

Lesson 1

INTRODUCTION

In beginning the study of a foreign language, it makes sense to start with short, simple exchanges that occur in normal speech. Observation of the real-life use of languages by native speakers shows that the very simple utterances, of the kind that can be easily mastered by foreigners, tend to rely particularly heavily on context. For example, in the appropriate setting and with the appropriate shared information, “How was it?” would occur at least as frequently in English as “How was the trip you took with your family last week?” Obviously, the first utterance would be easier for a beginning language student to learn. We are going to start out in this text with short, *extremely common* exchanges, but it is crucial that they always be practiced with an appropriate context in mind. Visual aids can be a great help: if I am holding a large, red, English–Japanese dictionary, all I need to say in order to ask the price is “How much is this?” Later on, I will learn how to say, “How much is the large, red, English–Japanese dictionary?”, a question which, of course, would be required in certain situations. Obviously, advanced students, because of their larger linguistic repertoire, can handle a greater variety of situations, but for the beginner, we will begin with settings very high in context but low in linguistic requirements. To be sure, context always plays an important part in language use. But in the early lessons of this text, it is crucial that appropriate settings be provided for every exchange. (For this reason, viewing the accompanying video is extremely helpful.) In so doing, realistic and commonly occurring linguistic dialogue will be the result.

SECTION A

Core Conversations (CC)

(*Note: Every CC in this textbook is presumed to have as one of its participants a non-native speaker of Japanese (N) and a native Japanese (J). The marking follows the role-playing of the accompanying video, but for many conversations, the roles can also be reversed. Remember that the CC that follow are short exchanges that occur as snatches of conversation referring to something in the real world that is unexpressed but contextually understood, by both speakers. For possible situations, see the accompanying video. When practicing, always use appropriate props.*)

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|---|--------------------------------------|
| 1(J) Wakárimàsu ka✓ | (N) Êe, wakárimàsu. |
| 2(N) Kyôo simâsu neŋ | (J) Iya, tigáimàsu. Asíta simàsu yo. |
| 3(J) Wakárimàsita ka✓ | (N) Êe, wakárimàsita. |
| 4(J) Tukúrimàsita neŋ | (N) Hâi. Kinôo tukurimàsita. |
| 5(N) Dekímàsita ka✓ | (J) Dekímàsita. Hâi. |
| 6(J) Asíta kimasèn neŋ | (N) Iya, kimâsu yo✓ |
| 7(J) Simásèn ka✓ | (N) Tyôtto . . |
| 8(J) Nomímasèn ka✓ | (N) Arígatoo gozaimasu. Itádakimàsu. |
| 9(J) Ikímàsita neŋ | (N) Iie, ikímasèn desita. |
| 10(N)a. Sumímasèn. Wakárimasèn
desita. | (J) Wakárimasèn desita ka✓ |
| b. Êe. Dôo mo sumímasèn. | |

ENGLISH EQUIVALENTS¹

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|--|--|
| 1(J) Do you understand? | (N) Yes, I do (understand). |
| 2(N) You'll do it today—right? | (J) No, (it's different). I'll do it tomorrow. |
| 3(J) Did you understand? | (N) Yes, I did (understand). |
| 4(J) You made it—right? | (N) Yes. I made it yesterday. |
| 5(N) All done? | (J) All done. Here you are. |
| 6(J) You're not coming tomorrow—right? | (N) No, I <i>am</i> coming. |
| 7(J) Won't you do it (<i>or</i> play)? | (N) I'm afraid not. |
| 8(J) Won't you have (<i>lit.</i> drink) some? | (N) Thank you. I will (accept). |
| 9(J) You went—right? | (N) No, I didn't (go). |
| 10(N)a. I'm sorry. I didn't understand. | (J) You didn't (understand)? |
| b. That's right. I'm very sorry. | |

BREAKDOWNS

(AND SUPPLEMENTARY VOCABULARY)

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|----------------------------------|-----------------------------------|
| 1. wakárimàsu (SP1) ² | understand; become understandable |
| ka (SP2) | /question particle/ |
| êe (SP4) | /affirmation/ |
| 2. kyôo | today |
| simâsu | do |
| ne (SP2) | /confirmatory particle/ |
| iya (SP4) | /negation/ |
| tigáimàsu | be different; be wrong |

1. In general, these are approximate equivalents, representing only one of a number of possibilities. Literal translations are enclosed in parentheses; brackets enclose material required in English which is not expressed in the Japanese.

2. Reference is to the Structural Pattern which follows in this section. It contains relevant explanation for this form and other similar forms in the list.

asítà <i>or</i>	
+ asû ³	tomorrow
yo (SP2)	/informative particle/
3. wakárimàsita	understood; became understandable
4. tukúrimàsu	make, construct
tukúrimàsita	made, constructed
hâi (SP4)	/affirmation/
kinôo	yesterday
5. dekímàsu	become completed; can do; be possible
dekímàsita	became completed; could do; was possible
hâi	here you are
6. kimâsu	come
kimásèñ	not come
kimásèñ ne (SP3)	you're not coming—right?
7. simâsu	do; play (of games)
simásèñ	not do; not play
tyôtto	a bit; I'm afraid not /i.e., polite refusal/
8. nomímàsu	drink
nomímasèñ	not drink
+ tabémàsu	eat
+ tabémasèñ	not eat
itádakimâsu	I drink; I eat; I accept /polite/
9. ikímàsu	go
ikímàsita	went
i(i)e ⁴	/negation/
ikímasèñ desita	didn't go
10. wakárimasèñ desita	didn't understand; didn't become understandable

MISCELLANEOUS NOTES (MN)

(Numbers correspond to the CC in which the items in question occur.)

The CC of this section are brief exchanges between individuals who maintain a certain amount of distance when communicating with each other. In the accompanying video, the participants are business colleagues or supervisors with their assistants, with one participant in each case to be identified as a non-Japanese. All of the exchanges take place in an office setting, although they are, of course, applicable in other settings.

1. In CC1, (J) checks with (N) on her ability to understand the French material she is looking at.

3. /+/ indicates a supplementary vocabulary item.

4. Parentheses within a Japanese sequence indicate alternate forms which include and exclude the portion within the parentheses. Thus, the alternate forms for this example are *ie* and *ie*. Longer forms are more formal or more emphatic or more careful.

