

OUTLINE OF JAPANESE WRITING SYSTEM

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1. THE ORIGIN OF CHINESE CHARACTERS

















1.1 The Birth of a Pictographic Script
1.2 Formation of Chinese Characters

1.1 The Birth of a Pictographic Script

Until recently, it was believed that the earliest examples of Chinese characters were those found in oracle bones used in divination rites dating back to the eighteenth century B.C. However, excavations made in China in 1986 have shown that at that time the Chinese characters had already had a history of 1200 years, which means that the Chinese script first appeared almost 5000 years ago.

The earliest characters were simple pictures of the things they represented. Although all the principal writing systems of the world began with pictures, these were in almost all cases simplified to abstract symbols that were eventually used for their sound values, giving rise to the major alphabet systems of the world. This happened everywhere but in China, where the primary function of the characters has always been to express both meaning and sound, rather than just sound.

Typical Pictographs

Early Forms	Modern Character	Meaning
 → 	木	tree, wood
 → 	林	woods
 → 	森	forest
 → 	本	root, origin
 → 	日	sun
 → 	月	moon
 → 	明	bright
 → 	山	mountain
 → 	鳥	bird
 → 	島	island

The table shows examples of early character forms and their modern counterparts. The earliest characters were pictographs, which were simple pictures of things. Pictographs may be combined to form new characters, especially characters that express complex or abstract ideas. Thus 木 'tree' is combined with 木 to give 林 'woods' while three trees give 森 'forest'; a line added to the bottom of a tree gives 本, which means 'root' or 'origin'; and so on.


The shapes of the characters underwent a great deal of change over the several thousand years of their history. Many calligraphic styles, character forms, and typeface styles have evolved over the years; furthermore, the character forms were simplified as a result of various language reforms in China and Japan. The chart below shows various forms and styles for the characters 樂 and 女.

Character Forms and Styles

Tortoise-shell writing		
Bronze inscription		
Seal style		
Ancient square style		
Square style		
Semicursive style		
Cursive style		
Simplified handwritten abbreviation		
Ming typeface		
Gothic typeface		
Traditional form		
Alternative form	—	—
Handwritten abbreviation	—	—
Modern Chinese		

1.2 Formation of Chinese Characters

Traditionally, Chinese characters are classified into six categories known as 六書 *rikusho*. Introduced some 1900 years ago in the Chinese classic dictionary 說文解字 *setsumon kaiji*, these have played a central role in Chinese lexicography. The first four categories are based on the character formation process; the last two are based on usage.

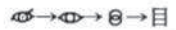
1. **Pictographs** (象形文字 *shōkei moji*) are simple hieroglyphs that are rough sketches of the things they represent. Example:  (modern 目 *moku*) 'eye'.
2. **Simple Ideographs** (指事文字 *shiji moji*) suggest the meanings of abstract ideas, such as numerals and directions. Example: 三 *san* 'three'.
3. **Compound Ideographs** (会意文字 *kaii moji*) consist of two or more elements each of which contributes to the meaning of the whole. Example: 休 *kyū* 'rest' (person 人 resting under a tree 木).
4. **Phonetic-Ideographic Characters** (形声文字 *keisei moji*) consist of one element that roughly expresses meaning (usually called the **radical**), and another element that represents sound and often also meaning. Example: 茎 *kei* 'stem, stalk' consists of 艹 'plants' and 圣 *kei* 'straight', i.e., the straight part of a plant.
5. **Derivative Characters** (轉注文字 *tenchū moji*) are characters used in an extended, derived, or figurative sense. Example: 令 *rei* changed from its original meaning 'command, order' to 'person who gives orders' to 'administrator, governor'.
6. **Phonetic Loans** (假借文字 *kasha moji*) are characters borrowed to represent words phonetically without direct relation to their original meanings, or to characters used er-

roneously. Example: 豆 *tō* originally referred to an ancient sacrificial vessel, but is now used in the borrowed sense of 'bean'.

The great majority of characters are phonetic-ideographic (type 4 above). 民, for example, originally a picture of an eye pierced by a needle (𠄎), represented a slave blinded by his master to keep him from escaping, but later changed to 'ignorant masses' or 'people' in general. As a phonetic-ideographic element in the formation of other characters, it represents the sound *min* and has a basic meaning of 'sightlessness' or 'darkness'.

For example, 民 (abbreviated to 氏) is combined with 日 'sun' to give 昏 'darkness, dusk'; 眠 'sleep' consists of an eye (目) in a state of sightlessness (民). An interesting example is 婚 'marriage', which consists of 女 'woman' + 昏 'darkness'. According to one theory, this is because wedding ceremonies were held at night.¹ In this way, a basic unit like 民 contributes its shape, its reading, and its meaning to the formation of other characters.

The table below shows several groups of characters that share the basic element 目 'eye':

Typical Atom in Periodic Table of Chinese Characters					
Atom	Formation	Molecule	Reading	Basic Meaning	Compounds
目			<i>moku</i>	eye	
	目 + 儿 (legs)	見	<i>ken</i>	see	現 規 硯 蜃
	目 + 木 (tree)	相	<i>sō</i>	face each other	想 霜 箱 湘 廂
	目 + 丩 (object) + 十 (straight)	直	<i>choku</i>	straight	植 殖 值 置 埴
	直 + 心 (heart)	慝	<i>toku</i>	virtuous	德 聽 廳
	目 + 斤 (visor)	盾	<i>jun</i>	shield	循 楯 遁

Groups of characters sharing the same "molecule" element are closely interrelated.² They share three important features: (1) they share a basic element of the same **shape**, (2) they have more or less the same **reading**, and (3) they share a **meaning** on the character formation

level. Chinese characters thus consist of logically interrelated parts that form a systematic body of symbols to express meaning and sound.

In addition to the six traditional categories, there is a seventh one limited to a

1. Another theory claims that in China's less enlightened days a man would go out in the stealth of night (昏) and kidnap a woman (女) to make her his wife. This savage practice was abandoned, but 婚 stays on as a reminder of the curious customs of a bygone age.
2. A full discussion of such groups can be found in 漢字の再発見 *kanji no saihakken* ('Rediscovering Chinese Characters'), Shōdensha (祥伝社), 1987, by Jack Halpern, which introduces a method of ordering these groups in a scheme called the "Atomic Theory of Chinese Characters."

small number of characters coined in Japan. When the Japanese could not find an appropriate character to represent a particular word, they sometimes created new characters, called 国字 *kokuji* 'national characters', on the model of the Chinese ones. Most of these have only *kun* readings (Japanese-derived pronunciations); some, such as 働 *dō* 'work', have both *on* (Chinese-derived pronunciations) and *kun* readings, while others, such as 腺 *sen* 'gland', have only *on* readings. In rare instances, as in the case of 腺, a character created in Japan was "exported" back to Chinese.

2. INTRODUCTION OF CHINESE CHARACTERS TO JAPAN

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| 2.1 Early Stages |
| 2.2 <i>On</i> and <i>Kun</i> Readings |
| 2.3 Classification of <i>On</i> Readings |
| 2.4 Special Uses |
| 2.5 Language Reforms |

2.1 Early Stages

In the early centuries of the Christian era, the Japanese did not have a writing system of their own. As the Japanese began to interact with the Chinese, they adopted Chinese institutions and adapted them to their own needs. Chinese characters were introduced to Japan via the Korean peninsula in the fourth century A.D. In the next two centuries, Chinese books on philosophy and Buddhism were brought to Japan and studied by the Japanese aristocracy.

Initially, the Japanese used the characters for writing in authentic Chinese or a hybrid Japanese-Chinese style. A good example of the latter is the 古事記 *kojiki* (Ancient Chronicles) written in 712. Since the Japanese did not have their own script, they soon began to use the characters to write the Japanese language as well. In the early stages, they

employed the characters purely for their phonetic values. For example, the native Japanese word *yama* 'mountain' was written 也麻, with the first character representing *ya* and the second *ma*. This method of writing is referred to as 万葉仮名 *man'yōgana* because it was used extensively in the 万葉集 *man'yōshū*, an eighth-century anthology of Japanese poems.

Because of the markedly different linguistic structures of Chinese and Japanese, the Chinese characters were not well-suited for writing Japanese. Whereas classical Chinese is basically a monosyllabic language with no inflected words, Japanese is a polysyllabic language with various elements attached to the stems of words to express grammatical meanings.

2.2 *On* and *Kun* Readings

These circumstances led to an extremely interesting method of writing Japanese: the Chinese characters were used for their meanings. The characters were used to write words of Chinese origin, or to write native Japanese words with Chinese characters representing the same or similar meanings. The grammatical elements continued to be written phonetically, but eventually the characters used for their phonetic values were simplified, giving rise to two sets of syllabic scripts, *hiragana* and *katakana*, in which each character represents a syllable. For example, the character 安 *an* 'peaceful' gave rise to the hiragana character あ *a*, whereas 阿 *a* was simplified to the katakana character ア *a* (See Appendix 4).

Characters used to represent meaning were pronounced in two ways: (1) the 音読み *on'yomi* or 'phonetic reading' and (2) the 訓読み *kun'yomi* or 'explanatory reading'. This phonetic duality of the Chinese characters is fundamental to the nature of the Japanese script. Let us briefly examine how it arose.

In the first method, which is often called the “Sino-Japanese reading” or “Chinese-derived pronunciation,” the characters represent Chinese-derived words or word elements. This method of reading the characters will be referred to as the **on reading**. The reading assigned to each character was a rough approximation of the original Chinese pronunciation. For example, the character 山 ‘mountain’ was assigned the reading *san* based on its old Chinese pronunciation (modern Chinese is *shān*). *On* readings are found more frequently in compound words (e.g. 連山 *renzan* ‘mountain range’) than in independent words (e.g. 天 *ten* ‘heaven’).

Since the Japanese often had native words to express the meanings represented by Chinese characters, they began to associate the characters not only with Chinese words but also with purely Japanese words. 山 ‘mountain’, for example, was used to represent the native Japanese word *yama* ‘mountain’ with no regard to its Chinese-derived reading *san*. This method of reading the characters will be referred to as the **kun reading**.

Originally, the *kun* reading was a kind of explanation assigned to a character that was used to interpret its meaning in a Chinese text. In other words, it was a native Japanese word that was essentially a translation of the concept represented by the Chinese character. Over the years, certain words became so well established as the translation for a given character that they were considered to be the standard reading or readings for that character. In this manner, 山 acquired the reading *yama*, which eventually became established as its standard accepted pronunciation along with its *on* reading *san*.

A distinctive feature of Chinese characters as used in Japanese is their multiple readings. Since the characters entered Japan over different historical periods and

originated from different geographical regions, many characters have acquired several *on* and/or *kun* readings. In extreme cases, a character may have more than 100 readings (生 has over 200).

On and *kun* readings may be combined in four possible ways: *on-on*, *kun-kun*, *on-kun*, and *kun-on*. Unfortunately, there is no reliable rule for determining if a character is to be read in the *on* or *kun*, or for deciding which of several possible readings to select in a particular instance. A rough guideline is that *on-on* or *kun-kun* readings are used in compounds, and *kun* readings in independent words, but there are many exceptions. For example, 每朝 *maiasa* ‘every morning’ is an *on-kun* compound, though 每 has the *kun* reading *goto* and 朝 the *on* reading *chō*.

2.3 Classification of *On* Readings

Traditionally, *on* readings are classified into four types:

1. 漢音 *kan'on* ‘Han reading’, the most frequent and the most productive *on* reading, was introduced to Japan during the seventh and eighth centuries. It is based on the pronunciation current during the Tang Dynasty in northwestern China. Example: 行 *kō*.
2. 吳音 *goon* ‘Wu reading’, which is commonly assumed to originate from the Wu region in the lower Yangtze River area near Shanghai, was introduced up to the sixth and seventh centuries along with Buddhist writings. It is used mostly in Buddhist terms. Example: 行 *gyō*.
3. 唐音 *tōon* ‘Tang reading’ was introduced between the thirteenth century and the Edo period. It is based on the pronunciation current in the Song Dynasty and after, and is used mostly

for borrowed words and technological terms. Example: 行 *an*.

4. 慣用音 *kan'yōon* 'popular reading' developed as a result of erroneous pronunciations that came into popular use and gained general acceptance. Example: 立 *ritsu*.

During the compilation of this dictionary, several types of *on* readings that cannot be classified under the traditional categories were found. (The terms used to describe these categories were coined by the editor.)

1. 中音 *chūon* 'modern Chinese reading' is an *on* reading based on modern Chinese. 莊, for example, is pronounced *chan* in such words as 一莊 *ichan* 'a game of mahjong', on the basis of its Mandarin pronunciation *yizhuāng*.
2. 外音 *gaion* 'foreign reading' is an *on* reading derived from foreign languages other than Chinese. For example, 仙 *sen* is pronounced *sen-to* in the sense of 'cent'. Particularly interesting is a growing trend to create readings based on English, such as 高技 *haiteku* 'high technology'.
3. 和音 *waon* 'Japanese reading' is an *on* reading assigned to *kokuji* (characters coined in Japan) on the model of Chinese characters. For example, 働 'to work' is a character coined in Japan but has a "Chinese-derived" reading of *dō*, which is the reading of its principal component 動 'move'.

2.4 Special Uses

In addition to the standard *on* and *kun* readings, there are a few special ways in which characters can be used. The most important of these are:

1. 当て字 *ateji* 'phonetic substitutes' refers to characters used phonetically

with little or no relation to their meanings. These are often used to transliterate Sanskrit Buddhist terms, such as 阿修羅 *ashura* 'Asura' (fighting demon), and other foreign words such as 倶楽部 *kurabu* 'club'.

2. 熟字訓 *jukujikun* 'special reading' refers to a reading of a word consisting of two or more characters assigned to a single word on the basis of its meaning without direct relation to the normal readings of each constituent character. For example, 大人 'adult' consists of 大 'big', normally pronounced *dai* or *ōkii*, and 人 'human being', normally pronounced *jin* or *hito*, but together they function as a single unit pronounced *otona*.

2.5 Language Reforms

Shortly after World War II, the Japanese government implemented language reforms aimed at limiting the number of characters and simplifying their forms, among other things. At the same time, kana orthography underwent extensive reforms to reflect actual pronunciation. For example, the sound *kyū* was historically written by such combinations as きゅう and きふ, but is now written きゅう. Large-scale language reforms also took place in China to limit the number of characters and drastically simplify their forms. As a result, many modern Chinese forms are totally different from their corresponding traditional and modern Japanese forms. For example, the traditional form of 發 *hatsu* 'start; emit' was simplified to 発 in Japanese but to 发 in Chinese.

We will not dwell on China, but briefly examine the language reforms that took place in Japan. In 1946, a list of characters known as 当用漢字 *tōyō kanji* was published, in which the number of characters was limited to 1850. Various amendments and additions followed in the ensuing years. In 1948, for example,

an appendix listing 881 characters to be learned in the first six years of compulsory schooling was published, and the number of readings of many characters was reduced. In 1949, the forms of many characters were greatly simplified, while in 1951 a supplementary list of 92 characters was approved for use in personal names, bringing the total to 1942.

In spite of these changes, there was much dissatisfaction among the public, who wanted the number of characters increased. In 1973, 28 more characters for general use were added, while in 1976, 28 name characters were approved, followed by an additional 54 in 1981 and 118 in 1990. Meanwhile, cultural organizations and the public at large pressed for greater freedom in the use of Chinese characters in general, as a result of which an expanded list of 1945 characters known as 常用漢字 *jōyō kanji* was published in 1981. This brought the total number of name characters to 2229.

The general trend to increase the number of characters took place in the schools as well. In 1977, the number of characters to be learned during the six years of compulsory schooling was increased to 996, and in 1989 this number was again increased to 1006 in line with the Ministry of Education's policy to place greater emphasis on reading and writing.

Currently (early 1990), the most important official lists approved by the Japanese government as part of the postwar language reforms are:

1. **Jōyō Kanji** The 常用漢字表 *jōyō kanji hyō*, or "List of Characters in Common Use," is an official list (published in 1981) of 1945 characters widely used in the mass media, government and general publications, and education.
2. **Education Kanji** The 学年別漢字配

当表 *gakunenbetsu kanji haitōhyō*, or "List of Characters Classified by School Grade," is an official list of 1006 characters that must be learned in the first six years of compulsory schooling. The list, which is commonly referred to as 教育漢字 *kyōiku kanji* ("Education Kanji"), was promulgated on March 15, 1989. Although it has become official on this date, it will not be fully implemented until 1992. During the transition period, the old list of 996 characters published in 1977 will be used alongside with the new one. The number of characters taught in each grade is as follows:

Grade	1977 List	1989 List
First	76	80
Second	145	160
Third	195	200
Fourth	195	200
Fifth	195	185
Sixth	190	181
Total	996	1006

The principal change introduced in the new list was the moving of 60 characters from higher to lower grades. For example, fourteen third-grade characters have become second-grade characters. In addition, twenty new characters were added to the list, while ten characters were deleted, as shown below:

Additions (20)	皿 昔 笛 豆 箱 札 松 巢 束 梅 桜 枝 飼 夢 激 盛 装 誕 並 暮
Deletions (10)	飲 称 壱 勸 兼 釈 需 是 俗 忒

See **Appendix 10. Jōyō Kanji List** for a full listing of the Education Kanji.

3. **Jinmei Kanji** The 人名用漢字 *jīn-meiyō kanji*, or “Name Characters,” is an official list (published in 1981) of 166 characters approved for use in personal names in addition to the Jōyō Kanji list. In April 1990, 118 name characters were added, bringing the total to 284. (There was not enough time to incorporate these changes into the present edition.)

The promulgation of the Jōyō/Tōyō Kanji lists made it necessary to adopt various measures to ensure their smooth implementation. One problem was that it became impossible to write certain common words that included characters not in the official list. To solve this problem, the government published a list of simpler characters and words, called 同音の漢字による書きかえ *dōon no kanji ni yoru kakikae*, that may be used to replace the characters not in the list. These characters, which we will call **phonetic replacement characters**, have the same sound, and, often, the same (or a similar) meaning as the characters being replaced. The latter will be called **phonetically replaced characters**.

For example, the character 繫 (phonetically replaced character) in 連繫 *renkei* ‘connection, linking, contact’ was replaced by 係 (phonetic replacement character), which has the same *on* reading and is similar to it in meaning, so that the word is now written 連係. In addition to the 170 phonetic replacement characters appearing in the aforementioned list, there are many others which are in common use but do not appear in the list. For example, 混 replaces 渾 in the word 渾沌 *konton* ‘chaos’.

3. CHINESE CHARACTERS IN JAPANESE

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| <p>3.1 The Japanese Script
3.2 Functions of Kanji
3.3 Word-Formation
3.4 Meaning of Kanji</p> |
|---|

3.1 The Japanese Script

The Japanese writing system is composed of two syllabic scripts, called 平仮名 *hiragana* and 片仮名 *katakana*, and thousands of Chinese characters, called 漢字 *kanji*. The three scripts basically have different functions. Hiragana is used mostly to write grammatical elements, such as inflectional verb endings, and sometimes for writing native Japanese words. For example, in 見た *mita* the kanji 見 represents the stem of the verb 見る *miru* ‘see’ and た *ta* is a verb ending for forming the past tense. The kana endings attached to a kanji base or stem are called 送り仮名 *okurigana*. Katakana is used mostly to write Western loanwords, such as プリンター *purintā* ‘printer’, and onomatopoeic words, such as カチッと *kachitto* ‘with a click’.

Kanji are used to write the core of the Japanese vocabulary. This includes words, especially nouns, of Chinese origin and words coined in Japan on the Chinese model, such as 山脈 *sanmyaku* ‘mountain range’, as well as native Japanese words, such as 山 *yama* ‘mountain’. Kanji have three basic properties: form, sound, and meaning. Each character may be pronounced according to its Chinese derived *on* reading, or one of several native Japanese *kun* readings, and each reading may have numerous meanings associated with it.

A running Japanese text consists of a mixture of kanji and kana, with the latter normally outnumbering the former. For example:

漢字を組み合わせることによって多数の熟語が作り出せます。

Kanji o kumiawaseru koto ni yotte tasū no jukugo ga tsukuridasemasu.

Numerous compound words can be formed by combining Chinese characters.

In the above sentence, particles such as を *o* (object marker), as well as verb endings (-わせる *-waseru* in 組み合わせる *kumiawaseru* 'combine'), are written in hiragana, whereas nouns, such as 熟語 *jukugo* 'compound word', are written in kanji. Hiragana characters serve as natural borderlines that help the reader segment the text into meaningful units. For this reason, a Japanese text is easier to read than a running Chinese text, which consists of Chinese characters only.

3.2 Functions of Kanji

One of the most important characteristics of Chinese characters is their ability to convey meaning. Just how they do this is the subject of a vast literature full of conflicting theories. Chinese characters have been described by such terms as *logographic* (symbols for words), *ideographic* (symbols for ideas), and *morphographic* (symbols for morphemes). Scholars disagree over the precise terminology and function of the characters.

According to one extreme view, the characters convey meaning phonetically and their ideographic nature is nothing but a myth. According to another view, the characters can convey meaning directly;

that is, with little or no dependence on their pronunciations. Alphabetic symbols, on the other hand, are one step removed from that which is ultimately represented because they normally stand for the sounds of speech, which are in turn associated with meaning. Various other theories take intermediate positions between these two extremes. The whole question is highly controversial, but it is generally accepted that, whatever linguistic units the characters actually correspond to, their essential nature is to convey both meaning and sound, not just sound.

Another important characteristic of Chinese characters is their high productivity. By combining a stock of a few thousand characters, countless compound words are generated. 戦 *sen* 'war', for example, is combined with other characters to form numerous compound words related to war, such as 戦友 *sen'yū* 'comrade-in-arms' and many others. Chinese characters in Japanese function much the same way as Latin and Greek roots do in English. Each character has one or more distinct meanings, and often functions as a highly productive word-building element.

hydrophobia	(Greek)	恐水病	<i>kyōsuiibyō</i>	fear-water-illness
aquarium	(Latin)	水族館	<i>suizokukan</i>	water-family-building
waterwheel	(Anglo-Saxon)	水車	<i>mizuguruma</i>	water-wheel

In English, the relationship between the above words is somewhat obscured by the fact that the concept of water is expressed in three different written forms, i.e., *hydr*, *aqua*, and *water*. In Japanese, on the other hand, although 水 has different phonetic forms, i.e., an *on* reading of *sui* and a *kun* reading of *mizu*, it has only one *graphic* form, i.e., 水. The kanji thus provides a *visual link* that transcends the different pronunciations. This ability of kanji to represent a

given meaning with little or no dependence on their pronunciations is perhaps one of the most distinctive features of the Japanese script.

A further characteristic of Chinese characters is their *semantic transparency*. As each component of a compound word conveys a distinct meaning, the meaning of the resulting word is often self-evident. For example, 好奇心 "like + strangeness + heart (mind)" means

'curiosity', 貧血症 "little + blood + illness" means 'anemia', and 閉所恐怖症 "closed + place + fear + illness" means 'claustrophobia'. Once the meanings of the components are known, relatively little effort is needed to learn these words.

Finally, Japanese has a large number of *homophones* (words that sound the same but are written differently). *Kōki* and *kikō*, for instance, represent about a dozen words in common use, and there are many more less frequent ones. Since each character has a distinct form (and meaning), kanji serve to distinguish such words from each other. Thus, 機構 *kikō* 'mechanism' is easily distinguished from 帰港 *kikō* 'returning to the harbor'.

In summary, the principal features of the Japanese script are:

1. The Japanese writing system consists of three scripts, each of which has a different function. Each kanji has a form, sound, and meaning.
2. One of the most important characteristics of kanji is their ability to convey meaning.
3. Kanji can be combined with each other to form numerous compound words.
4. Kanji provide a visual link that transcends their different pronunciations.
5. Compound words are often semantically transparent; that is, their meanings are more or less evident from their components.
6. Since each character has a distinct form (and meaning), kanji serve to distinguish homophones from each other.

3.3 Word-Formation

Languages differ in the processes by which they form new words. The Japanese language is *agglutinative*; that is, it forms words by putting together basic el-

ements, called *morphemes*, that retain their original forms and meanings with little change during the combination process. A morpheme is a distinctive linguistic unit of relatively stable meaning that cannot be divided into smaller meaningful parts. As a rule, each Chinese character represents one morpheme.

Compounding and *derivation* are among the most important word-formation processes in Japanese. Compounding consists of combining two or more words or word elements having their own lexical meaning (having a substantial meaning of their own) to produce a new unit that functions as a single word. Since the Chinese characters are extremely productive in their ability to generate new words, compounding plays a major role in Japanese word-formation. By combining a stock of a few thousand characters, hundreds of thousands of compound words are created.

Traditionally, a compound word is considered to be a combination of two or more free words, such as *headwaiter*, which consists of *head* and *waiter*. In Japanese, a compound may be any combination of free words, combining forms, and affixes that together function as a single word. The resulting compound is distinct from, but related to, its constituent components. For example, the compound 造船所 *zōsenjo* 'shipyard' consists of the free word 造船 'shipbuilding' (造 'make; build' + 船 'ship') followed by the suffix 所 'place' (see **FEATURES OF THIS DICTIONARY § 7.1 Character Functions** for more details).

Derivation refers to creating a new word by adding to a stem a word element such as a suffix that expresses grammatical meaning but has no lexical meaning. For example, the noun 黒 *kuro* 'black' is combined with the adjective-forming suffix い *i* to form the adjective 黒い *kuroi* 'black'. Derivation should not be confused with *inflection*, which consists

of adding word endings or modifying the form of a word in order to indicate various grammatical functions, such as tense. The resulting word is another *form* of the original word, not a new word in itself. For example, the last syllable of the verb 帰る *kaeru* 'to return' is inflected to yield 帰れ *kaere*, the imperative form. Inflectional word endings in Japanese are usually written in hiragana.

The precise distinctions between compounding, derivation, and inflection involve complex theoretical problems that need not concern the nonspecialist.

3.4 Meaning of Kanji

As we have seen above, kanji may be read in one of two ways: the *on* reading and the *kun* reading. For each reading, a character may function as an independent word (any free word that can be used on its own) or as a word element (bound form used only in combinations). Since a character may have a different sense associated with each reading and each function, the meaning of a character can be said to operate on four distinct but related levels:

1. as an *on* independent word (as 明 *mei* 'discernment' in 先見の明 *senken no mei* 'foresight')
2. as an *on* word element (as 明 'clear, obvious' in 明確な *meikaku na* 'clear, distinct')
3. as an independent *kun* word (as 明るい *akarui* 'bright, light')
4. as a *kun* word element (as -明け 'end' in 忌明け *imiake* 'end of mourning').

Each character may have numerous meanings on one or more of the four levels, and the levels may interact in a complex way. On each level, the characters may be combined in various ways, such as bound + free, bound + bound,

free + free, etc., and may have several, sometimes a dozen or more, different meanings. Each character may have several *on* and *kun* readings, and each reading may have several derived words associated with it, which in turn have many meanings; or the character may function as a word element with one or more meanings.

In some cases, on each level the meanings are totally different; in others, they may be similar but not quite the same. Often there is partial overlapping of some meanings but total inequality of others. For example, the *on* word element 山 *san* and the independent *kun* word as well as *kun* word element 山 *yama* share the meaning 'mountain', but the *on* word element *san* also means 'Buddhist temple', as in 本山 *honzan* 'head temple', a meaning which is not shared by *yama*.

Generally, the more common a character is, the more numerous are its meanings and the more complex is the relationship between them. An extreme example is 上 *jō* 'up; go up'. This dictionary lists a total of 114 meanings for 上, subdivided into 16 subentries. It has 27 meanings as an *on* word element, 3 meanings as an independent *on* word, 17 meanings for 5 *kun* word elements and 67 meanings for 9 independent *kun* words. Although 上 is a very long entry and is hardly typical, many characters do have more than ten meanings.

The Japanese script is now in a state of flux, and is being constantly adapted to the needs of the times. In this brief outline we have only touched upon its most important aspects, especially the role of Chinese characters, to the extent deemed necessary for using this dictionary effectively.

FEATURES OF THIS DICTIONARY

PART I: GENERAL FEATURES	1. FINDING 2. UNDERSTANDING 3. READING 4. WRITING	p. 65a p. 67a p. 78a p. 84a
PART II: ADVANCED FEATURES	5. DISCRIMINATING 6. REFERRING 7. OTHER ADVANCED FEATURES	p. 87a p. 96a p. 98a

The primary aim of this dictionary is to serve as an effective reference tool to help the learner of Japanese gain an in-depth understanding of kanji. Its many features meet the needs of a broad range of users—the student, the reader, the writer, the educator, and the scholar. See the INTRODUCTION for a full discussion of dictionary aims.

The aim of the sections that follow is to show how to make effective use of the features of this dictionary. To take full advantage of these features, keep in mind that although this dictionary is an efficient tool for looking up unknown characters and their meanings, using it merely as a means for locating items in isolation will deprive the user of access to the wealth of information it presents. To derive maximum benefit from the dictionary, remember that the meanings of characters and words form a network of closely-linked, interrelated units. In order to see how individual characters and words relate to one another, you should (1) consult relatively large parts of an entry at the time, such as all the meanings in a given section, and (2) occasionally consult other relevant entries by using the extensive network of cross-references.

Since this dictionary is a work of reference, it should not be used in isolation, but in conjunction with other learning aids such as readers and textbooks, or as a supplement to a classroom program. Although the study of kanji is a time-consuming task that requires diligence, we are confident that application of a systematic approach with the help of this dictionary as a reference tool will lead to satisfactory results.

The features of this dictionary are classified into six broad categories, which are briefly described below:

1. **FINDING:** A new indexing system makes this dictionary an efficient tool for **finding** characters with great speed and facility. The user has a choice of six methods of looking up entries.
2. **UNDERSTANDING:** Many features enable the learner to gain an in-depth **understanding** of the meanings and functions of kanji. These features clearly show how a few thousand building blocks are combined to form the countless compounds in Japanese.
3. **READING:** This dictionary is a convenient tool for **reading** Japanese because it enables the user to quickly look up a large variety of character readings, styles, forms,

- and meanings.
4. **WRITING:** This dictionary is an excellent manual for **writing** because of the full guidance it provides on stroke order, stroke counting, and calligraphic styles, and the various features that help the student compose texts with clarity and precision.
 5. **DISCRIMINATING:** This dictionary serves as an effective learning aid because of the complete guidance it provides for **discriminating** between easily confused characters such as synonyms, homophones, and orthographic variants.
 6. **REFERRING:** A wealth of supplementary data and an extensive network of cross-references make this dic-

tionary an invaluable tool for **referring**.

The first four categories, described in **PART I: GENERAL FEATURES** below, are general features useful to the beginner and advanced student alike. The last two categories, described in **PART II: ADVANCED FEATURES** on p. 87a, are advanced features that are particularly useful to the advanced student and scholar. For convenience of explanation, some advanced features are treated in **PART I**, accompanied by appropriate comments indicating their status as advanced features. The most important features are summarized in the chart below, which provides an overview of how this dictionary can benefit the learner of Japanese.

CHART OF DICTIONARY FEATURES

	FEATURES	BENEFITS
1. FINDING	<ol style="list-style-type: none"> 1. Quick lookup method 2. Cross-references 3. Six lookup methods: by pattern by scanning by reading by radical by meaning directly 4. System of guides 5. Finding compounds and words 6. Readable layout and design 7. Extensive cross-reference network 	<p>A new indexing system makes this dictionary an efficient tool for finding characters with great speed and facility. The user has a choice of six methods of looking up character entries, while the cross-references at incorrect locations practically eliminate dead-end searching. Moreover, a system of guides facilitates the speedy location of entries, and a readable layout and extensive cross-reference network quickly lead to a wealth of useful information.</p>
2. UNDERSTANDING	<ol style="list-style-type: none"> 1. Core meanings 2. Character meanings 3. Interrelatedness of meaning 4. Logical ordering of senses 5. Importance of character senses 6. Explanatory glosses 7. English equivalents 	<p>A number of unique features enable the learner to gain an in-depth understanding of the meanings and functions of kanji in Japanese. The core meaning, a concise keyword that defines the most dominant character meaning, is followed by detailed meanings grouped in a manner that allows them to be conceived as an integrated unit. Numer-</p>

	FEATURES	BENEFITS
	<ol style="list-style-type: none"> 8. Supplementary information 9. Cross-references in equivalent 10. Numerous compounds and examples 11. Compounds with entry character in all positions 12. Compounds ordered by sense 13. Compound formation 14. Character functions 15. Labeling system 16. Synonym articles 17. Usage notes 18. Radicals 19. Character etymology 	<p>ous compounds and examples, supplemented by articles describing how they are formed, illustrate each meaning in a wide range of contexts. To help the student learn new words, the function of each character as a word or word element is indicated, accompanied by various glosses and cross-references. A system of labels provides practical guidance on function, usage, status, and orthography, clearly distinguishing frequent meanings from rare and archaic ones. Since the degree of importance is indicated for each character sense, the beginner and advanced student can use the dictionary with equal ease. Understanding is further enhanced by articles showing the distinctions between synonyms and homophones and by character etymologies.</p>
3. READING	<ol style="list-style-type: none"> 1. Looking up unknown characters 2. Looking up unknown compounds 3. Numerous character forms 4. Entries for nonstandard forms 5. Easily confused forms 6. Calligraphic and typeface styles 7. Numerous character readings 8. Importance of readings 9. Full romanization 10. Chinese forms and readings 	<p>The dictionary is a convenient tool for reading both contemporary and prewar Japanese because it enables the user to quickly look up a large variety of character readings, styles, and forms as well as the meanings and readings of unknown characters and compounds. Easily confused forms are cross-referenced, while all Japanese words and examples are romanized in a manner that shows their formation. Moreover, the Chinese form and reading are given for each character.</p>
4. WRITING	<ol style="list-style-type: none"> 1. Stroke order diagrams 2. Stroke order principles 3. Three calligraphic styles 4. Stroke-count data 5. Stroke counting 	<p>The dictionary is an excellent manual for writing the characters because of the full guidance it provides on stroke order, stroke counting, and calligraphic styles. This enables the student to write the characters in the proper form and propor-</p>

	FEATURES	BENEFITS
	principles 6. Kana orthography 7. <i>Okurigana</i> affixes 8. <i>Okurigana</i> rules 9. Orthographic variants 10. Synonym articles 11. Usage notes	tion and is a prerequisite for studying calligraphy. Other features help the student write with clarity and precision by showing the fine distinctions between orthographic variants, homophones, and kanji synonyms, and by providing full guidance on kana orthography.
5. DISCRIMINATING	1. Synonym articles 2. Synonym headwords 3. Synonym keywords 4. Cross-references to synonyms 5. Simple kanji thesaurus 6. Usage notes 7. Orthographic labels 8. Cross-references to homophones 9. Examples in usage notes 10. Supplementary notes 11. Easily confused forms 12. Orthographic variants	The dictionary provides complete guidance for discriminating between easily confused characters, which serves as an effective learning aid. It shows the precise differences and similarities between kanji synonyms, homophones, easily confused forms, and orthographic variants so as to help the student understand shades of meaning and write with clarity and precision. This is enhanced by a network of cross-references, which helps quickly locate any member of a homophone or synonym group and also serves as a simple kanji thesaurus.
6. REFERRING	1. Eleven appendixes: <ul style="list-style-type: none"> • Kanji patterns • Strokes counting • Writing kanji • Kana and romanization • <i>Okurigana</i> rules • Radicals • Historical tables • Place name abbreviations • Core meanings by frequency • Jōyō Kanji list • Kanji synonyms 2. Extensive cross-reference network 3. Frequency statistics 4. Character grade	A wealth of supplementary data and an extensive network of cross-references make this dictionary an invaluable tool for referring . Eleven appendixes give the advanced student, the educator, and the scholar quick access to a valuable source of reference data. Frequency statistics and other data help the teacher compile graded lessons.

The above features are described in detail in the sections that follow. The introduction to each section presents an overview, and discusses the nature of the problems faced by the learner. Various cross-references direct the user to other relevant sections, especially to the **GUIDE TO THE DICTIONARY** on p. 159a, which is abbreviated to "GUIDE." Whereas the

GUIDE deals mostly with format and presentation details, the aim here is to show how and why the information is useful, with emphasis on the practical needs of the learner. To distinguish dictionary features and technical terms specific to this dictionary, they are set in **san serif bold-face** when necessary.

PART I: GENERAL FEATURES

The purpose of **PART I** is to describe in detail the features of this dictionary that are useful to both the beginner and advanced student. The advanced features are described in **PART II: ADVANCED FEATURES** on p. 87a. For convenience, the chart on p. 62a summarizes the most important features.

1. FINDING

- 1.1 Finding Entry Characters
- 1.2 Finding Words
- 1.3 Design Features
- 1.4 Cross-Reference Network

The lack of an efficient scheme for ordering Chinese characters has long posed a

major obstacle to learners attempting to look up entries in character dictionaries. The main problem is that one cannot look up a character without already knowing something about it, such as its radical or reading. Neither the traditional radical system, nor the various alternative systems, have achieved the speed and simplicity required to meet the practical needs of dictionary users. Another problem is that current and past character dictionaries lack a systematic cross-reference network that directs the user's attention to closely-related characters.

This dictionary serves as an efficient tool for **finding** items with great speed and facility. The following features are designed to attain this end:

Summary of Features

General Features	<ol style="list-style-type: none"> 1. A quick method for looking up characters by patterns. 2. Cross-reference entries at incorrect locations. 3. Six lookup methods: by pattern, by scanning, by reading, by radical, by meaning, directly. 4. A system of guides for speedy location of entries. 5. Finding compounds and independent words. 6. A readable layout and design.
Advanced Features	<ol style="list-style-type: none"> 7. An extensive network of cross-references.

1.1 Finding Entry Characters

1.1.1 Quick Lookup Method A major feature of this dictionary is the new scheme it introduces for looking up characters with speed and facility. In addition, a cross-reference system practically eliminates dead-end searching by placing characters at locations where they might be mistakenly looked for. See **SYSTEM OF KANJI INDEXING BY PATTERNS** on p. 106a for details.

1.1.2 Six Lookup Methods We hope that the user will familiarize him/herself with the new classification scheme (SKIP) introduced here, since it offers a speedy and efficient lookup method. Although we have departed from the traditional method of ordering characters, we have not overlooked the needs of the traditionally oriented user. This dictionary offers six different methods of locating entries, which are listed below. This allows the user to choose the lookup method most appropriate to the situation or most suited to his or her personal preferences.

1. **By pattern:** the **Pattern Index** allows characters to be quickly located from their geometrical patterns. See **SYSTEM OF KANJI INDEXING BY PATTERNS** on p. 106a for details.
2. **By scanning:** a powerful shortcut allows characters of high stroke-count to be located almost instantaneously without counting strokes. See **SYSTEM OF KANJI INDEXING BY PATTERNS § 3.2 SCAN Method** for details.
3. **By reading:** the **On-Kun Index** lists the characters alphabetically by both their *on* and *kun* readings. See **On-Kun Index** on p. 1895 for details.
4. **By radical:** the **Radical Index** lists the characters by their traditional radicals and additional strokes. See **How to Use the Radical Index** on p. 1929 for details.
5. **By meaning:** the **List of Kanji**

Synonym Groups arranges the characters in semantic groups listed alphabetically by their headwords. See **Appendix 11. List of Kanji Synonym Groups** on p. 1824 for details.

6. **Directly:** a direct method allows characters to be located from their geometrical patterns without the use of any index. See **SYSTEM OF KANJI INDEXING BY PATTERNS § 3.1.3 Direct Method** for details.

1.1.3 System of Guides The various guides in the outer corners and margins of the page facilitate the speedy location of character entries. These are of six kinds: the pattern guide, the subsection guide, the margin guide, the subgroup guide, the entry number guide, and the page number. See **SYSTEM OF KANJI INDEXING BY PATTERNS § 2.8 SKIP Guides** and **GUIDE § 1.1 Guides** for details.

1.2 Finding Words

Each sense of a character or subentry headword is normally accompanied by numerous compounds and examples, which are grouped under the senses which they illustrate. To find a compound or example, follow the procedure below:

1. Locate the entry for the first character of the desired compound, word, or word element by one of the methods described in **§ 1.1.2 Six Lookup Methods**.
2. Look for *on* compounds in the **COMPOUNDS** section, independent *on* words in the **INDEPENDENT** section, *kun* words and compounds in the **KUN** section, and words having special readings in the **SPECIAL READINGS** section. If you do not know the type or the reading of your compound or word, scan through these sections until you locate it.

3. Within each section, the compounds and examples are arranged according to a scheme described in GUIDE § 21. **Compounds and Examples.** It is not necessary to know all the details of this scheme since the number of compounds or words within a given grouping is often small enough for the desired item to be quickly located by visual scanning.
4. If you cannot locate a compound at the entry for its first character, look for it at the entry for its second or third characters.

Example: FIND THE COMPOUND 残酷 *zankoku*

STEP 1	Locate the entry for the first character of 残酷 at 残 943.
STEP 2	Since 残酷 is an <i>on</i> compound, look for it in the COMPOUNDS section.
STEP 3	残酷な 'cruel' is found under sense ㊦ 'ruthless', which is the sense that it illustrates.

Example: FIND THE COMPOUND 食べ物 *tabemono*

STEP 1	Locate the entry for the first character of 食べ物 at 食 2075.
STEP 2	Since 食べ物 is a <i>kun</i> compound, look for it in the KUN section.
STEP 3	Since 食べ物 is an example of 食べる, look for it under the subentry ta(beru), where it appears among several other compounds.

1.3 Design Features

An additional feature of the dictionary that helps the user find items is its **readable layout** and typographical design. Computer phototypesetting technology was used to achieve a harmonious blend of a wide range of type sizes, styles, and identifying labels. Thanks to the consistent use of such typographical devices, the organization of the entry is mostly self-explanatory, leading the user quickly and directly to the desired item.

1.4 Cross-Reference Network

An extensive **network of cross-references** directs the user to a wealth of information useful to both the learner and the educator. See § 6.2 **Cross-Reference Network** for details.

2. UNDERSTANDING

- | |
|--|
| <ul style="list-style-type: none"> 2.1 Character Meaning 2.2 Core Meaning 2.3 Character Meanings 2.4 Compounds and Examples 2.5 Compound Formation 2.6 Advanced Features |
|--|

The learner of Japanese must not only learn the complex shapes and many readings of numerous characters, but must also understand their meanings in the formation of compound words. Failure to do so would result in enormous inefficiency, since one would face the laborious task of memorizing countless words as unrelated units.

The most important feature of this dictionary is the in-depth manner in which it treats meaning. Past works have large-

ly limited their treatment to character forms, readings, and compound words. This dictionary includes many unique features that enable the learner to gain a

full, systematic **understanding** of the meanings and functions of each character. The most important of these are listed below:

Summary of Features

General Features	<ol style="list-style-type: none"> 1. Core meanings given by concise English keywords. 2. Clear, complete, and accurate character meanings. 3. Interrelatedness of meaning. 4. Senses ordered in a logical manner. 5. Importance of character senses. 6. Explanatory glosses. 7. English equivalents. 8. Supplementary glosses and notes. 9. Cross-References in equivalent. 10. Numerous compounds and examples. 11. Compounds with entry character in all positions. 12. Compounds and examples ordered by sense. 13. Compound formation and etymology.
Advanced Features	<ol style="list-style-type: none"> 14. Functions of characters as words or word elements. 15. System of labels. 16. Articles discriminate between kanji synonyms. 17. Usage notes discriminate between homophones. 18. Detailed information on radicals. 19. Character etymology.

2.1 Character Meaning

The meaning associated with a single character may be quite complex, for the following reasons:

1. A character may have meanings on as many as four distinct but interrelated levels: i.e., as an *on* word element, as an *on* free word, as a *kun* word element, and as a *kun* free word.
2. The levels may interact in a complex way, from partial or absolute equivalence to total nonequivalence.
3. On each level a character may have several, sometimes numerous, meanings.
4. On each level a character may have a variety of grammatical and other functions.

Since a character may thus have a large number of meanings that interact in a complex way and, furthermore, since the range of meaning represented by a single character may branch out into apparently unrelated directions, it would be burdensome to memorize the many meanings and usages of each character without understanding their interrelationships. This is not unlike trying to learn the English vocabulary without knowing the meanings of such prefixes as *un-* in *unmarried* and *semi-* in *semiannual*.

