



NAKAMA 1

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MAKINO

THIRD EDITION

NAKAMA 1

INTRODUCTORY JAPANESE: *COMMUNICATION, CULTURE, CONTEXT*

Third Edition

Yukiko Abe Hatasa

Hiroshima University

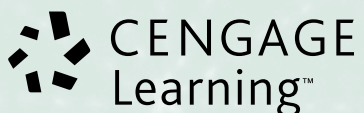
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Communication, Culture, Context
Third Edition**
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TO THE STUDENT

Nakama 1 is organized around the principle that learning another language means acquiring new skills, not just facts and information—that we learn by doing. To achieve this goal, *Nakama 1* systematically involves you in many activities that incorporate the language skills of listening, speaking, reading, and writing. We believe that culture is an integral component of language, too. To help you become familiar with Japanese culture, your text includes high-interest culture notes and relevant communication strategies. We have also created a storyline video, featuring a Japanese-American exchange student in Tokyo, to bring chapter dialogues to life.

ORGANIZATION OF THE TEXTBOOK

Nakama 1 consists of twelve chapters in two parts. In Chapter 1, you will learn the sounds of the Japanese language and a set of Japanese syllabary symbols called **hiragana**. You will also learn basic greetings and classroom instructions. A second Japanese syllabary called **katakana** is presented after Chapter 2. Chapters 2 through 12 each focus on a common communicative situation and contain the following features:

- **Chapter Opener:** Each chapter opens with a theme-setting photograph and chapter contents by section. Keeping in mind the objectives listed at the top of the opener will help you focus on achieving your learning goals.
- **Vocabulary:** Vocabulary is presented in thematic groups, followed by a variety of communicative activities and activities in context. Supplemental vocabulary is introduced throughout the chapter without demanding that you retain it. All active vocabulary is listed by function at the beginning of each chapter, except for Chapter 1. There the list appears at the chapter's end, where you can better make use of it after learning to read **hiragana**.
- **Dialogue:** The lively dialogues center on Alice Ueda, a Japanese-American college student, who is spending two years studying in Japan. Through the dialogue and accompanying video, you will get to know a series of characters and follow them through typical events in their lives. The video, related activities, and interactive online practice will all reinforce your understanding of the content, discourse organization, and use of formal and casual Japanese speech styles.
- **Japanese Culture:** Up-to-date culture notes in English explore social, economic, and historical aspects of Japanese life, knowledge of which is essential to effective communication.
- **Grammar:** Clear, easy-to-understand grammar explanations are accompanied by sample sentences and notes that help you understand how to use the grammar appropriately. In-class pair and group activities let you immediately practice what you've learned. As there is a high correlation between successful communication and grammar accuracy, this section is especially important.
- **Listening:** Useful strategies and pre-listening activities for general comprehension precede the section's main listening practice. Post-listening activities concentrate on more detailed comprehension and apply what you have learned to other communicative purposes.

- **Communication:** This section will provide you with knowledge and practice of basic strategies to accelerate your ability to communicate in Japanese.
- **Kanji:** Chapters 4 through 12 introduce a total of 127 **kanji** (Chinese characters). The section begins with useful information such as the composition of individual characters, word formation, and how to use Japanese dictionaries. The presentation of each character includes stroke order to help you master correct penmanship when writing in Japanese and to prepare you for the reading section.
- **Reading:** Each reading passage begins with a reading strategy, and includes pre- and post-reading activities designed to help you become a successful reader of Japanese. From Chapter 2, the text is written in all three scripts: **hiragana**, **katakana**, and **kanji**. **Hiragana** subscripts (**furigana**) are provided for **katakana** through Chapter 3, and for unfamiliar **kanji** and readings throughout the textbook. The readings include a small number of unknown words to help you develop strategies for understanding authentic texts.
- **Integration:** Integrated practice wraps up every chapter using discussion, interviewing, and role-play activities that interweave all the skills you've learned in the current and previous chapters.