2. In CC2, (N) checks on his colleague's (J's) plans to do some work on the computer. **Tigáimàsu** is often used as a denial or negation even without an accompanying **i(i)e** or **iya**.
3. In CC3, (J) checks on whether (N) understood a procedure on the computer that he has just demonstrated.
4. In CC4, (J) checks with (N) on his assumption that (N) made up a new computer program.
5. In CC5, (N) checks with the secretary on whether some work has been completed. **Dekímàsu** has a number of different meanings depending on context. In reference to a project—from the preparation of a meal to the construction of a building—it refers to completion. It may also refer to personal ability or capability or possibility. When used of languages, it refers to the ability to handle a language, i.e., proficiency in the language.
6. In CC6, an office supervisor (J) checks on her assumption that a part-time student-worker (N) is not coming tomorrow. **Asù** is a less formal equivalent of **asità**.
7. In CC7, (N) is invited to join a game of **go** during an office break. **Simàsu** 'do' can refer to all kinds of activity. **Tyôtto**, often with slowed-down articulation, is commonly used as a polite refusal. The literal meaning of the word is 'a bit,' 'a small amount.' Here it 'implies 'a bit impossible, inconvenient, out of the question, etc.' By saying no more than **tyôtto**, the speaker is less precise and more polite, thereby softening the refusal.
8. In CC8, (J) offers his foreign colleague a cup of coffee. **Itádakimàsu** implies polite, in-group acceptance of something from the out-group, usually the person(s) addressed. Thus, it commonly means 'I (or we) politely accept [something] from you.' It often occurs as a ritual expression immediately before eating or drinking. Its use in direct questions is comparatively rare and should be avoided by the beginning student for the time being, pending additional instruction relating to politeness levels.
9. In CC9, (J) checks on his assumption that his colleague (N) attended an event advertised on a poster they are looking at. **Ikímàsu** refers to motion away from the speaker or locations connected with the speaker. In contrast, **kimàsu** refers to motion toward the speaker. Thus, 'I **ikímàsu** to or toward where you are at the moment, or to your home or office,' but 'others **kimàsu** to or toward me or locations associated with me.'
10. In CC10, (N) apologizes for not having understood a new computer procedure.

Structural Patterns (SP)

1. VERBALS

The vocabulary of any language can be divided into word-classes, such that all members of any one class share certain characteristics that set them apart from members of other classes. For example, in English we associate the verb class with words that behave like 'want'—i.e., that occur in forms like 'wants,' 'wanted,' 'wanting,' etc.

The first class we are going to establish for Japanese is the class to be called **VERBALS**.⁵

5. A rather unfamiliar term has been deliberately chosen in order to prevent students from mistakenly making assumptions based on knowledge of other languages. For example, if the term 'verb' is used, many students will immediately assume incorrectly that the Japanese category exactly matches the English word class of the same name, and will then rely on translation from English to establish the Japanese class.

DEFINITION: A Japanese VERBAL is a word which has a number of different forms including one form ending in **-màsu** and another in **-màsita**. A sentence which consists of, or ends with, a verbal form (with or without following sentence particles [see SP 2]) is a VERBAL SENTENCE.

In this section, four verbal-related patterns are introduced:

	Affirmative	Negative
Imperfective (= unfinished condition)	X-màsu 'X does or will occur'	X-masèñ 'X doesn't or won't occur'
Perfective (= finished condition)	X-màsita 'X occurred'	X-masèñ desita 'X didn't occur'

(X = a verbal stem, i.e., **wakari, iki, nomi**, etc. The above forms are regularly accented as indicated with the rise in pitch occurring on the second mora, unless context results in a loss of accent.)

Now go back to the Core Conversations and identify and analyze all the verbal patterns, paying close attention to their meanings. Note also the following important points:

1. A verbal can occur as a complete sentence by itself: there is no grammatical requirement to express a subject.
2. Unless the context or particular verbal specifically indicates the contrary (which it often does), statements ending in any of the above forms regularly refer to the speaker, and questions to the person addressed. This is reflected in our English equivalents. Literally **Wakàrimàsu ka** means something like 'Does understanding occur?'
3. *Finished* versus *unfinished* is the significant contrast in Japanese, whereas English speakers tend to think in terms of three time distinctions: past, present, and future.
4. The **-mas-** (**-masi-** before consonants) portion of the above forms is a style marker. It signals what will be called DISTAL-STYLE for verbals. This style indicates that the speaker is showing solicitude toward, and maintaining some linguistic distance from, the addressee, i.e., s/he is being less direct and more formal as a sign of deference to the person addressed (and/or the topic of discussion), rather than talking directly, intimately, familiarly, abruptly, or carelessly. This variety of speech is most generally acceptable for foreign adults just beginning their study of the language. Distal-style contrasts with DIRECT-STYLE, introduced later.

This concept of style in Japanese is extremely complex and constitutes one of the most difficult features of the language for the foreigner to master. It requires constant attention, for *there is no neutral style in the Japanese language*. While for a given situation one style may be more appropriate, expected, normal, and unmarked, that same style will be most inappropriate and surprising if used in some other situation. Of course every language reflects stylistic differences (consider English 'How do you do?' versus 'Hi!', which are certainly not interchangeable) but the pervasiveness of the differences in Japanese is overwhelming. Every use of the language requires a stylistic choice. We are starting out with the "safest" style, for foreign adult speakers, but other styles will be introduced soon.

Note that in the Core Conversations of this lesson, the speakers all use distal-style in their

conversations with each other. The implication is that their relationship—as well as the formality of the situation—dictates the maintenance of indirectness. In contrast, we would not expect to hear this style of speech in casual conversations among Japanese students—especially male students—who are good friends.

5. As structural patterns and their meanings are introduced, the assumption is always that *if* a particular combination having this structure occurs, it will have a comparable meaning. But *not all items occur in all patterns*. Consider an English example:

'It's an interesting book.'	'The book is interesting.'
'It's an expensive trip.'	'The trip is expensive.'
'It's a funny movie.'	'The movie is funny.'
'It's a nice day.'	?

The foreigner who forms 'The day is nice' has uttered a sentence that simply isn't normally used, even though it follows the same structural pattern. Among the vocabulary items in this lesson, **tigáimàsu (-màsita)** and **itáidakimàsu (-màsita)** are, of course, verbals (in accordance with our definition), but they occur less commonly in our drills because they have more constraints on their usage. **Tigáimàsu** is comparatively rare in the negative, and **itáidakimàsu** is rare in questions.

Until further notice, new verbals will be identified with **/-màsita/** following the **-màsu** form in the Breakdowns.

2. SENTENCE-PARTICLES: **ka, ne, yo**

DEFINITION: a SENTENCE-PARTICLE is one of a small group of words which occur only at the end of sentences; they qualify the meaning of what has preceded. They regularly follow the preceding word directly without pause.

