

PREFACE

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.¹ 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 Jordan'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 ñ 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 /arigatasi/² and while (arigatai) and /arigatasi/ 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. /ahugi/ for 折子 "fan". English translations are marked by quotation marks.

3. (arigatai) "to be thankful"; /arigatasi/ "to be rare"

student are also gradually introduced, the most important ones in the Notes, others through examples and exercises. Introduction of Heian 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. Yodan 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

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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 Keiyoo-doosi "pseudo-adjectives." Keiyoo-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.

I. 自立語 Ziritu-go "free words"

A. 活用のある語

1. 用言 Yoogen: may become predicates

- a. 動詞 Doosi "verbs"
 b. 形容詞 Keiyoosi "adjectives"
 c. 形容動詞 Keiyoo-doosi
 "pseudo-adjectives"

行く /yuku/
 "to go"
 美し /utukusi/
 "to be beautiful"
 静かなり /sizukanari/
 "to be quiet"

B. 活用のない語

1. 体言 Taigen: may become subjects

- a. 名詞 Meisi "nouns"
 b. 代名詞 Dai-meisi "pronouns"

雨 /ame/
 "rain"
 汝 /nare/
 "you"

2. 非体言 Non-taigen: may not become subjects

- a. 副詞 Hukusi "adverbs"
 b. 接続詞 Setuzokusi
 "conjunctions"
 c. 感動詞 Kandoosi
 "interjections"
 d. 連体詞 Rentaisi
 "demonstratives"

いと /ito/
 "very"
 されど /saredo/
 "but"
 あはれ /ahare/
 "ah"
 或る /aru/
 "certain"

II. 付属語 Huzoku-go "bound words"A. 助動詞 Zyodoosi "inflecting suffixes"

き /ki/
 "past tense"

B. 助詞 Zyosi "particles"

- a. 格助詞 Kaku-zyosi
 "case particles"
 b. 接続助詞 Setuzoku-zyosi
 "conjunctive particles"
 c. 副助詞 Huku-zyosi
 "adverbial particles"
 d. 係助詞 Kakari-zyosi
 "emphatic particles"
 e. 終助詞 Syuu-zyosi
 "sentence particles"

を /wo/
 "object marker"
 ば /ba/
 "if"
 さへ /sahe/
 "even"
 こそ /koso/
 "emphasis"
 ばや /baya/
 "speaker's desire"

0.2. Spelling

Rekisi-teki Kana-zukai "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 [kawa]² as in Modern Japanese. In the same way, たふ (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 become [w] in the middle of words, and later [w] disappeared in all positions except before [a], as in [kaha] --> [kawa]; [tahu] --> [tawu*] --> [tau]
- 2) [ou] and [au] become [oo], as in [tau] --> [too] (塔 [tahu] --> [tawu*] --> [tau]); [tou] --> [too] (東)
- 3) [eu] become [yoo], as in [keu] --> [kyoo] (今日 [kehu] --> [kewu*] --> [keu])

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 [ʰ], a bilabial fricative such as in (huzi) "Mt. Fuji."
4. Hypothetical forms such as [kawu] are marked by *.
5. [tau] further changes to [too] by Rule 2 below.
6. The change from [tahu] to [tau] by Rule 1.
7. The change from [kehu] to [keu] by Rule 1.

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"	}	are pronounced [oo]
AHU	as in	あふぎ	/ahugi/	"fan"		
OU	as in	どう	/dou/	"how"		
OHU	as in	ほふえ	/hohue/	"sacerdotal robe"		
OHO	as in	こほり	/kohori/	"ice"		
OWO	as in	とをか	/towoka/	"ten days"		
IYAU	as in	しやう	/siyau/	"general"	}	are pronounced [yoo]
IYOU	as in	きようず	/kiyouzu/	"to be amused"		
EU	as in	けうくん	/keukun/	"remonstrance"		
EHU	as in	けふ	/kehu/	"today"		
IU	as in	きう	/kiu/	"nine"	}	are pronounced [yuu]
IHU	as in	きふしよ	/kihusiyo/	"fatal spot"		

0.3. Gozyuon-zu "the 50 syllabary chart"

五十音図 Gozyuon-zu 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 濁音 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 voiceless counterpart in Japanese although [m] is a voiced consonant.
2. Any syllable with initial [p] : [pa], [pi] etc.

∅	あ a	い i	う u	え e	お o
k	か ka	き ki	く ku	け ke	こ ko
s	さ sa	し si	す su	せ se	そ so
t	た ta	ち ti	つ tu	て te	と to
n	な na	に ni	ぬ nu	ね ne	の no
h	は ha	ひ hi	ふ hu	へ he	ほ ho
m	ま ma	み mi	む mu	め me	も mo
y	や ya	い i	ゆ yu	え ¹ ye ¹	よ yo
r	ら ra	り ri	る ru	れ re	ろ ro
w	わ wa	ぬ ² wi ²	う u	ゑ ² we ²	を ² wo ²
g	が ga	ぎ gi	ぐ gu	げ ge	ご go
z	ざ za	じ ³ zi ³	ず zu	ぜ ze	ぞ zo
d	だ da	ぢ ³ di ³	づ du	で de	ど do
b	ば ba	び bi	ぶ bu	べ be	ぼ bo
p	ぱ pa	ぴ pi	ぷ pu	ぺ pe	ぽ po

1. There was a distinct syllable [ye] in the Nara and early Heian periods, but the distinction between [ye] and [e] was lost before the establishment of Hiragana.
2. /wi/, /we/, and /wo/ are pronounced as [i],[e], and [o] in Modern Japanese.
3. The distinctions between /zi/, /zu/ and /di/, /du/ were lost during the Edo Periods.

1. 動詞 Doosi "verbs"

1.1. 十変動詞 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 specialized 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 /sinu/ "to die" and 死ぬ /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 /sinu/ and /inu/, is introduced first in this textbook. The verb /sinu/ takes the following six different forms, underlined, as it appears in various contexts:

- 1) 死なす /sina-zu/ (sina-nai)
"(One) does not die."
- 2) 死にたり /sini-tari/ (sinda)
"(One) died."

1. The full name in Japanese is 十行変格活用動詞 Na-gyoo Henkaku-Katuyoo Doosi "Na-column (of 50 syllabary chart) irregular conjugation verbs." As is customary, the abbreviated name Na-hen Doosi is used in this book.

- | | | |
|----------|---------------|---|
| 3) 死ぬ | /sinu/ | (sinu)
"(One) dies." |
| 4) 死ぬる者 | /sinuru mono/ | (sinu hito)
"one who dies" |
| 5) 死ぬれども | /sinure-domo/ | (sinda keredomo)
"although (one) died" |
| 6) 死ぬ | /sine/ | (sine!)
"Drop dead!" |

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 Rentai-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 /sinu/ thus has six different forms of inflection.

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

are called ナ変動詞 Na-hen Doosi "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 /sinu/, Rentai-kei /sinuru/, Izen-kei /sinure/, and Meirei-kei /sine/.

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."

死 ぬ	Traditional Japanese Terms	G. Sansom	Lehmann & Faust	Elisseeff Reischauer & Yoshihashi	Henderson
死 ぬ(ず) sina-(zu)	未然形 Mizen-kei	Imperfect/ Negative	Imperfect	Negative	Line 1
死 ぬ(に(=')) sini-(tari)	連用形 Ren'yoo-kei	Adverbial/ Continuative	Indefinite	Continuative	Line 2
死 ぬ. sinu(.)	終止形 Syuusi-kei	Predicative	Conclusive	Conclusive	Line 3
死 ぬ者(者) sinuru-(mono)	連体形 Rentai-kei	Attributive/ substantival	Attributive	Attributive	Line 3A
死 ぬ(に(=)) sinure-(domo)	已然形 Izen-kei	Perfect	Perfective	Conditional	Line 4
死 ぬ(！) sine(!)	命令形 Meirei-kei	Imperative	Imperative	Imperative	Line 5

George Sansom, An Historical Grammar of Japanese
W. P. Lehmann & Lloyd Faust, A Grammar of Formal Written Japanese
S. Elisseeff, E.O. Reischauer & T. Yoshihashi, Elementary Japanese
Harold G. Henderson, Handbook of Japanese Grammar

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 生あるものは必ず死ぬ (sei aru mono wa kanarazu sinu) "Those who have lives will certainly die," and before a noun as a modifier, as in 谷に落ちて死ぬ人が多い (tani ni otite sinu hito ga ooi) "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:

- 生あるものは必ず死ぬ。
/sei aru mono wa kanarazu sinu/
Syuusi-kei
(ikite iru mono wa kanarazu ituka sinu)
"Those who have lives will certainly die (some time)."
- 谷に落ちて死ぬ者多し。
/tani ni otite sinuru mono ohosi/
Rentai-kei
(tani ni otite sinu hito ga ooi)
"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) 死ぬるは安し /sinuru wa yasusi/
(sinu koto wa yasasii)
"It is easy to die."
- 2) 親に先立ちて死ぬるは /oya ni sakidatite sinuru wa
不孝者なり hukau-mono nari/
(oya yori saki ni sinu hito wa
hukoo-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 (haru ga kureba atatakaku
なります。 nari-masu)
"When spring comes, it turns
warm."

In Classical Japanese, the Zyosi "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/ occurs 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/ /ware sina-ba nandi siki wo tore/
我死ねば, 汝指揮を取水 (watasi ga sindara, omae ga siki
o tore)
"If I die, you take command!"
- 4) Mizen-kei + /ba/ /tomo ko-ba¹ sake wo kuma-mu²/
友来ば, 酒を汲まむ (tomodati ga kitara, sake o nomoo)
"If friends come, I'll drink
Sake."
- 5) Izen-kei + /ba/ /titi sinure-ba miyako ni kahe-ri-nu³/
父死ぬれば, 都に帰りぬ (titi ga sinda node, miyako e kaetta)
"Because father died, I went back
to the capital."
- 6) Izen-kei + /ba/ /tomo kure-ba⁴ sake wo kuma-mu/
友来れば, 酒を汲まむ (tomodati ga kita kara, sake o
nomoo)
"Because friends have come, I'll
drink Sake."
- 7) Izen-kei + /ba/ /midu kakure-ba⁵ hi kiyu/
水掛くれば, 火消ゆ (mizu o kakereba, hi wa kieru mono da)
"It's a rule that fire dies out if
you put water on."
or (mizu o kaketa node, hi ga kieta)
"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 /kumu/ "to ladle, to drink Sake together"; /mu/ is an inflecting suffix of conjecture or intention. See Note 4.
3. /kahe-ri/ is the Ren'yoo-kei of the verb /kahe-ru/ "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 Setuzoku Zyosi

"conjunctive particles." Another Setuzoku 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:

我が子もこの戦いに
死なむ

/waga ko mo kono tatakahi nite¹
sina-mu/
(watasi no kodomo mo kono ikusa
de sinu daroo)
"My son too will probably die in
this battle."

2) Intention

雨降れば往なむ

/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 格助詞 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) 我は死なむ

/ware wa sina-zu/
(watasi wa sina-nai)
"I'll not die."

2) 客往なむ

/kiyaku ina-zu/
(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) 友は都へ往にたり

/tomo wa miyako he ini-tari/
(tomodati wa miyako no hoo e
itte simatta)
"My friend left for the capital."

2) かの犬はこの春死にたり

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

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 Kundoku style¹ while /do/ was commonly used in the Wabun 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 Tsurezure Gusa "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) 母は死ぬれども
子は死なず

/haha wa sinure-domo kowa sina-zu/
(haha wa sindemo, ko wa sina-nai)
"Although the mother died, the child did not."

2) 友は往ぬれども
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."

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 Kundoku 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 tale was completed.

Note 8. Vocabulary

1. 安し

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

2. 難し

/katasi/: Keiyoosi "adjective"
1. (muzukasii) "difficult"
2. (kibisii, tuyoi) "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. 諸共に

/morotomo ni/: adverb
(sorotte, issyoni) "together"

Exercise 1. Read and identify the forms of the verbs in the following sentences. Then translate the sentences into Modern Japanese and English.

1. 我は東国へ往ぬ
2. 友は往なむ
3. 敵はすでに往にたり
4. 京へ往ぬる者多し
5. 友は皆往ぬれども我は止まらむ
6. 汝も早く往ぬ
7. 老兵は死なす
8. 父は宇治川の戦にて死にたり
9. その年父も死に、我も病に伏したり
10. その病にて死ぬる者多し

11. 死なば諸共に
 12. 死ぬ
 13. 死ぬるは安けれども生くるは難し
 14. 母は死ぬれども子は助からむ
 15. 汝も早く往ぬ。我はこの地にて死なむ
- (a) 動詞「止まる」の未然形
 (b) 形容詞「安し」の已然形
 (c) 動詞「生くる」の連体形
 (d) 動詞「助かる」の未然形

1.2. 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. <u>Mizen-kei</u>
未然形 | 書かず | /kaka-zu/ (kaka-nai)
"(I) don't write." |
| 2. <u>Ren'yoo-kei</u>
連用形 | 書きたり | /kaki-tari/ (kaita)
"(I) wrote." |
| 3. <u>Syuusi-kei</u>
終止形 | 書く | /kaku/ (kaku)
"(I) write." |
| 4. <u>Rentai-kei</u>
連体形 | 書く者 | /kaku mono/ (kaku hito)
"one who writes" |
| 5. <u>Izen-kei</u>
已然形 | 書けども | /kake-domo/ (kaita keredomo)
"although (I) have written" |
| 6. <u>Meirei-kei</u>
命令形 | 書け | /kake/ (kake!)
"Write!" |

Notice that the Syuusi-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 base¹ (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-domo/ and /kake/ or /ka/, /ki/, /ku/, /ku/, /ke/ and /ke/. Since the distinctive parts of inflecting forms span four rows within a vertical column, this conjugation 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.

Chart 3.

四段動詞	漕ぐ (row)	貸す (lend)	立つ (stand)	買う (buy)	飛ぶ (fly)	読む (read)	取る (take)
未然形 -zu	koga-	kasa-	tata-	kaha-	toba-	yoma-	tora-
連用形 -tari	kogi-	kasi-	tati-	kahi-	tobi-	yomi-	tori-
終止形	kogu	kasu	tatu	kahu	tobu	yomu	toru
連体形 -mono	kogu-	kasu-	tatu-	kahu-	tobu-	yomu-	toru-
已然形 -domo	koge-	kase-	tate-	kahe-	tobe-	yome-	tore-
命令形	koge	kase	tate	kahe	tobe	yome	tore

1.3. ラ変動詞 Ra-hen Doosi¹ "Ra-column irregular verbs"

There are four verbs in this irregular conjugation. These four verbs, 有り /ari/, 居り /wori/, 侍り /haberi/ and いますかり /imasukari/ conjugate in a pattern quite similar to that of Yodan Doosi except that the Syuusi-kei of Ra-hen Doosi is identical with the Ren'yoo-kei, while that of Yodan Doosi is identical with the Rentai-kei.

Chart 4

ラ変	有り	居り	侍り	いますかり	四段書く
未然形	ara-	wora-	habera-	imasukara-	kaka-
連用形	ari-	wori-	haberi-	imasukari-	kaki-
終止形	ari	wori	haberi	imasukari	kaku
連体形	aru-	woru-	haberu-	imasukaru-	kaku-
已然形	are-	wore-	habere-	imasukare-	take-
命令形	are	wore	habere	imasukare	kake

1. The abbreviation of ラ行変格活用動詞 Ra-gyoo Henkaku-katuyoo Doosi "Ra-column irregular conjugation verbs"

Note 9. The Omission of 助詞 Zyosi "particles"

As the reader may have noticed already, Zyosi 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) 我は此処にあり | /ware wa koko ni ari/ |
| ---> 我此処にあり | --- /ware koko ni ari/
(watasi wa koko ni iru)
"I'm here." |
| 2) 馬を贈らむ | /uma wo okura-mu/ |
| ---> 馬贈らむ | --- /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 Zyodoosi /besi/

/besi/ is added to the Syuusi-kei¹ 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) 日暮までに往ぬべし | /higure made ni inu-besi/
(higure made ni sara-nakereba naranai)
"You must leave before sunset." ² |
| 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 Zyodoosi /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 Zyodoosi 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 13. The 助詞 Zyosi "particle" /ga/

In Classical Japanese as in Modern Japanese, there are two types of /ga/, namely /ga/ of 格助詞 Kaku-zyosi "case particle," and /ga/ of 接続助詞 Setuzoku-zyosi "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-zyosi "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"¹ 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
行きたり /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
うまし /tarau ga tukururu mesu umasi/
(taroo ga tukururu gohan wa oisii)
"The means that Taroo makes are tasty."¹
- 3) うぐひす梅が枝に
鳴く /uguhisu ume ga e ni naku/
(uguisu ga ume no eda de nake)
"A nightingale sings on a plum branch."
- 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. (hoee) "priest's robe"
3. あく /aku/ : Yodan Doosi
1. (manzoku 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."

1. 我は天才にあらず
2. 家において書を讀まむ
3. かく申す者あり
4. 能ある鷹は爪をかす
5. 無事にてあれと祈る
6. かの男は山寺に居らむ
7. 衣ありて、人かげなし
8. 木の下に居る者あり
9. 我妻に一度も文を書かず
10. つとめて、桂川を渡る
11. 清少納言は枕草子を書きたり
12. いかで芋粥にあかむ
13. つとめて京にもどるべし
14. 寺の壁に名前を書き、愚か者あり
15. かの男に文を送れど返りなし
16. 汝は急ぎ奈良へ行け
17. 高野山へ行きて佛の道を学ばむ
18. 虫の声止まば、近くに敵ありと知れ
19. つとめて山上に立ちて朝日を拝す
20. 京に住まば、悪人に出会ふ事もありむ
21. 佛の道を学ぶ事を望みて、富を望まず
22. 秋の夜、鈴虫の鳴くを聞く
23. 道の中ほどに大石あれば、車進まず
24. かの衣、いかでつくろはむ

1.4. 上一段動詞 Kami-itidan Doosi and 上二段動詞
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.

Chart 5.

	Kami-itidan 見る "to see"	Kami-nidan 落つ "to fall"
未然形 Mizen-kei	見ず /mi-zu/	落ちず /oti-zu/
連用形 Ren'you-kei	見たり /mi-tari/	落ちたり /oti-tari/
終止形 Syuusi-kei	見る /miru/	落つ /otu/
連体形 Rentai-kei	見る者 /miru-mono/	落つる者 /oturu-mono/
已然形 Izen-kei	見れども /mire-domo/	落つれども /oture-domo/
命令形 Meirei-kei	見よ /miyo/	落ちよ /otiyō/

There are only ten verbs (and some compounds made with them such as 観みる /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/, 干る /hiru/, 射る /iru/, 鋳る /iru/, 居る /wiru/, 率る /wiru/, 用ゐる /motiwiru/ and 見る /miru/.¹ The distinguishing characteristic of this conjugation type is that all the alternative forms have syllables with /i/; e.g., 見ず /mi-zu/, 見たり /mi-tari/, 見る /miru/, 見る者 /miru-mono/, 見れども /mire-domo/, 見よ /miyo/. Since the syllables with /i/ occupy the second horizontal row in the 50 syllabary chart (that is, the row above the middle as in A-I-U-E-O, /u/ being the center horizontal row), these verbs are formally called 上一段活用動詞 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., /oti-zu/, /oti-tari/, /otu/, /oturu-mono/, /oture-domo/, and /otiyō/. 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"; 干る /hiru/ "to dry"; 射る /iru/ "to shoot an arrow"; 鋳る /iru/ "to cast (a statue)"; 居る /wiru/ "to be"; 率る /wiru/ "to take (someone) with"; 用ゐる /motiwiru/ "to use"; 見る /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 syllabary chart) conjugation verbs."