STUDENT COMPONENTS

- **Student Text:** Your Student Text contains all the information and activities you need for in-class use. It is divided into two parts comprising twelve chapters plus a special chapter following Chapter 2 that introduces **katakana**. Each regular chapter contains vocabulary presentations and activities, a thematic dialogue and practice, grammar presentations and activities, cultural information, reading selections, writing practice, and ample communicative practice. Valuable reference sections at the back of the book include verb charts, a **kanji** list, and Japanese-English and English-Japanese glossaries.
- **Text Audio Program:** The Text Audio Program contains recordings of all the listening activities in the text as well as all active chapter vocabulary. The audio activity clips are also available on the Premium Website and iLrn™ Heinle Learning Center, and the vocabulary pronunciations can be found in the flashcards on iLrn. These audio materials are designed to maximize your exposure to the sounds of natural spoken Japanese and to help you practice pronunciation.
- **Student Activities Manual (SAM):** The Student Activities Manual (SAM) includes out-of-class practice of the material presented in the Student Text. Each chapter of the SAM includes a workbook section, which focuses on written vocabulary, grammar, **kanji** and writing practice, and a lab section, which focuses on pronunciation and listening comprehension, including Dict-a-Conversation dictation activities.
- **SAM Audio Program:** The SAM Audio Program corresponds to the audio portion of the SAM and reinforces your pronunciation and listening skills. The audio is available on the Premium Website and iLrn.
- **Video Program:** The two-tiered Nakama video program includes a storyline video, in which the experiences of Japanese-American exchange student Alice Ueda, featured in the chapter dialogues, are brought to life, and a series of cultural segments that depict everyday situations tied to the theme of each

chapter. You will be able to view the video in class on the Premium Website or iLrn.

- iLrn™ Heinle Learning Center: The new iLrn includes an audio- and video-enhanced eBook, interactive textbook activities, the complete Text and SAM Audio Programs, the complete Video Program, an online Student Activities Manual with audio, a diagnostic study tool to help you prepare for exams, and much more. A wealth of interactive exercises and games give you further practice with chapter topics. Vocabulary and grammar quizzes, audio flashcards for vocabulary, and kanji and pronunciation review help you monitor and assess your progress.
- Premium Website: With the Premium Website, you have access to the complete Text Audio Program, the complete SAM Audio Program, and the complete Video Program.

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Chapter 1

だ い い っ か

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The Japanese Sound System and Hiragana

- I. Introduction
- II. Hiragana あ～そ
Useful Expressions: Forms of address; introducing yourself
- III. Hiragana た～ほ
Useful Expressions: Daily greetings
- IV. Hiragana ま～ん
Useful Expressions: Taking leave of friends and instructors
- V. Hiragana が～ぼ: Voiced consonants
Useful Expressions: Thanking, apologizing, and getting attention
- VI. Hiragana ああ～わあ: Long vowels
Useful Expressions: Understanding your instructor's requests
- VII. Hiragana Small っ: Double consonants
Useful Expressions: Confirming information and making requests
- VIII. Hiragana きゃ～びょ: Glides
Useful Expressions: Asking for Japanese words and English equivalents

Chapter Resources



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Heinle Learning Center



Audio Program



Pair work



Group work

I. Introduction

Japanese is usually written with a combination of three types of script: **hiragana**, **katakana**, and **kanji** (Chinese characters). Individually, **hiragana** and **katakana** represent sounds, and **kanji** represent words. **Hiragana** are used for function words (words such as *in*, *at*, and *on*), for inflectional endings (indicating sound changes used to express tense, negation, and the like), and for some content words. **Katakana** are used for words borrowed from other languages, for example, **keeki** (cake); for onomatopoeic words expressing sounds, such as **wanwan** (the Japanese word for a dog's bark, equivalent to *bow-wow*); and for some scientific terms, such as the names of animals and plants in biology textbooks. **Kanji** are characters of Chinese origin; each **kanji** represents a morpheme or a word and is used for content words, such as nouns, verbs, and adjectives.

Hiragana

Like the individual letters in the English alphabet, **hiragana** represent sounds, but each **hiragana** character represents a vowel or a combination of a consonant and a vowel, such as **a**, **sa**, **ki**, **tsu**, **me**, and **yo**. **Hiragana** evolved through the simplification of Chinese characters during the Heian period (794–1185).