Ka: a question-marker; occurs at the end of both information questions (i.e., those that ask who, what, when, where, etc.) and yes-no questions; makes a statement into a yes-no question; usually ends in /↘/ (emphatic) or /./ (terminal declarative) intonation.

Ne: a confirmation-seeker; with rising intonation /↗/ seeks confirmation of an assumption made by the speaker: 'right?', 'don't you agree?', 'isn't it?', etc.

Yo: a particle of assertion; common in assurances, contradictions, and warnings (to the addressee); indicates that the speaker assumes s/he is providing the addressee with new information or a new suggestion; occurs with both /↘/ and /./ intonations, parallel to their use with **ka**. This particle should be avoided in those situations in which assertion becomes rude. In particular, its use with superiors requires caution. Frequently the closest English equivalent of an occurrence of **yo** turns out to be a particular intonation pattern.

3. NEGATIVE QUESTIONS; INVITATIONS

Negative questions occur in the following types of contexts:

1. to check on or confirm a negative situation already introduced into the context or assumed, on the basis of general context, as correct:

Dekimasèñ.	'I can't do it.'
Dekimasèñ ka↘	'You can't do it?'
Ikimasèñ ne↗	'You're not going to go—right?'

2. to check on the possibility of a negative situation contrary to the speaker's underlying assumptions:

Tukúrimasèñ.

Dekímasèñ ka✓

‘I’m not going to make [it].’

‘You can’t do it?’ (i.e., I thought you could, but . . .)

3. as an invitation:

Kimásèñ ka✓

‘Won’t you come?’

4. AFFIRMING AND NEGATING

Hâi, and the more relaxed, conversational **êe**, as introduced in this lesson in response to yes-no questions, indicate agreement. In answer to negative questions the negative of which is already assumed to be correct (negative question type (1) in the preceding note), **hâi/êe** confirms the negation. Compare:

Wakárimàsita ka✓

Hâi/êe, wakárimàsita.

‘Did you understand?’

‘Yes, I did.’ *and*

Wakárimasèñ desita.

Wakárimasèñ desita ka✓

Hâi/êe, wakárimasèñ desita.

‘I didn’t understand.’

‘You didn’t understand?’

‘That’s right. I didn’t understand.’

Remember that **hâi** is also used when the speaker is handing over something to the addressee: ‘here you are’ (CC 5).

I(i)e (or **îe**), and the more relaxed, conversational **iya** (or **îya**), indicate lack of agreement in a parallel way. Compare:

Ikímàsu ka✓

I(i)e/iya, ikímàsèñ.

‘Are you going?’

‘No, I’m not (going).’ *and*

Ikímàsèñ neŋ

I(i)e/iya, ikímàsu yo✓

‘You’re not going—right?’

‘No, I *am* going.’

Negatives used in invitations, of course, do not assume the accuracy of a negative situation and therefore do not call for the same kind of answer. Compare:

Tabémasèñ neŋ

Êe.

‘You’re not going to eat [it]—right?’

‘That’s right.’ (i.e., I’m not going to eat [it].) *and*

Tabémasèñ ka✓

Êe, aríğatoo gozaimasu.

‘Won’t you eat [it]?’ (invitation)

‘Yes, thank you.’ (acceptance)

Similarly, in reply to negative questions of type [2] in the preceding note, a **hâi/êe** answer implies agreement with the questioner’s underlying assumption of an affirmative, and an **i(i)e/iya** response, the opposite.

Kimásèñ ka✓

‘Aren’t you coming?’ (i.e., I thought you were.)

Hâi/êe, kimàsu yo✓ or

Iie/iya, kimàsèñ yo✓

‘Yes, I am (coming).’

‘No, I’m not (coming).’

Drills

(Using the accompanying tapes, practice each drill in turn until you can participate accurately and at the appropriate speed without reference to your book. All responses must follow exactly the models provided at the beginning of each drill. Be sure you understand the meaning of everything you are saying. Use visual aids whenever possible: remember that language is always used in a context. Proceed to a following drill only after mastering the one at hand.)

- A 1. **Wakárimàsu ka** ✓ **Êe, wakárimàsu.**
 'Do you understand?' 'Yes, I do (understand).'
2. **Ikímàsu ka** ✓ **Êe, ikímàsu.**
 'Are you going to go?' or 'Do you go?' 'Yes, I am (going to go).' or 'Yes, I do (go).'
3. **nomímàsu**; 4. **kimàsu**; 5. **dekímàsu**; 6. **tiǵáimàsu**; 7. **simàsu**; 8. **tukúrimàsu**; 9. **tabémàsu**
- B 1. **Wakárimàsita ka** ✓ **Êe, wakárimàsita.**
 'Did you understand?' 'Yes, I did (understand).'
2. **Tabémàsita ka** ✓ **Êe, tabémàsita.**
 'Did you eat [it]?' 'Yes, I did (eat).'
3. **tukúrimàsita**; 4. **dekímàsita**; 5. **simàsita**; 6. **kimàsita**; 7. **nomímàsita**; 8. **ikímàsita**; 9. **tiǵáimàsita**
- C 1. **Kyôo simàsu neŋ** **Tiǵáimàsu. Asíta simàsu yo.**
 'You'll do [it] today—right?' 'No, I'm going to do [it] tomorrow (I inform you).'
2. **Kyôo ikímàsu neŋ** **Tiǵáimàsu. Asíta ikimàsu yo.**
 'You're going to go today—right?' 'No, I'm going to go tomorrow (I inform you).'
3. **kimàsu**; 4. **tukúrimàsu**; 5. **tabémàsu**; 6. **nomímàsu**; 7. **dekímàsu**
- D 1. **Kyôo ikímàsita neŋ** **Iya, kinóo ikimàsita yo.**
 'You went today—right?' 'No, I went yesterday (I inform you).'
2. **Kyôo tukúrimàsita neŋ** **Iya, kinóo tukurimàsita yo.**
 'You made [it] today—right?' 'No, I made [it] yesterday (I inform you).'
3. **simàsita**; 4. **tabémàsita**; 5. **dekímàsita**; 6. **nomímàsita**; 7. **kimàsita**
- E 1. **Kinóo ikimàsita neŋ** **Iie, asíta ikimàsu yo.**
 'You went yesterday—right?' 'No, I'm going to go tomorrow (I inform you).'
2. **Kinóo simàsita neŋ** **Iie, asíta simàsu yo.**
 'You did [it] yesterday—right?' 'No, I'm going to do [it] tomorrow (I inform you).'
3. **kimàsita**; 4. **tukúrimàsita**; 5. **tabémàsita**; 6. **nomímàsita**; 7. **dekímàsita**