Note 15. The 格助詞 Kaku-zyosi "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) 新羅へか家にか帰る
壱岐の島
行かむにどきも
思ひかねつる

/siragi he ka, ihe 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. 蓑 /mino/: noun
(mino) "straw raincoat"
2. 有りと有る /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/: Huku-zyosi "adverbial particle"
(dake) "only"
/kare nomi kokoromi-tari/
(kare dake ga yatte-mita)
"He alone tried it."
4. おこたる (怠る) /okotaru/: Yodan Doosi
1. (ki ga yurumu) "to be off one's guard"
/okotaru ma mo nasi/
(ki o yurumeru hima mo nai)
"There is no time to relax."
2. (byooki ga naoru)
"to recover from illness"
/yamahi okotara-ba miyako he agaru-besi/
(byooki ga naottara miyako e nobori-nasai)
"Go to the capital when you get well."
5. 老ゆ /oyu/: Kami-nidan Doosi
(oiru, 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. 着物の上に着るを羽織と言ふ。
2. 冬にばれども着る物もなし。
3. 雨激しくて蓑みのを着れども役に立たず。
4. 礼服を着よとの命令あり。
5. ありとある薬を用みれども効はし。
6. 人を射ず馬をのみ射よ。
7. 敵の大將は馬より落ちたり。
8. 谷に落ちる者多し。
9. 木の葉落つれば裏山の鹿しかも去り行く秋を惜みて鳴く。
10. 起きよと願へども起きず。
11. 雨降らば講堂を用みむ。
12. 家の中にてのみ用ぬるべし。
13. 我老いて病愈り難し。
14. その後はかく試みる者もなし。
15. 日はすでに東天高く昇れども客人起きず。
16. ありとある兵を率ぬ京へ急げ。

1.5. 下二段動詞 Simo-itidan Doosi and 下二段動詞 Simo-nidan Doosi

Almost all Modern Japanese vowel verbs (or weak verbs) whose stems end in /e/ are derived from Simo-nidan Doosi of Classical Japanese.

- | | | |
|------------------------------|-----------|---|
| 1. 未然形
<u>Mizen-kei</u> | 何も食べず | /nani mo tabe-zu/
(nani mo tabe-nai)
"(I) don't eat anything." |
| 2. 連用形
<u>Ren'yoo-kei</u> | すしを食べたり | /susi wo tabe-tari/
(susi o tabe-ta)
"(I) ate <u>susi</u> ." |
| 3. 終止形
<u>Syuusi-kei</u> | 飯を食べ | /mesi wo tabu/
(gohan o taberu)
"(I) eat rice." |
| 4. 連体形
<u>Rentai-kei</u> | それを食べる者なし | /sore wo taburu mono nashi/
(sore o taberu hito ga i-nai)
"There is no one who eats it." |
| 5. 已然形
<u>Izen-kei</u> | 食べれども肥えず | /tabure-domo koe-zu/ ¹
(tabetemo hutora-nai)
"Even though (I) eat a lot, (I) don't gain weight." |
| 6. 命令形
<u>Meirei-kei</u> | これを食べよ | /kore wo tabeyo/
(kore o tabero)
"Eat this!" |

All verbs of this conjugation class have either /e/ or /u/ in their forms; e.g., /tabe-zu/, /tabe-tari/, /tabu/, /taburu-mono/, /tabure-domo/ and /tabeyo/. 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 syllabary chart, and therefore they are called 下二段動詞 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 蹴る /keru/ "to kick," and it conjugates as follows:

1. 未然形 <u>Mizen-kei</u>	蹴す	/ke-zu/ (kera-nai) "(I) don't kick."
2. 連用形 <u>Ren'you-kei</u>	蹴に	/ke-tari/ (ketta) "(I) kicked."
3. 終止形 <u>Syuusi-kei</u>	蹴る	/keru/ (keru) "(I) kick."
4. 連体形 <u>Rentai-kei</u>	蹴る者	/keru-mono/ (keru hito) "a person who kicks"
5. 已然形 <u>Izen-kei</u>	蹴れども	/kere-domo/ (keru keredomo) "although (I) kicked"
6. 命令形 <u>Meirei-kei</u>	蹴よ	/keyo/ (kero) "Kick!"

Note 17. Rentai-kei + /wo/ + /u/ ¹

This expression indicates "potentiality" and its modern equivalent is (...suru koto ga dekiru).

Examples:

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

Note 18. Vocabulary

1. 参る /mawiru/: Yodan Doosi
- (mairimasu)
"to go or come (to a superior, to the Palace)
/asu wa mawiru besi/
(asita wa kyutyuu ni kuru daroo)
"(He) will come to the Palace tomorrow."
 - (sasiageru)
"to give (to a superior)"
/miya ni kudamono mawiru/
(miya-sama ni kudamono o sasiageru)
"(He) presented fruit to the Prince."
2. 罷る /makaru/: Yodan Doosi
- (taisyutu-suru)
"to leave the Palace or such a respectable place"
/ware wa makara-mu/
(saa, watasi wa taisyutu simasyoo)
"Now I will leave the Palace."
 - (mairi-masu)
"humble; to go, to come"
/ima wa ano yo ni makara-mu/
(saa, ano yo ni iki-masyoo)
"Now I am ready to go to the next world."

1. 得 /u/: Simo-nidan Doosi, (te ni ireru) "to obtain"
/uma wo e-tari/ (uma o te ni ireta) "(I) obtained a horse."

3. 侍小, 候小

/saburahu/: Yodan Doosi

- (o-tukae-suru)
"to be in attendance"
/miya ni saburahu hito/
(miya-sama ni o-tukae-site iru hito)
"a person who serves the Prince"
- (mairi-masu)
"humble; to go, to come"
/miyauteu saburaha-mu/
(asita no asa mairi-masyoo)
"(I) will come tomorrow morning."

4. 上

/uhe/: noun

- (kyuutyuu)
"Palace"
- (tenzyoo no ma)
"The Inner Palace"
- (gozen)
"The Imperial Presence"
- (tennoo, koogoo)
"Emperor, Empress"
- (taihen kooki-na hito)
"a very high ranked courtier or his presence"

5. 盗人

/nusubito/ or /nusutto/: noun
(doroboo) :thief"

6. 大臣, 大殿

/otodo/: noun

- (oyasiki)
"senior courtier's mansion"
- (daizin, kugyoo)
"minister, senior courtier"
- (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.

1. その戸押さば開くべし。
2. 皆笑へども彼は笑はず。
3. 刀を取りて庭に走り出づ。
4. いかで大殿に参らむ。
5. 彼は魚肉を食はず。
6. 柿八個を食べたり。
7. 毎日くだものを食ふべし。
8. 彼の地に牛肉を食ふる者あり。

9. かすかに聞ゆる虫の声に耳を傾く。
10. 雲の上に富士山見ゆ。
11. 海の見ゆる岡の上に家を建て、妻を迎ふ。
12. 上にもあらず家にも姿見えず。
13. 逃ぐる盗人を捕へたり。
14. 大臣に侍小女どもを捕へて問ふ。
15. 車なくまからむにまかるを得ず。

- 1.6. サ変動詞 Sa-hen Doosi¹ "Sa column irregular verb"
and カ変動詞 Ka-hen Doosi² "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" + ず /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., 重んず /omonzu/ "to think much of."³ 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
<u>Mizen-kei</u> | 旅せず | /tabise-zu/ (ryokoo si-nai)
"(I) don't travel." |
| 2. 連用形
<u>Ren'yoo-kei</u> | 旅したり | /tabisi-tari/ (ryokoo sita)
"(I) traveled." |
| 3. 終止形
<u>Syuusi-kei</u> | 旅す | /tabisu/ (ryokoo suru)
"(I) travel." |
| 4. 連体形
<u>Rentai-kei</u> | 旅する者 | /tabisuru mono/ (ryokoo suru hito)
"one who travels" |

- The abbreviation of サ行変格活用動詞 Sa-gyoo Henkaku Katuyoo Doosi "Sa column irregular conjugation verb"
- The abbreviation of カ行変格活用動詞 Ka-gyoo Henkaku Katuyoo Doosi "Ka column irregular conjugation verb"
- In some environments, voicing takes place and /su/ becomes /zu/. There seems to be no simple rule that governs this voicing, and the student must remember each as a separate entity; e.g., 命 /mei/ + /su/ --- 命す /meizu/; 敬 /kei/ + /su/ --- 敬す /keisu/

- | | | |
|-----------------------------|-------|--|
| 5. 已然形
<u>Izen-kei</u> | 旅すれども | /tabisure-domo/
(ryokoo suru keredomo)
"although (I) travel" |
| 6. 命令形
<u>Meirei-kei</u> | 旅せよ | /tabiseyo/ (ryokoo siro)
"Travel!" |

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

- | | | |
|------------------------------|---------------|--|
| 1. 未然形
<u>Mizen-kei</u> | 彼は来ず | /kare wa ko-zu/
(kare wa konai)
"He won't come." |
| 2. 連用形
<u>Ren'yoo-kei</u> | 友来たり | /tomo ki-tari/
(tomodati ga kita)
"A friend came." |
| 3. 終止形
<u>Syuusi-kei</u> | 父明日来 | /titi miyauniti ku/
(titi ga asita kuru)
"My father will come tomorrow." |
| 4. 連体形
<u>Rentai-kei</u> | 来る者なし | /kuru mono nashi/
(kuru hito ga inai)
"There is no one who comes." |
| 5. 已然形
<u>Izen-kei</u> | 春来れども
鳥鳴かす | /haru kure-domo tori naka-zu/
(haru ga kitemo tori ga naka-nai)
"Even when spring comes, no birds sing." |
| 6. 命令形
<u>Meirei-kei</u> | 太郎来 | /tarau, ko/
(taroo, koi)
"Taroo, come!" |

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) 我は京に行かむとす。 /ware wa miyako ni yuka-mu to su/
(watsi wa miyako e yuku tumori da)
"I intend to go to the capital."
- 2) 開けむとす水ども戸
開かす /ake-mu to sure-domo to aka-zu/
(akeyoo to sitemo, to wa aka-nai)
"Although (I) try, the door does not open."
- 3) 日は將に沈まむとす /hi wa masa ni sizuma-mu to su/
(hi wa ima sizumoo to site iru)
"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 Syuuzyosi /na/. In classical Japanese texts of the Nara and Heian periods, /na/ is added to the Syuisi-kei of Doosi and Zyodoosi as in 我を忘るは /ware wo wasuru-na/ (watsi o wasureru-na) "Don't forget me!"; however, in later texts, /na/ is

often found after the Rentai-kei, 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., 梅の花早くは散りそ /ume no hana, hayaku na tiri so/ (ume no hana yo, hayaku tiru 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) あやまちすな /ayamati su-na/
(matigai o suru-na)
"Don't make a mistake!"
- 3) ここにはな来そ /koko ni wa na ko-so/
(koko ni wa kite wa ikenai)
"You must not come here."
- 4) かくあるとも、な泣きそ /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 interjectional and desiderative; e.g., 彼こそ大宮の大臣な /kare koso ohomiya no otodo na/ (ano hito ga oomiya no daizin da na) "He is the Lord of Oomiya!"; 家聞かな /ihe kika-na/ (omae no ie ga kiki-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. この地まで来る旅人は少し
17. これ若者共こち来
18. 遊郭ゆうかくに足踏み入るる
なせよ
19. 左の大臣参らばこの銘酒めいしゅ
賞味せむ
20. 常に心づかひして氣の怠る
時の間もなし
21. 弟来れば蹴鞠けまりなどせむ

22. この夜更よふけに来るは誰ぞ
23. 終日しゅうじつ机に向ひて学問すれども
理解するを得ず
24. 日の出を見むとする者は直ちに起きよ
25. 花咲かば花見せむ
26. 花咲く里を訪れむとす
27. 幾度いくたひ読めどもあかず
28. 下男げなんの帰り来ば問ひ質たすべし
29. 病重くともは死にぞ
30. 羊頭やうとうをかがげて狗肉くにくを売る者あり

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1. 我は劍つるぎを取りて戦ふをせず
2. 彼は唐都たうとに遊学したり
3. 明朝一番鶏ばんどりの鳴く以前に
出発すべし
4. 右の大臣みんに普請ふしんを命ず
5. 中門ちゆうもんの前まへにて請願せいがんする
者あり
6. 歌会かかいの準備完了すれども
未だ客人いまいの姿すがたなし
7. 命令めいれいあれば直ちに攻撃こうげきせむ
とす
8. 長安ちやうあんにて白氏文集はくしもんじゆを学習す
9. 急ぎ罷らむとすれども上より
御許おんゆるしばし
10. 我等は夜昼よぢゆう学問がくもんをも遊あそびをも
諸共しよどもにしたり
11. 友千里ともせんりの彼方かなたより来たり
12. 我が訪おとづれもし彼が来きまして
夏なつを過すごしたり
13. 待人まちびとついに来きず
14. 志こころざしある者皆京きやうに馳はせ参まゐり

Exercise 6. Give the Modern Japanese verbs which correspond to the following Classical Japanese verbs.

10. 消ゆ
9. 捨つ
8. 得
7. 有り
6. 落つ
5. 用ふ
4. 起く
3. 死ぬ
2. 着る
1. 行く

20. 起くる人
19. 対面する人
18. 読む書
17. 見る者
16. 逃ぐる者
15. 閉まる戸
14. 老ゆ
13. 感ず
12. す
11. 来

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

10. 来る
9. 聞える
8. 心得る
7. 試みる
6. 居る
5. 恥じる
4. 生きる
3. 有る
2. 買う
1. 待つ

20. 来る人
19. 忘れる人
18. 買う人
17. 信じる人
16. 死ぬ人
15. 並べる
14. 射る
13. 枯れる
12. 学問する
11. 見える
25. 笑う人
24. 過ぎる月日
23. 下りる人
22. 読む本
21. 植える木

2. 形容詞 Keiyooji "adjectives"

Adjectives in Classical Japanese, as in Modern Japanese, are highly inflected and their function grammatically includes predication. That is to say, an adjective 赤し /akasi/ (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 赤く /akaku/ and 赤から /akakara/ are considered the 未然形 Mizen-kei of 赤し /akasi/. Actually, /akakara/ is a contracted form of /akaku-ara/ where /akaku/ is the Ren'yoo-kei of the adjective /akasi/ and /ara/ is the Mizen-kei of the Ra-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 Mizen-kei 寒くは /samuku-ba/ (samukattara) "if it is cold"
寒からはず /samukara-zu/ (samuku-nai) "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 Zyosi /ba/ may be added to either /kari/ form or the original form.

2. 連用形 Ren'yoo-kei 寒くす
寒かりけり
/samuku-su/
(samuku suru)
"I make it cold."
/samukari-keri/
(samukatta)
"It was cold."
3. 終止形 Syuuji-kei 寒し
/samusi/
(samui)
"It is cold."
4. 連体形 Rentai-kei 寒き日
寒かる日
/samuki hi/
(samui hi)
"a cold day"
/samukaru hi/
(samui hi)
"a cold day"
5. 已然形 Izen-kei 寒けれども
/samukere-domo/
(samui keredomo)
"although it is cold"
6. 命令形 Meirei-kei 寒かれ
/samukare/
(samuku are!; samuku nare!)
"Be cold!; Become cold!"

B) シフ活用 Siku-katuyoo "Siku conjugation"

1. 未然形 Mizen-kei 美しくば
美しくからす
/utukusiku-ba/
(utukusikattara)
"if it is beautiful"
/utukusikara-zu/
(utukusiku-nai)
"It is not beautiful."
2. 連用形 Ren'yoo-kei 美しくす
美しくかりけり
/utukusiku su/
(utukusiku suru)
"I make it beautiful."
/utukusikari-keri/
(utukusikatta)
"It was beautiful."

1. /keri/: a Zyodoosi that indicate "past". See Note 21 for a more detailed explanation.

3. 終止形 Syuuji-kei 美し
/utukusi/
(utukusii)
"It is beautiful."
4. 連体形 Rentai-kei 美しき物
美しかる物
/utukusiki mono/
(utukusii mono)
"a beautiful thing"
/utukusikaru mono/
(utukusii mono)
"a beautiful thing"
5. 已然形 Izen-kei 美けれども
/utukusikere-domo/
(utukusii keredomo)
"although it is beautiful"
6. 命令形 Meirei-kei 美しかれ
/utukusikare/
(utukusiku are; utukusiku nare)
"Be beautiful!; Become beautiful!"

The /kari/ forms of the Syuuji-kei and Izen-kei are absent from the paradigms because they are not usually used. And for the Meirei-kei only the /kari/ form is used.

	高たか	美うつく
未然形	か ら く	し か ら く
連用形	か り く	し か り く
終止形	し	し
連体形	か る き	し か る き
已然形	け れ ど も	し け れ ど も
命令形	か れ	し か れ

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 Keiyoosi, /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) 芭蕉なる俳人ありけり /baseu naru¹ haizin ari-keri/
(basyoo to yuu haizin ga ita)
"There was a Haiku-poet called Basyoo."
- 2) 昔この地に都ありけり /mukasi kono ti ni miyako ari-keri/
(mukasi koko ni miyako ga atta)
"Once upon a time there was a capital in this place."

Note 22. The Ren'yoo-kei of Keiyoosi

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

高かりけり /takakari-keri/ (takakatta) "It was high."

The original form of the Ren'yoo-kei of adjectives has two important functions, continuative and adverbial. Examples 1 and 2

-
1. /naru/ is the Rentai-kei of the copulative Zyodoosi /nari/. See Chapter 4.19. for additional explanation.

below illustrate the continuative 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 Zyosi /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) 風激しく傘役立たず /kaze hagesiku, kasa yaku-data-zu/
(kaze 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, tani hukasi/
(yama wa takaku, tani wa hukai)
"The mountains are high and the gorges deep."
- 3) 山高くして、谷深し /yama takaku-site, tani hukasi/
(yama wa takaku, tani 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) 木の葉美しくなりたり /ko no ha utokusiku nari-tari/
(ki no ha ga utokusiku natta)
"The leaves of trees have become beautiful."

Note 23. 音便 Onbin

The [k] in the last syllable of the Ren'yoo-kei and Rentai-kei of adjectives is sometimes omitted, so that 高く /takaku/ becomes 高う /takau/ takoo, and 美いき /utokusiki/ becomes 美しい /utokusii/. These forms are called Onbin forms. The Onbin form of the Ren'yoo-kei is still used before (gozai-masu) in Modern Japanese, as in (ohayoo gozai-masu) "good morning."¹ The conclusive and attributive form of Modern Japanese Keiyoosi is derived from the Onbin form of the Rentai-kei.

