. それを食べられる
   "There is no one who eats it."

5. おとなしくて肥えず
   "Even though (I) eat a lot, (I) don't gain weight."

6. これを食べよ
   "Eat this!"

All verbs of this conjugation class have either /e/ or /u/ in their forms; e.g., /tabe-zu/, /tabe-tari/, /tabu/, /tabe-temo/, /tabe-temo/ and /tabe-o/. Thus it is said that those verbs

1. /koe-/ is the Mizen-kei of the Simo-nidan Doosi /koyu/ (hutoru)
   "to gain weight."
conjugate in the /e/ and /u/ rows of the 50 syllable chart, and therefore they are called 下段動詞 Simo-nidan Doosi "lower two row verbs."

There is only one verb in Classical Japanese that conjugates in the pattern of a Simo-itidan Doosi. This verb is 踢る /keru/ "to kick," and it conjugates as follows:

1. 未然形 踢ず /ke-zu/ (keru-nai) "(I) don't kick."
   踢 Freelkei
2. 連用形 踢たり /ke-tari/ (ketta) "(I) kicked."
   連用形 Renyou-kei
3. 終止形 踢る /keru/ (keru) "(I) kick."  終止形 Shusui-kei
4. 連体形 踢る者 /keru-mono/ (keru hito) "a person who kicks"
   連体形 Rentai-kei
5. 仮然形 踢れども /kere-domo/ (keru keredomo) "although (I) kicked"
   仮然形 Izen-kei
6. 命令形 踢よ /kero/ (kero) "Kick!"
   命令形 Meirei-kei

---

Note 17. Rentai-kei + /wo/ + /u/ ¹

This expression indicates "potentiality" and its modern equivalent is (...suuru koto ga dekiteru).

Examples:
1) 彼に会ふを得 /kare ni ahu wo u/ (kare ni au koto ga dekiteru) "(We) can meet him."
2) 京に入るを得んり /miyako ni hairu wo e-tari/ (miyako ni hairu koto ga dekita) "(I) could enter the capital."

Note 18. Vocabulary

1. 参む /mawaru/ Yodan Doosi
   1. (mairimasu) "to go or come (to a superior, to the Palace)"
      /asu wa mawaru besi/ (asita wa kyuuuyuu ni kuru daroo) "(He) will come to the Palace tomorrow."
   2. (sasiageru) "to give (to a superior)"
      /miya ni kudamono mawaru/ (miya-sama ni kudamono o sasiageru) "(He) presented fruit to the Prince."

2. 壬る /makaru/ Yodan Doosi
   1. (taiyutu-suru) "to leave the Palace or such a respectable place"
      /ware wa makara-mu/ (saa, watasi wa taiyutu simayoo) "Now I will leave the Palace."
   2. (mairi-masu) "humble; to go, to come"
      /ima wa ano yo ni makara-mu/ (saa, ano yo ni iki-mayoo) "Now I am ready to go to the next world."

1. 得 /u/ Simo-nidan Doosi, (te ni iro) "to obtain"
   /uma wo e-tari/ (uma o te ni ireta) "(I) obtained a horse."
3. 侍小, 候小
/saburaha/: Yodian Doosi
1. (o-tukae-suru)
"to be in attendance"
(miya ni saburaha hito/
(miya-sama ni o-tukae-site iru
hito)
"a person who serves the Prince"
2. (mairi-masu)
"humble; to go, to come"
/miyauteu saburaha-mu/
(asita no asa mairi-masyoo)
"(I) will come tomorrow morning."

4. 上
/uhe/: noun
1. (kyuutyuu)
"Palace"
2. (tenyoo no ma)
"The Inner Palace"
3. (gozen)
"The Imperial Presence"
4. (tennoo, koogoo)
"Emperor, Empress"
5. (taihen kooki-na hito)
"a very high ranked courtier or
his presence"

5. 盗人
/nusubito/ or /nusutto/: noun
(dorobo): thief

6. 大臣, 大殿
/otodo/: noun
1. (yasiki)
"senior courtier's mansion"
2. (daisin, kugyoo)
"minister, senior courtier"
3. (okugata)
"minister or senior courtier's wife"

Exercise 4. Read the following sentences and translate them
into Modern Japanese and English. Then identify
the forms of all the verbs.

2. 皆笑へども彼は黙はず。

11. 雲の上に富士山見へ。
12. 上にもあらず家にも姿見ず。
13. 逃げる盗人捕へたり。
14. 大臣に侍小女を捕へて問ふ。
15. 車立ちさから黙にすかろを
1.6. サ変動詞 Sa-hen Doosi "Sa column irregular verb" and カ変動詞 Ka-hen Doosi "Ka column irregular verb"

/su/ "to do" is a verb in Classical Japanese that has a unique conjugation pattern, and it is freely added to nouns that denote action to form compound verbs; e.g., 旅 /tabi/ "travel" + す /su/ --- 旅す /tabisu/ "to travel."

There are also some verbs with /su/ that are derived from the Ren'yoo-kei of verbs and adjectives; e.g., 高くす /takaku-su/ "to heighten," and those that are derived from the stems of adjectives; e.g., 重んす/omounsu/ "to think much of." It is probably best to learn all such compound verbs as single words, all of which conjugate in the Sa-hen pattern. /su/ and all compound verbs with /su/ are called Sa-hen Doosi "Sa column irregular verbs."

1. 未然形 彼は来ず
Mizen-kei /kare wa ko-zu/
"He won't come."

2. 連用形 友来たり
Ren'yoo-kei /tomo ki-tari/
"A friend came."

3. 終止形 父明日来
Syuusi-kei /titi miyauniti ku/
"My father will come tomorrow."

4. 連体形 来る若者
Rental-kei /kuru mono nashi/
"There is no one who comes."

5. 已然形 春来れども
Izen-kei /haru kure-domo tori naka-ru/
"Even when spring comes, no birds sing."

6. 命令形 太郎来
Meirei-kei /tarau, ko/
"Taroo, come!"

The verb 来 /ku/ "to come" conjugates also in a unique way, and it is called Ka-hen Doosi "Ka column irregular verb." The various forms of /ku/ are given below.

1. 未来形 彼は来る
Mizen-kei /kare wa ko-zu/
"He will come."

2. 連用形 友来たり
Ren'yoo-kei /tomo ki-tari/
"A friend came."

3. 終止形 父明日
Syuusi-kei /titi miyauniti ku/
"My father comes tomorrow."

4. 連体形 来る若者
Rental-kei /kuru mono nashi/
"There is no one who comes."

5. 已然形 春来れども
Izen-kei /haru kure-domo tori naka-ru/
"Even when spring comes, no birds sing."

6. 命令形 太郎来
Meirei-kei /tarau, ko/
"Taroo, come!"
Note 19. Mizen-kei + /mu/ + /to/ + /su/

This expression is quite common in Classical texts especially of the Kambun Kundoku style, such as that found in the war tales. It indicates "intention" as in Example 1, "effort" as in Example 2, or "immediate action" as in Example 3.

Examples:
1) 我は京都に行かむとす ware wa miyako ni yuka-mu to su/ (watsu wa miyako e yuku tumori da) "I intend to go to the capital."

2) 開けむとすとても外 ake-mu to sure-domo to ake-mu/ (akeyoo to sitemo, to wa aka-nai) "Although (I) try, the door does not open."

3) 日は将に沈むとす hi wa masa ni sizuma-mu to su/ (hi wa ima sizumoo to sitemo) "The sun is about to set."

Note 20. The Zyosi /na/ and /na...so/

In Modern Japanese, (na) may be used as a negative imperative particle; e.g., 食べるな (taberu-na) "Don't eat!" In Classical Japanese, /na/ may be used at the end of the sentence as a negative imperative particles, although this is not the only use of the Syuusyozi /na/. In Classical Japanese texts of the Nara and Heian periods, /na/ is added to the Syuusykei of Doosi and Zyodoosi as in 我を忘るな ware wo wasuru-na/ (watsi o wasureru-na) "Don't forget me!"; however, in later texts, /na/ is often found after the Ren'aikei, sometimes even after the Mizen-kei and Ren'yoo-kei.1

Another common negative imperative expression in Classical Japanese is /na/ + Ren'yoo-kei + /so/; e.g., 梅の花早く散り /ume no hana, hayaku na tiri so/ (ume no hana yo, hayaku tiri na yo) "Plum blossoms, don't you please scatter soon!" If the verb that appears between /na/ and /so/ is a Ka-hen Doosi or a Sa-hen Doosi, then it takes the Mizen-kei rather than the Ren'yoo-kei.

It is widely thought that the /na...so/ expression is softer than the /na/ expression, and therefore the use of the /na/ expression is limited to the situations where a superior gives a negative command to an inferior.

Examples:
1) 家に帰り来な /ihe ni kaheri-ku-na/ (ie ni kaette kuru-na) "Don't come home!"

2) あゆまうずな /ayamai su-na/ (ayamai o suru-na) "Don't make a mistake!"

3) ここには来なそ /koko ni wa na ko-so/ (koko ni wa kite wa ikenai) "You must not come here."

4) かくあるとも、立ちこ /kaku aru tomo, na naki-so/ (soo de atte mo, naite wa ike-nai) "Even if it is so, you must not cry."

1. Other common uses of /na/ are interjunctional and desiderative; e.g., 彼は大宮の入江は /kare koso oomia no oto to na/ (ano hito ga oomia no daizin da na) "He is the Lord of Oomiya!"; 家は /ihe kiga-ko/ (ome no i ge kika-tai) "I want to know the name of your family." Notice the desiderative /na/ follows the Mizenkei.
Exercise 5. Read the following sentences and translate them into Modern Japanese and English. Then identify the forms of all the verbs.

15. 明朝夜明前に来べし。
16. こゝの地まで来る旅人は少し、
17. これ若者共ゝこゝ来はせぞ。
18. 遊郭に足踏み入るゝはせぬ。
19. 左より大臣参らばゝ此銘酒を賞味せむ。
20. 常に心づかみて気の念はせぬ。
21. 弟来れば蹴鞠をはせぬ。
22. 日に出をなす者は直ちに起きよ。
23. 終日机に向ひて学問するゝを得ず。
24. 花咲ゝば花見せむ。
25. 花咲ゝば花見せむ。
26. 若者共ゝ此銘酒を賞味せむ。
27. 病重ゝともゝは死にそゝ。
28. 下男の帰り来るゝ問ひ质すゝべし。
29. 羊頭をかがけて狗肉を売るゝ者あり。
30. 羊頭をかがけて狗肉を売るゝ者あり。
31. 長安にて白氏文集を学習す。
32. 両方より来りゝて遊ぶゝも。
33. 夏を過したりり。
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35. 夏を過したりり。
36. 夏を過したりり。
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44. 夏を過ったりり。
Exercise 6. Give the Modern Japanese verbs which correspond to the following Classical Japanese verbs.

Exercise 7. Give the Classical Japanese verbs which correspond to the following Modern Japanese verbs.

2. 形容詞 Keiyoosi "adjectives"

Adjectives in Classical Japanese, as in Modern Japanese, are highly inflected and their function grammatically includes predication. That is to say, an adjective 赤 /akasai/ (akai) does not mean merely "red," but means "to be red." To describe the various forms of adjectives, Japanese grammarians use the same framework they use for the description of verbs, and this sometimes causes confusion. For example, both 赤 /akaku/ and 赤から /akakara/ are considered the 未然形 Mizen-kei of 赤 /akasai/.

Actually, /akakara/ is a contracted form of /akaku-ara/ where / /akaku/ is the Ren'yoo-kei of the adjective /akasai/ and /ara/ is the Mizen-kei of the Na-hen Doosi /ari/. The forms derived from the Ren'yoo-kei of adjectives plus /ari/ are called "/kari/ forms," and all the other forms are called "original forms." The /kari/ forms are usually used when adjectives are followed by Zyodoosi that cannot be added directly to the original forms of the adjectives.

There are two subgroups of adjectives, as shown below.

A) ク活用 the Ku-katuyoo "Ku conjugation"

1. 未然形 寒くば /samuku-ki/ (samukattara) "if it is cold"
   寒からば /samukara-ku/ (samukani) "It is not cold."

1. The Zyodoosi /zu/, like many other Zyodoosi, cannot be added directly to /samuka-/ but must be added to the /kari/ form (Mizen-kei /kara/). On the other hand, the Zyodoosi /ba/ may be added to either /kari/ form or the original form.
The /kari/ forms of the Syuusi-kei and Isen-kei are absent from the paradigms because they are not usually used. And for the Meirei-kei only the /kari/ form is used.

1. /kari/: a サブスビ that indicate "past". See Note 21 for a more detailed explanation.
Note 21. The 助動詞 Zyodoosi /keri/

/keri/ is a Zyodoosi that indicates "past" and it is added to the Ren'yoo-kei of inflecting words. With Keiyoo, /keri/ is added only to the /kari/ form. /keri/ is also used for poetic emphasis, especially in poetry, and in such cases /keri/ does not carry the meaning of past tense. See Chapter 4.15. for a more detailed explanation.

Examples:
1) 芭蕉の俳人あり wre /baseu naru haizin ari-keri/ (basyoo to yuu haizin ga ita) "There was a Haiku-poet called Basyoo."
2) 苦しの地に都あり wre /mukai kono ti ni miyaco ari-keri/ (mukai koko ni miyaco ga atta) "Once upon a time there was a capital in this place."

Note 22. The Ren'yoo-kei of Keiyoo

It was already noted that the /kari/ forms of Keiyoo are used when certain types of Zyodoosi are added to them; e.g.,

高なり /takakari-keri/ (takakatta) "It was high."

The original form of the Ren'yoo-kei of adjectives has two important functions, continuous and adverbial. Examples 1 and 2 below illustrate the continuous use of the Ren'yoo-kei to signal the continuation of a sentence, or, in other words, to signal the end of the non-final clause in a compound sentence. The adjective is sometimes followed by the Zyoo /te/ and /site/ to indicate this even more clearly, as in Example 3. The adverbial use of the Ren'yoo-kei is illustrated by Example 4 and 5.

Examples:
1) 風激しく傘を立たず /kase hagesiku, kasa yaku-data-zu/ (kase ga hagesikute, kasa ga yaku ni tata-nai) "The wind is strong and umbrellas are useless."
2) 山高く谷深し /yama takaku, tan i hukashi/ (yama wa takaku, tan i wa hukai) "The mountains are high and the gorges deep."
3) 山高くて谷深し /yama takaku-site, tan i hukashi/ (yama wa takaku, tan i wa hukai) "The mountains are high, and the gorges are deep."
4) 雪激しく降る /yuki hagesiku huru/ (yuki ga hagesiku huru) "It snows hard."
5) 树の葉美しくなりたり /ko no ha utkusiku nari-tari/ (ki no ha ga utkusiku natta) "The leaves of trees have become beautiful."
Note 23. Onbin

The [k] in the last syllable of the Ren’you-kei and Rentai-kei of adjectives is sometimes omitted, so that 高く/takau/ becomes 高 /taku/ takoo, and 美しい /utukusii/ becomes 美しい /utukusii/. These forms are called Onbin forms.
The Onbin form of the Ren’you-kei is still used before (gozai-masu) in Modern Japanese, as in (chayoo gozai-masu) "good morning."
The conclusive and attributive form of Modern Japanese Kelyoosi is derived from the Onbin form of the Rentai-kei.

Note 24. Vocabulary

1. 内裏 /dairi, kyuutyuu/
   "The Imperial Palace"

2. 里 /sato/
   1. (ura) "village, hamlet"
   2. (inaka) "the country"
   3. (mibu no ie) "courtier’s private home" (opposed to the court)

3. つきづき / tukiduki
   / tukiduki/ Kelyoosi
   (niitkawasee, kanzi ga ii)
   "becoming, appropriate, pleasant to see or hear"
   / wakai sou no siroki koro mo tukidukii/
   (wakai boosan no siroki kimono mo tukidukii/
   "young priest’s white robe is pleasant to our eyes."

Exercise 8. Read the following sentences and translate them into Modern Japanese and English. Then identify the forms of all the verbs and adjectives.

1. だいぶ山頂が寒くなる
   "Much of the mountain top is becoming cold."

2. かの山ほど高かあす
   "That mountain is higher than that!"

3. 山門近くで聴けり
   "He heard it near the mountain gate."

4. 坐の余りに高がり
   "He was too high."

5. 高さで登らむとす
   "He wants to climb up."

6. 山高ければ越えるを得ず
   "If the mountain is too high, it cannot be crossed."

7. 高き山に登らむとす
   "He wants to climb up."

8. その娘美しく花贈る
   "That girl is beautiful and gives flowers.

9. 山美しく水清し
   "The mountain is beautiful and the water is clear."

10. 山かかれを見ふ
   "He looks out at the mountain."

11. 電気の山かかれ見む
   "That mountain is beautiful and the water is clear."

12. 彼の女姿美しく心美し
   "His wife is beautiful and his heart is beautiful."

13. 彼女見し願へも空かりける
   "He wants to see her, but it is empty."

14. 美しさかかれ願へられて心美し
   "He is beautiful but he wants to be seen."

15. 富士の山美しく見
   "Mount Fuji is beautiful.

16. 雨消しもつきづきに冬のつめて
   "Even in the rain, it is the end of winter."
3. 形容動詞 Keiyoo-doosi "pseudo-adjectives"

There are expressions in Classical Japanese which describe qualities, states of things, or situations and which have endings that conjugate in a way similar to those of Ra-hen Doosi. These expressions are treated by Japanese grammarians as separate and unique words and are called 形容動詞 Keiyoo-doosi "pseudo-adjectives." Keiyoo-doosi are the most controversial part of speech in traditional Japanese grammar. Some grammarians prefer to treat them as sequences of two words, namely adjectival nouns followed by the copula. However, since the purpose of this book is to introduce to its readers the framework and terminology of Classical Japanese grammar as most widely used in Japanese books and articles, Keiyoo-doosi here will be treated as single word units.

In general, there are two types of Keiyoo-doosi: one ends in /nari/ and its alternate forms; the other ends in /tari/ and its alternate forms.

Examples:

/nari/ type
1. 未然形 静かならず /sizukanara-narazu/ (suzuka de wa nai)
   "It is not quiet."

/tari/ type
1. 未然形 静かならず /sizukanara-narazu/ (suzuka de wa nai)
   "It is not quiet."