Having no writing system of their own, the Japanese began importing Chinese characters (**hanzi**) to write their own language in the late fourth or early fifth century. They employed two adaptation strategies while doing so. One was based on meaning and the other was based on sound. The meaning-based strategy involved using an individual **kanji** to write a Japanese word that was synonymous with the Chinese word the **kanji** represented. For example, the Japanese word for “wave” was expressed using the Chinese character with the same meaning, 波. Its pronunciation in Chinese, *puâ*, was replaced with the pronunciation of the corresponding Japanese word, **nami**.

The sound-based strategy, by contrast, used Chinese characters to represent Japanese sounds rather than meanings. For instance, the character 波 in this context was used to represent the syllable *ha* because of its close resemblance to the sound *puâ* in Middle Chinese. (The character is currently pronounced [ha], but was pronounced [pa] in classical Japanese, similar to the Middle Chinese [puâ].) In this usage, the meaning of the character 波 was completely ignored. This was a cumbersome system, however, because Japanese words usually contain several syllables and Chinese characters represent only one syllable each. In order to overcome this problem, Chinese characters were gradually simplified until they reached the forms used in present-day **hiragana**. These simplified characters appear in many literary works written by women, including the famous *Tale of Genji*, and for this reason **hiragana** was once called **onna de** (*women's hand*).

Hiragana as written today comprise 46 characters (Figure 1). Two diacritical marks in the shapes of two dots ` or a small circle ° are used to show voiced consonants (Figure 2). The basic syllabary can also be used to represent *glides*, which are combinations of characters that represent more complex sounds (Figure 3).

Look at Figure 1 and pronounce each character by repeating it after your instructor and/or the accompanying audio. This chart should be read from top to bottom and right to left. Japanese may be written vertically in this manner or horizontally, from left to right, as in English.

 Figure 1

	n	w	r	y	m	h	n	t	s	k		
	ん	わ	ら	や	ま	は	な	た	さ	か	あ	a
			り		み	ひ	に	ち	し	き	い	i
			る	ゆ	む	ふ	ぬ	つ	す	く	う	u
			れ		め	へ	ね	て	せ	け	え	e
		を	ろ	よ	も	ほ	の	と	そ	こ	お	o

Figure 2

	p	b	d	z	g	
	ぱ	ば	だ	ざ	が	a
	ぴ	び	ぢ	じ	ぎ	i
	ぷ	ぶ	づ	ず	ぐ	u
	ぺ	べ	で	ぜ	げ	e
	ぽ	ぼ	ど	ぞ	ご	o

Figure 3

	p	b	d (j)	j (z)	g	r	m	h	n	ch (t)	sh (s)	k	
	ぴ	び	ぢ	じ	ぎ	り	み	ひ	に	ち	し	き	ya
	ゃ	ゃ	ゃ	ゃ	ゃ	ゃ	ゃ	ゃ	ゃ	ゃ	ゃ	ゃ	
	ぴ	び	ぢ	じ	ぎ	り	み	ひ	に	ち	し	き	yu
	ゆ	ゆ	ゆ	ゆ	ゆ	ゆ	ゆ	ゆ	ゆ	ゆ	ゆ	ゆ	
	ぴ	び	ぢ	じ	ぎ	り	み	ひ	に	ち	し	き	yo
	よ	よ	よ	よ	よ	よ	よ	よ	よ	よ	よ	よ	

II. Hiragana あ～そ

In this section, you will learn fifteen **hiragana** and their pronunciations. The following charts show both printed and handwritten styles.

Note that some lines that are connected in the printed style are not connected in handwriting. For example, the vertical diagonal curved lines in the printed forms of き [ki] and さ [sa] are connected, but they are not connected in handwriting (き and さ). Also, the character そ [so] is written as a single stroke in the printed style, but as two strokes in handwriting (そ), where the diagonal line at the top is not connected with the rest of the character.