Note 24. Vocabulary

1. 内裏 /uti/: noun (dairi, kyuuzyuu) "The Imperial Palace"
2. 里 /sato/: noun
 1. (mura) "village, hamlet"
 2. (inaka) "the country"
 3. (zibun no ie) "courtier's private home" (opposed to the court)
3. フキブきし /tukidukisi/: Keiyoosi (nitukawasii, kanzi ga ii) "becoming, appropriate, pleasant to see or hear" /wakaki sou no siroki koromo mo tukidukisi/ (wakai boosan no siroi kimono mo mita me ni kanzi ga ii) "Young priest's white robe is pleasant to our eyes."

1. The Onbin form of the Ren'yoo-kei is widely used in Kansai dialect now.

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. 山高くば山頂寒からむ
2. かの山さほど高からず
3. 山門高く聳ゆ。
4. あの山余りに高かりけり
5. 堀深くして城門高し
6. 高き山に登らむとす
7. 山高ければ越ゆるを得ず
8. 山高かれと願ふ
9. その娘美しくば花贈らむ
10. 山美しく水清し
11. 美しい娘に文を送る
12. この里も美しくかりけり
13. 彼の女姿美しくけれども心美し
14. 美しかれと願へども空しかりけり
15. 富士の山美しく見ゆ
16. 雨激しう降りて庭先も見えず
17. 雪景色もフキブきしき冬のつとめて内裏に参る。
18. 富得るを願はず、心清かうむ事をのみ願ふ

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.¹ 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-zu/ (sizuka de wa nai) "It is not quiet."
Mizen-kei

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

2. 連用形 静かなりけり /sizukanari-keri/ (sizuka datta) "It was quiet."
Ren'yoo-kei
- 静かに歩け /sizukani aruke/ (sizukani aruke) "Walk quietly!"
3. 終止形 静かなり /sizukanari/ (sizuka da) "It is quiet."
Syuusi-kei
4. 連体形 静かなる森 /sizukanaru mori/ (sizukana mori) "a quiet forest"
Rentai-kei
5. 已然形 静かなるども /sizukanare domo/ (sizuka da keredomo) "although it is quiet"
Izen-kei
6. 命令形 静かまれ /sizukanare/ (sizukani siro) "Be quiet!"
Meirei-kei

/tari/ type

1. 未然形 整然たらず /seizentara-zu/ (seizen to site inai) "(They) are not in good order."
Mizen-kei
2. 連用形 整然たりけり /seizentari-keri/ (seizen to site ita) "(They) were very orderly."
Ren'yoo-kei
- 整然と歩け /seizento aruke/ (seizento aruke) "Walk in an orderly manner!"
3. 終止形 整然たり /seizentari/ (seizen to site iru) "(They) are in good order."
4. 連体形 整然たる部屋 /seizentaru heya/ (seizen to site iru heya) "a room in perfect order"
Rentai-kei

5. 已然形 整然たれども
Izen-kei /seizentare-domo/
(seizen to site iru keredomo)
"although (they) look orderly"
6. 命令形 整然たれ
Meirei-kei /seizentare/
(seizento siro)
"Be orderly!"

Those Keiyoo-doosi that have /-nari/
at the end like 静かなり /sizukanari/
are called Nari-katuyoo Keiyoo-doosi,
while those with /-tari/ like 整然た)
/seizentari/ are called Tari-katuyoo
Keiyoo-doosi.

Ren'yoo-kei of Keiyoo-doosi have
two alternative forms: Ra-hen forms /nari/
and /tari/¹ 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:
adverbially as in 雨静かに降る
/ame sizukani huru/ "It rains quietly";
continuatively as in 花は盛りに月陰りなし
/hana wa sakarini, tuki wa kageri nasi/
"The flowers are in full bloom, and the

	整然	静か
未然形	た ら	な り
連用形	た り と	な り に
終止形	た り	な り
連体形	た る	な る
已然形	た れ	な れ
命令形	た れ	な れ

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/.

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

1. いと
/ito/: adverb
(taihen) "very"
/ito akaki koromo/ (taihen akai kimono)
"very red clothes"
2. 遊ば
/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/: Keiyoo-doosi
(yuu made mo nai, motiron da)
"needless to say, of course true"
/tuki no utukusiki wa saranari/
(tuki ga utukusii 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
(漸く)
/yauyaku/ or /yauyau/: adverb
1. (dandan, sidai ni) "gradually"
/yauyau ake-yuku sora/
(dandan akaruku natte iku 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
/aharenari/: Keiyoo-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.
/aharenaru matu ari/
(subarasii 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.

- | | | | | | | | | | |
|----------------|--------------------------|------------------|-------------|-----------------|---------------|---------------|--------------|---------------|------------------|
| 10. 花に似たり | 9. 矢射る者 | 8. 衣を着る | 7. あり | 6. 死ぬる時 | 5. 勝てば | 4. 売る者 | 3. 申したり | 2. 悲しみます | 1. 食ぶ |
| 20. 友来れば | 19. 友来ば | 18. 日出づれども | 17. 波の音聞ゆ | 16. 山越ゆる時 | 15. 賞を受く | 14. 老ゆれども | 13. 林を過ぎて | 12. 亡ぶる国 | 11. 夕刻に起きたり |
| 30. 御子もいとあはれなり | 29. 夕日ほのかにさして鳥の声もいとつきつきし | 28. 彼方に見ゆる山の名を申せ | 27. 静かなる林あり | 26. 寒ければとも火も入れず | 25. 白き衣着て立ちたり | 24. 佛に祈れども効なし | 23. 文書けども送らす | 22. 悪事をなして悔いす | 21. 友を訪ぬれども会ふを得ず |

Exercise 10. Read the following sentences and translate them into Modern Japanese and English. Then identify the forms of all Doosi, Keiyoosi and Keiyoo-doosi.

1. 春の雨いと静かに降る
2. 静かなる夕^{ゆうべ}辺の空を眺^{なが}む
3. 海静かなれば船出せむとす
4. 海静かならば船出せむ
5. かの女まいとあはれなる歌をつくりけり
6. 遊^{あそ}びも終りて静かになりけり
7. 時たま古池に飛^かび込^こむ蛙^{かえる}の音のみして静かなり
8. 雨よ降れ 夜よ深かれ 友^{とも}の墓^{はか}辺^べに風静かなれ
9. 新月の色白く冴^さえ 涼風^{りやうふう}颯^{さつ}々^{さつ}たり
10. 此の村の東に蒼^{そう}々たる松原あり
11. 堂々として反対意見を述べる者あり
12. 馬上の将軍威風堂々たり
13. 彼の態度をほむる者なし
14. 風采^{ふうさい}堂々たるれども品性^{ひんせい}卑^ひし
15. 月明^{あき}らかにして 鹿^{しか}の声聞ゆ
16. 秋の夜はあはれにして月の頃はさくらなり
17. かくて女やうやく曲^{ゆた}豆^まかなり行く

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

- 一、昔男ありけり。日本文学の研究を一生の仕事とせむと、大学に入り、先づ日本語を学^{まな}びけり。日本語習得^{じゆごく}の難^{がた}き事さらなれども、勉学^{べんがく}四年に及^{およ}びて、小説^{しょうせつ}なども読み得る様になりけり。
- 二、秋の野に出^いでて、紅葉盛^もりなる湖畔^{こはん}を行^いく。湖の彼方^{かた}に古寺あり。山門をくぐりて庭前^{ていぜん}に立^たち、かすかに聞^きゆる読経^{どくぎやう}の声にしばし耳を傾^{かたむ}く。苔^{こけ}の緑いと深き上に赤^{あか}き木の葉の一葉^{いちよう}風に震^{ふる}ふがいとあはれなり。
- 三、武士の心は花^{はな}と刀^{かたな}にあり。(古文にては「花は普通桜の花を言^いふ満開^{まんがい}なる花の風にはらくと散^ちり行くを見て、武士は死ぬるに花^{はな}に劣^{おと}ら^ず潔^{いさぎよ}かれ」と思^{おも}ふは我^{われ}のみにあらず。

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 Huzoku-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-zu/
(konai) "(He) won't come." | <u>Negative</u> |
| 2. 寒からぬ夜 | /samukara-nu yo/
(samuku-nai yoru)
"a night that is not cold" | <u>Negative</u> |
| 3. 寒からざる夜 | /samukara-zaru yo/
(samuku-nai yoru)
"a night that is not cold" | <u>Negative</u> |
| 4. 来た | /ki-tari/
(kita)
"(He) came." | <u>Perfect</u> |
| 5. 来たる者 | /ki-taru mono/
(kita hito)
"the person who came" | <u>Perfect</u> |

6. 彼は来む

/kare wa ko-mu/
(kare wa kuru daroo)
"He will probably come."

Conjecture

7. 我行かむ

/ware yuka-mu/
(watasi ga ikoo)
"I will go."

Intention

Zyodoosi are added to Doosi, Keiyoosi, Keiyoo-doosi or other Zyodoosi and attach certain meanings of aspect, mood, voice, etc. For example, /zu/ 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 Keiyoo-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

of Keiyoosi.¹ On the other hand, some Zyodoosi have defective paradigms, in that they lack certain forms.² Since there is no uniform conjugation pattern for Zyodoosi, it is necessary for the student to learn the conjugation pattern of each Zyodoosi.

4.0.3. Environments

It was mentioned earlier that specific Zyodoosi are added only to a specified form (or forms) of inflecting words. For example, the negative Zyodoosi /zu/ and its alternate forms may be added only to the Mizen-kei and never to any forms other than the Mizen-kei, while the perfect Zyodoosi /tari/ is added only to the Ren'yoo-kei. Furthermore, some Zyodoosi can be added to Doosi, Keiyoosi, Keiyoo-doosi and Zyodoosi, while others can be added only to Doosi and Keiyoosi, and still others to Doosi alone. The knowledge of the restricted environments often play a crucial role in determining the identity of a Zyodoosi, and therefore the restriction of environments for each Zyodoosi must be remembered.

1. The Mizen-kei of Keiyoosi has two forms; namely, the /kaŋi/ form and the original form (cf. pp.45-7). Both /nu/ and /zaru/ are called the Rentai-kei of the negative Zyodoosi /zu/.
2. For example, the conjectural Zyodoosi /mu/ has only the Syuusi-kei, Rentai-kei and Izen-kei and lacks the Mizen-kei, Ren'yoo-kei and Meirei-kei.

4.1. す /su/ and さす /sasu/

/su/ and /sasu/ are used after the Mizen-kei of Doosi and, rarely, of Zyodoosi.¹ The meaning that they indicate is either 使役 Sieki "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 Yodan, 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.

	す	さす
未	せ	させ
用	せ	させ
終	す	さす
体	する	さす
已	すれ	さすれ
命	せよ	させよ
接統	四段ノ変ニ度	動詞ノ未然形 左以外ノ動詞 の未然形

4.1.1. 使役 Sieki "causative"

Examples:

/su/

1. 未然形 飲ませす

Mizen-kei

/noma-se-zu/ (namase-nai)

"(I) don't make (one) drink."
or "(I) don't let (one) drink."²

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..."

2. 連用形 飲ませたり
Ren'yoo-kei /noma-se-tari/
(nomaseta)
"(I) made (one) drink."
3. 終止形 飲ます
Syuusi-kei /nama-su/
(nomaseru)
"(I) make (one) drink."
4. 連体形 飲まする時
Rentai-kei /nomasuru toki/
(nomaseru toki)
"when (I) make (one) drink"
5. 已然形 飲まされども
Izen-kei /noma-sure-domo/
(nomaseru keredomo)
"although (I) make (one) drink"
6. 命令形 飲ませよ
Meirei-kei /noma-seyo/
(nomasero)
"Make (one) drink!"

/sasu/

1. 未然形 食べさせず
Mizen-kei /tabe-sase-zu/
(tabesase-nai)
"(I) don't make (one) eat."
2. 連用形 食べさせたり
Ren'yoo-kei /tabe-sase-tari/
(tabesasetari)
"(I) made (one) eat."
3. 終止形 食べさせます
Syuusi-kei /tabe-sasu/
(tabesaseru)
"(I) make (one) eat."
4. 連体形 食べさせる時
Rentai-kei /tabe-sasuru toki/
(tabesaseru toki)
"when (I) make (one) eat"
5. 已然形 食べさせられども
Izen-kei /tabe-sasure-domo/
(tabesaseru keredomo)
"although (I) make (one) eat"
6. 命令形 食べさせよ
Meirei-kei /tabe-saseyo/
(tabesaseru)
"Make (one) eat!"

4.1.2. 尊敬 Sonkei "honorific"

The Zyodoosi /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 給心 /tamahu/.¹ 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) 矢を射させ給心 /ya wo i-sase-tamahu/
2) 御子は矢を射させ給心 /miko wa ya wo i-sase-tamahu/
3) 浄土寺の僧都矢を射させ給心 /ziyauto-zi no soudo 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, 浄土寺の僧都 /ziyauto-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 /sase/ here may very well be interpreted as a causative Zyodoosi.¹

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

Examples:

4) 御子はいとあはれなる
句を詠ませ給ふ

/miko wa ito aharenaru ku
wo yoma-se-tamahu/
(tennoo no o-ko-sama wa totemo
subarasii uta o o-tukuri ni naru)
"The Prince composes a splendid
poem."

5) 上は舟に乗らせ給ふ

/uho wa hune ni nora-se-tamahu/
(tennoo wa hune ni o-nori ni naru)
"The emperor goes aboard a boat."

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 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) 理解す さす 理解せさす 理解さす
/rikai-su/ + /sasu/ = /rikai-se-sasu/ --> /rikai-sasu/
"to make (one) understand"
- 2) 帰国す さす 帰国せさす 帰国さす
/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 Sieki Doosi "causative verbs" (Doosi Mizen-kei + /su/ or /sasu/) with transitive verbs that end in /su/, such as 散らす /tirasu/ "to scatter," 飛ばす /tobasu/ "to fly." The conjugation patterns of the two are different, as shown below.

	<u>Sieki Doosi</u> 書かす		<u>Yodan Doosi</u> 散らす	
Mizen-kei	/kaka-se-zu/	せ	/tirasa-zu/	さ
Ren'yoo-kei	/kaka-se-tari/	せ	/tirasi-tari/	し
Syuusi-kei	/kaka-su/	す	/tirasu/	す
Rentai-kei	/kaka-suru-mono/	する	/tirasu mono/	す
Izen-kei	/kaka-sure-domo/	すれ	/tirase-domo/	せ
Meirei-kei	/kaka-seyo/	せよ	/tirase/	せ

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 <u>wo</u> ika-su/
(zibun no kodomo o ikaseru)
"(I) make my own son go." |
| 2) 我が子に行かす | /waga ko <u>ni</u> ika-su/
(zibun no kodomo ni ikaseru)
"(I) make my own son go." |
| 3) 吉田に作らす | /yosida <u>ni</u> 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 <u>して</u> 申させたり | /yosida <u>wo site</u> mausa-se-tari/
(yosida ni iwaseta)
"(I) have made Yoshida say it." |
| 5) 我が子 <u>を</u> して行かす | /waga ko <u>wo site</u> ika-su/
(zibun no kodomo o ikaseru)
"(I) make my own son go." |
| 6) 吉田 <u>して</u> 申させたり | /yosida <u>site</u> mausa-se-tari/
(yosida ni iwaseta)
"(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) 雪降らなむと思ふ /yuki hura-namu to omohu/
(yuki ni hutte hosii to omou)
"(I) hope it will snow."

Note 30. The desiderative particle /baya/

The particle /baya/ is added to the Mizen-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) とく罷らばや /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 31. The verb 給ふ /tamahu/

In most cases, the verb /tamahu/ conjugates in the pattern of Yodan Doosi, is added to the Ren'yoo-kei of verbs and some of the Zyodoosi, 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 Zyodoosi /su/ or /sasu/, the level of the sentence is utmost politeness, as explained earlier in 4.1.2.

Examples:

- 1) 若君はいとあはれなる
歌を詠み給ふ /wakagimi wa ito ahare-naru
uta wo yomi-tamahu/
(wakagimi wa taihen rippa
uta o o-tukuri ni naru)
"The young prince makes a very moving poem."
- 2) 君の病愈り難し
と聞き給へたり /kimi no yamahi okotari-gatasi
to kiki-tamahe-tari/
(anata-sama no go-byooki ga naori-
nikui to o-kiki itasi-masita)
"(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: 侍者どもに衣を給ふ /saburahu mono-domo ni koromo wo tamahu/
(o-tukae-suru hito-tati ni kimono o kudasaru) "His Excellency 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.

1. 下男に馬洗はす げばん
2. 下女して衣をつくろはせたり げにょ
3. 日没すれども皆をして帰らせす ひぼつ
4. 彼は苦き薬を飲まする医師なり
5. 我が子をして行かすれば、文のみ彼に手渡すべし
6. 大臣して直ちに往なせよ たくだい
7. 侍小女には詣でさせず もう
8. 盛りなる花のけしきを友に見せばや
9. 彼の女して参内させむとす さんない
10. 雨降れば蓑あらなむと思ふ みの
11. 花咲きけり、日出でなむ
12. 難解なる事あらば、吉田して尋ねさせよ なんかい
13. 彼の翁呼びて名つけさせばや おきな
14. 母君に文を書かせ給ふ ははきみ
15. 春宮は寺の僧より経を学ばせ給ふ はるのみや
16. 上は誰をも召させ給はず め

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 Keiyoo-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 行かしめず Mizen-kei

/ika-sime-zu/
(ikase-nai)
"(I) do not make (him) go."

	しむ
未	しめ
用	しめ
終	しむ
体	しむる
己	しむれ
命	しめよ
接続	形動詞、未然形、動形、活用

1. Except for very rare cases in which /su/ and /sasu/ are doubled, indicating "causative" and "honorific."

2. 連用形 行かしめたり
Ren'yoo-kei /ika-sime-tari/
(ikaseta)
"(I) made (him) go."
3. 終止形 行かしむ
Syuusai-kei /ika-simu/
(ikaseru)
"(I) make (him) go."
4. 連体形 行かしむる時
Rentai-kei /ika-simuru toki/
(ikaseru toki)
"when (I) make (him) go"
5. 已然形 行かしむれども
Izen-kei /ika-simure-domo/
(ikaseru keredomo)
"although (I) make (him) go"
6. 命令形 行かしめよ
Meirei-kei /ika-simeyo/
(ikaseyo)
"Make (him) go!"

4.2.2. 尊敬 Sonkei "honorific"

Although rarely, /simu/ is also used as an "honorific 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-namae 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
/uho wa uta wo tukura-sime tamahu/
(tennoo-sama wa uta o o-tukuri ni naru)
"The emperor composes a poem."