   /sizukanari-keri/ (suzuka datta)
   "It was quiet."

   /sizukanari aruke/ (suzuka aruke)
   "Walk quietly!"

   /sizukanari/ (suzuka da)
   "It is quiet."

   /sizukanaru mori/ (suzuka ara mori)
   "a quiet forest"

   /sizukanare domo/ (suzuka ara keredo)
   "although it is quiet"

   /sizukanare/ (suzuka soro)
   "Be quiet!"

2. 適用形 静かに歩け

3. 終止形 静かになり

4. 適体形 静かなる森

5. 已然形 静かに歩きも

6. 命令形 静かね

1. The expressions in Modern Japanese that are comparable to Keiyoo-doosi of Classical Japanese are treated as sequences of adjectival nouns and copula in almost all elementary textbooks. Examples: Modern Japanese (kirei da) = (kirei) an adjectival noun + (da) a copula

   Classical Japanese /sizuka-nari/ = /sizuka/ an adjectival noun + /nari/ a copula
Those Keiyoo-doosi that have /-nari/ at the end like 静かに /sizukanari/ are called Nari-katuyoo Keiyoo-doosi, while those with /-tari/ like 静かに /seisentari/ are called Tari-katuyoo Keiyoo-doosi.

Ren'yoo-kei of Keiyoo-doosi have two alternative forms: Ra-hen forms /nari/ and /tari/ and the short forms /ni/ and /to/. Ra-hen forms are used before 助動詞 Zyodoosi such as /keri/.

The short forms are used in three ways:

<table>
<thead>
<tr>
<th>助動詞</th>
<th>/ni/</th>
<th>/to/</th>
</tr>
</thead>
<tbody>
<tr>
<td>雨静かに</td>
<td>雨静かに</td>
<td>雨静かに</td>
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<tr>
<td>花は盛りに月陰りなし</td>
<td>花は盛りに月陰りなし</td>
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</table>

"The flowers are in full bloom, and the moon is perfectly clear"; and before the particle /site/ as in "森は静かに人影なし /mori wa sizukan site, hito-kage nasi/ "The forest is quiet and there are no signs of people."

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1. /nari/ and /tari/ are derived from /ni ari/ and /to ari/ respectively. They conjugate like Ra-hen verbs except that the Ren'yoo-kei has the alternative shorter forms /ni/ and /to/.
Note 25. Vocabulary

1. いと
/ito/; adverb
(taihen) “very”
/ito akaki koromo/ (taihen akai kimono)
“very red clothes”

2. 遊び
/asobi/; noun
“music party”; In the Heian period, /asobi/ meant a party where noblemen and court ladies played music.

3. さらなり
/saranari/; Kieyoo-doosi
(yuu made mo nai, motiron da)
“needless to say, of course true”
(tuki no utukusiki wa saranari/
(tuki ga utkusui koto wa motiron da)
“Needless to say the moon is beautiful.”
(lit. It is needless to say as true the fact that the moon is beautiful.)

4. やうやく
/youyouku/ or /yauyou/; adverb
1. (dandan, sidai ni) “gradually”
/youyou ake-yuku sora/
(dandan akaruku natteiku sora)
“the sky that is gradually becoming lighter”
2. (yatto) “at last, with difficulty”
This usage, same as in Modern Japanese was rare in the Heian period.

5. あはれなり
/ahareni/; Kieyoo-doosi
This word has a very wide range of meanings. It may be used for “splendid,” “beautiful,” “sad,” “pitiful,” etc., whenever the beholder is strongly impressed or moved by sight, sound, etc.
/aharenari matu ari/
(subarasi matu no ki ga aru)
“There is a beautiful pine tree.”

Exercise 9. Give the Modern Japanese equivalent to each of the following Classical Japanese words and phrases. Then identify the form of each inflecting word.

1. 花に似たり
2. 花を着る
3. 友を訪ねる
4. 吾が友 inequalities
5. 友を訪ねる
6. 友を訪ねる
7. 友を訪ねる
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57. 友を訪ねる
Exercise 10. Read the following sentences and translate them into Modern Japanese and English. Then identify the forms of all Doosi, Keiyoosi and Kelyoo-doosi.

1. 春の雨と静かに降る
2. 緋色の花にあそられる歌を
3. 海静かならば船出せむ
4. 雨と降れ夜深かれ
5. 時たま古池に浮込む蛙の音のみにて静かなり
6. 遊者も終じて静かにばかり
7. 友と墓辺に風静かへ

58

Exercise 11. Read the following sentences and translate them into Modern Japanese and English. Then identify the forms of all Doosi, Keiyoosi and Kelyoo-doosi.

1. 赤木の葉の一葉風に震ふかとあはれなり
2. 仕文にては花は普通桜花を言ふ
3. 満開なる花の風にさらくと散り行くを見て、武士は死ぬに
4. 花に劣らす潔か与えと思ふは詩のみにありす
5. 新月の色白く堆え涼風颯々たり
6. 鳥の声聞かさなに月明かに
7. 彼の態度をまほる者なし
8. 風乗風乗にそれを品性卑し
9. 此の村東に春たる松原あり
10. 鳩の夜はあはれにて月を喰う
11. 荒馬上の将軍威風堂々たり
12. 反対意見を述ぶ者あり
13. 風来堂々にをまほる者なし
14. 真月はあはれにて月を喰う

59
4. 助動詞 Zyodoosi "inflecting suffixes"

4.0. General Statement

In the Japanese lexicon, there are certain vocabulary items which cannot be used alone in a sentence (付属語 Husoku-go "bound forms") and which conjugate like verbs and adjectives. These are called 助動詞 Zyodoosi "inflecting suffixes" (lit. helping verbs) and are both the most important and complex part of the classical grammar. However, the student will be able to handle Classical Japanese with relative ease once he masters the use of Zyodoosi. To this end, there are three major things that the student must learn for each Zyodoosi; namely, "meaning(s)," "conjugation forms" and "environments."

4.0.1. Meaning(s)

1. 来ず /ko-mu/  "(He) won't come." Negative
2. 寒からぬ夜 /samukara-nu yo/ "a night that is not cold" Negative
3. 寒からずる夜 /samukara-zaru yo/ "a night that is not cold" Negative
4. 来たり /ki-tari/  "(He) came." Perfect
5. 来たる者 /ki-taru mono/ "the person who came" Perfect

6. 彼は来む /kare wa ko-mu/
   (kare wa kuru daroo) "He will probably come." Conjecture
7. 我行かむ /wata-si ga ikoo/
   "I will go." Intention

Zyodoosi are added to Doosi, Keiyoosi, Keiyo-doosi or other Zyodoosi and attach certain meanings of aspect, mood, voice, etc. For example, /mu/ and its alternate forms such as /zaru/ and /nu/ add the meaning "Negative" to the phrases that include them, and /tari/ and its alternate forms such as /taru/ add the meaning "Perfect." On occasion, the same Zyodoosi has more than one meaning; for example, /mu/ indicates in Example 6 "Conjecture" but in Example 7 "Intention." Although each Zyodoosi has only a limited set of meanings, it often happens that the reader must choose the correct meaning of the Zyodoosi in a sentence purely from his understanding of the context.

4.0.2. Conjugation forms

Zyodoosi conjugate just as do Doosi, Keiyoosi and Keiyo-doosi, and the student must memorize the paradigm for each. Again, the paradigm for Na-hen Doosi is used as the framework; however, there are considerable irregularities in the conjugation patterns of Zyodoosi. For example, sometimes two different forms are labeled with the same name as seen in the case of the Mizen-kei
4.1. す /su/ and さす /sasu/

/su/ and /sasu/ are used after the Mizen-kei of Doosi and, rarely, of Zyodoosi. The meaning that they indicate is either 使役 Siek "causative" or 尊敬 Sonkei "honorific."
The distribution of /su/ and /sasu/ are complementary in that /su/ and its alternate forms are added to the Mizen-kei of Yodon, Na-hen and Ra-hen Doosi, while /sasu/ and its alternate forms are used after the Mizen-kei of other verbs, namely Ka-hen, Sa-hen, Kami-itidan, Kami-nidan, Simo-itidan and Simo-nidan Doosi.

4.1.1. 使役 Siek "causative"

Examples:

/su/

1 "Mizen-kei

/nera-su/ (nara-su) "I don't make (one) drink."
or "(I) don't let (one) drink." 2

---

1. The Mizen-kei of Keiyoosi has two forms; namely, the /kari/ form and the original form (cf. pp.45-7). Both /su/ and /zaru/ are called the Rentai-kei of the negative Zyodoosi /zu/.

2. For example, the conjectural Zyodoosi /su/ has only the Syuusi-kei, Rentai-kei and Izen-kei and lacks the Mizen-kei, Ren'yoo-kei and Meirei-kei.

---

1. /su/ and /sasu/ are not added to Zyodoosi, except when they are doubled, indicating "causative" and "honorific."

2. Notice the Japanese "causative" may be translated either as "to make one do..." or "to let one do..."
4.1.2. 高敬 Sonkei "honorific"

The Zvodoosi /su/ and /sasu/ can be used to add an honorific quality to the verb, but there must be another honorific word within the same verb phrase; that is to say, /su/ and /sasu/ cannot themselves indicate but merely serve to intensify the sense of Sonkei that is indicated by other honorific words such as 給ふ /tamahu/. Therefore, when no honorific word is in the verb phrase, /su/ and /sasu/ must be interpreted as 使役 Sieki "causative."

When an intensified honorific expression is used, the level of the sentence is utmost politeness. The subject of such a sentence is often an emperor, empress, prince, princess or nobleman of very high rank. Examine the following sentences 1), 2) and 3).

Examples:

1) 矢を射させ給ふ /ya wo i-sase-tamahu/
2) 御子は矢を射させ給ふ /miko wa ya wo i-sase-tamahu/
3) 深土寺の僧都矢を射させ給ふ /syaudo-zi no soudu ya wo i-sase-tamahu/

Sentence 1 is ambiguous because /sase/ may be either causative or honorific, and we must know the subject of the sentence in

1. See Note 31 for a more detailed explanation.
order to decide whether /sase/ in this sentence expresses the causative or the honorific. Without such a context the sentence could be translated either as "(He) shoots an arrow" or "(He) has (some one) shoot an arrow." The subject of sentence 2, however, is specified, and since the subject is 御子 /miko/ "prince," it is almost certain that /sase/ here is used to intensify the honorific. The subject of sentence 3, 澀土寺の僧都 /ziami-do-zi no soudu/ "sub-bishop of Zyoodo-zi Temple" is indeed a respectable position, but it is highly unlikely that the intensified honorific is used with this subject, and /sashe/ here may very well be interpreted as a causative Zyodoosi.  

When /su/ and /sasu/ are used as 謹敬 Sonkei, the conjugation patterns and environments are the same as when they are used as 使役 Seiki.

Examples:

4) 御子はいとあれるる句を録させ給ふ
/miko wa ito ahare-naru ku
wo yome-se-tamahu/
(tennoo no o-ho-sama wa totemo
subarasii uta o o-takuri ni naru)
"The Prince composes a splendid
poem."

5) 上は舟に乗らせ給ふ
/uhu wa hune ni nori-se-tamahu/
(tennoo wa hune ni o-nori ni naru)
"The emperor goes aboard a boat."

Note 26. Sa-hen Doosi + /sasu/

When /sasu/ is added to Sa-hen Doosi, the expected form is /se-sasu/ since the Mizen-kei of /su/ is /se/. However, the Mizen-kei /se/ is commonly omitted before /sasu/ and the verb simply appears as /sasu/.

Examples:

1) 理解させさ 理解させさ 理解させ
/rikai-su + /sasu/ = /rikai-se-sasu/ -> /rikai-sasu/
"to make (one) understand"

2) 帰国させさ 帰国させさ 帰国させる
/kikoku-su + /sasu/ = /kikoku-se-sasu/ -> /kikoku-sasu/
"to make (one) go back home"

Note 27. Causative verbs distinguished from transitive verbs ending in /su/

The student often confuses 使役動詞  Siki Doosi "causative verbs" (Doosi Mizen-kei + /su/ or /sasu/) with transitive verbs that end in /su/, such as 散らす /tirasa/ "to scatter," 飛ばす /tobasu/ "to fly." The conjugation patterns of the two are different, as shown below.

<table>
<thead>
<tr>
<th>Siki Doosi</th>
<th>Yodan Doosi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mizen-kei</td>
<td>/kaka-se-zu/</td>
</tr>
<tr>
<td>Ren'yoo-kei</td>
<td>/kaka-se-tari/</td>
</tr>
<tr>
<td>Syuusi-kei</td>
<td>/kaka-su/</td>
</tr>
<tr>
<td>Rentai-kei</td>
<td>/kaka-suru-mono/</td>
</tr>
<tr>
<td>Izen-kei</td>
<td>/kaka-sure-domo/</td>
</tr>
<tr>
<td>Meirei-kei</td>
<td>/kaka-seyo/</td>
</tr>
</tbody>
</table>

1. The use of honorific expressions depends heavily on the emotional states of the users, and the rules that govern honorific expressions are always flexible. Therefore, while above rules still stand well, exceptions may be found in classical texts.
Note 28. The agent in causative clauses

In Classical Japanese, agents in causative sentences basically are marked by the particle /wo/, but on occasion /wo/ is replaced by the particle /ni/. Replacement is obligatory when the verb is transitive, because the agent-marker /wo/ is identical in form with the direct object-marker /wo/ and there is, therefore, danger of confusion. Replacement is optional when the verb is intransitive, since there is no such danger. In Example 1, the agent-marker /wo/ is used with an intransitive verb, and in Example 2, the agent-marker /wo/ is replaced by /ni/, although replacement is optional. In Example 3, the agent-marker /ni/ is used with the transitive verb. Here replacement of /wo/ by /ni/ is obligatory.

Examples:

1) 我が子を行かす
   /waga ko wo ika-su/
   (zibun no kodomo o ikasru)
   "(I) make my own son go."

2) 我が子に行かす
   /waga ko ni ika-su/
   (zibun no kodomo ni ikasru)
   "(I) make my own son go."

3) 吉田に作らす
   /yosida ni tukura-su/
   (yosida ni tukuraseru)
   "(I) have Yoshida make (it)."

The agent-marker /wo/, but not /ni/, is sometimes re-enforced by the additional particle /site/. Since this /site/ cannot be added to the direct object, the particle sequence /wo site/

uniquely marks the agents of causative sentences as in Example 4 and 5. There is no danger of confusion between the agent and object-marker even when the verb is transitive. Therefore, the particle sequence /wo site/ can be used as the agent-marker with either transitive or intransitive verbs. The agent-marker /wo/ before /site/ is never replaced by /ni/, although it may be sometimes omitted, as in Example 6.

Examples:

4) 吉田を申しさせたり
   /yosida wo site mausa-se-tari/
   (yosida ni iwasetarai)
   "(I) have made Yoshida say it."

5) 我が子を行かす
   /waga ko wo site ika-su/
   (zibun no kodomo o ikasru)
   "(I) make my own son go."

6) 吉田して申しさせたり
   /yosida site mausa-se-tari/
   (yosida ni iwasetarai)
   "(I) have made Yoshida say it."

Note 29. The optative particle /namu/

The optative particle /namu/ is added to the Mizen-kei of inflecting words and expresses the speaker's hope or desire for an action or state of a third person or object. It must be emphasized that the optative /namu/ must follow the Mizen-kei, and /namu/ in any other environments must be interpreted differently, as explained in later chapters.
Examples:

1) 花咲かなむ
   /hana saka-namu/
   (hana ni saite hosii)
   "(I) want cherry blossoms bloom."

2) 雪降らぬむと思ふ
   /yuki hura-namu to omou/
   (yuki ni hutte hosii to omou)
   "(I) hope it will snow."

Note 20. The desiderative particle /baya/

The particle /baya/ is added to the Mizan-kei of inflecting words just as the particle /namu/. /baya/, however, expresses
the speaker's hope or desire for his own action or state, while
/namu/ indicates that for an action or state of a third person or
object.

Examples:

1) とく罷うばや
   /toku makara-baya/
   (hayaku taisyutu-sitai mono da)
   "(I) want to retire from the palace soon."

2) 都の便り聞かばや
   /miyako no tayori kika-baya/
   (miyako kara no tayori ga kikitai)
   "(I) want to hear the news of the capital."

Note 21. The verb 給ふ /tamahu/

In most cases, the verb /tamahu/ conjugates in the pattern
of Yodan Doosi, is added to the Hen'yoo-kei of verbs and some
of the Zyoodoosii, and indicates the respect of the speaker
towards the subject of the sentence, as in Example 1 below.¹
There is, however, another /tamahu/ in Classical Japanese which
conjugates in the Simo-nidan pattern and which indicates the
humbleness of the subject, as seen in Example 2. When /tamahu/
is used with the honorific Zyoodoosii /su/ or /sasu/, the level
of the sentence is utmost politeness, as explained earlier in
4.1.2.

Examples:

1) 若君はいとあればなる
   /wakagimi wa ito ahare-naru
   uta wo yomi-tamahu/
   (wakagimi wa taihen zippana
   uta o o-tukuri ni naru)
   "The young prince makes a
   very moving poem."

2) 君の病念り難しと聞き給へたり
   /kimi no yamahi okotari-gatasi
   to kiki-tamaheto/ tari/
   (anata-sama no go-byooki ga naori-
   nikui to o-kiki itasi-nasita)
   "(I) have heard that Your Excel-
   lency's illness is hard to cure."

¹. The Yodan Doosi /tamahu/ is sometimes used independently without
the preceding verb, in which case it is an honorific verb meaning
"to give, bestow."
Example: 桜うらに衣を給ふ/saburahono monodo no koromo wo tamahu/
(o-tukae-suru hto-tati ni kimono o kudasaru) "His Excel-
   lency gives robes to the people in attendance."
Exercise 12. Read and translate the following sentences into Modern Japanese and English. Then identify the forms of all inflecting words.

4.2. しむ /simu/

4.2.1. 使役 Sieki "causative"

/simu/, like /su/ and /sasu/, is added to the Mizen-kei and forms causative phrases. While /su/ and /sasu/ are used only after Doosi,¹ /simu/ may be used after the Mizen-kei of Doosi, Keiyoosi and Keiyo-doosi.

Keiyoosi and Keiyo-doosi.