In this dictionary, we have made every effort to present meanings in a manner that helps the learner understand these relations. The **core meaning**, a concise English keyword that defines the most dominant meaning of each character, is followed by clear, complete, and accurate **character meanings** arranged in an order and format that show how com-

pound words are formed from their constituents. The character meanings consist of sense division numbers, various labels and glosses, the English equivalent, and cross-references, and are followed by numerous compounds and examples that illustrate each sense. When necessary, these are supplemented by compound formation articles that show how compound words are formed from their constituent parts. The precisely-worded equivalents and the system of labels show how each character functions as a combining form, a prefix, a suffix, an abbreviation, a counter, etc.

The meanings of free words (independent *on* and *kun* words) are distinguished from those of word elements by treating them in separate sections. The COMPOUNDS section treats *on* word elements, while the INDEPENDENT section treats independent *on* words. The KUN section treats both independent *kun* words and *kun* word elements, and includes various labels and typographical devices to distinguish these categories. Thanks to this arrangement, the meanings and functions of a character on each of the four levels can be easily distinguished from each other.

These features, which enable the user to gain a systematic, in-depth understanding of character meanings, are described in detail below. To properly understand the material covered here, it is desirable to first read the OUTLINE OF JAPANESE WRITING SYSTEM on p. 50a.

2.2 Core Meaning

2.2.1 Concise English Keyword A unique highlight of this dictionary is the presentation of a **core meaning** or meanings. This is a concise English keyword that provides a clear grasp of the central or most fundamental concept linking the principal senses of a character into one conceptual unit. This is the first character dictionary in any language to present

such a feature, which has been praised by scholars and educators as a powerful learning aid.

Consider the following four ideas: (1) fix, (2) detain, (3) reserve, and (4) pay attention to. On the surface, they appear to have little in common with each other; in fact, they represent four senses associated with one of the core meanings of 留, as shown below:

 Core Meaning: ► **KEEP**
2580

- ① cause to remain in a given place or condition:
 - Ⓐ KEEP in place, KEEP from moving, KEEP in position
 - Ⓑ KEEP in custody, detain
 - Ⓒ KEEP for future use, leave behind
 - Ⓓ KEEP in mind, pay attention to

By grasping that the central concept, or core meaning, represented by 留 is KEEP, it is immediately clear that such seemingly unrelated ideas as “pay attention to” and “detain” are merely variants of a single basic concept. Seen from this point of view, that is, as an expansion from a core or central concept, the four ideas are integrated into a single conceptual unit.

The core meaning is useful to the learner in five ways:

1. It serves as a concise English keyword that conveys the character’s most fundamental or most important meaning.
2. It shows how the principal meanings of a character are linked to each other as well as to a single central concept; that is, it serves as the central pivot that links the various meanings into an integrated conceptual unit. The core meaning provides a visual reinforcement of the basic notion that links or relates the various senses to

one another.

3. It provides the user with an instant grasp of the meaning and function of the character as a word-building element. This is because (a) the core meaning usually represents the sense that is used most frequently in the formation of compounds, and (b) the part of speech of the core meaning often reflects the grammatical function of the character as a word element.
4. It is easy to memorize. Since the core meaning conveys the essence of the character in one concise thought, it leaves a lasting impression upon the mind.
5. It enables the user to grasp the fine differences and similarities between kanji synonyms.

Let us consider how this helps the user understand the meanings of 破:

破 Core Meaning: ► **BREAK**
1150

- ① a [original meaning] **BREAK**, smash
b **BREAK** through, penetrate
c **BREAK** out (of jail), escape
- ② **BREAK** the enemy, defeat
- ③ a (act contrary to) **BREAK** (as a promise), breach, violate
b **BREAK** with (the moral conventions), be exceptional
- ④ **BREAK** down, go to pieces, go broke

It is obvious at a glance that the core meaning **BREAK** conveys the essential meaning of 破 in one concise, easy-to-remember keyword. Without it, it would be most difficult to perceive such widely differing notions as “penetrate” and “escape” as variants of the same central concept. The repeated use of **BREAK** in distinct, but interrelated, senses reveals both the differences and similarities between the various senses, and makes it

easy to perceive them as an integrated unit.

Furthermore, comparing the core meaning of 破 with those of the other members of the synonym group listed in the **SYNONYMS** section, such as 壞 **BREAK** DOWN, 折 **BREAK** OFF, 裂 **SPLIT**, 碎 **CRUSH** UP, and 崩 **CRUMBLE**, clearly reveals both the differences and similarities between these characters, and helps the learner understand their different shades of meaning (see § 5.1.2 **Powerful Learning Aid** for details). In addition, for the convenience of the learner and the developer of teaching materials, an appendix lists the core meanings in order of frequency of occurrence. See **Appendix 9. Core Meanings Arranged by Frequency** for details.

In conclusion, the core meaning is a powerful learning tool. It may be perceived as a highly-concentrated thought package that leaves a lasting impression on the mind. It promotes a quicker and fuller understanding of the meaning of each character, and makes the principal senses of the character easier to memorize by linking them to one fundamental concept. The core meaning appeals to the learner's powers of association without resorting to monotonous rote memorization. Consequently, it should prove to be of enormous value to the student of Japanese.

See **GUIDE § 9. CORE Section** for format details.

2.2.2 Theoretical Considerations

Because of the very important role that the core meaning plays as a feature of this dictionary, it may be of interest to the user to know some of the underlying theoretical principles.

The core meaning is not an objectively observable linguistic unit. Rather, it is a psychological unit, a basic notion of a character's meaning that conveys, in the

famous linguist Edward Sapir's words, its "conceptual kernel." Linguistically, it is not normally possible to isolate any sense of a word or character that will, by a process of logical deduction, make it possible to derive all its other senses. Often, it is not even possible to trace the origin of each sense historically and show how the individual senses relate to the character's original meaning. The core meaning is thus not necessarily the original meaning of the character, though it often is.

The core meaning is often the direct, psychologically most dominant, meaning—the meaning that might occur to a native speaker if presented with the character in isolation. However, psychologi-

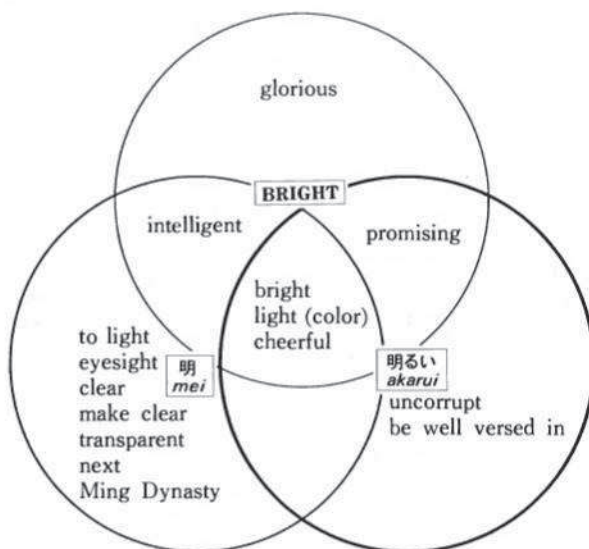
cal dominance is not the only factor, since the popular meaning associated with a character by the average Japanese may differ considerably from the linguistic facts. Even more important is its ability to show the interrelatedness between the various senses and its frequency of occurrence (although in exceptional cases the core meaning may be archaic—see GUIDE § 24.2 **Etymological Labels**).

The table below shows the relationship between the senses of BRIGHT, the English term representing the core meaning of 明, the *on* word element 明 *mei*, and the independent *kun* word 明るい *akarui*.

Typical words and word elements represented by 明:		English term representing core meaning of 明
明 <i>mei</i>	明るい <i>akarui</i>	BRIGHT
① a [original meaning] bright, brilliant, light b (of colors) bright, light c (of cheerful disposition) bright, cheerful	① bright, light ② light (color)	① full of light ② brilliant in color
② a light b be lighted	③ clear, uncorrupt	③ glorious, splendid
③ a clear-sighted, bright, discerning, intelligent, wise b eyesight	④ (of cheerful disposition) bright, cheerful	④ promising
④ a (free from doubt) clear, lucid, distinct, evident, obvious, explicit, manifest b make clear, clarify, throw light on, prove, demonstrate	⑤ (full of promise) bright, promising	⑤ cheerful
⑤ (unclouded) clear, transparent, translucent	⑥ be well versed in	⑥ intelligent, smart
⑥ [also prefix] next, the coming (day or year)		
⑦ Ming Dynasty (1368–1644 A.D.) ⋮		

The English term for the core meaning of a character may be viewed as the center of a circle representing that term's area of meaning. Another circle or cir-

cles represent the area of meaning of the words or word elements that can be written with that character, as illustrated in the diagram below:



The core meaning is often given by the English term (in this case *bright*) for which the area of overlap is greatest. Although the meanings of a Japanese word (as 明るい *akarui*) or word element (as 明 *mei*) may differ from those of the English term in various details, the central concept they represent is essentially the same. That is, the differences are in the meanings lying toward the outlines of the circles, rather than towards their centers. 明 *mei* and BRIGHT, for instance, perfectly coincide in their most basic meanings, such as 'brilliant in light', but other senses, such as 'Ming Dynasty', are totally different and thus fall out of the area of overlap.

The core meanings were established by performing an exhaustive analysis of the lexical meaning and word-building function of each character. Each meaning component was carefully analyzed and compared with those of the other members of the same synonym group in order

to determine the most precise English term for conveying the meaning, function, and subtle nuances of the character in contrast with those of other closely related characters. Based on a firm theoretical foundation, the core meaning is a highly useful abstraction and effective learning aid.

2.3 Character Meanings

2.3.1 Interrelatedness of Meaning

One of the principal objectives of this dictionary is to provide the user with a clear understanding of the meanings and functions of each character. The manner in which the character meanings are presented greatly contributes to this end by showing the **interrelatedness of meaning** between individual character senses. Four features are designed to achieve this aim:

1. The repeated appearance of a **core meaning** in the English equivalent

shows how the various senses of the character resemble and differ from each other by providing a visual link between them. See § 2.2 **Core Meaning** for details.

2. The overall organization and **ordering of senses** in a manner that shows their interrelatedness. See § 2.3.2 **Order of Senses** for details.
3. The subdivision of meanings by a system of **sense division numbers**, letters, and semicolons establishes a logical hierarchy between them. See GUIDE § 20.4 **Sense Division** for details.
4. The **explanatory glosses**, which show how the various senses differ from one another. See § 2.3.4 **Explanatory Gloss** for details.

These devices show both the differences and similarities between the senses; they help integrate the senses so that the user can learn them as a structured unit, rather than as an arbitrary list.

2.3.2 Order of Senses Traditionally, Chinese character dictionaries present character senses historically. Meanings appear in chronological order, beginning with the original meaning of the character. Although this approach may be of great value to the scholar, it is not necessarily the most useful one to the learner.

The historical approach has two major drawbacks: (1) it does not normally reflect contemporary usage, since archaic and old senses often appear first, and (2) the order of presentation does not promote an understanding of how the meanings are interrelated.

An alternative method of ordering senses is the statistical approach. An inherent difficulty with this approach is the lack of data on the frequency of occurrence of specific senses. Even if such data were available, this would not be a useful system because it is based solely upon frequency of occurrence and ignores the semantic relationships between individual senses.

This dictionary makes a significant departure from traditional character-dictionary lexicography by presenting meanings in a manner sometimes referred to as the *psychologicistic approach*; that is, the meanings are presented in a **cogent order that clearly shows their interrelatedness**. An English keyword (usually a core meaning) representing a dominant sense of the character serves as the basis of organization, and the various senses are grouped in clusters in a manner that allows them to be conceived as a logically-structured, psychologically integrated unit. In the example below, the various senses of 取る cluster around the core meaning **TAKE**, which is the central concept that links them together:

取る <i>toru</i> Core Meaning: ► TAKE	
Arbitrary List	Expansion from Core Meaning
seize	(a) TAKE , take hold of
remove, delete	(b) TAKE off, take away
kill	(c) TAKE a life
eat, have	(d) TAKE a meal, have, eat
subscribe to, buy	(e) TAKE (in) a newspaper, magazine, etc.
harvest, reap	(f) TAKE in crops
charge	(g) TAKE money for

Although 取る has several distinct senses, they are presented in a manner that clearly shows their differences and similarities. This manner of presentation greatly facilitates understanding and reduces the burden of memorization. On the other hand, if the senses were arranged as shown in the left column, they would appear to be an arbitrary list of unrelated items, rather than as a structured unit. See also GUIDE § 20.3 **Order of Senses**.

2.3.3 Importance of Character Senses Most existing character dictionaries are based on classical Chinese sources, and thus often list rare and archaic meanings. Since they do not normally include labels or other devices to distinguish these categories, the user has no way of knowing whether a meaning is common, rare, archaic, or obsolete. This could be a serious obstacle to the learner, especially the beginner, who

may waste time and effort in learning advanced meanings.

A useful feature of this dictionary is the indication of the **degree of importance** of each character sense. Although meanings are given up to the advanced level and beyond, various typographical differences and **temporal labels** indicate the degree of importance for different types of users. The devices used for indicating degree of importance establish a hierarchy of *relative* importance between the individual senses of a specific character; they do not aim to be an absolute measure of the importance, or of the frequency of occurrence, of a character sense in relation to other characters.

The degree of importance is divided into four levels, listed below in descending order of importance. See also GUIDE § 20.5 **Importance of Character Senses** for an illustration of the four levels.

Level 1	Core Meaning
	The most important sense, which is essential for the beginner, provides a basic understanding of the character (see § 2.2 Core Meaning).
Level 2	Boldface Equivalent
	Signifies that the importance or frequency of occurrence of a character sense as an <i>on</i> word element is sufficiently high to merit study by the learner at the beginner to intermediate levels. These are the most useful character meanings to the learner, the ones that are essential for a practical course of self-study or a classroom program.
Level 3	Lightface Equivalent
	Signifies that a character sense as an <i>on</i> word element is sufficiently important to merit study by the learner at the intermediate to advanced levels or by the scholar. Although these meanings are not so frequent, they are current in contemporary Japanese and should be learned by the student interested in acquiring standard proficiency in the language.

Level 4	Temporal Labels
	Less important senses, such as rare, archaic, and obsolete ones, are indicated by the temporal labels. These are of primary interest to advanced students and scholars (see GUIDE § 24.3 Temporal Labels).

The indication of degree of importance allows the user to easily distinguish between basic, advanced, rare, and archaic meanings. For the beginner, this establishes a hierarchy of importance for learning the senses of most frequent occurrence. For the advanced student and scholar, it isolates the more unusual senses that may be useful in reading classical literature or conducting research. This manner of presentation enables both the beginner and the advanced student to use the dictionary with equal ease, and helps the compiler of teaching materials to prepare graded lessons. This dictionary thus serves both as practical learning tool and as a useful teaching aid.

2.3.4 Explanatory Gloss In order to improve the user's understanding of character meanings, the English equivalents are often accompanied by **explanatory glosses**. These are of two kinds: (1) the subject guide phrase and (2) the

explanation or definition. The **subject guide phrase** is a brief parenthetical phrase that restricts the range of application of the equivalent to a specific domain, such as the typical or only subject of an intransitive verb. The **explanation** is a description, rather than a translation, of the meaning or grammatical function. The **definition** resembles a full lexicographic definition in a monolingual dictionary.

The primary function of these glosses is to restrict, explain, define, supplement, or clarify the meaning conveyed by the equivalent. Their secondary function is to eliminate any ambiguity that might arise from equivalents that have more than one sense in English. This is especially effective in character entries in which the core meaning is repeatedly used as the first word of the equivalent in different senses in order to show how the individual character senses interrelate:

引
181

- ①⑥ [original meaning] (pull toward one) ————— explanatory gloss
draw, pull, haul, tug ————— equivalent
- ⑤ (extend in length) draw out, stretch
- ⋮
- ②⑥ (cause to move, as by leading) draw (to-ward), draw in, call in
- ⑤ draw a person to act: entice, induce, seduce
- ⋮

In the example, the word *draw* is used in different senses, while the glosses in parentheses pinpoint its precise meaning as an equivalent of 引. Thus, while the repeated use of the core meaning shows the *similarity* between the senses, the

explanatory glosses show the *differences* between them. See GUIDE § 20.6 **Explanatory Gloss** for format details.

2.3.5 The Equivalent **Equivalent** refers to synonymous or nearly synony-

mous words or phrases that are an English translation of the meaning of a Japanese word or word element (see example in § 2.3.4 above). The equivalent, which is the most important part of the character meaning, is presented in a manner that enables the learner to get a full understanding of each character's meaning and function. A system of sense division numbers, semicolons, and commas is used to present the equivalent in a logical and organized manner.

The equivalent shows how the character meanings are related to each other through a core meaning or keyword, as well as how the meanings are related to the meanings of other characters belonging to the same synonym group. See § 2.2 **Core Meaning** and § 5.1 **Discriminating Synonyms** for details. It may include various parenthetical adjuncts, as in “follow (a person's instructions),” that indicate a typical object of a transitive verb, or in other ways help clarify or supplement the meaning. See also GUIDE § 20.7 **The Equivalent**.

2.3.6 Supplementary Information

The **supplementary gloss** supplements the equivalent by restricting its level of formality or social context, by describing its grammatical function, or by occasionally providing encyclopedic information such as dates, places, and so on:

唄

400

④ [usu. 歌う *utau*] recite, sing—used esp. in reference to traditional Japanese songs

Furthermore, **supplementary notes** provide additional information on usage, orthography, character readings, etc. See GUIDE § 20.8 **Supplementary Gloss** and GUIDE § 19.2.2 **Supplementary Note** for details.

2.3.7 Cross-References An equivalent or supplementary gloss is sometimes

followed by various **cross-references**, which direct the user to other locations in the dictionary for further useful information. See GUIDE § 20.9 **Cross-References** for details.

2.4 Compounds and Examples

2.4.1 Numerous Compounds and Examples

Compound or **compound word** refers to a combination of two or more words or word elements having their own lexical meaning that together function as a single word. **Example** is a word other than a compound, or a phrase or sentence, which usually illustrates the use of a free word. A compound or example consists of a Japanese word or phrase, a romanized transcription, and an English equivalent:

Compound: 金庫破り *kinkoyaburi* safe-cracking; safecracker

Example: 戸を破る *to o yaburu* break a door

The ability of characters to be combined with each other to form countless compound words is one of their most important functions. Numerous compounds and examples normally illustrate each character sense. Their aim is twofold: (1) to provide high-frequency, maximally useful examples for understanding the meanings and functions of each character as a component of compound words, and (2) to enable the reader to look up unknown compounds.

Unlike other character dictionaries, the compounds are not restricted to those in which the entry character occurs in the initial position, but include also those in which it appears in the medial or final positions. For example, the entry character 吹 in the example in § 2.4.2 below appears in the initial position in 吹奏 *suisō* but in the final position in 鼓吹 *kosui*. This arrangement helps illustrate the word-building function of the entry character in a wide variety of contexts.

2.4.2 Order of Compounds Traditionally, character dictionaries arrange the compounds within a character entry by stroke order or by reading. Such systems are geared to help the user locate a compound quickly. The ordering in this dictionary is more complex, since the primary emphasis is on helping the learner understand character meanings. The compounds and examples are grouped together under the meanings which they illustrate.

The compounds and examples in main entries are subdivided into groups according to the following criteria: by section, by subentry, by sense, by position of entry character, and by type. This arrangement is fully explained in **GUIDE § 21.3 Order of Compounds**, but it is not necessary for the general user to know all the details. The important point is that the compounds and examples illustrating a particular sense (main sense or subsense) are all listed together under the same main sense:

吹
231

① ㊦ blow on, play on a wind instrument
 ㊦ [original meaning] blow, breathe out
 吹奏 *suisō* playing wind instruments
 鼓吹する *kosui suru* inspire, inculcate, advocate
 吹鳴する *suimei suru* blow (a whistle)
 ② brag, boast, exaggerate; make public
 吹聴する *fuichō suru* make public, announce

This format has two important advantages: (1) it enables the user to know the specific sense in which the entry character is used within each compound, that is, its meaning and function as a word element, and (2) it makes it easy to infer the meanings of other compounds formed along a similar pattern but not found in the dictionary. When this arrangement does not make it sufficiently clear how a specific compound is formed, the formation or etymology of that compound is explained separately (see § 2.5 Compound Formation).

2.5 Compound Formation

The formation of a compound word is normally self-evident from the manner in which the compounds are grouped by meaning (see § 2.4.2 **Order of Compounds** for details). When this is not obvious, that is, when the relationship between the components is not clear, it is shown in one of three ways:

1. A **COMPOUND FORMATION** article describes the etymology (origin or development) of the compound and/or explains
2. A **parenthetical phrase** enclosed in double quotation marks sometimes provides a literal, character-by-

plains how its constituent characters contribute to the meaning of the whole:

以
41

COMPOUND FORMATION
 以心伝心 *ishindenshin*
 以心伝心, 'silent [tacit] understanding, empathy', is to convey (伝) one's thoughts or feelings (心) by means of (以 ㊦) thoughts (not words).

Understanding the role of each component also provides interesting sidelights on the historical circumstances that gave rise to the concept represented by the word. The entry for each constituent character includes (when relevant) a cross-reference note pointing to the entry where the compound formation article appears. See **GUIDE § 18. COMPOUND FORMATION Section** for format details.

character translation of the meaning of each component:

眠
1147

冬眠 *tōmin* hibernation ("winter sleep")

3. The **original meaning** of a compound word is sometimes given by an etymological label:

披
305

披露する *hirō suru* announce, introduce;
[original meaning, now archaic] open one's heart

2.6 Advanced Features

A number of features are particularly useful to the advanced student or scholar wishing to gain a deeper understanding of each character:

1. The indication of **function** for each character meaning, which helps the user learn new words more effectively. See § 7.1 **Character Functions** for details.
2. A **system of labels** provides practical guidance on the style and usage associated with each sense. See § 7.2 **System of Labels** for details.
3. Understanding is enhanced by **synonym articles** that show the precise distinctions between **kanji synonyms** (such as 測 CONJECTURE and 察 GUESS). See § 5.1 **Discriminating Synonyms** for details.
4. To help the student understand the differences between closely related words, **usage notes** show the precise distinctions between **homophones**, or words that are pronounced alike but written differently. See § 5.2 **Discriminating Homophones** for details.

5. To help the learner gain a deeper understanding of character meaning, the dictionary gives the **etymology** of characters and compound words and presents detailed information on **radicals**. See § 2.5 **Compound Formation** and § 7.3 **Character Etymology** for details.

3. READING

3.1 Quick Lookup Method
3.2 Character Forms and Styles
3.3 Character Readings
3.4 Romanization

Reading kanji involves three distinct, but closely interrelated, mental processes: (1) recognizing and decoding the form of the character, (2) identifying the reading of the character, i.e., deciding which of the several *on* and *kun* readings applies to the word in question, and (3) associating the character with a particular meaning. Since kanji can be combined with each other to form countless compound words, the ability to read the characters benefits the student by accelerating his or her progress in learning new vocabulary items. In fact, there is a limit beyond which the student of the spoken language cannot progress without acquiring a firm knowledge of the written language.

The student learning how to read Japanese faces several difficulties. First is the large number of Chinese characters in comparison with alphabetic systems. Although the total number of characters that exist or have existed is said to be about 80,000, only several thousand of these have been used at any one time. To read contemporary Japanese, a knowledge of about 2000 characters is adequate for most purposes. A second problem is the complex shape of the characters and the large variety of character forms and styles. A third difficulty

is that each character may have several readings, and there is no reliable way to determine which reading applies in a particular instance.

This dictionary presents ten features that make it a convenient reference tool for **reading** both contemporary and pre-war Japanese. The features listed below

enable the user to quickly and efficiently look up a large variety of character readings, styles, and forms as well as the meanings and readings of unknown characters and compounds. This is the first character dictionary for non-Japanese users to present such a wide range of character forms and styles in a single volume.

Summary of Features

General Features	<ol style="list-style-type: none"> 1. A new scheme for looking up unknown characters. 2. Looking up unknown compounds. 3. A wide range of character forms. 4. Separate entries for nonstandard forms. 5. Easily confused forms. 6. Calligraphic and typeface styles. 7. A wide range of character readings. 8. Indication of the importance of readings. 9. All Japanese words and examples are romanized.
Advanced Features	<ol style="list-style-type: none"> 10. Chinese forms and readings.

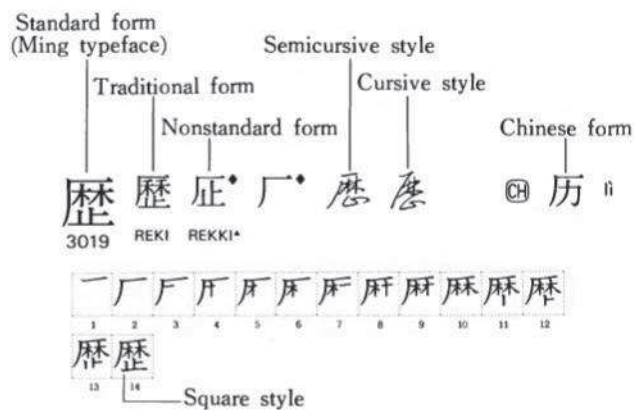
3.1 Quick Lookup Method

A major feature of this dictionary that makes it convenient for the reader is a new scheme for looking up characters with great speed. This enables the user to easily locate unknown characters, compounds, and their meanings. See **SYSTEM OF KANJI INDEXING BY PATTERNS** on p. 106a for details.

3.2 Character Forms and Styles

This dictionary presents a wide variety

of character forms, calligraphic styles, and typeface styles needed for reading contemporary and classical Japanese. This includes the standard form, three kinds of nonstandard forms, the Chinese form, the three principal calligraphic styles, and the Ming and Gothic typefaces. The character forms are presented in a logical order, and various symbols and typefaces distinguish one category from another, as illustrated below:



The character form is a theoretical construct—an abstraction based on various shapes that, in theory, has no physical identity. In the chart below, it is represented by thin strokes without embellishments. When a character is actually printed or written as a visual sign, it appears in a specific calligraphic or typeface style, such as the square style or the Ming typeface. A difference in calli-

graphic or typeface style is considered a difference in design, rather than a difference in character form. For example, 歷 and 厶, the Ming and Gothic typeface styles of 歷, are different *styles* of the standard form, whereas 歷 and 厶, the traditional form and handwritten abbreviation, are considered different *forms* of it.

Character Forms and Typeface Styles

Character Form	Standard Form		Nonstandard Forms (Ming typeface)			Modern Chinese
	Ming	Gothic	Traditional	Alternative	Handwritten	
歷	歷	厶	厶	—	厶 厶	历

Calligraphic Styles

Character Form	Square	Semicursive	Cursive
歷	厶	厶	厶

3.2.1 Character Forms Character form (字体 *jítai*) refers to the skeletal framework or delineation of the figure formed by a character. To ensure high accuracy and avoid duplicating the mis-

takes of existing works, the character forms in this dictionary were researched and methodically checked by experts. Three kinds of character forms are given:

1. The **standard form** is the form given for characters in the official Jōyō Kanji and Jinmei Kanji lists (approved characters). It is widely used in the mass media, government publications, education, literature, and so on. The ability to recognize this form is essential for reading contemporary Japanese.
2. The **nonstandard form** refers to a variant form other than the standard form of approved characters, and to a variant form other than the traditional form of unapproved characters. Nonstandard forms are of primary interest to advanced students. Three kinds of nonstandard forms are given:

The **traditional form** (正字 *seiji*) is the full unsimplified form (orthodox form) introduced by the Chinese dictionary 康熙字典 *kōki jiten* in 1716. This was the standard form used in all publications in both China and Japan before language reforms were implemented, and is still the current standard in Hong Kong, Taiwan, and among overseas Chinese. This form is also used in certain publications in Japan, especially classical literature. A knowledge of this form is essential for reading prewar publications and classical Chinese.

The **alternative form** (異体字 *itaiji*) is a variant form other than the traditional form. This includes the 俗字 *zokuji*, the “vernacular form,” 略字 *ryakuji*, the “simplified form,” and other character forms that are neither standard nor traditional but exist, or have existed, alongside the standard and traditional ones. The list of alternative forms is not exhaustive, but all important ones, both past and present, have been included.

The **handwritten abbreviation** (筆

写略字 *hissha-ryakuji*) is a simplified character form used in handwriting. This is not a different calligraphic style, nor is it a simplified variant in which the strokes have been run together (崩し字 *kuzushiji*)—it is a different character form in its own right. The handwritten abbreviation is restricted almost exclusively to handwriting, but may occasionally be found in print or on signboards.

The nonstandard forms are listed along with their core meanings as separate entries at their own SKIP locations with a cross-reference to their corresponding standard forms. This is convenient when reading prewar literature, as it eliminates the need for looking up the standard form.

3. The **Chinese form** is described in § 7.4 Chinese.

See GUIDE § 3.1 Character Forms and GUIDE § 27. Nonstandard Entries for format details.

3.2.2 Easily Confused Forms The great majority of characters have distinct graphic forms that are easily distinguished from each other. Some characters, however, are so similar in form that they are often confused by the learner and even by the native speaker. For example, 未 *mi* ‘not yet’ closely resembles 末 *matsu* ‘termination’, 幣 *hei* ‘currency’ closely resembles 弊 *hei* ‘evil practice’, etc. Such characters are often unrelated in meaning and pronunciation but are very similar in form. To aid the learner, they are identified by a cross-reference in the NOTE section:

未 NOTE
3506 ∴
 ★do not confuse with 末 3505

See also § 5. Discriminating and GUIDE § 19.2.2 Supplementary Note.

3.2.3 Calligraphic Styles **Calligraphic style** (書体 *shotai*) refers to the various styles of handwriting. Characters in the three principal calligraphic styles are given. The cursive and semi-cursive styles were written by expert calligraphers specifically for this dictionary. For the square style, a typeface based on handwriting was used or special fonts were made when unavailable. Calligraphic styles are of primary interest to advanced students.

1. The **square style** (楷書 *kaisho*) is the standard handwritten style used for official and formal purposes, education, and whenever clarity and unambiguity are required. Each stroke is written separately to produce a clearly legible form. The square style is similar to the Ming typeface, but differs from it in various details.
2. The **semicursive style** (行書 *gyōsho*), the most widely used calligraphic style, is used in writing letters, personal memos, and the like. The strokes are loosely joined together in a smooth movement of the brush or pen.
3. The **cursive style** (草書 *sōsho*) is used mostly for artistic effect, and is no longer very common. The character form is greatly simplified and the strokes are joined in a continuous smooth movement of the brush or pen to achieve great writing speed.

See GUIDE § 3.2 Calligraphic Styles for format details.

3.2.4 Typeface Styles **Typeface style** (印刷体 *insatsutai*) refers to a uni-

form style or design of the character type. The two principal typeface styles are given:

1. The **Ming typeface** (明朝体 *minchōtai*) is the standard, most common kanji typeface in Japan. It is characterized by thick vertical strokes, thin horizontal strokes, and triangular serifs at the ends of horizontal strokes. The Ming typeface originated in carved woodblocks that were used for printing during the Ming dynasty in China (1368–1644 A.D.). This typeface is similar to the square style, but differs from it in various details.
2. The **Gothic typeface** (ゴシック体 *goshikkutai*), which is used in all compounds and examples, is the Japanese equivalent of boldface. Characterized by thick smooth strokes and clean edges, this is the second most common kanji typeface in Japan:

歴 3019 歴史

See GUIDE § 3.3 Typeface Styles for format details.

3.3 Character Readings

A distinctive feature of Japanese is that each character may have one or more **readings**. This refers to one of several sequences of speech sounds associated with a character; that is, to the Chinese-derived pronunciation, or *on* reading, and the native Japanese pronunciation, or *kun* reading. The entry-head data presents all contemporary readings, as well as important historical and archaic ones when necessary:

行 行 行 行
 212 KŌ GYŌ AN i(ku) yu(ku) -yu(ki) -yuki -i(ki)
 -iki okona(u) ④ 行 xíng háng

The readings are presented in a logical order by type of reading and degree of importance. Various symbols and type-faces distinguish approved readings from unapproved ones, *on* from *kun*, and other categories. The pronunciation of each reading is given by the romanized transcription, with parentheses indicating kana endings (*okurigana*).

3.3.1 Kinds of Readings Seven kinds of character readings are given. The first three are of interest to all users; the last four are of primary interest to the intermediate and advanced student.

1. The **principal reading** (主読み *shu-yomi*) is the most common or representative character reading, and is used in this dictionary as a key for classifying characters in various lists and indexes.
2. The **on reading** (音読み *on'yomi*) is the Chinese-derived reading of a character. The entry-head data lists all approved *on* readings and a wide range of unapproved ones, from the traditional 漢音 *kan'on* 'Han reading' and 呉音 *goon* 'Wu reading' to the unconventional 外音 *gaion* 'foreign reading'. Although approved readings are distinguished from unapproved ones, the other categories are not marked in any special way since this is not a historical dictionary.
3. The ***kun* reading** (訓読み *kun'yomi*) is the native Japanese reading of a character. All approved *kun* readings and a wide range of unapproved ones are given, with *okurigana* shown in parentheses. Hyphens distinguish words from word elements.
4. **Special readings** (熟字訓 *jukujikun*) that can be isolated as independent readings in their own right, such as 凹 *boko* in 凸凹 *dekoboko* 'unevenness, etc.', are similar to ordinary readings and are so treated. Technically speaking, such readings are not really "special," but they are so marked because that is how they are classified in the Jōyō Kanji list. See also § 7.1.6 **Special Readings**.
5. The **unapproved reading** (表外音訓 *hyōgai onkun*) is an *on* or *kun* reading not listed in the Jōyō Kanji list but sufficiently common to merit inclusion in the dictionary. The distinction between approved and unapproved readings applies only to characters in the Jōyō Kanji list. Although the treatment of unapproved readings is not exhaustive, a sufficiently wide range of readings has been included to meet the needs of the advanced student.
6. The **name reading** (名乗り *nanori*) is used only in the writing of personal, family, and place names but not in ordinary words. Many ordinary *on* and *kun* readings, such as 山 *yama* in 山本 *yamamoto*, can be used to write names, but the name readings are used exclusively in names. Name readings are given for all characters in the official Jinmei Kanji list. See also § 7.1.7 **Names**.
7. The **Chinese reading** is described in § 7.4 **Chinese**.

See GUIDE § 4. **Character Readings** for format details and OUTLINE OF JAPANESE WRITING SYSTEM § 2. **Introduction of Chinese Characters to Japan**.

3.3.2 Importance of Readings

The relative importance of readings is shown by distinguishing unapproved readings from approved ones by a superscript solid triangle [▲]. This establishes a hierarchy of importance between the readings, and enables the beginner and intermediate student to ignore the unapproved readings while concentrating on the more important approved ones.

3.4 Romanization

Some educators maintain that it is best to avoid romanization and use kana to indicate pronunciation. In this dictionary, we have adopted romanization in order to make it accessible to users who cannot read kana, such as complete beginners, students of Chinese, or researchers and linguists using the dictionary for reference.

There are three important systems for romanizing Japanese: the Hepburn system (ヘボン式 *hebonshiki*), the Kunrei system (訓令式 *kunreishiki*), and the Nippon system (日本式 *nipponshiki*). The system adopted here is the Hepburn system, with the slight modifications introduced in Kenkyusha's *New Japanese-English Dictionary* (see **Appendix 4. Kana and Romanization** for details). Although this system has some built-in problems that make it less than ideal for pedagogical purposes, we have adopted it because it is the best known and most widely used system, and because English speakers, the primary target of this dictionary, find it particularly easy to learn.

All Japanese words and examples are followed by romanized transcriptions showing their pronunciations. Romanization is also used for character readings, subentry headings, and so on. Romanized transcriptions are set in easy-to-read sanserif typeface in order to distinguish them from other explanatory matter. Word division in romanized transcriptions closely reflects the function of, and the semantic relationship between, word and sentence components, as shown below:

一騎当千の武者 *ikki-tōsen no musha* matchless warrior, match for a thousand

See **GUIDE § 29. Romanization** for format details.

4. WRITING

- 4.1 Stroke Order
- 4.2 Calligraphic Styles
- 4.3 Stroke Counting
- 4.4 Kana Orthography
- 4.5 Advanced Features

There are two aspects in learning how to write Japanese: (1) learning how to write the characters, and (2) learning how to compose texts. The serious student will no doubt want to learn how to write the language. The ability to write kanji will make it easier to memorize them and will provide preliminary knowledge for the study of calligraphy.

The student learning how to write Japanese faces several difficulties: the large number of characters and their complex shapes and many variations; the need to learn the correct stroke order; a high degree of variation in kana and kanji orthography; and the large number of easily confused homophones (words sounding alike but written differently).

This dictionary presents eleven features that make it an excellent guide for **writing**. The first five features help the student write the characters in the proper form and proportion; the last six aid the student compose texts with greater clarity and precision.

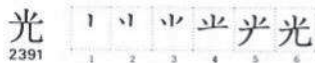
Summary of Features

General Features	<ol style="list-style-type: none"> 1. Detailed stroke order diagrams. 2. An appendix on stroke order principles. 3. The three principal calligraphic styles. 4. Stroke-count data. 5. An appendix on stroke counting principles. 6. An appendix on kana orthography. 7. Indication of <i>okurigana</i> affixes. 8. An appendix on <i>okurigana</i> rules.
Advanced Features	<ol style="list-style-type: none"> 9. Detailed information on orthographic variants. 10. Articles discriminate between kanji synonyms. 11. Usage notes discriminate between homophones.

4.1 Stroke Order

To write a character in the proper form and proportion, it is important to learn the correct **stroke order** (筆順 *hitsujun* or 書き順 *kakijun*). A knowledge of stroke order is essential for learning how to write the characters and is a prerequisite for studying calligraphy. It is also an effective way to master stroke counting. The following information is given on stroke order:

1. **Stroke order diagrams**, in which the last frame shows the full character in the standard square style, are given:



Thoroughly researched for accuracy, these diagrams were prepared by experts specifically for this dictionary. For the convenience of the user, the order of writing is presented stroke-by-stroke, regardless of the number of strokes. Unlike other reference works, no attempt has been made to save space by cross-referencing to other entries. If there is more than one way to write the character (e.g. 必), only the standard stroke order is shown. See also GUIDE § 6. **Stroke Order Dia-**

gram.

2. A knowledge of the **stroke order principles** should enable one to write most characters correctly without referring to the stroke order diagrams. These are explained in detail in **Appendix 3. How to Write Kanji.**

4.2 Calligraphic Styles

Calligraphy is a highly developed art form with a long tradition in both China and Japan, but it is not necessary to learn it to be able to write Japanese. Though this dictionary is not a manual on calligraphy, it does help the user interested in the subject by (1) presenting the three main calligraphic styles, i.e., the square, semicursive, and cursive styles, and (2) by providing detailed guidance on stroke order, a knowledge of which is a prerequisite for studying calligraphy. Calligraphy is of primary interest to advanced students. See § 4.1 **Stroke Order** and § 3.2.3 **Calligraphic Styles** for details.

4.3 Stroke Counting

To write the characters correctly, the student must be aware of where one stroke ends and the next one begins; in

other words, he or she must know how to count strokes. The ability to count strokes is also essential for using character dictionaries effectively. The following guidance is provided on stroke counting:

1. The **reference data box** gives the **stroke-count data** for the entry character. The stroke-count of nonstandard entries can be determined from the **margin guide**. See **GUIDE § 7.3 Strokes** for format details.
2. The **principles of stroke counting** are explained in **Appendix 2. How to Count Strokes**, along with charts to help speed up the counting process.
3. Difficult-to-count characters are cross-referenced at *incorrect* stroke-count locations (see **SYSTEM OF KANJI INDEXING BY PATTERNS § 2.6 Cross-References** for details).

4.4 Kana Orthography

One difficulty faced by the student of written Japanese is its variable kana orthography; that is, the variation in the kana endings, called *okurigana* (送り仮名), that are attached to a kanji base or stem. For example, *yuki-* 'bound for' is written either 行き or 行, depending on editorial policy or personal preference. This dictionary provides the following guidance on kana orthography:

1. The kana systems and kana orthography are described in **Appendix 4. Kana and Romanization**.
2. The entry-head data indicates in parentheses the standard *okurigana* affixes of *kun* readings in conformity with the official rules published by

the Ministry of Education. The compounds and examples throughout the dictionary also conform to the official rules when applicable. Important nonstandard variations are shown when necessary.

3. The official rules for affixing *okurigana* are explained in detail in **Appendix 5. Rules for Okurigana**.

4.5 Advanced Features

A number of features are particularly useful to the advanced student learning how to write Japanese:

1. The dictionary provides full guidance on **orthographic variants** (such as 替える *kaeru* 'replace' and 換える *kaeru* 'exchange'). This helps the student write with greater precision. See **§ 5.4 Discriminating Variants** for details.
2. This dictionary helps the student write with greater clarity and precision by showing the distinctions between **kanji synonyms** (such as 測 CONJECTURE and 察 GUESS). See **§ 5.1 Discriminating Synonyms** for details.
3. A characteristic of Japanese that may pose considerable difficulties to the student is the large number of **homophones**, or words that are pronounced alike but written differently (such as 開く *aku* 'open' and 空く *aku* 'become vacant'). This dictionary helps the student write with greater precision by showing the differences and similarities between such words. See **§ 5.2 Discriminating Homophones** for details.

PART II: ADVANCED FEATURES

The purpose of PART II is to describe in detail the features of this dictionary that are particularly useful to the advanced student and scholar. Beginners may safely skip this section. The general features are described in PART I: GENERAL FEATURES on p. 65a. For convenience, the chart on p. 62a summarizes the most important features.

5. DISCRIMINATING

- 5.1 Discriminating Synonyms
- 5.2 Discriminating Homophones
- 5.3 Discriminating Forms
- 5.4 Discriminating Variants

Each kanji in Japanese may have one or more forms, readings, and meanings. If the forms, readings, or meanings of one character resemble or are interchangeable with those of another, confusion may arise. Four kinds of problems may occur:

1. Identity or similarity in **meaning**

(*synonyms*), e.g., 形 *kei* 'shape' and 状 *jō* 'form'.

2. Identity in **sound** (*homophones*): identical reading but different form and/or meaning, e.g., 開く *aku* 'open' and 空く *aku* 'become vacant'.
3. Similarity in **form**, e.g., 未 *mi* 'not yet' and 末 *matsu* 'termination'.
4. Interchangeability of **form** (*orthographic variants*): interchangeable forms that are identical in reading and/or meaning, e.g., 希 *ki* 'rare' and 稀 *ki* 'rare'.

A unique feature of this dictionary is the in-depth manner in which it treats the differences and similarities between similar, identical, or interchangeable items like the above. The various features listed below make the dictionary an excellent guide for **discriminating** between such easily confused items, thereby helping the student understand shades of meaning and write with clarity and precision.

Summary of Features

- 1. Articles discriminate between kanji synonyms.
- 2. Synonym headwords.
- 3. Synonym keywords.
- 4. Cross-references to synonyms group members.
- 5. Simple kanji thesaurus.
- 6. Usage notes discriminate between homophones.
- 7. Orthographic labels.
- 8. Cross-references to homophone group members.
- 9. Examples in usage notes.
- 10. Supplementary notes.
- 11. Discrimination of easily confused forms.
- 12. Detailed information on orthographic variants.

5.1 Discriminating Synonyms

The words of a language form a closely-linked network of interdependent units. The meaning of a word or expression cannot really be understood unless its relationships with other closely related words are taken into account. The student of a foreign language is often faced with choosing between words of similar, but not identical, meaning. In English, for example, such words as *kill*, *murder*, and *execute* share the meaning of 'put to death', but they differ considerably in usage and connotation. The ability to distinguish between such words not only allows one to gain a fuller understanding of their individual shades of meaning, but also helps the student write with greater clarity and precision.

A special feature of this dictionary, presented here for the first time, is the complete guidance it offers for the precise distinctions between **kanji synonyms**, or characters of similar meaning. Since a proper understanding of the meanings of

each character is essential for the effective mastery of the Japanese vocabulary, this will be of considerable benefit to the serious student. The kanji synonyms serve as a powerful learning aid for the following reasons:

1. They show the differences and similarities between closely-related characters.
2. They act as a network of cross-references for quickly locating any synonym group member.
3. They act as a simple kanji thesaurus.
4. They provide the educator with a valuable source of reference data.

Below is a description of the various features designed to achieve these aims.