Note 32. Vocabulary

1. いみい
/imizi/: Siku-katuyoo Keiyoosi
1. (hizyoo ni hidoi, taihen da)
"terrible; very bad"
/ohokaze nado imiziki koto-domo ohokari-keri/
(taihuu nodo taihen na koto ga ookatta)
"There were many disasters such as typhoons."
2. (hizyoo ni subarasii)
"very fine"
/sono tera ni imiziki sou ari/
(sono tera ni rippa 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 mo tetasi/
(hana ga tiru no mo zannen da)
"It is also regrettable that blossoms scatter."
3. ひま
/hima/: noun
1. (suki ma) "crevice, gap"
/watadono ni hima-naku narabi-wi-tari/
(watari-rooka ni sukima mo nai hodo ippai-ni narande suwatte ita)
"(They) sat all over the connecting bridge leaving no unoccupied spaces."
2. (tae ma) "interval, gap, intermission"
4. めざまし
/mezamasi/: Siku-katuyoo Keiyoosi
1. (akireru hodo hidoi)
"unbelievably bad"
2. (odoroku hodo rippa da)
"amazingly splendid"
5. らうたし
/rautasi/: 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.

1. 信家ふたえをして京きやうに行かいしめたり
2. 我が子こを高野こうやに参まゐらしむ
3. 我わがに書かかかしめず、右みぎの中將ちゆうじやうに書かかかしむるねたし
4. いみじき僧そう召めいしてひまなく読よ経きやうせしめ給たまふ
5. 下男げなんして物見ものみに行かいしむれども
6. 門前もんぜんにあるめざましき男おとこども往むかはしめよ
7. らうたき童わらわして花持はなもちたしむ
8. 宮みやは道長みちながをして京きやうに帰かへらしめ給たまふ
9. 上うへはいみじき歌うたを詠よましめ給たまふ
10. いみじき女おんな共集ともあつめしめ給たまふめざまし
11. 庭前にわぜんにも出ででさせ給たまはず読よ書しよをのみさせ給たまふ
12. 我わがをして都みやこへ攻せめ上のぼらしめ給たまへ
13. 武士ぶしども召めいして、庭にわにひまなく並ならばしめ給たまふ
14. 此方こなたは読よ書しよさせ給たまふ所ところなり
15. 正月しょうげつの朝雨あさり降ふるはねたし

4.3. る /ru/ and らる /raru/

/ru/ and /raru/ appear quite frequently in Classical Japanese texts in various functions. They conjugate in the Simo-nidan 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, Na-hen, and Ra-hen Doosi, while /raru/ occurs after all other Doosi. These Zyodoosi are used to indicate four different meanings: 1. 受身 Ukemi "passive"; 2. 可能 Kanoo "potential"; 3. 尊敬 Sonkei "honorific"; and 4. 自発 Zihatu "spontaneous." Therefore, the form 書かる /kaku/ is quadruply ambiguous because it can be interpreted in any of four ways as shown below.

- | | |
|------------------------|---|
| 1. 受身
<u>Ukemi</u> | (kakareru)
"It is written." or "(I) suffer from his writing it." |
| 2. 尊敬
<u>Sonkei</u> | (o-kaki ni naru)
"He writes." |
| 3. 可能
<u>Kanoo</u> | (kakeru)
"He can write." |
| 4. 自発
<u>Zihatu</u> | (sizen to kaite simau)
"I cannot help writing." |

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

Examples:

/ru/

1. 未然形 書かれず
Mizen-kei /kaka-re-zu/
(o-kaki ni nara-nai)
"(He) does not write."
2. 連用形 書かれたり
Ren'yoo-kei /kaka-re-tari/
(o-kaki ni natta)
"(He) wrote."
3. 終止形 書かる
Syuusi-kei /kaka-ru/
(o-kaki ni naru)
"(He) writes."
4. 連体形 書かるる時
Rentai-kei /kaka-ruru toki/
(o-kaki ni naru toki)
"when (he) writes"
5. 已然形 書かるれども
Izen-kei /kaka-rure-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. 連用形 起きられたり
Ren'yoo-kei /oki-rare-tari/
(o-oki ni natta)
"(He) got up."
3. 終止形 起きるる
Syuusi-kei /oki-raru/
(o-oki ni naru)
"(He) gets up."
4. 連体形 起きるるる時
Rentai-kei /oki-raruru toki/
(o-oki ni naru toki)
"when (he) gets up"

5. 已然形 起きるれども
Izen-kei

/oki-rarure-domo/
(o-oki ni naru keredomo)
"although (he) gets up"

6. 命令形 起きられよ
Meirei-kei

/oki-rareyo/
(o-oki ni natte kudasai)
"Please get 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) 私は犬に咬まれた
(watasi wa inu ni kamareta)
"I was bitten by a dog."
- 2) 私は父に死なれた
(watasi wa titi ni sinareta)
"I was adversely affected by my father's death."

	る	らる
未	れ	られ
用	れ	られ
終	る	らる
体	るる	らるる
己	るれ	らるれ
命	れよ	られよ
接 続	四段の未然形 を 受 身	左以外の動詞の未然形

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
/wakaki onna ni miti wo kika-re-tari/
(wakai onna ni miti o kikareta)
"(I) was asked the way by a young woman."
- 4) 猫犬に追はる
/neko inu ni oha-ru/
(neko ga inu ni owareru)
"A cat is chased by a dog."
- 5) 十才にして父に死なる
/zitusai ni site titi ni sina-ru/
(zissai no toki ni titi ni sinareru)
"When I was ten, I was adversely affected by my father's death."

4.3.2. 可能 Kanoo "potential"

In the Heian period, /ru/ and /raru/ were used as potential Zyodoosi only in negative statements or in rhetorical questions where the negative was the true meaning of the sentence. In later periods, however, they came to be used in affirmative sentences,

Examples:

- 1) この本は読まる
/kono hon wa yoma-ru/
(kono hon wa yomeru)
"(I) can read this book."
- 2) 泳がるる者を呼べ
/oyoga-ruru mono wo yobe/
(oyogeru hito o yobe)
"Bring some one who can swim."
- 3) 門内にあられず
/monnai ni ara-re-zu/
(mon no naka ni iru koto ga deki-nai)
"(I) cannot stay inside the gate."

4.3.3. 尊敬 Sonkei "honorific"

/ru/ and /raru/ may be used to indicate 尊敬 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) 主人は明朝帰る
/aruzi wa miyautau kahera-ru/
(syuzin wa asita no asa o-kaeri ni nari-masu)
"The master will return tomorrow morning."
- 2) かの薬を用ゐられず
/kano kusuri wo motiwi-rare-zu/
(ano kusuri o o-tukai ni nara-nai)
"(He) does not use that medicine."

4.3.4. 自発 Zihatu "spontaneous"

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) 筆取ればもの書かる

/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) かの事を思へば笑はる

/kano koto wo omohe-ba waraha-ru/
(ano koto o kangaeru to, sizen to waratte simau)
"Whenever (I) think of that, I cannot help smiling."

3) かくは思はれず

/kaku wa omoha-re-zu/
(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 /saru/, as with /sasu/ (see Note 26).

Examples:

1) 城は敵に攻撃さる

/siro wa teki ni kougeki-saru/
← /kougeki-se-raru/
(siro wa teki ni kougeki sareru)
"The castle is attacked by an enemy."

2) 殿は神前に拝さる

/tono wa sinzen ni hai-saru/
← /hai-se-raru/
(tono-sama wa sinzen de ogamareru)
"The Lord prays to the god."

Note 34. Vocabulary

1. いたし

/itasi/: Ku-katuyoo Keiyoosi
(hanahadasii) "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

/arigatasi/: Ku-katuyoo Keiyoosi
(mezurasii, metta ni nai)
"to be very rare; hard to find"

3. 美し

/utukusi/: Siku-katuyoo Keiyoosi
(kawaii) "lovely, sweet, pretty"
Not "beautiful" as in Modern Japanese

4. おどろく

/odoroku/: Yodan Doosi
1. (ki ga tuku; ware ni kaeru)
"to come to oneself; to regain consciousness"
2. (me o samasu) "to wake up"

Exercise 14. Read and translate the following sentences into Modern Japanese and English. Then identify the forms of all inflecting words.

受身

1. 酒を贈れども喜ばれず
2. いみじく有難き調度ども盗まるる
3. 多年の苦心報いられたり
4. かの書を讀ませらるる
5. かの家に入りむとするを見らる
6. 有難きもの自男にほめらるる
7. 都にて育てらるれども生まれほ山里なり
8. な音立てそ、赤子におどろか

るるいとめざまし。

可能

1. 牛車ひまなく道と埋むれば通られず
2. 冬は如何なる所にも住まる
3. 夜明前に京に着かるべし
4. 明朝来らるる者は申し出づべし

尊敬

1. 若君京にて漢詩を学ばる
2. 殿は梅の枝と折られ神前に献せらる
3. 宮はうぐひすの声におどろかる
4. いたく美しき童を呼び止めらる

自発

1. 秋風に都思ひいでらる
2. 一人暮しの、我が身には我が子の便りのみ待たる
3. その衣見れば、我が妻の若き頃の姿思ひ浮ぼる
4. 遊びも果ててまかに自ずと、その調べ口ずさまる

4.4. す /zu/

The student already is familiar with the Syusi-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 Mizen-kei 食べ^ずば
/tabe-zu-ba/
(tabe-nakereba)
"if (he) does not eat"
2. 連用形 Ren'yoo-kei 食べ^{ざら}む
/tabe-zara-mu/
(tabe-nai daroo)
"Probably he will not read."
3. 終止形 Syusi-kei 食べ^ずりけり
/tabe-zari-keri/
(tabe-nakatta)
"(He) did not eat."
4. 連体形 Rentai-kei 食べ^ぬ者
/tabe-nu mono/
(tabe-nai hito)
"the person who does not eat"
5. 已然形 Izen-kei 食べ^ぬども
食べ^{ざら}れども
/tabe-ne-domo/
(tabe-nai keredomo)
"although (he) does not eat"
- 食べ^{ざら}れども
/tabe-zare-domo/
(tabe-nai keredomo)
"although (he) does not eat"

- 6) 命令形 Meirei-kei 食べ^{ざれ}
/tabe-zare/
(taberu-na)
"Don't eat!"

As the student may have noticed, the forms /zara/, /zari/, /zaru/, /zare/(Izen-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"¹ 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/.

	す	
未	ず	ざら
用	ず	ざり
終	ず	
体	ぬ	ざる
乙	ね	ざれ
命		ざれ
接 続		活用語未然形

1. See 4.14. for a more detailed explanation of the Zyodoosi /ki/.

Examples:

- 1) 花も咲かず、鳥も鳴かず
/hana mo sak-zu, tori mo naka-zu/¹
(hana mo sak-nai si, tori mo naka-nai)
"Flowers do not bloom, and birds do not sing either."
- 2) 雨降らざれば稲突らざ
/ame hura-zare-ba, ine minora-zu/
(ame ga hura-nai node, ine ga minora-nai)
"Because it does not rain, there is no rice crop."

Note 35. The 接続助詞 Setuzoku Zyosi て /de/

When the Ren'yoo-kei /zu/ is followed by the Setuzoku Zyosi "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) 食べで 行きたり
/tabe-de, iki-tari/
(tabe-naide, itta)
"(He) did not eat and went."
or "(He) went without eating."
- 2) 高からで 品よし
/takakara-de, sina yosi/
(takaku-naute, sina ga ii)
"It is not expensive, and the quality is good."

1. The first /zu/ in /saka-zu/ is the Ren'yoo-kei in continuative use, while the second /zu/ in /naka-zu/ is the Syuusi-kei.

Note 36. The 助動詞 Zyodoosi たり /nari/

/nari/ that follows a noun or a pronoun is treated in traditional grammar as the Zyodoosi of the Dantei "copula," and is not treated as a part of Keiyoo-doosi. Notice that in the case of Keiyoo-doosi, such as /sizuka-nari/, the element preceding /nari/ is a bound form (/sizuka/ is a bound form and cannot occur without /nari/ or its alternate form). On the other hand, nouns may occur without /nari/.¹

Examples:

- 1) 定家は歌人たり
/teika wa uta-bito nari/
(teika wa kazin da)
"Teika is a poet."
- 2) かなたに見ゆる山は
立山たり
/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 Zyodoosi /nari/.

Exercise 15. Read the following sentences and translate them into Modern Japanese and English. Then identify the forms of all inflecting words.

9. 金あらざれば買はれず
8. 山高からざれば川深からざれば願ふ
7. *because I don't like Saba*
我酒を好まねば茶を求めたり
6. 物食べさせぬは悪し
5. 醜^{みにく}からぬ童を行かすべし
4. この山高からず
3. その年は雨も降らざりけり
2. 都へは上らざらむ
1. つとめて行かすば会はれず
10. 安からざれば買はざらむ
11. 朝になりても起ぎざる者あり
12. 里より参内せざる者あり
13. 鳥にあらねば空を飛ぶを得ず
14. 物も食はず水も飲まざりけり
15. 急^{いそ}がずば濡^ぬれぬ
- あつより晴るる野路の村雨
- 濡れないだらうに
まー (Subjunctive)

4.5. む /mu/

There is a group of Zyodoosi in Classical Japanese called 推量助動詞 Suiryoo 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 Suiryoo 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 Suiryoo Zyodoosi. It is added to the Mizen-kei of Doosi, Keiyoo (/kari/ form: /kara/), Keiyoo-doosi and other Zyodoosi and denotes 推量 Suiryoo "conjecture," 意志 Isi "intention" and 勧誘 Kan'yuu "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'yoo-kei and Meirei-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.

	む
未	
用	
終	む(ん)
体	む(ん)
己	め
命	
接続	活用語素形

Examples:

1. 未然形 -----
Mizen-kei
2. 連用形 -----
Ren'yoo-kei
3. 終止形 寒からむ
Syuusi-kei /samukara-mu/
(samui daroo)
"It is probably cold."
4. 連体形 これを読む者
Rentai-kei /kore wo yoma-mu mono/
(kore o yomu mono)
"the person who will read this"
5. 已然形 汝こそ読まめ
Izen-kei /na koso yoma-me/¹
(o-mae ga yomu beki da)
or (o-mae ga yomi-nasai)
"You should read (it)."
- 6) 命令形 -----
Meirei-kei

4.5.1. 推量 Suiryoo "conjecture"

Although /mu/ is often called the Zyodoosi of "future" by Japanese and western grammarians, this label is rather misleading because /mu/ denotes "conjecture" or "probability" in the action or state at present as well as in the future. Examine the following sentences.

Examples:

- 1) 明日雨降らむ
/asu ame hura-mu/
(asita ame ga huru daroo)
"Tomorrow it will (probably) rain."

1. See Note 37. for the explanation of this use of the Izen-kei.

- 2) 今日人多からむ
/kehu wa hito ohokara-mu/
(kyoo wa hito ga ooi daroo)
"Probably there are many people today."
- 3) 花咲き居らむ
/hana saki-wora-mu/
(hana ga saite iru daroo)
"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 Suiryoo "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 Suiryoo or Isi, just as in many English sentences it is difficult to tell whether "will" or simply "ll" indicates "simple future" or "intention."

Examples:

- 1) 今日はこの書を読まむ
/kehu wa kono siyo wo yoma-mu/
(kyoo wa kono hon o yomoo)
"I intend to read this book today."

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/
(watasi 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" Isi 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) ほととぎす今こそ鳴かめ

/hototogisu, ima koso naka-me/
(hototogisu, saa ima naite-kure)
"You, cuckoo, I want you to sing now."

2) 我にこそ命い給はめ

/ware ni koso meizi tamaha-me/
(watasi ni o-meizi ni natte kudasai)
"Please give me that order." or
"I want you to give that order to me."

1. Some grammarians call it "hortative."

2. See Note 37. below for further explanation.

Note 37. The 係助詞 Kakari-zyosi こそ /koso/

There are several particles in Classical Japanese used to mark the subject or object of the sentence and that require a special conjugation form of the predicate following it. For example, the emphatic particle /koso/ may be added to the subject or object of the sentence, but the presence of /koso/ requires the predicate following to end in the Izen-kei where the Syuusi-kei is normally expected.

Examples:

1) 京に上らむ

/miyako ni nobora-mu/
(miyako ni noboroo)
"I will go to the capital."

2) 京にこそ上らめ

/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-zyosi. More treatment of Kakari-zyosi is given in Notes 46, 47 and 48.

Note 38. むす /muzu/ as the contracted form of むとす /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 かはむとすれども
刀なし
/tatakaha-mu to sure-domo
katana nasi/
(tatakaoo to omotte mo, katana
ga nai)
"Even though I want to fight,
there is no sword."
- 2) 京へ上らむとす
/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 /muzu/, 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) 国より人々迎へに來むす
/kuni yori hito-bito mukahe ni
ko-muzu/
(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) 秋風吹かむ折に
再び來むす

/aki-kaze huka-mu wori ni
hutatabi ko-muzu/
(aki kaze ga huku koro ni mata
koyoo)
"(I) intend to come again when the
autumn winds are blowing."

Note 39. Zyosi 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 + Zyosi /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 /ihi/ (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) 京へ上らむと思ひて
村を出でたり
/miyako he nobora-mu to omohi-te
mura wo ide-tari/
(miyako 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
下りたり
/mesi ni se-mu to ihi-te kosi wo
orosi-tari/
(gohan ni siyoo to itte, kosi o
orosita)
"(He) sat down, saying 'let's eat.'"

3) 京へ上らむとて村を
出でたり

/miyako he nobora-mu to omohi-te
mura wo ide-tari/
--> /miyako he nobora-mu to te
mura wo ide-tari/
"(I) left the village, thinking
I would go to the capital."

4) 飯にせむとて腰を
下ろして

/mesi ni se-mu to ihi-te kosi wo
orosi-tari/
--> /mesi ni se-mu to te kosi wo
orosi-tari/
"(He) sat down, saying 'let's
eat'."

Note 40. The pronunciation of Suiryoo Zyodoosi /mu/

It is widely believed that the Syuusi-kei and Rentai-kei of the Suiryoo Zyodoosi /mu/ had lost its vowel and was pronounced as [m:] already in the early Heian period, although the Zyodoosi was still written as む since the Kana for the syllabic nasal was not yet created. After the emergence of ん, this Zyodoosi was written either as む or ん.

Exercise 16. Read and translate the following sentences into Modern Japanese and English. Then identify the forms of all inflecting words.

推量

1. 今日海静かならむ
2. 今年寒ければ花咲かざらむ
3. 上は御室の花を賞でさせ給はむ
4. つとめて、夜明くる前に起きさせ給はん
5. 花を折らむするほどに宿の主人
6. 夕には朝あむ事を思ひ、朝には夕あむ事を思ひ、何事もせざる中に年老いたり
7. 夕刻までには来給はむとて待ども姿見えど日暮れけり

意志

1. 今年こそは必ず望を遂げめ
2. 我は歌の道を学ばむとて参りたり
3. 友来ば杯を傾けむ
4. 友来れば杯を傾けむ
5. 筆を取れば物書かれ楽器を取れば音立てんと思ふ
6. 勸誘
1. この書こそ読み給はめ
2. 我が友来給へば梅の花今こそ咲かめ

4.6. り /zi/

In the last chapter, the student learned the /mu/ has two major functions, 推量 Suiryoo "conjecture" and 意志 Isi "intention."¹ The Zyodoosi /zi/ is said to be the negative of /mu/. It has two functions; 打消推量 Utikesi Suiryoo (or Hitei Suiryoo) "negative conjecture" and 打消意志 Utikesi Isi (or Hitei Isi) "negative intention."