However, it is always added to the /kari/ form of Keiyoosi, not to the original form. /simu/ was not widely used in prose during the Heian period and was rarely used in poetry, but it came to be used quite frequently in the later periods, especially in that style where Chinese influence was strong, as in war tales and official documents.

Examples:

1. 未然形 手がしめす /ika-sime-su/ (ikase-nai)
   "(I) do not make (him) go."

1. Except for very rare cases in which /su/ and /sasu/ are doubled, indicating "causative" and "honorific."
2. 使用形 行かしめたり /ika-sime-tari/ (ikaseta) "I made (him) go."
3. 終止形 行かむ /ika-simu/ (ikasu) "I make (him) go."
4. 联体形 行かむる時 /ika-simuru toki/ (ikasu toki) "when (I) make (him) go"
5. 已然形 行かしめても /ika-simur-e-domo/ (ikasu to eru keredom o) "although (I) make (him) go"
6. 命令形 行かしめよ /ika-simyo/ (ikasero) "Make (him) go!"

4.2.2. 尊敬 Sonkei "honorable"

Although rarely, /simu/ is also used as an "honorable intensifier" in conjunction with other honorific words, most commonly 給ふ /tamahu/.

Examples:
1) 柱に御名を書かしめ給ふ /hasira ni on-na wo kaka-sime tamahu/ (hasira ni o-name o o-kaki ni naru) "(the emperor) writes his honorable name on the pillar."
2) 上は歌を作らしめ給ふ /uhe wa uta wo tukura-sime tamahu/ (tenno-o-sama wa uta o o-tukuri ni naru) "The emperor composes a poem."

Note 22: Vocabulary
1. いみ /imizi/ Siku-katuyoo Keiyoosi
1. (hisyoo ni hidoi, taihen da) "terrible, very bad"
\(\text{o} /\text{ohokase nado imiziki koto-domo o}\)
\(\text{hokari-keri/} \)
(taihuu nido taihen na koto ga ookatta) "There were many disasters such as typhoons."
2. (hisyoo ni subarasi)
   "very fine"
\(\text{/sono tera ni imiziki sou ar}i/ \)
(sono tera niippana boo-san ga iru) "There is a fine priest at that temple."
2. ねたし /netasi/ Ku-katuyoo Keiyoosi
   (nikurasii, zannen da) "regrettable, annoying"
   /hana no tiru no retasi/ (hana ga tiru no so zannen da) "It is also regrettable that blossoms scatter."
3. ひま /hima/ noun
   1. (suki ma) "crevice, gap"
   \(\text{/watadono ni hima-naku narashi-wi-tari/} \)
\(\text{(watari-pooka ni sukima mo naj hodo} \)
ipmai-ni narande suwatte ita) "(They) sat all over the connecting bridge leaving no unoccupied spaces."
   2. (tae ma) "interval, gap, intermission"
4. むざまし /mezamaasi/ Siku-katuyoo Keiyoosi
   1. (akireru hodo hidool) "unbelievably bad"
   2. (odoroku hodo rippa da) "amazingly splendid"
5. らうたし /rautasii/ Ku-katuyoo Keiyoosi
   (kawaii) "lovely, sweet, pretty"
Exercise 13. Read and translate the following sentences into Modern Japanese and English. Then identify the forms of all inflecting words.

4.3. ろ /ru/ and ろら /raru/

/ru/ and /raru/ appear quite frequently in Classical Japanese texts in various functions. They conjugate in the Simo-údan pattern as shown below, and as in the case of /su/ and /sasu/.

/ru/ and /raru/ are complementary in their distribution. That is to say, /ru/ occurs after the Mizen-kei of Yodan, Ha-hen, and Ra-hen Doosi, while /raru/ occurs after all other Doosi. These Zyodoosi are used to indicate four different meanings: 1. Ukemi "passive"; 2. Kano "potential"; 3. Sonkei "honorable"; and 4. Zihatu "spontaneous." Therefore, the form ろら /kakaru/ is quadruply ambiguous because it can be interpreted in any of four ways as shown below.

1. 受身
   Ukemi (kakaréru) "It is written." or "(I) suffer from his writing it."

2. 尊敬
   Sonkei (o-kaki ni naru) "He writes."

3. 可能
   Kano (kaku) "He can write."

4. 自発
   Zihatu (sizen to kaite simu) "I cannot help writing."

In the following examples, /ru/ and /raru/ are arbitrarily interpreted as Sonkei "honorable."
Examples:

/ru/
1. 未然形
書かれる
Mizen-kei
/kaka-re-zu/
(o-kaki ni nara-nai)
"(He) does not write."

2. 達用形
書かれたり
Ren'yoo-kei
/kaka-re-tari/
(o-kaki ni natta)
"(He) wrote."

3. 終止形
書か
Syuusu-kei
/kaka-
(o-kaki ni naru)
"(He) writes."

4. 連体形
書か3時
Rentai-kei
/kaka-ruru toki/
(o-kaki ni naru toki)
"when (he) writes"

5. 未然形
書かれそれでも
Izen-kei
/kaka-re-do-domo/
(o-kaki ni naru keredomo)
"although (he) writes"

6. 命令形
書かれよ
Meirei-kei
/kaka-reyo/
(o-kaki kudasai)
"Please write."

/raru/
1. 未然形
起きられず
Mizen-kei
/oki-rare-zu/
(o-oki ni nara-nai)
"(He) does not get up."

2. 達用形
起きられたり
Ren'yoo-kei
/oki-rare-tari/
(o-oki ni natta)
"(He) got up."

3. 終止形
起きる
Syuusu-kei
/oki-raru/
(o-oki ni naru)
"(He) gets up."

4. 連体形
起きる3時
Rentai-kei
/oki-raruru toki/
(o-oki ni naru toki)
"when (he) gets up"

4.3.1. 受身 Ukemi "passive"

In Modern Japanese, there seem to be two basically different types of passive constructions: the simple passive as in Example 1 and the adversative passive1 as in Example 2 below.

Examples:

1) 私は犬に吠まれた
(watasai wa imu ni kimareta)
"I was bitten by a dog."

2) 私は父に死なれた
(watasai wa tata ni shinareta)
"I was adversely affected by my father's death."

In passive sentences, the subject is affected by the action stated in the rest of the sentence. In Example 1, the subject is directly affected by the action of the agent (simple passive), while in Example 2, the subject is indirectly affected by the action represented...

---

1. In some sentences of this type, the adversative meaning is absent and some linguists prefer to call it the "affective passive" or "the passive of interest."
Some grammarians claim that the simple passive in Japanese is a recent development from the influence through translation of the passive in European languages and that it is not a construction original to Japanese. While sentences with the "simple passive" are not as common in classical texts as in Modern Japanese, such claims are obviously incorrect. There are, after all, many examples of simple passive constructions in classical texts.

Examples:

3) 若き女に道を聞かれたり /wakaki onna ni mii wo kika-re-tari/ (wakai onna ni mii o kikareta) "(I) was asked the way by a young woman."

4) 猫犬に迫ばれ /neko inu ni oha-ru/ (neko ga inu ni owareru) "A cat is chased by a dog."

5) 十才にて父に死なれ /satsui ni site tii ni sina-ru/ (sissai toki ni tii ni sinareru) "When I was ten, I was adversely affected by my father's death."

4.3. 助授 Sonkei "honorific"

/ru/ and /raru/ may be used to indicate Sonkei "honorific." Unlike /su/ and /sasu/, which merely intensify the meaning Sonkei, /ru/ and /raru/ used alone may indicate Sonkei.

There need not be any other honorific word in the sentence to indicate "honorific."

Examples:

1) 主人は明るる従る /arusii wa miyautsei kahera-ru/ (syusii wa asita no asa o-kaeri ni nari-masu) "The master will return tomorrow morning."

2) かの薬を用ふられず /kano kusuri wo motiwi-rare-ru/ (ano kusuri o o-tukai ni nara-nai) "(He) does not use that medicine."
Although English lacks both specific function words and grammatical constructions to indicate the idea of "spontaneous action," the passive construction in English is sometimes used to suggest such an action. There are also in English a few words, such as "seem," which include the concept of "spontaneity" within their lexical meaning.

Examples:

1) 筆取ればものを書か
/hude tore-ba mono kaka-ru/
(hude o toru to, sizen ni nanika kaite simau)
"Whenever (I) pick up a writing brush, I automatically start writing something."

2) かの事を思へば笑ふる
/kano koto wo omohe-ba waraha-ru/
(an o koto o kangaeru to, sizen to waratte simau)
"Whenever (I) think of that, I cannot help smiling."

3) かくば思はれず
/kaku wa omohe-re-su/
(soo to wa omoware-nai)
"I don't believe that it is so." or "It does not seem that way to me."

Note 33. Sa-hen Doosi + /raru/

When /raru/ is attached to Sa-hen Doosi, the expected form is /se-raru/, since /se/ is the Mizen-kei of /su/. However, /se-raru/ is often contracted to /sararu/, as with /sasu/ (see Note 26).

Examples:

1) 城は敵に攻撃される
/siro wa teki ni kougeki-saru/  "The castle is attacked by an enemy."

2) 殿は神前に拝する
/tono wa sinsen ni haido-suru/  "The Lord prays to the god."

Note 24. Vocabulary

1. いたし
/itashi/: Ku-katuyoo Keiyoosi
(harahadasii) "to be extreme"
Most frequently, its Ren'yoo-kei is used as an intensifying adverb.
/itaku aharenari/ (taihen rippa da)
"(It) is extremely nice."

2. 有難し
/ariyatsu/: Ku-katuyoo Keiyoosi
(mezurasii, metta ni nai)
"to be very rare; hard to find"

3. 淑し
/utukusii/: Suzuki-katuyoo Keiyoosi
(kawaii) "lovely, sweet, pretty" Not "beautiful" as in Modern Japanese

4. おどろく
/odoroku/: Yoden Doosi
1. (ki ga tuku; ware ni kaeru)
"to come to oneself; to regain consciousness"  
2. (me o sanasu) "to wake up"
Exercise 14. Read and translate the following sentences into Modern Japanese and English. Then identify the forms of all inflecting words.

1. 秋風に都思いでる
   赤子におちる
   うるしいとある
   ば音立て

2. 酒を贈られても喜ばず
   とその衰でる

3. 多年の苦心報いられ
   のかの書を読ませる

4. みとく有難き調度を盗まる
   かの家に入むと見るを見る

5. 都にて育てられるも生まれ
   かきの島

6. 有難きもの見にほめうる尊厳
   明朝来うる者に中申し出べし

7. 若君京に漢詩を学ぶ
   宮はうくひの声に水を止めらる

8. 宮はうくひの声に水を止めらる
   とからもの道を埋むべし

9. 一人暮しの我身
   我が妻の若さ
   我が子を便りの待た

10. 小き頃の姿思い浮ば
    かの姿思い出

11. 迎おこ果ててまかるに自ず
    とその調も

12. 可能なり
    と牛車ひま少なく道を埋むべし

13. 夜明け前に京に着かべし
    かの家に入むと見るを見る

14. 殿は方梅の枝を折れ神前に献げらる
    とからもの道を埋むべし
The student already is familiar with the Syuusu-kei of the
negative Zyodoosi /zu/ which is added to the Mizen-kei of
various inflecting words. The meaning of /zu/ and its alternate
forms is always 否定 Hitei "negative." The conjugation
pattern of this Zyodoosi is as follows:

Examples:
1. 未然形 食べずは
   Mizen-kei
   /tabe-zu-ba/
   (tabe-nakereba)
   "if (he) does not eat"

2. 連用形 食べず行きたり
   Ren'yoo-kei
   /tabe-zu, iki-tari/
   (tabe-naide itta)
   "(He) went without eating"
   or "(He) went without eating."

3. 終止形 食べず
   Syuussi-kei
   /tabe-zu/
   (tabe-nai)
   "(He) did not eat."

4. 連体形 食べぬ者
   Rentai-kei
   /tabe-nu mono/
   (tabe-nai hito)
   "the person who does not eat"

5. 兼然形 食べぬども
   Isen-kei
   /tabe-ne-domo/
   (tabe-nai keredomo)
   "although (he) does not eat"
   /tabe-sare-domo/
   (tabe-nai keredomo)
   "although (he) does not eat"

6) 命令形 食べざれ
   /tabe-zare/
   (taberu-na)
   "Don't eat!"

As the student may have noticed, the forms /zara/, /zar/,
/zaru/, /zare/(Isen-kei) and /zare/(Meirei-kei) constitute a
pattern similar to that of Ra-hen Doosi
and that they obviously were derived
from the Ren'yoo-kei /zu/ followed by
the various forms of /ari/. In the Nara
period, the Ren'yoo-kei /zu/ was sometimes
used before other Zyodoosi such as /ki/
"past" to form a sequence like /tabe-
zu-ki/(tabe-nakatta) "(He) did not eat."
but this became virtually obsolete in the
Heian period. It may be said, therefore,
that, except in the pre-Heian period,
Ra-hen forms are used before other
Zyodoosi and the original form /zu/ is
normally expected when the Ren'yoo-kei is
used as the "continuative,"as seen in the
above example. The negative (n) in Modern
Japanese, as in (tabe-masen) "(He) does
not eat," has derived from the classical Rentai-kei /nu/.

Examples:

1) 花も咲き、鳥も鳴かず
   /hana mo sak-zu, tori no naka-ru/
   (hana mo sak-nai si, tori no naka-nai)
   "Flowers do not bloom, and birds do not sing either."

2) 雨降れば稻実うず
   /ame hura-zare-ba, ine minora-ru/
   (ame ga hura-nai node, ine ga minora-nai)
   "Because it does not rain, there is no rice crop."

Note 36. The 接続助詞 Setzoku Zyousi で /de/

When the Ren'yoo-kei /zu/ is followed by the Setzoku Zyousi "conjunctive particle" /te/, a contraction takes place and the form /de/ appears in the position. /zu/ + /te/ --→ /de/.

Therefore, /de/ follows the Mizen-kei and is usually treated by traditional grammarians as a conjunctive particle with negative meaning.

Examples:

1) 定家は歌人なり
   /teika wa uta-bito nari/
   (teika wa kazin da)
   "Teika is a poet."

2) かんたんに見ゆる山は
   /kanata ni miyuru yama wa
   /tateyama nari/
   (mukoo ni mieru yama wa
tateyama da)
   "The mountain that is seen yonder is Tate-yama."

1. See 4.19. for a more detailed explanation of the Zyodosi /nari/.

The first /zu/ in /saka-zu/ is the Ren'yoo-kei in continual use, while the second /zu/ in /naka-zu/ is the Synuski-kei.
Exercise 15. Read the following sentences and translate them into Modern Japanese and English. Then identify the forms of all inflecting words.

4.5. む /mu/

There is a group of Zyodoosi in Classical Japanese called 推量助動詞 Suiryou Zyodoosi “inflecting suffixes of conjecture.” These Zyodoosi indicate, in general, that the state or action in question is either assumed or intended. Therefore, 推量助動詞 Suiryou Zyodoosi are normally used in a sentence that describe “future action or state,” “action that the speaker assumed has taken place or is taking place,” “intention” or “abstract action or state,” such as in a general statement.

/mu/ is one of the Suiryou Zyodoosi.

It is added to the Mizen-kei of Doosi, Keiyooosi (/kar/ form: /kara/), Keiyoo- doosi and other Zyodoosi and denotes 推量 Suiryou “conjecture,” 意志 Iai “intention” and 動誘 Kan'yu “inducement” (in which the speaker expresses his desire for the hearer to perform an action or to be in a state). /mu/ has a defective conjugation in that the Mizen-kei, Ren'you-kei and Metrei-kei are lacking, and the Syuusi- kei and Rentai-kei /mu/ is often pronounced and written as a syllabic nasal /n'/ /mu/ is never followed by other Zyodoosi.
Examples:
1. 未然形
   \[\text{Mizen-kei}\]
   \[\text{今日人々が来る} \quad /\text{kehu wa hito ohokara-mu/} \quad (\text{kyoo wa hito ga ooi daroo}) \quad "\text{Probably there are many people today.}"\]
2. 連用形
   \[\text{Ren'yoo-kei}\]
   \[\text{花咲き居らむ} \quad /\text{hana saki-wora-mu/} \quad (\text{hana ga saite iru daroo}) \quad "\text{Probably flowers are blooming.}"\]

In Sentence 1, /mu/ denotes probability of the future, but in 2 and 3 it indicates probability of the present. The Modern Japanese form equivalent to the classical /mu/ is (daroo).

4.5.2. 意志 isi "intention"

/mu/ sometimes means "intention" rather than "conjecture," and the interpretation depends on the reader's understanding of the context. When /mu/ occurs in the final predicate of the main clause, not in the subordinate clause, the following rule works in most of cases; that is, /mu/ is Suiyoo "conjecture" if the subject of the predicate is second or third person, and it is isi "intention" if the subject is first person. In some cases, however, it is difficult to determine whether /mu/ indicates Suiyoo or isi, just as in many English sentences it is difficult to tell whether "will" or simply "will" indicates "simple future" or "intention."

Examples:
1) 今日この書を読む
   \[/\text{kehu wa kono shuu wo yoma-mu/} \quad (\text{kyoo wa kono hon o yomoo}) \quad "\text{I intend to read this book today.}"\]

---
1. See Note 37 for the explanation of this use of the Izan-kei.
2) 明日共に行かむ
/asu tomo ni ika-mu/
(asita issyo ni ikoo)
"Tomorrow, let's go together."

3) 我が子を行かせむ
/wa ga ko wo ika-se-mu/
(watashi no kodomo o ikaseyoo)
"I will send my child (lit. make my child go)."

/mu/ is often followed by/to su/ where /su/ is the Sa-hen Doosi. The entire phrase means either "try to do, intend to do" Inai or "be about to do" Suiryoo.

4.5.3. 勧誘 Kan'yuu "inducement"

Although relatively rare, /mu/ may denote "inducement."¹

When used in this way, /mu/ often follows the emphatic particle /koso/ and appears in its Izen-kei form /me/ even though it is at the end of the sentence where the Syuusi-kei is normally expected.²

Examples:

1) 京に上らむ
/miyako ni nobora-mu/
(miyako ni noboroo)
"I will go to the capital."

2) 京にこそ上らむ
/miyako ni koso nobora-me/
(miyako ni noboroo)
"I will go to the capital."