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|---|--|
| F 1. Wakárimàsu ka
'Do you understand?' | Iie, wakárimasèñ.
'No, I don't (understand).' |
| 2. Ikímàsu ka
'Are you going to go? <i>or</i>
'Do you go?' | Iie, ikímasèñ.
'No, I'm not (going to go).' <i>or</i>
'No, I don't (go).' |
| 3. tukúrimàsu ; 4. dekímàsu ; 5. kimàsu ; 6. tabémàsu ; 7. nomímàsu ; 8. simàsu | |
| G 1. Nomímàsita ka
'Did you drink [it]?' | Iya, nomímasèñ desita.
'No, I didn't (drink).' |
| 2. Tukúrimàsita ka
'Did you make [it]?' | Iya, tukúrimasèñ desita.
'No, I didn't (make).' |
| 3. ikímàsita ; 4. kimàsita ; 5. tabémàsita ; 6. simàsita ; 7. wakárimàsita ; 8. dekímàsita | |
| H 1. Ikímasèñ nef
'You're not going to go—right?' | Êe, ikímasèñ. Sumímasèñ.
'That's right, I'm not (going to go). I'm sorry.' |
| 2. Wakárimasèñ nef
'You don't understand—right?' | Êe, wakárimasèñ. Sumímasèñ.
'That's right. I don't (understand). I'm sorry.' |
| 3. kimásèñ ; 4. dekímasèñ ; 5. simásèñ ; 6. nomímasèñ ; 7. tabémasèñ ; 8. tukúrimasèñ | |
| I 1. Kyôo ikímàsu ka
'Are you going to go today?' | Êe, ikímàsu.
'Yes, I am (going to go).' |
| 2. Kyôo ikímàsita ka
'Did you go today?' | Êe, ikímàsita.
'Yes, I did (go).' |
| 3. asíta simàsu ; 4. kinóo tukurimàsita ; 5. kyôo simàsu ; 6. kyôo nomímàsita ; 7. asíta kimàsu ; 8. kyôo tabémàsita | |
| J 1. Asíta kimàsu ka
'Are you going to come tomorrow?' | Iya, kimásèñ.
'No, I'm not (going to come).' |
| 2. Kinóo kimàsita ka
'Did you come yesterday?' | Iya, kimásèñ desita.
'No, I didn't (come).' |
| 3. asíta simàsu ; 4. kinóo tukurimàsita ; 5. kyôo simàsu ; 6. kyôo nomímàsita ; 7. asíta ikimàsu ; 8. kyôo tabémàsita | |

Application Exercises

(The purpose of these exercises is to utilize what you have already learned, and to develop fluency in using it. Don't press your instructor for additional vocabulary—you won't remember it unless it recurs regularly, and for that purpose additional materials would have to be written.)

A. In the following exercises, practice both **ka** and **ne**, affirmative and negative questions, as appropriate.

1. Using samples of various foreign languages, ask and answer questions relating to comprehension (verbal **wakárimàsu**) and general linguistic ability (verbal **dekímàsu**).

2. Using maps of various places, together with dates (years, months, days), ask and answer

questions relating to going or having gone to specific places at specific times, as they are pointed out (verbal **ikímàsu**).

3. Using pictures that represent various sports, ask and answer questions about students' general participation, and specific participation yesterday, today, and tomorrow (verbal **simàsu**).

4. Using pictures of various foods and drinks, ask and answer questions relating to eating, drinking, and preparation (verbals **tabémàsu**, **nomímašu**, and **tukúrimàsu**).

5. Check on students' attendance yesterday and planned attendance tomorrow (verbal **kimàsu**).

B. Core Conversations: Substitution

Using appropriate props, go through the Core Conversations substituting other familiar verbals in each conversational exchange while retaining the exact original structure of the exchange.

SECTION B

Core Conversations (CC)

1(N) Íi desu ka ✓	(J) Íi desu yo ✓
2(N) Íi desu ka ✓	(J) Dôozo.
3(N) Takái desu ka ✓	(J) Iie, yasúi desu yo ✓
4(J) Totémo omosirôi desu yo. Simásēn ka ✓	(N) Arigatoo gozaimasu.
5(J) Omósirôkatta desu ka ✓	(N) Maa·maa desu née.
6(N) Kaímàsita ka ✓	(J) Êe. Tâkâkatta desu yo.
7(J)a. Dekímàsita ka ✓	(N) Êe, dekímàsita.
b. Yôkatta desu ne!	
8(J) Takái desu ka ✓	(N) Ie, amâri tâkâku nâi desu yo ✓
9(J) Yôku nâi desu née.	(N) Êe. Komârimàsita née.
10(N) Amâri omosirôku nâkatta desu née.	(J) Êe, tumâranakatta desu née.
11(N) Yôku dekímàsu née.	(J) Iêie, dôo itasimasite.
12(J)a. Asíta ikimàsu yo.	(N) Yôku ikimasu née.
b. Êe, maa.	

ENGLISH EQUIVALENTS

1(N) Is it all right?	(J) Yes, it's fine (I assure you).
2(N) Do you mind?	(J) Go right ahead.
3(N) Is it expensive?	(J) No, it's cheap (I assure you).
4(J) It's a lot of fun. Won't you play (or , do [it])?	(N) Thank you.
5(J) Was it interesting?	(N) So-so.

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- 6(N) Did you buy [it]?
 7(J)a. (Has it become) finished?
 b. Great!
 8(J) Is it expensive?
 9(J) It's not good, is it!
 10(N) It wasn't very interesting, was it!
 11(N) You're good at that, aren't you!
 12(J)a. Say, I'm going [there] tomorrow.
 b. Yes, I guess I do.
- (J) Yes. It was expensive (I inform you).
 (N) Yes, (it has become) finished.
 (N) No, it's not very expensive (I assure you).
 (N) That's right. We've got a problem, haven't we!
 (J) That's right. It was boring, wasn't it!
 (J) Oh, no! (Don't mention it.)
 (N) You go there often, don't you!

