An Analysis of the Current State of the Romanization of Japanese

—— Especially the Representation of Long Vowels ——

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Two distinct types of characters are used to write Japanese. One type, called *kanji*, are ideographs ; i. e. they represent an idea or a thing but give no clue as to how the word is pronounced. The other type of characters, called *kana* in Japanese, are phonetic and represent the sounds of syllables. These play a secondary role to those of *kanji*, being used for inflections of verbs and adjectives, and for prepositions, conjunctions, particles, and interjections.

Two forms of *kana* are used to write the Japanese syllabary. *Katakana* is simple and angular in form, while *hiragana* is more fluid and cursive. The order of these characters is organized into 50 sounds, called *go-juu-on* in Japanese, and shown in the following table.

TABLE 1   Go-Juu-On Chart

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

Hiragana symbols are shown in the left column, katakana in the right. Bold print represents problem areas in Romanizing Japanese.

Japanese was first written in alphabetical form in the 16th century with the arrival of Portuguese missionaries.   Francisco Xavier of the Jesuit Society, who is credited with being the first to alphabetize the Japanese language, landed at Kagoshima in 1549.   The following year the first Japanese literature written with Roman characters appeared.   The alphabetizing of Japanese became known as *roma-ji*, since Roman script was first used.   At first, this was based on the pronunciation of Portuguese ; however, Dutch, German, and French systems later appeared as other foreign missionaries and merchants arrived in Japan.   But after the publication of James Curtis Hepburn's Collected Collation of Japanese-English Vocabulary in 1868, an English style of romanization came into general use.

Three major styles of romanization were widely used.   The first was based on the style Hepburn used in his Collected Collation of Japanese-English Vocabulary and was adopted as a model to be followed in 1885 by the *Romaji-Kai* (Roman Character Society), a society promoting the romanization of Japanese.   This style was revised again in 1905 by another society promoting the romanization of Japanese which became known as *Hyojun-shiki*.

Immediately after the Hepburn Style was announced by the *Romaji-Kai* in 1885, Aikitsu Tanakadate proposed a contrasting system based on the chart of fifty sounds (the *go-juu-on* table shown above).   This second style became known as *Nihon-shiki*.   Later, various organizations proposed their own styles of romanizing Japanese.   It soon became quite confusing; however, each group supporting its own style, would not make any concessions to any other group, and controversies ensued.

Those who supported the *Nihon-shiki* style were equipped with the phonological theories of the Prague School and pointed out some contradictions of the Hebon-shiki style, which backs the spellings of *shi* and *chi*.   They argued that if the presence of "h" in *shi* is to show the presence of [j], which is detected on an oscillograph's electrical wave ; why not spell *ni* and *ki* also with an h where [j] is also detected on the oscillograph?   Furthermore, they indicated that *chi* is pronounced differently in different languages : [ʃi] in French, [hi] in German, and [ki] in Italian.   Therefore, why not adopt *ti*, they argued, for Japanese [tʃi], instead of

following English pronunciation.[1]

Demands to unify the styles came from both within Japan and with-out. Consequently, in 1930, the Japanese government set up a committee under the Ministry of Education to examine the matter. In 1937, a Cabinet Instruction published Romanized Spelling which became known as *Kunrei-shiki.* Actually, however, this was a revised version of the *Nihon-shiki.* But since it was a Cabinet Instruction, the national railway adopted it to represent the names of train stations. It was also used in English textbooks of junior high schools. In spite of the Cabinet Instruction, all three systems continued to co-exist. However, as World War II drew near, the use of the *Kunrei-shiki* waned, leaving only the *Hebon-shiki* and the *Nihon-shiki.*

Tamotsu Koizumi regards the *Kunrei-shiki* style as a victory of pho-nology over phonetics, as a practical aspect of spelling. While some may think *Kunrei-shiki* is a product of political, eclectic compromise, Mr. Koizumi asserts that it was never an eclecticism of *Nihon-shiki* and *Hyojun-shiki* but is almost overwhelmingly *Nihon-shiki* by itself — even a step further in an advanced system of representation in the eyes of phonologians. It is closer to the actual sounds in some cases, as *zi* and *zu* than as *di* and *du* and as the sounds in the *wa* column of the *Nihon-shiki.*[2]

After the war, the Ministry of Education wanted to adopt the *Kunrei-shiki* ; however, the occupational forces, composed mainly of American forces, did not implement this plan. Instead, they allowed the use of the *Hebon-shiki* as the standard for Romanized spelling. In September 1945, the Headquarters of Allied Nations issued the following : "Transcription of names into English shall be in accord with the Modified Hepburn (*Romaji*) system." Thus, a very intricate compromise stemming from political decisions can be found in the current version of Romanized Spelling, which was issued as a Cabinet Instruction in 1954.