5.1.1 SYNONYMS Section The SYNONYMS section lists groups of kanji synonyms along with their English keywords in a single **synonyms article** for the principal senses of each main entry character:

僕

164

▶ I ▶ MANSERVANT

COMPOUNDS

- ① I, myself—familiar first person pronoun used by men in addressing inferiors or peers
僕達 *bokutachi* we
- ② [original meaning] manservant, servant, menial
忠僕 *chūboku* faithful servant
従僕 *jūboku* servant, attendant
家僕 *kaboku* manservant, house boy
下僕 *geboku* servant, your humble servant
公僕 *kōboku* public servant

SYNONYMS headword

Kanji synonym

Synonym keyword

Cross-reference

Synonym group

SYNONYMS

① first person pronouns

- 私 I (*polite*) → 1115
俺 I (*intimate*) → 110
吾 I (*elegant*) → 2407
予 I (*pompous*) → 1983
余 I (*pompous*) → 2042
麿 I (*archaic*) → 3184
朕 IMPERIAL WE → 949
自 SELF → 3525
我 SELF → 3548
己 ONESELF → 3380
身 ONE'S PERSON → 3553

② servants

- 隸 UNDERLING → 1751
奴 SLAVE → 187
臣 RETAINER → 3068
従 follower → 415
供 attendant → 88

The **SYNONYMS** section consists of the following elements:

1. **Kanji synonyms** or **synonyms** as used here basically refers to two or more characters, usually *on* word elements, that share a basic meaning, or whose meanings are included in that of a more general term. For example, 私 and 俺 above share the meaning 'I', whereas 奴 and 臣 are included in the meaning of the headword **servants**. See **GUIDE § 15.3 Semantic Relationships** for details.
2. **Synonym group** refers to a group of two or more kanji synonyms. The **SYNONYMS** section for a particular entry character includes all the members of that group, except for the entry character itself. Since most characters have more than one sense, it follows that a given character can belong to more than one synonym group; that is, a different group may exist for each principal sense of a character. In the example above, 僕 belongs to the **first person pronouns** group for sense ❶ and to the **servants** group for sense ❷.
3. The **SYNONYMS headword**, which appears at the beginning of each synonym group, is a concise English word or phrase selected to express the semantic relationship (usually the shared meaning) between the members of that group. In the example above, the headword **servants** is a general term that includes the meanings of all the group members. For example, both *slaves* and *retainers* are kinds of servants. The numbers preceding the headwords point to the

sense number to which that group corresponds.

4. The **synonym keyword** following each group member is a concise English equivalent that most aptly represents the particular character sense relevant to that group. Small capitals indicate that the keyword is identical with the character's core meaning. In establishing the keywords, the denotation, connotation, and range of application of each character were carefully analyzed and compared so that the keywords reflect the fine differences between group members while enabling the user to quickly grasp the meaning of each.
5. The **cross-reference** consists of an arrow → followed by a numeral that refers to the entry number where that character appears as a main entry. The kanji synonyms thus act as a network of cross-references for quickly locating any member of a synonym group from any of the others. By consulting these entries and studying their character meanings and compounds, the user can acquire a fuller understanding of each group member.

See **GUIDE § 15. SYNONYMS Section** for format details.

5.1.2 Powerful Learning Aid As we have seen, the **SYNONYMS** headwords show how the members of a synonym group *resemble* each other, while the keywords show how they *differ* from each other. Together, they serve as a powerful learning tool. Let us see how this helps the learner gain an in-depth understanding of the character 破:

<p>破 ▶ BREAK 1150</p> <p>COMPOUNDS</p> <p>① ㊟ [original meaning] BREAK, smash</p> <p> ㊟ BREAK through, penetrate</p> <p> ㊟ BREAK out (of jail), escape</p> <p>② BREAK the enemy, defeat</p> <p>③ ㊟ (act contrary to) BREAK (as a promise), breach, violate</p> <p> ㊟ BREAK with (the moral conventions), be exceptional</p> <p>④ BREAK down, go to pieces, go broke ⋮</p>	<p>SYNONYMS</p> <p>① ㊟ break</p> <p> 壞 BREAK DOWN → 756</p> <p> 折 BREAK OFF → 253</p> <p> 割る crack → 1816</p> <p> 裂 SPLIT → 2687</p> <p> 碎 CRUSH UP → 1134</p> <p> 崩 CRUMBLE → 2296</p> <p> ㊟ penetrate</p> <p> 貫 PENETRATE → 2460</p> <p> 透 PASS THROUGH → 3108</p> <p>② win</p> <p> 勝 WIN → 1005</p> <p> 克 OVERCOME → 2046</p> <p> 征 CONQUER → 293</p>
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In the above table, the core meaning and English equivalents show that the central concept represented by 破 is BREAK. Referring to sense ① ㊟ of the SYNONYMS section, which corresponds to sense ① ㊟ of the COMPOUNDS section, we find the headword **break**, which indicates the meaning *shared* by the group members. By comparing the individual keywords, such as 壞 BREAK DOWN, 折 BREAK OFF, and 裂 SPLIT, we can see how they *differ* from each other. Studying the core meaning, English equiva-

lents, headwords, and keywords together, rather than in isolation, provides a good understanding of the distinctive features of each group member.

To gain an even deeper understanding, turn to the entry numbers indicated by the cross-references, where detailed character meanings and illustrative examples for each group member appear. The table below brings these together for ready reference:

Basic Concept: BREAK			
Character	Keyword	English Equivalent	Typical Compounds
破 <i>ha</i>	BREAK	break, smash	破壊する <i>hakai suru</i> break (down), destroy, wreck
壊 <i>kai</i>	BREAK DOWN	break down, destroy, smash; (of a dam) burst	倒壊する <i>tōkai suru</i> collapse, be destroyed, crumble
折 <i>setsu</i>	BREAK OFF	(separate through the application of a sudden bending force) break off (as a branch), break (a bone), snap (in two), split	骨折 <i>kossetsu</i> bone fracture
割る <i>waru</i>	crack	㊦ crack, break ㊧ split, chop (wood)	コップを割る <i>koppu o waru</i> crack [break] a glass
裂 <i>retsu</i>	SPLIT	㊦ (separate or become separated into pieces) split, tear, crack ㊧ crack, fissure	破裂 <i>haretsu</i> explosion, bursting
砕 <i>sai</i>	CRUSH UP	crush up, break into pieces, smash	破碎する <i>hasai suru</i> crush, smash, crack to pieces
崩 <i>hō</i>	CRUMBLE	crumble, collapse	崩壊する <i>hōkai suru</i> collapse, crumble, break down, cave in

Comparing the meanings and examples for each group member shows their subtle differences in connotation (nuances) and range of application. For example, whereas 破 means to break in general, 折 implies the application of a sudden force to such things as branches and bones, 崩 denotes breaking into small pieces, and so on. See also § 2.2.1 Concise English Keyword.

5.1.3 Simple Kanji Thesaurus The SYNONYMS sections and Appendix 11. List of Kanji Synonym Groups make it possible to use this dictionary as a **simple kanji thesaurus**. This helps the student composing texts in Japanese select the word most appropriate to the context so as to achieve greater clarity of expression, and, to a limited extent, makes it possible to locate characters from their meanings (see Appendix 11 for details).

Consulting the entries for the various members of a synonym group will often lead to many words that are synonymous or closely related to the meaning expressed by the SYNONYMS headword. There are two ways to do this: (1) consulting the cross-references in the SYNONYMS sections, and (2) consulting Appendix 11, which lists the synonym groups alphabetically by their headwords. For example, to find Japanese synonyms for *break*, consult the entries for each group member indicated by the cross-references (entry numbers) in the SYNONYMS section for 破 (or in the **break** group in Appendix 11), where such words as 破壊 *hakai* 'breaking (down)', 破碎 *hasai* 'crushing', 崩壊 *hōkai* 'collapse', etc., can be found.

Admittedly, consulting several entries in this way is a laborious task. However, since the thesaurus function of this dic-

tionary is only incidental to its main purpose as a learning aid, this is only to be expected. The synonym data appearing here will, in fact, serve as the basis for the first kanji thesaurus ever compiled, as well as for various software applications and computer-aided research on kanji semantic fields.

* * *

In conclusion, studying the meanings of closely related characters together, rather than as isolated units, stimulates the interest of the learner and increases learning effectiveness. Moreover, the kanji synonyms help the student write with greater precision, and provide the educator and scholar with a valuable source of reference data.

5.2 Discriminating Homophones

One characteristic of Japanese is the existence of a large number of *homophones*, or words that are pronounced the same but written differently and usually differing in meaning. *Kōki* and *kikō*, for instance, each represent about a dozen words in common use, and the only way to distinguish between such compounds as 機構 *kikō* 'mechanism' and 帰港

kikō 'returning to the harbor' is through the characters. This is not unlike *principal* and *principle* in English, which are pronounced the same but have different meanings depending on their spellings.

Although *on* homophones like the above may occasionally cause confusion in the spoken language, they are easily distinguished in the written language. Since each character has a distinct form and meaning, and since the meanings of *on* homophones are normally unrelated to each other, such words are not likely to be confused as long as they are written in kanji.

On the other hand, the abundance of *kun* homophones is a source of confusion to Japanese and non-Japanese alike. Not only can each character have many *kun* readings, but many *kun* words can be written with a bewildering variety of characters. In extreme cases, such as the word *sasu*, a *kun* word can be written in dozens of ways, though only several of these are in common use. Unlike *on* homophones, the majority of *kun* homophones are often very close or even identical in meaning and thus easily confused. Study the table below:

Easily Distinguished		Easily Confused	
<i>hashi</i>		<i>noboru</i>	
橋	bridge	上る	go up (steps, a hill)
端	end, edge	登る	climb, scale
箸	chopsticks	昇る	ascend, rise (up to the sky)

Although the meanings of some *kun* homophones, such as *hashi* in the above table, are far apart and easily distinguished, in many other cases the differences may be subtle and a source of confusion. For example, *noboru* can be written in the three ways shown in the table, which are closely related and easily con-

fused.

Another problem with *kun* homophones is their variable orthography. Two or more characters are often partially or completely interchangeable in some senses but not in others. For example, 解ける *tokeru* and 溶ける *tokeru* are inter-

changeable in the sense of 'melt, thaw' but not in the sense of 'come loose', which is always written 解ける. On the other hand, the meanings of some homophones are identical or are so similar that no meaningful distinction can be made between them. For example, *yawarakai* 'soft, subdued; gentle' is written 柔らかい or 軟らかい with exactly the same meaning. This is similar to the variant spellings of such English words as *judgment* and *judgement*, which are identical in meaning.

A further difficulty is that the distinctions between independent *kun* words do not necessarily apply to word elements. For example, although 換える *kaeru* 'exchange' is supposedly distinguished from 替える *kaeru* 'replace', the word *ryōgae* 'exchange of money' is written 両替, not 両換, as might be expected.

Because of these complications, students, especially students learning how to write Japanese, are often at a loss when attempting to select a character for a particular context. For many *kun* homophones, a universally-accepted orthography simply does not exist. Theoretically, the choice of character should be based on meaning, but in fact it is often governed by personal preferences.

To compound these difficulties, the complex problems inherent in *kun* homophones have been mostly ignored by existing reference works. Even dictionaries for native Japanese speakers often disagree over the correct character for a particular meaning. In extreme cases, the meanings of a group of homophones are lumped together in a single article without any indication of how to differentiate between them.

To summarize, homophones in Japanese present the following difficulties:

1. There are many homophones in Japanese.

anese.

2. The differences between homophones are often subtle and confusing.
3. There are numerous orthographic variants.
4. Usage is sometimes contrary to expectations.
5. Writing in Japanese often involves uncertainty over orthography.
6. The treatment of homophones in existing reference works is inadequate.

The serious student of Japanese will eventually have to tackle the problems related to homophones. Since each character has a distinct meaning, it follows that an effective way to distinguish between homophones is to understand the meaning of each character. Although we have done everything possible to simplify this task, a certain amount of confusion is, ultimately, unavoidable, since the relative abundance of homophones is inherent to the nature of the Japanese script.

To help the student overcome the special problems posed by homophones in Japanese, this dictionary provides thorough and complete guidance on the discrimination of all one-character *kun* homophones in current use, and a small number of other kinds of easily-confused homophones. Below is a description of the various features designed to achieve this aim.

5.2.1 Usage Notes A feature of enormous value to the student, appearing here for the first time in English, is the presentation of **usage notes**. These conveniently bring together in a single article the meanings for every member of a homophone group, along with other information that helps discriminate between them. The usage notes show precisely in which sense each homophone is used:

丘

3495

USAGE

oka

丘

[sometimes also 岡] hill, hillock, mound

岡

① [usu. 丘] hill, hillock, mound—used chiefly in proper names

② [sometimes also 傍-] [in compounds] outsider, third party, bystander

陸

land, shore

傍-

[usu. 岡] outsider, third party, bystander

★丘 and 岡 have the same meaning. The former is used in both common nouns and place names, while the latter is used chiefly in the writing of proper names.

HOMOPHONES

oka ⇨ 岡 2997 陸 543 傍 147

By comparing the English equivalents, the user can accurately grasp the differences and similarities in shades of meaning and in usage between easily confused homophones. The homophones treated in the USAGE section are mostly independent *kun* words and word elements that are etymologically related, but easily confused compounds (both *on* and *kun*) and synonyms are sometimes also included. See GUIDE § 16. USAGE Section for format details.

5.2.2 Orthographic Labels The **orthographic labels** indicate the degree of interchangeability between orthographic variants and show in which sense(s) these variants are interchangeable. In the above example, 丘 and 岡 are interchangeable in the sense of 'hill', but not in the sense of 'outsider'. Since orthographic variation is a source of much confusion, these labels will prove most useful to the user attempting to interpret or produce Japanese texts. See also § 5.4 Discriminating Variants.

5.2.3 Cross-References The usage notes appear only at the entry for the

most important member of a homophone group. The HOMOPHONES and NOTE sections act as a network of **cross-references** that enables the user to immediately identify the existence of other group members, and to quickly locate the compounds and examples for each. By studying the compounds and examples for each group member, the user can get a fuller understanding of how each is used. See GUIDE § 17. HOMOPHONES Section and GUIDE § 19. NOTE Section for details.

5.2.4 Illustrative Examples The usage notes do not normally include compounds and examples, which can be located at their appropriate entries through the cross-references. Sometimes, however, **illustrative examples** appear in the USAGE section itself in order to further clarify the differences between easily confused homophones. See also GUIDE § 16.2.3 Illustrative Examples.

5.2.5 Supplementary Notes The equivalents in a usage note are sometimes followed by **supplementary notes**, which provide additional information on differences in usage. In the above example, the supplementary note (preceded by ★) discusses the usage of 丘 and 岡.

In conclusion, the usage notes and other features described above serve as an effective learning aid. They enable the user to study the differences and similarities between the meanings of easily confused words, thereby providing a better understanding of each. They also help the user write with greater clarity and precision by helping him or her select the character most appropriate to a particular context. Since the differences between homophones, which are often quite subtle, are a source of confusion to Japanese and non-Japanese alike, these

features should prove to be of enormous value to the student.

5.3 Discriminating Forms

Characters having **easily confused forms**, such as 未 and 末, are identified by cross-references in the NOTE section. See § 3.2.2 **Easily Confused Forms** for details.

5.4 Discriminating Variants

A characteristic of the Japanese script that the learner must deal with is its variable orthography; that is, the many words that can be written with different character combinations. For example, 盲 is interchangeable with 妄 in such compounds as 妄想 (= 盲想) *mōsō* 'wild idea', but not in 盲従 *mōjū* 'blind obedience'. Two or more characters that are partially or completely interchangeable in this manner are referred to as **orthographic variants**. One such variant is often a **phonetically replaced character**, which refers to the characters that

are now replaced by the **phonetic replacement characters** (see OUTLINE OF JAPANESE WRITING SYSTEM § 2.5 **Language Reforms** for details).

Another kind of orthographic variation is the alternation between the kana and kanji scripts. For example, *neko* 'cat' may be written in kanji (猫), hiragana (ねこ), or katakana (ネコ). This aspect of orthography is not treated in this dictionary since it is a dictionary of characters, not of words.

An important feature of this dictionary is the full guidance it provides for discriminating between orthographic variants. This is particularly useful to the advanced student, since a knowledge of the differences and similarities between orthographic variants helps write with greater precision. The **orthographic labels** (enclosed in square brackets) indicate the orthographic variant(s) of a word or word element:

箱
2711

【hako 箱】

- ①② [sometimes also 函] [also suffix] box, case, chest, bin
 - ① counter for boxes
- ② *slang* railway car
- ③ *slang* shamisen

The orthographic labels serve three purposes:

1. To indicate the degree of interchangeability between orthographic variants. The labels also indicate whether the variants are interchangeable in contemporary Japanese, or over historical periods. In the example above, the labels indicate that 箱 *hako* is common while 函 *hako* is unusual.
2. To specify the sense(s) in which the orthographic variants are inter-

函
3001

- ① [now usu. 箱 *hako*] [original meaning] box, case, mailbox
- ② [now also 関 *kan* 3328] used phonetically for *han* (in Chinese)
- ③ abbrev. of 函館 *hakodate*, name of a city in Hokkaido

changeable. For example, 箱 *hako* and 函 *hako* are interchangeable in the sense of 'box', but not in the sense of 'counter for boxes'.

3. To serve as a cross-reference to the orthographic variants of the entry character, enabling the user to study their differences and similarities.

The meanings and format of the orthographic labels, which are mostly self-explanatory, are explained in detail in GUIDE § 22. **Orthographic Labels**.

6. REFERRING

- 6.1 Appendixes
- 6.2 Cross-Reference Network
- 6.3 Character Importance

One problem with current and past character dictionaries is their lack of a systematic cross-reference network; that is, they fail to systematically bring to the user's attention the various relations (such as similarity in sound, form, and meaning) that exist between characters. This deprives learners of a means to

deepen their knowledge by studying the differences and similarities between closely-related characters.

To round out a practical reference work, an extensive network of cross-references and eleven appendixes provide the user with a wealth of useful information and supplementary data in readily accessible form. This enhances the user's understanding and is invaluable to the advanced student, the educator, and the scholar. The following features make this dictionary an invaluable tool for **referring**:

Summary of Features

1. Eleven appendixes with detailed supplementary data.
2. An extensive network of cross-references.
3. Frequency statistics for main entry characters.
4. Grade of character.

In addition, various items in the entry-head data, such as the nonstandard forms, calligraphic styles, and stroke-count data, as well as miscellaneous items such as the degree of importance for each character sense, also serve as useful reference data.

of importance for character senses facilitates the preparation of materials in which the characters are used only in their most frequent senses. Teachers will no doubt find many other ways to utilize such information in a manner most suitable to their specific needs.

Compilers of textbooks and developers of kanji curricula, teaching materials, or courseware will find this material particularly useful. For example, information on frequency of occurrence helps in compiling graded lessons based on actual statistics, while the indication of degree

6.1 Appendixes

The eleven **appendixes** listed below give the user quick access to a valuable source of supplementary data. See the introduction to each appendix for a detailed description.

1. **SKIP Rules: Theory and Practice**: a practical and theoretical description of how to identify, divide, and subclassify characters according to SKIP rules.
2. **How to Count Strokes**: explains the principles of stroke counting, which help one write the characters correctly.
3. **How to Write Kanji**: explains the principles of stroke order, which enable one to write most characters correctly without referring to the stroke order diagrams.
4. **Kana and Romanization**: presents charts and descriptions of hiragana, katakana, and romanization.
5. **Rules for Okurigana**: explains the official rules for affixing *okurigana* to aid the student learning to write.

6. **The Radicals:** describes the radical system and presents a detailed **Radical Chart**, which helps in understanding etymology and in using other dictionaries.
7. **Historical Tables:** presents various historical tables, such as the signs of the zodiac, which are useful for reading historical texts.
8. **Abbreviations of Place Names:** lists abbreviations of country and other place names for reference.
9. **Core Meanings Arranged by Frequency:** lists all main entry characters in order of frequency of occurrence along with their core meanings for ready reference.
10. **Jōyō Kanji List:** presents the official list of Jōyō Kanji classified by school grade for quick reference.
11. **List of Kanji Synonym Groups:** lists all the synonym groups together for quick reference, which makes it possible to look up characters from their meanings and serves as a simple kanji thesaurus.

6.2 Cross-Reference Network

An extensive **network of cross-references** directs the user to a wealth of information useful to both the learner

and the educator. For convenience, the cross-references are briefly described below, followed by parenthetical references to where they are described in detail:

1. Radical variants and simplified forms are cross-referenced to their parent radicals (GUIDE § 8.2.2).
2. All synonym group members are cross-referenced to each other (GUIDE § 15.2.2).
3. Equivalents in usage articles are sometimes replaced by a cross-reference (GUIDE § 16.2.2).
4. All homophone group members are cross-referenced to each other (GUIDE § 17.).
5. Cross-reference notes point to usage notes, compound formation articles, easily confused characters, etc. (GUIDE § 19.).
6. Character meanings are sometimes cross-referenced to other entries or entry parts (GUIDE § 20.9).
7. Cross-references may follow or replace compounds (GUIDE § 21.4).
8. Orthographic labels point to orthographic variants of the entry character (GUIDE § 22.).
9. Nonstandard entries are cross-referenced to their corresponding standard forms (GUIDE § 27.).
10. Cross-reference entries at incorrect SKIP locations point to correct locations (GUIDE § 28.).
11. "Lost-radical" characters in the **Radical Index** are cross-referenced to their traditional locations (**How to Use the Radical Index** on p. 1929).
12. Cross-references at incorrect SKIP locations in the **Pattern Index** point to correct locations (SYSTEM OF KANJI INDEXING BY PATTERNS § 2.6 **Cross-References**).

6.3 Character Importance

The **degree of importance** of the entry character is indicated by the frequency and the grade. This enables the student to know the relative importance of each

character, and helps the teacher compile graded lessons. The degree of importance is also given for character meanings (§ 2.3.3 **Importance of Character Senses**) and character readings (§ 3.3.2

Importance of Readings).

6.3.1 Frequency The **frequency** is a number from 1 to 2135 that expresses the relative frequency of occurrence of a character in Modern Japanese; this normally, but not necessarily, indicates the ranking of each character in decreasing order of importance. It is presented as follows:

1. The frequency of main entry characters is given in the reference data box; the frequency of other characters is not given since it is so low as to be insignificant (GUIDE § 7.5).

絹 1361	Freq 1185
-----------	--------------

2. **Appendix 9. Core Meanings Arranged by Frequency** lists all main entry characters in order of frequency.

6.3.2 Grade The **grade** is a classification that indicates the entry type, status, or school grade for each character. It is presented as follows:

1. The reference data box gives the grade of the entry character (GUIDE § 7.4).

絹 1361	Grade Jōyō-6
-----------	-----------------

2. **Appendix 10. Jōyō Kanji List** lists the official Jōyō Kanji by school grade.

7. OTHER ADVANCED FEATURES

- | |
|---|
| 7.1 Character Functions
7.2 System of Labels
7.3 Character Etymology
7.4 Chinese |
|---|

This dictionary includes many features to help the learner understand the mean-

ings and functions of each character. Most of these are described in detail in § 2. **Understanding.** This section focuses on a number of features that are particularly useful to the advanced student or scholar wishing to gain a deeper understanding. It also describes how students of Japanese who are also interested in Chinese can benefit from the dictionary. The following features are described in the sections below:

Summary of Features

- | |
|--|
| 1. Functions of characters as words or word elements.
2. System of labels.
3. Detailed information on radicals.
4. Character etymology.
5. Chinese forms and readings. |
|--|

7.1 Character Functions

Each character may, in addition to one or more meanings, have various grammatical and syntactic **functions**. One of the most important characteristics of kanji is their role as **word elements**; that

is, their ability to form countless compound words by being combined with each other. New words can be formed by adding an **affix** (suffix or prefix) to a base, or by joining **combining forms** with each other. For example, the suffix **-済** *-zumi* 'completed' is attached to 点

検 *tenken* 'inspection' to yield 点検済 *tenkenzumi* 'inspection completed'.

Another important function of kanji is as a **free word**, which is any word that can be used independently. Other functions include abbreviations, function words,

counters, units, titles, numerals, and phonetic substitutes. Affixes, combining forms, and free words can be combined with each other in various ways, the most important of which are shown below:

combining form + combining form	外+人 → 外人	<i>gaijin</i>	foreigner
combining form + free word	来+年 → 来年	<i>rainen</i>	next year
free word + suffix	外国+人 → 外国人	<i>gaikokujin</i>	foreigner
prefix + free word	明+年度 → 明年度	<i>myōnendo</i>	next year
free word + free word	日本+料理 → 日本料理	<i>nihon-ryōri</i>	Japanese cuisine

A useful feature of this dictionary is the indication of function for each character meaning. A system of labels, typographical devices, and the entry layout clearly distinguish the meanings of free words from the meanings of word elements, as well as other categories. A detailed analysis of the word-building function of one-character *kun* words and word elements is presented here for the first time in English.

Free words, combining forms, and affixes are basically distinct functional categories,

but a character in any given sense may act in more than one of these capacities. Sometimes, a character may function as an affix in one sense and as a free word in another; at others, its meaning as a free word may be the same as its meaning as a combining form. Function and meaning may interact in other ways as well, all of which are indicated. For example, 著 acts as a combining form in the sense of 'author, write', as a suffix in the sense of 'authored by', and as a free word in the sense of 'literary work':

著

2300

㊦ author, write, publish ————— equivalent of a combining form

㊧ [suffix] authored by, by ————— equivalent of a suffix

著作する *chōsaku suru* write, author

⋮

三島由紀夫著 *mishima yukio chō* authored by
Mishima Yukio

INDEPENDENT

【cho 著】 literary work, book ————— equivalent of a free word

...の著 ...*no chō* book written by...

The fourteen character functions indicated in this dictionary are described in the sections that follow. Explanations of

how each functional category is identified and detailed definitions of terms can be found in GUIDE § 20.10 and § 20.11.

Note that because of the special characteristics of the Japanese language, the terms used for describing function in this dictionary differ somewhat from their standard usage. Although the definitions have been applied with extreme caution, the dividing line between different categories is a fine one. Particularly, because of the existence of borderline cases, the difference between free words, combining forms, and affixes involves complex theoretical problems that make it impractical to provide a rigorous definition that renders them mutually exclusive one hundred percent of the time.

A detailed knowledge of character function is not always necessary for the beginner. However, it could be very useful in that it helps one learn new words more effectively by clearly showing the role of each character in the formation of compound words, and in that it enables the learner to easily infer the meanings of compound words not listed in the dictionary.

7.1.1 Free Words **Free word** refers to any independent word; that is, any independent *on* or *kun* word that can be freely combined with other words in a sentence. In the example in § 7.1 above, 著 is a free word meaning 'literary work'. Although free words often also function as word elements, these functions are clearly distinguished by treating independent *on* and *kun* words as separate subentries in the INDEPENDENT and KUN sections, respectively. See GUIDE § 20.10.1 **Free Words** for format details.

7.1.2 Combining Forms **Combining form** refers to a part of a word that is not an affix and that can form a new word by combining with one or more words or parts of a word. Combining forms and affixes are thus mutually exclusive. As the combining form is extremely common, it is not marked in any special way. Any meaning in the COM-

POUNDS section and any KUN headword may function as a combining form, unless specifically indicated otherwise. In the example in § 7.1 above, 著 acts as a combining form meaning 'author, write'.

The function of characters as combining forms is of major importance in the formation of words in Japanese. As an *on* word element, a combining form corresponds to a single character; as a *kun* word element, it corresponds to a single character with or without *okurigana* endings. Normally, the part left after a combining form is removed from a compound word (e.g., 外人 *gaijin* 'foreigner') is a one-character combining form (外 *gai* 'foreign'). If the remaining part is a free word consisting of two or more characters (e.g., 外国 *gaikoku* 'foreign country' from 外国人 *gaikokujin* 'foreigner'), then the part removed (人 *jin* 'person') is an affix, not a combining form. See GUIDE § 20.10.2 **Combining Forms** for format details.

7.1.3 Affixes **Affix** refers to a part of a word added to a base (word or word element having its own lexical meaning) to form a new word. **Verbal affix** is a part of a word added to a base to form a new word, usually a *kun* verb. To qualify as a verbal affix, either the form itself or the base to which it is added must be a verb. For example, in 読み終わる *yomiowaru* 'finish reading', the verbal affix 終わる itself is a verb; in 取り組む *torikumu* 'grapple, tackle (a problem)' the verbal affix 取り itself is not a verb but the form 組む to which it is attached is.

Affixes added to the beginning of a word are called **prefixes**; those added to the end of a word are **suffixes**. Affixes include titles, counters, units, and certain function words, but exclude combining forms. Whereas combining forms are normally unmarked, affixes and verbal affixes are specifically identified by a la-

bel or some other means, as illustrated below:

古
2002

【**furū-**古-】[prefix] old, secondhand
古新聞 *furushinbun* old newspapers

What distinguishes an affix from a combining form is that the part of the word that remains after the affix is removed is, in principle, an independent unit in its own right, usually a free word consisting of two or more characters. The exception to this are titles, counters, units, and certain function words, in which the remaining part may consist of one character. See GUIDE § 20.10.3 **Affixes** for format details.

7.1.4 Abbreviations **Abbreviation** refers to a single character used as a shortened form of a compound word, usually represented by its first constituent character. The first character of a compound is often used to represent the entire compound, as 大 for 大学 in the example below:

大
3416

④ abbrev. of 大学 *daigaku*: university, college
:
大卒 *daisotsu* university graduate

Abbreviations are a concise means of conveying meaning, especially when used to create new compound words that might otherwise be long and cumbersome. Although abbreviations play an active role in the formation of many compounds, they have been practically ignored by other character dictionaries. This dictionary treats abbreviations rather comprehensively, and includes most of the ones in current use.

Abbreviations could be of ordinary compound words, as in 三本間 *sanponkan*

'between third and home base', where 三 stands for 三塁 *sanrui* 'third base' and 本 stands for 本塁 *honrui* 'home base', and in 入園 *nyūen* 'entering kindergarten', where 園 stands for 幼稚園 *yōchien* 'kindergarten'. Abbreviations could also be of place names, especially of city and country names, as 阪 for 大阪 *ōsaka* in 来阪 *raihan* 'coming to Osaka'. See GUIDE § 20.11.4 **Abbreviations** for format details.

7.1.5 Counters **Counter** refers to a form, normally used as a suffix, that is added to a numeral to count objects, people, or abstract things:

杯
857

⑩ counter for cupfuls, glassfuls, bowlfuls or spoonfuls
:
茶二杯 *cha nihai* two cups of tea

Counters are very common in Japanese, and often have no English equivalents. A counter indicates the characteristic of the thing being counted. The pronunciation of a counter may change according to the previous syllable, such as 杯 in 一杯 *ippai*, 二杯 *nihai*, 三杯 *sanbai*, etc.

7.1.6 Special Readings **Special reading** refers to a reading of a word consisting of two or more characters assigned to a single word on the basis of its meaning without direct relation to the normal readings of each constituent character:

大
3416

SPECIAL READINGS
大人 *otona* adult

In the example, both characters function as a single unit pronounced *otona*. Compound words having special readings appear together in the SPECIAL READINGS section. All the special readings appearing in the Jōyō Kanji list have been included, as well as other important ones

that are not in the list. See also GUIDE § 20.11.11 **Special Readings** and GUIDE § 13. **SPECIAL READINGS Section**.

7.1.7 Names **Name reading** refers to a reading used only in the writing of personal, family, and place names. These are given for the 166 characters in the official Jinmei Kanji list published in 1981. Typical name examples appear in the **NAMES** section, which includes further information about the name, i.e., place name, female name, etc. See also GUIDE § 14. **NAMES Section**.

7.1.8 Miscellaneous Functions

Other miscellaneous functions are indicated: (1) various **grammatical and syntactic functions**, (2) **numerals** (words or word elements expressing a number), (3) **function words** (words or word elements that show grammatical relationships), (4) **units** (forms representing units of measurement, weight, etc.), (5) **titles** (suffixes used as titles of courtesy), (6) **phonetic substitutes** (characters used for transliterating foreign words), and (7) **symbols** (characters used as symbols that have no pronunciation). These are described in GUIDE § 20.11 **Miscellaneous Character Functions**.

7.2 System of Labels

Existing character dictionaries and textbooks often include obsolete, archaic, and rare meanings without any indication to that effect. While this dictionary lists both archaic and current meanings, a system of labels and typographical devices indicate the temporal status, etymology, orthography, style, function, level of formality, etc., for each sense. These labels clearly distinguish basic and frequent meanings from rare and archaic ones, and provide the user with practical guidance on the style and usage associated with each sense. The labels are of four major types: orthographic, functional, status, and subject.

7.2.1 Orthographic Labels The **orthographic labels** indicate the orthographic variants of a word or word element. See § 5.4 **Discriminating Variants** and GUIDE § 22. **Orthographic Labels** for format details.

7.2.2 Functional Labels The **functional labels** indicate the various grammatical and syntactic functions associated with a sense:

炎
2420

④ [also suffix] inflammation, -itis

⋮
虫垂炎 *chūsuien* appendicitis

In addition to one or more meanings, each character may have various linguistic functions. Knowing these functions helps the student learn new words more effectively since it explains the character's role in the formation of compounds (see § 7.1 **Character Functions** for details). Functional labels are of the following types:

1. The **part-of-speech label** indicates part of speech. Part-of-speech labels are given mostly when the part of speech is not already evident from the wording of the equivalent. Typical labels: *particle*, *vt* (transitive verb).
2. The **usage label** indicates how a word or word element is used, especially its syntactic function and the grammatical construction in which it normally appears. Typical labels: [in the form of...], [followed by...].
3. The **word-formation label** indicates the function of a form as a word element (affix or combining form). Typical labels: [prefix], [suffix], [also suffix], [verbal suffix], [in compounds].
4. Miscellaneous functional labels indi-

cate various functions of the character as a word or word element. Typical labels: [auxiliary], [emphatic].

See GUIDE § 23. **Functional Labels** for details on label format and meanings.

7.2.3 Status Labels The **status labels** restrict a sense to a particular time, level of style, or level of formality:

晃 ● [archaic] dazzling, brilliant
2450

The complex levels of formality and diversified levels of style in Japanese pose considerable difficulties to the learner. The status labels are very useful because they distinguish basic and frequent meanings from rare and archaic ones, and show the appropriate context and degree of respect associated with a sense. They are of the following types:

1. The **etymological label**. See § 7.3.2 **Original Meaning** for details.
2. The **temporal labels** restrict a sense to a particular time. They are of three kinds: [rare], [archaic], and [obsolete].
3. The **stylistic labels** restrict a sense to a particular level of style. They include *literary*, *elegant*, *colloq*, *slang*, and *vulgar*.
4. The **formality labels** restrict a sense to a particular level of formality. They include [honorific], [humble], [polite], and [belittling].

See GUIDE § 24. **Status Labels** for details on label format and meanings.

7.2.4 Subject Labels The **subject labels** identify the field to which the sense applies, usually a branch of science:

⑤ *phys grain, particle*
素粒子 *soryūshi* elementary particle

See GUIDE § 25. **Subject Labels** for details on label format and meanings.

7.3 Character Etymology

To help the learner gain a deeper understanding of character meaning, this dictionary presents information on the etymology of characters. This information can be classified into three groups: radicals, original meaning, and *kokuji*. The etymology of compounds is treated in the **compound formation articles** (see § 2.5 **Compound Formation** for details).

7.3.1 Radicals A **radical** is a frequently recurring graphic component used for classifying Chinese characters into groups sharing a common element. A knowledge of radicals helps the user understand character etymology, and is useful for looking up characters in dictionaries and reference works based on the radical system. The following information is presented on radicals:

1. The **RADICAL** section describes the function of the entry character as a radical:

乙
3339
RADICAL 5
Standard form: 乙 *otsu* 'hook' (九 乞 乾)
Variant: 乚 *re* (乱 乳 也)
Description: used for character classification

It shows such details as the radical number, standard and variant forms, the radical name in Japanese and English, typical characters in which the radical appears, a description of the radical's meaning and function, and cross-references from variants to parent radicals. See GUIDE § 8. **RADICAL Section** for format details.

2. The reference data box gives the **radical and radical number** for the entry character. See **GUIDE § 7.2 Radical** for format details.
3. The traditional radicals of “**lost-radical**” characters are shown in the **Radical Index** (see p. 1929 for details).
4. An appendix describes the radical system and includes a detailed radical chart. See **Appendix 6. The Radicals** for details.
5. The **Radical Index** enables the user to look up characters by their radicals and is accompanied by various descriptions and charts about radicals.

7.3.2 Original Meaning The **original meaning**, which is the first meaning associated with a character after its formation in ancient China (rarely Japan), is often shown by an etymological label:

休 ㊦ [original meaning] rest, repose, relax
52

The original meaning does not necessarily appear first, nor does it necessarily coincide with the character’s core meaning. Since this is not a historical dictionary, the treatment of original meanings is not exhaustive. It often appears when it is necessary to clarify the meaning of the character or to show the interrelatedness between its various senses. See also **GUIDE § 24.2 Etymological Labels**.

7.3.3 Kokuji This dictionary shows if a character is of Chinese origin or if it

is one of the small number of characters of Japanese origin (*kokuji*):

働 ㊦ none (国字)
153

See also **OUTLINE OF JAPANESE WRITING SYSTEM § 1.2 Formation of Chinese Characters** and **GUIDE § 5.4 Kokuji**.

7.4 Chinese

Many students of Japanese are also interested in Chinese, and vice versa. Such students often seek learning materials or reference tools to help them learn both the Japanese and Chinese forms and readings together, or to enable them to take advantage of their knowledge of one system to learn the other.

Learning the forms and readings of both languages together has some advantages: the learner can compare their differences and similarities, and thus know which forms and readings of one language correspond to which of the other. On the other hand, it also presents certain difficulties. As a result of the extensive language reforms that took place in the People’s Republic of China, many Chinese characters underwent major simplifications to the point where they are no longer recognizable from their traditional or modern Japanese forms.

Another problem is that there is often no straightforward, one-to-one correspondence between the Japanese and Chinese forms. Sometimes, two Chinese forms correspond to a single Japanese form, and vice versa, or the correspondence depends on meaning. For example, 發 and 髮, originally two distinct characters, have merged in Chinese into the single form 发, as shown below:

Traditional	Japanese	Chinese	Meaning
發	発 <i>hatsu</i>	发 fā	start; emit
髮	髮 <i>hatsu</i>	发 fà	hair

To aid the student learning both languages, this dictionary presents the Chi-

nese forms and readings for each Japanese form:

鍊 鍊 鍊 鍊
1741 REN ne(ru)*

㊦ 炼 链 liàn

The following information is presented:

1. The **Chinese form**, which is often a simplified form (簡体字 *kantaiji*) significantly different from the Japanese form, is the official form(s) used in the People's Republic of China.
2. The **Chinese reading**, which is transcribed in the official Pinyin system of romanization, is the pronunciation of the character in the People's Republic of China.
3. The **traditional form**, which is in standard use in Hong Kong, Taiwan, and among overseas Chinese (see

§ 3.2.1 **Character Forms** for details).

4. The correspondence between the Chinese and Japanese forms is shown on a character-by-character basis.

This is, to our knowledge, the first dictionary for learners of Japanese to include detailed information on Chinese forms and readings, and to show the correspondence between the Japanese and Chinese forms on a character-by-character basis, rather than the correspondence for simplified radicals and other elements. See GUIDE § 5. **Chinese** for format details.

SYSTEM OF KANJI INDEXING BY PATTERNS

1. INTRODUCTION	p. 106a
2. DESCRIPTION OF THE SYSTEM	p. 113a
3. INSTRUCTIONS FOR USE	p. 130a
4. HOW TO IDENTIFY THE PATTERN	p. 141a
5. HOW TO DIVIDE THE CHARACTER	p. 143a
6. HOW TO SUBCLASSIFY THE SOLID PATTERN	p. 147a
7. GLOSSARY	p. 148a

QUICK GUIDE TO SKIP

The **System of Kanji Indexing by Patterns (SKIP)** can be used to locate character entries with great speed and little effort. If you are in a hurry to know the bare essentials of the system, do as follows:

1. Read section § 2.1 **Overview of SKIP** on p. 113a.
2. Refer to the charts inside the front and back covers.

To get a more thorough understanding, carefully read the sections below. Pay special attention to § 3.1 **SKIP Method**, which gives detailed instructions for locating entries.

1. INTRODUCTION

- | |
|---|
| 1.1 Historical Background |
| 1.2 System of Kanji Indexing
by Patterns |
| 1.3 Pattern Selection Criteria |

1.1 Historical Background

The lack of an efficient system for ordering Chinese characters has long been a source of frustration to learners and even native speakers of Chinese and Japanese, posing a major obstacle to the effective use of character dictionaries. The traditional method of looking up characters presupposes a knowledge of kanji elements known as **radicals**. Looking up by radicals is a time-consuming, laborious, and unreliable process that may require weeks of practice to learn. Al-

though many alternative systems have been devised, none have achieved the speed and simplicity required to meet the practical needs of the learner.

1.1.1 The Radical System The traditional radical system is based on a table consisting of 214 elements plus about 150 variants used for classifying the characters into groups in Chinese character dictionaries (see **Appendix 6** for details). The radical system is complex and difficult to master. To use it effectively requires much experience, some knowledge of character etymology, the ability to identify the original radical from its variants, and familiarity with old character forms. Even experienced users must often resort to guesswork and repeated false attempts. The main reasons that the traditional radical system is difficult to use are:

1. A radical may have several variants of totally different form and/or stroke-count. Often, the variant cannot be recognized without prior knowledge. For example, 氵 is a three-stroke variant of the four-stroke 'water' radical 水.
2. Some radicals have almost exactly the same forms, and are easily confused. For example, 匚 (Radical 22) is the radical of 匠, while 匚 (Radical 23) is the radical of 匹.
3. Since some radicals have totally disappeared from the modern forms of characters, a knowledge of old forms is sometimes necessary. For example, 医 is classified under 酉 according to its old form 醫.
4. A character often includes several radical elements and one must choose between them; e.g., 副 consists of the four elements 一, 口, 田, and 刂, all of which are radicals.
5. A character that is itself a radical sometimes includes other radicals. For example, the 高 radical includes three radical elements: 亠, 口, and 阝.
6. The radical is sometimes "embedded" in the character and is difficult to identify. For example, 乙 is the radical of 也.
7. The radical sometimes appears in unpredictable positions. For example, the radical of characters with 禾 in the left position is usually 禾, but the radical of 和 is 口.

Although various attempts have been made to simplify and improve the system, it is basically cumbersome and difficult to use. Nevertheless, the time-honored radical system, which is in widespread use in character dictionaries and reference works, is important and should be learned by the serious student of Chinese or Japanese.

1.1.2 Alternative Systems To over-

come the problems inherent in the radical system, numerous alternative systems have been devised throughout the long history of Chinese and Japanese lexicography. The most important of these can be classified into six types, which are briefly described below. The list includes the radical system for comparison purposes.

1. Traditional Radical System The traditional method of ordering entries in character dictionaries lists the characters according to their historical radicals and additional strokes. To use it effectively requires much experience, some knowledge of character etymology, familiarity with the 214 radicals and their variants, and a knowledge of old forms. Its main advantage is its widespread use in character dictionaries and reference works.

2. Simplified Radical Systems Since the traditional radical system is cumbersome, many attempts have been made to simplify it by such devices as (1) reducing the number of radicals, (2) basing the radical on new rather than old character forms, and (3) assigning the radical in a consistent manner. A good example of this is the Radical Priority System introduced in Andrew Nelson's well-known character dictionary. These simplified systems are a considerable improvement over the historical radicals. Their chief disadvantage is that the user must become familiar with yet another set of radicals, and their lack of standardization—every dictionary uses a somewhat different variation.

3. Reading Indexes The most widespread of these are the On-Kun index and romanized index, which list the characters phonetically by their *on* and *kun* readings for Japanese and their Mandarin pronunciations for

Chinese. This type of index suffers from two major drawbacks: (1) the user must have prior knowledge of the character's reading, and (2) dozens or even hundreds of entries may appear under a common reading such as *kō*.