**BREAKDOWNS
 (AND SUPPLEMENTARY VOCABULARY)**

1. **ii (desu)** (SP1) is good; is fine; is all right
 3. **takâi (desu)** is expensive; is high
 yasûi (desu) is cheap
 + **oókii (desu)** is big
 + **tiísài (desu)** is small
 + **atârasii (desu)** is new, fresh
 + **hurûi (desu)** is old (i.e., not new)
 4. **tot(t)emo** very, extremely
 omósirôï (desu) is interesting; is amusing; is fun
 5. **omósirôkatta (desu)** (SP1) was interesting; was amusing; was fun
 mâa·mâa so-so
 nêe (SP3) /sentence-particle of confirmation, agreement, or deliberation/
 6. **kaímâsu /-mâsita/** buy
 tâkâkatta (desu) was expensive; was high
 7. **yôkatta (desu)** was good; was fine; was all right
 8. **a(n)mari / + negative/** not much, not very
 tâkâku nâi (desu) or isn't expensive; isn't high
 + **tâkâku arímasên** (SP2)
 9. **yôku nâi (desu)** or isn't good; isn't all right
 + **yôku arímasên** become upset; become a problem
 komárimâsu /-mâsita/
 10. **omósirôku nâkatta (desu)** or wasn't interesting; wasn't amusing; wasn't fun
 + **omósirôku arímasên desita** is boring; is trifling
 tumárânai (desu) was boring; was trifling
 tumárânakatta (desu) can do well
 11. **yôku dekimasu**

12. **yôku ikimasu**
mâa

go often
/expression of qualified agreement/

MISCELLANEOUS NOTES (MN)

Again, all the Core Conversations are exchanges between people who are using distal-style in communicating with each other. In the accompanying video, they are professional colleagues—coworkers and a supervisor with a secretary—and students who do not know each other well.

1. In CC1, (N) checks with (J) on the quality of some work or the appropriateness of an action. On the accompanying video, (N) asks (J) if it is all right for him to watch a game of **go** in progress.

2. In CC2, (N) asks for—and receives—permission. On the video, the use of the telephone is involved.

3. In CC3, the participants discuss the price of an item.

Takâi refers both to expensiveness and inanimate height.

4. In CC4, (J) invites (N) to join in a game. On the video, the game is **go**, being played during lunch break.

Tottemo is a more emphatic equivalent of **totemo**.

5. In CC5, (J) checks on (N)'s reaction to a completed event. On the video, he inquires about (N)'s enjoyment of the game of **go** that has just ended. ([N]'s enthusiasm is limited: he lost!)

Mâa·mâa occurs frequently as a non-committal reply to a question.

6. In CC6, (N) checks on the purchase that (J) just made.

7. In CC7, the participants are discussing a project that (N) has been working on. On the video, (N) has just completed a jigsaw puzzle.

8. In CC8, (J)—like (N) in CC3—checks on the cost of a product.

Añmari is a more emphatic equivalent of **amari**.

9. In CC9, the participants share concern over something that has not gone well.

Komârimâsu implies being put in a position of embarrassment, awkwardness, consternation, conflict, etc. The perfective here implies that the participants have already been placed in that kind of position.

10. In CC10, the participants agree on their unfavorable reaction to an event they both attended.

11. In CC11, a compliment concerning ability is politely contradicted by the recipient. On the video, the secretary (J) modestly turns aside the compliment she receives from her supervisor (N) about her skillful use of the computer.

Ieie (or **ieie**) is a more emphatic equivalent of **i(i)e**. Note the polite dismissal of a compliment, using negation and/or **dôo itasimasite**.

12. In CC12, (J)'s intention to go somewhere (on the video, to a theatrical performance) elicits a comment from (N) about how often (J) goes to such functions.

Structural Patterns (SP)

1. *ADJECTIVALS: AFFIRMATIVE IMPERFECTIVE AND PERFECTIVE*

Japanese major sentences⁶ belong to three types. Verbal sentences have already been introduced. In this section, a second type is introduced: the adjectival sentence, one which

6. We distinguish between major sentences, minor sentences, and fragments. See Introduction II, under these headings.

consists of or ends with an adjectival expression (with or without following sentence particles).

DEFINITION: A Japanese ADJECTIVAL is a word which has a number of forms, including one ending in **-i** and another in **-katta**. The **-i** ending, like the **-u** ending of verbal **-màsu** forms, is the sign of the imperfective; the **-katta** ending, like the **-ta** ending of verbal **-màsita** forms, is the sign of the perfective. These adjectival forms are direct-style, and in casual speech, *may* occur as complete sentences all by themselves. The addition of **desu** serves only to convert them to distal-style, making them parallel to verbal forms containing **-mas/-masi-**. (For the present, we will be using distal-style exclusively, the only style introduced thus far for verbals.)

Affirmative Adjectivals

	Direct-Style	Distal-Style	Meaning
Imperfective	X-i	X-i desu	'(it) is or will be X'
Perfective	X-katta	X-katta desu	'(it) was X'

X = an adjectival root, i.e. **taka-**, **yasu-**, **omosi-ro-**, etc.

Accent: An accented adjectival is typically accented on the mora preceding the **-i** ending (**tumàrànai** is an exception); in the **-katta** form, there are alternate accents: on the mora immediately preceding the **-katta** ending (the newer pattern) or on an earlier mora (the traditional pattern). Both accents will be marked, but *of course only one is heard in any given occurrence*. An unaccented adjectival typically acquires an accent (1) on the mora preceding the final **-i** when followed by **desu**, and (2) on the mora preceding the **-katta** ending in all contexts.

Now go back to the Core Conversations and identify and analyze all the affirmative adjectival sentences. Note also the following important points:

1. Our definition of the adjectival is based entirely on form: we are not equating Japanese adjectivals with words which happen to be translated into English as adjectives.

2. The ending of the adjectival is always preceded by another vowel, other than **-e**. This means that adjectivals in their imperfective form all end in **-ai**, **-ii**, **-ui**, or **-oi**. This is also the citation form—i.e., the form listed in dictionaries. However, not every word that ends this way is an adjectival. It must have another form ending in **-katta** in order for us to call it an adjectival.

3. **Yókatta** is derived from **yôï**, which is an older form of the currently preferred **ïi**. **Yôï** also does still occur, although usually in particular clichés and/or in formal language. All derived forms of **ïi/yôï** are based on the **yo-** root.

Yókatta (desu) is regularly used in reference to a situation that has turned out to be good, as opposed to **ïi desu**, which refers to a continuing static condition that is good, or fine, or agreeable, or okay as is (i.e., 'never mind'), or an as yet unrealized condition.

2. ADJECTIVALS: THE **-ku** FORM AND THE NEGATIVE

In Section A, we learned that the negative equivalents of verbals ending in **-màsu** and **-màsita** end in **-masèñ** and **-masèñ desita**, respectively. All these forms are distal-style; direct-style verbal patterns will be introduced later.

For the adjectival, we can immediately describe both direct- and distal-style forms (even

though direct-style will not be drilled for the time being) because the correspondences are so much simpler.