/zi/ is added to the Mizen-kei of Doosi, Keiyoosi, Keiyoo-doosi and some Zyodoosi. Its conjugation pattern is irregular. The same form /zi/ appears as Syuusi-kei, Rentai-kei, and Izen-kei, but the last two are quite rare, so that what is found commonly in texts is the Syuusi-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 huru daroo).

	い
未	
用	
終	い
体	(い)
己	(い)
命	
接 続	活用 語 未然 形

1. It also has another function 勧誘 Kan'yu "inducement," but because /mu/ is used rarely in this function, it is considered minor.

/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) 訪ぬる人あらむ /tazunuru hito ara-mu/
(tazunuru hito ga aru daroo)
"Probably there are visitors."
- 1b) 訪ぬる人ほあらじ /tazunuru hito wa ara-zi/
(tazunuru hito wa nai-daroo)
"Probably there are no visitors."
- 2a) 彼の山高からむ /kano yama takakara-mu/
(ano yama wa takai daroo)
"Probably that mountain is high."
- 2b) 彼の山高からじ /kano yama takakara-zi/
(ano yama wa takaku-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) 明日は外に出ぞむ /asu wa soto ni ide-mu/
(asita wa soto ni deyoo)
"I intend to go out tomorrow."

1b) 明日は外に出でじ

/asu wa soto ni ide-zi/
(asita wa soto ni deru-mai)
"Tomorrow I will not go out."

2a. また酒を飲まむ

/mata sake wo noma-mu/
(mata sake o nomoo)
"I intend to drink Sake again."

2b. 二度と酒飲まじ

/nido to sake noma-zi/
(nido to sake wa nomu-mai)
"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-zamuku 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 mukasi oboe-tari/
(mon no katati mo mukasi o omoi-dasaseru; mukasi-huu da)
"The style of the gate too reminds us of the past."

2. 憐れぶ

/aharebu/: Yodan Doosi
1. (syoobi-suru, subarasii to omou)
"admire"
2. (aisuru, kawaigaru)
"love, treat one with affection"

3. をかし

/wokasi/: Siku-katuyoo Keiyoosi
(omosiroi, subarasii, sugurete iru)
"interesting, outstanding, wonderful"

4. よし

/yosi/: Ku-katuyoo Keiyoosi
(yoi, sugurete iru) "good, superior"

5. よろし

/yorosi/: Siku-katuyoo Keiyoosi
(maa yoi, waruku nai)
"fair, not bad"

Exercise 17. Read and translate the following sentences into Modern Japanese and English. Then identify the forms of all inflecting words.

1. 明日は祭日(さいじつ)にあらざれば、寺を訪(ま)るる人多(おほ)かうじ
2. いと有難(ありがた)き調度(てうど)ども見(み)せらるれどもをかしとも覺(おぼ)えず。我(われ)は求(もと)めじ
とこそ覺(おぼ)ゆれ
3. 再(また)びは会(あ)いとは思(おも)へども、夕風(ゆふかぜ)吹(ふ)けば彼の女(このむすめ)の家(うち)に向(むか)はる
4. かかる所(ところ)に住(す)む人心(にんしん)に思(おも)ひ残(のこ)す事(こと)はあうじ
5. 宴(えん)に招(まね)かるれども、よろしき酒(さけ)もあうじと思(おも)へば行(い)かざりけり。
6. 一人(ひとり)釣(つり)殿(どの)に月(つき)を憐(あは)れむ歌(うた)ば詠(よ)まむと思(おも)へば、人(ひと)は来(き)させそ
7. 勝負(しょうぶ)に臨(りん)みては、勝(かち)たむとせず、負(まけ)じと心(こゝろ)掛(か)くべし
8. この期(き)に及(およ)びて残(のこ)し置(お)かじと思(おも)ふ文(ぶん)なご破(やぶ)り捨(す)つ
9. 吹雪(ふゆ)激(げき)しければ外(そと)には出(い)でじ。家(うち)にて読(よ)書(よ)せむ
10. 今日(けふ)の海(うみ)静(しず)かばうじと思(おも)へば、舟(ふね)出(い)でさせず。

4.7. べし /besi/

/besi/ is one of the Zyodoosi of Suiryoo "conjecture" in the broader sense of the term, but the degree of "probability" seems to be higher than that denoted by /mu/, the other Suiryoo Zyodoosi introduced in 4.5.1. The conjugation pattern is similar to that of Keiyoosi, 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 Zyodoosi which require /kari/ form of the Rentai-kei.

	べし
未	べからず べく
用	べかり べく
終	べし
体	べかり べき
乙	べけれ
命	
接続	う変型助動 形形動う変連 動詞助動詞終止 体

Examples:

1. 未然形
Mizen-kei

さあるべくば"
/sa aru beku-ba/
(mosi soo naraba)
"if that is the case"

話すべからず"

/hanasu-bekara-zu/
(hanasite wa ikenai)
"You must not talk."

2. 連用形
Ren'yoo-kei

医学を学ぶべく
京に出づ"

/igaku wo manabu-beku
miyako ni idu/
(igaku o benkyoo-suru tame
ni miyako e deru)
"(I) go to the capital in
order to study medicine."

あの戦にて
死ぬべかりき

/ano tatakahi nite sinu-
bekari-ki/
(ano tatakai de sinu beki datta)
"(I) should have died in that
battle."

3. 終止形
Syuusi-kei

この書買ふ
べし

/kono siyo kahu-besi/
(kono hon o kai-nasai)
"You should buy this book."

4. 連体形
Rentai-kei

食ふべき物も
なし

/tabu-beki mono mo nasi/
(taberu koto ga dekiru mono
mo nai)
"There is nothing to eat."

5. 已然形
Izen-kei

今こそ国のため
つくすべけれ

/ima koso kuni no tame tukusu-
bekere/
(ima koso kuni no tame ni
tukusu beki de aru)
"Now is the time to serve
the country."

6. 命令形
Meirei-kei

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

Examples:

7. 食ふべし

/tabu-besi/
(taberu daroo)
"(He) will probably eat (it)." Doosi

8. 食べきすべし

/tabe-sasu-besi/
(tabe-saseru hoo ga ii)
"(We) would make (him) eat." Zyodoosi

9. あの山にあるべし /ano yama ni aru-besi/
(ano yama ni aru daroo)
"It is probably on that mountain." Ra-hen Doosi
10. 美しかるべし /utukusikaru-besi/
(utukusii daroo)
"It is probably pretty." Keiyoosi
11. 静かなるべし /sizukanaru-besi/
(sizuka daroo)
"It is probably quiet." Keiyoo-doosi
12. 食べざるべし /tabe-zaru-besi/
(tabe-nai daroo)
"Probably (he) won't eat." Ra-hen type
Zyodoosi

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) 推量 Suiryoo "conjecture"; 2) 意志 Isi "intention";
3) 可能推量 Kanoo-suiryoo "potentiality"; 4) 当然 Toozen
"property" and 5) 命令 Meirei "command."

4.7.1. 推量 Suiryoo "conjecture"

/besi/ in this function is sometimes labeled 未来 Mirai "future" by Japanese and Western Grammarians. This is quite misleading, 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) 明日は雨降るべし /asu wa ame huru-besi/
(asita wa ame ga huru ni tigai-nai)
"It will surely rain tomorrow."
- 2) 花は満開なるべし /hana wa mankainaru-besi/
(hana wa mankai ni tigai-nai)
"The flowers must be in full bloom."

4.7.2. 意志 Isi "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) 明日は学問すべし /asu wa gakumonsu-besi/
(asita wa benkyoo siyoo)
"Tomorrow, truly I am going to study." or "Tomorrow I will study."
- 2) 我は断じて意見を曲げざるべし /ware wa danzite 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. 可能推量 Kanoo-suiryoo "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 (dekisoo da) "looks possible." Otherwise, sentences with /besi/ express general statements without reference to any concrete action or event, as in 2.

Examples:

- 1) 心静かに読経せし し /kokoro sizukani dokukiyausu-besi/ (otituite dokkyoo ga dekiru daroo) "Probably you can read the sutra calmly."
- 2) 努力なくして成功すべからず べからず /doryoku naku site seikausu-bekara-zu/ (doryoku sinai-de seikoo dekinai) "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) 恐るべきは女なり なり /osoru beki wa onna nari/ (osoru beki na no wa onna da) "What is to be feared is a woman."

2) 武士は刀を折るべし べし
戦ふべし。逃ぐべからず べからず

/mononohu wa katana woruru made tatakahu-besi. niguru-bekara-zu/ (samurai wa katana ga oreru made tatakawa-nakute wa ikenai. nigete wa nara-nai) "A samurai must fight until his sword gets broken. (He) must not flee."

3) 油尽れば火は消ゆべし べし

/abura tukure-ba hi wa kiyu-besi/ (abura ga naku-nareba hi 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 /mu/. While some expressions with /mu/ 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) 時刻に来べし べし /yuukoku ni ku-besi/ (yuugata ni kinasai) "Come at eight o'clock."
- 2) 親の顔また見るべからず べからず /oya no kaho mata miru-bekara-zu/ (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'yoo-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'yoo-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) 涙止めあへず
/namida todome-ahe-zu/
(namida o osaeru koto ga deki-nai)
"(He) cannot hide his tears."
- 2) 文読みあへず止み
けり
/e-yomi-ahe-zu yami-keri/
(yonde simau koto ga deki-naide totyuu 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) 人々はこれを見ては
うみい
と云ひあふ
/hito bito kore wo mite imizi to ihi-ahu/
(hito bito wa kore o mite minna mattaku hidoi to yuu)
"People see this and all of them say that it is terrible."
- 2) かかる事は未だ
知らずと云ひあふ
/kakaruru koto wa imada sira-zu to ihi-ahu/
(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) 雨降れば来じ
/ame hure-ba e-ko-zi/
(ame ga hutte iru kara ko-nai daroo)
"Since it is raining, (he) won't come."
- 2) 中門之通られず
/nakamon e-tohora-re-zu/
(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.

1. かの男必ず初志^{はつし}を貫^{つらぬ}くべし
2. 明日は里より参上すべし
3. 名古屋にて休むべしとて途中止まらず
4. 山上に上らば木曾川^{きそがわ}を望むべし
5. この水飲むべし(飲まざるべし)
6. 羽ばければ空へもえ上るべからず
7. 人死を憎^{にく}まば生を愛すべし
8. 知らざる事は知らずとすべし
9. 花の枝折るべからず
10. 近く試験のあるべければいみじう覚ゆ
11. かく高僧の山里に立ち寄らるるこそいと有難き事なるといへ
12. 秋山のをかしうあはればる事言ひつくすべうもあらず
13. 川広く流れ早ければえ渡りあへず
14. めがましきおろかなる者よと嘆かひあはけり
15. 食ふべき物もなく宿るべき所もなし

4.8. まじ /mazi/

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

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

/mazi/ also has the following five functions:

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

The conjugation pattern of /mazi/ is similar to that of Siku-katuyoo Keiyoosi, although the most frequent forms are the Syuusi-kei /mazi/, the Rentai-kei /maziki/ and the

まじ		
	まじく	未
まじかり	まじく	用
	まじ	終
まじかる	まじき	体
	まじけれ	己
	o	命
形容詞の連体形	一般動詞、助動詞の終止形 え、渡、う、変型助動詞	接続

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 Syuusi-kei of Doosi and Zyodoosi of the Non-Ra-hen type, and to the Rentai-kei of Ra-hen Doosi, the Zyodoosi of the Ra-hen type conjugation, and to Keiyoosi (/kari/ form).

Examples:

1. 未然形 参るまじくば その
Mizen-kei ように申せ
/mawiru-maziku-ba sono yau ni mause/
(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
Ren'yoo-kei この文をいたすむ
助けられまじく思へば
/tasuke-raru-maziku omohe-ba, kono humi wo sitatamu/
(tasuke-rare-nai daroo to omou node kono tegami o kaku)
"Since I believe I will not be rescued, I write this letter."
彼には会ふまじかりき
/kare ni wa ahu-mazikari-ki/
(kare ni wa ai-soo ni nakatta)
"It did not seem that I would meet him."
3. 終止形 よもや此方には
Syuusi-kei あるまじ
/yomoya koko ni wa aru-mazi/
(masaka koko ni wa nai ni tigai-nai)
"It cannot possibly be here."
4. 連体形 言ふまじきは人の
Rentai-kei 短所なり
言ふまじきは人の
短所なり
/ihu-maziki wa hito no tansiyo nari/
(itte wa ike-nai no wa hito no tansyo da)
"What you are not supposed to mention is the shortcomings of others."
来まじかる人少ながら
す
/ku-mazikaru hito sukunakara-zu/
(kitto ko-nai hito ga sukunaku-nai)
"Those who certainly won't come are not a few." or "Only few people will come."

5. 已然形 彼は来まじければ
Izen-kei 誘はず

/kare wa ku-mazikere-ba sasohe-zu/
(kare wa ko-nai ni tigai-nai node sasowa-nai)
"(I) won't invite him, since he certainly won't 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 /mu/ and /zi/. The modern equivalent of /mazi/ is (nai daroo) "probably not" or (nai ni tigai-nai) "certainly not."

Examples:

- 1) 明日は雨降るまじ
/asu wa ame huru-mazi/
(asita wa ame ga hura-nai ni tigai-nai)
"(I) am quite sure it won't rain tomorrow."
- 2) 彼の山高かるまじ
/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."

Examples:

1) 対面すまじと申す

/taimen-su-mazi to mausu/
(zettai ni awa-nai to iu)
"(He) says that he is determined
not to see her."

2) 師の言葉一生忘るまじ

/si no kotoba itusiyau wasuru-mazi/
(sensei no kotoba wa issyoo wasure-
nai tumori desu)
"(I) am determined not to forget
my teacher's words."

4.8.3. 打消可能推量 Utikesi Kanoo-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) 人食なくして生くまじ

/hito siyoku naku-site iku-mazi/
(hito wa tabemono ga nakute wa
ikiru koto ga dekinai)
"Men cannot live without food."

2) 敵も此方まじは来まじ

/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. 打消当然 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) 酒は飲むまじきものなり

/sake wa nomu-maziki 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じ

/mononohu wa teki ni usiro misu-mazi/
(samurai wa teki ni usiro 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) 君は行かせ給ふまじ

/kimi wa yuka-se-tamahu-mazi/
(anata-sama wa irassyai-masu-na)
"My Lord, you should not go."

2) 神前汚すまじ

/sinzen kegasu-mazi/
(sinzen o kegasite wa ike-nai)
"Don't desecrate the shrine."

Note 44. The Expression of "Duty" or "Responsibility"

In Modern Japanese, "duty" or "responsibility" is commonly expressed by the double-negative construction, such as (...si-nakereba nara-nai) "must do." In Classical Japanese, such meaning is expressed by a double-negative construction with /besi/ in the middle.

Examples:

- 1) 我内裏に参らざる
べからず
/ware uti ni mawira-zaru-bekara-zu/
(watasi wa kyuutyuu ni ika-nakereba
naranai)
"I must go to the court."
- 2) 殿のお召しには
応せざるべからず
/tono no o-mesi ni wa ouze-zaru-
bekara-zu/
(tono-sama no o-yobi ni wa ika-nai
wake ni wa ika-nai)
"When (my) lord summons (me), (I)
must go."

Note 45. Vocabulary

1. だまめかし
/namamekasi/: Siku-katuyoo Keiyoosi
(yuubi na, hin ga atte utukusii, wakaku
utukusii)
"graceful, noble and beautiful, young
and beautiful"
/namamekasiki hime-gimi/
(wakakute utukusii o-hime-sama)
"a young and beautiful princess"
2. うたて
/utate/: Hukusi adverb
Usually used with /oboyu/, as in /utate
oboyu/ meaning "to feel unpleasant,"
"to think something is terrible"

3. むっかし

/mutukasi/: Siku-katuyoo Keiyoosi
1. (hukai da) "unpleasant, unsightly"
2. (urusai, mendoo da) "troublesome,
annoying"
3. (kimi ga warui) "weird, eerie, creepy"

4. 心もとなし

/kokoro-moto-nasi/: Ku-katuyoo Keiyoosi
1. (tayori nai, huan da) "uncertain,
insecure"
2. (matidoosii, iraira-suru) "waiting
impatiently, impatient, irritated"

5. かなし

/kanasi/: Siku-katuyoo Keiyoosi
1. (kawaii, itosii) "lovable, pretty"
2. (kanasii) "sad"
The verb form /kanasimu/ or /kanasibu/
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.

1. それは彼の本心にはあるまい
2. 明日の天気は良かるまい
3. 我は断じて意見を曲ぐまい
4. 彼幼少なれば馬には乗るまい
5. 月今夜は出づまい
6. この事は他言致すまいと誓ふ
7. 雪激しければ車は行くまい
8. かくもむつかしき古文文法学ぶまいとて本を伏せたり
9. 妻と云ふものは男の持つまいきものなり

10. 秋の景色いみじうをかしけれども冬枯こそ秋には劣るまいけれ
11. いとむつかしき家々のみあればなまめかしき人の来べき所にはあるまい
12. かなしき君の待たむほどに、我まからむとす
13. 秋の日終日読書などせざるべからざるいとうたて覚ゆ
14. 女君はいみじう清うなれども頼るべき人なればいと心もとなく見ゆ
15. まいまいとは見つゝまい

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

- 例
1. 食ぶーらるーずー ↓ 食べられず
 2. 早しー起くーずー者には食を与ふーず
 3. 老師は学僧をして写経に当るーすーらる
 4. 君行くーば、我も参加すーむ
 5. 美しー娘は皆我に恋すーべし
 6. 寺内にては静かなりーずーべーーず

6. 堂より意見を述べー者ーあり
7. 雨降るーばよし、降るーずーば又よし
8. 上はいみじー画師を召すーすー給ふ
9. 青しー衣を着るー給ふ
10. 和歌こそあはれなりーものトー覚ゆ

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4.9. らむ /ramu/

In Classical Japanese, there are three Zyodoosi that are similar in function. They are /ramu/, /rasi/ and /meri/. Although /ramu/, /rasi/ and /meri/ are Zyodoosi of Genzai Suiryoo "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 Zyodoosi are all defective, and all are 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 Keiyooosi.

Examples:

1. 未然形 -----
Mizen-kei
2. 連用形 -----
Ren'yoo-kei

	らむ
未	
用	
終	らむ らむ
体	らむ らむ
己	らむ
命	
接続	の終止形 その他動詞 形が動詞 ラ変型動詞

3. 終止形 山は美しらむ
Syuusi-kei

/yama wa utukusikaru-ramu/
(yama wa ima utukusii daroo)
"The mountains are probably beautiful now."