4. **Stroke-Count Indexes** Most Japanese character dictionaries include a stroke-count index, which lists the characters by total stroke-count. These indexes are difficult to use because (1) many characters, sometimes over 500, appear in the same stroke-count section, (2) they require the user to count strokes accurately—no cross-references appear at incorrect locations, and (3) finding an entry is very slow. The characters are often further classified by radical, which requires familiarity with the radical system. The only advantage of this index is that, if one has patience, it serves as a last resort when all other means fail.
5. **Character and Stroke Form Systems** Many systems classify the characters on the basis of form. They usually define a table of elements based on various criteria such as stroke form or structure, strokes position, or structure of character parts (such as the top or corners). Some systems, such as the well-known Four Corner System, assign a numerical code to each character, and are fairly efficient once learned. Their main disadvantage is that they presuppose a knowledge of character form and/or stroke structure, which the beginner does not have, and often require one to memorize complex rules.
6. **Stroke Order Systems** Some systems classify the characters on the basis of stroke order. Although there are general stroke order principles, such as "first left then right," the

rules are not strict enough to serve as a basis for an efficient lookup system. The main disadvantage of these systems is that they presuppose a knowledge of stroke order, which makes them unsuitable for learners.

One might well ask why, with so many systems in existence, is there a need for yet another system. The answer is that past and existing systems often suffer from a number of serious drawbacks, the most important of which are as follows:

1. Locating an entry can be a time-consuming, laborious process.
2. Some systems are difficult to learn, sometimes requiring rote memorization of many complex elements and weeks of practice.
3. Prior knowledge of kanji, such as of radicals, stroke order, stroke form, character reading, etc., is often required. In effect, the user is unable to look up a character without already knowing something about it.
4. Poor cross-referencing often requires going back and forth between entries.
5. Some systems are unreliable and inconsistent, requiring guesswork and repeated false attempts.
6. Poor entry distribution between subgroups. Some indexes may have hundreds of entries in one subsection.

Because of these drawbacks, previous systems are inadequate for meeting the practical needs of the learner.

1.2 System of Kanji Indexing by Patterns

1.2.1 New Indexing System To overcome the shortcomings of the traditional methods of ordering characters, this dictionary introduces a new scheme, called the **System of Kanji Indexing by**

Patterns or **SKIP**, that can be used to locate entries as quickly and as accurately as in alphabetical dictionaries. The system, which can be learned in a very short time, is based on a new concept: **the direct identification of geometrical patterns**. With the help of simple rules, each character is unambiguously classified under one of four easy-to-identify **patterns**: ■ 1 left-right, ■ 2 up-down, ■ 3 enclosure, and ■ 4 solid. For example, 相 is classified under pattern ■ 1 since it can be divided into left and right parts (𠂇 and 目).

Classification by patterns is not merely a variation of an existing system—it is, as we shall see below, a new *type* of lookup system based on an entirely new idea. The user need only identify the *pattern* formed by visual elements, and needs no prior knowledge of the character or its constituents.

Characters belonging to the first three patterns, the **divisible characters**, are arranged in ascending order of hyphenated numerals that indicate stroke-count. The first numeral indicates the number of strokes in the shaded segment of the pattern symbol, and the second the number of strokes in the nonshaded segment. The pattern number followed by these hyphenated numerals is referred to as the **SKIP number** for that character. The SKIP number for the **indivisible characters** (pattern ■ 4) is formed according to a somewhat different principle.

The character entries are ordered by their SKIP numbers. Locating a character is simply matter of determining its SKIP number and then finding the corresponding entry. To locate a divisible character, identify the pattern to which it belongs to determine the first part of the SKIP number, then divide it and count the strokes of each part to determine the second and third parts of that number. For example, 相 can be divided into left

and right parts and is thus classified under pattern ■ 1. Since it contains four strokes in the **shaded part** (𠂇) and five strokes in the **blank part** (目), its SKIP number is ■ 1-4-5.

To achieve maximum lookup speed, characters sharing the same SKIP number are further subdivided into progressively smaller groups, while characters that may be difficult to locate are systematically cross-referenced at locations where they might be mistakenly looked for.

1.2.2 Advantages of SKIP The **System of Kanji Indexing by Patterns** is a great improvement over its predecessors. To overcome the six shortcomings of traditional lookup systems listed in § 1.1.2 above, SKIP offers the following six advantages:

1. **Entries can be located with great speed and little effort.** Once the system has been mastered, the user can look up entries as quickly and as effortlessly as in alphabetically arranged dictionaries. The experienced user can often locate an entry in less than twenty seconds.
2. **The basic principles of the system can be learned in a few minutes.** Since SKIP rules are based on intuition, they are easy to learn in a short time. Tests have confirmed that after only ten to fifteen minutes of learning the rules, beginners can locate entries with an accuracy of 90 to 100 per cent. Although it may take some time to master the finer details, this is a small price to pay considering the total amount of time saved in looking up entries over the many years during which the dictionary is used.
3. **No prior knowledge of kanji elements is required.** The system relies on the direct identification of the *pattern* formed by kanji elements, not the *forms* of the elements themselves.

Thus no prior knowledge of the character or its constituents, such as its radical, reading, stroke order, or stroke form is needed.

4. **A cross-reference system practically eliminates dead-end searching** by placing difficult-to-find characters at locations where they might be mistakenly looked for.
5. **The system is reliable and logically consistent.** The user need not engage in guesswork and repeated false attempts. A proper understanding and application of the rules will always lead to the correct location on the first try.
6. **The distribution of characters among the four patterns is fairly uniform.** Moreover, there is no over-concentration of characters in the subdivisions into which each pattern section is divided.

As should be clear from the above, since no prior knowledge of the character or its constituents is required, one need not waste time in learning to recognize the *shapes* of an arbitrary set of elements—the user need only identify the *arrangement* of elements in relation to each other. In this sense, classification by patterns is intrinsically different from other systems—it is not merely a new variation of an existing system.

SKIP is a product of seven years of computer-assisted research and experimentation on how kanji elements are intuitively perceived in terms of their parts.¹ Since the system can be learned in a very short time and is easy to use, it

has been praised by educators as an important breakthrough in Chinese character lexicography. At the very least, it represents a radical departure from all traditional systems for ordering characters in both China and Japan.

1.2.3 SKIP Rules Since the rules for classifying characters by patterns are essentially simple, it is often possible to identify the pattern correctly even with only a superficial knowledge of the rules. Inevitably, a small number of characters will be difficult to locate even if you know the rules. To eliminate dead-end searching, many of these problem characters are systematically cross-referenced at one or more locations where they might be mistakenly looked for.

Intuition and cross-references, however, cannot be relied upon all the time. To use the system effectively, a knowledge of the rules is necessary. In the initial stages, a brief glance at the pattern chart inside the back covers, which has been designed as an aid to locating entries without a detailed knowledge of the rules, will no doubt be most helpful. Once you become familiar with the rules and gain a little experience, you should normally be able to quickly locate a desired entry without referring to the chart.

In addition to the overall description of the system presented here, **Appendix 1** gives an in-depth, lengthy description that includes many interesting facts on the structure of kanji patterns. However, since the system is basically simple, it is not necessary for the general user to understand all the details. The reader may well wonder why, then, are such

1. Although SKIP has been designed primarily as a lookup system for character dictionaries, it has other potential applications. The most important of these include a kanji input system for computers and wordprocessors (patent pending); *structural description* rules for generating characters from a small set of elements; miscellaneous products such as road guides that classify place names by patterns; and as a basis for a collating sequence for sorting kanji data. The commercial utilization of SKIP (patent pending) in any form is strictly forbidden without the written permission of the publisher or copyright owner.

lengthy explanations necessary. The answer is twofold.

First, since SKIP allows entries to be looked up with great speed, it is likely to be widely adopted as a new classification scheme in future character dictionaries. We have thus felt it necessary, for reference purposes, to present a full treatment of all the theoretical and practical aspects of the system.

Second, as is well known, explaining in words the precise procedure for performing a simple action is often far more difficult than doing it. A facetious illustration of this is a condensed version of an excessively elaborate description of how to pronounce the *wh* in *when*: "...a voiceless glottal fricative (aspirate) followed by a voiceless labiovelar glide or bilabial (dorsovelar) semivowel produced with the lips... by directing a stream of breath... partially obstructed by the epiglottis, then causing the stream to glide between the pharyngopalatine and glosso-palatine arches... by continuously obstructing the stream with the velum and labia..." How much easier *wh* is to pronounce than it is to describe! The same can be said of SKIP. Describing it is far more difficult than using it.

1.3 Pattern Selection Criteria

The four SKIP patterns were selected on the basis of a study of the structure and geometrical properties of kanji elements, and an investigation of how combinations of such elements are intuitively perceived in terms of their parts. There are many other ways in which characters could conceivably be classified by patterns, such as triangular divisions (e.g. 春 under 囗), division into three parts (e.g. 指 under 扌), etc. Our computer-aided research has shown that the SKIP patterns are ideally suited as a scheme for ordering entries in character dictionaries for the following reasons:

1. They are in harmony with the way the characters are intuitively perceived.
2. They often coincide with etymologically meaningful parts.
3. The distribution of characters among the four patterns and their subdivisions is fairly uniform.

Each of these is discussed in greater detail below.

1.3.1 Psychologistics of Pattern Recognition There are countless ways in which combinations of visual elements may be perceived. Even a simple figure like a square can be divided up in numerous ways:

1. Four line segments of equal-length:



2. Four L-shaped components:



3. Many short line segments:



4. Two U-shaped components:



Dozens of other divisions are possible. The larger the components into which a structure is divided, the simpler is the relationship between them. Dividing into smaller parts results in more complex relations. That a structure can be broken up into certain parts does not mean that it has been assembled from those parts. In fact, no division is intrinsically superior to any other—all are equally arbitrary. The best division is the one that most aptly describes the figure for a particular purpose. However, some divisions are more "intuitive" than others. For example, most people perceive a square as consisting of four line seg-

ments—few would regard it as a combination of L-shapes.

The perceptual principles of organizing groups of elements into larger units form a fascinating branch of psychology. This is not the place to discuss these principles in detail. The point is that Chinese characters, many of which are of highly complex structure, can be divided in countless ways, but only some of these will seem “natural”—that is, will be in harmony with the way the character is *intuitively* perceived. “Intuitively” here refers to the manner in which the absolute majority of people tend to perceive a character in terms of its parts. For example, most people perceive 宗 as consisting of 宀 and 示 stacked one over another; 国 as consisting of 口 enclosing the internal element 玉; and so on.

SKIP rules are based on an extensive analysis of how the characters are intuitively perceived as geometrical patterns. We have developed a set of objective criteria that closely reflect the *psychologistic* principles of recognizing the patterns formed by kanji elements. Massive volumes of kanji pattern data were analyzed by computer and subjected to many tests with both beginners and experienced users over a period of several years. The result of these efforts is a set of accurate and reliable rules that are, on the one hand, in close harmony with intuition, and, on the other, strike a good balance between component size and simplicity of relationship between parts.

Although we have done everything possible to ensure that the rules reflect intuition, some exceptions are inevitable. For example, some people may find it more natural to divide 真 into 直 and 六, rather than into 十 and 具. That a small number of divisions conflict with intuition is a small price to pay consider-

ing the speed, consistency, and ease with which characters can be located by following the rules.

Since SKIP rules are based on intuition, it follows that they are easy to learn in a short time. It also follows that most people will tend to intuitively divide characters according to these rules even if they do not know them. In conclusion, the firm psychological basis of SKIP patterns makes them well suited for lexicographic classification.

1.3.2 Etymological Integrity A second reason for adopting SKIP patterns is their etymological integrity; that is, dividing a character by SKIP rules often yields etymologically meaningful parts such as radicals, which are usually familiar kanji elements contributing to the character’s meaning. For example, 休 *kyū* ‘rest’, which is classified under pattern ■ 1, is a left-right character divided into 亻 ‘human being’ and 木 *moku* ‘tree’, both of which are radicals.

However, it is important to note that SKIP rules do not *depend* on radicals or etymology; etymological integrity is merely a by-product that may be of benefit to the user familiar with the radical system. Since division by patterns is based on a precise set of rules, the division of many characters will of course not conform to division by radicals. For example, SKIP rules call for dividing 勝 into 月 and 券, whereas division by radicals gives 勝 and 力, a far less obvious division.

1.3.3 Uniform Distribution A third reason for adopting SKIP patterns is that the distribution of the character entries among the four patterns is fairly uniform. There is no overconcentration of characters under any one pattern, as shown in the table below:

Pattern	Percentage of entries	Percentage of occurrences
☐ 1	54	36
▣ 2	28	20
◻ 3	11	11
■ 4	7	33

Although the percentage of total entries shows a high concentration of characters in the left-right and up-down patterns, the percentage of *occurrence* of characters in newspapers² is much more evenly distributed. For example, left-right characters account for about 54% of the entries in this dictionary, but only for approximately 36% of character occurrences. This means that although the actual number of left-right characters is large, the probability of encountering such a character is only 36%. On the other hand, although the percentage of solid characters is only 7%, the probability of encountering them is 33% because of the many high frequency characters that are included in that category. Thus, in terms of percentage of occurrence, the character entries are fairly evenly distributed.

In addition, there is no overconcentration of characters in the subdivisions (subsections and subgroups) into which each pattern section is divided. This means that the final stage of searching for an entry, which requires locating the character by visual scanning, is speedy and efficient.

2. DESCRIPTION OF THE SYSTEM

- 2.1 Overview of SKIP
- 2.2 SKIP Patterns
- 2.3 Divisible and Indivisible Characters
- 2.4 SKIP Number
- 2.5 Classification Scheme
- 2.6 Cross-References
- 2.7 Pattern Index
- 2.8 SKIP Guides

2.1 Overview of SKIP

The central idea of the **System of Kanji Indexing by Patterns** is the classification of characters into four major categories on the basis of easy-to-identify geometrical patterns: ☐ 1 **left-right** (相), ▣ 2 **up-down** (字), ◻ 3 **enclosure** (進), and ■ 4 **solid** (下).

SKIP	Acronym of " System of Kanji Indexing by Patterns ." A system of classifying characters by geometrical patterns used for the rapid location of entries in this dictionary.
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Characters belonging to the first three categories, referred to as the **divisible characters**, are arranged in ascending

order of hyphenated numerals called the **subsection number**. The first numeral indicates the number of strokes in the

2. Based on a survey of JIS characters by Shiratori et al (1981).

shaded part, which corresponds to the shaded segment of the **pattern symbol**, and the second the number of strokes in the **blank part**, which corresponds to the nonshaded segment. The **pattern number** followed by the subsection number is referred to as the **SKIP number**.

To locate a divisible character, first identify the pattern to which it belongs to determine the first part of the SKIP number, then divide it and count the strokes of each part to determine the second and third parts of that number (the subsection number). For example, 格 can be divided into left and right parts and is thus classified under pattern 1. Since it contains four strokes in the shaded part (木) and six strokes in the blank part (各), its SKIP number is 1-4-6. It thus appears under pattern 1, subsection 4-6, along with other characters that share the same SKIP number such as 時 and 脂.

Divisible characters in the same **subsection** are divided into **subgroups** containing a shared element (such as 日 and 月), called the **subgroup element**, for maximum lookup speed. The characters within each subgroup are further subdivided into progressively smaller groups until each character is assigned its own position.

Characters that cannot be divided by SKIP rules, called the **indivisible characters**, are classified under pattern 4, solid. These are arranged by total stroke-count and subclassified into four **solid subpatterns** on the basis of easy-to-identify lines: 1 **top line** (下), 2 **bottom line** (上), 3 **through line** (中), and 4 **others** (人). The first part of the subsection number for these characters represents

their total stroke-counts, and the second part represents the number of the solid subpattern. 下, for example, is a three-stroke character containing a top line, and is thus classified under pattern 4, subsection 3-1 (SKIP number 4-3-1).

The character entries in the main part of the dictionary are ordered according to the above scheme. To attain greater lookup speed and flexibility, they are also listed in exactly the same order in the **Pattern Index**. Thus, once you have determined the SKIP number, you have a choice of two lookup methods: (1) locating the entry in the **Pattern Index**, or (2) locating the entry directly without using the index. In addition, there is a special shortcut called the **SCAN method** that makes it possible to locate entries quickly without determining their SKIP numbers.

Although SKIP rules are simple, a small number of characters may be difficult to locate. To eliminate dead-end searching, many of these are systematically cross-referenced at one or more locations where they might be mistakenly looked for. Moreover, various guides printed in the outer corners and margins of the page facilitate the rapid location of entries to achieve maximum lookup speed.

The above overview describes the most important elements of the system. Since it is essentially simple, you should be able to look up entries even on the basis of this brief description. Sections § 2.2 through § 7. below explain in detail how to look up entries, summarize the rules for identifying the pattern and dividing the character, and define technical terms. **Appendix 1** presents a far more detailed description of the rules,

but the descriptions here should normally be sufficient for gaining an adequate understanding without referring to the appendix.

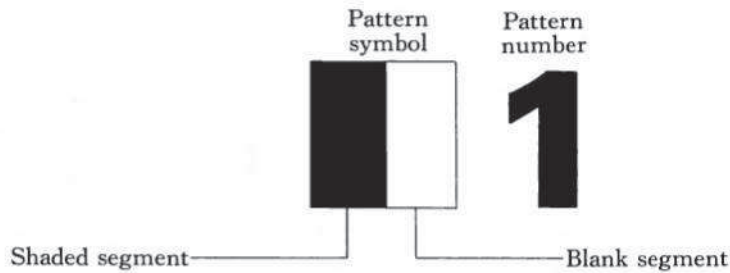
It is most important that you acquire a clear understanding of the various terms used in a technical sense, particularly the term **division point**. The definitions of technical terms are enclosed in boxes, while terms appearing in the text are printed in **san serif boldface** whenever it is necessary to draw attention to them, especially the first time they are used in a topic of discussion. All SKIP terms are briefly defined in § 7. **Glossary**, while a detailed description of important terms appears in **Appendix 1. § 1. Definitions of Pattern Termi-**

nology. To distinguish SKIP rules from ordinary text, the principal rules are set in **san serif boldface CAPITAL LETTERS** and **SMALL CAPITALS**, while subrules are set in **san serif lowercase**.

2.2 SKIP Patterns

The **System of Kanji Indexing by Patterns** classifies the characters into four major categories on the basis of easy-to-identify geometrical **patterns**: **1** left-right, **2** up-down, **3** enclosure, and **4** solid. Each pattern is identified by a **pattern symbol** and **pattern number**. The charts below illustrate and define the various parts and terms associated with SKIP patterns.

Structure of SKIP Patterns



Pattern	A configuration of character elements that characterizes the four major character groups in the SKIP classification scheme; i.e., 1 left-right, 2 up-down, 3 enclosure, and 4 solid.
Pattern number	A number that identifies one of the four patterns in the SKIP classification scheme; i.e., 1 = 1 , 2 = 2 , 3 = 3 , and 4 = 4 .
Pattern symbol	A symbol that identifies one of the four patterns in the SKIP classification scheme; i.e., 1 = 1 , 2 = 2 , 3 = 3 , and 4 = 4 . The shaded segment of the first three pattern symbols corresponds to the shaded part of the divisible characters , and the nonshaded segment to the blank part of these characters.





The table below briefly describes the four SKIP patterns. Rules on how to identify each pattern are given in § 4. How to Identify the Pattern. The technical terms appearing in the table are fully explained in Appendix 1.

■ 1	LEFT-RIGHT	A configuration of character elements placed side by side. The elements are separated from each other by a space (保). The left-right pattern is basically of vertical construction.
■ 2	UP-DOWN	A configuration of character elements stacked more or less one on top of the other. The elements are separated from each other by a space (示), a horizontal line (赤), or a frame element (古). Although the up-down pattern is basically of horizontal construction, triangular (合) and diagonal (多) divisions are also allowed.
■ 3	ENCLOSURE	A configuration of character elements in which an exterior element encloses the rest of a character on two or more sides. The enclosure element may be separated from the rest of the character by a space (広), or may be in full physical contact (田) with it. The enclosure pattern, which is basically of rectangular construction, is subdivided into enclosure subpatterns (see § 4.2 Enclosure Subpatterns).
■ 4	SOLID	A character element or combination of elements that does not constitute a left-right , up-down , or enclosure pattern . Solid characters , such as 口, 由, and 求, cannot be divided according to SKIP rules. Many cannot be divided without breaking through indivisible units . The solid pattern is subdivided into solid subpatterns (see § 6.2 Solid Subpatterns).

The chart below has been carefully designed to provide you with a good understanding of SKIP patterns and subpatterns. Since these are intuitively easy to identify, a glance at the chart will often

enable you to locate a character even without a detailed knowledge of SKIP rules. For ready reference, this chart also appears inside the back covers.

SKIP Patterns

No.	Pattern	Classification	Examples
1	 LEFT-RIGHT	clear space conceptual space	相 _{4 5} 代 _{2 3} 情 _{3 8} 八 _{1 1} 川 _{1 2} 州 _{2 4} 順 _{1 11} 傾 _{2 11} 扱 _{3 3} 級 _{6 3} 欲 _{11 4} 街 _{3 9} 町 _{5 2} 翻 _{12 6} 髓 _{10 9} 伺 _{2 5}
2	 UP-DOWN	clear space conceptual space horizontal line frame element	示 _{1 4} 二 _{1 1} 三 _{1 2} 言 _{1 6} 公 _{2 2} 谷 _{2 5} 父 _{2 2} 多 _{3 3} 芳 _{3 4} 合 _{2 4} 響 _{11 9} 桑 _{2 8} 系 _{1 6} 雀 _{4 7} 券 _{6 2} 春 _{5 4} 寺 _{3 3} 空 _{3 5} 文 _{2 2} 亭 _{2 7} 忘 _{2 5} 学 _{5 3} 索 _{4 6} 義 _{3 10} 古 _{2 3} 点 _{2 7} 免 _{2 6} 早 _{4 2} 堯 _{2 6} 当 _{3 3} 南 _{2 7} 支 _{2 2}
3	 ENCLOSURE	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	進 _{3 8} 辻 _{4 2} 起 _{7 3} 延 _{3 5} 魅 _{8 7} 直 _{1 7} 七 _{1 1} 止 _{2 2} 旬 _{2 4} 載 _{6 7} 刀 _{1 1} 司 _{1 4} 可 _{2 3} 戒 _{4 3} 鳥 _{7 4} 馬 _{6 4} 麻 _{3 8} 压 _{2 3} 尾 _{3 4} 病 _{5 5} 石 _{2 3} 考 _{4 2} 着 _{7 5} 斗 _{2 2} 間 _{8 4} 岡 _{2 6} 風 _{2 7} 向 _{3 3} 肉 _{4 2} 凶 _{2 2} 山 _{2 1} 画 _{2 6} 疾 _{2 5} 臣 _{3 4} 匿 _{2 9} 丑 _{2 2} 回 _{3 3} 国 _{3 5} 田 _{3 2} 日 _{3 1} 目 _{3 2} 四 _{3 2} 卍 _{3 2}
4	 SOLID	<input type="checkbox"/> 1 top line <input type="checkbox"/> 2 bottom line <input type="checkbox"/> 3 through line <input type="checkbox"/> 4 others	下 _{3 1} 耳 _{6 1} 雨 _{8 1} 子 _{3 1} 凸 _{5 1} 口 _{3 1} 虫 _{7 1} 爾 _{14 1} 上 _{3 2} 七 _{2 2} 亡 _{3 2} 丘 _{5 2} 由 _{5 2} 自 _{6 2} 坐 _{7 2} 重 _{9 2} 中 _{4 3} 十 _{2 3} 手 _{4 3} 本 _{5 3} 求 _{7 3} 乘 _{9 3} 毛 _{4 3} 肅 _{11 3} 人 _{2 4} 九 _{2 4} 女 _{3 4} 火 _{4 4} 犬 _{4 4} 成 _{6 4} 寿 _{7 4} 為 _{9 4}

As should be clear from the chart, a pattern is essentially a spatial arrangement of elements. It is important to understand that it is the *position* of the elements in relation to each other, *not their forms*, that determines the pattern. For example, 休 consists of two elements, 亻 and 木, placed side by side and thus constitutes a left-right pattern. The shape of the element 亻, or the fact that it is a radical, is totally irrelevant. Any other elements arranged in a similar manner would equally qualify as a left-right pattern. The pattern is thus independent of the character's form, radical, reading, stroke-order, stroke-count, etc. Thus, the user need only identify the *arrangement* of the elements, not their *forms*.

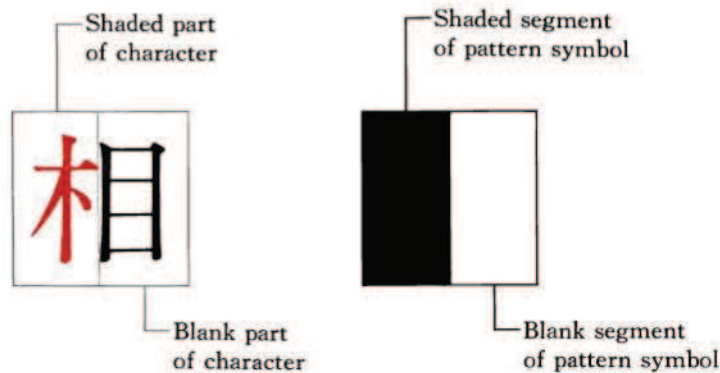
2.3 Divisible and Indivisible Characters

From the point of view of SKIP rules, the characters are divided into two major groups: **divisible** and **indivisible**. The divisible characters are divided into two parts: the **shaded part**, which corresponds to the shaded segment of the **pattern symbol**, and the **blank part**, which corresponds to the nonshaded segment. The rules for dividing the divisible characters are described in § 5. **How to Divide the Character**.

Characters that cannot be divided are referred to as **indivisible** or **solid characters**. These are subclassified according to a principle described in § 6. **How to Subclassify the Solid Pattern**.

Divisible characters	Characters that can be divided according to SKIP rules; i.e., characters classified under patterns ■ 1, ■ 2, and ■ 3, such as 相, 字, and 広.
Indivisible characters	Characters that cannot be divided according to SKIP rules; i.e., characters classified under pattern ■ 4, such as 雨, 本, and 九.

Structure of Divisible Characters



Structure of Indivisible Characters



The entire character is a single indivisible unit.



The solid pattern symbol is completely shaded.

Shaded Part	The part of a divisible character corresponding to the shaded segment of the pattern symbol ; i.e., the part removed at the first division point . For example, 𠂇 is the shaded part of 相 (SKIP number ■ 1-4-5). The stroke-count of this part corresponds to the second part of the SKIP number and the first part of the subsection number .
Blank Part	The part of a divisible character corresponding to the blank segment of the pattern symbol ; i.e., the part remaining after the shaded part is removed. For example, 目 is the blank part of 相 (SKIP number ■ 1-4-5). The stroke-count of this part corresponds to the third part of the SKIP number and the second part of the subsection number .

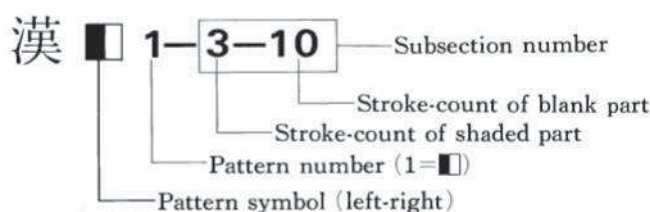
2.4 SKIP Number

The **SKIP Number** consists of a **pattern symbol** followed by hyphenated numerals used to locate characters according to SKIP rules. The second and third parts of

this number are called the **subsection number**. Since the entries of this dictionary are ordered according to the SKIP number, it is important to get a thorough understanding of how it is formed.

SKIP number	A pattern symbol followed by hyphenated numerals consisting of three parts; for the divisible characters, (1) the pattern number , (2) the stroke-count of the shaded part , and (3) the stroke-count of the blank part ; for the indivisible characters, (1) the pattern number , (2) the total stroke-count, and (3) the solid subpattern number . For example, 相 is classified under pattern ■ 1 and divided into 𠂇 (shaded part, 4 strokes) and 目 (blank part, 5 strokes), giving a SKIP number of ■ 1-4-5. 下 is a three-stroke solid character containing a top line (solid subpattern □ 1), giving a SKIP number of ■ 4-3-1.
Subsection number	Hyphenated numerals used to identify a subsection and corresponding to the second and third parts of the SKIP number. For example, the subsection number for 相 (SKIP number ■ 1-4-5) is 4-5. This number helps quickly locate a desired subsection in the Pattern Index or in the main part of the dictionary.

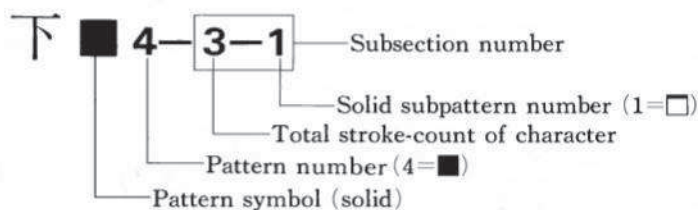
SKIP Number of Divisible Characters



The principle for forming the SKIP number for the divisible characters is as follows:

1. The first part consists of the pattern symbol and the pattern number under which the character is classified; i.e., □ 1, ■ 2, or ■ 3.
2. The second part indicates the stroke-count of the shaded part and corresponds to the first part of the subsection number.
3. The third part indicates the stroke-count of the blank part and corresponds to the second part of the subsection number.

SKIP Number of Indivisible Characters



The principle for forming the SKIP number for the indivisible characters is as follows:

1. The first part consists of the pattern symbol and the pattern number for the solid pattern; i.e., ■ 4.
2. The second part indicates the total stroke-count of the character and corresponds to the first part of the subsection number.
3. The third part indicates the number of the solid subpattern under which the character is subclassified; i.e., □ 1, □ 2, □ 3, or □ 4 (see § 6.2 for details). It corresponds to the second part of the subsection number.

The table below shows the relationship between the SKIP number and the subsection number:

SKIP Number and Subsection Number

		SKIP Number	Subsection Number
Divisible characters	漢 安 度	1-3-10	3-10
		2-3-3	3-3
		3-3-6	3-6
Indivisible characters	下 上 中 丸	4-3-1	3-1
		4-3-2	3-2
		4-4-3	4-3
		4-3-4	3-4

2.5 Classification Scheme

2.5.1 Order of Entries The order of entries in this dictionary is based on a new classification scheme. The characters are grouped into four major categories on the basis of geometrical patterns: 1 left-right, 2 up-down, 3 enclosure, and 4 solid. The characters within each category are divided

into **subsections**, which are in turn subdivided into **subgroups**. The subgroups are further subdivided according to various classification keys into progressively smaller groups until each character is assigned its own position. The chart below shows the most important of these subdivisions (see §2.7 **Pattern Index** for a more detailed chart).

	1-20	爛	1110 ^p	
	2-1	孔	179 ^e	
Subsection guide	2-2	亻	19	Subgroup
		仁	20	
Subgroup guide		化	21	
		仿	22	
		化	23	
Subgroup element		仔	33 ^p	
		十	24	Subsection
		又	25	
		土	26	
		七	27	
		夕	28	
		彳	29	
	2-3	代	30	
		付	31	

Subsection	A subdivision of the main part of the dictionary or of the Pattern Index in which the divisible characters are classified by subgroup element and the indivisible characters are classified by entry type . The subsections are arranged in ascending order of hyphenated numerals referred to as the subsection number (see § 2.4). Each subsection is headed by a subsection guide for quick reference.
Subgroup	A subdivision of a subsection in which a group of divisible characters share a common subgroup element . Each subgroup is headed by a subgroup guide , which indicates the subgroup element for quick reference.
Subgroup element	The shared element of a subgroup , which corresponds to the shaded part of a divisible character. For example, 丩 is the subgroup element for the subgroup consisting of 怖怪伶 etc. Many subgroup elements, like 丩 above, are also radicals; others, like 君 in 群, are not. The subgroup elements that are radicals, which are ordered by their radical numbers, precede those that are not.

2.5.2 Classification Keys The complete scheme of SKIP classification keys is shown in the chart below. *Key* refers to any item, such as stroke-count, that is used as a criterion in ordering the entries. The **divisible characters** are subdivided according to the following eight keys: (1) by pattern, (2) by stroke-count of shaded part, (3) by stroke-count of blank part, (4) by enclosure sub-pattern, (5) by subgroup element, (6) by entry type, (7) by principal reading, and (8) by frequency. The **indivisible characters** are subdivided according to the following six keys: (1) by pattern, (2) by total stroke-count, (3) by solid subpattern, (4) by entry type, (5) by principal

reading, and (6) by frequency.

The chart below is given for reference only—there is no need to understand all the details. For practical purposes, only the first three keys are important since they are used for forming the SKIP number. See § 3.3 **Hints for Speed** for an explanation of how the various keys can help you speed up the lookup process.

The keys for the divisible characters differ somewhat from those for the indivisible characters. When these are the same, the key description extends over the entire width of the chart; when they differ, the left column refers to the former and the right column to the latter.

SKIP Classification Keys

①	<p>BY PATTERN: The character entries are divided into four major categories by pattern number:</p> <p style="text-align: right;">1. ■ 1 left-right 2. ■ 2 up-down 3. ■ 3 enclosure 4. ■ 4 solid</p>
----------	---

	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3	<input type="checkbox"/> 4
②	BY STROKE-COUNT OF SHADED PART: Divisible characters classified under the same pattern are arranged in ascending order of the stroke-counts of their shaded parts .	BY TOTAL STROKE-COUNT: Indivisible characters are arranged in ascending order of their total stroke-counts.
③	BY STROKE-COUNT OF BLANK PART: Divisible characters whose shaded parts have the same stroke-counts are arranged in ascending order of the stroke-counts of their blank parts .	
④	BY ENCLOSURE SUBPATTERN: Divisible characters classified under pattern <input type="checkbox"/> 3 whose blank parts have the same stroke-counts are grouped into eleven categories by enclosure subpattern : 1. two sides: <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> 2. three sides: <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> 3. four sides: <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	BY SOLID SUBPATTERN: Indivisible characters sharing the same total stroke-count are grouped into four categories by solid subpattern : 1. <input type="checkbox"/> 1 top line 2. <input type="checkbox"/> 2 bottom line 3. <input type="checkbox"/> 3 through line 4. <input type="checkbox"/> 4 others
⑤	BY SUBGROUP ELEMENT: Divisible characters whose blank parts have the same stroke-count (and, for pattern <input type="checkbox"/> 3, which also share the same enclosure subpattern) are divided into subgroups by subgroup element . These are arranged in the following order: 1. Those that are radicals by their radical numbers (Appendix 6). 2. Those that are not radicals by their stroke-counts and SKIP numbers.	
⑥	BY ENTRY TYPE: Divisible characters sharing the same subgroup element are divided into six groups by entry type : 1. standard entries 2. nonstandard entries 3. single-character cross-references for standard entries 4. single-character cross-references for nonstandard entries 5. multiple-character cross-references for standard entries 6. multiple-character cross-references for nonstandard entries.	Indivisible characters classified under the same solid subpattern are divided into six groups by entry type :

7	BY PRINCIPAL READING: Characters of the same entry type are ordered alphabetically by their principal readings (GUIDE § 4.2).
6	BY FREQUENCY: Characters sharing the same principal reading are ordered by their frequency of occurrence (GUIDE § 7.5).

2.6 Cross-References

Finding entries by SKIP rules is normally speedy and reliable. However, difficulties may arise in unusual cases, such as characters whose patterns are difficult to identify, or characters whose stroke-counts are difficult to count. For example, 兕 is an up-down character that may be mistakenly classified as a left-right character by dividing it into 丿 and 𠄎, whereas 子 is a three-stroke element that may be incorrectly counted as a two-stroke element.

Characters like the above are systematically placed at one or more *incorrect* SKIP locations—that is, locations where they might be mistakenly looked for—and are followed by a cross-reference to their corresponding correct locations. To ensure maximum usefulness and accuracy, the kinds of mistakes likely to occur were systematically analyzed and tested, and a network of **cross-reference entries** was generated and checked by computer.

Cross-reference entry	A character entry in the main part of the dictionary or in the Pattern Index appearing at an incorrect location with a cross-reference to the corresponding correct location.
------------------------------	---

The cross-references greatly enhance the value of the system, since they practically eliminate dead-end searching. Moreover, they inform you of the kind of mistake you have made; that is, whether you have arrived at an incorrect pattern classification, an incorrect stroke-count, or both. This helps you learn from your mistakes and thus avoid similar ones.

Cross-reference entries appear in both the main part of the dictionary and in the **Pattern Index** (see chart in § 2.7 **Pattern Index**). In the explanations below, the example on the left refers to the former and the one on the right to the latter.

2.6.1 Cross-Reference Types

Cross-reference entries are of two kinds:

1. **Single-character** cross-reference entries are cross-references for one character at an incorrect location. The correct location is indicated by the entry number to be referred to:

5-2	究	incorrect classification ⇒ see 2203	5-2	季	2554 ^r
ㄨ				究	2203 ^p
				立	2038 ^p

In the example, 究 appears under the incorrect classification ㄣ2-5-2, and the cross-reference points to 2203, the entry number under the correct classification ㄣ2-3-4. Cross-references are also given for nonstandard forms. In the main part, the corresponding standard form is shown in parentheses; in the index, non-standard forms are listed but not marked in any special way:

1-12	ㄣ	incorrect classification ⇒ see 162 (nonstandard for ㄣ1630)	1-12	愉情 etc. ⇒ ㄣ3-9 ^p ㄣ 162 ^p 煙煩 ⇒ ㄣ4-9 ^p
------	---	---	------	---

2. **Multiple-character** cross-reference entries are cross-references for a group of two or more characters of similar structure (pattern classification or stroke-count) at an incorrect location. The correct location is indicated by the pattern and subsection number to be referred to:

1-8	恒悔 etc.	incorrect classification ⇒ see ㄣ3-6	1-8	烟炮 ⇒ ㄣ4-5 ^p 恒悔 etc. ⇒ ㄣ3-6 ^p
			1-9	門 1165 ^p

If the group consists of two characters, both are given. If the group consists of three or more characters, the first two are given and are followed by etc. This indicates that the other members of the group have the same structure as the first two and can also be found at the same correct location. In the example above, etc. indicates that, in addition to 恒 and 悔, other left-right characters sharing the subgroup element 冫, such as 恢 and 恰, can also be found at the correct location ㄣ3-6.

2.6.2 Incorrect Locations **Incorrect location** refers to a location where a character might be mistakenly looked for. Incorrect locations are of two kinds: (1) locations under an incorrect pattern classification, and (2) locations under an incorrect stroke-count. On rare occasions, an incorrect location may be a combination of both types:

1-15	憐	incorrect classification / stroke count ⇒ see 731	1-14	憤憐 etc. ⇒ ㄣ3-12 ^p
			1-15	憐 731 ^{ps} 憾憶 etc. ⇒ ㄣ3-13 ^p

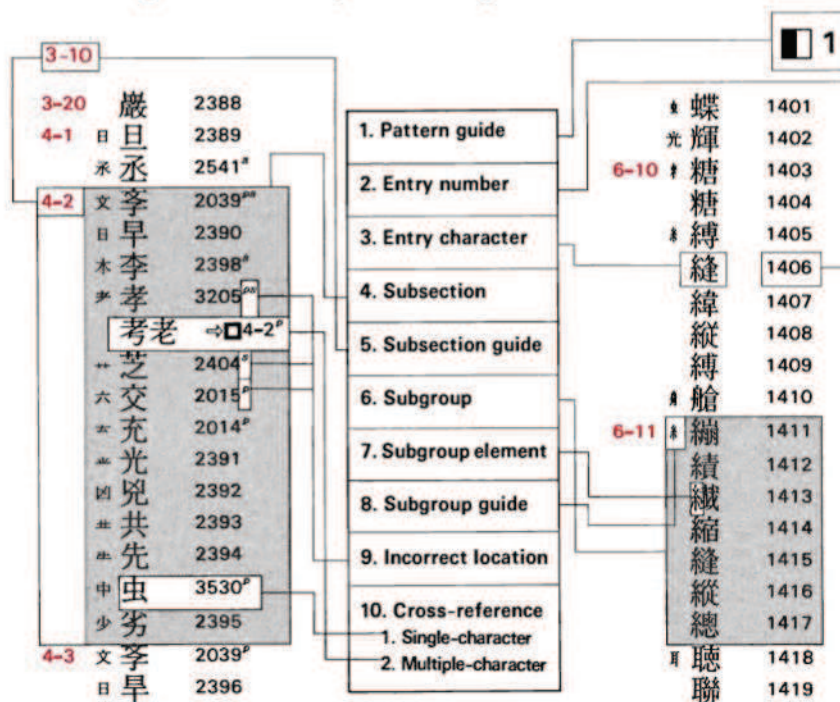
In the main part of the dictionary, the kind of incorrect location is indicated by the brief description preceding the arrow ⇒; in the index, by the following superscript symbols:

- ^p incorrect pattern classification
- ^s incorrect stroke-count
- ^{ps} incorrect pattern classification and incorrect stroke-count

2.7 Pattern Index

The key to using this dictionary effectively is the **Pattern Index**, which allows you to quickly locate a character from its pattern. This section describes the physical layout of the index, and explains the various symbols and guides. The guides are designed to help you locate entries with maximum speed. Detailed instructions for locating character entries by means of this index can be found under § 3.1.2 **Index Method** and § 3.2 **SCAN Method**. The gist of the **Index Method** is as follows:

1. Determine the **SKIP number** of your character.
2. Determine the **entry number** by locating your character in the **Pattern Index**. Use the **subsection guides** and **subgroup guides**.
3. Locate your character entry from the entry number.



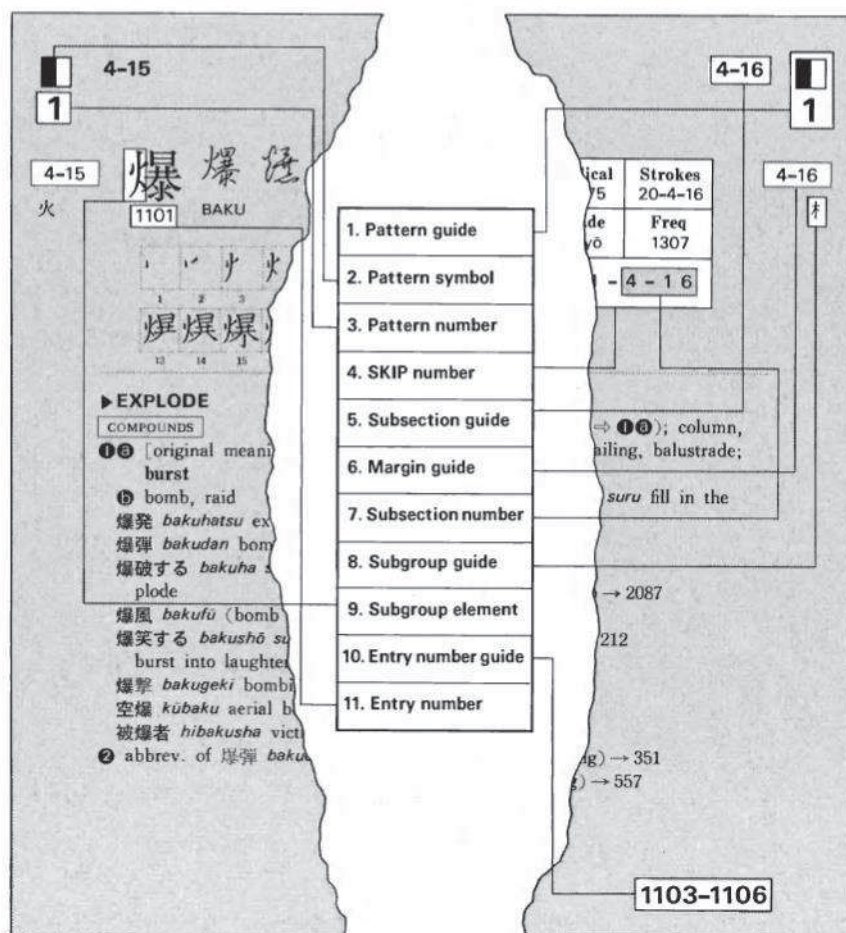
1. Pattern guide	A guide in the upper, outer corner of a page that indicates the pattern and pattern number for that page (see § 2.2).
2. Entry number	A serial number that uniquely identifies the numbered character entries of the dictionary. After locating the entry number of your character in the index, turn the pages of the dictionary until you find the corresponding character entry.