Direct-Style Adjectivals

	Affirmative	Negative
Imperfective	X-i '(it) is or will be X'	X-ku nâi '(it) isn't or won't be X'
Perfective	X-katta '(it) was X'	X-ku nâkatta '(it) wasn't X'

X = an adjectival root, i.e. **taka-**, **yasu-**, **omosi-**, etc.

Accent: If the adjectival is unaccented, the **-ku** form is also unaccented. If the adjectival is accented, the **-ku** form is also accented, either on the same mora as the **-i** form (i.e., the newer pattern) or on a preceding mora (i.e., the more traditional pattern). We will consistently mark both accents since both are occurring variations in the standard language. Some individual speakers alternate between the two patterns, both in the **-ku** form and the **-katta** form. However, in all instances, the accent on the earlier alternative in a given word is the traditional, older, and more conservative, and for some speakers, the only acceptable alternate.

To change the above chart to distal-style, simply add **desu** to each example. While you may *hear* the direct-style being used among Japanese around you, at this level of competence you are advised to *use* only the distal-style.

An alternate for **nâi desu** is **arimasên**, and an alternate for **nâkatta desu**, **arimasên desita**. The forms with **arimasên**, which follow the patterning of the negatives of verbals, are considered a bit more formal, and in the view of some speakers, are slightly more elegant. Our expanded adjectival chart, then, looks like this:

	Affirmative		Negative	
	Direct	Distal	Direct	Distal
Imperfective	X-i	X-i desu	X-ku nâi	X-ku nâi desu <i>or</i> X-ku arimasên
Perfective	X-katta	X-katta desu	X-ku nâkatta	X-ku nâkatta desu <i>or</i> X-ku arimasên desita

In examining the chart, several things may strike you on the basis of what you have learned thus far. Isn't the word **nâi**, which has another form ending in **-katta** and which adds **desu** to form the distal-style equivalent, itself an adjectival? Correct! It is a negative adjectival meaning 'there isn't any. . .'. And don't the negatives **arimasên** and **arimasên desita** perhaps come from an affirmative verbal **arimâsu**? Also correct! **Arimâsu** refers to inanimate existence ('there is . . .') and will be introduced independently in a later lesson.

In the above chart, it is **nâi**, **nâkatta**, and **arimasên** that are actually negative. When an adjectival precedes and occurs in combination with them, the adjectival itself changes to its corresponding **-ku** form (i.e., the final **-i** is dropped and **-ku** is added). [This is not unlike the English requirement that after 'two', we must change 'apple' to 'apples'; or after 'I am,' 'go' is replaced by 'going', but after 'I have,' it appears as 'gone.']. Note that the **-ku** form is

not itself negative; it is required by the negative forms that follow. A combination like **tákáku nái (desu)** or **tákáku arímasèñ** means something like ‘being expensive—there isn’t.’

Our rule can now be extended to cover /adjectival + verbal/ or /adjectival + adjectival/ in more general terms, regardless of whether the combination is affirmative or negative. Compare the following:

- Takái desu.** ‘It’s expensive’ but **Tákáku simásita** ‘I made [it] expensive’; ‘I raised the price.’
- Yasúi desu.** ‘It’s cheap’ but **Yásúku dekímasèñ ka** ‘Can’t you make [it] cheap?’ ‘Can’t you lower the price?’
- Atárasii desu.** ‘It’s new’ but **Atáràsiku tukurimasu.** ‘I’m going to make (build, construct, etc.) [it] anew.’

In other words, the adjectival in its **-ku** form (which we will call the **STEM**) links up with verbals and other adjectivals, affirmative and negative.

Yôku, the **-ku** form of **ii/yôï**, refers to extensive quantity (i.e., ‘a good deal’), good quality (i.e., ‘well’ or ‘good’), or frequency (‘often’), depending on the context. Study these combinations:

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| yôku wakarimasu | ‘understand a good deal or well’ |
| yôku dekimasu | ‘be very capable’; ‘turn out well’; ‘do well’ |
| yôku simasu | ‘do often’ (NOT ‘well!’) |
| yôku ikimasu | ‘go often’ |

Note the occurrence of **a(n)mari** in the negative reply to a **yôku . . .** question:

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| Yôku kimasu ka | ‘Do you come here often?’ |
| Iie, a(n)mari kimasèñ. | ‘No, I don’t come very much.’ |

3. SENTENCE-PARTICLE: **nêe./ne!**

Nêe. occurs at the end of sentences (1) as an exclamatory indication of assumed or actual agreement—frequently of admiration or disapproval—between speaker and addressee, implying shared information; or (2) as an indication of subjective reflection by the speaker which is non-abrupt and non-confrontational. Thus:

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| Amari omósiròku arímasèñ nêe. | ‘It’s not very interesting, is it!’ |
| Êe. Tumárànai desu nêe. | ‘You’re right. It’s boring, isn’t it!’ |
| Dekímasèñ ka | ‘Isn’t it possible?’; ‘Can’t you do it?’ |
| Dekímasèñ nêe. | ‘It isn’t possible, is it (as I think about it).’ |

(The pitch level of the **ne** of **nêe** occurs with considerable variation.)

The avoidance of confrontation is extremely important in Japanese conversation. The frequency of **nêe**—which serves to bond the participants of a conversation in a manner that suggests agreement and compatibility—is striking to the foreigner. Note that **nêe** in many respects contrasts with **yo**: the former stresses shared information, whereas **yo** implies that the speaker is providing new information in an assertive way—to assure or reassure or correct or contradict. While certainly not restricted to such usage, **nêe** in its reflective sense is particularly common with predicates that occur apart from the volition of the speaker. (More will be said about these predicates later.) The comment **Dekímasèñ nêe.** does not convey the speaker’s decision not to do something, but rather that it is impossible

as viewed objectively; the further implication is that the listener is being drawn in to concur with the comment. Contrastively, **Dekimasen yo** is an assertive statement that clearly differentiates the speaker-informer from the listener-informed.

Utterances ending in **nêe**. often refer to persons other than the speaker. Thus:

Yôku dekimasu nêe. 'You're very capable, aren't you!'

Yôku kimasu nêe. 'They (known by context) come here often, don't they!'

In Section A, the sentence-particle /ne/ was introduced in questions that check on an assumption of shared information. This is obviously a variant of /nêe/. As another alternate, we find occurrences of **ne** without the special rising intonation symbolized by /ŋ/, with a special falling intonation that starts on a high pitch: it resembles the contour of /nêe/ but within a single mora. We will represent this alternate as /ne!/. Its meanings are very close to those of /nêe/ but it lacks the exclamatory force of /nêe/.