4. 連体形 家にて泣くらむ
Rentai-kei
子に思ふ

/ihe nite naku-ramu ko wo omohu/
(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. 已然形 自らは美しらむ
Izen-kei
らめどもいれみにくし

/mizukara wa utukusi to omohu-rame-domo ito minikusi/
(zibun wa utukusii to omotte iru rasio keredomo taihen 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 Suiryoo "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 sire-nai). The Zyodoosi 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) 吉野の花も咲きたるらむ
/yosino no hana mo saki-taru-ramu/
(yosino no hana mo saite iru daroo)
"The cherry blossoms of Yoshino are probably blooming."

2) 今都は寒かるらむ

/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 Suiryoo "conjecture of causes"

/ramu/ of Suiryoo 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 Suiryoo "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 Suiryoo in Japanese grammar. In Modern Japanese, this function is usually fulfilled by the construction (...no daroo) as in c) below.

- c) Kare wa byooki 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 Suiryoo functions exactly the same way.

Examples:

- 1) 病なれば来ざるらむ /yamahi nare-ba kozaru-ramu/¹
(byooki da kara ko-nai no daroo)
"Probably it is because he is sick that he isn't here."
2) 春近かるにや鳥の鳴くらむ /haru tikakaru ni ya tori nonaku-ramu/²
(tori ga naite iru no wa haru ga tika kara daroo ka)
"Is it because spring is near that the birds are singing?"
3) などかくも思ふらむ /nado kaku mo omohu-ramu/³
(naze konna 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/: Gimon no Zyosi "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 + /ba/" 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. 女婉曲 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 truthness of the fact that children are really playing. /ramu/ and /meri/ are often used to play this role of sentence softening.

Examples:

- 1) 嬰鳥 鶯 いとあはれなり
 人の言ふらむ事をまねぶ
らむよ

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

4.10. らし /rasi/

/rasi/ indicates Genzai no Suiryoo "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., /koso/ requires the Izen-kei. See p. Note 37.)

Examples:

1. 未然形 -----
Mizen-kei
 2. 連用形 -----
Ren'yoo-kei
 3. 終止形 友来たるらし
Syuusi-kei

/tomo ki-taru-rasi/ (tomodati ga kita rasi) "It seems my friend has come."

	らし
未	
用	
終	らし
体	らし
己	らし
命	
接続	動助詞終止形 連体形その他 詞形等詞り清角 ら変ら変形助動

4. 連体形 奥山が今寒かるらし /okuyama zo ima samukaru-rasi/ ¹
Rentai-kei (okuyama wa ima samui ni tigai-nai)
 "It must be cold deep in the mountains."
5. 已然形 かの大木をきり
Izen-kei 倒すらし /kano taiboku wo koso kiri-tahosu-rasi/
 (ano taiboku o kiri-taoru tokoro rasi)
 "It seems they are just cutting down that big tree."
6. 命令形 -----
Meirei-kei

Sometimes the final /ru/ of the Rentai-kei of Keiyoosi 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 (rasii) 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) 山上には雨降るらし /sanziyau niwa ame huru-rasi/
 (yama no ue niwa ame ga hutte iru ni tigai-nai)
 "It must be raining at the top of the mountain."

1. /zo/: Kakari Zyosi. /so/ requires that the predicate which follows it end in the Rentai-kei. See Note 46 for a more detailed explanation.

- 2) 春過ぎて夏来たるらし /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 Zyodoosi of Genzai Suiryoo "present conjecture"

and its conjugation pattern is defective, as seen in the chart.

Just as /ramu/ and /rasi/, /meri/ 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 Keiyooosi. 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/.

	めり
未	
用	めり ¹
終	めり
体	める
乙	めれ
命	
接続	他の助動詞終形と活用形との連体形と動詞形容詞カリ変う変形助

Examples:

- 未然形 Mizen-kei -----
- 連用形 Ren'yoo-kei -----
- 終止形 Syuusi-kei 花を取らすめり /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'yoo-kei of /meri/ is found very rarely in the Heian texts before Zyodoosi of Kako "past." /meri/ is a typical Heian word and not much used in other periods.

4. 連体形 Rentai-kei

木の下に乙童泣く
泣くめる

/ki no sita nite waraha zo naku-meru/ (ki no sita de kodomo ga naite iru yoo da) "A child seems to be crying under the tree."

5. 已然形 Izen-kei

急ぐめれば引き止めず

/isogu-mere-ba hiki-tome-zu/ (isoide iru yoo datta node hiki-tome-nakatta) "Since (he) appeared to be in a hurry, (I) did not detain (him)."

6. 命令形 Meirei-kei

4.11.1. 推量 Suiryoo "conjecture"

/meri/ used for Suiryoo 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:

- 山上には雨降るめり /sanziyau niwa ame huru-meri/ (yama no ue niwa ame ga hutte iru ni tigai-nai) "It must be raining at the top of the mountain."
- はや夜も明くめり /haya yo mo aku-meri/ (moo yo ga aketa rasi) "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めり /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" /zo/

In Note 37, 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 Syuusi-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 naku-meri/
(ano hime-gimi wa naite iru yooda)
"The princess seems to be weeping."
- 2) 彼の姫君を泣くめり /ka no hime-gimi zo naku-meru/
(ano hime-gimi ga naite iru yooda)
"It seems that the princess is crying."
- 3) 彼の姫君こそ泣くめり /ka no hime-gimi koso naku-mere/
(naite isru 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 udaizin zo/
(watasi wa udaizin 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.

1. かばしき妻は我を待つらむ
2. 我が背^せの君のかの山越え給
ふうむほどと覚ゆ
3. かの男着るべき衣もなければ
遊^{あそ}びには 参^{まゐ}らざらむ
4. いみじき僧高野より来らし
5. 日夜里にこもりて人にも
会はねども かの寺には参^{まゐ}
めり
6. 若君の心もとなく覚え給ふ
めれば 急^{いそ}ぎ参^{まゐ}られよ
7. 御室の花も散りたるめり

8. かくて年も明け 天^{てん}禄^{ろく}三年とぞ
言ふめる
9. 冬ながら空より花の散り来るは
雪^{ゆき}のあはたは春にやあるらむ
10. ひさかたの光のどけき春の日に
しづ心なく花の散るらむ
11. 白^{しろ}露^{つゆ}の色はひとつを ^④いかにして
秋の木の葉を ^③干^{ちが}々に染^そむらむ

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- ① むこう
- ② 枕言葉(天雨月光此に用いる)
- ③ 落ちつきなく (restlessly)
- ④ どうして (how)

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

1. いみじき花をぞ咲かめむ
2. 上はひそかに京を出でさせ給ふ
3. 秋風の吹かむ頃には再び訪れむ
4. 待つ人は来ず頼まぬ人は来たり
5. 人に笑はるるを恐るるこそ愚^{おろ}かなれ
6. 三月も雨降^たりて民の歎^{なげ}き大なり
7. つかの間も忘るまじきは父母の恩
8. 桂川月の明^あきにぞ渡る
9. 女して衣をぞ洗はすめる
10. 京より客あれば会はざるべから
ず

11. 京の東に古寺あり。名を詩^し仙^{せん}堂^{どう}
と言ふ。秋の紅葉いみじければ
遠^{えん}方^{ほう}より訪るる人多し。庭前
の池をめぐる紅葉は数百本に
及ぶめり。静かなる夕べ、庭に降
り立ちて、古人をしのび、風の音
に交^まじり来る読経の声に耳を
傾くる時、心は数百年の昔に
あり

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

1. をかしーは夕暮の空なり
2. 恥すーべしーは金錢の
乏しーにありーず、心の
貧しーなり。
3. 明日 天気良しーば、秋の
野を散歩すーむ。
4. 二日^{かつがよい}酔^{よひ}の朝には、再び酒
飲むーじとこそ思ふーる。
5. 終日読書すーむと思ふ
ーども、使ありーて、参
ーすーうる。
6. 尋ぬー事ありーば、右の大臣に
聞くーべし。
7. 今日^{けふ}は雨降るーずーむ
8. 雨激しーずーば、蓑は要るーじ
9. 勝フーむーと すーべし
ーじーと すーべし
10. かの里に行くーば、ありーめりと
言ふー者ありーて、若君に侍ふ
ー女を行くーしむーたり

4.12. けむ /kemu/

So far the student has learned five Suiryoo Zyodoosi and two Utikesi Suiryoo Zyodoosi. Among the five Suiryoo 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 tookyoo 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
2. 連用形 -----
Ren'yoo-kei

	けむ
未	
用	
終	けん けむ
体	けん けむ
己	けめ
命	
接続	動詞、連用形 形容動詞助 動詞、形容詞

3. 終止形 京は暑かりけむ
Syuusi-kei

/miyako wa atukari-kemu/
(miyako wa atukatta daroo)
"It was probably hot in the capital."

4. 連体形 我が妻のありけむ
Rentai-kei 家へ案内せよ

/waga tuma no ari-kemu ihe
he annai-seyo/
(watasi no tuma ga ita to yuu
ie e annai-siro)
"Take me to the house where my
wife is said to have been!"

5. 已然形 この文書きたるは
Izen-kei 紫にこそありけむ

/kono humi kaki-taru wa
murasaki ni koso ari-keme/
(kono tegami o kaita hito wa
murasaki datta ni tigai-nai)
"The person who wrote this
letter undoubtedly was Murasaki."
or "Murasaki was undoubtedly the
one who wrote this letter."

6. 命令形 -----
Meirei-kei

/kemu/ and its alternative forms are added to the Ren'yoo-kei of Doosi, Keiyoosi, Keiyoo-doosi and some Zyodoosi. /kemu/ is usually used to indicate Kako Suiryoo "past conjecture," but on rare occasions it expresses Denbun "hearsay" as well.

4.12.1. 過去推量 Kako Suiryoo "past conjecture"

The most common use of /kemu/ is, as stated above, as 過去推量 Kako Suiryoo to indicate conjecture about actions or states in the past, or reflection of the cause, method, time, etc., of actions.

Examples:

1) いつの頃にかありけむ

/itu no koro ni ka ari-kemu/
(itu no koro datta daroo ka)
"(I) wonder when it was."

2) 昨日来たるは学僧
なりけむ

/kinohu ki-taru wa gakusou
nari-kemu/
(kinoo kita no wa gakusoo
datta daroo)
"The person who came here yesterday
probably was a student priest."

3) など故郷に我帰りけむ

/nado hurusato ni ware kaheri-kemu/
(doosite watasi wa kokyoo 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) 小堀の作りけむ庭あり

/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) 赤坂においなの出でけむ
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 や /ya/

The Kakari Zyosi /ya/ is added to noun phrases and various inflecting words, and it indicates doubt or it 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-kei¹ and Ren'yoo-kei² 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 Syuu Zyosi /ya/, which is always attached to the end of the sentence and is used to indicate "poetic emphasis."⁵

1. See Note 2 The substantive use of Rentai-kei.
2. Some nouns are derived from the Ren'yoo-kei of Doosi. Example: 笑ひ /warahi/ (warai) "laugh" from the Yodan Doosi /warahu/ "to laugh."
3. A few exceptional cases are found in older texts such as the Man'yosyuu, where the Kakari Zyosi /ya/ appears in the middle of a sentence after the Izen-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 Izen-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: げに面白き春の景色や
/ge ni omosiroki haru no kesiki ya/ (The Syuu Zyosi /ya/)
(hontoo ni omosiroi haru no kesiki da naa)
"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) かかる人「否」と言ふ
/kakaruru hito "ina" to ya yuhu/
(sonna hito ga "NO" to yuu daroo ka)
"Would a person like that say 'NO'?"
(I don't think so)"
- 3) かかる事ありや
/kakaruru koto ari ya/
(sonna koto ga aru daroo ka)
"Is such a thing possible?"
- 4) その時悔ゆともかひ
あらむや
/sono toki kuyu tomo kahi ara-mu ya/
(sono toki ni natte kuitemo kai ga aru daroo ka? iya, nai)
"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. 前の世にも御契ごちぎや深かりけむ。
2. 彼の高僧の住みけむ家を訪れたり。
3. 「なつかしき人のかかる所ところにありけむ」など思ひ出でらる。
4. 子を失ひたる母の心地、いかにありけむ。
5. 何時の頃にかありけむ、北国へ旅する事ありて、京を出でたり。
6. 彼の人の「山も越ゆべし」と言ひけむ大波いと近く聞ゆ。

7. 見渡せば山もとかすむ水無瀬川、夕べは秋とばに思ひけむ。
8. 雨降るめれば外には出でじ。
9. 我は行かれねども、我が子にて行かしめむ。
10. 隣家の犬入らせじとて庭とぎびしく圍ひたり。
11. 長き旅路難事も多かりけむ、まづは休み給へ。
12. 宿には着けども、静かならば、一睡もせて夜を明かしたり。

Exercise 25. Change the inflecting words into their proper forms, if necessary, to make grammatical sentences. The translate into Modern Japanese and English.

1. 皆笑ふーども、一人笑ふーずー者あり。
2. 安しーと願ふーども、安しーず。
3. 紅なりー空に、巢ねに飛ぶー帰るーめりー鳥、あはれなり。
4. 魚にありーずーば、水にもぐるーを得ーず。
5. 今こそ殿がため戦ふーむ。
6. 北国ぞ寒しーらし。
7. 再びは飲むーじと、思ふーども、止めがたしーは酒なり。
8. 歌にても、紫こそ、彼に劣るーまじ。
9. 我が妻の待つーらむーば、我は今どまかるーむ。
10. かの名人の作るーけむー机あり。
11. 酒飲むーずー人は、甘しー物を好むーべし。
12. 泊るーべしー宿も、ありーずーば、木の下を宿と、すーむ。

4.13. まし /masi/

Among the Zyodoosi 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 Mizen-kei 試験なからましかは
と思ふ /siken nakara-masika-ba to omou/
(siken ga nakereba ii no ni to omou)
"(I) wish there were no exam."

試験なからませば
と思ふ /siken nakara-mase-ba to omou/
(siken ga nakereba ii no ni to omou)
"(I) wish there were no exam."

2. 連用形 Ren'yoo-kei -----

3. 終止形 Syuusi-kei 敵の近きを誰か
知らまし /teki no tikaki wo dare ka sira-masi/
(teki ga tikai koto o dare ga sitte iru daroo ka)
"Who would know that our enemy is near?"

4. 連体形 Rentai-kei 君来むと知らましかは
ケキ焼かましを /kimi ko-mu to sira-masika-ba keeki yaka-masi wo/
(anata ga kuru to sitte ita naraba keeki o yaita noni)
"If (I) had known you were coming, (I) would have baked a cake."

5. 已然形 Izen-kei 君こむと知らませば
ケキをこそ焼かましか

/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 Mizen-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 Mizen-kei of Doosi, Keiyoosi, Keiyoo-doosi and some Zyodoosi. It expresses three different meanings: the 反実仮想 Hanzitu Kasoo "subjunctive," 推量 Suiryoo "conjecture" and 意志 Isi "intention."

	まし
未	ませ ましか
用	
終	まし
体	まし
已	ましか
命	
接続	活用語未然形

4.13.1. 反実仮想 Hanzitu 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 many clauses, /masi/ is often followed by を /wo/ or ものを /mono wo/, where /wo/ 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) あの山なからましかは
月もかくれざらましを
/ano yama nakara-masika-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 it)...but in reality, there is that mountain and the moon will hide behind it soon."
- 2) ひまあらませば行かまし
ものを
/hima ara-mase-ba nozoki-mi-masi mono wo/ (sukima ga attara, nozoite 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 Zyodoosi 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) 敵の近きを誰か知らまし
/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) その事いかに知らまし
/sono koto ika ni sira-masi/ (sono koto o dono yoo ni site siru koto ga dekiru daroo ka)
"How could (I) know such a thing?"

4.13.3. 意志 Isi "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 (...siyoo kasira) or (dekiru nara, ...si-tai keredo).

Examples:

- 1) これに何を書かまし
/kore ni nani wo kaka-masi/ (kore ni nani o kakoo kasira)
"What shall (I) write in this? I have no idea!"
- 2) 誘ひあらば行かまし
/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.

1. 早く知らましかば、かかる不覚は取らざらましを。 かかると不覚
2. 君来ましかば、遊びなごせまし。
3. かかる雪の夜に誰か来まし。
4. 鏡に色、形あうましかば、何も映らざらまし。
5. うぐひすの谷より出づる声はくば、春来ることを誰か知らまし。
6. かねてより君来まむと知らませば、門にも宿にも玉敷かましを。
7. 五月待つ花たちばなの香をかげば、昔の人の袖の香どする。
8. 宮はかく暑きに、格子をおろして居給ふ。
9. 今日は都のみぞ思ひやらるる。
10. 年五十にばるまで、至らざらむ芸は捨つべきなり。
- ① まさし 敬語助動詞「ます」の未然形

4.14. き /ki/

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

Conjugation of /ki/ is irregular. /se/, 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'yoo-kei of Doosi, Keiyoo, Keiyoo-doosi and some Zyodoosi; 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 Syuusi-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/.

	き
未	(せ)
用	
終	き
体	し
乙	しか
命	
接続	活用語連用形 (終止形、連用形、活用形)

3. The Syuusi-kei /ki/ is added to the Ren'yoo-kei /si/ of the Sa-hen Doosi/su/, but the Rentai-kei /si/ and the Izen-kei /sika/ are added to the Mizen-kei /se/ of /su/.

Examples:

- 1) /ko-si/ 昨日来し人
/kinohu ko-si hito/
(kinoo kita hito)
"the person who came yesterday"
- 2) /ko-sika/ 此の地に来しか
ども
/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
しき
/akegata made dokusiyo-si-ki/
(akegata made hon o yonda)
"(I) read books till dawn."
- 4) /se-si/ 修業せし学僧
/siyugiyau-se-si gakusou/
(syugyoo sita gakusoo)
"the student priest who has gone through considerable training"
- 5) /se-sika/ 参内せしかど
/sandai-se-sika-do/
(sandai sita keredomo)
"although (she) came to the Imperial Palace"

4.14.1. 過去 Kako "past"

/ki/ 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) からく都に帰りき
/karaku miyako ni kahe-ki/
(yatto miyako ni kaetta)
"(I) returned to the capital with difficulty."

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

4.14.2. セ /se/, the Mizen-kei of /ki/, 反実仮想 Hanzitu-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 indicate "past" time.

Examples:

- 1) 風の止みせば、暖く
あらし
/kaze no yami-se-ba atatakaku ara-masi/
(kaze ga yandara atatakai daroo ni)
"If the wind stopped, it would be warm...but it is still windy and cold."
- 2) 酒ありせば飲まし
ものを
/sasa ari-se-ba noma-masi 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.