3. Entry character	The character that heads an index entry.
4. Subsection	A subdivision of the main part of the dictionary or of the Pattern Index (see § 2.5.1). The subsections are arranged in ascending order of their subsection numbers (see § 2.4).
5. Subsection guide	<ol style="list-style-type: none"> 1. Boldface numerals in the upper corner of a page that indicate the subsection number for that page. The upper-right guide indicates the subsection number for the first subsection, while the upper-left guide indicates the subsection number for the last subsection in that page. Together, they indicate the subsection number range for the two pages. 2. Red hyphenated numerals in the left part of Pattern Index column that indicate the subsection number for each subsection. <p>Scanning through the subsection guides enables you to quickly locate the subsection number corresponding to your character.</p>
6. Subgroup	A subdivision of a subsection in which a group of divisible characters share a common subgroup element (see § 2.5.1).
7. Subgroup element	The shared element of a subgroup , which corresponds to the shaded part of a divisible character (see § 2.5.1).
8. Subgroup guide	A guide to the left of the character column in the Pattern Index that indicates the subgroup element . Scanning through the subgroup guides enables you to quickly locate the one corresponding to the shaded part of your character.
9. Incorrect location	<p>Location where a character might be mistakenly looked for (see § 2.6.2):</p> <ul style="list-style-type: none"> ^p incorrect pattern classification ^s incorrect stroke-count ^{ps} incorrect pattern classification and incorrect stroke-count
10. Cross-reference entry	<p>An entry in the Pattern Index appearing at an incorrect location with a cross-reference to the corresponding correct location (see § 2.6). These are of two kinds:</p> <ol style="list-style-type: none"> 1. Cross-reference for a single character. 2. Cross-references for a group of two or more characters.

2.8 SKIP Guides

One feature that makes the **System of Kanji Indexing by Patterns** convenient to the user is a **system of guides**. The various guides printed in the outer corners and margins of the page have been carefully designed and laid out to facilitate the speedy location of entries. They are particularly useful for finding an entry directly from its **SKIP number** without consulting the **Pattern Index** (see § 3.1.3 **Direct Method** for details).

The guides in the main part of the dictionary are of the following kinds: (1) the pattern guide, (2) the subsection guide, (3) the margin guide, (4) the subgroup guide, and (5) the entry number guide. These and other relevant elements are illustrated and described below. For a description of the guides in the **Pattern Index**, see § 2.7 **Pattern Index**.



1. Pattern guide	A guide in the upper, outer corner of a page that indicates the pattern and pattern number for that page (see § 2.2).
2. Pattern symbol	A symbol that identifies one of the four patterns in the SKIP classification scheme (see § 2.2).
3. Pattern number	A number that identifies one of the four patterns in the SKIP classification scheme (see § 2.2).
4. SKIP number	A pattern symbol followed by hyphenated numerals used to locate characters according to SKIP rules (see § 2.4).
5. Subsection guide	Boldface numerals in the upper corner of a page that indicate the subsection number for that page. The pattern guide and subsection guide in the upper left of the page indicate the SKIP number for the first entry character in a left-hand page, while those in the upper right indicate the SKIP number for the last entry character in a right-hand page. Together, they indicate the SKIP number range for the two pages and serve as a convenient aid when flipping through the pages in search of a desired entry.
6. Margin guide	A guide in the outer margin of a page that consists of a frame enclosing the subsection number for each entry character. It can be used in conjunction with, or independently of, the subsection guide to locate a desired subsection number.
7. Subsection number	Hyphenated numerals corresponding to the second and third parts of the SKIP number (see § 2.4).
8. Subgroup guide	A guide in the outer margin of a page that indicates the subgroup element for each entry character. This guide helps quickly locate the character once the desired SKIP number range has been reached.
9. Subgroup element	The shared element of a subgroup , which corresponds to the shaded part of a divisible character (see § 2.5.1).
10. Entry number guide	Boldface numerals or hyphenated boldface numerals in the lower, outer corner of a page that indicate the entry number or range of entry numbers for that page. This guide quickly helps locate a character whose entry number is known.
11. Entry number	A boldface serial number that uniquely identifies the numbered character entries of the dictionary (see also GUIDE § 1.4 Entry Number).

3. INSTRUCTIONS FOR USE

- 3.1 SKIP Method
- 3.2 SCAN Method
- 3.3 Hints for Speed

There are two methods of locating entries by SKIP rules:

1. The **SKIP Method** consists of determining the **SKIP number** of your character then locating it in the main part of the dictionary. This is the method recommended for ordinary use.
2. The **SCAN Method** is a special shortcut that enables you to locate a character without determining its SKIP number. This method is only effective for characters containing elements of high stroke-count.

The sections below present detailed instructions for locating entries by the above methods. To use these instructions effectively, be sure you understand the material covered in § 2. **Description of the System**. Although the instructions are very thorough, don't be overwhelmed by the details. Remember that the system is essentially simple—with just a little practice, you should be able to find entries with great speed and little effort.

3.1 SKIP Method

Finding an entry by the **SKIP Method** consists of two major steps:

1. Determine the **SKIP number** of your character.
2. Locate the character entry in the

main part of the dictionary.

Once you know the SKIP number of your character, locating the character entry is a straightforward, largely mechanical process. To make the system as flexible as possible, there are two ways to do this: (1) the **Index Method**, by which you first find the entry number of your character in the **Pattern Index**, and (2) the **Direct Method**, by which you locate your character entry directly from its SKIP number. The second method is on the average faster than the first (see § 3.3 **Hints for Speed** for details).

3.1.1 How to Determine the SKIP Number

To locate a character by the SKIP Method, you must first determine its SKIP number. Since determining this number quickly is the key to using the system effectively, you should get a thorough understanding of how it is formed (see § 2.4 **SKIP Number**). The gist of the method is as follows:

Identify the **pattern** to get the first part of the SKIP number. To get the second and third parts, count the strokes of the **shaded part** and **blank part** of the divisible characters, or count the total stroke-count and determine the **solid subpattern** of the indivisible characters.

The chart below gives detailed instructions for determining the SKIP number, and includes references to other sections that explain each step in greater detail. Understanding this chart is of crucial importance, so study carefully the examples appearing right after the chart. For quick reference, this chart also appears inside the front covers.

How to Determine the SKIP Number

DETERMINE THE SKIP NUMBER OF YOUR CHARACTER.		
STEP 1	IDENTIFY PATTERN Determine to which of the four patterns your character belongs to get the first part of the SKIP number (the pattern number). If your character belongs to pattern <input type="checkbox"/> 1, <input type="checkbox"/> 2, or <input type="checkbox"/> 3, carry out the steps in the left column; if it belongs to pattern <input checked="" type="checkbox"/> 4, carry out the steps in the right column. REFERENCE: § 4. How to Identify the Pattern	
	<input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3	<input checked="" type="checkbox"/> 4
STEP 2	DIVIDE CHARACTER Divide the character into two parts at the first division point . REFERENCE: § 5. How to Divide the Character	OMIT (Since solid characters cannot be divided, go to STEP 3.) REFERENCE: § 6. How to Subclassify the Solid Pattern
STEP 3	COUNT STROKES OF SHADED PART Count the strokes of the shaded part to get the second part of the SKIP number. REFERENCE: Appendix 2. How to Count Strokes	DETERMINE TOTAL STROKE-COUNT Determine the total stroke-count of your character to get the second part of the SKIP number. REFERENCE: Appendix 2. How to Count Strokes
STEP 4	COUNT STROKES OF BLANK PART Count the strokes of the blank part to get the third part of the SKIP number. REFERENCE: Appendix 2. How to Count Strokes	IDENTIFY SOLID SUBPATTERN Determine to which of the four solid subpatterns your character belongs to get the third part of the SKIP number. Select from: <input type="checkbox"/> 1, <input type="checkbox"/> 2, <input type="checkbox"/> 3, or <input type="checkbox"/> 4. REFERENCE: § 6. How to Subclassify the Solid Pattern

Example: DETERMINE THE SKIP NUMBER OF 棚.

STEP 1	IDENTIFY PATTERN Since 棚 can be divided into left and right parts, we identify it as belonging to pattern <input checked="" type="checkbox"/> 1, left-right. This gives the first part of the SKIP number as 1: <div style="text-align: center; margin-top: 10px;">棚 → <input checked="" type="checkbox"/> 1</div>	
STEP 2	DIVIDE CHARACTER Dividing 棚 into two parts at the first division point yields 木, the shaded part , and 朋, the blank part : <div style="text-align: center; margin-top: 10px;">棚 = 木 + 朋</div>	

STEP 3	COUNT STROKES OF SHADED PART	Counting the strokes of the shaded part (𠄎) yields a stroke-count of 4. This gives the second part of the SKIP number as 4: 棚 ■ 1-4-
STEP 4	COUNT STROKES OF BLANK PART	Counting the strokes of the blank part (朋) yields a stroke-count of 8. This gives the third part of the SKIP number as 8: 棚 → ■ 1-4-8
		SKIP number of 棚: ■ 1-4-8

Example: DETERMINE THE SKIP NUMBER OF 下.

STEP 1	IDENTIFY PATTERN	Since 下 cannot be divided into parts, we identify it as an indivisible character belonging to pattern ■ 4, solid. This gives the first part of the SKIP number as 4: 下 → ■ 4
STEP 2	OMIT	(Since 下 cannot be divided, go to STEP 3.)
STEP 3	DETERMINE TOTAL STROKE-COUNT	Counting the strokes of the entire character yields a stroke-count of 3. This gives the second part of the SKIP number as 3: 下 ■ 4-3-
STEP 4	IDENTIFY SOLID SUBPATTERN	Since 下 contains a line on top, we identify it as a solid character belonging to subpattern □ 1, top line . This gives the third part of the SKIP number as 1: 下 ■ 4-3-1
		SKIP number of 下: ■ 4-3-1

3.1.2 Index Method After determining the SKIP number of your character, you must locate it in the main part of the dictionary. The surest way to do this is by the **Index Method**, the gist of which is as follows:

Flip through the **Pattern Index** until you locate the **pattern number** and **subsection number** for your charac-

ter. Scan the **subgroup guides** to locate your **shaded part**, then find your character and its **entry number**. Finally, turn the pages of the dictionary until you find your entry number.

The chart below gives detailed instructions for locating character entries by the Index Method.

DETERMINE THE ENTRY NUMBER IN THE PATTERN INDEX, THEN LOCATE YOUR CHARACTER ENTRY.			
STEP 1	<p>LOCATE PATTERN</p> <p>Turn the pages of the Pattern Index until you locate the pattern number (the first part of the SKIP number) which corresponds to your character. Use the pattern guides in the upper, outer corners of the pages. REFERENCE: § 2. 7 Pattern Index</p>		
STEP 2	<p>LOCATE SUBSECTION</p> <p>Continue turning the pages until you locate the subsection number (the second and third parts of the SKIP number) which corresponds to your character. Use the red subsection guides in the left part of the column. REFERENCE: § 2. 7 Pattern Index</p>		
	<p style="text-align: center;"> <input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 </p>		
STEP 3	<table border="1" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p>LOCATE SUBGROUP</p> <p>Scan the column of subgroup guides until you locate the one which corresponds to the shaded part of your character. REFERENCE: § 2. 7 Pattern Index</p> </td> <td style="width: 50%; vertical-align: top;"> <p>OMIT</p> <p>(Since solid characters cannot be divided, they are not grouped by subgroup elements.)</p> </td> </tr> </table>	<p>LOCATE SUBGROUP</p> <p>Scan the column of subgroup guides until you locate the one which corresponds to the shaded part of your character. REFERENCE: § 2. 7 Pattern Index</p>	<p>OMIT</p> <p>(Since solid characters cannot be divided, they are not grouped by subgroup elements.)</p>
<p>LOCATE SUBGROUP</p> <p>Scan the column of subgroup guides until you locate the one which corresponds to the shaded part of your character. REFERENCE: § 2. 7 Pattern Index</p>	<p>OMIT</p> <p>(Since solid characters cannot be divided, they are not grouped by subgroup elements.)</p>		
STEP 4	<p>DETERMINE ENTRY NUMBER</p> <p>Scan the column of characters until you locate your character and its entry number.</p>		
STEP 5	<p>LOCATE ENTRY CHARACTER</p> <p>Turn the pages of the dictionary until you locate the one which includes your entry number, then scan that page until you locate your entry character. Use the entry number guides in the lower, outer corners of the pages. REFERENCE: § 2. 8 SKIP Guides</p>		

3.1.3 Direct Method After determining the SKIP number of your character, there is a second method for locating your entry in the main part of the dictionary. This is called the **Direct Method**, and is usually faster than the **Index Method**. The gist of this method is as follows:

Turn the pages of the dictionary (*without* referring to the **Pattern Index**)

until you locate the **pattern number** and **subsection number** for your character. Scan the **subgroup guides** to locate your **shaded part**, then continue flipping the pages until you locate your character.

The chart below gives detailed instructions for locating character entries by the Direct Method.

LOCATE YOUR CHARACTER ENTRY DIRECTLY FROM ITS SKIP NUMBER.			
STEP 1	<p>LOCATE PATTERN</p> <p>Turn the pages of the dictionary until you locate the pattern number (the first part of the SKIP number) which corresponds to your character. Use the pattern guides in the upper, outer corners of the pages. REFERENCE: § 2. 8 SKIP Guides</p>		
STEP 2	<p>LOCATE SUBSECTION</p> <p>Continue turning the pages until you locate the subsection number (the second and third parts of the SKIP number) which corresponds to your character. Use the subsection guides in the upper, outer corners of the pages. REFERENCE: § 2. 8 SKIP Guides</p>		
	<p style="text-align: center;"> <input type="checkbox"/> 1 <input type="checkbox"/> 2 <input type="checkbox"/> 3 <input type="checkbox"/> 4 </p>		
STEP 3	<table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p>LOCATE SUBGROUP</p> <p>Continue turning the pages until you locate the subgroup guide which corresponds to the shaded part of your character.</p> <p>HINT: Subgroup elements that are radicals are ordered by radical number.</p> <p>REFERENCES: § 2. 8 SKIP Guides § 2. 5 Classification Scheme § 3. 3 Hints for Speed</p> </td> <td style="width: 50%; vertical-align: top;"> <p>OMIT</p> <p>Since solid characters are not grouped by subgroup element, go to STEP 4.</p> </td> </tr> </table>	<p>LOCATE SUBGROUP</p> <p>Continue turning the pages until you locate the subgroup guide which corresponds to the shaded part of your character.</p> <p>HINT: Subgroup elements that are radicals are ordered by radical number.</p> <p>REFERENCES: § 2. 8 SKIP Guides § 2. 5 Classification Scheme § 3. 3 Hints for Speed</p>	<p>OMIT</p> <p>Since solid characters are not grouped by subgroup element, go to STEP 4.</p>
<p>LOCATE SUBGROUP</p> <p>Continue turning the pages until you locate the subgroup guide which corresponds to the shaded part of your character.</p> <p>HINT: Subgroup elements that are radicals are ordered by radical number.</p> <p>REFERENCES: § 2. 8 SKIP Guides § 2. 5 Classification Scheme § 3. 3 Hints for Speed</p>	<p>OMIT</p> <p>Since solid characters are not grouped by subgroup element, go to STEP 4.</p>		
STEP 4	<p>LOCATE CHARACTER</p> <p>Continue turning the pages until you locate your character entry.</p> <p>HINT: The divisible characters in a given subgroup and the indivisible characters in a given subsection are further classified by entry type and ordered alphabetically by their principal readings.</p> <p>REFERENCES: § 2. 5 Classification Scheme § 3. 3 Hints for Speed</p>		

3.2 SCAN Method

3.2.1 A Powerful Shortcut To locate an entry by the **SKIP Method**, you must first count the strokes of the character's components to determine its SKIP number. For characters of few strokes this does not pose much of a problem, but for elements of high stroke-count it could be time-consuming. While master-

ing the techniques explained in **Appendix 2. How to Count Strokes** helps, counting strokes is nevertheless an error-prone, laborious task.

The **SCAN Method** is a powerful shortcut that makes it possible to dispense with counting the strokes of elements of high stroke-count. Since characters

containing such elements are relatively few and appear close together, you need only to find the approximate location of your character and then scan the vicinity to locate it. For complex characters, this is much faster than counting strokes to determine the SKIP number. Don't bother learning the SCAN Method unless it suits your taste—any entry can always be found reliably with the SKIP Method.

The SCAN Method is used for locating **divisible characters** whose shaded or blank parts have high stroke-counts. Basically, "high stroke-count" refers to 12 or more strokes. It is not sufficient for the *total* stroke-count of a character to be high; one of its *parts* must have 12 or more strokes. For example, although 償 (blank part 15 strokes) is ideally suited for this method, 騎 (total 18 strokes) is not since neither 馬 (10 strokes) nor 奇 (8 strokes) has 12 strokes.

The higher the stroke-count is, the shorter the "scanning distance" and the better the method works. If the shaded part has, say, 15 or more strokes, you can locate your character almost instantaneously. For pattern **3**, which has rel-

atively few entries, you can even use this method for stroke-counts of 11 or 10.

Finding a character by the SCAN Method consists of three basic steps:

1. **Selecting the SCAN Method** The SCAN Method has two variations: **SCAN Method A** for characters whose *shaded* parts have high stroke-counts, and **SCAN Method B** for those whose *blank* parts have high stroke-counts. Be sure not to confuse the two. To select the SCAN Method, decide whether it is the shaded part or the blank part that has a high stroke-count (12 or more). Don't actually count the strokes—just make a rough "guesstimate."
2. **Finding the Approximate Location** To find a divisible character by the SCAN Method, you must first determine the **approximate location** from where to begin the search. The optimal approximate location is the vicinity where the **subsection numbers** begin with or end in 14, as explained in the table below:

Approximate Locations

Scan Method A	The vicinity where the subsection numbers begin with 14 ; i.e., 14-1, 14-2, 14-3, etc. A quick way to find it is to use the pattern guides to locate the beginning of the <i>next</i> pattern section and work your way backwards to 14.
Scan Method B	The subsection number that begins with the stroke-count of your shaded part and ends in 14 ; i.e., 1-14, 2-14, 3-14, etc. If there is no subsection number ending in 14, go to the nearest one, such as to one ending in 13 or 12.

Both kinds of approximate location are illustrated in the chart entitled **Scanning the Pattern Index** in § 3.2.2 below. In both cases, use the **subsection guides** (hyphenated numerals indicating the subsection num-

ber) to quickly find your subsection.

Fourteen serves as the standard stroke-count for the approximate location. If your stroke-count seems higher than 14, you may save time by begin-

ning the search a little further ahead, such as at 16 or higher; if it seems lower than 14, by going back a little to the vicinity of 13 or 12. With a little practice, you should soon be able to find the approximate location in a few seconds.

3. **Scanning** After establishing the approximate location, you can quickly locate your character by **scanning**. This can be broken down into the following steps:
 1. Scan the **subgroup guides** until you locate the one corresponding to the shaded part of your character.
 2. Scan the entry characters within that **subgroup** until you locate your character.
 3. If your character is not in that subgroup, repeat the first two steps until you find it.

Scanning may sound complicated on paper, but is actually very simple to do. There is no need to think of it as consisting of distinct steps. Essentially, all you do is swiftly move from one subgroup to another using the subgroup guides as visual signposts. If you wish, you may scan the entry characters directly without using the subgroup guides. This could work well for high stroke-counts, since the “scanning distance” is short.

Scanning can also be used to find a character for which you have miscounted the number of strokes when determining the SKIP number (see § 3.3 **Hints for Speed**).

3.2.2 Instruction Charts The charts below present precise instructions for locating a divisible character by scanning. Essentially, you just turn to the approximate location (subsection number beginning with or ending in 14) and scan until you locate your character. For example, to find 彎 you turn to the subsection numbers beginning with 14 and scan until you find it in subsection 19-3.

The instructions for locating an entry by the SCAN Method can be carried out in two ways:

1. **Determine the entry number of your character in the Pattern Index and then find your character entry.** This is similar to the **Index Method** (see § 3.1.2) used for finding entries by the SKIP Method, but when using the SCAN Method there is no need to determine the subsection number since you locate your subsection by finding the approximate location and then scanning.
2. **Locate your entry directly in the main part of the dictionary without using the Pattern Index.** This is similar to the **Direct Method** (see § 3.1.3) used for finding entries by the SKIP Method, but when using the SCAN Method there is no need to determine the subsection number since you locate your subsection by finding the approximate location and then scanning.

Whether to use the **Pattern Index** or not is largely a matter of personal taste. See § 3.3 **Hints for Speed** for details.

Selecting the SCAN Method

INSTRUCTIONS	EXAMPLE: Find 襲 and 像
<p>① IDENTIFY PATTERN</p> <p>See § 4. How to Identify the Pattern for details.</p>	<p>襲: Since 襲 can be divided into up-down parts, we identify it as belonging to pattern ■ 2.</p> <p>像: Since 像 can be divided into left-right parts, we identify it as belonging to pattern ■ 1.</p>
<p>② DIVIDE CHARACTER</p> <p>If your character belongs to pattern ■ 1, ■ 2, or ■ 3, divide the character into two parts. See § 5. How to Divide the Character for details.</p>	<p>襲: Dividing 襲 into up-down parts yields 龍, the shaded part, and 衣, the blank part.</p> <p>像: Dividing 像 into left-right parts yields 亻, the shaded part, and 象, the blank part.</p>
<p>③ SELECT SCAN METHOD</p> <p>If the stroke-count of the shaded part seems high, use SCAN Method A. If the stroke-count of the blank part seems high, use SCAN Method B.</p>	<p>襲: Since the stroke-count of the shaded part 龍 seems high (in this case 16), select SCAN Method A.</p> <p>像: Since the stroke-count of the blank part 象 seems high (in this case 12), select SCAN Method B.</p>

SCAN Method A: High Shaded Count

INSTRUCTIONS	EXAMPLE: Find 襲
<p>① FIND APPROXIMATE LOCATION</p> <p>Using the pattern and subsection guides, turn to your pattern section and go to the vicinity where the subsection numbers begin with 14; i.e., 14-1, 14-2, 14-3, etc.</p>	<p>Turn to the subsection numbers beginning with 14 under pattern ■ 2. This can be done quickly by finding the beginning of the pattern ■ 3 section and working your way backwards.</p>
<p>② LOCATE CHARACTER BY SCANNING</p> <p>Using the subgroup guides, scan until you locate your character.</p>	<p>Scanning the subgroup guides quickly leads you to 龍, the shaded part of 襲. You then easily locate your character in subsection 16-6.</p>

Scanning the Pattern Index

Scan Method A

13-9	響	2906
	響	2907
13-10	敬	2908
14-2	興	2909
14-4	興	2875 ^{oo}
	微	2910
14-5	璽	2911
14-7	興	2880 ^{oo}
	覽	2913 ^o
15-4	微	2912
15-7	覽	2913
16-2	雙	2914
16-4	懸	2915
16-6	襲	2916
	襲	2917
19-3	彎	2918
19-4	攀	2919
	變	2920
19-5	戀	2923 ^o
19-6	鹽	2922
20-5	鹽	2923
20-8	鹽	2924

1-1	匕	2925
	刀	2926

Scan Method B

2-11	勸	153
	傾	154
	傑	155
	債	156
	催	157
	傷	158
	僧	159
	備	160
	傳	161
	際	etc → 3-11 ^o
	廬	162
	鳩	163
2-12	僕	164
	僚	165
	像	166
	偽	167
	僧	168
	隣	751 ^o
2-13	儀	169
	億	170
	價	171
	儉	172
	億	173
	隣	etc → 3-13 ^o
2-14	儒	174
	凝	175
	隱	799 ^o
2-15	價	176
	優	177

Subsection numbers beginning with 14

Subsection guide

Subgroup guide

Desired character

Subsection numbers ending in 14

Beginning of pattern 3 section

SKIP

SCAN Method B: High Blank Count

	INSTRUCTIONS	EXAMPLE: Find 像
①	DETERMINE STROKE-COUNT Count the exact number of strokes of the shaded part of your character.	Counting the strokes of the shaded part 𠄎 yields a stroke-count of 2.
②	FIND APPROXIMATE LOCATION Using the pattern and subsection guides , turn to your pattern section and go to the subsection number that begins with the stroke-count of the shaded part and ends in 14; i.e., 1-14, 2-14, 3-14, etc.	Using the subsection guides, turn to the subsection number beginning with 2, the stroke-count of the shaded part 𠄎, and ending in 14, i.e., subsection 2-14 under pattern 𠄎 2.
③	LOCATE CHARACTER BY SCANNING Using the subgroup guides , scan until you locate your character.	Scanning the subgroup guides quickly leads you to 𠄎, the shaded part of 像. You then easily locate your character in subsection 2-12.

The above charts apply only to the divisible characters. A similar technique can be used for locating an indivisible character. If your character has a high stroke-count, say 10 or more, simply turn to the very end of the **Pattern Index** or of the main part of the dictionary, and search the vicinity until you find it. As there are very few characters of this kind, you should find your entry almost immediately.

3.3 Hints for Speed

Every effort has been made to eliminate guesswork and make SKIP an efficient and reliable lookup system. Below are various time-saving hints and shortcuts that will help you locate entries with maximum speed and minimum effort. To use these hints effectively, refer also to the chart in § 2.5.2 **Classification Keys**.

1. **Pattern Identification** Since SKIP rules are based on intuition, you can often identify the correct pattern at

once by merely looking at the character. When in doubt, your best guide will be the SKIP patterns chart appearing inside the back covers. This chart has been designed to help you quickly identify the pattern without thinking about the rules.

2. **Counting Strokes** The ability to count strokes quickly and accurately will help you determine the SKIP number faster. Although many cross-references appear at locations where you might mistakenly look for your character, it will be worth your while to learn the stroke counting techniques explained in **Appendix 2. How to Count Strokes**. Particularly effective is memorizing the stroke-counts of high-frequency radicals and difficult-to-count elements.

3. **SKIP vs. SCAN** The **SKIP Method** (§ 3.1), in which you must first determine the SKIP number, is a safe method that works reliably all the time. It is the method that you should nor-

mally use in most of your dictionary work. The **SCAN Method** (§ 3.2), on the other hand, is much more limited in scope. Its main advantage is that it dispenses with the need for counting the strokes of complex elements. For characters containing parts of 12 or more strokes (e.g. 襲), it could be considerably faster than the SKIP Method, but for characters containing parts of medium stroke-count (say 12 or 13) it is inefficient or totally useless. In conclusion: if you want a reliable, safe method free of guesswork, use the SKIP Method. If you prefer a rough, speedy shortcut, use the SCAN Method when appropriate.

4. **Scanning** If you cannot find your character from its SKIP number, there is a good chance that you have miscounted the number of strokes by one stroke. Rather than count again, you might save time by looking for your character in the next or in the previous subsection. For example, if you look for 暗 under ■ 1-4-10 and cannot find it, try at the previous subsection ■ 1-4-9 or at the next subsection ■ 1-4-11 (see § 3.2 SCAN Method).
5. **Index vs. Direct** The main advantage of the **Direct Method** (§ 3.1.3) is that it dispenses with the need for searching through the **Pattern Index**. When using the SKIP Method, the Direct Method is usually faster, sometimes considerably faster, than the **Index Method** (§ 3.1.2), but for some characters the reverse may be true. A distinct advantage of the Index Method is its high reliability; once you locate the entry number of your character in the index, you can find your entry with great speed and no hesitation. When using the SCAN Method, the difference in speed between the two methods is not very great. Try both and use the one that

best suits your personal taste.

6. **SKIP Guides** Be sure to make full use of the various **SKIP guides** (§ 2.8), which are designed to facilitate speedy lookup. Particularly useful are the **subsection guides** (printed in red in the **Pattern Index**) and the **subgroup guides**, which help you swiftly move from one **subsection** or **subgroup** to another.
7. **Enclosure Subpatterns** Although the enclosure characters are grouped by **enclosure subpattern** (§ 4.2), you may totally disregard this when looking for your entry. The enclosure pattern constitutes a single category, just like the left-right or up-down pattern.
8. **Subgroup Elements** The divisible characters in a given **subsection** are grouped by **subgroup element** (§ 2.5.1). If you are using the Index Method, you can quickly locate your subgroup element without worrying about their order. Since the number of subgroup elements in a given subsection is small, you can quickly locate your element by skimming through the **subgroup guides** of the **Pattern Index**. If, on the other hand, you are using the Direct Method, you may speed up the search by keeping in mind that the subgroup elements that are radicals appear in order of their radical numbers. Ignore this feature if you do not know the radical system really well.
9. **Entry Types** The divisible characters in a given **subgroup** and the indivisible characters in a given **subsection** are further classified by **entry type** (see **GUIDE § 1.6 Types of Entries**). The entries that you are most likely to look for—the standard entries—appear first, and the nonstandard and cross-reference entries, which are the least needed, fol-

low. This is not something that you need to be consciously aware of (except possibly when deliberately searching for a nonstandard form)—it is merely an auxiliary device that automatically speeds up the lookup process.

10. **Principal Reading** Characters of the same entry type are ordered alphabetically by their **principal readings**, which is usually the most common *on* reading (see **GUIDE § 4.2 Principal Reading**). If you know the reading of your character, this may help you find it more quickly, especially when using the Direct Method.
11. **Frequency** Characters sharing the same principal reading are ordered by their **frequency** of occurrence (see **GUIDE § 7.5**), so that the more frequent characters appear first. This may slightly contribute to lookup speed if you are looking for a high-frequency character.

4. HOW TO IDENTIFY THE PATTERN

- | |
|----------------------------------|
| 4.1 Pattern Identification |
| 4.2 Enclosure Subpatterns |
| 4.3 Pattern Identification Rules |

4.1 Pattern Identification

To locate a character according to SKIP rules, the first task you face is to determine to which of the four patterns your character belongs. The **pattern number** will constitute the first part of the three-part **SKIP number** of your charac-

ter. For example, 宙 is classified under the up-down pattern ㇀2, so the first part of its SKIP number is 2. See § 2.4 **SKIP Number** for details.

To identify the pattern, just *look* at the character (or imagine it in your mind's eye) and decide to which pattern it belongs. Most of the time, your intuition will lead you to the correct classification at once. For example, 好, 充, and 尾 look like they belong to patterns ㇀1, ㇀2, and ㇀3 respectively, while 下 and 曲 look like they are indivisible and therefore belong to pattern ㇀4. If you have trouble classifying your character, a glance at the pattern chart inside the back covers should usually enable you to easily identify the pattern without referring to the rules given below.

In actual practice, you normally identify the pattern of a character and divide it or subclassify it more or less simultaneously. When you see a character like 相, for example, you identify it as a left-right pattern, and, at the same time, decide that it can be divided into 忄 and 目. Nevertheless, for the sake of clarity and convenience of presentation, pattern identification and character division are treated here as separate topics (§ 4.3 and § 5.3 respectively).

A formal statement of the rules for identifying the pattern is given in § 4.3 below. Each rule is explained in greater detail in **Appendix 1. § 2. How to Identify the Pattern**.

4.2 Enclosure Subpatterns

To make it easier to identify the **enclosure pattern**, it is desirable to understand the concepts **enclosure element** and **enclosure subpattern**.

Enclosure element	A completely exterior element enclosing the rest of a character on two or more sides. The enclosure pattern is subdivided into enclosure subpatterns .
Enclosure subpattern	One of the eleven groups into which the enclosure pattern is subdivided according to the number of sides of the enclosure element and its position along the exterior of the character.
Enclosure subpattern symbol	A symbol that identifies one of the eleven enclosure subpatterns.

The enclosure subpatterns are illustrated in the chart below:

Enclosure Subpatterns

Sides	Subpattern Symbol	Examples
2	☐	進
3	☐	旬
	☐	麻
	☐	斗
4	☐	閉
	☐	凶
	☐	医
	☐	丑
4	☐	団
	☐	目
	☐	四

It is important to keep in mind that the enclosure pattern constitutes a single category, just like the left-right or up-down pattern. Any enclosure character, regardless of its subpattern, is classified under the enclosure pattern, and it is not necessary to be particularly aware of the subpattern. The subpattern symbols are merely visual aids that help describe the structure of enclosure elements.

Some enclosure elements may be difficult to identify. If you have trouble, refer to **Appendix 1. § 1.7 Enclosure Element** for a more detailed description, and to the charts inside the front and back covers.

4.3 Pattern Identification Rules

① DETERMINE TO WHICH OF THE FOUR PATTERNS YOUR CHARACTER BELONGS ☐ 1 CHARACTERS THAT CAN BE DIVIDED INTO LEFT AND RIGHT PARTS (a) The resulting parts must be separated by a space . (b) The resulting division must be more or less vertical.	Right	Wrong
		相 八 順 4-5 1-1 1-11
	体 吹 扱 2-5 3-4 3-3	可 延 多 3-2 3-5 3-3

<p>■ 2 CHARACTERS THAT CAN BE DIVIDED INTO TOP AND BOTTOM PARTS</p> <p>(a) The resulting parts must be separated by a space, horizontal line, or frame element.</p> <p>(b) The resulting division need not be horizontal.</p>	<p>二 寺 古 1-1 3-3 2-3</p> <p>会 字 春 2-4 3-3 5-4</p>	<p>万 考 1-2 4-2</p> <p>間 坐 凶 8-4 4-3 2-2</p>
<p>■ 3 CHARACTERS THAT CAN BE DIVIDED BY AN ENCLOSURE ELEMENT</p> <p>(a) The resulting parts may be separated by a space or be in full physical contact.</p> <p>(b) The resulting division must be more or less rectangular.</p>	<p>准 問 国 3-8 8-3 3-5</p> <p>可 広 凶 2-3 3-2 2-2</p>	<p>入 伺 呉 1-1 3-4 4-3</p> <p>吹 名 為 4-3 3-3 5-4</p>
<p>■ 4 CHARACTERS THAT CANNOT BE CLASSIFIED UNDER PATTERNS ■ 1, ■ 2, OR ■ 3</p>	<p>雨 丘 中 与 8-1 5-2 4-3 3-4</p>	<p>刀 日 水 2-1 4-1 4-3</p>
<p>② IF A CHARACTER CAN BE CLASSIFIED UNDER MORE THAN ONE PATTERN, SELECT THE ONE THAT FOLLOWS THE NATURAL CONSTRUCTION OF THE CHARACTER</p>	<p>兎 ■ 2-5-2 箱 ■ 2-6-9</p>	<p>兎 ■ 1-2-5 箱 ■ 1-7-8</p>
<p>③ DO NOT VIOLATE THE PRINCIPLE OF ELEMENT INTEGRITY</p> <p>1. NEVER BREAK THROUGH STROKES 2. NEVER BREAK THROUGH INDIVISIBLE UNITS 3. NEVER MAKE UNNATURAL DIVISIONS</p>	<p>口 ■ 4-3-1 情 ■ 1-3-8 箱 ■ 2-6-9</p>	<p>口 ■ 2-1-3 情 ■ 1-1-10 箱 ■ 1-7-8</p>

5. HOW TO DIVIDE THE CHARACTER

- 5.1 Character Division
- 5.2 Division Points
- 5.3 Character Division Rules

5.1 Character Division

Once you have determined to which of the four patterns your character belongs, you must divide it or subclassify it in order to determine the second and third

parts of the **SKIP** number. Characters that can be divided into two or more parts are classified under the first three patterns, i.e., ■ 1, ■ 2, and ■ 3. This section explains how to divide these **divisible characters**. Characters that cannot be classified under the above patterns are subclassified according to a different principle described in § 6.1 **Subclassification of Solid Pattern**.

The imaginary line that divides the character splits it into a pattern whose shape roughly resembles the pattern symbol.

The divisible characters are divided into two parts: the **shaded part** and the **blank part**. The second part of the SKIP number indicates the stroke-count of the former, whereas the third part indicates that of the latter. For example, 相 is divided into 𠄎 (4 strokes) and 目 (5 strokes), giving a SKIP number of ■ 1-4-5. See § 2.4 SKIP Number for details.

In the great majority of cases, you should have no problem in identifying the pattern and, at the same time, deciding at which point to divide the character. Sometimes, however, you may identify a character as belonging to a particular pattern but not be sure at which point the division should be made. That is, some characters, like 川, 三, and 磨, may contain several points at which a division could conceivably be made.

To divide such characters correctly and without hesitation, it is important that you get a clear understanding of the concept of **division points**. A brief description of these is given in § 5.2 below, while a more thorough treatment can be found in **Appendix 1. § 1. Definitions of Pattern Terminology**. The most im-

portant thing to remember is: **if there is more than one way to divide a character, divide at the first division point.**

When dividing a character, be sure not to violate the principle of **element integrity**. This rule prohibits breaking through strokes or **indivisible units**. For example, you must not divide characters like □ into | and □, or characters like 情 into , and 情. It also prohibits making **unnatural divisions**. For example, 鬪 should be classified under ■ 3, and not be divided into left and right parts, i.e., | and 鬪. See **Appendix 1. § 3.8 Element Integrity** for details.

A formal statement of the rules for dividing the divisible characters is given in § 5.3 below. Each rule is explained in greater detail in **Appendix 1. § 3. How to Divide the Character**.







5.2 Division Points

The first rule for dividing the pattern is: **DIVIDE THE CHARACTER INTO TWO PARTS AT THE FIRST DIVISION POINT**. That is, if there are several ways in which a character can be divided, always divide at the *first* place possible.


Division point	A space, horizontal line, frame element, or enclosure element at which it may be possible to divide a character.
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A division point is not necessarily the point at which a character is actually divided according to SKIP rules. Whether a character can or cannot be divided at a given point depends on its structure

and the particular SKIP rule applying to it. Each division point is defined below, followed by a reference to the section where it is described in detail.

<p>1. Space ⇒ Appendix 1. § 1.1 Space</p> <p>A gap or breaking point between elements. Division by space applies to patterns  1,  2, and  3.</p>	<p>Examples</p> <p>川 州 傾 三 言 公 1-2 2-4 2-11 1-2 1-6 2-2 街 町 翻 桑 系 雀 3-9 5-2 12-6 2-8 1-6 4-7</p>
<p>2. Horizontal Line ⇒ Appendix 1. § 1.3 Horizontal Line</p> <p>A horizontal, or almost horizontal, stroke not intersected by any other strokes. Division by horizontal line applies only to pattern  2.</p>	<p>寺 空 文 亭 学 義 3-3 3-5 2-2 2-7 5-3 3-10</p>
<p>3. Frame Element ⇒ Appendix 1. § 1.6 Frame Element</p> <p>A combination of strokes or stroke segments forming a figure enclosed on two, three, or four sides. Division by frame element applies only to pattern  2.</p>	<p>古 免 早 当 南 支 2-3 2-6 4-2 3-3 2-7 2-2</p>
<p>4. Enclosure Element ⇒ Appendix 1. § 1.7 Enclosure Element</p> <p>A completely exterior element that encloses the rest of a character on two or more sides. Division by enclosure element applies only to pattern  3.</p>	<p>進 旬 麻 間 医 回 3-8 2-4 3-8 8-4 2-5 3-3</p>

5.3 Character Division Rules

MAIN RULES	Right	Wrong
<p>① DIVIDE THE CHARACTER INTO TWO PARTS AT THE FIRST DIVISION POINT</p> <p> GOING FROM LEFT TO RIGHT, DIVIDE AT THE FIRST SPACE</p> <p>Divide at the first clear or conceptual space.</p>	<p>明 小 扱 4-4 1-2 3-3</p>	<p>小 街 2-1 9-3</p>

<p><input type="checkbox"/> GOING FROM TOP TO BOTTOM. DIVIDE AT THE FIRST SPACE, HORIZONTAL LINE, OR FRAME ELEMENT, WHICHEVER COMES FIRST</p> <p>(a) Divide at the first clear or conceptual space.</p> <p>(b) Divide after the first horizontal line. The horizontal line, along with its side, top, and end attachments, goes to the top.</p> <p>(c) Divide at the first point where the first frame element is encountered.</p> <p>(d) When dividing by horizontal line or by frame element, each part must have at least two strokes.</p>	<p>三 会 脊 1-2 2-4 2-8</p> <p>赤 空 業 年 3-4 3-5 5-8 2-4</p> <p>古 当 南 早 2-3 3-3 2-7 4-2</p> <p>京 方 午 予 2-6 2-2 2-2 2-2</p>	<p>三 会 脊 2-1 3-3 6-4</p> <p>赤 空 業 2-5 5-3 8-5</p> <p>呂 兔 4-3 6-2</p> <p>下 亡 了 白 1-2 2-1 1-1 1-4</p>
<p><input type="checkbox"/> GOING FROM THE OUTSIDE TOWARD THE INSIDE, DIVIDE AFTER THE FIRST ENCLOSURE ELEMENT</p> <p>Separate the first enclosure element from the rest of the character, whether it is separated from it by a clear or conceptual space, or is in full physical contact with it.</p>	<p>度 進 閉 目 3-6 3-8 8-3 3-2</p>	<p>度 磨 7-2 11-5</p>
<p>② DO NOT VIOLATE THE PRINCIPLE OF ELEMENT INTEGRITY</p> <p>1. NEVER BREAK THROUGH STROKES</p> <p>2. NEVER BREAK THROUGH INDIVISIBLE UNITS</p> <p>3. NEVER MAKE UNNATURAL DIVISIONS</p>	<p>凶 <input type="checkbox"/> 3-2-2</p> <p>情 <input type="checkbox"/> 1-3-8</p> <p>氣 <input type="checkbox"/> 3-4-2</p> <p>漢 <input type="checkbox"/> 1-3-10</p>	<p>凶 <input type="checkbox"/> 1-1-4</p> <p>情 <input type="checkbox"/> 1-1-10</p> <p>氣 <input type="checkbox"/> 2-2-4</p> <p>漢 <input type="checkbox"/> 2-4-9</p>
<p>COROLLARIES</p> <p>① EACH PART MUST HAVE AT LEAST ONE STROKE</p> <p>② THE SHADED PART MUST NOT BE FURTHER DIVISIBLE UNDER THE SAME PATTERN</p>	<p>門 <input type="checkbox"/> 1-4-4</p> <p>口 <input type="checkbox"/> 4-3-1</p> <p>測 <input type="checkbox"/> 1-3-9</p> <p>順 <input type="checkbox"/> 1-1-11</p>	<p>門 <input type="checkbox"/> 3-8-0</p> <p>口 <input type="checkbox"/> 3-3-0</p> <p>測 <input type="checkbox"/> 1-10-2</p> <p>順 <input type="checkbox"/> 1-3-9</p>

6. HOW TO SUBCLASSIFY THE SOLID PATTERN

- 6.1 Subclassification of Solid Pattern
- 6.2 Solid Subpatterns
- 6.3 Pattern Subclassification Rules

6.1 Subclassification of Solid Pattern

Characters that cannot be divided according to SKIP rules are referred to as **indivisible** or **solid characters** and are classified under pattern ■ 4. The second and third parts of the **SKIP number** of the divisible characters, i.e., the characters classified under patterns □ 1, ■ 2, or □ 3, are determined by dividing the character into two parts and counting the strokes of each part. Since the solid characters are, by definition, indivisible,

a different principle is required for subclassifying them.

The indivisible characters are arranged in ascending order of their total stroke-counts and are subclassified into four **solid subpatterns** (see § 6.2 below). The second part of the SKIP number indicates the total stroke-count of the character, whereas the third part indicates one of the four solid subpatterns. 下, for example, is a three-stroke character containing a **top line** (subpattern □ 1), giving a SKIP number of ■ 4-3-1. See § 2.4 **SKIP Number** for details.

6.2 Solid Subpatterns

The solid pattern is classified into four **solid subpatterns** on the basis of easy to identify lines located on the top, at the bottom, or in the middle of a character.

Solid subpattern	One of the four groups into which the solid characters are subdivided according to the presence or absence of prominent lines; i.e., □ 1 top line , □ 2 bottom line , □ 3 through line , and □ 4 others .
Solid subpattern number	A number that identifies one of the four solid subpatterns; i.e., 1 = □, 2 = ■, 3 = □, and 4 = ■.
Solid subpattern symbol	A symbol that identifies one of the four solid subpatterns; i.e., □ = 1, ■ = 2, □ = 3, and ■ = 4.

A formal definition of each subpattern is given below. Refer to **Appendix 1. § 1.8 Solid Subpatterns** for a detailed description.