Sentence 1 is the normal expression and it ends in the Syuusi-kei /mu/. In Sentence 2, however, the emphatic particle /koso/ that emphasizes the identity of the destination, requires the predicate which follows to end in the Izen-kei /nobora-me/, rather than in the Syuusi-kei /nobora-mu/. This kind of emphatic particle which requires special forms of following predicates is called

係助詞 Kakari-syosi. More treatment of Kakari-syosi is given in Notes 46, 47 and 48.

1. Some grammarians call it "hortative."
2. See Note 37, below for further explanation.
Note 38. むず/muzu/ as the contracted form of おとす /mu to su/

The expression /mu to su/ "try to do," "intend to do" or "be about to do" is very common in classical texts, especially in those with strong influence from the Chinese, such as the war tales.

Examples:
1) 戦うかはむとうども
   刀追い
   /tatakaha-mu to sure-domo
   katana nasi/
   (tatakao to omotte mo, katana ga nai)
   "Even though I want to fight, there is no sword."

2) 京へようむとす
   /miyako he nobora-mu to su/
   (miyako e noboroo to suru)
   "(He) tries to go to the capital."

The expression /mu to su/ in the Syuusi-kei (/mu to su/), the Rentai-kei (/mu to suru/) and the Izen-kei (/mu to sure/) is sometimes contracted to yield the Syuusi-kei /musu/, the Rentai-kei /muzuru/ and the Izen-kei /muzure/. In the Heian period, the contracted form was used only in the spoken language, but in the Kamakura period it came to be used freely in written language as well.

Examples:
3) 国より人々迎へに来るす
   /kuni yori hito-bito mukahe ni
   ko-musu/
   (kuni kara hito-bito ga mukae ni
   koyoo to site iru)
   "Many people are about to come to greet you from your home state."

4) 秋風吹くも折に
   再び来むす
   /aki-kaze huka-mu wori ni
   hutatabi ko-musu/
   (aki kaze ga huku koro ni mata
   koyoo)
   "(I) intend to come again when the autumn winds are blowing."

Note 39. Zyosei sequence /to te/

As in Modern Japanese, /to/ is used to mark the end of quotation, including those of speech, narration, thought, feeling, intention, etc. It is often followed by such verbs as /ihu/, /kiku/, /omohu/, etc. It is also common that such a quotation is followed by the gerund form (the Ren'yoo-kei + Zyosei /te/) of those verbs. The whole expression then forms a subordinate clause, as seen in Examples 1 and 2. Although not allowed in Modern Japanese, in Classical Japanese the verb, which is in the Ren'yoo-kei, may drop out in this expression, especially /ihu/ (the Ren'yoo-kei of /ihu/) and /omohi/ (the Ren'yoo-kei of /omohu/), leaving /to te/, as in Examples 3 and 4 below.

Examples:
1) 京へようおと思ひて
   村に出でたり
   /muni yori hito-bito mukahe ni
   ko-musu/
   (mukae e noboroo to omotte, mura
   o deta)
   "(I) left the village, thinking I would go to the capital."

2) 飯にせむと言ひて腰を
   下ろしたり
   /mesi ni se-mu to kichi-te kosi wο
   orosi-tari/
   (gohan ni siyoo to itte, kosi o
   orosita)
   "(He) sat down, saying 'let's eat.'"
Exercise 16. Read and translate the following sentences into Modern Japanese and English. Then identify the forms of all inflecting words.

1. "(I) left the village, thinking I would go to the capital."

2. "(He) sat down, saying 'let's eat'."

3. "(He) sat down, saying 'let's eat'."

4. "(He) sat down, saying 'let's eat'."

5. "(He) sat down, saying 'let's eat'."

6. "(He) sat down, saying 'let's eat'."

7. "(He) sat down, saying 'let's eat'."

Note 40. The pronunciation of Suiryo Zyodoosi /mu/

It is widely believed that the Syuusi-kei and Rentai-kei of the Suiryo Zyodoosi /mu/ had lost its vowel and was pronounced as [m] already in the early Heian period, although the Zyodoosi was still written as ま since the Kana for the syllabic nasal was not yet created. After the emergence of ん, this Zyodoosi was written either as ま or ん.
In the last chapter, the student learned the /mu/ has two major functions, 拌量 Suiryoo "conjecture" and 意志 Isi "intention." The Zyodoosi /zi/ is said to be the negative of /mu/. It has two functions; 打消推量 Utikesi Suiryoo (or Hitel Suiryoo) "negative conjecture" and 打消意志 Utikesi Isi (or Hitel Isi) "negative intention."

/zi/ is added to the 三類 of Doosi, Keivoosi, Keiyoo-doosi and some Zyodoosi. Its conjugation pattern is irregular. The same form /zi/ appears as Syuusai-kei, Rentai-kei, and Izen-kei, but the last two are quite rare, so that what is found commonly in texts is the Syusai-kei of this Zyodoosi.

4.6.1. 打消推量 Utikesi Suiryoo

/mu/ in Suiryoo can be equated to the Modern Japanese expression 〜-daroo as in /ame hura-mu/ (ame ga hura-daroo).

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1. It also has another function 募誘 Kan'yuu "Inducement," but because /mu/ is used rarely in this function, it is considered minor.

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/zi/ in Utikesi Suiryoo is precisely the negative of /mu/ in Suiryoo, so that the Modern Japanese equivalent to this /zi/ is (〜-nai daroo), as in /ame hura-zi/ (ame ga hura-nai daroo). Compare the following examples.

**Examples:**

1a) 訪ぬ人があらう /tazunuru hito ara-mu/ (tazuneru hito ga aru daroo) "Probably there are visitors."

1b) 訪ぬ人はあらう /tazunuru hito wa ara-zi/ (tazuneru hito wa nai-daroo) "Probably there are no visitors."

2a) 彼の山高から下 /kano yama takakara-mu/ (ano yama wa takai daroo) "Probably that mountain is high."

2b) 彼の山高から下 /kano yama takakara-zi/ (ano yama wa takakai-nai daroo) "Probably that mountain is not high."

4.6.2. 打消意志 Utikesi Isi "negative intention"

Again /zi/ is the negative of /mu/ in its meaning of "intention." While /mu/ indicates the intention or determination to do something, /zi/ indicates the intention or determination not to do something.

The modern equivalent of /mu/ in this sense is the 〜-yoo-oo-expression or (tumori), while that of /zi/ is (mai) or (nai de oku tumori).

**Examples:**

1a) 明日は外に出ずむ /asu wa soto ni ide-mu/ (asita wa soto ni deyoo) "I intend to go out tomorrow."
Exercise 17. Read and translate the following sentences into Modern Japanese and English. Then identify the forms of all inflecting words.

1. 明日は外に出でん
   /asu wa soto ni ide-de n/  
   "Tomorrow I will not go out."

2a. また酒を飲む
   /mata sake wo noma-su/ 
   "I intend to drink Sake again."

2b. 二度も酒を飲む
   /nido to sake wo noma-su/ 
   "I will never drink Sake again."

Note 41. Vocabulary

1. 覚ゆ
   /oboyu/: Simo-nidan Doosi
   1. (omowareru, kanzi-rareru)
      "it seems, it is felt"
      /aki-kaze huki, hada-zamukku oboyu/  
      "The autumn winds are blowing and it was chilly." (lit., it was felt chilly)
   2. (soozoo-sareru, omoi-dasareru)
      "it is imagined that ..., it reminds one of ..."
      /mon no tukuri mo mukashi oboe-tari/  
      (mon no katai mo mukashi o omoi-
      dasareru; mukashi-huu da)  
      "The style of the gate too reminds us of the past."

2. 懣れぶ
   /harebu/: Yodan Doosi
   1. (ayoobi-suru, subarasi to omou)
      "admire"
   2. (asuru, kawaigaru)
      "love, treat one with affection"

3. かかし
   /wakasi/: Siku-katuyoo Keiyoozi
   (omotsroi, subarasi, sugurete iru)  
   "interesting, outstanding, wonderful"

4. よし
   /yosi/: Ku-katuyoo Keiyoozi
   (yoi, sugurete iru)  "good, superior"

5. ようし
   /yorosi/: Siku-katuyoo Keiyoozi
   (maa yoi, waruku mai)  
   "fair, not bad"
4.7. /besi/

/besi/ is one of the Zyodosi of Suiryoo "conjecture" in the broader sense of the term, but the degree of "probability" seems to be higher than that denoted by /su/, the other Suiryoo Zyodosi introduced in 4.5.1. The conjugation pattern is similar to that of Keiyosoo, although the Meirei-kei is absent from the paradigm of /besi/. The Ren'yoo-kei /beku/ sometimes appears as /beu/ (byoo), and the Rentai-kei /bekaru/ sometimes occurs before certain Zyodosi which require /kari/ form of the Rentai-kei.

Examples:
1. さあどれくは
   /besi/ asaru beku-ba/
   (mosi soo maraba)
   "If that is the case"
   /hanasu-bekara-su/
   (hanasite wa ikenai)
   "You must not talk."
2. 連用形
   /besi/ igaku wo manabu-beku
   miyako ni idu/
   (igaku o benkyou-suru tame
   ni miyako e deru)
   "(I) go to the capital in order to study medicine."

3. 終止形
   /besi/
   Syuusi-kei
   この書買ふ
   /besi/
   (kono hon o kai-nasai)
   "You should buy this book."
4. 連体形
   /besi/ Ren'ai-kei
   食ぶべき物も
   /besi/
   (taberu koto ga dekiru mono
   mo nai)
   "There is nothing to eat."
5. 乙然形
   /besi/ Izen-kei
   今こそ国めのため
   /besi/
   (ima koso kuni no tame tukusu-
   bekere)
   "Now is the time to serve the country."
6. 命令形
   /besi/ Meirei-kei
   -----

/besi/ and its alternative forms are added to the Syuusi-kei of Doosi and Zyodosi other than Ra-hen Doosi and Ra-hen type Zyodosi, and to the Rentai-kei of Ra-hen Doosi, Keiyosoo (/kari/ form), Keiyoo-dosoo and certain Zyodosi which conjugate in the Ra-hen pattern.

Examples:
7. 食べべし
   /besi/ tabu-
   (taberu daroo)
   "(He) will probably eat (it)."
   Doosi
8. 食べすべし
   /besi/ tabe-
   (tabe-sasero hoo ga ii)
   "(We) should make (him) eat."
   Zyodosi
9. あの山にあり
/anon yama ni aru-besi/
(ano yama ni aru daroo)
"It is probably on that
mountain."
Ra-hen Doosii

10. 美しいぶれ
/utukusikaru-besi/
(utukusii daroo)
"It is probably pretty."
Keiyoosii

11. 静かなぶれ
/sizukanaru-besi/
(sizuka daroo)
"It is probably quiet."
Keiyo-Doosii

12. 食べざるぶれ
/tabe-zaru-besi/
(tabe-nai daroo)
"Probably (he) won't eat."
Ra-hen type
Zyodoosii

When a word has two forms of Rentai-kei, namely the original form
and the /kari/ form, /besi/ is always added to the /kari/ form, as
seen in the sentences 10 and 12 above.

/besi/ denotes five different meanings, and the choice of
correct meaning in a specific situation depends on the reader's
correct interpretation of the context. The five meanings are:
1) 信頼 Suiryo "conjecture"; 2) 意志 Iai "intention";
3) 可能性 Kanoo-suiryo "potentiality"; 4) 当然 Toozen
"property" and 5) 命令 Meirei "command."

4.7.1. 推量 Suiryo "conjecture"

/besi/ in this function is sometimes labeled 未来 Mirai
"future" by Japanese and Western Grammarians. This is quite mis-
leading, however, because /besi/ may be used to indicate "conjecture"
of present or even of past action, as well as of future action.

When compared with /mu/, /besi/ can be said to indicate the higher
probability of action or state. The modern equivalent of /besi/
in its meaning of "conjecture" is (daroo) or (ni tigai nai).

Examples:
1) 明日は雨降る
/asu wa ame huru-besi/
(asita wa ame ga huru ni tigai-nai)
"It will surely rain tomorrow."

2) 花は満開
/hana wa mankainaru-besi/
(hana wa mankai ni tigai-nai)
"The flowers must be in full bloom."

4.7.2. 意志 Iai "intention"

When /besi/ is used to indicate "intention," it indicates
stronger intention than /mu/. Therefore, some grammarians prefer
the term "determination" as the label for this function of /besi/.

Examples:
1) 明日は学問する
/asu wa gakumonsu-besi/
(asita wa benkyoo siyoo)
"Tomorrow, truly I am going to
study." or "Tomorrow I will
study."

2) あの願いを曲げずる
/wara wa dansite iken wo mage-
zaru-besi/
(watasi wa zettai ni iken o mage-
nai tumori da)
"I am determined not to change my
opinion."
4.7.3. 可能指量 Kanoo-sulryoo "potentiality"

/besi/ may be used to indicate "potentiality", but in most cases the basic meaning of "conjecture" is still present. Therefore, as in Example 1 below, a sentence with /besi/ can usually best be translated by (dekiru daroo) "probably can" or (dekiiso da) "looks possible." Otherwise, sentences with /besi/ express general statements without reference to any concrete action or event, as in 2.

Examples:
1) 心静かに読経ね!( kokoro sizukani dokkyояsu-besi/ (otitite dokkyо ga dekiru daroo) "Probably you can read the sutra calmly."

2) 努力だけで成功すべくぞ! /doryoku naku site seikausu-bekara-su/ (doryoku sinai-de seikoo dekina) "One cannot succeed without effort."

4.7.4. 当然 Toozen "propriety"

/besi/ in this use indicates a slightly wider range of meaning that what the term "propriety" usually suggests. It sometimes means "obligation," as in Example 2, and sometimes natural consequence, as in 3.

Examples:
1) 恐れべきは女なり /osorу beki wa onna nari/ (osorу beki na no wa onna da) "What is to be feared is a woman."

2) 武士は/ NI MISEI / 戦ふべし. 迷ぐべくざ/ /mononohu wa katana woruru made tatakahu-besi, niguru-bekara-su/ (samurai wa katana ga oreru made tatakawa-naku te ikenai. nigete wa nara-nai) "A samurai must fight until his sword gets broken. (He) must not flee."

3) 油尽れば火は消べへ /abura tukure-ba hi wa kiyu-besi/ (abura ga naku-narehi wa kieru hazu da) "A fire has to die out once the oil is gone."

4.7.5. 命令 Meirei "command"

As the student must have observed by now, /besi/ in general creates stronger expressions than /su/. While some expressions with /su/ denote "inducement," those with /besi/ express more straight forward "command," although they still are more polite than expression using the Meirei-kei of verbs.

Examples:
1) 夕刻に来べし /yuukoku ni ku-besi/ (yuugata ni kinasai) "Come at eight o'clock."

2) 親の顔また見べくせがる /oya no kaho mata miru-bekara-su/ (oya no kao o mata mite wa ikenai) "You must not see your parents' faces again."
Note 42. Compound verbs with the Simo-nidan Doosi /ahu/ and the Yodan Doosi /ahu/

/ahu/ frequently occurs after the Ren’you-kei of Doosi and forms compound verbs; however, it must be noted that there are both the Simo-nidan Doosi /ahu/ and the Yodan Doosi /ahu/ and that they are entirely different in meaning.

The original meaning of the Simo-nidan Doosi /ahu/ is "to resist" or "to forebear," but it is rare to see the verb used in its original meaning. Quite often, /ahu/ precedes the negative Zyodoosi /zu/, follows the Ren’you-kei of Doosi, and indicates the meaning "be unable to" or "be unable to (do something) to its end." It is also common that /ahu/ accompanies the prefix /e/, as in the case of Example 2, and forms the construction /e...ahe-zu/. The prefix is merely emphatic and the basic meaning of the construction does not differ from the /...ahe-zu/.

Examples:

1) 淚止めあへず
/namida todome-ahe-zu/
(namida o osaeru koto ga deki-nai) "(He) cannot hide his tears."

2) 例読みあへず止みて
/e-yomi-ahe-zu yami-keri/
(yonde simau koto ga deki-naide totsuyu de yameta) "(He) could not finish reading (it) and quit."

The Yodan Doosi /ahu/ used as the final element in compound verbs merely indicates the plurality of the subject of the verb and does not necessarily indicate mutual or reciprocal action in the way its modern counterpart (au) does.

Examples:

1) 人々はなにかにみなし
/hito bito kore wo mite inizi to
(hito bito wa kore o mite minna
mattaku hidoi to yuu)
"People see this and all of them say that it is terrible."

2) かなる事は未だ
/kakaru koto wa imada sira-su to
(konna koto wa mada kiita koto ga
nai to minna de yuu)
"All people say that they have never heard (lit. known) of such a thing."

Note 43. The emphatic negative expression /e...Neg./

/e/ is a prefix that precedes main verbs and, together with the negative Zyodoosi that follows the verb, forms the emphatic negative expression.

Examples:

1) 雨降れば来ず
/ame hure-ba e-ko-si/
(ame ga hutte iru kara ko-nai daroo)
"Since it is raining, (he) won't come."

2) 中門之通されず
/nakamon e-tohora-re-su/
(nakamon o tooru koto ga deki-nai)
"(He) cannot pass through the middle gate."
Exercise 18. Read the following sentences and translate them into Modern Japanese and English. Then identify the forms of all inflected words.

4.8. まじ /maji/

The Zyodoosi /maji/ is the negative counterpart of /besi/, just as /zai/ is the negative counterpart of the Suiryoo Zyodoosi /mu/. Since /besi/ has five five functions, namely:

1) 推量 Suiryoo "conjecture"
2) 意志 isi "intention"
3) 可能推量 Kanoo-suiryoo "potentiality"
4) 当然 Toosen "propriety"
5) 命令 Meirei "command"

/maji/ also has the following five functions:

1) 打消推量 Utikesai Suiryoo "negative conjecture"
2) 打消意志 Utikesai isi "negative intention"
3) 打消可能推量 Utikesai Kanoo-suiryoo "negative potentiality"
4) 打消当然 Utikesai Toosen "negative propriety"
5) 打消命令 Utikesai Meirei "negative command"

The conjugation pattern of /maji/ is similar to that of Siku-katuyoo Keiooshi, although the most frequent forms are the Syuuei-kei /maziki/, the Rentai-kei /maziki/ and the
Izen-kei /mazikere/. Use of the other forms is rather rare.