This version consists of two charts : the first, the main standard, is practically the same as the *Kunrei-shiki.* The second chart employs the *Hebon-shiki* in its first five lines and the *Nihon-shiki* in the rest. The preface to these two charts allows both the Hepburn and Nihon Styles to be used, depending on what they are being used for : whether for

conventional use at home or for the system that is preferred abroad.   A case in point would be how to represent the particle *wo* that shows direct object.

Bernard Bloch divided Japanese verbs into two groups : vowel verbs and consonant verbs.   Vowel verbs correspond to *Kamiichidan* and *Shimoichidan* inflection verbs such as "*okiru*" and "*taberu*," and consonant verbs to *Godan* inflection verbs like "*tatsu*."   The inflection of the consonant verb, e. g. "*tatsu*" and "*okosu*" are as follows :

Mizen	1	:	tat-anai	okos-anai
Mizen	2	:	tat-oo	okos-oo
Renyoo	1	:	tat-imasu	okos-imasu
Renyoo	2	:	tat-ta	okos-ita
Shuushi		:	tat-u	okos-u
Katei		:	tat-eba	okos-eba
Meirei		:	tat-e	okos-e

Thus he shows that consonant verbs have very stable verb stems ending in a consonant, like *tat-* and *okos-* as shown above, which is contrary to the conventional concept of Japanese.[3]   From these linguistic and educational points of view, we must admit that *Kunrei-shiki* is more consistent and reasonable than *Hebon-shiki*.

By far, the Hepburn Style, or *Hebon-shiki*, is more widely used in Japan.   The Japan Railway adopts this style for its signs and billboards of train stations.   For a long vowel sound it writes a line above the vowel, such as the *o* of *Ōsaka*.   But other institutions or organizations do not.   The Kyoto Municipal Subway, for example, writes the names of its stations without the overline : Kyoto, Gojo, Kujo, etc.

And herein lies the problem.   Mr. Yasushi Amanuma states that there are cases in which a person cannot understand the intended message without knowing the referent, since the pronunciation could be different from its original sound.[4]   For example, in the name NIPPON KOTSU, the latter is read [ko : tsu :].   Since we know the company, we do not read it to mean kotsu [kotsu], a knack or trick of doing things.

The importance of this problem is further illustrated by Mr. Takao Umezawa, an advisor to the National Anthropological Museum, who touches on the urgent need of completing the system of Romanization of

the Japanese language. He says it is time for Japan to prepare for this, if the nation is to survive in the international information-race. Although Japan might be able to retain the level of hardware production in the information area, it must fully equip itself with an efficient means of communication, in other words, a system of letters (characters) that convey information.[5]

It was to see just how widespread and profound the confusion between the two main styles of *Romaji* is, or if there is any confusion at all, that the writers undertook this project. We investigated actual applications of romanized writing of Japanese. First, we will look at how Japanese is written in Roman alphabet in Japanese textbooks and treatises on Japanese. Then, in the next section we will examine how signboards and other notices throughout Japan deal with this matter.

We examined fifty Japanese textbooks and twenty monographs on Japanese, housed in the libraries of Tokuyama University and James Cook University in Queensland, Australia. The classified table of the seventy books is as follows. We divided them according to the systems of romanization, *Kunrei-shiki* or *Hebon-shiki*, and according to the method of writing long vowels, whether by doubling the vowel alphabet or putting a small diacritical mark (‾) over the vowel alphabet.

Table 2 Representation of Long Vowels

TREATISES	Kunrei-shiki	oo	14
		ō	1
	Hebon-shiki	oo	0
		ō	5
TEXTBOOKS	Kunrei-shiki	oo	5
		ō	1
	Hebon-shiki	oo	19
		ō	25

Thirty percent of the books in the table adopt *Kunrei-shiki*, the majority of which, 71 percent, are scholastic treatises on Japanese. On the other hand, seventy percent of the whole adopt *Hebon-shiki*, of which

ninety percent are Japanese textbooks. (See Appendix A)   Many of the scholastic books and research works, we observe, use *Kunrei-shiki* as it is more consistent in representing *kanas* and can show the forms of consonant-ending verb stems accurately.   The majority of textbooks, on the other hand, use *Hebon-shiki*.   *Kunrei-shiki* is quite exceptional, six out of fifty.   We can infer that it is because *Hebon-shiki* is quite practical when we consider the fact that *Hebon-shiki* spelling is familiar to learners who know English.   However, *Kunrei-shiki* is still suited as textbooks for students majoring in Japanese and who need scholastic training. Examples are : Beginning Japanese, by Eleanor H. Jordan, and Modern Japanese for University Students, prepared by the Japanese Department of International Christian University.