	Solid Subpattern	Examples
□ 1	Top Line A horizontal, or almost horizontal, stroke or stroke segment extending across the very top of a solid character.	下 耳 雨 子 久 3-1 6-1 8-1 3-1 3-1 凸 口 亜 爾 5-1 3-1 7-1 14-1
□ 2	Bottom Line A horizontal, or almost horizontal, stroke or stroke segment extending across the very bottom of a solid character.	七 上 亡 丘 由 2-2 3-2 3-2 5-2 5-2 自 血 垂 重 6-2 6-2 8-2 9-2

<input checked="" type="checkbox"/> 3	Through Line A perfectly vertical stroke or stroke segment intersecting another stroke of a solid character and extending over its entire, or almost its entire, length.	中 十 手 本 米 4-3 2-3 4-3 5-3 6-3 車 求 乘 肅 7-3 7-3 9-3 11-3
<input type="checkbox"/> 4	Others Solid characters that cannot be classified under sub-patterns <input type="checkbox"/> 1, <input type="checkbox"/> 2, or <input checked="" type="checkbox"/> 3.	人 九 女 火 犬 2-4 2-4 3-4 4-4 4-4 史 成 舟 為 5-4 6-4 6-4 9-4

6.3 Pattern Subclassification Rules

① DETERMINE TO WHICH OF THE FOUR SOLID SUB-PATTERNS YOUR CHARACTER BELONGS	Right	Wrong
<input type="checkbox"/> 1 CHARACTERS THAT CONTAIN A TOP LINE	雨 下 耳 果 8-1 3-1 6-1 8-1	刀 千 垂 丘 2-1 3-1 8-1 5-1
<input type="checkbox"/> 2 CHARACTERS THAT CONTAIN A BOTTOM LINE	上 丘 垂 3-2 5-2 8-2	山 包 者 3-2 5-2 8-2
<input checked="" type="checkbox"/> 3 CHARACTERS THAT CONTAIN A THROUGH LINE	中 東 毛 4-3 8-3 4-3	水 寸 午 弟 4-3 3-3 4-3 7-3
<input type="checkbox"/> 4 CHARACTERS THAT DO NOT CONTAIN A TOP LINE, BOTTOM LINE, OR THROUGH LINE	与 大 寿 3-4 3-4 7-4	糸 久 友 劣 6-4 3-4 4-4 6-4
② IF A CHARACTER CAN BE CLASSIFIED UNDER MORE THAN ONE SUBPATTERN, THE SUBPATTERN WITH THE SMALLEST NUMBER TAKES PRECEDENCE	王 己 酉 果 4-1 3-1 7-1 8-1 出 生 甲 5-2 5-2 5-1	王 己 酉 果 4-2 3-2 7-2 8-3 出 生 甲 5-3 5-3 5-3

7. GLOSSARY

To use the SKIP classification scheme effectively, it is important to get a clear understanding of the various terms used in a technical sense. These terms have been selected to render their meanings as self-evident as possible. The glossary below conveniently brings all SKIP terms together for quick reference. The brief definitions given here should be sufficient for most purposes. Detailed explanations of important terms can be found in **Appendix 1. § 1. Definitions of Pattern Terminology.**

The headwords, which are followed by their Japanese equivalents in parentheses, are arranged in alphabetical order and followed by a definition and examples in square brackets. At the end of each entry is an arrow ⇒ followed by a reference to a more detailed explanation of that term. The technical terms used within the definitions are printed in **boldface**, which indicates that these terms can be found at their own alphabetical locations in the glossary.

attachment (付随物)

one or more usually short strokes, stroke segments, or elements in physical contact, or almost in physical contact, with the main body of an element [字年軍]

⇒ Appendix 1. § 1.5 Attachment

blank part (白部・従部)

the part of a **divisible character** corresponding to the blank segment of the **pattern symbol**; i.e., the part remaining after the **shaded part** is removed [従単医]

⇒ § 2.3 Divisible and Indivisible Characters

bottom line (下線)

a horizontal, or almost horizontal, stroke or stroke segment extending across the very bottom of a **solid character** [世由丘]

⇒ Appendix 1. § 1.8.1 Top Line and Bottom Line

branch (枝)

a stroke or stroke segment that abuts with other strokes or stroke segments at a point of **tangential contact** [古京井]

⇒ Appendix 1. § 1.2 Tangential Contact

clear space (完全空白)

a clearly visible gap, especially one formed by parallel strokes or elements [三川公]

⇒ Appendix 1. § 1.1.1 Clear Space

conceptual space (疑似空白)

a natural breaking point where one would expect a gap; i.e., a gap that may not be visible because the elements are crowded closely together [桑矛春]

⇒ Appendix 1. § 1.1.2 Conceptual Space

cross-reference entry (相互参照項目)

a character entry or an entry in the **Pattern Index** appearing at an *incorrect* SKIP location with a cross-reference to the corresponding correct location

⇒ § 2.6 Cross-References

divisible characters (可分漢字)

characters that can be divided according to SKIP rules; i.e., characters classified under **patterns** □ 1, ■ 2, or □ 3 [相字広]

⇒ § 2.3 Divisible and Indivisible Characters

division point (可分点)

a **space** [川芳], **horizontal line** [文忘], **frame element** [古当], or **enclosure element** [送凶] at which it may be possible to divide a character

⇒ Appendix 1. § 3.2 Division Points

element integrity (字形素分割禁止)

a principle that consists of three parts: (1) Never break through strokes, (2) Never break through **indivisible units**, and (3) Never make **unnatural divisions**

⇒ Appendix 1. § 3.8 Element Integrity

enclosure (囲み型)

⇒ **enclosure pattern**

enclosure element (囲み要素)

a completely exterior element enclosing the rest of a character on two or more sides [広同団]

⇒ Appendix 1. § 1.7 Enclosure Element

enclosure pattern (囲み型)

a configuration of character elements in which an exterior element encloses the rest of a character on two or more sides (pattern □ 3) [進可医田]

⇒ § 2.2 SKIP Patterns

enclosure subpattern (囲み型副パターン)

one of the eleven groups into which the **enclosure pattern** is subdivided according to the number of sides of the **enclosure element** and its position along the exterior of the character

⇒ § 4.2 Enclosure Subpatterns

enclosure subpattern symbol (囲み型副パターン記号)

a symbol that identifies one of the eleven **enclosure subpatterns**; i.e., □ □

□ □ □ □ □ □ □ □ □ □

⇒ § 4.2 Enclosure Subpatterns

end attachment (端部付随物)

one or more relatively short strokes or stroke segments in physical contact, or almost in physical contact, with the end of the main body of an element [軍岩字]

⇒ Appendix 1. § 1.5.2 Side and End Attachments

entry number (親字番)

a serial number that uniquely identifies the numbered character entries of

the dictionary
⇒ § 2.8 SKIP Guides

entry number guide (親字番案内)
boldface numerals in the lower, outer corner of a page that indicate the **entry number** or range of entry numbers for that page
⇒ § 2.8 SKIP Guides

frame element (枠要素)
a combination of strokes or stroke segments forming a figure enclosed on two, three, or four sides [古 早 肖]
⇒ Appendix 1. § 1.6 Frame Element

horizontal line (横線)
a horizontal, or almost horizontal, stroke not intersected by any other strokes [赤 学 業]
⇒ Appendix 1. § 1.3 Horizontal Line

independent element (独立要素)
a stroke or combination of strokes that intersect or come in **tangential contact** with each other and that form a self-contained unit [桑 系 名]
⇒ Appendix 1. § 1.4 Independent Element

indivisible characters (不可分漢字)
characters that cannot be divided according to SKIP rules; i.e., characters classified under pattern ■ 4 [雨 本 九]
⇒ § 2.3 Divisible and Indivisible Characters

indivisible unit (不可分字形素)
a combination of strokes regarded as an indivisible whole [尺 口 情]
⇒ Appendix 1. § 3.8 Element Integrity

left-right (左右型)
⇒ **left-right pattern**

left-right pattern (左右型)
a configuration of character elements placed side by side (pattern ■ 1) [川 保 殿]
⇒ § 2.2 SKIP Patterns

margin guide (欄外案内)
a guide in the outer margin of a page that consists of a frame enclosing the **subsection number** for each entry character
⇒ § 2.8 SKIP Guides

natural construction (自然構成)
an arrangement of character elements that is in harmony with the way a character is intuitively perceived as a

combination of certain constituent parts
⇒ Appendix 1. § 2.7 Pattern Priority

others (その他)
solid characters that cannot be classified under **subpatterns** □ 1, □ 2, or □ 3 [人 大 寿]
⇒ Appendix 1. § 1.8.3 Others

pattern (パターン・字型・型)
a configuration of character elements that characterizes the four major character groups in the SKIP classification scheme; i.e., ■ 1 **left-right**, ■ 2 **up-down**, □ 3 **enclosure**, and ■ 4 **solid**
⇒ § 2.2 SKIP Patterns

pattern guide (パターン案内)
a guide in the upper, outer corner of a page that indicates the **pattern** and **pattern number** for that page
⇒ § 2.8 SKIP Guides

pattern number (パターン番号)
a number that identifies one of the four **patterns** in the SKIP classification scheme; i.e., 1 = ■, 2 = ■, 3 = ■, and 4 = ■
⇒ § 2.2 SKIP Patterns

pattern symbol (パターン記号)
a symbol that identifies one of the four **patterns** in the SKIP classification scheme; i.e., ■ = 1, ■ = 2, ■ = 3, and ■ = 4
⇒ § 2.2 SKIP Patterns

shaded part (黒部・主部)
the part of a **divisible character** corresponding to the shaded segment of the **pattern symbol**; i.e., the part removed at the first **division point** [相 安 回]
⇒ § 2.3 Divisible and Indivisible Characters

side attachment (側部付随物)
one or more relatively short strokes or stroke segments in physical contact, or almost in physical contact, with the side of the main body of an element [年 台 句]
⇒ Appendix 1. § 1.5.2 Side and End Attachments

SKIP (「字型式検字法」の略称)
acronym of “System of Kanji Indexing by Patterns”

⇒ § 2.1 Overview of SKIP

SKIP number (SKIP番号)

a **pattern symbol** followed by hyphenated numerals consisting of three parts; for the **divisible characters**, (1) the **pattern number**, (2) the stroke-count of the **shaded part**, and (3) the stroke-count of the **blank part**; for the **indivisible characters**, (1) the **pattern number**, (2) the total stroke-count, and (3) the **solid subpattern number** [相: ■ 1-4-5]

⇒ § 2.4 SKIP Number

solid (全体型)

⇒ **solid pattern**

solid pattern (全体型)

a character element or combination of elements that does not constitute a **left-right**, **up-down**, or **enclosure pattern** (pattern ■ 4) [下由本力]

⇒ § 2.2 SKIP Patterns

solid subpattern (全体型副パターン)

one of the four groups into which the **solid** characters are subdivided according to the presence or absence of prominent lines; i.e., □ 1 **top line**, □ 2 **bottom line**, □ 3 **through line**, and □ 4 **others**

⇒ § 6.2 Solid Subpatterns

solid subpattern number (全体型副パターン番号)

a number that identifies one of the four **solid subpatterns**; i.e., 1 = □, 2 = □, 3 = □, and 4 = □

⇒ § 6.2 Solid Subpatterns

solid subpattern symbol (全体型副パターン記号)

a symbol that identifies one of the four **solid subpatterns**; i.e., □ = 1, □ = 2, □ = 3, and □ = 4

⇒ § 6.2 Solid Subpatterns

space (空白・スペース)

a gap [三小] or breaking point [会桑] between elements

⇒ Appendix I. § 1.1 Space

stroke (点画・画)

a character element such as a dot or line segment traditionally written with one sweep of the brush or pen [正口弓主]

⇒ Appendix I. § 3.8 Element Integrity, Ap-

pendix 2. How to Count Strokes

subgroup (下位グループ)

a subdivision of a **subsection** in which a group of **divisible characters** share a common **subgroup element**

⇒ § 2.5 Classification Scheme

subgroup element (主字素・字素)

the shared element of a **subgroup**, which corresponds to the **shaded part** of a **divisible character** [坂岸奔]

⇒ § 2.5 Classification Scheme

subgroup guide (主字素案内)

1. a guide in the outer margin of a page that indicates the **subgroup element** for each entry character
⇒ § 2.8 SKIP Guides
2. a guide to the left of the character column in the **Pattern Index** that indicates the **subgroup element** for that **subgroup**
⇒ § 2.7 Pattern Index

subpattern (副パターン)

1. ⇒ **enclosure subpattern**
2. ⇒ **solid subpattern**

subpattern number (副パターン番号)

⇒ **solid subpattern number**

subpattern symbol (副パターン記号)

1. ⇒ **enclosure subpattern symbol**
2. ⇒ **solid subpattern symbol**

subsection (下位部)

a subdivision of the main part of the dictionary or of the **Pattern Index** in which the **divisible characters** are classified by **subgroup element** and the **indivisible characters** are classified by entry type

⇒ § 2.5 Classification Scheme

subsection guide (下位部案内)

1. boldface numerals in the upper corner of a page that indicate the **subsection number** for that page
2. red hyphenated numerals in the left part of the **Pattern Index** column that indicate the **subsection number** for each **subsection**

⇒ § 2.8 SKIP Guides, ⇒ § 2.7 Pattern Index

subsection number (下位部番号)

hyphenated numerals used to identify a **subsection** and corresponding to the second and third parts of the SKIP

number

⇒ § 2.4 SKIP Number

System of Kanji Indexing by Patterns (字型式檢字法)

a system of classifying characters by geometrical **patterns** used for the rapid location of entries in this dictionary

⇒ § 2.1 Overview of SKIP

tangential contact (枝点接触)

full physical contact between strokes or stroke segments that join at one point without intersecting [口 年 美]

⇒ Appendix 1. § 1.2 Tangential Contact

three-branch tangential contact (三枝点接触)

tangential contact in which three **branches** (strokes or stroke segments) join at one point [文 年]

⇒ Appendix 1. § 1.2 Tangential Contact

through line (通線)

a perfectly vertical stroke or stroke segment intersecting another stroke of a **solid** character and extending over its entire, or almost its entire, length [中 才 我]

⇒ Appendix 1. § 1.8.2 Through Line

top attachment (上部付随物)

one or more usually short strokes, stroke segments, or elements in physical contact, or almost in physical con-

tact, with the top of the main body of an element [字 骨 學]

⇒ Appendix 1. § 1.5.1 Top Attachment

top line (上線)

a horizontal, or almost horizontal, stroke or stroke segment extending across the very top of a **solid** character [里 疋 平]

⇒ Appendix 1. § 1.8.1 Top Line and Bottom Line

two-branch tangential contact (二枝点接触)

tangential contact in which two **branches** (strokes or stroke segments) join at one point [口 弓 宀]

⇒ Appendix 1. § 1.2 Tangential Contact

unnatural division (不自然分割)

division of a character in a manner that is in conflict with the way it is intuitively perceived as a combination of certain constituent parts [漢 箱 導]

⇒ Appendix 1. § 3.8 Element Integrity

up-down (上下型)

⇒ **up-down pattern**

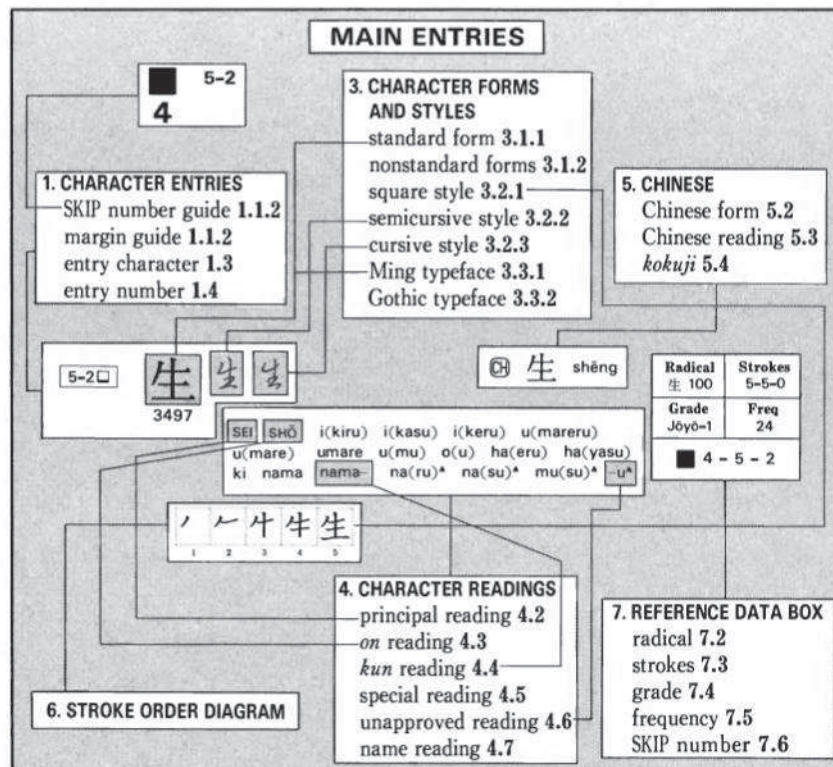
up-down pattern (上下型)

a configuration of character elements stacked more or less one on top of the other (pattern ㉒) [京 音 当 早]

⇒ § 2.2 SKIP Patterns

EXPLANATORY CHART

The **Explanatory Chart** shows the various parts of the character entry. The boldface numerals refer to the section numbers of the **GUIDE TO THE DICTIONARY** on p. 159a, where the format of each section is explained in detail. Since the various conventions are mostly self-explanatory, a quick glance at this chart should normally be sufficient without further reference to the **GUIDE**.



section label 8.1	RADICAL 100
parent radical 8.2.1	Standard form: 生 umareru 'birth' (産 甦 甥) Description: used in characters related to birth

section symbol 9.1	▶ LIFE ▶ BE BORN ▶ STUDENT
core meaning 9.2	
equivalent of level 1 importance 20.5	

10. COMPOUNDS SECTION

section label 10.1	COMPOUNDS
character meaning 10.2.1	①② (act of being alive) life, existence
keyword 20.2	③ (interval between birth and death) life-time, life
equivalent of level 2 importance 20.5	生命 <i>seimei</i> life
compound word 10.2.2	生保 (= 生命保険) <i>seiho</i> (= <i>seimei hoken</i>) life insurance
compound with alternative form 21.2	生死 <i>seishi</i> life and death
Japanese word or phrase 21.2	生涯 <i>shōgai</i> life, lifetime, career; for life
romanized transcription 21.2, 29	人生 <i>jinsei</i> human life, life
English equivalent 21.2	④ [formerly 棲 <i>sei</i> or 栖 <i>sei</i>] (of animals) (occupy a habitat) inhabit, live
subject guide phrase 20.6.1	生息する <i>seisoku suru</i> inhabit, live
definition 20.6.2	⑤⑥ be born
Gothic typeface 3.3.2	⑦ bear, give birth to
sense division number 20.4	⑧ birth
sense division letter 20.4	生家 <i>seika</i> house where one was born
main sense 20.2	⑨ (bring into existence) produce, give rise to
subsense 20.2	⑩ inborn, natural, innate
explanatory gloss 20.6	⑪ suffix indicating quality, state or degree: -ity, -ness
equivalent 20.7	⑫ [original meaning] entrust (a person with a thing), place (a thing) in someone's charge, commit, ask
function word 20.11.3	⑬ [-kaze -風] [suffix] air, airs; touch of
equivalent of level 3 importance 20.5	⑭ [original meaning] two, second
etymological label 24.2	⑮ abbrev. of 共產主義 <i>kyōsanshugi</i> or 共産党 <i>kyōsantō</i> : Communism, Communist Party
numeral 20.11.2	反共 <i>hankyō</i> anticommunist
abbreviation 20.11.4	⑯ counter for books, volumes or copies
counter 20.11.5	四冊 <i>yonsatsu</i> four volumes
unit 20.11.6	⑰ <i>ken</i> : unit of length equiv. to approx. 1.8 m or 6 <i>shaku</i> (尺)
page number 1.1.4	
entry number guide 1.1.3	3497 1636

title 20.11.7	② familiar title used in addressing peers, friends or inferiors (usu. restricted to men) 山田君 <i>yamadakun</i> Mr. Yamada
explanatory matter in parentheses 30.2	
phonetic substitute 20.11.8	③ used phonetically for <i>bi</i> in the transliteration of Sanscrit Buddhist terms 比丘 <i>biku</i> Buddhist priest
subject label 25.2	
combining form 20.10.2	⑥ <i>music</i> major 長調 <i>chōchō</i> major key

11. INDEPENDENT SECTION

section label 11.1	INDEPENDENT 【sei 生】 life, living; [humble] I 生を享ける <i>sei o ukeru</i> be born, live
free word 20.10.1	
INDEPENDENT headword 11.2.1	【shōjiru (=shōzuru) 生じる】 [=生ずる] hap- pen, arise, be produced; produce, create, cause; grow
status label 24.1	
parentheses indicating alternatives 30.2	変化が生じた <i>Henka ga shōjita</i> Change took place
INDEPENDENT headword with alternative reading 11.2.1	
headword meaning 11.2.2	【shi 市】 city (⇔ ㊦ & ㊧)
example 11.2.3	危 symbol on fuel trucks and the like: DANGER!
cross-references 20.9	
symbol 20.11.9	

12. KUN SECTION

section label 12.1	KUN 【su(mu) 済む】 be settled, end, be concluded; do [manage] (without), get off [with] 済み <i>sumi</i> being settled 行かずに済む <i>ikazu ni sumu</i> need not go
KUN headword 12.2.1	
square brackets enclosing alternatives 30.2	【-zu(mi) -済み, -zumi -済】 [suffix] completed, finished, settled, concluded 支払い済み <i>shiharaizumi</i> paid, settled
parentheses indicating optionality 30.2	
hyphen indicating a <i>kun</i> word element 30.2	参った <i>Maitta</i> That licks me! / I'm done for! / You got me there
KUN headword with alternative reading 12.2.1	
functional label 23.1	【tare 誰】 literary form of dare 誰
virgule separating illustrative sentences 30.2	
cross-references 20.9	

homographs 12.2.1	[doro' 泥]
square brackets enclosing a label 30.2	[doro' 泥] [in compounds] [also suffix] petty thief, sneak thief, pilferer
noun adjective 12.2.1	[shizu(ka) 静か]
semicolon 20.4	shizuka na 静かな quiet, silent, still; calm; tranquil, gentle, quiet
comma 20.4	静かにしなさい <i>Shizuka ni shinasai</i> Be quiet!
headword meaning 12.2.2	[he(ru) 減る] [vi] decrease, diminish, lessen, run low; wear
part-of-speech label 23.2	
dash introducing a supplementary gloss 30.2	
supplementary gloss 20.8	[shibu(i) 渋い] ① astringent, puckery, rough; said esp. of the taste of unripe persimmons
compound word 12.2.3	渋柿 <i>shibugaki</i> puckery persimmon
example 12.2.3	
orthographic label 22.2	③ usu. 幅 569 width, breadth, range
cross-reference 21.4	⇒ see 幅 569 for compounds

13. SPECIAL READINGS SECTION

section label 13.1	SPECIAL READINGS
compound word having special reading 13.2	芝生 <i>shibafu</i> lawn, turf 生憎 [△] <i>ainiku</i> unfortunately, unluckily; I am sorry, but...

14. NAMES SECTION

section label 14.1	NAMES
example of name 14.2	弘一 <i>kōichi</i> male name

15. SYNONYMS SECTION

section label 15.1	SYNONYMS
SYNONYMS headword 15.2.1	①② fight and war
subentry heading 15.2.1	闘 <i>FIGHT</i> → 3334
synonym group 15.2.2	征 go on a military expedition → 293
kanji synonym 15.2.2	③ warfare and rebellions
synonym keyword 15.2.2	軍 war → 2080
cross-reference 15.2.2	役 war → 244
virgule separating alternatives 30.2	⋮
	④ game
	技 game → 248
	[tatakau]
	② compete
	闘 <i>FIGHT</i> → 3334
	争 <i>CONTEND</i> → 2030
	競 <i>COMPETE</i> → 1847
	⑤ phonetic [s] [sh]

16. USAGE SECTION

section label 16.1	<div style="border: 1px solid black; padding: 5px;"> <p style="text-align: center;">USAGE</p> <p>① umu</p> <p>産む (produce offspring) give birth to, bear offspring, beget, breed; spawn 彼女は五人子供を産んだ <i>Kanojo wa go-nin kodomo o unda</i> She gave birth to five children</p> <p>生む</p> <p>① have children ② produce, bring forth, give rise to, yield</p> <p style="border: 1px solid black; padding: 2px;"> 彼女は五人子供を生んだ <i>Kanojo wa go-nin kodomo o unda</i> She has five children</p> <p style="border: 1px solid black; padding: 2px;"> ★These verbs share the meaning of giving birth. 産む, the more common form, refers to the physical act of bearing offspring, while 生む is used in the more abstract sense of having children. The principal use of 生む is in the sense of producing or giving rise to.</p> </div>
USAGE headword 16.2.1	
USAGE article 16.2.2	
kanji heading 16.2.2	
English equivalent 16.2.2	
example 16.2.3	
supplementary note 16.2.4	

17. HOMOPHONES SECTION

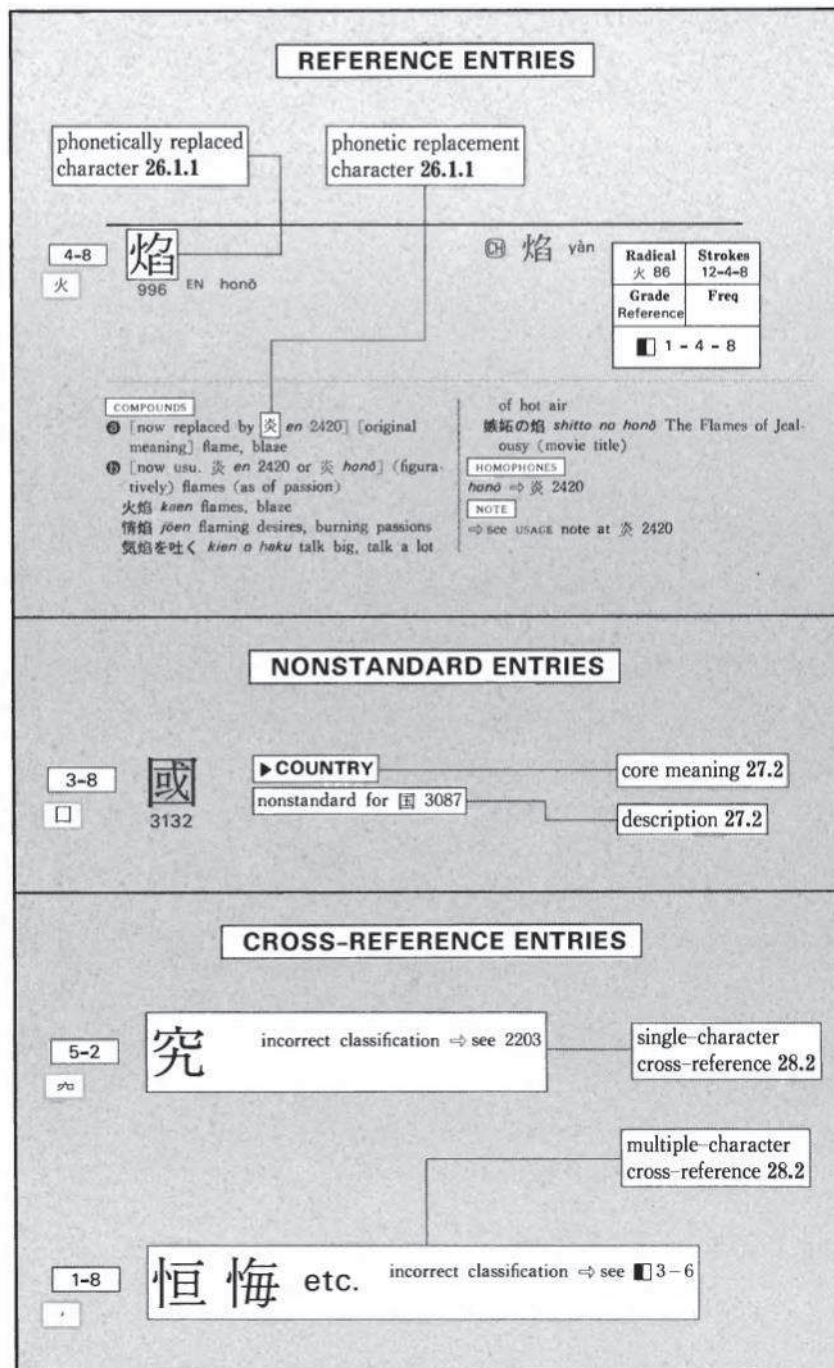
section label 17.1	<div style="border: 1px solid black; padding: 5px;"> <p style="text-align: center;">HOMOPHONES</p> <p>toku ⇒ 解 1517 溶 664 説 1547 tokusu ⇒ 解 1517 融 1831 溶 664 熔 1058 簀 1762</p> </div>
HOMOPHONES headword 17.2	
homophone group member 17.2	

18. COMPOUND FORMATION SECTION

section label 18.1	<div style="border: 1px solid black; padding: 5px;"> <p style="text-align: center;">COMPOUND FORMATION</p> <p>① 先生 sensei</p> <p>先生 'teacher; doctor' is a scholar (生 ②③) who studied ahead (先) of others.</p> </div>
COMPOUND FORMATION headword 18.2.1	
compound formation article 18.2.2	

19. NOTE SECTION

section label 19.1	<div style="border: 1px solid black; padding: 5px;"> <p style="text-align: center;">NOTE</p> <p>⇒ see also USAGE notes at 産 3298 and 成 3537 ⇒ see COMPOUND FORMATION for 生涯 <i>shōgai</i> ⇒ 涯 512</p> <p>★生 is said to have a total of more than 200 readings, which is more than any other character.</p> </div>
cross-reference note 19.2.1	
supplementary note 19.2.2	



GUIDE TO THE DICTIONARY

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The aim of this **GUIDE TO THE DICTIONARY** is to present a detailed description of the main body of the dictionary. This consists of explanations of the format, order, and manner of presentation of the various parts of the character entry, descriptions of the various labels, glosses, and abbreviations, definitions of technical terms, and other conventions. The **GUIDE** deals mostly with the technical details of the presentation, with primary emphasis on format. How and why this information is useful is treated in **FEATURES OF THIS DICTIONARY** on p. 61a.

Since the various conventions of this dictionary have been designed to be mostly self-explanatory, it is not necessary for the general user to acquire a thorough understanding of all the details presented here. Normally, a glance at the **Explanatory Chart** on p. 153a should be sufficient. Much of the information here is of value to the scholar interested in theoretic

cal details, although the general user could greatly benefit from it as well. The most important sections are **§ 1. Character Entries**, **§ 2. Main Entries**, **§ 10. COMPOUNDS Section**, and **§ 20. Character Meanings**.

Unless otherwise indicated, the explanations in the **GUIDE** apply to **main entries**. Other types of entries are described in sections **§ 26.** through **§ 28.** Each convention is described in detail under its appropriate section. Those conventions that apply throughout the dictionary are described in **§ 30. Other Conventions**.

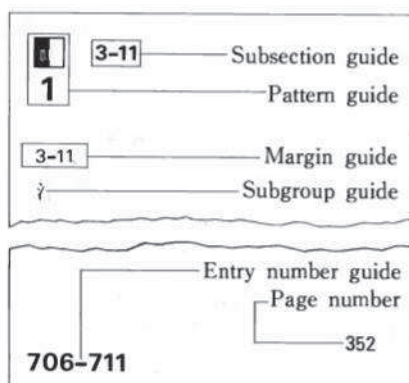
A network of cross-references directs the user to other relevant sections. To understand the explanations properly, a knowledge of the technical terms specific to this dictionary is required. These are set in **sanserif boldface** at the place where they are formally introduced, and occasionally at other places as necessary.

1. CHARACTER ENTRIES

- 1.1 Guides
- 1.2 Character Entry
- 1.3 Entry Character
- 1.4 Entry Number
- 1.5 Order of Entries
- 1.6 Types of Entries

1.1 Guides

1.1.1 General Description The various **guides** printed in the outer corners and margins of the page have been carefully designed and laid out in order to facilitate the speedy location of character entries:



1.1.2 SKIP Guides The following guides are particularly useful for finding a character entry directly from its **SKIP number** without consulting the **Pattern Index**:

1. The **pattern guide** in the upper, outer corner of a page indicates the **pattern** and **pattern number** for that page.
2. The **subsection guide** in the upper corner of a page consists of boldface numerals that indicate the **subsection number** for that page.
3. The **margin guide** in the outer margin of a page consists of a frame en-

closing the subsection number for each entry character.

4. The **subgroup guide** in the outer margin of a page indicates the **subgroup element** for each entry character.

See **SYSTEM OF KANJI INDEXING BY PATTERNS § 2.8 SKIP Guides** for details.

1.1.3 Entry Number Guide The **entry number guide** in the lower, outer corner of a page consists of boldface numerals or hyphenated boldface numerals that indicate the entry number or range of entry numbers for that page. This guide helps quickly locate a character whose entry number is known. See also **§ 1.4 Entry Number**.

1.1.4 Page Number The **page number** in the main body of the dictionary and in the back matter consists of boldface numerals centered at the bottom of each page; in the front matter, the page numbers are followed by the letter *a*. Entry numbers, not page numbers, are used in cross-references to character entries.

1.2 Character Entry

The matter between the heavy black lines across the page is the **character entry**. This consists of the entry character followed by the entry-head data and other explanatory matter; that is, it is the entire article of explanatory matter for an entry character. The entry-head data is printed across the page in single column format, while the explanatory matter that follows is set in two columns separated by a dotted line.

1.3 Entry Character

The large character heading the character entry is the **entry character**. It is set in Ming type, the most common kanji typeface in Japan. The entry character is the subject of all explanatory matter that

follows within that entry. For Jōyō Kanji and Jinmei Kanji characters in main entries, it represents the officially approved standard form:

10-4 歌 — Entry character
哥 1825

Other entry characters, except for cross-references, are given in the traditional form. See also § 3.1 Character Forms.

1.4 Entry Number

The boldface numeral below each numbered entry character is the **entry number**. This is a serial number that uniquely identifies the numbered character entries of the dictionary and is used throughout the main body of the dictionary, the appendixes, and the indexes for reference and cross-reference. The entry number is given for all character entries, except for cross-reference entries, which are unnumbered. See also § 1.6 Types of Entries.

1.5 Order of Entries

The order of entries in this dictionary is based on a new method of classifying characters according to geometrical patterns. This classification scheme, called **System of Kanji Indexing by Patterns** (SKIP), unequivocally assigns a position to each character. The characters are divided into four major groups: 1 left-right, 2 up-down, 3 enclosure, and 4 solid. See SYSTEM OF KANJI INDEXING BY PATTERNS § 2.5 Classification Scheme for details.

1.6 Types of Entries

This dictionary contains a total of 4421 numbered and unnumbered character entries. These are classified according to their function and manner of treatment into the following four types: (1) main entry, (2) reference entry, (3) nonstandard entry, and (4) cross-reference entry. The layout and manner of presen-

tation of the explanatory matter are different for each entry type. The four types are briefly described below:

1. The 2135 **main entry** characters include the 1945 characters in the official Jōyō Kanji list, the 166 in the Jinmei Kanji (name characters) list of 1981, and 24 high-frequency unapproved characters (characters not listed in the Jōyō Kanji and Jinmei Kanji lists). Main entry characters get full treatment and include all the features described herein. The main entry is described in detail in sections § 2. through § 25. For information on the Jōyō Kanji and Jinmei Kanji lists, see OUTLINE OF JAPANESE WRITING SYSTEM § 2.5 Language Reforms.
2. The 472 **reference entry** characters are all unapproved characters. These include the principal **phonetically replaced characters** in contemporary Japanese; i.e., the 170 characters that are now replaced by the official **phonetic replacement characters**, and another 157 phonetically replaced characters that are not in the official list. The remaining reference entries consist of 145 characters that are radicals or radical variants but are not included in the main entry or nonstandard entry characters. The treatment of reference entries is more restricted in scope than that of main entry characters. See § 26. Reference Entries for details.
3. The 980 **nonstandard entry** characters include 873 traditional forms (full unsimplified forms), 82 alternative forms (variant forms other than the traditional form), and 25 handwritten abbreviations (simplified forms used in handwriting). These appear at their own SKIP locations with a cross-reference to their corresponding standard forms. See § 27. Nonstandard Entries for details.

4. The 834 **cross-reference** entry characters include 746 single-character and 88 multiple-character cross-reference entries at a location where they might be mistakenly looked for under an incorrect pattern classification or incorrect stroke-count. They appear at their own *incorrect* SKIP locations with a cross-reference to the character entry at the correct location. See § 28. **Cross-Reference Entries** for details.

2. MAIN ENTRIES

- 2.1 Entry Description
2.2 Entry Format

2.1 Entry Description

The most frequently used characters in Japanese are treated as **main entries**. These include all the characters listed in the Jōyō Kanji and Jinmei Kanji lists and high-frequency unapproved characters:

The sections

Entry-head data

3-11

706 ZEN

漸 漸 漸

④ 漸 jiàn jiān

Radical	85	Strokes	14-3-11
Grade	Jōyō	Freq	1753
1 - 3 - 1 1			

▶ GRADUALLY

COMPOUNDS

④ gradually, gradual

④ advance gradually

漸次 *zenji* gradually

漸進 *zenshin* gradual advance

漸減 *zengen* gradual decrease

東漸 *tōzen* eastward advance (as of culture)

INDEPENDENT

【zen 漸】 gradual advance

漸を以て進歩する *zen o motte shinpo suru*
advance gradually

SYNONYMS

④ in succession

進 progressively → 3106

連 IN SUCCESSION → 3103

歴 successive → 3019

逐 ONE BY ONE → 3102

NOTE

★do not confuse with 暫 2864

Main entry characters get full treatment and include the full range of features presented in this dictionary. Main entries can be distinguished from other types of character entries by the words “Jōyō,” “Non-Jōyō,” or “Names” in the reference data box, and can be easily recognized by the presence of core meanings and the organization of the explanatory matter into sections. The main entry is described in detail in sections § 2. through § 25.

2.2 Entry Format

The main entry consists of the entry-

head data, printed across the page in single column format, and the explanatory matter, which is organized into sections and set in two columns separated from each other by a dotted line.

2.2.1 Entry-Head Data The **entry-head data** of main entries consists of the entry character (§ 1.3), the entry number (§ 1.4), the standard form (§ 3.1.1), nonstandard forms (§ 3.1.2), calligraphic styles (§ 3.2), typeface styles (§ 3.3), Chinese (§ 5.), character readings (§ 4.), the stroke order diagram (§ 6.), and the reference data box

(§ 7.). Each item is described in the section indicated by the cross-reference in parentheses.

2.2.2 The Sections The explanatory matter of main entries is subdivided

into twelve parts referred to as **sections**, which appear in the order listed below. Not every entry includes every section—only those sections required for describing the entry character are given.

Section Label	Description
RADICAL	The RADICAL section describes the function of the entry character as a radical. See § 8. RADICAL Section for details.
▶	The CORE section lists the core meaning or meanings of the entry character. See § 9. CORE Section for details.
COMPOUNDS	The COMPOUNDS section, subdivided by sense division numbers and letters, lists the meanings of the entry character as an <i>on</i> word element. Each meaning is nearly always accompanied by compounds and examples and their English equivalents. See § 10. COMPOUNDS Section for details.
INDEPENDENT	The INDEPENDENT section, subdivided into subentries, lists the meanings of the entry character as an independent <i>on</i> word. Each meaning is often accompanied by examples and their English equivalents. See § 11. INDEPENDENT Section for details.
KUN	The KUN section, subdivided into subentries, lists the meanings of the entry character as a <i>kun</i> word or word element. Each meaning is usually accompanied by compounds and examples and their English equivalents. See § 12. KUN Section for details.
SPECIAL READINGS	The SPECIAL READINGS section lists compound words having special readings and their English equivalents. See § 13. SPECIAL READINGS Section for details.
NAMES	The NAMES section lists examples of names and their English descriptions. See § 14. NAMES Section for details.
SYNONYMS	The SYNONYMS section, subdivided into synonym groups, lists groups of kanji synonyms and their English keywords for the principal senses of main entry characters. See § 15. SYNONYMS Section for details.
USAGE	The USAGE section, subdivided into usage notes, discriminates between the meanings of homophones (rarely synonyms) by bringing together their English equivalents into a single article. See § 16. USAGE Section for details.

HOMOPHONES	The HOMOPHONES section lists groups of homophones and their entry numbers for cross-reference. See § 17. HOMOPHONES Section for details.
COMPOUND FORMATION	The COMPOUND FORMATION section, subdivided into compound formation articles, describes how a compound word is formed from its constituent parts and/or gives its etymology. See § 18. COMPOUND FORMATION Section for details.
NOTE	The NOTE section consists of various cross-references and/or explanatory notes. See § 19. NOTE Section for details.

3. CHARACTER FORMS AND STYLES

- 3.1 Character Forms
 - 3.2 Calligraphic Styles
 - 3.3 Typeface Styles

3.1 Character Forms

Character form refers to the skeletal framework or delineation of the figure formed by a character. The entry-head data includes character forms of three kinds: the standard form, the nonstandard forms, and the Chinese form.

3.1.1 Standard Form The large character set in Ming type at the head of main entry characters appearing in the Jōyō Kanji and Jinmei Kanji lists (approved characters) is the **standard form**:

劍
1672

This form is sanctioned for official purposes and is widely used as the standard form in most contemporary publications.

3.1.2 Nonstandard Forms The character(s) sometimes appearing immediately to the right of a main entry character are the **nonstandard forms**. These are set in Ming type in a size somewhat smaller than the main entry character:

劍 劍 劍[◊] 劍[◊]
1672
└─ Standard form
└─ Traditional form
└─ Alternative forms

事 事[•]
3567
└─ Standard form
└─ Handwritten abbreviation

Nonstandard form refers to a variant form other than the standard form of approved characters, and to a variant form other than the traditional form of unapproved characters. Three kinds of nonstandard forms are given: the traditional form, the alternative forms, and the handwritten abbreviation, in that order.

1. **Traditional form** is the full unsimplified form (orthodox form) introduced by the Chinese dictionary 康熙字典 *kōki jiten* in 1716. It is always given if it differs from the standard form of main entry characters.
2. **Alternative forms**, marked by a superscript diamond symbol ◊, refers to variant forms other than the traditional form.
3. The **handwritten abbreviation**, marked by a superscript solid dia-

mond symbol ♦, is a simplified form used in handwriting.

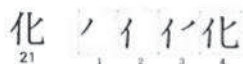
Nonstandard forms are only given for main entry characters. If a main entry character is not followed by a nonstandard form, no common nonstandard form exists. See also § 27. **Nonstandard Entries.**

3.1.3 Chinese Form The character(s) appearing immediately to the right of the symbol ㉔ is the **Chinese form**. See § 5. **Chinese** for details.

3.2 Calligraphic Styles

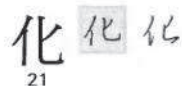
Calligraphic style refers to the various styles of handwriting. Three calligraphic styles are given: the square style, the semicursive style, and the cursive style.

3.2.1 Square Style The character given in the last frame of the stroke order diagram is in the **square style**. Each stroke is written separately to produce a clearly legible form:



The square style is given for all main entry characters, and for all reference and nonstandard entry characters that are used as radicals.

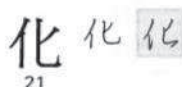
3.2.2 Semicursive Style The character immediately to the right of the nonstandard form(s) or, if no nonstandard form is given, of a main entry character, is a calligraphic variant in the **semicursive style**. The strokes are loosely joined together in a smooth movement of the brush or pen:



The semicursive style is given for all

main entry characters.

3.2.3 Cursive Style The character immediately to the right of the semicursive style is a calligraphic variant in the **cursive style**. The character form is greatly simplified and the strokes are joined in a continuous smooth movement of the brush or pen:



The cursive style is given for all main entry characters.

3.3 Typeface Styles

Typeface style refers to a uniform style or design of the character type. The two principal styles are given: the Ming typeface and the Gothic typeface.

3.3.1 Ming Typeface The large entry character at the head of each character entry is set in **Ming type**. This typeface is characterized by thick vertical strokes, thin horizontal strokes, and triangular serifs at the ends of horizontal strokes:



The Ming typeface is given for all entry characters.

3.3.2 Gothic Typeface Entry characters appearing in the compounds and examples are set in **Gothic type**. This typeface is characterized by thick smooth strokes and clean edges:



The Gothic typeface appears in all main and reference entries that include compounds or examples.