A problem for the language learner is the fact that even though each variant of this sentence particle conveys a different meaning, in many contexts more than one variant is possible. The result is that different occurrences of an otherwise identical conversation may vary as to whether **nêe.**, **ne!**, or **neŋ** ends a particular sentence. The learner's task is to *know what each alternate signals, and then interpret each occurrence appropriately.*

Drills

(Remember to use appropriate visual aids—if not concretely, at least mentally!)

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| A 1. Takâi desu ka | Êe, takâi desu yo |
| 'Is it expensive?' | 'Yes, it is (expensive) (I assure you).' |
| 2. Omôsirôi desu ka | Êe, omôsirôi desu yo |
| 'Is it interesting?' | 'Yes, it is (interesting) (I assure you).' |
| 3. atârasii ; 4. oókii ; 5. ii ; 6. hurûi ; 7. tîsâi ; 8. tumârânai ; 9. yasûi | |
| B 1. Omôsîrôkatta desu ka | Êe, omôsîrôkatta desu yo |
| 'Was it fun?' | 'Yes, it was (fun) (I assure you).' |
| 2. Atârâsikatta desu ka | Êe, atârâsikatta desu yo |
| 'Was it fresh?' | 'Yes, it was (fresh) (I assure you).' |
| 3. tumârânakatta ; 4. yâsûkatta ; 5. tîsâkatta ; 6. yôkatta ; 7. hûrûkatta ; 8. oókikatta ;
9. tâkâkatta | |
| C 1. Îi desu ka | Êe, îi desu yo |
| 'Is it all right?' | 'Yes, it's fine (I assure you).' |
| 2. Kaímâsita ka | Êe, kaímâsita yo |
| 'Did you buy [it]?' | 'Yes, I did (buy) (I assure you).' |
| 3. komârimâsu ; 4. omôsîrôkatta desu ; 5. simâsita ; 6. takâi desu ; 7. kaímâsu ;
8. yôkatta desu | |
| D 1. Takâi desu neŋ | Iie, tâkâku nâi desu yo |
| 'It's expensive—right?' | 'No, it's not (expensive) (I assure you).' |
| 2. Omôsîrôi desu neŋ | Iie, omôsîrôku nâi desu yo |
| 'It's interesting—right?' | 'No, it's not (interesting) (I assure you).' |
| 3. oókii ; 4. yasûi ; 5. ii ; 6. tumârânai ; 7. tîsâi ; 8. atârasii ; 9. hurûi | |

● Repeat this drill, replacing **nâi desu** with **arímasèñ** in the responses.

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| <p>E 1. Yókatta desu ka✓
‘Was it good?’</p> <p>2. Tákákatta desu ka✓
‘Was it expensive?’</p> <p>3. ôókikatta; 4. atáràsikatta; 5. omósiròkatta; 6. tíisákatta</p> | <p>Iie, amári yòku nâkatta desu nêe.
‘No, (it was) not very (good) (was it—as I think about it)!’</p> <p>Iie, amári takàku nâkatta desu nêe.
‘No, (it was) not very (expensive) (was it—as I think about it)!’</p> |
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● Repeat this drill, replacing **nâkatta desu** with **arímasèñ desita** in the responses.

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| <p>F 1. Tákàku nâi desu ka✓
‘Isn’t it expensive?’ (i.e., I thought it was)</p> <p>2. Yàsùku arímasèñ desita ka✓
‘Wasn’t it cheap?’</p> <p>3. tumàrànaku arímasèñ; 4. omósiròku nâkatta desu; 5. ôókiku nâi desu; 6. hûrûku nâkatta desu; 7. tíisàku arímasèñ; 8. atáràsiku arímasèñ desita</p> | <p>Êe, takâi desu yo✓
‘Yes, it is (expensive) (I assure you).’</p> <p>Êe, yàsúkatta desu yo✓
‘Yes, it was (cheap) (I assure you).’</p> |
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| <p>G 1. Îi desu ka✓
‘Is it good?’</p> <p>2. Kaímàsita ka✓
‘Did you buy [it]?’</p> <p>3. hûrûkatta desu; 4. ikímàsu; 5. tákákatta desu; 6. tukúrimàsita; 7. omósiròi desu; 8. dekímàsu</p> | <p>Iie, yòku arímasèñ.
‘No, it isn’t (good).’</p> <p>Iie, kaímasèñ desita.
‘No, I didn’t (buy).’</p> |
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| <p>H 1. Takâi desu ka✓
‘Is it expensive?’</p> <p>2. Omósiròkatta desu ka✓
‘Was it interesting?’</p> | <p>Iya, takàku nâi desu. Yasûi desu yo✓
‘No, it isn’t (expensive). It’s cheap (I assure you).’</p> <p>Iya, omósiròku nâkatta desu. Tumàrànakatta desu yo✓
‘No, it wasn’t (interesting). It was boring (I assure you).’</p> |
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| <p>3. hurûi; 4. yàsúkatta; 5. tumàrànai; 6. tíisákatta; 7. atáràsikatta; 8. oókii</p> <p>I 1. Yòku ikímàsu nêe.
‘You go often, don’t you!’</p> <p>2. Yòku kaímàsu nêe.
‘You buy [it] often, don’t you!’</p> | <p>Iêie, amari ikímasèñ yo✓
‘No, no, I don’t go very much (I correct you).’</p> <p>Iêie, amari kaímasèñ yo✓
‘No, no, I don’t buy [it] very much (I correct you).’</p> |
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| <p>3. wakárimàsu; 4. simàsu; 5. nomímàsu; 6. tukúrimàsu; 7. dekímàsu; 8. tabémàsu; 9. kimàsu</p> | |
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| <p>J 1. Dekímàsita yo✓
‘It’s been completed.’</p> <p>2. Omósiròkatta desu yo✓</p> | <p>Dekímàsita ka. Yókatta desu nêe.
‘It’s been completed? Isn’t that great!’</p> <p>Omósiròkatta desu ka. Yókatta desu nêe.</p> |
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'It was fun!'

'It was fun? Isn't that great!'

3. **kaímàsita**; 4. **wakárimàsita**; 5. **yàsúkatta desu**; 6. **atáràsikatta desu**; 7. **simàsita**;
8. **tukúrimàsita**; 9. **ikímàsita**

K 1. **Takái desu ka**✓

'Is it expensive?'

Êe. **Yàsúku dekímasèn ka**✓

'Yes. Can't you make it cheap[er]?'

2. **Tumárànai desu ka**✓

'Is it dull?'

Êe. **Omósiròku dekímasèn ka**✓

'Yes. Can't you make it [more] interesting?'