    We then examined the problem of representing long vowels using the Roman alphabet.   The "Spelling of Roman Alphabet," published in 1954, instructs writers to put a macron on a long vowel, e. g. *jidōsha*.   Thirty-eight books out of the seventy we examined, however, adopt the method of duplicating a vowel to represent a long vowel, e. g. *tesuuryoo*.   And interestingly, vowel duplication is predominant among scholastic treatises, reaching seventy percent.   Among textbooks, the macron method (26 books) slightly outnumbers the vowel-duplication method (24 books). But, if we look at the distribution in the last fifteen years, we can see the increasing tendency of the latter.

Table 3 Textbooks Using *Hebon-Shiki*

	80	81	82	83	84	85	86	87	88	89	total
oo	1			1	1	1		1	2	1	8
ō	1		1		4	1	1	2			10

	90	91	92	93	94	95	total
oo		1	2	2	1		6
ō	1	3					4

    The foregoing is interesting, and may even prove useful to students and scholars of Japanese language.   However, how does any confusion

that may exist between the main styles of *Romaji* affect the average person who either lives in, or is visiting, Japan ? To find out, the writers examined Romanized descriptions of Japanese words—mainly proper nouns found in newspapers, magazines, on TV, and signboards at train stations and in town.

We discovered that *Hebon-shiki* is overwhelmingly predominant, and long vowels [o:] and [u:] are represented, in the majority of cases, by one letter "o" and "u" respectively as in Tokyo, Osaka, and Kyushu. The use of a macron [¯] is rather rare. The long vowels [i:] and [e:] are mostly represented by the spelling of "ii" and "ei." As for [a:], it seldom occurs ; we have not come across any example since we started our research in March 1995, except for the expression "ah" for "ああ" in the novel Shōgun by James Clavell.

Typical examples are as follows :

Newspapers and magazines

(*Hebon-shiki* is italicized ; long vowels are underlined.)

Tokyo, Osaka, Kobe

(Asahi Evening News, Time and others)

*Sh*oko Asahara, Teikyo University, Tohoku Region, Koriyama, Eisaku Sato

(Asahi Evening News)

Kenzaburo Oe, *ju*sen, Nihon Keizai *Shi*mbun, *Shinshin*to Party, Mei*ji*era, Asahi *Ju*ken, Koi*chi* Kato

(Time)

*Shu*zo Matsuoka

(British TV)

Juzo Itami, kar*o*shi, Hakuhodo, *Shu*kan Gendai, Ha*chio*ji, Hibiya Kokaido

(Newsweek)

Hankyu, i*chi*ro Ozawa, Ryutaro Ha*shi*moto, Toru Takemi*tsu*

(Economist)

Kyu*shu*, Nintendo, *Shi*seido, *shosha*, sogo *shosha*, Ito*chu*, Nis*sho* Iwai, Sanyo Electric

(Far Eastern Economic Review)

Komeito, Zenko Suzuki, domo arigato

(The Japan Times)

*Shinshin*to, Hyogo, Great Kanto Earthquake

(The Daily Yomiuri)

Kyoto, Dai-i*chi* Kangyo Bank Ltd., RAFU *SHI*MPO

(Los Angeles Japanese Daily News)

Books

daimyo, bu*shido*, ronin, ku*fu*ku, Domo arigato, *tsu*yaku, *Shō*gun,
Taikō, do ita*shima*shite'

(Shōgun, by James Clavell, 1975)

Tennoheika Banzai, ozoni, Oto-*cha*n

("Hiroshima," and "Hiroshima : the Aftermath,"
by John Hearsey)

Sobe*tsu*kai, Keio University, *Ji*yugaoka

("Totto-*cha*n," by Tetsuko Kuroyanagi)

kōkogaku, yakyū, sumō, dōbun-dō*shu*

("The Japanese," by Edwin O. Reischauer)

*jō*ruri, nō, Sōseki Na*tsu*me, Mori Ōgai

("I am a Cat," translated by Aiko Itō and Graeme Wilson,
1972.   The list includes examples from the introduction.)