1. 死にし子顔、かたちよかりき
2. 若かりし頃は夢も多かりき
3. さきほど来し男は誰ぞ
4. 友の宿を訪ねしがど居らざりき
5. 昨日は寺に参りしかば、家にはあらざりき
6. 世の中に絶えて桜のなかりせば、春の心はのどけからまし
7. 昨日こそさ苗取りかいつの間に、稲葉そよぎて秋風の吹く
8. 浮舟の女房のかかる所にやありけむ」などまづ思ひ出でらる
9. いみじうなまめかき女のその母と見ゆるとあるを見て、この老波女ながらましかばこそ覚えしか
10. ふたつ文字牛のつのもじ、直ぐなもじ、曲がりもじとぞ、君を覚ゆる

4.15. けり /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 Zyodoosi /keri/ is obviously derived from the compound verb 来あり /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, Keiyooosi, Keiyoo-doosi and some Zyodoosi.

	けり
未	(けり)
用	
終	けり
体	ける
己	けれ
命	
接統	活用語連用形

4.15.1. 継続 Keizoku "continuation"

As mentioned above, this is the basic meaning of the Zyodoosi /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
/isigaki nomi wa ima-mo ari-kere-do/
(isigaki dake wa ima mo aru keredomo)
"although the stone wall alone has remained until now"

2) もみじ葉神代より秋は散りけり
/momidiba kamiyo yori aki wa tiri-keri/
(momizi no ha wa kamiyo kara aki ni wa tittle kita)
"From the age of the gods, maple leaves have scattered every autumn."

4.15.2 過去 Kako "past"

/keri/ 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, /keri/ as the Kako Zyodoosi is used for the past action or state that was not experienced or observed by the speaker.¹ Therefore a statement having the Kako Zyodoosi /keri/ is hearsay, and this /keri/ is most often used in legends and old tales.

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

Examples:

1) 昔男ありけり
/mukasi wotoko ari-keri/
(mukasi aru otoko 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-keri/
(miyako e kaetta to yuu koto da)
"(According to the story) he went back to the capital."

4.15.3. 咏嘆 Eitan "poetic emphasis"

When /keri/ is used in poetry of the Heian and later periods, it almost always indicates Eitan "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) 犬なごも心あるもの
たりけり
/inu nado mo kokoro aru mono nari-keri/
(inu demo kokoro ga aru mono na no da naa)
"Indeed, even a dog has a soul, does he not?"

2) 雨蛙芭蕉に乗りてそ
よぎけり
/ama-gaheru baseu ni norite soyogi-keri/
(ama-gaeru ga basyoo no ha ni notte yurete iru naa)
"The tree-frog¹
On a banana-leaf riding and Swaying, swaying..."

1. Translation from Henderson's Handbook of Japanese Grammar, p.139.

A modern equivalent for the Eitan Zyodoosi /keri/ is hard to find, but the closest sense of it may be expressed in Modern Japanese by certain sentence particles such as (naa), (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. 大津の宿しゆくに着きけるに迎むかひる
人もなばかりけり
2. 今いまは昔むかし竹取たけとの公おきな羽はと言いふ者もの
ありけり
3. 紫むらさの源氏物語げんじものがたり書かきけるは誤あやまり
にあらざるべし
4. 月つきのいみじう明あかりければ
釣つり殿どのに渡わたらせ給たまひて物語ものがたり
などなどせさせ給たまふ
5. 坊ぼくのそばに大おほきなる榎えの木きあり
ければ、人ひと榎えの木きの僧そう正ちやうとぞ
言いひける。
6. もみじ葉はを風かぜにまかせて見みるよりも
はかなきものは命いのちなりけり
7. 緑きぬなる一つ草くさとぞ春はるは見みし
秋あきはいろくの花はなにぞありける
8. 見渡みわたせば花はなも紅葉もみぢもなかりけり
浦うらのとまやの秋あきの夕暮ゆふぐ
9. 人もななき空むなしき家いへは草くさ枕まくら
旅たびにままさりて苦くるしかりけり
10. 昨日きのうと言いひ今日けふと暮あすと明日あす香か川がわ
流ながれて早はやき月つき日ひなりけり

4.16. 了 /tu/ and ぬ /nu/

In Modern Japanese, past tenses are indicated by (ta) which is added to the Ren'yoo-kei of verbs and adjectives.

- 1) (taroo wa gohan o tabe-te iru)
"Taroo is eating a meal."
- 2) (taroo wa gohan o tabe-te ita)
"Taroo was eating a meal."

Sentences 1 and 2 describe actions in progress, but 1 concerns action taking place at the time the sentence is produced, while 2 concerns action prior to the time the sentence is produced.

Japanese marks the distinction by using different verb endings, (ru) and (ta), and these temporal notions are called 現在 Genzai "present" and 過去 Kako "past," respectively.¹ (ta) in Modern Japanese, however, does not always indicate "past."

Notice in sentence 3 below that the action (ki-ta) has not taken place yet when the sentence is produced; therefore (ta) in this case does not indicate "past" as defined above.

- 3) (tanaka-san ga ki-ta toki ni, syanpan o ake-masyoo)
"Let's open the champagne after Tanaka gets here."

What (ta) indicates in this sentence is the completion of the action at or prior to the time specified by the other segments of the sentence.² That is to say, the action described by (ki-ta)

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.

must already have taken place before the action described by (ake-masyoo) takes place. This grammatical notion is called 完了 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,"¹ as well as Kanryoo "perfect."

/tu/ conjugates in the Simo-nidan Doosi pattern, while /nu/ conjugates like Na-hen Doosi.

1. See 4.16.2. for an explanation.

	つ	ぬ
未	て	た
用	て	に
終	つ	ぬ
体	つる	ぬる
己	つれ	ぬれ
命	つよ	ぬ
接統	活用語連用形	活用語連用形

/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) 花咲きつ /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) 舟は沈みなむ /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-te-mu/
(tagemi o kaite simaoo)
"I will write a letter."
(lit., I will finish writing a letter.)

4.16.2. 強意 Kyooi "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) 明日こそ友の来つべけれ /asu koso tomo no ki-tu-bekere/
(asita wa tomodati ga kitto kuru ni tigai-nai)
"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 mae no sake o totte sore o nomoo 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 Syuusi-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) 泣きつ笑ひつ物語る /naki-tu warahi-tu monogatari/
(naitari, warattari sinagara hanasu)
"She tells the story as she is crying and laughing."
- 2) 泣きぬ笑ひぬし給ふ /naki-nu warahi-nu si-tamahu/
(naitari warattari nasaru)
"(He) cries and laughs."

Note 48. The 係助詞 Kakari-Zyosi なむ /namu/

/namu/ is another Kakari-Zyosi 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 adjectival phrase. When a verb or adjectival phrase precedes /namu/, the last word in the phrase is normally the conjunctive particle /te/.¹

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-Zyosi /namu/, the verbs 言ふ、/yuhu/, 聞く /kiku/, 思ふ、/omohu/, 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 Syuu-Zyosi /namu/.² The Kakari-Zyosi /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 Syuusi-kei

1. The Ren'yoo-kei of Keiyoosi may occur in this position without the conjunctive particle /te/.
2. The optative particle /namu/ is added to the Mizen-kei of inflecting words.

or Rentai-kei of the Suiryoo Zyodoosi /mu/.¹

Examples:

1) 光る竹なむ一筋
ありける

/hikaru take namu hito-suzi
ari-keru/
(hikaru take ga ippon atta)
"There was a bamboo that was
emitting light."

2) 都へなむ参らむ

/miyako he namu mawira-mu/
(miyako e mairi-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.

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

1. 間もなく夜も明けなむ
2. 一人静かに酒をたしなまむこそ
楽しみと言ひつべけれ
3. 女の心はやはらかなるなむ
よき
4. はへこそは憎きものの中に入れ
つべけれ
5. 潮満ちぬ、風も吹きぬべし
と騒げば、船にばむ乗りける。
6. 起きて見っ寝て見っ蚊帳の
広さかな
7. 年頃思ひつる事を果し侍りぬ
8. 男の京へ往にける後は訪ぬる
人もなく心もなくて、日夜泣き
明しにけりとぞ言ふ
9. 高砂の尾上の桜咲きにけり
外と
梅が香を袖に移してとどめてば
10. 春は過ぐともかたみならまし

4.17. たり /tari/ and り /ri/

たり /tari/ and り /ri/ are Zyodoosi that indicates 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'yoo-kei, Izen-kei and Meirei-kei of /ri/ are rare after Mid Heian. As for their environments, /tari/ is added to the Ren'yoo-kei of Doosi and Zyodoosi, while /ri/ is added only to the Izen-kei of Yodan Doosi and to the Mizen-kei of Sa-hen Doosi.

	たり	り
未	たう	う
用	たり	り
終	たり	り
体	たる	る
乙	たれ	れ
命	たれ	れ
接統	動助動詞連用形	サ変動詞未然形 四段動詞之然形

Although some grammarians have tried to pin point 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 Kanryoo, /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 Kanryoo "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 /nu/, /tari/ and /ri/ indicate Kanryoo, including those cases where Kanryoo is virtually synonymous with Kako "past."¹

Examples:

- 1) 山寺に行きたり /yamadera ni yuki-tari/
(yamadera ni itta)
"(He) has gone to the temple in the mountains."
- 2) 山寺に行けり /yamadera ni yuke-ri/
(yamadera ni itta)
"(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-iru)
"The window is open."
(lit., The window opened and as the result the window is now open.)
- B. 窓があけてある (mado ga akete-aru)
"The window is open."
(lit., Someone opened the window and as the result it is open.)
- C. 戸が赤くぬってある (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.)

1. For an explanation, see 4.16.

Examples:

1) 壁に書きたる字

/kabe ni kaki-taru zi/
(kabe ni kaite aru zi)
"the characters that are written on the wall" or (lit.) "the characters that are the result of the previous action of writing"

2) 薪負へる人に会ふ

/takigi ohe-ru hito ni ahu/
(takigi o otta hito ni deau)
"(I) came across a man carrying firewood." (lit.) "(I) came across a man who had performed the action of putting firewood on his back and who as a result now has a pile of wood on his back."

As it was stated earlier, /ri/ may be added only to the Izen-kei of Yodan Doosi and the Mizen-kei of Sa-hen Doosi. It is considered ungrammatical to add /ri/ to other Doosi, although such cases are on rare occasion found even in the old texts. The following sentence from the 謡曲 Yookyoku 羽衣 Hagoromo, where /ri/ is added to the Simo-nidan Doosi 晴る /haru/, is often quoted as the typical example of this mistake.

一樓の明月に雨はじめて晴れり

/iti-rou no meigetu ni ame kazimete hare-ri/
(roo no ue ni utukusii tuki ga dete, yatto ame ga agatta)
"The rain finally stopped as the beautiful moon came out above the belvedere."

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

1. 我が殿は京都ふしみ伏見に城を作ら
れたり。
2. 紫式部は源氏物語を書けり
3. 我は清少納言の書ける枕草子
を讀みたる事あり
4. 文に書きたる字のつたなきを
見て笑ふ
5. 前夜の雨も止みて、西の空に
ありあけづき
有明月の残りたる見ゆ
6. 御子もいとあはれなる歌を作
り給へるを、帝は限りなくめで
させ給ふ
7. 京に住む人急ぎて東山に用
ありて既すなはちに行きつきたりとも。
8. 西山に行きて、その益えきまさるべき
事を思ひ得たらば、門より
歸りて西山へ行くべきなり
9. 宿りて春の山べに寝たる夜は
夢のうちにも花が散りける
10. 小倉山みね峯みねのもみじ葉心あはは
今ひとたびのみゆき待たばむ

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

1. 太郎と言ふけり男、奈良に
ありきいども、京に上るむ
して、参るり。
2. 老ゆぬむ先にこそ、佛の
道は、学ばべし
3. 腹のいたしー空すくぬけり
ーば、有りけりー茶店へぞ
入るけり
4. 昨日は雨激しー降るきーと
行くぬ
5. 時を失ふきー者は、取る残す
ーるして、京にとどまるり
6. 静かばりー茶ばど立つーむこそ
喜ばと言ふーべし
7. 人の死ぬ時、その声やーよしー
とは古人の言ふりーとこそなり
8. この山さほど高ーずーば
明朝には、越ゆぬむ

4.18. まほし /mahosi/ and たし /tasi/

Both /mahosi/ and /tasi/ are Zyodoosi that express 願望 Ganboo "desiderative." 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'yoo-kei of Doosi and some Zyodoosi, while /mahosi/ is added to the Mizen-kei of Doosi and some Zyodoosi.

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."

	まほし	たし
未	まほしかう まほし	たか たく
用	まほかり まほし	たかり たく
終	まほし	たし
体	まほかる まほし	たかる たき
己	まほし まほし	たし たし
命		
接 続	動詞未然形	動詞連用形

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) 御子に御覽せまほしけれと
思ひとめさせ給ふ

/miko wo goranze-mahosikere-do,
omohi-todome-sase-tamahu/
(oozi o goran ni nari-tai keredo
omoi-todomari ni naru)
"Although (the Emperor) wants to
see the prince, he has given up
the idea."

4) 本日京へ立たれたし

/honzitu miyako he tata-re-tasi/
(kyoo miyako e tatte hosii)
"(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'yoo-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 Doosi (the Mizen-kei /ara/ of /ari/) and the Ganboo Zyodoosi "desiderative" /mahosi/. This combination occurs quite frequently in Classical Japanese and functions like a Keiyoosi meaning "to be desirable."

Examples:

- 1) あらまほしきは柿の木
なり
/ara-mahosiki wa kaki no ki nari/
(hosii mono wa kaki no ki da)
"What is desirable is a persimmon tree."
- 2) 命こそ あらまほしけれ
/inoti koso ara-mahosikere/
(inoti ga hosii no da)
"It is life that is desirable."

Note 50. The Huku-Zyosi "adverbial particle" /dani/

/dani/ 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) 濡れたる衣だにに脱ぎ
かへて来たり
/nure-taru koromo dani nugi-kahe-de
ki-tari/
(nureta kimono sae ki-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 dani nokose/
(hana ga tittle simatte mo nioi 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. 常に聞きたきは琵琶^わ、見たきは菊の花
2. 人は皆かくあらまほし
3. 家に有りたき木は松、桜
4. 埋^{うか}もれぬ名をながき代に残
5. 人はかたち有様のすぐれたら
6. 行きても見たとこそ思はるれ
7. 木ども倒れ枝ほど吹き折られ
たるだに惜しきに、菊の花の
吹き散らされたるいとねたし
8. 我は死なむとも我が子だに
生きながらへなむ
9. 敵に会ひてこそ死にたけれ
10. 永からぬ余命を心静かに
送らまほし

4.19. ナリ /nari/ and タリ /tari/ of 断定 Dantei

/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 Dantei no Nari "copulative Nari," and the other the Denbun no Nari "Nari of hearsay." In this section, we will consider only Dantei no Nari.

Denbun no Nari will be treated in 4.19.

/nari/ and /tari/ conjugate in the pattern of Keiyoo-doosi, except they lack the Meirei-kei.¹ 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.

	ナリ	タリ
未	ナラ	タラ
用	ナリニ	タリト
終	ナリ	タリ
体	ナリ	タリ
乙	ナレ	タレ
命		
接続	名詞 活用語連体形	名詞

Examples:

1) 我は学生ナリ

/ware wa gakusei nari/
(watasi wa gakusei da)
"I am a student."

2) 我は学生タリ

/ware wa gakusei tari/
(genzai watasi wa gakusei da)
"I am a student now."

3) 学生タリし時奈良に住み居たり

/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) 飛鳥なる寺に参りたり

/asuka naru tera ni mawiri-tari/
(asuka no tera ni mairi-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 Dantei "copulative" and /nari/ of Denbun "hearsay", are different not only in meaning, but in conjugation patterns and environments.

1. いぶせし

/ibuseki/: Ku-katuyoo Keiyoosi
 1. (uttoosii) "gloomy, depressing"
 /wa ga ibuseki kokoro/
 (watasi no uttoosii kokoro)
 "the gloominess of my heart"
 2. (hukai na, kitanarasii)
 "unpleasant, terrible"
 /ibuseki tokoro/
 (kitanai tokoro)
 "miserable place"

2. 公卿

/kugiyau/: noun
 High Court Noble; noblemen of the 3rd Rank and above as well as Sangi "Imperial Advisors" of the 4th Rank. Same as 上達部
 /kandatime/

3. 節会

/setiwe/: noun
 The Palace Festivals; Ceremony and banquet at the Palace. 五節会 /gosetiwe/: five important festivals

4. 頭の中將

/tou no tiuziyau/: noun
 The First Secretary of the Emperor's Private Office who is also Middle Captain of the Inner Palace Guards

5. 寢殿

/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 Keiyoosi
 1. (taihen kurai ga takai, tootoi)
 "extremely high ranked, august, exalted"
 2. (sutete oke-nai, taiset na)
 "unable to ignore"

10. 際

/kiha/: noun
 1. (mibun) "rank, position"
 2. (baai) "occasion, situation"

11. 憂し

/usi/: Kukatuyoo Keiyoosi
 1. (mono uge na, iya na)
 "listless"
 2. (tumara-nai, sitaku-nai)
 "tiresome"
 3. (muzukasii)
 "hard to do"

12. 異なり

/kotonari/: Keiyoo-doosi
 1. (tigatte iru)
 "to be different"
 2. (hutuu de nai)
 "to be unusual, extraordinary"
 3. (tokubetu na)
 "to be special"
 /kokoro ko ni/ "especially, with special care"

13. 大殿籠る

/ohotono-gomoru/: Yodan Doosi
 Honorific verb (oyasumi ni naru)
 "to sleep, to go to bed"

14. 心得

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

15. 女房

/niyoubau/: noun
 1. (zyokan) "female palace attendant"
 2. (zizyo) "female attendant in a noble household"
 3. (huzin) "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. 日本文学の研究者たうむとする者 平安文法を学ばざるべからず
2. 学僧たりし頃はいといぶせき 部屋にこそ住みしか
3. 船長たる者は船を捨つべからざるなり
4. かの女房漢字を心得たる者なれば 論語など読むべし
5. 彼は公卿の子にして秀でたる歌人なり

6. 奈良なる古寺を訪れし事ありき
7. 睦月七日内裏にて白馬の節会なるあり
8. 頭の中將にて道成なる者ありけり
9. 寝殿の東に東の対北に北の対なる対の屋ありて渡殿これをもすぶ
10. 行き暮れて木の下陰に宿りせば花や今宵の主

Exercise 34. Read the following sentences and translate them into Modern Japanese and English. Then identify the forms of all inflecting words.

1. 遠路はるばる来たるなれば 殿に今ほでは帰らじ
2. 先もなければ、いとやんごとなき際にはあるまじ
3. 葉月十五日に、かの国より迎へに人々参り来むず
4. 又しく訪れねば、いかばかりうらむらむと思へども御ゆるしなれば、内裏よりまかるべくもあらず
5. 昔、男ありけり。京や住み憂かりけむ、東の方に行きて住み所求めむとて行きけり

6. かの庭は心異に造らせ給ふれば、いとみじからむ
7. もみぢ葉の流れざりせば立田川水の秋をば誰か知らまし
8. 花の下に立ち給ひにし様こそいとあはれなりしか
9. 御子も大殿籠らで明かし給ひてけり
10. 我世の中に又しくえあるまじければ、せまほしきわざ、我が世にしてむ

4.20. なり /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 is 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 Syuu-si-kei 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.