3. **tiísài**; 4. **oókii**

Application Exercises

A. In the following exercises, practice both **ka** and **ne** questions and **nêe** exclamations, as appropriate.

1. Using various books and magazines as visual aids, ask and answer questions relating to buying (verbal **kaímàsu**), cost (adjectivals **takái** and **yasúi**), and interest (adjectivals **omó-siròì** and **tumárànai**). Utilize everything you have learned—sentence particles and words like **tot(t)emo**, **yòku**, **a(n)mari**, **mâa**, etc. React to answers with **yókatta desu nêe**, or **komárimàsu/-màsita nêe**, as appropriate.

2. Using pictures of various foods and drinks, ask and answer questions about eating, drinking, buying and making, and cost (adjectivals **takái** and **yasúi**), incorporating items such as **yòku**, **a(n)mari**, **mâa**, **komárimàsu/-màsita**, etc., as appropriate.

B. Core Conversations: Substitution

Using appropriate props, go through the Core Conversations, substituting other familiar appropriate adjectivals and verbals in each exchange while retaining the exact structure of the original.

SECTION C

Eavesdropping⁷

(On the basis of the exchanges on the accompanying audiotape, answer the following questions [in English]. In each case, A refers to the first speaker, and B to the second speaker. As you listen, try to visualize the situation.)

1. What is the problem with the item under discussion?
2. Why does B apologize?
- 3a. What does A want to know?
- b. How does B react?
4. When will B go?
5. Is the item under discussion large, or small?
- 6a. What is A's assumption?
- b. Does B agree?
- 7a. What assumption is A checking on?
- b. Was A correct?

7. This term is not intended to have any unpleasant implications! It is used simply to signal listening in on conversations in which one takes no active part and with which one has no involvement.

- 8a. What is A's assumption?
- b. Does B agree?
- 9. What compliment is A offering B?
- 10a. What is A checking on?
- b. Why is B holding back?
- c. What is A's judgment?
- 11. What description of the item under discussion is offered?
- 12a. What does A invite B to do?
- b. What is B's response?
- 13a. What is A going to do?
- b. When will A do it?
- c. What does B question?
- 14a. What does A invite B to do?
- b. What is B's response?
- 15a. What activity of B's does A comment on?
- b. What was B's reaction to the item under discussion?
- c. Where do you assume this activity occurred? Why do you think so?

Utilization

What would you say? Provide an appropriate reply (or preceding stimulus) as well, but don't attempt anything you haven't learned. Exploit your strengths but know your limitations!

- 1. A colleague has just picked up a book written in Chinese. Ask if he understands.
- 2. You're playing a game. Invite a colleague to play.
- 3. A colleague has just bought a new dictionary. Ask if it wasn't expensive.
- 4. You're looking at a theater ad with a colleague. Ask if she goes often.
- 5. You've just given your assistant instructions. Check on whether he understood.
- 6. You've just returned after trying to put something into the computer. Apologize and explain that you couldn't do it.
- 7. You're holding your new dictionary. Tell a colleague that you bought it yesterday; it wasn't very expensive.
- 8. You've been offered some tea. Accept with thanks.
- 9. You've been asked if you attended a particular exhibit yesterday. Explain that that's not correct: you are going tomorrow.
- 10. You've just learned that a colleague knows how to make Chinese food. Ask if he makes it often.
- 11. Confirm with your colleague your understanding that she is coming tomorrow.
- 12. You've been working on a project. Inform your supervisor that it's finished, and hand it over.
- 13. You've been invited to participate in a game. Refuse politely.
- 14. You are doing a jigsaw puzzle. Tell a colleague that it's a lot of fun and invite her to join you.
- 15. You are shopping with a colleague and looking at dictionaries. Comment, assuming agreement, on how expensive they are.
- 16. A colleague has been trying to speak English. Compliment him on his ability.
- 17. You'd like to speak with a colleague for a moment. Ask if it's all right.
- 18. You're looking at a dictionary in a bookstore. Confirm that it's new.
- 19. You're looking at some magazines. Comment, assuming agreement, on how old they are.
- 20. You and your colleagues have just heard that the work you submitted has to be revised. Express your concern over your predicament.
- 21. A comment has been made about how often you go to the movies. Agree with reservation.
- 22. A sweater you have had made is too big. Find out if it can be made small[er].
- 23. A Japanese visitor has been talking to you at length in Japanese far beyond your level of competence. Apologize and tell her you didn't understand.

24. Your colleagues are discussing beer. Tell them you don't drink it very much.
 25. Your colleagues are discussing Japanese food and you've been asked if you have eaten *sushi*. Tell them you ate it yesterday.
 26. You've been asked if you had a good time [at a recent party]. Give a noncommittal answer.

Check-up

(Before proceeding to the next lesson, make certain that you can answer these questions about the material that has been introduced in this lesson. Remember that rapid and orderly progress depends on mastery of what has gone before.)

1. What is a verbal? a verbal sentence? Give examples. (A-SP1)⁸
2. What is an adjectival? an adjectival sentence? Give examples. (B-SP1)
3. What is meant by *imperfective* and *perfective*? (A-SP1)
4. What is meant by *direct-style* and *distal-style*? (A-SP1)
5. What signals distal-style for verbals? for adjectivals? (A-SP1, B-SP1)
6. What is the perfective equivalent of: **takâi**, **kimásèñ**, **simâsu**, **oókii desu**, **yôku nâi desu**, **tîsâku arîmasèñ**, **yâsûku nâi**? (A-SP1), (B-SP1), (B-SP2)
7. What is the difference between **takâi** and **takâi desu**? between **tâkâkatta** and **tâkâkatta desu**? (B-SP1)
8. What is the negative equivalent of verbals ending in **-mâsu**? in **-mâsita**? (A-SP1)
9. What is the negative equivalent of adjectivals ending in **-i**? in **-katta**? (B-SP2)
10. Give two alternate negative equivalents for adjectivals ending in **-i desu**; in **-katta desu**. (B-SP2)
11. What form of an adjectival links up with a following verbal or another adjectival? (B-SP2)
12. Within the combinations **-ku nâi (desu)** and **-ku arîmasèñ**, which part is actually negative? (B-SP2)
13. What is a sentence particle? (A-SP2)
14. What is the difference in meaning between a question ending in **ka** and one ending in **ne**? (A-SP2)
15. What is the difference in meaning between a sentence ending in **yo** and one ending in **nêe**? (A-SP2), (B-SP3)
16. Describe three types of negative questions. How do responses to these three types differ? (A-SP3), (A-SP4)
17. Describe the accent patterns of the verbal and adjectival forms introduced thus far. (A-SP1), (B-SP1), (B-SP2)

8. References are to the relevant Section and Structural Pattern of the current lesson.