The Meirei-kei and the /kari/ forms of the Mizen-kei and Izen-kei are lacking. /mazi/ is added to the Syuuui-kei of Doosi and Zyoosoi of the Non-Ra-hen type, and to the Rentai-kei of Ra-hen Doosi, the Zyoosoi of the Ra-hen type conjugation, and to Keijoosi (/kari/ form).

Examples:

1. 未然形
   参まじくば そ の
   ように申せ

   /maviro-maziku-ba sono yau
   ni maushe/
   (ika-nai tumori nara, soo
   ii-nasai)
   "If you are determined not
   to go, say so."

2. 連用形
   助けられまじく思へば
   こ こな も し たたむ

   /tasuke-raru-maziku omohbe-ba,
   kono huni wo sitatamu/
   (tasuke-rare-nai daroo to omou
   node kono tegasi o kaku)
   "Since I believe I will not be
   rescued, I write this letter."

   彼に 会ふまじり
   /kare ni wa ahu-mazikari-ki/
   (kare ni wa ai-soo ni nakatta)
   "I did not seem that I would
   meet him."

3. 終止形
   申ま う 方 に は
   あ る ま い

   /yomoya koko ni wa aru-mazi/
   (masaka koko ni wa nai ni
   tigai-nai)
   "It cannot possibly be here."

4. 連体形
   言ふまじくは人の
   短所なり

   /ihu-maziku wa hito no tansyo
   nari/
   (itte wa ike-nai no wa hito no
   tanayo da)
   "What you are not supposed to
   mention is the shortcomings of
   others."

   来まじか少くならず
   /ku-mazikaru hito sukunakara-su/
   (kitto ko-nai hito ga sukunaku-nai)
   "Those who certainly won't
   come are not a few," or "Only
   few people will come."

4.8.1. 打消 推量

Utikesi Suiryoo "negative conjecture"

As in the case of /besi/, /mazi/ does not always mean "future," but sometimes "present" or "past," although some grammarians call it the "negative future." The user of /besi/ and /mazi/ is usually more confident of the ultimate correctness of his statement than the user of /su/ and /zi/. The modern equivalent of /mazi/ is (nai daroo) "probably not" or (nai ni tigai-nai) "certainly not."

Examples:

1. 明日は雨降まじ

   /asu wa ame huri-mazi/
   (asita wa ame ga hura-nai ni
   tigai-nai)
   "(I) am quite sure it won't
   rain tomorrow."

2. 彼の山高まじ

   /kano yama takakaru-mazi/
   (ano yama wa kitto takaku-nai
   daroo)
   "That mountain is certainly
   not very high."

4.8.2. 打消 意志

Utikesi Isi "negative intention"

/mazi/ indicates "negative intention," but it is stronger than /zi/, and is sometimes labeled as "negative determination."
4.8.3. 打消可能推量  Utikesi Kankan-suiryoo "negative potentiality"

In general statements or philosophical statements, /mazi/ expresses "negative potential" with a fair amount of certainty. In other cases, /mazi/ includes "conjecture" as well as "negative potentiality."

Examples:
1) 人食なくて生けまい
/hito siyoku naku-site iku-mazi/ (hito wa tabemono ga nakute wa ikiru koto ga dekinai) "Men cannot live without food."
2) 敵もこの方まで来まい
/teki mo koko made wa ku-mazi/ (teki mo koko made wa kuru koto ga dekinai daroo) "The enemy probably cannot come this far."

4.8.4. 用消当然  Utikesi Toozen "negative propriety"

As in the case of /besi/, the range of meaning for /mazi/ sometimes extends to include "obligation" (negative) and in such cases /mazi/ is best translated as (suru beki de wa nai) "is not supposed to do" or (site wa ike-nai) "must not do."

Examples:
1) 酒は飲むまじもない
/sake wa nomu-mazikki mono nari/ (sake wa nonde wa ike-nai mono da) "Sake is something one should not drink."
2) 武士は敵に後ろ見すまい
/mononohu wa teki ni uriro misu-mazi/ (samurai wa teki ni uriro o misete wa ike-nai) "Samurai ought not to show their backs to enemies."

4.8.5. 打消命令  Utikesi Meirei "negative command"

/mazi/ may indicate "negative command" or "prohibition," although expressions with /mazi/ are not as abrupt as those using the negative-imperative forms of verbs.

Examples:
1) 君は行かせ給ふまい
/kimi wa yuka-se-tamahu-mazi/ (anata-sama wa irassayi-masu-na) "My Lord, you should not go."
2) 神前汚すまい
/sinzen kegasu-mazi/ (sinzen o kegasite wa ike-nai) "Don't desecrate the shrine."
3. むつかし
/mutukasi/: Siku-katuyoo Keiyoozi
1. (hukai da) "unpleasant, unsightly"
2. (urusa, mendoo da) "troublesome, annoying"
3. (kimi ga warui) "weird, eerie, creepy"

4. キモたなし
/kokoro-moto-nasi/: Ku-katuyoo Keiyoozi
1. (tayori nai, huan da) "uncertain, insecure"
2. (matidoosi, iraira-suru) "waiting impatiently, impatient, irritated"

5. かなし
/kanasiz/: Siku-katuyoo Keiyoozi
1. (kawaii, itosii) "lovable, pretty"
2. (kanasi) "sad"
The verb form /kanasim-u/ or /kanasib-u/ also means either /to love/ or /to grieve, to be sad/
Exercise 19. Read the following sentences and translate them into Modern Japanese and English. Then identify the forms of all inflected words.

Example:

食べると

Exercise 20. Change the inflecting words into their proper forms, if necessary, to make grammatical sentences. Then translate them into Modern Japanese and English.

Example:

食べると

1. 例

2. 語

3. 与ぶ

4. 君行くば

5. 笑い

6. 与ぶ

7. 雨降るは

8. 云は

9. 静かならず

10. 云は

11. 月

12. 大切なるは

13. 月

14. 秋

15. 女君は

16. 秋

17. 食べる

18. 女君

19. 秋

20. 食べる
4.9. うむ /ramu/

In Classical Japanese, there are three Zyyodoosi that are similar in function. They are /ramu/, /rasi/ and /meri/. Although /ramu/, /rasi/ and /meri/ are Zyyodoosi of Genkai Suiryou "present conjecture," each has one or more additional functions. When used as "present conjecture," /ramu/ refers to matters of less certainty not within the speaker's sight, while /rasi/ and /meri/ refer to more certain matters that are within the speaker's sight or hearing.

The conjugation patterns of these three Zyyodoosi are all defective, and all are added to the Syuusi-kei of Non-Ra-hen Doosi and Zyyodoosi, and to the Rentai-kei of Ra-hen Doosi, Ra-hen type Zyyodoosi, Keiyo-doosi and the /kari form of Keiyoosi.

Examples:
1. 未然形
   Mizen-kei
2. 連用形
   Rent'you-kei

3. 終止形  yama wa utokusikaru-ramu/
   山は美しい(るうむ) (yama wa ima utukusii daroo)
   "The mountains are probably beautiful now."

4. 連体形  yane ni naku-ramu ko wo
   家に泣くうむ (ie de naite iru daroo kodomo
   no koto o sinpai suru)
   "I worry about my child who this very moment may be crying
   at home."

5. 無形  自らは美しく思ふ
   Izan-kei
   らじもいたみにくし /mizukara wa utukusii to omohu-
   rane-domo ito minikusai/ (zubun wa utukusii to omotte iru
   rasii keredomo taishen yoku-nai)
   "Although (they) seem to think
   themselves quite attractive,
   they are pretty awful (to me)."

6. 命令形  Meirei-kei

4.9.1. 推量 Suiryou "conjecture"

/ramu/ indicates supposition on the part of the speaker about a present action or state outside of his range of vision or hearing. The modern expression corresponding to /ramu/ is (...)site iru daroo
or (.....ka mo srie-nai). The Zyyodoosi that expresses most often supposition on the part of the speaker about a future action
is /mu/ as shown in 4.5.

For this reason, some grammarians explain /ramu/ as the present counterpart of /mu/.

Examples:
1) 吉野の花も咲きたうむ
   yosino no hana no saki-taru-ramu/
   (yosho no hana no saite iru daroo)
   "The cherry blossoms of Yoshino are probably blooming."
2) 今では寒くなります
/ima miyako wa samukaru-ramu/
(ima miyako wa samui daroo)
"The capital is probably cold now."

Notice that in 1 the speaker is not in Yoshino but is far away, and is guessing the state of the cherry blossoms, and in 2 the speaker is not in the capital.

4.9.2. 原因の推量 Gen'in no Suiryō "conjecture of causes"

/ramu/ of Suiryō indicates supposition of the action or state specified by the predicate to which /ramu/ is attached. For example, in example 1 of 4.9.1. above, the speaker wonders if the cherry blossoms are blooming /saki-taru-ramu/. On the other hand, Gen'in no Suiryō "conjecture of causes" indicates supposition of the cause behind the action or the state specified by the predicate, and the action or state itself is presupposed by the speaker to be true.

Examine the following sentences in English.

a) He is absent, probably because he is sick.
   b) Because he is sick, he is probably absent.

The speaker of a) presupposes that the statement "he is absent" is a true statement, and "probably" indicates conjecture on the part of the speaker of the cause. That is to say, the speaker is certain about "he is absent," but not certain about the cause, namely "he is sick." a) is different from b) in that in b) the speaker is certain about "he is sick," but not certain about "he is absent." Conjecture of cause as seen in a) is called Gen'in no Suiryō in Japanese grammar. In Modern Japanese, this function is usually fulfilled by the construction (...no daroo) as in c) below.

c) Kare wa byōoki de yasunde iru no daroo
"He is absent, probably because he is sick."

In c), the conjecture expressed by (daroo) is concerned with the cause of his absence, and the fact that "he is absent" is presupposed to be true. /ramu/ of Gen'in no Suiryō functions exactly the same way.

Examples:

1) 病なれば来ざるを
   /yamahi nare-ba kozaru-ramu/¹
   (byōoki da kara ko-nai no daroo)
   "Probably it is because he is sick that he isn't here."

2) 春近くになたら鳥の
   喋る
   /haru tika karu ni ya tori nonsaku-ramu/²
   (tori ga natte iru no wa haru ga tīkai kara daroo-ka)
   "Is it because spring is near that the birds are singing?"

3) などかくも思ふる
   /nado kaku no omohu-ramu/³
   (nā se konnī ni omou no daroo ka)
   "Why do (I) long for (her) so much?"

---

1. /nare/: The Izen-kei of Dantei Zyodoosi "copula" /nari/
2. /ni/: The Ren'yoo-kei of Dantei Zyodoosi /nari/
   /ya/: Giron no Zyōsi "interrogative particle"
3. /nado/: Interrogative adverb, meaning "why"
   /kaku/: Adverb, meaning (kono yoo ni) or (konna ni)
When the cause is mentioned in the sentence, it is usually in the form "Izen-kei + /ka/" as in example 1 above, or else it is followed by a particle of "question" such as /ka/ or /ya/ as in 2. When the cause is not mentioned in the sentence, we usually find an interrogative adverb such as /nado/(naze) and /ikani/(doosite) as seen in 3).

4.9.3. 女曲 Enkyoku "periphrastic"

There is a tendency in any language to avoid direct and matter-of-fact expressions in certain culturally or socially defined circumstances, most commonly polite situations. In Japanese where this tendency is much stronger than in English, various forms of periphrastic expressions are used. In Modern Japanese, such expressions as (kodomo ga sonde iru yoo desu ne) "It seems that children are playing (lit.)" are quite common in place of the more direct statement (kodomo ga sonade imasu) "Children are playing," even when there is no doubt about the trueness of the fact that children are really playing. /ramu/ and /seri/ are often used to play this role of sentence softening.

Examples:

1. 未然形
   aumu ito ahare-nari. hito no
   ihu-ramu koto wa manebu-ramu yo/
   (oomu wa tainhen onosiroi. hito no
   yuu yoo na koto o maneru yoo da)
   "Parrots are interesting. They
   seem to imitate (such things as)
   what people say."

2. 连用形
   Ren'yoo-kei
   /tomodati ga kita rasi/
   "It seems my friend has come."

3. 終止形
   Syuusi-kei

|rasi/

/rasi/ indicates Genzai no Suiryo "present conjecture" just as /ramu/, but it refers to matters that are more certain and are within the speaker's sight. The conjugation pattern of /rasi/ is defective as in the case of /ramu/.

and it is added to the Syuusi-kei of Non-Ra-hen Doosi and Zyodoosi, and to the Rentai-kei of Ra-hen Doosi.

Ra-hen type Zyodoosi, Keiyoo-doosi and the /kari/ form of Keiyoo.

Use of the Rentai-kei and the Izen-kei of /rasi/ is limited to clauses where the Rentai-kei and the Izen-kei are demanded by the presence of Kakari-
Zyosi (e.g., /kosho/ requires the Izen-kei. See p. Note 37.)

Examples:

1. 未然形
   ├── Mizen-kei
   │   ├── aumu ito ahare-nari. hito no
   │   │   ihu-ramu koto wa manebu-ramu yo/
   │   │   (oomu wa tainhen onosiroi. hito no
   │   │   yuu yoo na koto o maneru yoo da)
   │   │   "Parrots are interesting. They
   │   │   seem to imitate (such things as)
   │   │   what people say."
   
2. 连用形
   ├── Ren'yoo-kei
   │   └── /tomodati ga kita rasi/
   │       "It seems my friend has come."

3. 終止形
   └── Syuusi-kei

   /tomodati ga kita rasi/
   "It seems my friend has come."

4.10. ┌┐ /rasi/

└── /rasi/ indicates Genzai no Suiryo "present conjecture" just as /ramu/, but it refers to matters that are more certain and are within the speaker's sight. The conjugation pattern of /rasi/ is defective as in the case of /ramu/,
Sometimes the final /ru/ of the Rentai-kei of keiyō-ri is dropped before /rasi/, as in /samukaru-rasi/ → /samuka-rasi/.

In the 13th C. /rasi/ acquired a new conjugation pattern which is very similar to that of an adjective, although it lacks the Izen-kei and the Meirei-kei. The new conjugation pattern is usually followed in Modern Formal Written Japanese used in writing official documents and scholarly works before World War II. The modern form (rasi) is also derived from this pattern.

As it was stated earlier, compared to /ramu/, /rasi/ suggests greater degree of probability supported by a condition or state visible to the speaker. Examine the following.

Examples:

1) 山上には雨降ふる /sanziyau niwa ame huru-rasi/ (yama no ue niwa ame ga huite iru ni tigai-nai) "It must be raining at the top of the mountain."

2) 春過ぎで夏来たうらし /haru sugite natu ki-taru-rasi/ (haru ga sugite natu ga kita rasi) "It appears that spring is gone and summer is here."

In 1, the speaker is quite confident about his conjecture that it is raining at the top of the mountain, guessing from the fact, for example, that the mountain top is covered by dark clouds.

In 2, the speaker guesses that summer is here, from the fact that he sees, for example, bed clothes hanging outside for airing.

In either case, some visually observable fact supports the conjecture.
4.11. めり /meri/

/meri/ is also Zyo doosi of Gensai Suiryou "present conjecture" and its conjugation pattern is defective, as seen in the chart. Just as /ramu/ and /rasi/, /meri/ is added to the Syusu-kei of Non-Ra-hen Doosi and Zyodoosi, and to the Ren-kei of Ra-hen Doosi, Ra-hen type Zyodoosi, Keiyo-doosi and the /kari/ form of Keiyoosi. The /ru/ before /meri/ and its alternate forms is often replaced by the syllabic nasal [n], or else /ru/ is totally dropped, as in /aru-meri/ → /an-meri/ → /a-meri/.

Examples:
1. 未然形
   Mizen-kei
2. 追体形
   Ren'you-kei
3. 終止形 花を取るめり
   Syusu-kei
   (hana wo tora-su-meri/ (hana o torasete iru yoo da)
   "It seems that (he) is having (his servant) get the flower.

1. The Ren'you-kei of /meri/ is found very rarely in the Han text before Zyodoosi of Kako "past." /meri/ is a typical Han word and not much used in other periods.

4.11.1. 推量 Suiryou "conjecture"

/meri/ used for Suiryou may be considered synonymous with /rasi/ presented in 4.10.; it also suggests a greater degree of probability supported by a condition or state visible to the speaker.

Examples:
1) 山上には雨降るめり
   /sanziyau niwa ame huru-meri/
   (yama no ue niwa ame ga huteru iru ni tigai-meri)
   "It must be raining at the top of the mountain."
2) はや夜も明けぬめり
   /haya yo mo aku-meri/
   (moo yo ga aketa rasii)
   "It seems it is already after daybreak."

The conjecture is sometimes supported not by a visible condition, but by an audible or other type of condition. Example 2 above
may be one supported by an audible condition, such as "the noise of people passing by just outside the window."

4.11.2. 婉曲 Enkyoku "periphrastic"

When the speaker wants to avoid direct and matter-of-fact sentences, /meri/ is used like /ramu/ to make periphrastic expressions, where it functions as a sentence softener.

Examples:
1) その子は道長と言ふり /sono ko wa mitinaga to ihu-meri/ (sono ko wa mitinaga to yuu yoo desu) "(His) son is called Michinaga."
2) 今日は祭なるめり /konniti wa maturi naru-meri/ (kyoo wa maturi no hi desyoo) "Today is the festival day."

Note 46. The 係助詞 Kakari-Zyosi ぞ 佐/zo/

In Note 47, the Kakari-zyosi /koso/ was introduced. It emphasizes the element which directly precedes it and at the same time requires the predicate which follows it to end in the Izen-kei, where the Syuusui-kei is normally expected.

/zo/ is another of the Kakari-Zyosi, except that it requires the predicate which follows it to end in the Rentai-kei rather than the Izen-kei.

Examples:
1) 彼の姫君の泣くめり /ka no hime-gimi no nakueru-meri/ (ano hime-gimi wa naite iru yooda) "The princess seems to be weeping."
2) 彼の姫君を泣くせり /ka no hime-gimi zo nakueru/ (ano hime-gimi zo naite iru yooda) "It seems that the princess is crying."
3) 彼の姫君こそ泣く裏 /ka no hime-gimi koso nakueru/ (naite iru no wa ano hime-gimi no yooda) "It seems to be that princess who is crying."
4) 我は右大臣ぞ /ware wa udaisin zo/ (watazi wa udaisin da zo) "I am the Minister of Right."