	なり
未	
用	なり
終	なり
体	なる
乙	なれ
命	
接 続	活用 語終 止形 但 之 変 連 体 形

Examples:

1) 彼の好むなる酒

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

2) 彼の書きたるなり

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

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) 京に上るなりき

/miyako ni noboru-nari-ki/
(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
なれども

/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 rasii) "Judging from the sound/voice/noise, they seem to be doing ...," or (...rasii 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 naite iru rasii) or
(sika rasii naki-goe ga kikoete-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 kowe site, yo mo
ake-nu-nari/
(mono-uri no koe ga suru kara, moo
yo ga aketa rasii)
"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.

1. 帝の大和に移り給ふなるは
まことか。
1. 帝の大和に移り給ふなるは
2. 鶏の悲しう鳴きのしるに
皆人起きなごしぬなり。
2. 鶏の悲しう鳴きのしるに
皆人起きなごしぬなり。
3. 彼は今こそ公卿なれどももと
は我が村より出で来ぬなり。
3. 彼は今こそ公卿なれどももと
は我が村より出で来ぬなり。
4. 頭の中將が女なむまことに
をかしげに侍るなる。
4. 頭の中將が女なむまことに
をかしげに侍るなる。
5. 世の中に男といふものある
なるをいかで見ばやとて
女護島を出でにけり。
5. 世の中に男といふものある
なるをいかで見ばやとて
女護島を出でにけり。
6. 男のすなる日記といふもの女も
して見むとてするなり。
6. 男のすなる日記といふもの女も
して見むとてするなり。
7. 渡殿に立ち給ひて池の面などうち
眺め給へる様、絵にもかかまほし
7. 渡殿に立ち給ひて池の面などうち
眺め給へる様、絵にもかかまほし
8. 月のおもしろきに夜更くるまで
あそびをぞし給ふなる。
8. 月のおもしろきに夜更くるまで
あそびをぞし給ふなる。
9. 秋の野に人待つ虫の声すなり
われかに行きていざとぶらほむ
9. 秋の野に人待つ虫の声すなり
われかに行きていざとぶらほむ
10. ゆふされば野辺の秋風身にしてみて
鶏鳴くなり 深草の里
10. ゆふされば野辺の秋風身にしてみて
鶏鳴くなり 深草の里

4.21. ごとし /gotosi/ 比況 Hikyoo "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."

	ごとし
未	(ごとし)
用	ごとし
終	ごとし
体	ごとし
乙	
命	
接統	名詞の連体形が

1. The Japanese term 比況 Hikyoo means "comparison."

Examples:

- 1) 歲月流るるごとき過ぎたり) /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) 白髮霜のごとし /hakuhatu simo-no-gotosi/
(kami ga simo no yoo ni massiro da)
"His hair is white just as (it is covered by) the frost."
- 3) 我がごとき京に参れ /wa ga gotoku miyako ni mawire/
(watasi no yoo ni miyako e ki-nasai)
"Come to the capital like I did."
- 4) 歲月流るるがごとき過ぎたり) /saigetu nagaruru-ga-gotoku sugi-tari/
(toki wa nagareru yoo ni hayaku sugita)
"Time has passed by (as quickly) as the flow (of a stream)."
- 5) 一月も雨の降らざるかごとき事あり) /hito-tuki mo ame no hura-zaru-ga-gotoki koto ari/
(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."

Exercise 36. Read the following sentences and translate them into Modern Japanese and English. Then identify the forms of all inflecting words.

1. 人々あり蟻のごとく集まり東西に急ぎ南北に走る。
2. 例ふるに、雀すずめの鷹たかの巢ねに近づけるがごとし。
3. わがごとく悲しがるらむ。
4. 書かまほしきは、方丈記ほうぢうきのごとき、隨筆ずいひつなり。
5. 昨夜のごとくは寒からぬば、火は要らざらむ。
6. 戸外に出づるに、樹氷じゆひやうの花の咲きたるがごとし。
7. 緑児の乳を小がごとく、天つ水仰ぎてぞ待つ。
8. 琴留のしうへも、時にいたがひてこそ人の耳にはとまるものなれ。
9. 秋風に初かりが音ねぞ聞ゆなる誰たがたまづきをかけて来つらむ。
10. 同じ死ぬるとも、武士は殿の馬前にてこそ死にたけれ。病の床にて死にたからず。

Exercise 37. Read the following sentences and translate them into Modern Japanese and English. Then identify the forms of all inflecting words.

- 一、神無月のころ、栗栖野くるすのといふ所を過ぎて、ある山里に尋ね入ること侍りに、はるかなる苔こけの細道を踏み分けて、心細く住みなしたる庵いほりあり。木の葉に埋うづもるるか笥けのしづくはらううでは、つゆおとなふ者なし。閑伽あかだなに菊もみぢなど折り散らしたる、さすがに住む人のあればなるべし。(徒然草徒然草一段)
 - 二、冬はつとめて、雪の降りたるは言ふべきにもあらず。霜のいと白きも、またさうでもいと寒きに、火など急ぎ起こりて炭持すすて渡るも、いとつきづきし。(枕草子まくら草子、オ一段)
- *つとめてつとめてがよい。つとめてつとめては朝軍朝あさぐんあさのこと。*きせきせあうて

A.1.2. Semantic Classification of Zyodoosi

Conjugation Types	Sample Words	未然 Mizen	連用 Ren'yoo	終止 Syuusai	連体 Rentai	已然 Izen	命令 Meirei	Comment
四段 Yodan	書く kaku	書か kakA-	書き kakI-	書く kakU	書く kakU-	書け kakE-	書け kakE	Mizen-kei ends in /a/ /sinu/ and /inu/ only (死ぬ, 往ぬ, 去ぬ)
ナ変 Na-hen	死ぬ sinu	死な sinA-	死に sinI-	死ぬ sinU	死ぬ sinURU-	死ぬ sinURE-	死ぬ sine	/ari/, /wori/, /haberi/ and /imasukari/ (compounds with /ari/)
ラ変 Ra-hen	有り ari	有ら arA-	有り arI-	有り arI	有り arU-	有水 arE-	有水 arE	/keru/ only 蹴る
下一段 Simo-itidan	蹴る keru	蹴 ke-	蹴 ke-	蹴る kerU	蹴る kerU-	蹴れ keRE-	蹴よ keYO	
下二段 Simo-nidan	食ふ tabu	食べ tabE-	食べ tabE-	食ふ tabU	食ぶ tabURU-	食ぶれ tabURE-	食べよ tabEYO	Mizen-kei ends in /e/ Rentai-kei ends in /uru/ /kuru/, /niru/, /wiru/, /hiru/, /iru/, /iru/, /wiru/, /miru/, /wiru/
上一段 Kami-itidan	着る kiru	着 ki-	着 ki-	着る kirU	着る kirU-	着れ kiRE-	着よ kiYO	
上二段 Kami-nidan	落つ otu	落ち otI-	落ち otI-	落つ otU	落つ otURU-	落つれ otURE-	落ちよ otIYO	
カ変 Ka-hen	来 ku	来 ko-	来 ki-	来 ku	来る kURU-	来れ kURE-	来(よ) ko(YO)	/ku/ only 来
サ変 Sa-hen	す su	せ se-	し si-	す su	する surU-	すれ sure-	せよ seYO	/su/ only 可

1. 有り, 居り, 侍り, います, かり 2. 着る, 煮る, 似る, 干る, 射る, 錆る, 居る, 率る, 用ゐる, 見る

<u>Ukemi</u>	"passive"	る らる
<u>Sonkei</u>	"honorific"	る らる
<u>Kanoo</u>	"potential"	/ru/ /raru/
<u>Zihatu</u>	"spontaneous"	
<u>Sieki</u>	"causative"	す さす しむ
<u>Sonkei</u>	"honorific"	/su/ /sasu/ /simu/
<u>Utikesi</u>	"negative"	ず
		/zu/
<u>Suiryoo</u>	"conjecture"	む まし めり べし らし
		/mu/ /masi/ /meri/ /besi/ /rasi/
		らむ けむ
		/ramu/ /kemu/
<u>Utikesi Suiryoo</u>	"negative conjecture"	じ まじ
<u>Utikesi Isi</u>	"negative intention"	/zi/ /mazi/
(<u>Isi</u>	"intention")	(む まし)
		(/mu/ /masi/)
<u>Denbun</u>	"hearsay"	なり
<u>Suitei</u>	"presumption"	/nari/
<u>Dantei</u>	"copulative"	なり たり
		/nari/ /tari/
<u>Kako</u>	"past"	き けり
		/ki/ /keri/
<u>Kanryoo</u>	"perfect"	つ ぬ たり り
		/tu/ /nu/ /tari/ /ri/
<u>Ganboo</u>	"desiderative"	たし まほし
		/tasi/ /mahosi/

I. Added to the <u>Mizen-kei</u> of Inflecting Words							命令形 命令形
す /su/	せ /se/	す /su/	する /suru/	すれ /sure/	せよ /seyo/	1.使役 <u>Sieki</u> "causative" 2.尊敬 <u>Sonkei</u> "honorific"	
さす /sasu/	させ /sase/	さす /sasu/	さする /sasuru/	さすれ /sasure/	させよ /saseyo/		1.受身 "passive" 2.尊敬 "honorific" 3.可能 "potential" 4.自発 "spontaneous"
しむ /simu/	しめ /sime/	しむ /simu/	しむる /simuru/	しむれ /simure/	しめよ /simeyo/		
る /ru/	れ /re/	る /ru/	るる /ruru/	るれ /rure/	れよ /reyo/	打消 <u>Utikesi</u> "negative"	
らる /raru/	られ /rare/	らる /raru/	らるる /raruru/	らるれ /rarure/	られよ /rareyo/		
ず /zu/	ず /zu/	ず /zu/	ずる /zuru/	ずれ /zure/	ずれ /zare/	1.打消推量 <u>Utikesi Suiryoo</u> "negative conjecture" 2.打消意志 <u>Utikesi Isi</u> "negative intention"	
じ /zi/	じ /zi/	じ /zi/	じる /ziru/	じれ /zire/	じれ /zare/		
	未然形	連用形	終止形	已然形	命令形	意味	

I. Added to the <u>Mizen-kei</u> of Inflecting Words (cont.)						
む(ん) /mu/(n/)		む(ん) /mu/(n/)	む(ん) /mu/(n/)	め /me/		1.推量 <u>Suiryoo</u> "conjecture" 2.意志 <u>Isi</u> "intention" 3.勧誘 <u>Kan'yuu</u> "inducement"
まし /masi/	ましか /masika/	まし /masi/	まし /masi/	ましか /masika/		1.反実仮想 <u>Hanzitu Kasoo</u> "subjunctive" 2.推量 <u>Suiryoo</u> "conjecture" 3.意志 <u>Isi</u> "intention"
まほし /mahosi/	まほしく /mahosiku/ まほしから /mahosi-kara/	まほし /mahosi/	まほしき /mahosiki/ まほしかる /mahosi-karu/	まほしけれ /mahosikere/		願望 <u>Canboo</u> "desiderative"

II. Added to the <u>Hen'yoo-kei</u> of Inflecting Words						
き /ki/	せ /se/	き /ki/	し /si/	しか /sika/		1.過去 <u>Kako</u> "past" 2.反実仮想 <u>Hanzitu Kasoo</u> "subjunctive"
けり /keri/	(けら) (/kera/)	けり /keri/	ける /keru/	けれ /kere/		1.継統 <u>Keizoku</u> "continuation" 2.過去 <u>Kako</u> "past" 3.詠嘆 <u>Eitan</u> "poetic emphasis"
けむ /kemu/		けむ(けん) /kemu/(ken/)	けむ(けん) /kemu/(ken/)	けめ /keme/		過去推量 <u>Kako Suiryoo</u> "past conjecture"

II. Added to the Ren'yoo-kei of Inflecting words (cont.)

つ /tu/	て /te/	つ /tu/	つる /turu/	つれ /ture/	つよ /teyo/	1. 完了 "perfect" 2. 強意 "emphasis" 3. 並列 "alternative"
ぬ /nu/	ぬ /nu/	ぬ /nu/	ぬる /nuru/	ぬれ /nure/	ね /ne/	
た /ta/	た /ta/	た /ta/	た /ta/	た /ta/	た /ta/	
た /ta/	た /ta/	た /ta/	た /ta/	た /ta/	た /ta/	1. 完了 "perfect" 2. 存続 "perfective"
た /ta/	た /ta/	た /ta/	た /ta/	た /ta/	た /ta/	願望 "desiderative"

III. Added to the Syuusi-kei of Inflecting Words¹

た /ta/	た /ta/	た /ta/	た /ta/	た /ta/	た /ta/	1. 伝聞 "hearsay" 2. 推定 "presumption"
め /me/	め /me/	め /me/	める /meru/	めれ /mere/	め /me/	1. 推量 "conjecture" 2. 婉曲 "periphrastic"
ら /ra/	ら /ra/	ら /ra/	ら /ra/	らし /rasi/	らし /rasi/	現在推量 "present conjecture" Genzai Suiryoo

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

III. Added to the Syuusi-kei of Inflecting Words(cont.)¹

べ /be/	べ /be/	べ /be/	べ /be/	べ /be/	べ /be/	1. 推量 "conjecture" 2. 意志 "intention" 3. 可能推量 "potentiality" 4. 当然 "propriety" 5. 命令 "command"
ま /ma/	ま /ma/	ま /ma/	ま /ma/	ま /ma/	ま /ma/	Negative of /besi/
ら /ra/	ら /ra/	ら /ra/	ら /ra/	ら /ra/	ら /ra/	1. 推量 "conjecture" 2. 原因推量 "conjecture of causes" 3. 婉曲 "periphrastic"

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

り /ri/	り /ri/	り /ri/	る /ru/	れ /re/	れ /re/	1. 完了 "perfect" 2. 存続 "perfective"
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1. The Zyodoosi of this group follow the Syuusi-kei of the inflecting words of Non-Ra-hen type. They follow the Rentai-kei of Ra-hen type words.

V. Added to Nouns and the Rentai-kei of Inflecting Words

たゝり /nari/	たゞり /nari/	たゞり /nari/	たゞる /naru/	たゞれ /nare/	たゞれ /nare/	断定 Dantei "copulative"
	に /ni/					
たゝり ¹ /tari/	たゝり /tari/	たゝり /tari/	たゝる /taru/	たゝれ /tare/	たゝれ /tare/	
	と /to/					

VI. Special²

ごとし /gotosi/	ごとき /gotoku/	ごとし /gotosi/	ごとき /gotoki/	比况 Hikeyo "resemblance"
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1. There are only few examples of /tasi/ 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 Zyo-doosi

未然形		連用形		終止形		連体形		已然形
Doosi	Keiyoosi	Doosi	Keiyoosi	Doosi	Keiyoosi	Doosi	Keiyoosi	Doosi
su		ki	ki	nari ¹ (Denbun)		nari ² (Denbun)		
sasu		keri	keri	meri ¹		meri ²		
simu	simu	kemu	kemu	besi ¹		besi ²	besi	
ru		tu	tu	mazi ¹		mazi ²	mazi	
raru		nu	nu	ramu ¹		ramu ²	ramu	
zu	zu	tari ³		rasi ¹		rasi ²	rasi	
zi	zi	tasi		gotosi		gotosi		
mu	mu			nari ⁴		nari ⁴	nari ⁴	
masi	masi			nari ⁴		nari ⁴	nari ⁴	
mahosi.								
ri ⁵								ri ⁶

1. Added to the inflecting words of Non-Ra-hen type.

2. Added to the inflecting words of Ra-hen type.

3. /tari/ of 了 Kanryoo "perfect"

4. /nari/ of Dantei "copulative"

5. After the Sa-hen Doosi

6. After the Yodan Doosi

January	睦月 /mutuki/	February	如月 /kisaragi/
March	弥生 /yayohi/	April	卯月 /uduki/
May	皋月 /satuki/	June	水無月 /minaduki/
July	文月 /huduki/ or /humituki/	August	葉月 /haduki/
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"
艮 /usitora/	(toohoku)	"northeast"
寅 /tora/	(too-hokutoo)	"east by northeast"
卯 /u/	(higasi)	"east"
辰 /tatu/	(too-nantoo)	"east by southeast"
巽 /tatumi/	(nantoo)	"southeast"
巳 /mi/	(nan-nantoo)	"south by southeast"
午 /uma/	(minami)	"south"
未 /hituzi/	(nan-nansei)	"south by southwest"
坤 /hituzisaru/	(nansei)	"southwest"
申 /saru/	(sei-nansei)	"west by southwest"
酉 /tori/	(nisi)	"west"
戌 /inu/	(sei-hokusei)	"west by northwest"
乾 /inuwi/	(hokusei)	"northwest"
亥 /wi/	(hoku-hokusei)	"north by northwest"

A

aku (V, Yodan).....	p.26	e...ahezu (R-go).....	p.110
	(N.14)		(N.42)
asobi (N).....	p.56	e...Neg. (R-go).....	p.111
	(N.25)		(N.43)
aharenari (PA).....	p.56	otodo (N).....	p.36
	(N.25)		(N.18)
aharebu (V, Yodan).....	p.102	odoroku (V, Yodan).....	p.83
	(N.41)		
-ahu (V, Yodan).....	p.110	ohosi (A, ku).....	p.18
	(N.42)		
-ahu (V, S-2).....	p.110	ohotonogomoru (V, Yodan).....	p.177
	(N.42)		(N.51)
ahugi (N).....	p.4	oboyu (V, S-2).....	p.102
			(N.41)
ameri (R-go).....	p.130	omonzu (V, Sa-hen).....	p.38
ari (V, Ra-hen).....	p.21	oyu (V,K-2).....	p.31
arigatasi (A, ku).....	p.83		
	(N.34)		
anmeri (R-go).....	p.130	KA	
ikade (Adv.).....	p.26	ga (Kaku-P; subj/possessive)	p.24-5
	(N.14)	ga (Setuzoku-P).....	p.24
itasi (A, ku).....	p.83		(N.13)
	(N.34)		
ito (Adv.).....	p.56	kaube (N).....	p.4
	(N.25)	kaku (Adv.).....	p.26
ibusesi (A, ku).....	p.176	katasi (A, ku).....	p.17
	(N.51)	kanasi (A, siku).....	p.119
imasukari (V, Ra-hen).....	p.21		(N.45)
imizi (A, siku).....	p.75	kaha (N).....	p.3
	(N.32)	-ki (J-past, Syūsi).....	p.149
uguisu---uguhisu		kiyu (V, S-2).....	p.13
uguhisu (N).....	p.25	kiha (N).....	p.177
usi (A, ku).....	p.177	ku (V, Ka-hen).....	p.39
	(N.51)	kugiyau (N).....	p.176
utate (Adv.).....	p.118		(N.51)
	(N.45)	kuni (no) tukasa (N).....	p.24
uti (N).....	p.50	or kokusi	
	(N.24)		
uhe (N).....	p.36		
	(N.18)		
umasi (A,ku).....	p.25		