Printed style

s	k		
さ	か	あ	a
し	き	い	i
す	く	う	u
せ	け	え	e
そ	こ	お	o

Handwritten style

s	k		
さ	か	あ	a
し	き	い	i
す	く	う	u
せ	け	え	e
そ	こ	お	o

Learning hiragana

The mnemonic pictures and keys below have been provided to help you memorize the **hiragana** characters. Remember that the mnemonic pictures are rough, rather than precise representations of the shapes or the sounds of the characters.

a			あ is similar to [ah] but is shorter.	Ah! Ann is good at ice-skating.
i			い is similar to the vowel sound in <i>ear</i> but is shorter.	I have big <i>ears</i> .
u			う is similar to the vowel sound in [ooh] but is shorter and the lips are not as rounded.	Ooh! This is heavy.
e			え is similar to the first vowel sound in <i>exercise</i> but the mouth is not opened as widely.	I need <i>exercise</i> .

o			お is similar to the vowel sound [o] in <i>on</i> as the British pronounce it, but the lips are slightly more rounded.	The ball will land <i>on</i> the green.
ka			か is a combination of [k] and [a]. The Japanese [k] sound is less forceful than the English sound.	<i>Karate</i> kick.
ki			き is similar to <i>key</i> but the vowel sound is shorter.	This is a <i>key</i> .
ku			く is similar to the first syllable of <i>cuckoo</i> but the lips are not as rounded.	This is a <i>cuckoo</i> .
ke			け is similar to the sound [ca] in <i>cane</i> , but without the [y] sound.	A man with a <i>cane</i> .
ko			こ is similar to the sound [co] in <i>coin</i> without the [y] sound.	A ten yen <i>coin</i> is worth about a dime.
sa			さ is a combination of [s] and [a]. The Japanese [s] sound is not as strong as the English [s] sound because less air is forced out between the teeth.	Don't drink too much <i>sake</i> .
shi			し is similar to <i>she</i> but is shorter and the lips are spread wider. Japanese does not have the sound [si] as in <i>sea</i> .	This is how <i>she</i> wears her hair.
su			す is a combination of [s] and [u].	<i>Swimming</i> is fun in the summer.
se			せ is similar to the sound of [se] in <i>señor</i> .	Hello, <i>Señor</i> García.
so			そ is similar to <i>so</i> but is shorter.	This character zigzags <i>so</i> much.

Reading hiragana

Read the following words, paying attention to intonation and devoiced sounds.

Characters with a bar over them (for example, いけ) should be pronounced with a higher pitch than those without a bar. The [i] and [u] in き, く, し, す, ち, つ, ひ, and ふ may be devoiced between two voiceless consonants or at the end of a word. Characters with a small circle under them (き) contain a devoiced [i] or [u].

え	picture	いけ	pond
おかし	confectionery	いす	chair
き	tree	きく	chrysanthemum
かお	face	さけ	sake
あし	leg	えき	station
せかい	world	そこ	bottom
あさ	morning	しお	salt
あかい	red	あかい かさ	red umbrella
あおい	blue	あおい いす	blue chair

Useful Expressions

1. Forms of address

The Japanese always use a title to address people other than family members. Young people, however, sometimes refer to their close friends by name only, without using titles.

せ ン せ い せ ン せ い さ ン
せんせい ~せんせい ~さん

professor, teacher Professor/Dr. ~ Mr./Mrs./Miss/Ms. ~

Example: た な か せ ン せ い や ま だ さ ン
Tanaka sensei Yamada-san

Professor Tanaka

Mr./Mrs./Miss/Ms. Yamada

NOTES

- The せい in せんせい (sensee) is pronounced by stretching the [e]. You will learn more about long vowels in a later section.
- It is customary to address an instructor simply as せんせい.

- The literal meaning of せんせい is “born ahead,” which by extension means “honorable master.” For this reason, it is used to refer to other people but never to oneself. Further, it can be used to address people in professions other than teaching, especially when the person in question has recognized expertise or performs a mentoring function. Patients refer to their medical doctors as せんせい. But even for this function, せんせい should never be used in reference to oneself.
- Japanese people usually address each other using last names and titles, even when they have known each other for a long time. First names are used primarily among family members and close friends.
- ~さん is a generic term, but you should not use it when referring to yourself or to someone who should be addressed with a title such as せんせい.