When /zo/ occurs at the end of the sentence after a noun phrase, it functions as an emphatic copula, as seen in 4 above. /zo/ is devoiced and becomes /so/ when preceded by /ta/, the short form of /tare/ "who."
Exercise 21. Read the following sentences and translate them into Modern Japanese and English. Then identify the forms of all inflecting words.

7. 御室の花も散りました
6. 若君の心もなく覚え給ふ
5. 日夜里にこそみて人にも会はねども
4. かの男が着べき衣をなれば遊べば参らざる
3. かの女の君がのかの山越え給
2. かだがき妻は我を待つらむ
1. かだがき、妻は我を待つらむ

Exercise 22. Review. Read the following sentences and translate them into Modern Japanese and English. Then identify the forms of all inflecting words.

10. 京より客あれへ会はざるべから
9. 女て衣ぞ洗はする
8. 桂川月の明きにぞ渡る
7. つかの間も忘るまじきは父母の恩
6. 三月も雨降り、民の歎き大なり
5. 待つ人は來ず、願まね人は來り
4. 秋風の吹かむ頃に再訪ねられて
3. 秋風の吹かむ頃に再訪ねられて
2. 上はひそかに京を出でさき給ふ
1. いみじき花を咲かし、

11. 京の東に古寺あり、名を詩仙堂
10. 遠方より訪る人多く。庭前の池をめぐる紅葉は数百年
9. 天禄三年とぞり
8. かくて年も明け
7. 静かなる庭、庭に降り来、庭の声に耳を
6. 古人をしほび風音
5. に交じり、庭に訴う
4. 秋の空より花の散り来は
3. 雪のあたは春にやあらば
2. 白露の色はひとつと、いかにして
1. 秋の空より花の散り来は

○どうして（どう）
○松原（まつながし）
○村々（むう）

134
135
Exercise 23. Change the inflecting words into their proper forms, if necessary, to make grammatical sentences. Then translate into Modern Japanese and English.

4.12. けむ /kemu/

So far the student has learned five Suiryou Zyodoosi and two Utikesi Suiryou Zyodoosi. Among the five Suiryou Zyodoosi, /mu/ and /besi/ are most commonly used for conjecture of future actions or states, while /ramu/, /rasi/ and /meri/ are used for conjecture of present actions or states. /kemu/, introduced here, is used to express conjecture of past actions or states.

The modern equivalent of /kemu/ is (...ta daroo), as in (kinoo tokyoo wa samukatta daroo) "Tokyo was probably cold yesterday."

The conjugation of /kemu/ is defective, although it does follow the pattern of Yodan Doosi. The Syuusi-kei and Rentai-kei /kemu/ is often replaced by the contracted form /ken/.

Examples:

1. 未然形
   Mizen-kei
   けむ
   す

2. 連結形
   Rent’you-kei
   けむ
   す
Examples:

1) いつの頃にかありけり
   /itu no koro ni ka ari-kemu/
   (itu no koro datta daroo ka)
   "(I) wonder when it was."

2) 昨日来たるは僧侶
   ありけり
   /kino hitori wa gakusou
   nari-kemu/
   (kino kita no wa gakusou
datta daroo)
   "The person who came here yesterday
   probably was a student priest."

3) なんだ故郷に我帰りけり
   /nado hurusato ni ware kaheri-kemu/
   (doosite watasi wa kokyou nado ni
kaetta no daroo)
   "Why did I return to my home
village?"

4.12.2. 伝聞  Denbun "hearsay"

/kemu/ is sometimes used to indicate the fact that the speaker
is simply repeating a report by some one else about an action or
state in the past. The modern equivalent for /kemu/ in this usage
is (...ta to yuu) or (...ta soo da).

Examples:

1) 小壌の作りけむ庭あり
   /kobori no tukuri-kemu niwa ari/
   (kobori ga tukutta to yuu niwa
ga aru)
   "There is a garden which, people
say, Kobori Ensyuu designed."

2) 赤坂にむしろの出そでむ
   坂あり
   /akasaka ni muzina no ide-kemu
   saka ari/
   (akasaka ni muzina ga deta to yuu
saka ga aru)
   "In Akasaka, there is a slope where
Muzina used to come out according
to a legend."
Note 47. The 係助詞 Kakari Zyosi /ya/

The Kakari Zyosi /ya/ is added to noun phrases and various inflecting words, and it indicates doubt or ir forms rhetorical questions. The presence of /ya/ requires the predicate which follows it to end in the Rentai-kei when the Syuusi-kei normally is expected. When the Kakari Zyosi /ya/ appears in the middle of a sentence, it is normally preceded by a noun phrase, including those formed by the Rentai-kei\(^1\) and Ren'yoo-kei\(^2\) of inflected words.\(^3\) When the Kakari Zyosi /ya/ appears at the end of the sentences, it is normally preceded by the Syuusi-kei of inflecting words.\(^4\) The Kakari Zyosi /ya/ must not be confused with the 終助詞 Syuus Zyosi /ya/, which is always attached to the end of the sentence and is used to indicate "poetic emphasis."\(^5\)

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1. See Note 2 The substantive use of Rentai-kei.
2. Some nouns are derived from the Ren'yoo-kei of Doosi. Example: 笑わ warahi/ (warai) "laugh" from the Yodan Doosi /warahu/ "to laugh."
3. A few exceptional cases are found in older texts such as the Ren'yoozyu, where the Kakari Zyosi /ya/ appears in the middle of a sentence after the Isen-kei of inflecting words rather than a noun phrase.
4. This rule was strictly followed only during the Heian period.
   In older texts, there are few examples where /ya/ at the end of a sentence occurs after the Isen-kei rather than the Syuusi-kei.
   On the other hand, in newer texts, /ya/ sometimes occurs at the end of the sentence after the Rentai-kei.
5. Example: に自ら春の景色に
   ににきおうしろきるのけさきに/ (The Syuus Zyosi /ya/)
   (hontoo ni oosiroi haru no keki da nna)
   "Really this is a Beautiful spring scene indeed!"

Examples:

1) 人やある
   /hito ya aru/
   (dare ka iru ka)
   "Is there any one here?"

2) かかかる人「否」ときさき
   /kakaru hito "ima" to ya yuhyu/
   (sonna hito ga "NO" to yu daroo ka)
   "Would a person like that say 'NO'? (I don't think so)"

3) かかかる事ありや
   /kakaru koto aru ya/
   (sonna koto ga aru daroo ka)
   "Is such a thing possible?"

4) その時悔やむかひ
   /sono toki kuyu tomo kahi ara-mu ya/
   (sono toki ni nate kui kai ga aru daroo ka? iya, na)
   "What is the use of regret at such a time? (no use at all, of course)"
Exercise 24. Read the following sentences and translate them into Modern Japanese and English. Then identify the forms of all inflecting words.

1. 皆笑い子ども、一人笑う
2. 安しと願ふことも安し
3. 皆笑う子ども、一人笑う
4. 魚にありずば水にもぐる
5. 今こそ殿がため戦ふも
6. 北国を寒しとし
7. 歌にても紫とせ 彼に劣るから
8. 小河の水がみたえ春水もかすむ
9. かの名のつれぬ人は、まし
10. 若者が侍つ時は、ば我は
11. 泊るべし宿もありず
12. 泊るべし宿もありず
13. 矢野の水を宿とす
14. 一睡もせで夜を明かしたり
15. 宿に着けとも静かざね
16. 長き旅路、難事もなくけむ
17. 雨降るためは外に出せず、
18. 水無瀬川 タばは 秋と
19. 彼の高僧の住みぐえを訪れたり
20. 何時頃にかあけむ、北国へ旅する事あり、京を出でたり
21. 子を失ひたる母の心地いかに
22. 彼の人の云も越えしと言ふ

Exercise 25. Change the inflecting words into their proper forms, if necessary, to make grammatical sentences. Then translate into Modern Japanese and English.
4.13. まし /masi/

Among the Syudoosi of the Suiryoo group, /masi/ indicates the greatest degree of doubt about the trueness of a statement, extending so far as the conviction that the statement is indeed untrue.

The conjugation of /masi/ is highly irregular. It also lacks the Ren'yoo-kei and Meirei-kei.

Examples:
1. 未然形 試験にのうまいかいぼ /siken nakara-masika-ba to omou/
   (siken ga nakereba ii no ni to omou)
   "(I) wish there were no exam."
2. 未然形 試験にかたせば /siken nakara-mase-ba to omou/
   (siken ga nakereba ii no ni to omou)
   "(I) wish there were no exam."
3. 終止形 敵の近きを誰が知らない /teki no tikaki wo dare ka
   sira-mashi/
   (teki ga tikai koto o dare ga sitte iru daroo ka)
   "Who would know that our enemy is near?"
4. 終体形 君来むと知らしかば /kimi ko-mu to sira-masika-ba keeki yaka-mashi wo/
   (anata ga kuru koto o sitte ita naraba keeki o yaita noni)
   "If (I) had known you were coming, (I) would have baked a cake."

5. 已然形 君こむと知らせば /kimi ko-mu to sira-mase-ba keeki wo koso yaka-masika/
   (anata ga kuru koto o sitte ita naraba keeki o yaita noni)
   "If (I) had known you were coming, (I) would have baked a cake."

6. 命令形 Meirei-kei

The Miren-kei of /masi/ has two forms, /masika/ and /mase/.
/mase/ was widely used in the Nara period, but /masika/ became more popular in the Heian period.
/masi/ and its alternate forms are added to the Miren-kei of Doosi, Keiyoo, Keiyoo-Doosi and some Syudoosi. It expresses three different meanings: the 反実仮想 Hansitu Kasoo "subjunctive," 推量 Suiryoo "conjecture" and 意志 Iai "intention."

4.13.1. 反実仮想 Hansitu Kasoo "subjunctive"

/masi/ may be used to indicate the "subjunctive," where the speaker imagines a situation that is contrary to the truth. /masi/
and its alternate forms may be used both in clauses which specify imagined conditions and in clauses which describe the assumed actions or states if the conditions had occurred, as seen in the examples below. That is to say, /masi/ can be used both in conditional dependent clauses and main clauses. In may clauses, /masi/ is often followed by を /wó/ or ものを /mono wo/.

where /wó/ and /mono wo/ seem to emphasize the fact that the action or state in question will/does/did not in reality take place or exist.

Examples:

1) あく山からもしかば
    月もかれらしを
    /ano yama kakure-masi-ba tuki
    mo kakure-zara-masi wo/
    (ano yama ga nakatta naraba
    tuki mo kakure-nai daroo ni)
    "If that mountain were not there,
    the moon would not hide (behind
    if)...but in reality, there is
    that mountain and the moon will
    hide behind it soon."

2) ひまがあらうれば行かぬことを
    /hima ara-masi-ba nozoki-mi-masi
    mono wo/
    (sukima ga attara, nozote miru
    no da ga)
    "If there were an opening, (I)
    would peek in...but since there
    is no opening, I cannot."

4.13.2. 推量  Suiryoo "conjecture"

Among all the 2yodoos that express Suiryoo, /masi/ expresses the least probability or the strongest doubt. It is therefore often used in soliloquy or rhetorical questions, where opposite answers are expected.

Examples:

1) 献の近さを誰か知りまし
    /teki no tikaki wo dare ka sira-
    masi/
    (teki ga tikai koto o dare ga sitte
    iru daroo ka)
    "Does anyone know that the enemy
    is near? Probably no one knows
    it."

2) その事いかに知る知り
    /sono koto oka ni sira-masi/
    (sono koto o dono yoo ni sute
    koto ga dekiri daroo ka)
    "How could (I) know such a thing?"

4.13.3. 意志  Irii "intention"

When /masi/ is used to indicate "intention," it often indicates as well the "unrealistic" nature of the intention. That is to say, the speaker himself doubts very much if he could or would actually perform the action. The modern equivalent would be (...siiyo kasira)
or (depiru nara, ...si-tai keredo).

Examples:

1) これに何を書かまし
    /kore ni mambi wo kaka-masi/
    (kore ni mambi o kakoo kasira)
    "What shall (I) write in this?
    I have no idea!"

2) 邀ひあらば行かまし
    /sasohi ara-ba ika-masi/
    (sasoi ga are-ba iki-tai keredo)
    "If there is an invitation, (I)
    would like to go, but probably
    there isn't any."
Exercise 26. Read the following sentences and translate them into Modern Japanese and English. Then identify the forms of all inflecting words.

4.14. き /ki/

/ki/ is called a Kako Zyoosii, because its main function is to indicate that the action or state in question took place in the past.

Conjugation of /ki/ is irregular.

/si/, the Mizen-kei of /ki/, is used only before the conditional particle /ba/, in which case a hypothetical condition is expressed. /ki/ is attached to the Ren’you-kei of Doosi, Keiyoosii, Keiyo-doosi and some Zyodoosii; however, /ki/ requires unexpected forms of Ka-hen /ku/ and Sa-hen /su/ when they directly precede it. There are three special rules governing this.

1. The Synuusii-kei /ki/ does not occur after the Ka-hen Doosi /ku/ or any alternate forms of /ku/.

2. The Rentai-kei /si/ and the Izen-kei /sika/ may be added after either the Mizen-kei /ko/ or the Ren’yoo-kei /ki/ of the Ka-hen Doosi /ku/ to form /ko-si/, /ko-sika/ and /ki-si/, /ki-sika/.

/ko-si/, /ko-sika/ are, however, much more frequently used than /ki-si/, /ki-sika/.
3. The *Syuusii-kei* /ki1/ is added to the *Renn'yoo-kei* /si1/ of the *Sa-hen* Dousi /su/, but the *Rental-kei* /si/ and the *Izen-kei* /sika/ are added to the *Mizen-kei* /se/ of /su/.

Examples:

1) /ko-si/ 昨日来(人)
/kinohu ko-si hito/ (kinoh kita hito)
"the person who came yesterday"

2) /ko-sika/ 此の地に来(か)
/kono ti ni ko-sika domo/ (koko e kita keredo)
"although (I) came to this place"

3) /si-ki/ 明け方まで読書
/akagata made dokusyo-si-ki/ (akagata made hon o yonda)
"(I) read books till dawn."

4) /se-si/ 修業せし学僧
/siyugiyau-se-si gakusou/ (syugyo gakusou)
"the student priest who has gone through considerable training"

5) /se-sika/ 参内せしかど
/sandai-se-sika-do/ (sandai keredomo)
"although (she) came to the Imperial Palace"

4.14.1. 過去 Kako "past"

/k1/ indicates that the action or state in question took place in the past and that the speaker either experienced or observed it. This restriction was strictly followed in the texts of the Nara and Heian periods, although it was somewhat relaxed in later periods.

Examples:

1) から京都に帰りき
/karaku miyako ni kahei-ki/ (yatto miyako ni kaetta)
"(I) returned to the capital with difficulty."

2) 昨日買い書を読む
/kinohu kahi-si siyo wo yoma-mu/ (kinoo katta hon o yomoo)
"(I) will read the book that (I) bought yesterday."

4.14.2. せ /se/, the *Mizen-kei* of /ki1/, 反実仮想
Hansitu-Kasoo "subjunctive"

The *Mizen-kei* /se/ is used to indicate a hypothetical condition when followed by the particle /ba/. In this case, it does not necessarily indicates "past" time.

Examples:

1) 風の止みさば 暖くあるまし
/kaze no yami-se-ba atatakaku ara-mashi/ (kaze ga yandara atatakakar doo ni)
"If the wind stopped, it would be warm...but it is still windy and cold."

2) 酒ありせば 飲ますものを
/sasa ari-se-ba nomasi mono wo/ (sake ga attara nomu no da keredo)
"If there were Sake, (I) would drink it...but there isn't any."
Exercise 27. Read the following sentences and translate them into Modern Japanese and English. Then identify the forms of all inflecting words.

4.15. ／keri/

It seems that until recent times／keri／was treated by many grammarians in overly simplified ways, in which the basic meaning of／keri／was ignored. The Zvodoosi／keri／is obviously derived from the compound verb 來あり／ki-ari／, which was used to indicate the continuation of a past state or action to the present. Sometimes／keri／still indicates this original meaning in classical texts as seen in the examples below. Besides "continuation,"／keri／may be used to indicate "past" or "poetic emphasis."

Conjugation of／keri／is irregular. The Mizen-kei／kera／is used only rarely, and the Ren'yoo-kei and Meirei-kei are lacking.／keri／and its alternate forms are attached to the Ren'yoo-kei of Doosi, Keiyoosi, Keiyo-Doosi and some Zvodoosi.

4.15.1. 継続 Keizoku "continuation"

As mentioned above, this is the basic meaning of the Zvodoosi／keri／. A similar meaning is expressed in Modern Japanese by the
so-called "perfective" construction, namely (...te iru) and (...te aru).

Examples:

1) 石垣は今もありけれども/ (isigaki nomi wa ima-mo ari-kere-do/ although the stone wall alone has remained until now"

2) もみじ葉神代より秋は 散りけり (momibida kamiyo yori aki wa tiri-keri/ "From the age of the gods, maple leaves have scattered every autumn."

4.15.2 過去 Kako "past"

/korib/ may indicate that the action or state in question took place in the past, just as /ki/ does. However, while /ki/ is used for the past action or state that was experienced or observed by the speaker himself, /korib/ as the Kako Zyodoosi is used for the past action or state that was not experienced or observed by the speaker. Therefore a statement having the Kako Zyodoosi /korib/ is hearsay, and this /korib/ is most often used in legends and old tales.

1. This restriction applies only to the /korib/ as the Kako Zyodoosi, and does not apply to the /korib/ of Keizoku(4.15.1.) and Eitan (4.15.3.).

Examples:

1) 昔 男ありけり

/ mukasi wotoko ari-korib/ (mukasi aru oto ko ga ita to sa) "(It is said that) once upon a time there was a man."

2) 京へ帰りけり

/ miyako he kaheri-korib/ (miyako e ka se to yuu koto da) "(According to the story) he went back to the capital."

4.15.3. 喊嘆 Eitain "poetic emphasis"

When /korib/ is used in poetry of the Heian and later periods, it almost always indicates Eitain "poetic emphasis" and not "past."

It usually expresses the poet's excitement at noticing for the first time a special quality in something that has been existing in front of him for some time. The use is, however, not confined to poetry and is frequently seen in prose also.