4. CHARACTER READINGS

- 4.1 General Description
- 4.2 Principal Reading
- 4.3 *On* Reading
- 4.4 *Kun* Reading
- 4.5 Special Reading
- 4.6 Unapproved Reading
- 4.7 Name Reading
- 4.8 Chinese Reading

4.1 General Description

The romanized transcription immediately to the right of the entry number is the **reading** or readings of the entry character in Japanese; the Chinese reading follows the Chinese form:

稔 稔能 ㊦ 稔 rěn
1207 NEN JIN mino(ru) NAMES toshi
naru nari minoru

Reading refers to an established sequence of speech sounds, usually of Chinese or native Japanese origin, associated with a character. **Approved readings** are those listed in the Jōyō Kanji list; **unapproved readings** are those that are not. The Japanese readings appear in the following order: the principal reading; approved, special, and unapproved *on* readings; approved, special, and unapproved *kun* readings; and name readings. The Chinese readings appear in descending order of frequency or importance. Character readings are given for all main and reference entry characters, except for reference entry characters that are used only as a radical and have no readings.

4.2 Principal Reading

The **principal reading**, the first character reading given, is the most common or representative reading of a character. It is used as a key of classification in ordering the characters in various character lists and indexes. The principal reading is nearly always the *on* reading, but

for characters that do not have an *on* reading, the *kun* reading is used. For Jōyō Kanji characters, the principal reading is, with a few minor exceptions, identical with the first reading listed in the Jōyō Kanji list.

4.3 *On* Reading

The ***on* reading**, set in sanserif small capitals, is the Sino-Japanese or Chinese-derived reading of a character. Approved *on* readings are unmarked; unapproved ones are marked by a superscript solid triangle [▲]:

金 KIN KON GON[▲] kane kana- gane
2057

The *on* reading is presented in the following format:

1. Approved *on* readings are listed in the order in which they appear in the Jōyō Kanji list; unapproved ones, in descending order of importance.
2. A small number of *on* readings are preceded by a hyphen, which indicates that the reading is a variant of an approved *on* reading used only in certain words for euphony; e.g., the reading *-nō* for 応 as a variant of *ō* in the word 反応 *hannō*. The hyphen does not indicate that the character functions only as a suffix.

4.4 *Kun* Reading

The ***kun* reading**, set in sanserif lowercase, is the native Japanese reading of a character. Approved *kun* readings are unmarked; unapproved ones are marked by a small superscript solid triangle [▲]:

中 CHŪ naka uchi[▲] ata(ru)[▲]
3451

The *kun* reading is presented in the following format:

1. Approved *kun* readings, along with

readings derived from them, are listed in the order in which they appear in the Jōyō Kanji list; unapproved ones, in descending order of importance. The order of the *kun* readings corresponds exactly to that of the KUN headwords in the KUN section.

Kun readings that are directly derived from approved *kun* readings, such as the noun 掛け *kake* from the verb 掛ける *kakeru* 'set, put on, etc.', or *kun* readings that are identical with an approved or a derived *kun* reading but differ from it only in *okurigana*, such as the suffix 行き *-yuki* 'bound for' written without the ending き, i.e., 行, are given immediately after the reading from which they are derived:

掛 493	KAI* KEI*	ka(keru)	-ka(keru)
		ka(ke)	-ka(ke)
		-ga(ke)	
		ka(karu)	-ga(karu)
		ka(kari)	-ga(kari)

kakari
-gakari

Although such readings are not listed in the Jōyō Kanji list, they are not considered unapproved readings since they are merely variants of approved *kun* readings, not independent readings in their own right.

2. *Okurigana* (kana endings) conforming to the official rules published by the Ministry of Education is shown in parentheses. See **Appendix 5. Rules for Okurigana** for details.
3. If a *kun* reading is preceded or followed by a hyphen, it functions only as a word element.
4. If two *kun* readings have exactly the same written form, they are marked by small superscript numerals:

代 30	DAI TAI	ka(waru)	ka(wari)
		-ga(wari)	ka(eru)
		yo	shiro ¹

shiro²

See also § 12.2.1 KUN Headword.

4.5 Special Reading

The **special reading** is a reading of a word consisting of two or more characters assigned to a single word on the basis of its meaning without direct relation to the normal readings of each character. Since the pronunciation of each character cannot be isolated as a distinct reading, these are not given in the entry-head data but are treated in the SPECIAL READINGS section.

In exceptional cases, a component of what is normally considered a special reading can be isolated as an independent *on* or *kun* reading in its own right. For example, the 凹 in 凸凹 *dekoboko* 'unevenness, etc.' can be isolated as having the reading *boko* in the sense of concave. Such a reading is similar to an ordinary *kun* reading and is so treated in this dictionary. In the list of character readings, it is marked by a small superscript asterisk * :

凹	ō	kubo(mu)*	boko*
3482			

See also § 13. SPECIAL READINGS Section.

4.6 Unapproved Reading

The **unapproved reading**, marked by a superscript solid triangle [▲], is an *on* or *kun* reading that is not listed in the Jōyō Kanji list but is sufficiently common to merit inclusion in the dictionary:

氷	HYŌ	kōri	hi	kō(ru) [▲]
39				

Unapproved readings are listed in descending order of importance. The distinction between approved and unapproved readings applies only to characters in the Jōyō Kanji list.

4.7 Name Reading

The **name reading** or readings, which appear immediately to the right of the symbol NAMES, are used only in the writing of personal, family, and place names but not in ordinary words:

鎌 REN kama NAMES KEN kata kane
1760

The name reading is presented in the following format:

1. In the list of name readings, *on* readings, if any, are given first, followed by *kun* readings. Within each category the readings are, generally, listed in descending order of frequency or importance.
2. If a reading can be used in both names and ordinary words, it is listed among the regular readings, not the name readings. For example, the reading *tane* of 胤 is used in both words and names and thus appears to the left of the symbol NAMES, but *kazu* is only used in names and thus appears to the right of the symbol:

胤 IN tane NAMES tsugi tsugu
17 kazu

3. Sometimes, the same reading appears on both sides of the symbol NAMES. This indicates that the reading on the left, which is used as a word, differs in *okurigana* from the reading on the right, which is used only in names:

遥 YŌ haru(ka) NAMES haruka
3141

Name readings are given for all Jinmei Kanji that have such readings. See also **OUTLINE OF JAPANESE WRITING SYSTEM § 2.5 Language Reforms.**

4.8 Chinese Reading

The romanized transcription following

the Chinese form(s) is the **Chinese reading**. See § 5. **Chinese** for details.

5. CHINESE

- 5.1 General Description
- 5.2 Chinese Form
- 5.3 Chinese Reading
- 5.4 *Kokuji*

5.1 General Description

The matter following the symbol CH (for “Chinese”) is the **Chinese form** and **Chinese reading**:

臨 臨* ㄌㄩㄣˊ ㄌㄩㄣˊ CH 临 lín
1630 RIN nozo(mu)

An entry character may have more than one Chinese form and/or Chinese reading corresponding to it. If one or more forms have the same reading or readings, those readings follow the form(s) to which they apply:

沈 CH 沉 chén 沈 shěn
261

In the example, the reading *chén* applies to 沉 and the reading *shěn* applies to 沈. The Chinese form(s) and Chinese reading(s) are given for all main and reference entry characters, except for reference entry characters that are used only as a radical but not as a word or word element.

5.2 Chinese Form

The **Chinese form** is the official form or forms used in the People’s Republic of China. This is often a simplified form significantly different from the Japanese form, but sometimes, as in the example below, both forms are the same or the differences are very slight:

字 ㊦ 字 zì
2172

5.3 Chinese Reading

The romanized transcription following the Chinese form(s) is the **Chinese reading**. This is the reading or readings of the character in Mandarin; that is, the standard pronunciation of the character in the People's Republic of China. The Chinese readings are transcribed in the official Pinyin system of romanization. The tones are indicated by the standard diacritic marks, as illustrated below:

first tone ā
second tone á
third tone ǎ
fourth tone à
neutral tone a

5.4 Kokuji

Characters that were made in Japan on the model of Chinese characters are referred to as **kokuji**. This is indicated by the characters “国字” in parentheses, as illustrated below:

峠 ㊦ none (国字)
358

If the entry character is a *kokuji* not used in Chinese, this is indicated by the word “none” and no Chinese form or reading is given. If the entry character is a rare instance of a *kokuji* that has been borrowed into Chinese, the corresponding Chinese form and reading appear:

腺 ㊦ 腺 xiàn (国字)
1035

6. STROKE ORDER DIAGRAM

The dotted box consisting of sequentially numbered frames and appearing below the entry character is the **stroke order diagram**. This shows the correct order

in which the strokes of the entry character should be written:

価 ㊦ 1 2 3 4 5 6 7 8
87

The order of writing is presented stroke by stroke; that is, each frame contains one more stroke than the previous frame, with the tiny numeral under the frame indicating the position of that stroke in the sequence. The last frame contains the full character in the standard square style. The stroke order diagram is given for all main entry characters, and for all reference and nonstandard entry characters that are used as radicals.

7. REFERENCE DATA BOX

7.1 General Description
7.2 Radical
7.3 Strokes
7.4 Grade
7.5 Frequency
7.6 SKIP Number

7.1 General Description

The framed box in the right part of the entry-head data of a character entry is the **reference data box**. This gives numerical data for reference and classification purposes:

輪 ㊦ 1607	Radical 車 159	Strokes 16-7-9
	Grade Jōyō-5	Freq 360
■ 1 - 7 - 9		

The reference data box consists of (1) the radical, (2) the strokes, (3) the grade, (4) the frequency, and (5) the SKIP number. It appears in all main and reference entries, and in all nonstandard entries that are used as a radical.

7.2 Radical

The frame of the reference data box headed “**Radical**” gives the **radical** and **radical number** for the entry character:

分
1972

Radical 刀 18

The radical, set in Ming type, is often the parent radical in its full traditional form. The radical number is a serial number from 1 to 214 traditionally assigned to each radical and widely used in character dictionaries and reference works for identification. The radical is presented in the following format:

1. If the form of the radical as it actually appears within the entry character (the actual form) differs considerably from the parent radical, then a variant form identical with, or closely resembling, the actual form is given:

列
824

Radical 刂 18

2. The radical given for “lost-radical” characters is a new radical based on the simplified form of the entry character. To distinguish the new radical, the radical number is followed by a superscript triangle \triangle :

会
2020

Radical 人 9 \triangle

The traditional radical of lost-radical characters (in this case 日 based on the old form 會) is not shown in the reference data box, but can be determined by looking the character up in the **Radical Index**.

See also **Appendix 6. The Radicals**.

7.3 Strokes

The frame of the reference data box headed “**Strokes**” gives the **stroke**

structure for the entry character:

針
1666

Strokes 10-8-2

The hyphenated numeral consists of (1) the total stroke-count, (2) the stroke-count of the radical portion, and (3) the stroke-count of the nonradical portion. The total of the second and third parts equals the first part.

The total stroke-count of nonstandard entries that do not have reference data boxes can be determined by adding the two numerals of the **margin guide** for patterns ■ 1, ■ 2, and ■ 3. For pattern ■ 4, it is indicated by the first numeral of the margin guide.

8-8 靜
青 1747

► QUIET
nonstandard for 静 1728

The total of the margin guide numerals above is 16, which is the total stroke-count of 靜.

7.4 Grade

The frame of the reference data box headed “**Grade**” gives the classification of the entry character:

針
1666

Grade Jōyō-6

The characters are divided into the seven mutually exclusive categories described below:

Jōyō-+ number A main entry character that is in the Education Kanji list; that is, a character taught in the first six years of compulsory schooling. The number from 1 to 6 following the hyphen corresponds to one of the six elementary school grades during which the character is taught.

- Jōyō** A main entry character that is in the Jōyō Kanji list but is not included in the Education Kanji list; that is, a character taught in grades 7 to 9.
- Non-Jōyō** A main entry character that is not in the Jōyō Kanji list.
- Names** A main entry character that is in the Jinmei Kanji list.
- Reference** A reference entry character that is a phonetically replaced character or that is a radical which is also used as a word or word element. See also § 26. **Reference Entries**.
- Radical** A reference entry character that is used only as a radical but not as a word or word element. See also § 26. **Reference Entries**.
- Variant** A nonstandard entry character that is also a radical or radical variant. See also § 27. **Nonstandard Entries**.

For information on the Jōyō Kanji list and language reforms, see **OUTLINE OF JAPANESE WRITING SYSTEM § 2.5 Language Reforms**.

7.5 Frequency

The frame of the reference data box headed “**Freq**” gives the **frequency** of the entry character. This indicates the frequency of occurrence of the character in Modern Japanese:

針 1666	Freq 504
-----------	-------------

In the example, “504” means that the entry character is the 504th most frequently used main entry character. The

frequency of use is only given for main entry characters. For other entry types the frequency frame is left blank. See also **Appendix 9. Core Meanings Arranged by Frequency**.

7.6 SKIP Number

The bottom frame of the reference data box gives the **SKIP number** for the entry character. This consists of the **pattern symbol** followed by hyphenated numerals used to locate characters according to SKIP rules:

針 1666	1 - 8 - 2
-----------	-----------

See **SYSTEM OF KANJI INDEXING BY PATTERNS § 2.4 SKIP Number** for details.

8. RADICAL SECTION

8.1 Section Description 8.2 Section Format

8.1 Section Description

The matter headed by the label **RADICAL** is the **RADICAL section**. This describes the function of the entry character as a radical:

人
3368

RADICAL 9

Standard form: 人 *hito* ‘person’ (仄以來)
 Left variant: 亻 *ninben* (仏仁代)
 Top variant: 亼 *hitoyane* (今令会)
 Description: used in characters related to human beings

The section label is followed by the radical number. This is a serial number from 1 to 214 traditionally assigned to each radical and widely used in character dictionaries and reference works for

identification. The **RADICAL** section is given for every entry character that functions as a radical or radical variant. All such entries also contain a stroke order diagram and reference data box. See also § 7.2 **Radical** and **Appendix 6. The Radicals**.

8.2 Section Format

8.2.1 Parent Radical The **RADICAL** section for an entry character that is one of the 214 traditional radicals in its parent form consists of (1) the standard form, (2) the variants, and (3) the description:

Standard Form: Consists of (a) the parent radical in Ming type in its full traditional form, (b) the radical name in italics (the most common name(s) of the radical in Japanese), (c) the English “name” of the parent radical enclosed in single quotation marks, and (d) examples in parentheses of characters in which the parent radical appears as a radical.

Variants: Consists of (a) a caption, such as “Left variant” or “Enclosure,” that indicates the position in which the radical normally appears within the character, (b) the variant(s) in Ming type (simplified form of radical or one that differs considerably from parent radical), (c) the variant name in italics (the most common name(s) of the variant(s) in Japanese), and (d) examples in parentheses of characters in which the variant appears as a radical.

Description: An explanation of the meaning or function of the radical as a character-forming element.

NOTE: Certain radicals are used mostly in their variant forms and the characters in which the parent form appears may be quite rare. In such cases, the characters given as examples may not appear in the dictionary as character entries in their own right.

8.2.2 Radical Variants Radical variants appear at their own SKIP locations. The **RADICAL** section for an entry character that is a radical variant consists of (1) a brief description and (2) a cross-reference to the parent radical, as illustrated below:

人
3373
RADICAL 9
ninben, variant of 人 *hito* ‘person’
⇒ see 人 3368 for radical description

Characters that are simplified forms of radicals but are not used as radicals in their own right are likewise cross-referenced:

麻
3125
RADICAL 200
simplified form not used as radical
⇒ see 麻 3130 for radical description

9. CORE SECTION

9.1 Section Description
9.2 Section Format

9.1 Section Description

The matter headed by the symbol ► is the **CORE section**. This lists the core meaning or meanings of the entry character. The **core meaning**, set in boldface capitals, is a concise English keyword that represents the most fundamental or most important concept linking the principal senses of a character:

単 ▶ SINGLE
2256

The CORE section is given for all main and nonstandard entries.

9.2 Section Format

The CORE section consists of one or more core meanings, each headed by the symbol ▶. When there are two or more core meanings, these are listed in descending order of importance. Normally, the core meaning applies to both *on* and *kun* words or word elements, but if the *kun* meaning is dominant and the *on* meaning uncommon, it may apply only to the *kun* meanings. Sometimes, as in the example below, one core applies to the *on* and the other to the *kun*:

係
97

▶ CONNECT ▶ PERSON IN CHARGE

COMPOUNDS

[formerly also 繫 2902]

①② (have a relationship with) connect, be connected with, relate to, interrelate

⋮

KUN

⋮

【*kakari* 係】

[sometimes also 掛]

Ⓐ person in charge, official in charge, clerk

10. COMPOUNDS SECTION

10.1 Section Description
10.2 Section Format

10.1 Section Description

The matter headed by the label COMPOUNDS is the COMPOUNDS section. In main entries, this lists the meanings of the entry character as an *on* word element. Each meaning is nearly always accompanied by compounds and examples and their English equivalents:

弘
192

COMPOUNDS

① disseminate, spread, teach (esp. Buddhism)

弘報 (= 広報) *kōhō* (public) information, public relations

弘法 *guhō* spreading Buddhist teachings

②③ great, grand

④ [original meaning, now rare] extensive, broad, vast

弘誓 *guzei* Buddha's great vows

弘大な *kōdai na* grand, magnificent, vast

弘遠な *kōen na* vast and far-reaching

The section label COMPOUNDS is merely an identifying symbol—it should not be interpreted to mean that the COMPOUNDS section lists only compound words. In fact, this is the most important section of the entry and usually contains the most useful information about the entry character, especially its meanings as an *on* word element.

The COMPOUNDS section is given for all main entries and reference entries whose main entry character is used as an *on* word element (which is almost all of them). The explanations below apply only to main entries. The COMPOUNDS section of reference entries, described in § 26. Reference Entries, is organized somewhat differently.

10.2 Section Format

The COMPOUNDS section consists of (1) the character meanings and (2) the compounds and examples. These appear in an order that shows their semantic inter-relatedness, with the compounds and examples following the sense which they illustrate.

10.2.1 Character Meaning The meaning of the entry character as an *on* word element (combining form or affix) is given by the English equivalent:

詩
1524

- ㊦ [also suffix] [original meaning] **poetry, poem, verse**
- ㊧ Chinese poetry [poem]

If a meaning has more than one sense, these are subdivided by sense division numbers and the degree of importance is indicated for each sense. It often includes various labels, glosses, and cross-references. These and the equivalent are described in §20. **Character Meanings** and in sections §22. through §25.

10.2.2 Compounds and Examples

Compounds and examples, grouped by meaning, almost always accompany each sense. These are usually compound words, but a phrase or sentence may occasionally be given:

詩
1524

- 詩人 *shijin* poet
- 詩情 *shijō* poetic sentiment, poetical interest
- ⋮

See §21. **Compounds and Examples** for details.

11. INDEPENDENT SECTION

- | |
|---|
| 11.1 Section Description
11.2 Section Format |
|---|

11.1 Section Description

The matter headed by the label INDEPENDENT is the **INDEPENDENT section**. This lists the meanings of the entry character as an independent *on* word. Each meaning is often accompanied by examples and their English equivalents:

表
2429

INDEPENDENT

【hyō 表】 table, chart, diagram, schedule, tabular form; list

表にする *hyō ni suru* tabulate; make a list of
【hyōsuru 表する】 express, manifest; pay (one's respects)

Independent on word refers to a one-character *on* word, with or without particles, auxiliaries, or inflections, that can be used on its own. Words consisting of one character terminating in the auxiliary verb -する *-suru* or one of its variants, i.e., -ずる *-zuru*, -じる *-jiru*, and -す *-su*, or in a function word such as -なる *-naru* or -たる *-taru*, are treated as separate independent *on* words. Thus, 表 and 表する in the example above are treated as separate independent *on* words.

Independent *on* words terminating in an inflection of する *suru* or one of its variants, or in a function word such as a particle, may appear in the examples under their original forms, but if such words have independent meanings that are unrelated to or that cannot be directly derived from their original forms, they are treated as **INDEPENDENT** headwords in their own right:

上
3404

【jō 上】 first class, the best; first book [volume]; (marking on gift wrapper) With one's compliments

上の *jō no* first, best, excellent

乙
3339

【otsu 乙】 the second, B; the latter; second calendar sign; bass (in traditional Japanese music)

【otsu na 乙な】 queer, strange, odd; smartish, chic; nice, fanciful, delicate; romantic

The INDEPENDENT section is given for all main entries whose entry character is used as an independent *on* word. Independent words are also given for reference entries, which are described in § 26. **Reference Entries.**

11.2 Section Format

The INDEPENDENT section is subdivided into parts referred to as **subentries**. Each independent *on* word is treated under one subentry. This consists of (1) the INDEPENDENT headword, (2) the headword meaning, and (3) the examples. The order of subentries follows that of the *on* readings given in the entry-head data (see § 4.3 *On Reading*). INDEPENDENT headwords terminating in a particle or an auxiliary follow the form from which they originate. For example, 期する *kisuru*, which terminates in the auxiliary verb する *suru*, follows 期 *ki*.

11.2.1 INDEPENDENT Headword The matter enclosed in heavy black square brackets **【】** at the head of a subentry is the **INDEPENDENT headword**. This consists of a boldface romanized transcription of an independent *on* word and the Japanese word in Gothic type:

明
855
【**mei** 明】discernment, insight; eyesight
⋮
【**min** 明】Ming Dynasty

The term **subentry headword** refers to an INDEPENDENT headword, a KUN headword, or to both collectively. The INDEPENDENT headword is presented in the following format:

1. If an INDEPENDENT headword has two or more readings or written forms, the alternative readings and/or forms follow in parentheses and are preceded by an equal sign. The first alternative is usually more common than the second.

難
1838

【**nanjiru** (= **nanzuru**) 難じる (= 難ずる)】
criticize unfavorably, blame, reproach

2. In the rare cases that a character is used as a symbol that has no pronunciation, such as 危 for “DANGER,” no transcription is given.

11.2.2 Headword Meaning The meaning of an INDEPENDENT headword as an independent *on* word is given by the English equivalent:

学 【**gaku** 学】studies, learning
2555

The meaning is sometimes subdivided by sense division numbers and may include various labels, glosses, and cross-references. These and the equivalent are described in § 20. **Character Meanings** and in sections § 22. through § 25. If the meaning consists of numbered senses, these appear flush left in the line immediately below the INDEPENDENT headword:

別 【**betsu** 別】
1117 ① distinction, difference
⋮
② another thing, an extra
⋮
③ exception

11.2.3 The Examples Examples, grouped by meaning, often accompany each INDEPENDENT headword. These consist of an INDEPENDENT headword terminating in a particle or an inflection of the auxiliary verb する *suru* or one its variants, or of a phrase or sentence:

負 【**fu** 負】
2091 負の *fu no* negative

窮
2358

【**kyūsuru** 窮する】be in extremity, come to an extreme, be in distress, be in want [need]

窮すれば通ず *Kyūsureba tsūzu* Necessity is
the mother of invention

See §21. Compounds and Examples
for details.

12. KUN SECTION

12.1 Section Description
12.2 Section Format

12.1 Section Description

The matter headed by the label **KUN** is the **KUN section**. This lists the meanings of the entry character as a *kun* word or word element. Each meaning is usually accompanied by compounds and examples and their English equivalents:

修
123

KUN

【osa(meru) 修める】

① cultivate, pursue, practice, study; master, complete

学を修める *gaku o osameru* pursue knowl-
edge [one's studies]

② order (one's life)

身を修める *mi o osameru* order one's life

【osa(maru) 修まる】 govern oneself, conduct oneself well

素行が修まらない *sokō ga osamaranai* con-
duct oneself loosely, be dissolute

The **KUN** section is given for all main entries whose main entry character is used as a *kun* word or word element. *Kun* words are also given for reference entries, which are described in §26. **Reference Entries**.

12.2 Section Format

The **KUN** section is subdivided into parts referred to as **subentries**. Each *kun* word or word element is treated under one subentry. This consists of (1) the **KUN** headword, (2) the headword meaning, and (3) the compounds and examples. The order of subentries follows

that of the *kun* readings given in the entry-head data (see §4.4 **Kun Reading**).

12.2.1 KUN Headword The matter enclosed in heavy black square brackets **【】** at the head of a subentry is the **KUN headword**. This consists of a boldface romanized transcription of a *kun* word or word element and the Japanese word or word element in Gothic type:

修 **【osa(meru) 修める】**
123
 【osa(maru) 修まる】

The term **subentry headword** refers to an **INDEPENDENT** headword, a **KUN** headword, or to both collectively. The **KUN** headword is presented in the following format:

1. The parentheses in the romanized transcription indicate *okurigana* (kana endings) in conformity with the official rules published by the Ministry of Education. See **Appendix 5. Rules for Okurigana** for details.
2. If a **KUN** headword has two readings or written forms, the second reading and/or form follows the first and is separated from it by a comma. The first form is in standard orthography and is usually more common than the second. The second form is usually a variant of the first with different kana endings:

済
522

【-zu(mi) -済み, -zumi -済】 [suffix] com-
pleted, finished, settled, concluded

Sometimes, the two alternatives differ slightly in pronunciation due to voicing or euphonic change:

漚 **【kata 漚, -gata -漚】**
745

3. If two *kun* words or word elements have exactly the same written form and the same reading but differ in function, they are treated as separate headwords and are distinguished by small superscript numerals. One of these *homographs* functions as a free *kun* word and/or word element:

泥
326

【doro¹ 泥】

- ① mud, mire, slush, dirt
泥沼 *doronuma* bog, swamp (of difficulties)
⋮
② unclassified compounds
泥棒 *dorobō* thief, crook

The other functions only as a word element, which is indicated by the functional label “[in compounds]”:

泥
326

【doro² 泥】 [in compounds] [also suffix] petty thief, sneak thief, pilferer
泥縄 *doronawa* expediency coming too late (like making a rope after finding the thief)

4. If a *kun* word is a noun adjective, the *KUN* headword in the heavy black square brackets 【】 does not include な *na*, the attributive form of the copula だ *da*. The *KUN* headword is followed on the next line by a secondary headword in boldface (but not in brackets) that does include な *na*, which is used when the word functions as an attributive adjective:

静
1728

【shizu(ka) 静か】
shizuka na 静かな quiet, silent, still; calm, tranquil, gentle, quiet

Noun adjectives can also be used as adverbs by replacing な *na* with に *ni*.

5. If a *KUN* headword includes a hyphen, it functions only as a word element (affix or combining form) in all its senses. The position of the hyphen indicates whether the form is used in the final or in the initial position:

上
3404 【-a(geru) -上げる】
① up, upward
⋮
③ honorific verbal suffix

In the example, -上げる functions as a word element in the final position. See also § 20.10.4 **Free Words Versus Word Elements**.

12.2.2 Headword Meaning The meaning of a *KUN* headword as a *kun* word or word element is given by the English equivalent:

攻
242

【se(meru) 攻める】 attack, take the offensive

The meaning is sometimes subdivided by sense division numbers and may include various labels, glosses, and cross-references. These and the equivalent are described in § 20. **Character Meanings** and in sections § 22. through § 25. If the meaning consists of numbered senses, these appear flush left in the line immediately below the *KUN* headword:

推
504

【o(su) 推す】
① infer, deduce, conjecture, surmise, guess
⋮
② recommend, propose, nominate

12.2.3 Compounds and Examples Compounds and examples, grouped by meaning, usually accompany each sense of a *KUN* headword. These consist of compound words, inflected or derived forms of the *KUN* headword, a *KUN* head-

word terminating in a particle or auxiliary, or a phrase or sentence:

静
1728

【shizu(maru) 静まる】

⋮
静まり返る *shizumarikaeru* become still as death
寝静まる *neshizumaru* fall fast asleep
嵐が静まった *Arashi ga shizumatta* The storm has abated

See § 21. Compounds and Examples for details.

13. SPECIAL READINGS SECTION

13.1 Section Description
13.2 Section Format

13.1 Section Description

The matter headed by the label **SPECIAL READINGS** is the **SPECIAL READINGS section**. This lists compound words having special readings and their English equivalents:

小
7

SPECIAL READINGS

小豆 *azuki* adzuki bean
小波* *sazanami* ripples, wavelets

A **special reading** is a reading of a word consisting of two or more characters assigned to a single word on the basis of its meaning without direct relation to the normal readings of each constituent character. *Approved* special readings are those listed in the appendix to the Jōyō Kanji list; *unapproved* special readings are those that are not. Since the pronunciation of each character cannot normally be isolated as a distinct reading, these are not listed in the entry-head data as character readings but are

treated in the **SPECIAL READINGS** section.

The **SPECIAL READINGS** section appears in all main entries whose entry characters are used in common compound words having special readings. In reference entries, such words appear in the **COMPOUNDS** section. See also § 4.5 **Special Reading**.

13.2 Section Format

All compound words having approved special readings and frequently used compound words with unapproved special readings are listed together in the **SPECIAL READINGS** section. Those with approved special readings are given first, followed by those with unapproved ones. A superscript triangle ^{*} following the Japanese word indicates that the special reading in question is unapproved:

明 明日 *asu* tomorrow
855 明日* *ashita* tomorrow

See also § 21. Compounds and Examples.

14. NAMES SECTION

14.1 Section Description
14.2 Section Format

14.1 Section Description

The matter headed by the label **NAMES** is the **NAMES section**. This lists examples of names and their English descriptions:

鳩 **NAMES**
163 鳩山 *hatoyama* surname
鳩彦 *yasuhiko* male name

The **NAMES** section gives name examples for the **name readings** (readings used only in the writing of names) for the 166 characters in the Jinmei Kanji list of 1981. See also § 4.7 **Name Reading**.

14.2 Section Format

Name examples are listed together in the NAMES section. These appear in the same order as the corresponding character readings are listed in the entry-head data. An English description of the name replaces what would normally be the equivalent. This explains how the name is used; i.e., as a surname, male or female first name, place name, and so on, or as a combination of these:

敦
1693

敦 *ton* (= *atsushi*) male name
敦子 *atsuko* female name
敦賀 *tsuruga* surname also place name

See also § 21. Compounds and Examples.

15. SYNONYMS SECTION

15.1 Section Description
15.2 Section Format
15.3 Semantic Relationships

15.1 Section Description

The matter headed by the label **SYNONYMS** is the **SYNONYMS section**. This lists groups of kanji synonyms and their English keywords for the principal senses of main entry characters:

戦
1787

SYNONYMS

① fight and war

闘 FIGHT → 3334
征 go on a military expedition → 293

② warfare and rebellions

軍 war → 2080
役 war → 244
陣 battle → 455
乱 rebellion → 1260
変 uprising → 2069
闘 FIGHT → 3334

SYNONYMS
headword

Synonym
group

③ game

技 game → 248

【tatakau】

④ compete

闘 FIGHT → 3334

争 CONTEND → 2030

競 COMPETE → 1847

Synonym, or **kanji synonym**, is used in a broad sense that includes several categories of correlated characters; i.e., *synonyms* (terms that share the same basic meaning), *hyponyms* (specific terms included in a more general term), and, rarely, *complementaries* (terms of mutually exclusive meaning). As a rule, **kanji synonyms** refers to the relationship between word-building elements, especially *on* word elements. Important independent *kun* words are sometimes included, but independent *on* words are quite rare.

The SYNONYMS section has two principal aims:

1. To enable the user to study the differences and similarities of synonym group members by (a) indicating the semantic relationship (usually the shared meaning) between them and by (b) bringing together their English keywords into a single article.
2. To act as a network of cross-references that enables the user to quickly locate the meanings and the compounds or examples for any member of a synonym group from any of the others. This allows the user to acquire a full understanding of the differences in meaning between closely related characters, and to use the dictionary as a simple kanji thesaurus.

The SYNONYMS section is given for all principal senses of main entry characters that are semantically related to another main entry character (which is almost all of them). See also **Appendix 11. List of Kanji Synonym Groups**.

15.2 Section Format

Each group of synonyms is treated in a separate subsection. This consists of (1) the **SYNONYMS** headword and (2) the synonym group. The synonym groups are listed in the same order as the senses to which they apply originally appear in that character entry.

15.2.1 SYNONYMS Headword The boldface matter heading a synonym group is the **SYNONYMS headword**. This is an English word or phrase that concisely expresses the semantic relationship (usually the shared meaning) between the members of a synonym group. The **SYNONYMS** headwords refer to a main sense or subsense in the **COMPOUNDS**, **KUN**, or **INDEPENDENT** sections of that character entry, as explained below:

1. If a **SYNONYMS** headword refers to a sense in the **COMPOUNDS** section, it is preceded by dark-circled numbers and letters that point to the senses to which that synonym group applies:

戦
1787

COMPOUNDS
①② [original meaning] war, wage war, fight
⋮

SYNONYMS
①② fight and war

In the example, the headword **fight and war** applies to sense ①② in the **COMPOUNDS** section.

2. If a **SYNONYMS** headword refers to a subentry headword (**KUN** or **INDEPENDENT** headword), it is preceded by a boldface subentry heading (enclosed in heavy black square brackets **[]**) and clear-circled numbers and letters that point to the senses of the subentry headword to which that synonym group applies:

戦
1787

KUN
⋮
[tataka(u) 戦う]
⋮
② contest, contend, play a match [game]
⋮

SYNONYMS
⋮
[tatakau]
② **compete**
闘 FIGHT → 3334
争 CONTEND → 2030
競 COMPETE → 1847

In the example, the group applies to sense ② of the **KUN** headword **tataka(u)**. The subentry heading is identical with the subentry headword to which it points, but *okurigana* endings are not shown.

3. If a **SYNONYMS** headword refers to an unnumbered sense, it is headed by the division number zero. If the sense referred to is in the **COMPOUNDS** section, the zero is represented by a solid black circle ●:

鶏
1768

SYNONYMS
● domesticated birds

If the sense referred to is in the **KUN** or **INDEPENDENT** sections, the zero is represented by a clear circle ○ (except when the headword is preceded by an ampersand):

見
2544

SYNONYMS
⋮
[miseru]
○ show

4. Some **SYNONYMS** headwords refer to two or even three senses. This is indicated by a boldface ampersand (&) that connects the relevant division numbers and letters and/or subentry headings, as illustrated below:

取 1262 SYNONYMS
 ①㉔ & 【toru】 ①㉔ take

In the example, the headword **take** applies to sense ①㉔ of 取 in the COMPOUNDS section and to sense ①㉔ of **to(ru)** in the KUN section.

5. Sometimes two synonym groups apply to the same sense; that is, a particular sense relates equally well to two distinct synonym groups. This is shown by repeating the relevant division number and/or letter:

婆 2762 SYNONYMS
 ① old persons
 老 old person → 3197
 翁 OLD MAN → 2108
 ① woman
 婦 ADULT WOMAN → 469
 女 WOMAN → 3418
 ⋮

Sometimes one synonym group applies to all the subsenses of a main sense and another group to only one subsense of that main sense:

子 3390 SYNONYMS
 ㉔ nominalizers
 所 PARTICLE OF NOMINALIZATION → 851
 ⋮
 ㉔ particle
 粒 GRAIN → 1328

In the example, the **nominalizers** group applies to all of sense ㉔, including subsenses ㉔㉔ and ㉔㉔, while the **particle** group applies only to subsense ㉔㉔.

15.2.2 Synonym Group Two or more *on* word elements or subentry headwords that are semantically related, especially those that share the same basic meaning, are referred to as a **synonym group**. The **SYNONYMS** section for a particular entry character includes all the members of that group, except for the entry char-

acter itself. A member of a synonym group is a **synonym group member**. This consists of (1) the kanji synonym, (2) the synonym keyword, and (3) the cross-reference. The synonym group members are normally presented in descending order of semantic relatedness:

見 2544 SYNONYMS
 ①㉔ see and look
 観 VIEW → 1880
 目 look → 3043
 覧 LOOK OVER → 2854
 ⋮

1. The **kanji synonym** is a Japanese word or word element in Gothic type that is a member of a synonym group. In the case of *kun* words or word elements, it includes *okurigana* endings and hyphens identical with the subentry headword to which it applies:

上 3404 SYNONYMS
 ⋮
 立てる STAND → 1992
 拾う PICK UP → 379

2. The **synonym keyword** is a concise English equivalent that most aptly represents that sense of a kanji synonym which is relevant to that synonym group. This is usually identical with one of the core meanings, or with an English keyword that is not a core meaning, of the entry character for that kanji synonym. Small capitals and lowercase are used to distinguish synonym keywords that are core meanings from those that are not:

明 855 SYNONYMS
 ②㉔ light
 光 LIGHT → 2391
 灯 LAMP → 825
 照 sunlight → 2827
 虹 RAINBOW → 1285

In the example, the keyword “LIGHT” represents the core meaning of 光, so it is set in small capitals, whereas the

keyword “sunlight,” which is the sense of 照 that is relevant to the **light** group, is not a core meaning of 照 so it is set in lowercase.

3. The **cross-reference** consists of an arrow → followed by an entry number referring to where that kanji synonym appears as a main entry character in its own right. By consulting that entry, the user can study the meanings and the compounds or examples for that character.

15.3 Semantic Relationships

Various semantic relationships (sense relations) exist among the individual synonym group members and between the members and the SYNONYMS headword. The main relationships are (1) class-inclusion, (2) synonymy, (3) part-whole, and (4) complementarity. These are not mutually exclusive categories; in some cases they may partially or even wholly overlap. The various relationships are not distinguished by any formal means such as special typefaces or symbols. However, the phrasing or grammatical number of the SYNONYMS headword may identify or hint at the type of relationship, as explained below:

1. *Class-inclusion or kind of*, a relationship in which the SYNONYMS headword (*superordinate word*) is a general term that includes the meanings of the specific terms (class members or *hyponyms*) represented by the individual group members, is often indicated by a SYNONYMS headword in the plural form or by the words “kinds of”:

graves		
墓 GRAVE		2332
墳 TUMULUS		719
陵 IMPERIAL MAUSOLEUM		544
塚 grave mound		556

In the example, each group member

is a *kind of* grave, which is the general term that includes all the group members.

2. *Synonymy*, a relationship in which the group members share a basic meaning or are similar or identical in meaning, is often indicated by a SYNONYMS headword given in the singular form:

matter		
質 MATTER		2808
物 substance		874
材 MATERIAL		836
料 MATERIALS		1292
資 material resources		2695

3. *Part-whole*, a relationship in which the meanings of the group members are part of each other or of the thing represented by the SYNONYMS headword, is often indicated by a headword in the form “parts of...” or “...parts”:

parts of towns		
区 WARD		2963
街 CITY QUARTER		576
町 TOWN SECTION (<i>cho</i>)		1113
丁 TOWN SUBSECTION (<i>chome</i>)		3348
字 village or town section		2172

4. *Complementarity* is a relationship in which the meanings of the group members contrast with each other and are mutually exclusive:

siblings		
妹 YOUNGER SISTER		278
姉 OLDER SISTER		280
兄 OLDER BROTHER		2154
弟 YOUNGER BROTHER		2044

Groups of complementary characters, which are similar to antonyms (words of opposite meaning) are, in principle, not given, except for special cases in which it was necessary to draw attention to closely-related characters.

set alight, turn on (a light)
 灯す
 [usu. 点す] same as 点す

The equivalent is often subdivided by sense division numbers and accompanied by various labels and glosses. These and the equivalent are described in § 20. **Character Meanings** and in sections § 22. through § 25.

16.2.3 Illustrative Examples Usage notes are not normally accompanied by compounds and examples. The compounds and examples for the group member that includes the entry character itself can be found in the appropriate section (usually the KUN section) of that character entry, while those for the other group members can be located through the cross-references in the HOMOPHONES section (see § 17. **HOMOPHONES Section** for details). In exceptional cases, additional illustrative examples appear in the USAGE section to further clarify the differences between easily confused homophones:

産
 3298

① umu
 産む

(produce offspring) give birth to, bear offspring, beget, breed; spawn
 彼女は五人子供を産んだ *Kanojo wa go-nin kodomo o unda* She gave birth to five children

生む

① have children
 ② produce, bring forth, give rise to, yield
 彼女は五人子供を生んだ *Kanojo wa go-nin kodomo o unda* She has five children

16.2.4 Supplementary Note The matter preceded by the symbol ★ is the **supplementary note**. This is a comment or article that sometimes appears in a usage note and supplements the Eng-

lish equivalent(s). It may include an analysis of the usage of various examples and explain their differences and similarities:

止
 2941

① -tomeru

-止める

⋮

-留める

⋮

★Both forms are used in compounds in the sense of kill, but -留める is preferred in the word 仕留める *shitomeru* 'kill, shoot dead'. *Tomeru* is not used independently in this sense.

Sometimes, as in the case of synonym groups, a supplementary note appears immediately after a USAGE headword and the equivalent is omitted:

愛
 2492

愛 ai 恋 ren

★Though both 恋 and 愛 mean love, the former is mostly restricted to love between man and woman while the latter is a general term roughly equivalent to the English word *love*.

17. HOMOPHONES SECTION

17.1 Section Description
 17.2 Section Format

17.1 Section Description

The matter headed by the label **HOMOPHONES** is the **HOMOPHONES section**. This lists groups of homophones and their entry numbers for cross-reference:

歌
 1825

HOMOPHONES

uta ⇒ 唄 400

utau ⇒ 謡 1597 唄 400 謳 1632

The terms **homophones** and **homo-**

phone group are defined in § 16. **USAGE Section.** The **HOMOPHONES** sections form a network of cross-references that enables one to quickly locate information about any member of a homophone group from any of the others. This can be useful in two principal ways:

1. The **HOMOPHONES** section appears at each member of a group of homophones whose meanings are discriminated in a usage note and acts as a cross-reference to every other member. This enables the user to locate the compounds and examples for each group member.

歌 歌 1825	USAGE
	① <i>uta</i>
	歌
	⋮
	唄
	⋮
	② <i>utau</i>
	歌う
	⋮
	謡う
	⋮
	唄う
	⋮
	謡う
⋮	
HOMOPHONES	
<i>uta</i> ⇒ 唄 400	
<i>utau</i> ⇒ 謡 1597 唄 400 謡 1632	

For example, the usage notes for *uta* and *utau* shown above appear in the **USAGE** section of 歌. The compounds and examples for 歌う are found in the **KUN** section of 歌 itself under the headword **uta(u)**, while those for 謡う, 唄う, and 謡う can be located through the cross-reference in the **HOMOPHONES** section of 歌.

2. The **HOMOPHONES** section acts as a cross-reference to characters in orthographic labels that are not followed by their entry numbers:

歌 歌 1825	KUN
	⋮
	【uta(u) 歌う】
	① [sometimes also 唄う] sing, recite
	⋮
	HOMOPHONES
	<i>uta</i> ⇒ 唄 400
	<i>utau</i> ⇒ 謡 1597 唄 400 謡 1632

For example, the orthographic label “[sometimes also 唄う]” does not include the entry number, since the latter is found in the **HOMOPHONES** section. See also § 22. **Orthographic Labels.**

The **HOMOPHONES** section appears in all main and reference entries whose entry characters are members of *kun* homophone groups (groups consisting partially or entirely of **KUN** headwords or their derivatives). See also § 16. **USAGE Section.**

17.2 Section Format

Each homophone group is listed on a separate line. It consists of (1) the **HOMOPHONES** headword and (2) the homophone group members:

歌 歌 1825	<i>utau</i> ⇒ 謡 1597 唄 400 謡 1632
----------------	-----------------------------------

As a rule, the homophone groups appear in the same order as the words or word elements that correspond to the **HOMOPHONES** headwords originally appear in that character entry. The **HOMOPHONES** section is presented in the following format:

1. The **HOMOPHONES headword** is a word heading a homophone group. It consists of an italicized transcription of the reading shared by the members of that group, and is followed by an arrow ⇒ that introduces the group members. The **HOMOPHONES** head-

16. USAGE SECTION

16.1 Section Description
16.2 Section Format

16.1 Section Description

The matter headed by the label USAGE is the **USAGE section**. This discriminates between the meanings of homophones (rarely synonyms) by bringing together their English equivalents into a single article:

The diagram illustrates the structure of a dictionary entry for the Japanese word '歌' (uta). At the top, the kanji '歌' is shown with its reading '1825' below it. A box labeled 'USAGE' is positioned above the main entry. The main entry is headed by '1 utā' and '歌'. Below this, there is a shaded box containing the following text: '[also suffix] ① [sometimes also 唄] song, ballad ② Japanese poem, waka, tanka, ode, verse'. Below the shaded box, the word '唄' (uta) is listed with its reading '1825' and the text '[usu. 歌] [also suffix] song, ballad—used esp. in reference to traditional Japanese songs'. Below this, the word 'うたう' (utau) is listed with its reading '1825' and the text '① [sometimes also 唄う] sing, recite ② express in a poem'. Below 'うたう', the word '謡う' (uta) is listed with its reading '1825' and the text 'recite, chant (esp. from a noh drama text)'. Below '謡う', the word '唄う' (uta) is listed with its reading '1825' and the text '[usu. 歌う] recite, sing—used esp. in reference to traditional Japanese songs'. Below '唄う', the word '謡う' (uta) is listed with its reading '1825' and the text 'a sing the joys of, extol, eulogize b declare, state, express'. Labels on the left side of the diagram point to the 'Section label' (USAGE), 'USAGE headword' (1 utā), 'Usage note' (the shaded box), and 'Usage article' (唄). Labels on the right side point to the 'Kanji heading' (歌) and 'English equivalent' (the shaded box).