hyo*shi* (拍子), *jo chu* ge (上, 中, 下)

(Japanese Music and Musical Instruments,
by William P. Malam, 1959)

Names of Train Stations

Yūraku*chō*, Ōme (青梅), Keiyō (京葉), *Shi*n-nan-yō (新南陽)

(JR)

Ryū*tsū* Center, Shōwa*ji*ma

(Monorail, Tokyo)

Ōokayama, Kamiōoka, Jiyūgaoka, Denenchōfu

(Tokyo-Kyuko Dentetsu)

Kiyo*shi*-Kojin, *Ju*so, Rokko

(Hankyu Railway)

Kyoto, Kyoba*shi*

(Keihan Railway)

Tōbu-Dōbu*tsu* Kōen

(Subway, Tokyo)

*Shi*n-Osaka, Ryoku*chi*-Koen

(Subway, Osaka)

Road Signs

Ho*fu*, Ogori, *Shu*nan Green Park

(National Road)

Ono*jo* (大野城)

(Municipal Road)

Osa (大佐), *Sho*o (勝央), Kozuki (上月), Okubo (大久保), Oita (大分), Kongozan (金剛山)

(Japan Road Corporation)

Computer Communication, Internet

Taro, Taroh, nisikido, OhKUMA Ha*ji*me, Sigematu

(names for identification)

*Chi*tose, Hokkaido ; *shinshu*

(part of WWW address)

Bekkoame

(name of a provider or access point)

Company, Individual, et. al.

To*shi*ba, Seino (西濃), Sanyo, *Sho*wa Bus, Toa Corporation, Fuso, Bo-chō Kotsu, Oh*tsu* Tire ; Saga Kousoku, Houmei Gakkan, Kyocera

(names of companies)

Kaiwo maru (海王丸)

(name of a ship)

Koban (交番)

(sign at police box in Kitasenri, Osaka, and Tokuyama, Yamaguchi)

Kudoh, Oh

(baseball players' names on their uniforms)

Keni*chi* Ohmae

(individual)

In the practice of electronic media such as the Internet, which has become widespread, *Hebon-shiki* and the substitute use of an "o" and a "u" for [o :] and [u :] are predominant, as expected.   However, *Kunrei-shiki* spellings of tu, ti and si for つ, ち, し are found on rare occasions, probably because keyboard combinations of t+u, t+i, and s+i represent those *kanas*, as do t+s+u, c+h+i, and s+h+i and it is easier and faster to type two keys than three.   Also, the cases of an additional "h" after "o" to show the long vowel are found occasionally to differentiate it from short "o."   These are the practices in which we take an interest.   Apart from the present study, there remains the problem of whether or not to put the family name first or the given name first in writing the names of Japanese people.

At first, the writers aimed to find which system of writing Japanese in the Roman alphabet is most appropriate.   The writing of Japanese — mainly proper nouns — in *Romaji* is increasing rapidly, in printed media as well as electronic media.   In conclusion, however, we can not help admitting the current eclectic state of things, in which each party concerned adopts what system it regards most appropriate according to its purpose — whether it be education, academic study, or communication.

In the field of education, *Hebon-shiki* is predominant and representing long vowels is divided into both "ō-style" and "oo-style," of which the latter is increasing in recent years.   Nozomu Tanaka, a staff member of the Japanese Language Education Center, National Japanese Institute, writes about this : "Duplicating a vowel to represent a long vowel is more widely used in Japanese education.   It is a representation in conformity with actual pronunciation and a proper way of implanting rhythmic sense of Japanese which counts a long vowel as two measures." [6]

The writers agree with Tanaka, as we both have had experience of teaching Japanese at the University of Maryland and know the appropriateness of the "oo-style."   The reason *Hebon-shiki* is widely adopted is

the overwhelming spread of English and the knowledge of English spelling
"sh" [ʃ], "ch" [tʃ], and "ts" [ts] among learners of Japanese. This is a
matter of efficiency.

In scholastic treatises *Kunrei-shiki* is dominant. It is due to the fact
that *Kunrei-shiki* retains systematic alphabet combinations of *gyo* (行)
and *dan* (段) in the fifty-sound table (*Go-juu-on*). Another factor is that
Kunrei-shiki is capable of representing verb stems of consonant ending
verbs. Therefore, the *Kunrei-shiki* system is superior to *Hebon-shiki* in
dealing with scholastic studies and more serious education.