Examples:

1) 天 などもじあるもの なりけり

/ inu nado mo kokoro aru mono nari-korib/ (inu demo kokoro ga aru mono na no da nna) "Indeed, even a dog has a soul, does he not?"

2) 雨蛙 色鮮に乗りて こそぎけり

/ ama-gaeru baseu ni norite soyo-gi-korib/ (ama-gaeru ga basyoo no ha ni notta yurete iru nna) "The tree-frog On a banana-leaf riding and Swaying, swaying..."

A modern equivalent for the Eisan Zyodoosi /keri/ is hard to find, but the closest sense of it may be expressed in Modern Japanese by certain sentence particles such as (nee), (koto), etc. It is indeed very difficult to translate into English.

Exercise 28. Read the following sentences and translate them into Modern Japanese and English. Then identify the forms of all inflecting words.

1. 大津の宿に着きて迎える
2. 今は昔、竹取の翁と言ふ者
3. 紫の源氏物語書きは誤
4. 月にみじう明かりけり
5. 鈴鈴に渡させ給へ
6. 談べ、人権の土師正とぞ
7. 鷲の紅葉をなかりけり
8. 見渡せば花も紅葉もなかりけり
9. 人なばや空き家は草枕
10. 昨日と言ひ今日を暮れ明日も川

流れて早き月日なかりけり
must already have taken place before the action described by (ake-masyoo) takes place. This grammatical notion is called **Kanryoo** "perfect." In Modern Japanese, **(ta)** may indicate either **過去** Kako "past" as in 2 or **完了** Kanryoo "perfect" as in 3. Since Kanryoo is the completion of an action at or prior to a temporal point of reference, this point of reference may coincide with the moment the sentence is produced, namely "now." In such cases, Kanryoo becomes synonymous with Kako.

In Classical Japanese, Kako "past" is indicated by the Kako Zyodoosi /ki/ and /keri/, as seen in the sections 4.14. and 4.15. **Kanryoo** "perfect" is indicated by four Kanryoo Zyodoosi: /tu/, /nu/, /tari/ and /ri/. Among them, /tu/ and /nu/ may be used to merely emphasize the predicate, while /tari/ and /ri/ may indicate **存続** Sonzoku "perfective," as well as Kanryoo "perfect." /tu/ conjugates in the Simo-nidan Doosi pattern, while /nu/ conjugates like Na-hen Doosi.

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1. In this way, "past" is defined in terms of an absolute time scale with the time the sentence is produced as the point of reference.
2. Unlike "past" mentioned above, this notion is defined in terms of a relative time scale where the point of reference may be shifted by the context.

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1. See 4.16.2. for an explanation.
/tu/ and /nu/ may be added to the Ren’yoo-kei of Doosi, Keiyoosi, Keiyoo-doosi and some Zyodoosi.

4.16.1. 完了 Kanryoo “perfect”

It is said that, in general, /tu/ is used with transitive verbs and indicates the completion of an action, while /nu/ is used with intransitive verbs and indicates the completion of a state. However, in many sentences /tu/ and /nu/ seem to be interchangeable and the validity of the above statement is doubtful. Some grammarians explain that /tu/ indicates “sudden completion” of an action while /nu/ indicates “more gradual completion.”

Examples:
1) 花咲き

/hana saki-tu/
(hana ga saita)
“Cherry blossoms are blooming.”
(lit., Cherry blossoms have suddenly opened.)

2) 花咲きぬ

/hana saki-nu/
(hana ga saita)
“Cherry blossoms are blooming.”
(lit., Cherry blossoms have opened.)

3) 船は沈みなむ

/hune wa sizumi-na-mu/
(hune wa sizunde simau daroo)
“The boat will sink.”
(lit., The boat will have sink.)

4) 文書きこむ

/humi kaki-to-mu/
(tagemi o kaite simaoo)
“I will write a letter.”
(lit., I will finish writing a letter.)

4.16.2. 強意 Kyoooi “emphasis”

Both /tu/ and /nu/ may be used as intensifiers when they occur before Zyodoosi of the Suiryoo “conjecture” group. The Modern Japanese expression closest to the emphatic /tu/ and /nu/ would be (kitto) as in (kitto...ni tigai-nai), (kitto...daroo), etc.

Examples:
1) 明日こそ友の来つけれ

/asu koso tomo no ki-tu-bekere/
(asita wa todometi ga kitto kuru ni tigai-na)
“The friend must come tomorrow without fail.”

2) 神前の酒を取りて飲みなむとす

/sinzen no sasa wo tori-te nomi-na-mu to su/
(kami-sama no ma no sake o tote sore o nomo to suru)
“He took the sake offered to god and is about to drink it.”

4.16.3. 並列 Heiretu “alternative”

This use of /tu/ and /nu/ is limited to their Syuuusai-kei and there must be within the sentence at least two predicates that are grammatically and semantically parallel to each other. The modern equivalent is the expression (...tari...tari suru).

Examples:
1) 泣き笑いつ物語る

/naki-tu warahi-tu monogataru/
(naitari, warattari sinagara hanasu)
“She tells the story as she is crying and laughing.”

2) 泣き笑いつおとし給ぶ

/naki-nu warahi-nu si-tamahu/
(naitari warattari nasaru)
“(He) cries and laughs.”
Note 46. The 係助詞 Kakari-Zyoo /namu/

/namu/ is another Kakari-Zyoo that emphasizes the element directly preceding it. The preceding element may be a noun phrase (including clauses ending in the Rentai-kei of inflecting words), and adverbial phrase, or a verb or adjective phrase. When a verb or adjective phrase precedes /namu/, the last word in the phrase is normally the conjunctive particle /te/.

The degree of emphasis expressed by /namu/ is not as strong as that expressed by /zo/ introduced in Note 46. Like /zo/, /namu/ requires the predicate which follows it to end in the Rentai-kei, where the Syuusi-kei is normally expected.

After the Kakari-Zyoo /namu/, the verbs 言ふ /yuhu/, 聞く /kiku/, 思ふ /omou/, etc., are often omitted, so that /namu/ actually appears at the end of the sentence. In such cases, special attention ought to be given to the form of the inflecting word preceding /namu/ so as to avoid possible confusion with the optative Syuus-Zyoo /namu/.

The Kakari-Zyoo /namu/ is also often confused with the Zyodoosi sequence /na-mu/, where /na/ is the Mizen-kei of the Kanryoo Zyodoosi /nu/ and /mu/ is the Syuus-kei.

Examples:

1) 光る竹はむ一筋
   /hikaru take namu hito-suji
   ari-keru/ (hikaru take ga ippon atta)
   "There was a bamboo that was emitting light."

2) 都へむ参らむ
   /miyako he namu mawira-mu/
   (miyako e nairi-masyoo)
   "(I) will go to the capital."

1. The Kanryoo Zyodoosi /nu/ is added to the Ren'yoo-kei of Doosi, Keiyoosi, Keiyoo-Doosi and some Zyodoosi.

162

163
Exercises 29. Read the following sentences and translate them into Modern Japanese and English. Then identify the forms of all inflecting words.

4.17. \textit{たり} /tari/ and \textit{り} /ri/

\textit{たり} /tari/ and \textit{り} /ri/ are Zyoodoosi that indicate 完了\(^1\) as are /nu/ and /tu/ introduced in the previous section. The conjugation pattern of /tari/ and /ri/ is that of Ra-hen Doosi, although the Mizen-kei, Ren'rei-kei, Izan-kei and Meirei-kei of /ri/ are rare after Mid Heian. As for their environments, /tari/ is added to the Ren'rei-kei of Doosi and Zyoodoosi, while /ri/ is added only to the Izan-kei of Yodan Doosi and to the Mizen-kei of Sa-hen Doosi.

Although some grammarians have tried to pinpoint the semantic differences between /tari/ and /ri/, none seems to be convincing enough; and at this point it may be said that the two are synonymous. Besides Kamryoo, /tari/ and /ri/ may indicate存続 Sonzoku "perfective," in which /tari/ and /ri/ differ from /tu/ and /nu/.

\(^1\) It must be here re-emphasized that Kamryoo "perfect" is essentially different from Kako "past," even though they become synonymous in certain situations. For an explanation, see 4.16.
4.17.1. 完了 Kanryoo "perfect"

As /tu/ and /mu/, /tari/ and /ri/ indicate Kanryoo, including those cases where Kanryoo is virtually synonymous with Kako "past." 1

Examples:

1) 山寺に行きたもり
   /yamadera ni yuki-tari/
   "(He) has gone to the temple in the mountains."

2) 山寺へ行けり
   /yamadera ni yuke-ri/
   "(He) has gone to the temple in the mountains."

4.17.2. 存続 Sonzoku "perfective"

/tari/ and /ri/ may indicate Sonzoku "perfective" rather than Kanryoo "perfect." With Sonzoku Zyodoosi, the verb phrase denotes the remaining result of the completed action rather than the action itself. This is expressed in Modern Japanese by either (...te iru) or (...te aru). For example,

A. 窓があいている
   (mado ga aite-ru)
   "The window is open." (lit., The window opened and as the result the window is now open.)

B. 窓が開けてある
   (mado ga akete-aru)
   "The window is open." (lit., Someone opened the window and as the result it is open.)

C. 戸が赤くぬれてある
   (to ga akaku nutte aru)
   "The door is painted red." (lit., Someone painted the door red and as the result the door is now red.)

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1. For an explanation, see 4.16.

167
Exercise 30. Read the following sentences and translate them into Modern Japanese and English. Then identify the forms of all inflecting words.

1. 雨が、降り、行こう。
2. 若者、帰る、先に、僕の
3. はる、夢、心、み、
4. はる、夢、心、み、
5. 雨が、降り、行こう。
6. 若者、帰る、先に、僕の
7. 雨が、降り、行こう。
8. 若者、帰る、先に、僕の

Exercise 31. Change the inflecting words into their proper forms, if necessary, to make grammatical sentences. Then translate into Modern Japanese and English.

1. 太郎、言、ぶんか、男、奈良に
2. 昨日、雨、降る、きり
3. 静か、茶、立つ、も、こそ
4. この山、さほど、高、ず
5. 人、死ぬ、時、お声、かへ
6. 明朝、に、越、ぬ、む

1. 雨が、降り、行こう。
2. 若者、帰る、先に、僕の
3. はる、夢、心、み、
4. はる、夢、心、み、
5. 雨が、降り、行こう。
Both /mahosi/ and /tasi/ are Zyoodoozi that express “desirative.” Of the two, /mahosi/ is the older form. /tasi/ came to be used in the late Heian period and derived the modern form (tai), but it was not considered to be an elegant word and its use in Waka was strongly discouraged.

As shown in the chart, /tasi/ conjugates like a Ku-Katuyoo Keiyoosi, and /mahosi/ like a Siku-Katuyoo Keiyoosi. As for the environments, /tasi/ is added to the Ren'you-kei of Doosi and some Zyoodoozi, while /mahosi/ is added to the Misen-kei of Doosi and some Zyoodoozi.

Examples:
1) 京に上りたし

/miyako ni agari-tasi/  
(miyako ni iki-tai)  
"(I) want to go to the capital."

2) 京に上らまほし

/miyako ni agara-mahosi/  
(miyako ni iki-tai)  
"(I) want to go to the capital."

As with the Modern Japanese (tai), /tasi/ and /mahosi/ express a desire on the part of the speaker when used in the final clause of the sentence, although they may indicate desire by the second or third person in non-final clauses, as seen in Example 3. Unlike modern (tai), /tasi/ and /mahosi/ express not only the speaker's desire to do something himself but they also express the speaker's desire for some one else (most commonly the second person) to do something, as illustrated in Example 4.

Examples:
3) 御子を御覧させましてごく

/ki no to goromeza-mahos Taiwanese do,  
omohi-todome-sase-tamahu/  
(oosii o ganai ni nari-tai keredo  
omi-todome ni naru)  
"Although the Emperor wants to see the prince, he has given up the idea."

4) 本日京へ立たれし

/honshitsu miyako e tate-re-tasi/  
(kyoo miyako e tate hoshi)  
"(I) want you to leave for the capital today."

In the sentence which expresses the speaker's desire for some one else to do something, it is common to find an honorific element in the predicate to signal the speaker's respect to the actor. In Example 4, /re/ (the Ren'you-kei of /ru/) indicates "honorific."
Note 49. あらまほし /ara-mahosi/

あらまほし /ara-mahosi/ is a sequence of the Ra-hen Doosii (the Mizen-kei /ara/ of /ari/) and the Ganbo Zyoosii "desiderative" /mahosi/. This combination occurs quite frequently in Classical Japanese and functions like a Keioosii meaning "to be desirable."

Examples:
1) あらまほしは柿の木 /ara-mahosiki wa kaki no ki nari/ (hodai mono wa kaki no ki da) "What is desirable is a persimmon tree."
2) 命こそあらまほしけれ /inotoko koso ara-mahosikere/ (inot ga hodai no da) "It is life that is desirable."

Note 50. The Huku-Zyoosii "adverbial particle" /danii/

/danii/ is used after a noun phrase or a referent phrase to emphasize the following predicate by presenting the preceding element as an extreme example. The modern equivalent is either (sae) or (demo), depending on the context.

Examples:
1) 濁れた衣を脱ぎ /nure-taru koromo danii mugi-kahe-de kari/ (nureta kimono sae kae-naide kita) "(He) came even without changing his wet clothes." (lit., Even the wet clothes he did not change, and he came.)
2) 花散りぬとも香をだに残せ /hana tiri-nu tomo ka wo danii nokose/ (hana ga tite simatte no nici dake demo nokose) "Even when the blossoms are gone, please leave at least the scent (of them)."

Exercise 32. Read the following sentences and translate them into Modern Japanese and English. Then identify the forms of all inflecting words.

1. 常に聞ききば、琵琶見たきは
   2. 常に聞ききば、琵琶見たきは
   3. 常に聞ききば、琵琶見たきは
   4. 常に聞ききば、琵琶見たきは
   5. 常に聞ききば、琵琶見たきは
   6. 常に聞ききば、琵琶見たきは
   7. 常に聞ききば、琵琶見たきは
   8. 常に聞ききば、琵琶見たきは
   9. 常に聞ききば、琵琶見たきは
   10. 常に聞ききば、琵琶見たきは
4.19. は /nari/ and たり /tari/ of 断定 Danrei

/nari/ and /tari/ are said to be the contracted forms of /ni ari/ and /to ari/, respectively. As for /nari/, there are two types; one that we call the Danrei no Nari "copulative Nari," and the other the Denbun no Nari "Nari of hearsay." In this section, we will consider only Danrei no Nari.
Denbun no Nari will be treated in 4.20.

/nari/ and /tari/ conjugate in the pattern of Kelyoo-doosi, except they lack the Meiri-kei. Both /nari/ and /tari/ occur after Meisi "nouns," but only /nari/ may also occur after a noun phrase ending in the Rentai-kei of an inflecting word.

Semantically, /nari/ may be used in any situation where a copulative expression is called for, but /tari/ is used only to describe temporary status, such as one's position or rank, or temporary state.

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<td>形</td>
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<tr>
<td>名</td>
<td>詞</td>
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</tr>
</tbody>
</table>

Examples:

1. 我は学生なり
/watasi wa gakusei nari/
"I am a student."

2. 我は学生たり
/gensai watasi wa gakusei da/
"I am a student now."

3. 学生たち時奈良に
住み居れり
/gakusei tari-si toki nara ni
sumi-wore-ri/
(gakusei datta toki nara ni
sunde ita)
"When I was a student, I lived in Nara."

4. 翔鳥なる寺に参りたり
/asuka naru tera ni mawiri-tari/
(asuka no tera ni nai-ri-masita)
"I went to a temple in Asuka."

5. 吉野なる町に至る
/yosino naru mati ni itaru/
(yosino to yuu mati ni tuku)
"(I) arrive at a town called Yoshino."

Compare sentences 1 and 2. In 1 the situation is stated in matter of fact fashion, as if it were an eternal truth, while 2 suggests temporary status (I am a student now, but before I was not and I may not be in the future). For that reason, sentences like 2 are rather rare, and /tari/ is usually used in a clause modifying a noun or if used in the main clause, with Kanryoo "perfect" or Kako "past" Zyodoosi, as seen in sentence 3.

The Rentai-kei of /nari/ sometimes placed between a place name and a noun to indicate the location of the noun, as in 4. When it stands between a proper name other than place names and a noun, it is best translated as "Noun called Proper Noun," as illustrated in 5.

1. It must be noted that two types of /nari/, namely /nari/ of Danrei "copulative" and /nari/ of Denbun "hearsay", are different not only in meaning, but in conjugation patterns and environments.
1. いぶせし /ibusei/: Ku-katuyoo Keiyoosii
1. (uttoosii) "gloomy, depressing"
/wa ga ibusei kokoro/
(watasi no uttoossi kokoro)
"the gloominess of my heart"
2. (hukai na, kitanarasii)
"unpleasant, terrible"
/ibuseki tokoro/
(kitanai tokoro)
"miserable place"

2. 公卿 /kugiyuu/: noun
High Court Noble; noblemen of the 3rd Rank
and above as well as Sangoi "Imperial Advisers"
of the 4th Rank. Same as 上達
/kantai/:

3. 節会 /setiwe/: noun
The Palace Festivals; Ceremony and banquet
at the Palace. 仏節会 /gosettiwe/ : five important festivals

4. 頭の中将 /tou no tuisiyau/: noun
The First Secretary of the Emperor's Private
Office who is also Middle Captain of the
Inner Palace Guards

5. 寝殿 /sinden/: noun
Main building of a Heian house

6. 対の屋 /tai no ya/: noun
Wing built next to the main building
/higasi no tai/ "east wing"
/kita no tai/ "north wing, usually occupied by
the first wife"

7. 渡殿 /wata-dono/: noun
Corridor that connects one building to
the other

8. 先 /saki/: noun
Outrider, attendant, or outrunner who precedes
a procession of a nobleman to clear the way
Same as 先駆 /saki-gake/

9. やむごとなし /yangoto-nasi/: Ku-katuyoo Keiyoosii
1. (taihen kurai ga takai, tootoi)
"extremely high ranked, august, exalted"
2. (sutete oke-nai, taishetu na)
"unable to ignore"

10. 際 /kiha/: noun
1. (mbun) "rank, position"
2. (bani) "occasion, situation"

11. 憂し /usai/: Ku-katuyoo Keiyoosii
1. (mono uge na, iya na)
"listless"
2. (tumara-nai, sitoku-nai)
"tiresome"
3. (musukasii)
"hard to do"

12. 異なり /kotonari/: Keiyo-joosii
1. (gitte iru)
"to be different"
2. (hutuu de naii)
"to be unusual, extraordinary"
3. (tokubetu na)
"to be special"
/kokoro ko ni/ "especially, with special
care"

13. 大殿蔵り /oshoto-gomoru/: Yodan Doosii
Honorary verb (yasumi ni naru)
"to sleep, to go to bed"

14. 心得 /kokoro-u/: Simo-nidan Doosii
1. (imi suru, rikai-suru)
"to understand, know"
/kokoro-e-taru mono nomi warahu/
(sitte iru hito dake ga waru)
"Only those who understand the situation
delighted.
2. (soyoo ga aru, tasinami ga aru)
"acquainted with, well trained in"

15. 女房 /niyoubau/: noun
1. (syokan) "female palace attendant"
2. (sizyo) "female attendant in a noble
household"
3. (huu) "lady" (This usage is not commonly
seen earlier than the Muromati period)
Exercise 33. Read the following sentences and translate them into Modern Japanese and English. Then identify the forms of all inflecting words.