2. Introducing yourself

ha ji me ma shi te ~ de su do o zo yo ro shi ku
はじめまして。 ~ です。 どうぞ よろしく。

How do you do? I am ~ . Pleased to meet you.

(The English translation here is not a literal equivalent of the Japanese.)

Example: A: hajimemashite yamada desu doozo yoroshiku
 B: hajimemashite sumisu desu doozo yoroshiku



Mr. Smith

Mr. Yamada

NOTES

- The little circle at the end of each sentence is the equivalent of a period in written Japanese.
- You cannot use a title or *さん* when speaking of yourself.



はなして みましょう Conversation Practice

1. Today is the first day of Japanese class. Introduce yourself to your classmates. Listen to your classmates as they introduce themselves, and try to remember their names.
2. Did you greet your classmates with a bow? If you didn't, greet them again, and bow. If you don't know how to bow properly, ask your instructor to show you.

III. Hiragana た〜ほ

In this section, you will learn fifteen more **hiragana** and their pronunciations. Note that the right side of な [na] and the horizontal line in ふ [fu] consist of a single connected line in the printed style, but become two strokes in the handwritten style.

Printed style




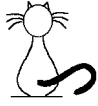


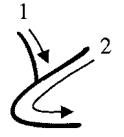



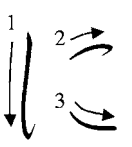

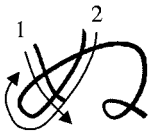

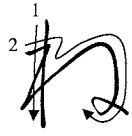

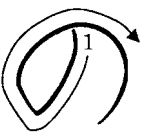

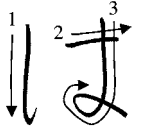



h	n	t	
は	な	た	a
ひ	に	ち	i
ふ	ぬ	つ	u
へ	ね	て	e
ほ	の	と	o

Handwritten style

h	n	t	
は	な	た	a
ひ	に	ち	i
ふ	ぬ	つ	u
へ	ね	て	e
ほ	の	と	o

Learning hiragana

ta	た		<p>た is a combination of [t] and [a]. The Japanese [t] sound is produced by touching the upper teeth and gum with the tip of the tongue. The Japanese [t] sound is not as strong as the English [t] because less air is forced between the teeth.</p>	<p>ta</p> <p>The letters <i>t</i> and <i>a</i> make <i>ta</i>.</p>
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chi	ち		ち The sound is [chi] as in <i>cheer</i> . Japanese does not have the sound [ti] as in <i>tea</i> .	 Being a <i>cheerleader</i> isn't easy.
tsu	つ		つ is similar to the sound [t's] in <i>cat's</i> .	 A <i>cat's</i> tail.
te	て		て is similar to the first syllable of <i>table</i> , but without the [y] sound.	 Fruit on a <i>table</i> .
to	と		と is similar to the sound of <i>toe</i> but the [t] is softer.	 I've got a thorn in my <i>toe</i> .
na	な		な is similar to the sound of [na] in <i>nod</i> , but the vowel sound is more like [a] as in <i>ah</i> .	 This person is <i>nodding</i> off to sleep.
ni	に		に is similar to the sound of <i>knee</i> , but the vowel sound is shorter.	 Look at my <i>knees</i> .
nu	ぬ		ぬ is similar to the first syllable of <i>noodle</i> , but the vowel sound is shorter.	 <i>Noodles</i> and chopsticks.
ne	ね		ね is similar to the sound of [ne] in <i>net</i> .	 I caught a fish in my <i>net</i> .
no	の		の is similar to the sound of the English <i>no</i> , but the vowel sound is shorter and the lips are not as rounded.	 See the <i>no</i> smoking sign.
ha	は		は is a combination of [h] and [a]. The Japanese [h] sound is much softer than the English equivalent.	 I bought a <i>house</i> .
hi	ひ		ひ is similar to the sound of <i>he</i> , but the vowel sound is shorter.	 This is Mr. <i>Hill</i> . <i>He</i> is strong.