As for the writing of Japanese names and words in alphabet in news-
papers, magazines, on TV and on signboards at train stations, and in
town, *Hebon-shiki* is overwhelmingly predominant ; and the way of repre-
senting long vowels [o :] and [u :] by single letters such as "o" and "u" is
almost here to stay, e. g. Tokyo, Osaka, Kyushu. This is understandable
when we notice that "o" itself is pronounced as a diphthong [ou] in
English and "u" as [ju :] with a lengthening mark [:]. The use of *Hebon-
shiki* is also predominant in the electronic media of computer communica-
tion, notably on the Internet. By the way, the long vowel [a :], which
occurs quite rarely, is represented by both "aa", and "ah." However, the
practice of expressing [i :] by "ii", and [ei] by "ei" seems to be fixed.
Examples are okaasan, kawaii, ii desu, sensei, gakusei, and eiga. The
practice of using a single "o" or "u" for the long vowels [o :] and [u :]
has the problem of not being able to tell if "koban" means 交番 [ko:ban]
or 小判, or if "shugyo" means 修行 [ʃugjo :] or 終業 [ʃu : gjo :]. This is
a major problem which calls for a solution.

The writers believe that mistaking the meaning of one word for an-
other does not occur very often, since romanized representation of
Japanese in English is all but restricted to proper nouns and occasional
transliterations of a single spotlighted or well-known word, such as
"jusen" (住専), or "dango" (談合), both of which are possible to be iden-
tified from context.

As a matter of contrast, Chinese romanization, Pin-yin, is not al-
mighty either ; it is true that it has a unified spelling system which is
adopted in English writing, but it does not have the tone marks.
Examples are : Beijing (北京), Shanghai (上海) and diannao (電脳).

Here, too, knowledge of the context by the reader helps to establish accurate understanding.　A name is, in most cases, given by the person himself or herself, or a corporation itself, and so there are persons and corporations that add an "h" after "o", like Mohri (毛利) to differentiate from Mori (森).

Lastly, there might come a time when macron-added vowels like "ō" and "ū" would be incorporated into both printed mass-media and electronic media, just like German ö, ü, and French é, õ, ç, are currently observable in printed English material.　But the possibility of its realization is very small and would be far in the future, if that time were ever to come.

Footnotes

1）小泉　保「日本語の正書法」，大修館書店，1978年，218頁。
2）小泉，上掲書，219－220頁。
3）Miller, Roy A. 編，林　栄一監訳「ブロック日本語論考」，研究社，1977年，9－11頁。
4）武部良明編「日本語の文字・表記」上，明治書院，1989年,321頁。
5）1995年1月4日，朝日新聞。
6）田中　望「外国人に日本語を教える本」，明日香出版，1984年，120頁。

APPENDIX A

Books on Japanese language : particularly textbooks and scholastic treatises

I Scholastic treatises

1 Martin, Samuel E., *A Reference Grammar of Japanese*, Charles E. Tuttle, 1975. KUNREI-SHIKI.

2 Martin, Samuel E., *The Japanese Language Through Time*, Yale University Press, 1987. KUNREI-SHIKI. oo, uu for long vowels, (hereafter oo-style).

3 Martin, Samuel E., and Chaplin, Hamako Ito, *Character Dictionary accompanying 'Japanese. A Manual of Reading and Writing.'* Charles E. Tuttle, 1987. KUNREI-SHIKI. oo-style.

4 Lange, Roland A., *Japanese Verbs*, Barron's Educational Series, Inc., 1988. KUNREI-SHIKI. oo-style.

5 Matsuo, Soga, *Tense and Aspect in Modern Colloquial Japanese*, University of British Columbia Press, 1983. KUNREI-SHIKI. oo-style.

6 Shibatani, Masayoshi, *The Languages of Japanese*, Cambridge University Press, 1990. KUNREI-SHIKI. oo-style.

7 Takao, Gunji, *Japanese Phrase Structure Grammar*, D. Reidel Publishing Co., 1987. KUNREI-SHIKI. oo-style.

8 Aoki, Haruo, and others, *Basic Structures in Japanese*, Taishukan Publishing Co., 1984. KUNREI-SHIKI. oo-style.

9 Ide, Sachiko, and McGloin, Haraoka, ed., *Aspects of Japanese Women's Language*, Kuroshio Publishers, 1991. KUNREI-SHIKI. oo-style.

10 Imai, Takashi, and Saito, Mamoru, ed., *Issues in Japanese Linguistics*, Foris Publications, 1987. KUNREI-SHIKI. oo-style.