1. 遠路は急げ、来たらやれば
   殿に会わぬ帰らぬ。
2. 先ちなければ、いとやしと
   なき際には、あるまじ。
3. 葉月十五に、かの国より
   迎へ人々参り来む。
4. 久しく訪れねば、いかばり
   うちにむらむと思へども
   御ゆるしなければ、内裏守り
   まかなくもあず。
5. 昔男ありけり、京や住み
   水の秋をは、誰かも知らぬ。
6. みちの流れや、立川
   かの庭は、心異に造ら
   花を給ふれぱ。
7. てんの花には、中将を
   御子も大殿籠らで明かし給ひ
   てけり。
8. 花の下に立ち給ひし样を
   あほれなれいか。
9. 我世の中に久くえあるまじければ
   せまほききわ、我か世にてむ
   宿りさば、木の下陰に
   行き暮れて。花や、今宵の
   たよ。
4.20. นารี /nari/ of 伝聞 Denbun "hearsay"

This /nari/ may be used to indicate

Suitei "presumption" as well as

Denbun "hearsay", and it is
sometimes called

Denbun-Suitei no /nari/. Compared to
the /nari/ of Dantei, the /nari/ of Denbun
has a similar but simpler conjugation
pattern. That is to say, the Mizen-kei
and Meirei-kei as well as the adverbial
form of the Ren'yoo-kei are lacking from
the paradigm. While the /nari/ of Dantei
is added to nouns and the Rentai-kei of
inflecting words, this /nari/ is always
added to clauses that end in the Syuuuei
as in Example 1 below, except when
the final word of the clause is a Ra-hen
type word, in which case the Rentai-kei
is required as seen in Example 2.

Examples:
1) 京に上の な り

/kare no konomu-naru sake/
(kare ga suki da to yuu sake)
"Sake that, we understand, he likes"

/kare no kaki-taru-nari/
(kare ga kaita to yuu koto da)
"It is said that he has written it."

2) この花秋に咲く

/kono hana aki ni saku-nare-domo/
(kono hana wa aki ni saku soo da
keredomo)
"although I understand that this
flower blooms in the autumn."

4.20.1. 伝聞 Denbun "hearsay"

The modern equivalent of this /nari/ would be (...da soo da),
(...to kiku) and (...to yuu koto da). The two examples above as
well as the two below show /nari/ and its alternate forms denoting
Denbun.

Examples:
1) 京に上の な り

/miyako ni noboru-nari-kii/
(miyako ni noboru to yuu koto datta)
"It was said that he was going to
the capital."

2) この花秋に咲く

/kono hana aki ni saku-nare-domo/
(kono hana wa aki ni saku soo da
keredomo)
"although I understand that this
flower blooms in the autumn."

4.20.2. 推定 Suitei "presumption"

Although it is relatively rare, there are cases in which /nari/
is used to indicate Suitei. The /nari/ of Suitei has exactly the
same conjugation pattern and environment as the /nari/ of Denbun.
Whenever this /nari/ is used, the speaker is involved with sound,
voice or noise, from which he extends his imagination and makes a
presumption. Sentences with this /nari/, therefore, mean (oto kara
handan-suru to,...o site iru rasi) "Judging from the sound/voice/
noise, they seem to be doing ...," or (...rasi oto ga suru) "There
comes a sound which is probably the sound made from doing ..."
Examples:
1) 鹿鳴くなり
/sika naku-nari/
(sika ga nai-te iru rasi) or
(sika rasi naki-goe ga kiko-te-kuru)
"It seems that a deer is crying," or
"There comes the cry probably of a deer."

2) 物売りの声して夜も
明けぬなり
/mono-uri no koe site, yo no
ake-nu-nari/
(mono-uri no koe ga suru kara, moo
yo ga aketa rasi)
"Judging from the voices of the peddlers,
I would imagine the night is over."

Exercise 35. Read the following sentences and translate them into Modern Japanese and English. Then identify the forms of all inflecting words.
4.21. ごとし / gotosi / 比況 Hikyou “resemblance”¹

Originally /gotosi/ expresses "likeness" or "resemblance" of a noun phrase against the other, but after the late Heian period it came to be used also as a "sentence softener" to make a statement less direct. The conjugation pattern of /gotosi/ is similar to that of Keiyoosi, although the Izen-kei and Meirei-kei are lacking. /gotosi/ follows the Rentai-kei of Doosi, some Zyodoosi and rarely Keiyoosi as seen in Example 1, or the particle /no/ or /ga/ that is preceded by a noun phrase as seen in Examples 2 and 3. The particle /ga/ is often inserted between the Rentai-kei of inflecting words and /gotosi/ as seen in Example 4. The first four examples show the use of /gotosi/ that indicates "resemblance", while Example 5 shows the use of /gotosi/ as a "sentence softener."

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<td>接続</td>
<td>名詞の連体形</td>
</tr>
</tbody>
</table>

Examples:

1) 僧月流るごとし過ぎたり / saigetu nagaruru-gotoku sugi-tari/ (toki wa nagareru yoo ni hayaku sugita)  "Time has passed by (as quickly) as the flow (of a stream)."

2) 白髪霜のごとし / hakunatu simo-no-gotosi/ (kami ga simo no yoo ni massiro da) "His hair is white just as (it is) covered by the frost."

3) 我がごとし京に参れ / wa ga gotoku miyako ni mawre/ (watai no yoo ni miyako e ki-nasai) "Come to the capital like I did."

4) 僧月流るごとし過ぎたり / saigetu nagaruru-gotoku sugi-tari/ (toki wa nagareru yoo ni hayaku sugita)  "Time has passed by (as quickly) as the flow (of a stream)."

5) 一日も雨の降らざるがごとき事あり / hito-tuki mo ame no hura-zaru-gotoki koto aru/ (hito-tuki mo ame ga hura-nai yoo na koto ga atta) "There was such a time when it had not rained for a month."

¹. The Japanese term 比況 Hikyou means "comparison."
### A.1.2. Semantic Classification of Zyodoosi

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### A.1.3. Classification of Zyodoosi

#### I. Added to the Mizen-kei of Inflecting Words

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<td>れ /re/</td>
<td>れ /re/</td>
<td>れ /re/</td>
<td>れよ /reyo/</td>
</tr>
</tbody>
</table>

1. 使役 Siokei "causative"
2. 導敗 Sonkei "honorific"
3. 受身 Ukenn "passive"
4. 導敗 Sonkei "honorific"
5. 可能 Kanoo "potential"
6. 自発 Zihatu "spontaneous"
7. 打消 Utiketsu "negative"
8. 打消 Both Utiketsu Suuiren "negative conjecture" and Utiketsu Isi "negative intention"

#### I. Added to the Mizen-kei of Inflecting Words (cont.)

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</tr>
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</table>

1. 指量 Suuiren "conjecture"
2. 意志 Isi "intention"
3. 動誘 Kan'yu "inducement"
4. 反実仮想 Hanshu Kasoo "subjunctive"
5. 指量 Suuiren "conjecture"
6. 意志 Isi "intention"

願望 Canboo "desiderative"

#### II. Added to the Ren'you-kei of Inflecting Words

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1. 過去 Kako "past"
2. 反実仮想 Hanshu Kasoo "subjunctive"
3. 継続 Keisoku "continuation"
4. 過去 Kako "past"
5. 過去 Kako "past"
6. 諂嘆 Bitan "poetic emphasis"

過去推量 Kako Suuiren "past conjecture"
II. Added to the Ren'yoo-kei of Inflecting words (cont.)

| 系 /tu/ | て /te/ | で /de/ | つ /tsu/ | つる /tsuru/ | つれ /tsure/ | てよ /teyo/ | 1. 完了 /kanryoo /"perfect" 2. 強意 /kyooi /"emphasis" 3. 並列 /heireitu /"alternative"
| な /na/ | な /ni/ | ぬ /nu/ | ぬる /nuru/ | ぬれ /nure/ | ね /ne/ | ね /ni/ | 1. 完了 /kanryoo /"perfect" 2. 存続 /sonzoku /"perfective" 願 /garinoo /"desiderative"
| わら /tari/ | わら /tai/ | わら /tari/ | わら /tari/ | わら /tai/ | わら /tare/ | わら /tare/ | 願 /garinoo /"desiderative"
| むら /tasari/ | むら /takara/ | むら /takara/ | むら /takara/ | むら /takara/ | むら /takere/ | むら /takere/ |

III. Added to the Syuusi-kei of Inflecting Words


III. Added to the Syuusi-kei of Inflecting Words (cont.)

| べし /besi/ | べく /beku/ | べく /beku/ | べし /besi/ | べし /besi/ | べけれ /bekere/ | 1. 推量 /suiryo /"conjecture" 2. 願志 /is /"intention" 3. 可能推量 /kanoo suiryo /"potentiality" 4. 当然 /toozan /"propriety" 5. 命令 /meirei /"command" 1. 推量 /suiryo /"conjecture" 2. 原因推量 /gen'in suiryo /"conjecture of causes" 3. 願曲 /enkyoku /"periphrastic"
| べし /besi/ | べく /beku/ | べく /beku/ | べし /besi/ | べし /besi/ | べけれ /bekere/ | 1. 推量 /suiryo /"conjecture" 2. 願志 /is /"intention" 3. 可能推量 /kanoo suiryo /"potentiality" 4. 当然 /toozan /"propriety" 5. 命令 /meirei /"command" 1. 推量 /suiryo /"conjecture" 2. 原因推量 /gen'in suiryo /"conjecture of causes" 3. 願曲 /enkyoku /"periphrastic"
| まじ /mazi/ | まじく /maziku/ | まじく /maziku/ | まじ /mazi/ | まじ /mazi/ | まじけれ /mazikere/ | Negative of /besi/ |
| まじ /mazi/ | まじく /maziku/ | まじく /maziku/ | まじ /mazi/ | まじ /mazi/ | まじけれ /mazikere/ |
| まじ /mazi/ | まじく /maziku/ | まじく /maziku/ | まじ /mazi/ | まじ /mazi/ | まじけれ /mazikere/ |
| うる /ramu/ | うる /ramu/ | うる /ramu/ | うる /ramu/ | うる /ramu/ | らめ /rame/ | 1. 推量 /suiryo /"conjecture" 2. 原因推量 /gen'in suiryo /"conjecture of causes" 3. 願曲 /enkyoku /"periphrastic"

IV. Added to the Izen-kei of Yodan Doosi and the Mizen-kei of Sa-hen Doosi

| り /ri/ | り /ri/ | り /ri/ | り /ri/ | れ /re/ | れ /re/ | 1. 完了 /kanryoo /"perfect" 2. 存続 /sonzoku /"perfective" |
| ら /ra/ | ら /ra/ | ら /ra/ | ら /ra/ | ら /ra/ | ら /ra/ | 1. 完了 /kanryoo /"perfect" 2. 存続 /sonzoku /"perfective" |

1. The Zyoodoosi of this group follow the Syuusi-kei of the inflecting words of Non-Ra-hen type. They follow the Rental-kei of Ra-hen type words.

1. The Zyoodoosi of this group follow the Syuusi-kei of the inflecting words of Non-Ra-hen type. They follow the Rental-kei of Ra-hen type words.
V. Added to Nouns and the Rentai-kei of Inflecting Words

<table>
<thead>
<tr>
<th>Noun</th>
<th>Rentai-kei</th>
<th>Vowel</th>
<th>Noun</th>
<th>Rentai-kei</th>
<th>Vowel</th>
<th>Noun</th>
<th>Rentai-kei</th>
<th>Vowel</th>
<th>Noun</th>
<th>Rentai-kei</th>
<th>Vowel</th>
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<td>/nari/</td>
<td>/nari/</td>
<td>たし</td>
<td>/nari/</td>
<td>/nari/</td>
<td>たし</td>
<td>/nari/</td>
<td>/nari/</td>
<td>たし</td>
<td>/nari/</td>
<td>/nari/</td>
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<td>たし</td>
<td>/nari/</td>
<td>/ni/</td>
<td>たし</td>
<td>/nari/</td>
<td>/ni/</td>
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<td>/nari/</td>
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<td>/nara/</td>
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</table>

IV. Special

<table>
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<tr>
<th>Noun</th>
<th>Rentai-kei</th>
<th>Vowel</th>
<th>Noun</th>
<th>Rentai-kei</th>
<th>Vowel</th>
</tr>
</thead>
<tbody>
<tr>
<td>ごとし</td>
<td>/gotosi/</td>
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<td>ごとく</td>
<td>/gotoku/</td>
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<tr>
<td>ごとし</td>
<td>/gotosi/</td>
<td></td>
<td>ごとく</td>
<td>/gotoku/</td>
<td></td>
</tr>
</tbody>
</table>

比況 Hikyoo "resemblance"

1. There are only few examples of /tasu/ following the Rentai-kei of inflecting words in the classical texts, and it normally follows nouns.
2. The Rentai-kei (+ the particle /ga/) + /gotosi/
   Noun + the particle /ga/ or /no/ + /gotosi/.

A.1.4. The Environments of Kyodoosi

<table>
<thead>
<tr>
<th>Doosi</th>
<th>Keiyoosi</th>
<th>Keiyo-Doosi</th>
<th>Doosi</th>
<th>Keiyoosi</th>
<th>Keiyo-Doosi</th>
<th>Doosi</th>
<th>Doosi</th>
<th>Keiyoosi</th>
<th>Keiyo-Doosi</th>
<th>Doosi</th>
</tr>
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<tbody>
<tr>
<td>su</td>
<td>ki</td>
<td>ki</td>
<td>nari^1</td>
<td>nari^2</td>
<td>(Denbun)</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>sasu</td>
<td>keri</td>
<td>keri</td>
<td>keri</td>
<td>meri^1</td>
<td>(Denbun)</td>
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</tr>
<tr>
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<td>kemu</td>
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<td>meri^2</td>
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</tr>
</tbody>
</table>

1. Added to the inflecting words of Non-Ra-hen type.
2. Added to the inflecting words of Ra-hen type.
3. /tari/ of 完了 Kanryo "perfect"
4. /nari/ of Dantei "copulative"
5. After the Sa-hen Doosi
6. After the Yodan Doosi
A.2.1. Names of Months

January 小月 /mutuki/  February 如月 /kisaragi/
March 弥生 /yayohi/  April 卯月 /uduki/
May 畜月 /satuki/  June 水無月 /minakuki/
July 文月 /huduki/ or /humiuki/  August 萩月 /hakuri/
September 長月 /nagatuki/  October 神無月 /kannaduki/
November 霜月 /simotuki/  December 師走 /sihasu/

A.2.2. Points of the Compass

子 /ne/ (kita) “north”
丑 /usi/ (hoku-hokutoo) “north by northeast”
寅 /usitora/ (too-hokutoo) “northeast”
卯 /tora/ (too-hokutoo) “east by northeast”
辰 /u/ (higasi) “east”
巳 /tatu/ (too-nantoo) “east by southeast”
午 /tumitio/ (nantoo) “southeast”
未 /mi/ (nan-nantoo) “south by southeast”
申 /uma/ (minami) “south”
酉 /hitutai/ (nan-nansei) “south by southwest”
戌 /hitumisaru/ (nanseii) “southwest”
亥 /saru/ (sei-nansei) “southwest”
丑 /tori/ (nisi) “west”
戌 /ini/ (sei-hokusei) “west by northwest”
亥 /inui/ (hokusei) “northwest”

A
aku (V, Yodan) .................. p.26 (N.14)
asobi (N) .......................... p.56 (N.29)
aharenari (PA) ..................... p.56 (N.25)
aharebu (V, Yodan) .............. p.102 (N.41)
-ahu (V, Yodan) ................... p.110 (N.42)
-ahu (V, S-2) ...................... p.110 (N.42)
ahugi (N) .......................... p.4
ameri (R-go) ...................... p.130
ari (V, Ra-hen) .............. p.21
arigatasi (A, ku) ................. p.83 (N.30)
anmeri (R-go) ...................... p.130
ikade (Adv.) ...................... p.26 (N.14)
itasi (A, ku) ...................... p.83 (N.34)
ito (Adv.) ........................ p.56 (N.25)
ibusei (A, ku) .................. p.176 (N.51)
imasukari (V, Ra-hen) ........ p.21
imizi (A, siku) ................ p.75 (N.32)
uguisu--uguisu
uguisu (N) ..................... p.25
usui (A, ku) ..................... p.177 (N.51)
ute (Adv.) ...................... p.113 (N.45)
iti (N) ........................ p.50 (N.24)
uhe (N) ........................ p.36 (N.18)
umasai (A, ku) .................. p.25

KA
ga (Kaku-P; subj/possessive) ........ p.24-5
g’a (Setuzoku-P) .............. p.24 (N.13)
kaube (N) ...................... p.4
kaku (Adv.) ...................... p.26
kata (A, ku) ...................... p.17
kanasi (A, siku) .............. p.119 (N.45)
kaiba (N) ...................... p.3
-kis (J-past, Syūsi) ............ p.149
usui (A, ku) ..................... p.177 (N.51)
kiha (N) ...................... p.177
ku (V, Ka-hen) .............. p.39
kugryau (N) .................. p.176 (N.51)

INDEX

196

197