11 Bloc, Bernard, *Studies in Colloquial Japanese*, Yale University Press, 1969. KUNREI-SHIKI. oo-style.

12 Nakau, Minoru, *Sentential Complementation in Japanese*, Kaitaku-sha, 1973. KUNREI-SHIKI. oo-style.

13 Kuno, Susumu, *The Structure of the Japanese Language*, The MIT Press, 1973. KUNREI-SHIKI. oo-style.

14 Kuroda, S. Y., *Japanese Syntax and Semantics*, Kluwer Academic

Publishers, 1992. KUNREI-SHIKI. oo-style.

15 Teramura, Hideo, *Syntax and meaning of Japanese*, Kuroshio Shuppan, 1982. KUNREI-SHIKI. ō-style.

16 Miller, Roy A., *Japanese and the Other Altaic Languages*, The University of Chicago Press, 1971. HEBON-SHIKI. ō-style.

17 Habein, Yaeko Sato, *The History of the Japanese Written Language*, University of Tokyo Press, 1984. HEBON-SHIKI. ō-style.

18 Suzuki, Takao, *Reflections on Japanese Language and Culture*, The Institute of Cultural and Linguistic Studies of Keio University, 1987. HEBON-SHIKI, ō-style.

19 Miller, Roy A., *The Japanese Language*, The University of Chicago Press, 1967. HEBON-SHIKI. ō-style.

20 McClain, Yoko Matsuoka, *Handbook of Modern Japanese Grammar*, The Hokuseido Press, 1981. HEBON-SHIKI. ō-style.

II Textbooks

21 Jorden, Eleanor Harz, *Beginning Japanese*, Yale University Press, 1963. KUNREI-SHIKI. oo-style.

22 Martin, Samuel E., and Chaplin, Hamako Ito, *Japanese. A Manual of Reading and Writing*, Charles E. Tuttle Co., 1987. KUNREI-SHIKI. oo-style.

23 Martin, Samuel E., and Chaplin, Hamako Ito, *Character Dictionary accompanying 'Japanese. A Manual of Reading and Writing'*, Charles E. Tuttle Co., 1987. KUNREI-SHIKI. oo-style.

24 Japanese Department of International Christian University, *Modern Japanese for University Students*, International Christian University Bookstore, 1966. KUNREI-SHIKI. oo-style.

25 Masuoka Takashi, Takubo Yukinori, *Basic Grammar of Japanese,* Kuroshio-Shuppan, 1989. KUNREI-SHIKI. oo-style.

26 Takahashi-Kenzi, *Grimm Dōwasyū*, Romazi kyōikukai, 1960. KUNREI-SHIKI. ō-style.

27 Young, John, and Nakajima-Okano Kimiko, *Learn Japanese*, University of Hawaii, 1967. HEBON-SHIKI. oo-style.

28 Mizutani Osamu, Mizutani Nobuko, *An Introduction to Modern Japanese*, The Japan Times, 1977. HEBON-SHIKI. oo-style.

29 Japanese Section of Center for Linguistic and Cultural Research, University of Nagoya, *A Course in Modern Japanese*, University of

Nagoya Press, 1983. HEBON-SHIKI. oo-style.

30 Alfonso, Anthony, *Japanese : A Basic Course*, Sophia University,
1970. HEBON-SHIKI. oo-style.

31 McGown, V., others, *Japanese for the Tourist Industry*, Hospitality
Press, 1988. HEBON-SHIKI. oo-style.

32 Miyakawa, Agnes M., *Minimum Essential Politeness. A Guide to
the A Japanese Honorific Language*, Kodansha International, 1991.
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33 De Mente, Boye, *Japanese in Plain English*, Passport Books.
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34 Tohsaku Yasu-Hiko, *YOOKOSO ! An Introduction to Contemporary
Japanese*, McGraw-Hill, Inc., 1994. HEBON-SHIKI. oo-style.

35 Sakamoto Kikuko, *Japanese. What do you do in this case ?*,
Bonjinsha, 1992. HEBON-SHIKI. oo-style.

36 McGloin, Naomi Hanaoka, *A Students' Guide to Japanese Gram-
mar*, Taishukan Publishing Co., 1989. HEBON-SHIKI. oo-style.

37 Inamoto, Noboru, *Colloquial Japanese*, Charles E. Tuttle Co., 1972.
HEBON-SHIKI. oo-style.

38 Hijirida, Kyoko, *Japanese Language and Culture for Business and
Travel*, University of Hawaii Press, 1987. HEBON-SHIKI. oo-style.

39 Chamberlain, F., *Japanese for Busy Australians*, Moreton Bay
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