Homophones as used in this dictionary refers to words or word elements, often etymologically related, that are pronounced alike but written differently and often have different meanings. The term refers mostly to *kun* homophones that are subentry headwords or their derivatives. A group of such words is referred to as a **homophone group**.

The purpose of the **USAGE** section is to enable the user to study the differences and similarities between the meanings of the members of homophone (and synonym) groups. These are of the following kinds:

1. Independent *kun* words or word elements (*KUN* headwords or their deriv-

atives) that are pronounced the same but written differently. These usually, but not always, differ in meaning. For example, *aku* is written in three ways—明く, 開く, and 空く—that differ in meaning.

2. Easily confused compound words, either *on* or *kun*, or independent *on* words that are pronounced the same but are written differently and have different meanings; e.g., 制作 *sei-saku* 'production (of a film)' and 製作 *seisaku* 'manufacture'.

3. A small number of easily confused synonymous words or word elements that are similar in meaning but are written and pronounced differently;

e.g., 森 *mori* 'thick woods' and 林 *hayashi* 'small woods'.

The USAGE section appears only in main entries. As a rule, a usage note appears at the entry for the most common or important group member. It can be located from the other relevant group members through the cross-references in the HOMOPHONES and NOTE sections. See also § 17. HOMOPHONES Section and § 19. NOTE Section.

16.2 Section Format

Each group of homophones (or synonyms) is treated in a separate subsection referred to as a **usage note**. This consists of (1) the USAGE headword, (2) the usage article, (3) the compounds and examples, and (4) the supplementary note. As a rule, usage notes for *kun* words precede those for *on* words. Within each category they are listed in the same order as these words originally appear in that character entry.

16.2.1 USAGE Headword The bold-face matter heading a usage note is the **USAGE headword**. This is a romanized transcription of the reading shared by the members of the homophone group treated in that usage note. *Okurigana* endings are not shown in the USAGE headword. When there are two or more usage notes, the USAGE headwords are numbered sequentially by dark-circled numbers:

歌 歌 1825	USAGE
	① <i>uta</i>
	⋮
	② <i>utau</i>
	⋮

16.2.2 Usage Article The meanings of each member of a homophone (or synonym) group are given by the **usage article**. This consists of (1) the kanji headings and (2) the English equivalents:

歌
歌
1825

歌

[also suffix]

- ① [sometimes also 唄] song, ballad
- ② Japanese poem, waka, tanka, ode, verse

唄

[usu. 歌] [also suffix] song, ballad—used esp. in reference to traditional Japanese songs

1. The **kanji headings** are Japanese words or word elements in Gothic type that are the subject of the English equivalents that follow.
2. The **English equivalents** appear slightly indented in the line immediately below the kanji headings. Since the USAGE section brings together the English equivalents of the homophone group members into a single article, the equivalent of each member as it appears in the USAGE section is, with minor exceptions, identical with the equivalent of the corresponding word or word element as it originally appears in the character entry, usually as a KUN headword. For example, the equivalent of 点す *tomosu* in the USAGE section below is identical with the equivalent of the KUN headword **tomo(su)**.

Sometimes, the equivalent of a word treated in the USAGE section is identical with that of another word appearing elsewhere in the same USAGE section. To save space in cases of long equivalents, the words "same as" introduce a cross-reference to the word with which it shares its meaning:

点
点
2084

tomosu

点す

[sometimes also 灯す] light (a lamp),

word refers to a word or word element within that character entry, usually a KUN headword, with which it is identical in form, including hyphens, but *okurigana* endings are not shown.

- The **homophone group member** is a member of a homophone group. It consists of the character in Ming type, without *okurigana* endings or hyphens, followed by its entry number. Sometimes one member of a homophone group may be a *kun* word written with two characters while the other members are written with one character. In such cases, the member with two characters is shown in full along with *okurigana* endings and entry numbers separated by a comma are given for both characters:

幸
2216

HOMOPHONES

⋮

shiwase ⇒ 倖せ 118 仕合わせ 34, 2019

18. COMPOUND FORMATION SECTION

18.1 Section Description
18.2 Section Format

18.1 Section Description

The matter headed by the label **COMPOUND FORMATION** is the **COMPOUND FORMATION section**. This describes how a compound word is formed from its constituent parts and/or gives its etymology:

得
477

COMPOUND FORMATION

① 得意 *tokui*

得意 'one's forte, etc.' is to satisfactorily achieve (得 ㊦) one's desires (意) and take pride in one's achievements.

② 説得 *settoku*

説得する 'persuade' is to persuade (説) a person so as to achieve (得 ㊦) one's ends.

Normally, the formation of a compound word is self-evident because the compounds and examples are grouped by meaning (see § 21. **Compounds and Examples**). In some cases, however, the semantic relationship between the constituent parts may be obscure. The purpose of the **COMPOUND FORMATION** section is to explain how the constituent characters of such compound words are combined to yield the meaning of the whole. This is done by explaining the meaning or function of each component, or by presenting a brief etymology (origin and/or development) of the compound word.

The **COMPOUND FORMATION** section appears only in main entries that contain compound words whose formation may not be clear. As a rule, a compound formation article appears at the entry for the character most relevant to the discussion of that article. It can be located from the other relevant characters through the cross-references in the **NOTE** section. See also § 19. **NOTE Section**.

18.2 Section Format

The formation and/or etymology of each compound word or group of related compound words are treated in a separate subsection. This consists of (1) the **COMPOUND FORMATION** headword and (2) the compound formation article. The compound formation articles appear in the same order as the words corresponding to the **COMPOUND FORMATION** headwords originally appear in that character entry.

18.2.1 COMPOUND FORMATION Headword

The matter heading a compound formation article is the **COMPOUND FORMATION headword**. This is

the Japanese compound word or words in Gothic type followed by an italicized transcription that is the subject of the compound formation article that follows. It consists of the compound word proper without particles or the auxiliary verb する *suru*. When there are two or more compound formation articles, the COMPOUND FORMATION headwords are numbered sequentially by dark-circled numbers:

得 COMPOUND FORMATION
 477 ① 得意 *tokui*
 ⋮
 ② 説得 *settoku*
 ⋮

Sometimes, two or three compound words are treated in the same compound formation article. In such cases, the COMPOUND FORMATION headword consists of the relevant compound words:

正 COMPOUND FORMATION
 3484 正弦 *seigen* 余弦 *yogen*

18.2.2 Compound Formation Article The matter appearing immediately below the COMPOUND FORMATION headword is the **compound formation article**. This is an explanation of the formation and/or etymology of a compound word whose formation may not be clear:

取
 1262
 関取 *sekitori*
 関取 ‘ranking sumo wrestler’ is a sumo wrestler (関) who acquired (取る ②③) a high rank.

Sense division numbers and letters within the article, often in parentheses, refer to the relevant sense in the COMPOUNDS or KUN sections. In the example in § 18.1 above, “得 ③ ⑥” refers to sense ③ ⑥ in the COMPOUNDS section of 得; in the example immediately above, “取る ② ③” refers to sense ② ③ under the

subentry headword **to(ru)** in the KUN section of 取.

19. NOTE SECTION

19.1 Section Description
 19.2 Section Format

19.1 Section Description

The matter headed by the label NOTE is the **NOTE section**. This consists of various cross-references and/or explanatory notes:

生
 3497

NOTE

⇒ see also USAGE notes at 産 3298 and 成 3537

⇒ see COMPOUND FORMATION for 生涯 *shōgai* ⇒ 涯 512

★生 is said to have a total of more than 200 readings, which is more than any other character.

The NOTE section appears in all main and reference entries that require cross-references or supplementary remarks.

19.2 Section Format

The NOTE section consists of (1) the cross-reference note and (2) the supplementary note, in that order.

19.2.1 Cross-Reference Note The matter introduced by the arrow ⇒ is the **cross-reference note**. This directs the user to another character entry that should be consulted for further information. Cross-reference notes are of three kinds:

1. A cross-reference to a usage note:

朝 ⇒ see USAGE note at 旭 2977
 1695

A cross-reference beginning with “see also” indicates that the entry character appears in a usage note

both at its own character entry and at the entry cross-referenced to:

次 ⇒ see also USAGE note at 接 500
54

2. A cross-reference to a compound formation article:

話
1527
⇒ see COMPOUND FORMATION for
閑話休題 *kanwakyūdaï* ⇒ 閑 3322
挿話 *sōwa* ⇒ 挿 431

3. Miscellaneous cross-references, such as to another NOTE section:

把 ⇒ see also NOTE at 羽 226.
249

19.2.2 Supplementary Note The matter introduced by the symbol ★ is the **supplementary note**. This supplements the information provided by the other explanatory matter. Supplementary notes are of two kinds:

1. A supplementary remark on the usage, form, orthography, reading, etc., of the entry character:

幅
569
★Though 幅 and 巾 3409 are distinct characters, the latter is also used as an abbreviation of the former.

2. A warning directing attention to characters of similar form that are easily confused. These are cross-referenced to each other, as illustrated below:

部 NOTE
1676 ★do not confuse with 陪 539
陪 NOTE
539 ★do not confuse with 部 1676

20. CHARACTER MEANINGS

20.1	General Description
20.2	Definitions of Terms
20.3	Order of Senses
20.4	Sense Division
20.5	Importance of Character Senses
20.6	Explanatory Gloss
20.7	The Equivalent
20.8	Supplementary Gloss
20.9	Cross-References
20.10	Functions of Kanji as Words and Word Elements
20.11	Miscellaneous Character Functions

20.1 General Description

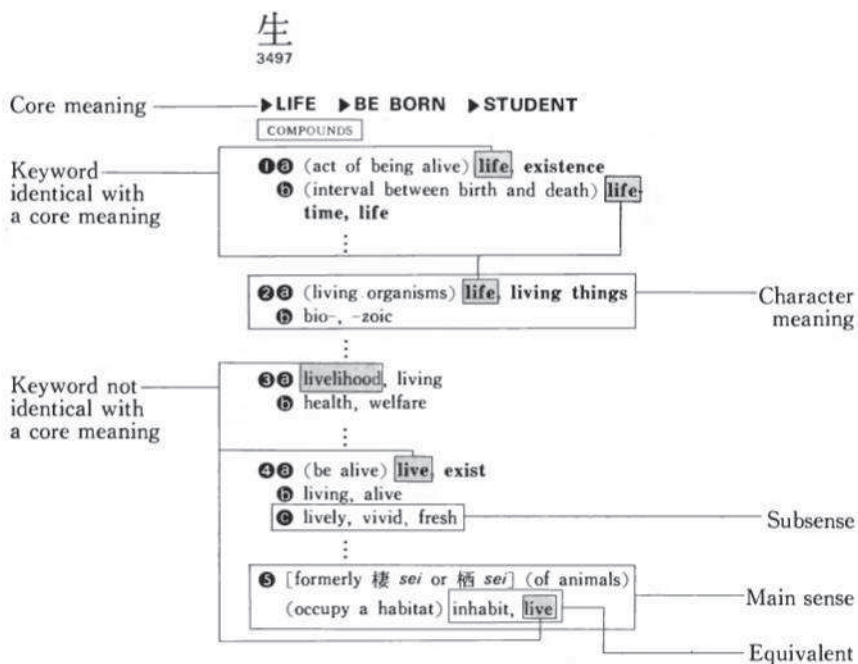
The detailed presentation of character meanings is one of the principal features of this dictionary. Meanings are given for each character as an *on* word element in the COMPOUNDS section, for the headwords in the INDEPENDENT, KUN, and USAGE sections, and for the compounds and examples that usually accompany each sense. As a rule, everything that applies to the meanings of *on* word elements and the various headwords also applies to the meanings of the compounds and examples, but the latter are not divided by sense division numbers, nor are they treated in as much detail.

The meanings consist of sense division numbers, various labels and glosses, the English equivalent, and cross-references, which are presented in the following order: sense division numbers, orthographic labels, functional labels, status labels, subject labels, explanatory glosses, the equivalent, supplementary glosses, and cross-references. These are described in detail below, except for the labels, which are described in sections § 22. through § 25. The applicability of the la-

bels and glosses to the individual senses as well as the various conventions that apply throughout the dictionary are treated in § 30. **Other Conventions.**

20.2 Definitions of Terms

Following are definitions of some important terms related to character meanings:



1. **Free word** or **word** refers to any independent word; that is, any word that can be used on its own (§ 20.10.1). This includes (1) independent *on* words, (2) independent *kun* words, and (3) most compound words.
2. **Word element** refers to any form used only in combinations; that is, any **combining form** or **affix**. This includes (1) **on word elements**, (2) **kun headwords** (§ 12.2.1) that are used only in combinations, and (3) **compound words** (§ 21.1) not used on their own. **On word element**, a frequently used term, always refers to an element pronounced in the *on* reading that is used in the formation of

compounds. *On* word elements are treated only in the COMPOUNDS section.

3. **Subentry headword** refers to (1) an independent *on* word acting as an **INDEPENDENT headword** (§ 11.2.1), (2) a *kun* word or word element acting as a **KUN headword** (§ 12.2.1), or (3) to both collectively.
4. **Meaning** or **character meaning** is a broad term used rather loosely; in addition to its use as an ordinary English word, it often refers to an equivalent along with other explanatory matter such as labels and glosses.
5. **Sense** refers to one of the meanings

of a word or word element. A sense may be further subdivided by sense division letters and/or semicolons into **subsenses**. The term **main sense** is used when it is necessary to distinguish a principal sense from a subsense. **Sense** unqualified may refer to either a main sense or a subsense.

6. **Equivalent** or **English equivalent** (§ 20.7) refers to synonymous or nearly synonymous words or phrases that are an English translation of a Japanese word or word element.
7. **Keyword** or **English keyword** is a concise English equivalent that most aptly represents the most fundamental concept of a sense or group of senses of an *on* word element or a subentry headword. Keywords are often, but not always, identical with a **core meaning** (§ 9.1) or with a **synonym keyword** (§ 15.2.2). In the example above, *life*, which is common to senses ① and ②, is a keyword of 生 that is identical with one of its core meanings, whereas *live* or one of its derivatives, which is common to senses ④ and ⑤, is a keyword of 生 that is not identical with one of its core meanings.

When unqualified, **sense** and **equivalent** may apply to any word or word element; that is, to any meaning appearing in the dictionary. When it is necessary to restrict these terms to a particular kind of meaning, this is made clear by the context or by a qualifying phrase such as “sense of an *on* word element,” “equivalent of a subentry headword,” and so on.

20.3 Order of Senses

When an *on* word element or a subentry headword has more than one sense, the senses are arranged in an order that shows their semantic interrelatedness. The senses are arranged *psychologist-*

ically; that is, an English keyword, often a core meaning, serves as the basis of organization, and the various senses are grouped in clusters in a manner that shows their interrelatedness:

色
2029

▶ COLOR

COMPOUNDS

①② [also suffix] **color, coloring**

③ counter for colors

⋮

②③ (facial expression) **color, complexion, countenance, look**

④ good looks (of a woman), beauty

⋮

⑤ [also suffix]

⑥ (characteristic feature) **color, character, feature**

⑦ (political tendency) coloring

In the example, the core meaning “COLOR” serves as the basis of organization and shows the interrelatedness between the senses. The senses of a compound or example are normally given in order of descending frequency or importance:

上
3404

上下 *jōge* upper and lower parts [sides], high and low; going up and down, rise and fall; first and second volumes

20.4 Sense Division

The meaning of an *on* word element or subentry headword having more than one sense is often subdivided by a system of sense division numbers, letters, and semicolons, as explained below. The senses of compounds and examples are subdivided by semicolons, but not by sense division numbers and letters.

1. Main senses are numbered sequentially by **sense division numbers**. When a numbered, or sometimes unnumbered, sense has two or more

semantically related subsenses, these are headed by **sense division letters**.

2. In the COMPOUNDS section, numbered senses are headed by dark-circled sense division numbers (as ① ② ③ and so on) or letters (as a b c and so on), or by a combination of such numbers and letters:

雷
2791

① a [original meaning] **thunder**
b lightning

② explosive device, mine, torpedo

If there is only one main sense that is not subdivided into subsenses, it is identified by a solid black circle ● that represents the theoretical sense division number zero:

煮
2785

● [original meaning] (cook by boiling)
boil, cook

3. In the KUN and INDEPENDENT sections, numbered senses are headed by clear-circled sense division numbers (as ① ② ③ and so on) or letters (as a b c and so on), or by a combination of such numbers and letters. The sense division number zero is not used in these sections.

卑
2642

【iya(shii) 卑しい】

① [formerly also 賤しい] (low in social status) mean, lowly, humble, inferior in

position

⋮

② [formerly also 賤しい]

④ (of poor appearance) mean, shabby, seedy

⑤ (lacking elevating human qualities) mean, base, vulgar, despicable

4. Numbered and unnumbered senses may be further subdivided by commas and/or semicolons. The comma, used to separate synonyms or near-synonyms, indicates the smallest degree of semantic difference, while the semicolon usually indicates a somewhat greater degree of difference:

字
2172

● character, letter; type; word

In unnumbered senses, the semicolon may indicate a semantic difference equivalent to a difference between one numbered sense and another:

明
855

【a(kari) 明かり】 light, glimmer; lamp; proof

5. Labels and glosses that apply to a particular numbered sense appear after the sense division number or letter to which they apply. In unnumbered senses, such information applies until the first semicolon or to the entire sense, depending on the context. See § 30.5 **Applicability of Labels and Glosses** for details.

20.5 Importance of Character Senses

The **degree of importance** of each character sense is indicated by various typographical devices and labels:

An explanation sometimes indicates that a sense is figurative:

炎 ㊦ (figuratively) flames (as of
2420 passion)

2. Sometimes a **definition**, which is similar to a full lexicographic definition in a monolingual dictionary, is given:

折
253

【o(ru) 折る】

- ① (separate through the application of a sudden bending force) break off (as a branch), break (a bone), snap (in two), split

The explanations and definitions are presented in the following format:

1. Explanations and definitions are normally enclosed in parentheses. Sometimes a parenthetical word or phrase preceding an equivalent may be an optional part of the equivalent itself, not an explanation or definition:

体 ㊦ (characteristic) form, shape
71 ㊧ (outer appearance) form,
appearance

In subsense ㊦, “(characteristic)” is an optional part of the equivalent that may be omitted (see § 30.2); in subsense ㊧, “(outer appearance)” acts as an explanatory gloss.

2. Sometimes a colon is used instead of parentheses to separate an explanation or definition from the equivalent. The function of this colon is to coordinate the definition or explanation with the equivalent that follows the colon, especially when the former includes the meaning of the latter. It is often used when an explanation or definition is an expansion from a core meaning:

院
454

- ① [also suffix] institution or organization, esp.:
 - ㊦ medical institution: **hospital, clinic, doctor's office**
 - ㊧ educational institution: **academy, institute, school**

In the example, the colon indicates that *hospital* is a kind of medical institution and that *academy* is a kind of educational institution.

20.7 The Equivalent

The matter following an explanatory gloss or a label is the **equivalent** or **English equivalent**. This refers to synonymous or nearly synonymous words or phrases that are an English translation of a Japanese word or word element. Equivalents of *on* word elements are set in lightface or boldface depending upon their degree of importance (§ 20.5). All other equivalents are set in lightface:

守
2173

- ①㊦ protect (from, against), defend, guard, watch over
- ㊧ guard, keeper

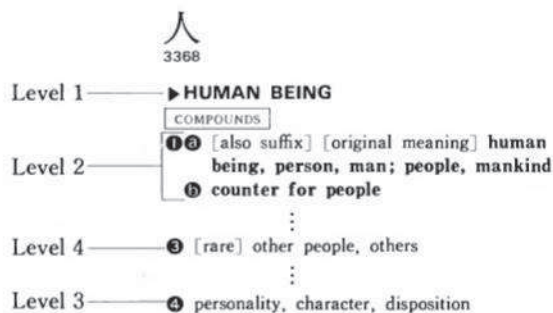
The equivalent is presented in the following format:

1. If a word or word element has no precise English equivalent, such as in the case of culture-bound terms or function words such as particles, an explanation replaces the equivalent:

莊
2262

- ㊦ suffix after names of villas, inns or apartment houses

An explanation may include brief encyclopedic information, especially in reference to culture-bound terms:



The degree of importance is divided into four levels, listed below in descending order of importance:

Level 1: Core Meaning—The most important sense, which is essential for the beginner (see § 9. CORE Section).

Level 2: Boldface Equivalent — An English equivalent in the COMPOUNDS section printed in boldface signifies that the importance or frequency of occurrence of the sense in question is sufficiently high to merit study by the learner at the beginner to intermediate levels. The equivalent, along with its parenthetical adjuncts, is set in boldface; explanatory matter such as labels and glosses is set in lightface.

Level 3: Lightface Equivalent — An English equivalent in the COMPOUNDS section printed in lightface signifies that the sense in question is sufficiently important to merit study by the learner at the intermediate to advanced levels or by the scholar.

Level 4: Temporal Labels—Less important senses, such as rare, archaic, and obsolete ones, are indicated by the temporal labels (see § 24.3 Temporal Labels).

20.6 Explanatory Gloss

The lightface matter often following the labels and preceding the equivalent is the **explanatory gloss**. This is an Eng-

lish word or phrase that restricts, explains, defines, supplements, or clarifies the meaning conveyed by the equivalent. Explanatory glosses are of two kinds: the subject guide phrase and the explanation or definition.

20.6.1 Subject Guide Phrase The **subject guide phrase** is a brief parenthetical phrase beginning with the word “of” that restricts the range of application of the equivalent to a specific subject. Specifically, it indicates an only or typical subject of an intransitive verb, or a typical or only noun that can be modified by an adjective given in the equivalent:

伸 ② (of stock prices) rise
70

20.6.2 Explanation or Definition

A word or phrase enclosed in parentheses or followed by a colon often precedes the equivalent and serves as an explanation or definition:

1. The **explanation** is a description, rather than a translation, of the meaning or grammatical function of a word or word element. It often helps eliminate the senses of a multisense word, usually the first word of the equivalent, that do not apply:

心 ③④ (central part) heart, center, core
11

莊
2262

① used in the formation of the names of former feudal villages (farm villages that were formerly manors) ⇨ see also 庄 3051 ①

2. A definition sometimes replaces the equivalent of culture-bound terms:

矛
2008

● [original meaning] ancient Chinese weapon resembling a halberd or spear

3. Word elements in some compounds are used in a sense that is vague or unknown, with little or no relation to the character's meaning. In such cases the equivalent is omitted and the compounds are grouped under the heading "unclassified compounds":

当
2177

② unclassified compounds
弁当 *bentō* box lunch, lunch, picnic lunch
芸当 *geitō* feat, trick, stunt

4. The first word of an equivalent of an *on* word element or a subentry headword is often identical with a core meaning or another English keyword. It is sometimes modified by a qualifying word or phrase, around which the senses are grouped in clusters in a manner that shows their interrelatedness:

力
3371

► POWER

COMPOUNDS

①② [also suffix] [original meaning] muscular power, physical strength, force, might
③ military power, armed force
④ (power in general) power to influence, strength, influence, authority
⋮
②③ (source of energy) power, energy; mo-

tive power

⑤ *phys* force

⋮

②③ [also suffix] (ability to do or act)
power, ability, faculty

In the example, the keyword *power* (in this case the core meaning of 力), modified by such words as "muscular" or such glosses as "(source of energy)," shows how the individual senses are related to one central concept.

5. The equivalent may include various parenthetical adjuncts. These indicate a typical or only object of a transitive verb, a generic example of a class of things, a subject of a verb, or other miscellaneous items that help clarify or supplement the equivalent:

託
1455

① [original meaning] entrust (a person with a thing), place (a thing) in someone's charge, commit, ask

If the item in a parenthetical adjunct is a typical one in its class, it may be preceded by the word "as," but the omission of the latter does not indicate that the item is necessarily the only one in its class:

丁
3348

① servings (as of cutlet, noodles, etc.)

Note that some parentheses indicate optional parts of the equivalent (§ 30.2), not parenthetical adjuncts.

6. An equivalent may sometimes be separated into two parts by a colon. The function of this colon is to coordinate the two parts when the meaning of the first part includes, or is another way of phrasing, the meaning of the second part:

斤
2949

① catty, *kin*: unit of weight equiv. to 600 g or 160 momme (匁)

異
2584

② not ordinary: strange, unusual, abnormal, unorthodox, extraordinary, exceptional, peculiar

- The equivalent is often subdivided by sense division numbers and accompanied by various labels, glosses, and cross-references. See also § 20.1 General Description.
- An equivalent of a compound or example is sometimes followed by a parenthetical phrase enclosed in double quotation marks. This is a literal, character-by-character translation that clarifies the meaning of each component character when this is not self-evident:

忘
2036

忘年会 *bōnenkai* year-end party
("forget the year party")

20.8 Supplementary Gloss

The lightface matter sometimes following the equivalent is the **supplementary gloss**. Introduced by a dash, this typically consists of a phrase, beginning with "said of" or "used in," that supplements the equivalent by restricting its range of application, level of formality, and so on, by describing its grammatical function, or by providing encyclopedic information about it:

渋
513

【shibu(i) 渋い】

① astringent, puckery, rough—said esp. of the taste of unripe persimmons

惣
2780

③ eldest son, eldest child—used esp. in names

Sometimes, a supplementary gloss is a brief parenthetical phrase similar to an explanatory gloss that explains the preceding equivalent in order to eliminate the senses of a multisense equivalent that do not apply:

心
11

② [also suffix] [original meaning]
heart (the organ)

20.9 Cross-References

The equivalent or supplementary gloss is sometimes followed by a **cross-reference** to a location that should be referred to for further information:

- A long equivalent in the INDEPENDENT or KUN sections may occasionally be replaced by a cross-reference that points to an equivalent in the COMPOUNDS section with which it is identical in meaning. This consists of an arrow followed by a number or letter in parentheses, or a combination of these connected by an ampersand, that points to the relevant sense division number or numbers:

分
1972

【*fun* 分】minute (⇒ ㉓ & ㉔);
fun (⇒ ㉕)

The example indicates that 分 *fun* means 'minute' in senses ㉓ and ㉔ and 'fun' in sense ㉕ of the COMPOUNDS section.

- Sometimes, a cross-reference in parentheses containing an arrow refers to an appendix:

丑
3433

● second sign of the Oriental zodiac: the Ox—(time) 1-3 a.m., (direction) NNE, (season) December (of the lunar calendar) (⇒ see APPENDIX 7)

- Less frequently, an arrow followed by "see" refers to a meaning in another

character entry:

莊
2262

① used in the formation of the names of former feudal villages (farm villages that were formerly manors) ⇒ see also 庄 3051 ①

4. An equivalent of a KUN headword is sometimes replaced by a cross-reference to another KUN headword with which it is identical in meaning. This is usually the case when a KUN headword has a more common variant that differs from it in style or grammatical function but not in meaning. A difference in stylistic level or grammatical function is indicated by a cross-reference including the words “form of”:

滅
660

【**horō**(bu) 滅ぶ】[sometimes also 亡ぶ] literary form of **horobiru** 滅びる

In the example, 滅ぶ is the literary form of 滅びる, with which it is identical in meaning. Synonymous words are indicated by a cross-reference beginning with the words “same as”:

尊 【**tōto**(i) 尊い】 same as **tattoi** 尊い
2324

20.10 Functions of Kanji as Words and Word Elements

The **function** of a character as a free word and word element is indicated by various typographical and other devices, as described below. The general user not interested in technical details may skip this and the next sections (§ 20.10 and § 20.11). See also § 20.2 **Definitions of Terms**.

20.10.1 Free Words Free word or word refers to any independent word;

that is, any word that can be used on its own. This includes (1) independent *on* words, (2) independent *kun* words, and (3) most compound words. Free words can be identified as follows:

1. Any INDEPENDENT headword functions as a free word (independent *on* word):

液
511

INDEPENDENT
【**eki** 液】 liquid, fluid; secretion; juice, sap

See also § 11. INDEPENDENT Section.

2. Any KUN headword functions as a free word (independent *kun* word), unless specifically indicated that it functions only as a word element:

掛
493

【**ka**(**kari**) 掛かり】
① expenses
掛かりが嵩む *Kakari ga kasamu* Expenses get heavy
【**-ga**(**karu**) -掛かる】
① resemble
芝居掛かった *shibaigakatta* theatrical, affected, pompous

In the example, the headword *kakari* is a free word, whereas the headword *-gakarū* includes a hyphen, which signifies that it functions as a combining form in the final position, not as a free word.

3. Most compounds and one-word examples function as free words. Some compounds, as in the example below, are used only as word elements:

士
3405

同士 *dōshi* fellow (as in 学生同士 *gakuseidōshi* ‘fellow students’)

20.10.2 Combining Forms **Combining form** refers to a part of a word that is not an affix and that can form a new word by combining with one or more words or parts of a word. The category *combining form* excludes the category *affix*. Combining forms can be identified as follows:

1. Any *on* word element functions as a combining form in any of its senses, unless a label indicates that in a given sense it is used only as an affix:

別
1117

- ㉔㉕ (divide by differences) separate (into groups), sort, classify, distinguish
㉖ [suffix] classified by

上
3404

- ㉗㉘ upper part, top; up, above
㉙ [also prefix] upper, higher, outer

In the first example, sense ㉔㉕ functions only as a combining form, whereas sense ㉖ is used only as a suffix; in the second example, sense ㉗㉘ is used both as a prefix and as a combining form.

2. Any *KUN* headword may function as a combining form in any of its senses, unless a label or hyphen indicates that it is used only as an affix:

著
2300

- 【arawa(su) 著す】author, write, publish
書き著す *kakiarawasu* publish (a book)

In the example, 著す can be used as a combining form, as in 書き著す, as well as a free word.

3. A *KUN* headword functioning as a combining form may be preceded or followed by a hyphen. See § 12.2.1

KUN Headword for details.

4. If a sense of a *KUN* headword is preceded by the label “[in compounds],” that headword is used in that sense only as a combining form (not as an affix or free word) which may appear in the initial or in the final position:

丸
3417

【maru² 丸】

- ① [in compounds] round, circular, spherical
丸顔 *marugao* round face, moon face
⋮
② [also prefix] complete(ly), total(ly), perfect(ly)

In the example, the label “[in compounds]” indicates that 丸 functions as a combining form, as in 丸顔.

See also § 23.4 Word-Formation Labels.

20.10.3 Affixes **Affix** refers to a part of a word added to a base (word or word element having its own lexical meaning) to form a new word. **Verbal affix** is a part of a word added to a base to form a new word, usually a *kun* verb. If an affix or verbal affix is added to the beginning of a word, it is a **prefix** or **verbal prefix**; if it is added to the end of a word, it is a **suffix** or **verbal suffix**.

An affix is normally a single character added to a two-character, often Chinese-derived, compound word. However, counters, units, titles, and various function words normally function as affixes and may be attached to one-character words. The categories *affix* and *verbal affix* exclude the category *combining form*. Affixes and verbal affixes can be identified as follows:

1. Affixes and verbal affixes are identified by a word-formation label such

as “[suffix],” “[prefix],” “[verbal suffix],” and so on, or by a phrase such as “suffix after...”. These indicate that the sense or senses in question are used only as an affix or verbal affix, *not* as a combining form:

著 ㊦ [suffix] authored by, by
2300

2. Although combining forms and affixes are functionally distinct, mutually exclusive categories, a combining form or a free word can sometimes also function as an affix or verbal affix in a given sense or senses. This is indicated by a word-formation label beginning with “also,” such as “[also suffix],” “[also prefix],” and “[also prefix and suffix]”:

泥
326

【doro' 泥】 [in compounds] [also suffix] petty thief, sneak thief, pilferer
泥縄 *doronawa* expediency coming too late (like making a rope after finding the thief)
こそ泥 *kosodoro* sneak, pilferer
自動車泥 *jidōshadōro* auto [car] thief

In the example, 泥 functions as a suffix in such combinations as 自動車泥, but as a combining form in such words as 泥縄.

3. A KUN headword functioning as an affix or verbal affix is often preceded or followed by a hyphen. See § 12.2.1 KUN Headword for details.

See also § 23.4 Word-Formation Labels.

20.10.4 Free Words Versus Word Elements Some forms may function exclusively as word elements, others as free words only, and yet others both as free words and as word elements. The relationship between free words and word elements is explained below:

1. Any entry character functions as an *on* word element in all senses given in the COMPOUNDS section.
2. If an *on* word element in a given sense functions as an independent *on* word as well, that sense also appears in the INDEPENDENT section, and vice versa:

明
855

COMPOUNDS
ⓂⓂ clear-sighted, bright, discerning, intelligent, wise
Ⓜ eyesight
INDEPENDENT
【mei 明】 discernment, insight; eyesight

For example, in sense ⓂⓂ ‘clear-sighted, etc.’, 明 is used only as a combining form, but in sense ⓂⓂ ‘eyesight’, which also appears in the INDEPENDENT section, it is used both as an independent *on* word and as a combining form. On the other hand, in the sense ‘discernment, insight’, which does not appear in the COMPOUNDS section, 明 is used only as an independent *on* word, not as an *on* word element.

3. A KUN headword or one of its senses functions only as a *kun* word element, that is, it cannot be used as a free word, if (1) the KUN headword includes a hyphen, (2) a label, such as “[suffix],” “[verbal prefix],” and so on, indicates that it functions only as an affix or verbal affix, or (3) it includes the label “[in compounds]”:

放
853

【-(p)pana(shi) -っ放し】
[sometimes also -放し -hanashi] [verbal suffix] colloq

In the example, the hyphen and the label “[verbal suffix]” indicate that -っ放し is used only as a word element (verbal suffix).

4. A KUN headword may function as a free word or as a word element, unless specifically indicated that it functions only as a word element:

指
378

【sa(su) 指す】

- ①a point to, point at, indicate
b aim at, have in view

⋮
【-sa(shi) -指し】 [suffix] player (of shogi)

For example, 指す is used as a free word or as a combining form, but -指し is used only as a suffix; that is, it is not used as a free word or as a combining form.

20.11 Miscellaneous Character Functions

20.11.1 Grammatical and Syntactic Functions Various grammatical and syntactic functions, such as part of speech, are indicated by the functional labels. See § 23. **Functional Labels** for details.

20.11.2 Numerals An English equivalent consisting of a number indicates that a word or word element functions as a numeral. This refers to a word or word element expressing a number:

二 ①a [original meaning] two, second
1922

The function of a character as a numeral is the same as its function as an ordinary noun.

20.11.3 Function Words Function

word refers to a word or word element whose primary function is to show grammatical relationships. This is usually a grammatical element used in forming compound words, particles, and so on:

性
299

- ① suffix indicating quality, state or degree:
-ity, -ness

Since function words cannot usually be translated, an explanation, rather than an English equivalent, is normally given:

如
207

- ② suffix added to modifiers (noun adjectives or adverbs) to express a state

20.11.4 Abbreviations The words “abbrev. of” indicate that a word or word element functions as an **abbreviation**. This is a shortened form of a compound word, usually represented by its first constituent character. If the abbreviation has an English equivalent, the latter is preceded by a colon:

共
2393

- ② abbrev. of 共產主義 *kyōsanshugi* or 共産党 *kyōsantō*: Communism, Communist Party

If the abbreviation is of a former place name, it is usually presented in the form illustrated below:

讃岐
讃
1665

- ② abbrev. of 讃岐 *sanuki*, old name for Kagawa Prefecture

Sometimes, the use of a character as an abbreviation becomes so well established that it can be considered to be an integral part of its meaning. This is often the case with characters used to abbrevi-

ate well-known country names or cities in Japan. In such cases, the meaning is given directly and its origin as an abbreviation is not indicated:

日 ㊦ Japan
3027

20.11.5 Counters The words “counter for” indicate that a word element functions as a **counter**. This is a form, normally used as a suffix, that is added to a numeral and is used for counting objects, people, or abstract things. Since counters cannot usually be translated, an explanation, rather than an English equivalent, is normally given:

冊 ㊦ counter for books, volumes or copies
3483

20.11.6 Units The words “unit of” indicate that a word element functions as a **unit**. This is a form, often used as a suffix, that represents a unit of measurement, weight, or volume, a monetary unit, and so on, used in China or Japan. The English equivalent or Japanese-derived loanword for the unit is normally followed by a colon and a full definition or explanation:

間
3323
㊦ *ken*: unit of length equiv. to approx. 1.8 m or 6 *shaku* (尺)

Sometimes the meaning of a unit may be explained in a parenthetical gloss preceding the equivalent:

度
3100
㊦ (unit of angular measure, latitude, longitude, etc.) **degree**
㊦ (unit of temperature or humidity) **degree**

20.11.7 Titles A phrase including the word “title,” usually preceded by a qualifier that shows the level of formality, in-

dicates that a word element functions as a **title**. This is a suffix, usually added to the names of people, that functions as a title of courtesy on various levels of formality. Since titles cannot usually be translated, an explanation, rather than an English equivalent, is given:

君
3206
㊦ familiar title used in addressing peers, friends or inferiors (usu. restricted to men)

20.11.8 Phonetic Substitutes The words “used phonetically for” indicate that a word element functions as a **phonetic substitute**. Phonetic substitutes are usually used to transliterate foreign words, typically Sanskrit Buddhist terms, with little or no relation to the character’s meaning:

比
26
㊦ used phonetically for *bi* in the transliteration of Sanskrit Buddhist terms

Sometimes, phonetic substitutes are used to represent grammatical elements that are usually written in hiragana, without direct relation to their meanings:

相
900
㊦ used phonetically for *sō*
㊦ function word indicating appearance
相場 *sōba* market price; estimation
可哀相な *kawaisō na* poor, pitiable, pathetic
悲し相な顔 *kanashisō na kao* sad-looking face

20.11.9 Symbols An explanation of an independent *on* word beginning with the word “symbol” indicates that in the sense in question the character functions as a **symbol**. This refers to the rare cases that a character is used as a symbol that has no pronunciation:

危
3199

INDEPENDENT

危 symbol on fuel trucks and the like: DAN-GER!

20.11.10 Names The function of characters in the writing of names is indicated as follows:

1. The entry-head data lists the name readings of Jinmei Kanji. See § 4.7 **Name Reading** for details.
2. The **NAMES** section lists examples of names. See § 14. **NAMES Section** for details.
3. The function of a character as an abbreviation of a place name is indicated. See § 20.11.4 **Abbreviations** for details.
4. Sometimes, a sense is used exclusively or predominantly in the writing of names. This is indicated in the English explanation or by a gloss:

阪
271

【saka 阪】slope, incline, hill—now used almost exclusively in the writing of names
大阪 *ōsaka* Osaka

20.11.11 Special Readings The function of characters as components of compound words having special readings is indicated as follows:

1. The entry-head data lists the special readings that can be isolated as independent readings in their own right. See § 4.5 **Special Reading** for details.
2. The **SPECIAL READINGS** section of main entries and the **COMPOUNDS** section of reference entries list compound words having special readings.

See § 13. **SPECIAL READINGS Section** for details.

21. COMPOUNDS AND EXAMPLES

- | |
|--------------------------|
| 21.1 General Description |
| 21.2 Format of Compounds |
| 21.3 Order of Compounds |
| 21.4 Cross-References |

21.1 General Description

Each sense of an *on* word element or a subentry headword is usually illustrated by compounds and examples. **Compound** or **compound word** refers to a combination of two or more words or word elements having their own lexical meaning that together function as a single word:

携
648

携帯する *keitai suru* carry, bring with one, equip oneself with
携行する *keikō suru* carry along, bring

Example refers to a word other than a compound (including derived and inflected words) or to an illustrative phrase or sentence:

携
648

杖を携える *tsue o tazusaeru* carry a stick in one's hand

Compounds and examples of various parts of speech, such as nouns (高級 *kōkyū*) and noun adjectives (高等な *kōtō na*), are given. The choice of a particular part of speech is often arbitrary, with primary consideration given to the word's ability to illustrate the sense in question. With minor exceptions, all main and reference entry characters in-

clude compounds and examples. The explanations below apply to the COMPOUNDS, INDEPENDENT, and KUN sections. See § 13. SPECIAL READINGS Section and § 14. NAMES Section for a description of the compounds and examples in those sections.

21.2 Format of Compounds

The compounds and examples consist of (1) the Japanese word or phrase, (2) the romanized transcription, and (3) the English equivalent:

生 写生する *shasei suru* sketch [draw]
3497 from nature; portray

1. The **Japanese word or phrase** is printed in Gothic type in a mixture of kana and kanji (rarely also numerals or roman letters), normally in conformity with the standard rules of orthography. If a compound or example has two or more written forms, the alternative forms follow in parentheses and are preceded by an equal sign. The equal sign does not imply that both alternatives are used with equal frequency. Normally, such parenthetical alternatives are only given when an orthographic label does not precede the sense under which the compound or example is classified, or when such a label does not apply to that particular compound or example:

奇
2217

- ① [formerly also 畸 1198]
- ② unusual, strange, odd, extraordinary, queer, eccentric
- ③ deformity, malformation
- 奇異な *kii na* unusual, strange
- 奇人 *kijin* eccentric (person), queer [odd] fellow
- 奇妙な *kimyō na* strange, queer, odd
- 奇蹟(=奇蹟) *kiseki* miracle, wonder

In the example, 奇蹟, which is an alternative form of 奇蹟, is shown in

parentheses since the label “[formerly also 畸]” does not apply to 奇蹟; that is, 畸 cannot replace 奇 in 奇蹟.

2. The **romanized transcription** in italics of the pronunciation of a Japanese word or phrase is given in the modified Hepburn system of romanization. If a compound or example has two or more readings, the alternative readings follow in parentheses and are preceded by an equal sign:

生
3497

一生懸命(=一所懸命)に *isshōkenmei (=isshōkenmei) ni* for life, with all one's might

On rare occasions, such as in the case of certain abbreviations used in newspapers, no transcription is given since the word cannot be pronounced:

保
96

保無(=保守系無所属 *hoshukei mushozoku*)
conservative without party affiliation

In the example, 保無 has no pronunciation, but the full form from which it is abbreviated is pronounced as shown.

3. The lightface **English equivalent** of a compound or example appears immediately after the romanized transcription. It is not divided by sense division numbers. The equivalent is sometimes accompanied by various labels and glosses. These and the equivalent are described in § 20. **Character Meanings** and in sections § 22. through § 25.

21.3 Order of Compounds

The compounds and examples are grouped by meaning in a manner that

shows how they are formed from their constituent parts. In the COMPOUNDS, INDEPENDENT, and KUN sections of main entries, they are subdivided into groups that appear in the following order:

1. **By section:** *on* compounds and examples appear in the COMPOUNDS section, independent *on* words in the INDEPENDENT section, and *kun* compounds and examples in the KUN section.
2. **By subentry:** in the INDEPENDENT and KUN sections, the compounds and examples are grouped by subentry headword; that is, the compounds and examples illustrating a particular subentry headword are grouped together under that headword:

選
3169

COMPOUNDS

①① [original meaning] choose, select, elect
 ① [also suffix] selection, anthology
 選択する *sentaku suru* select, choose

気
3194

②② atmosphere
 ① (psychological environment) atmosphere, tone

②③	気圧 <i>kiatsu</i> atmospheric [air] pressure
	気温 <i>kion</i> (atmospheric) temperature
	大気 <i>taiki</i> the atmosphere

②①

気運 <i>kiun</i> luck, tendency, opportunity
景気 <i>keiki</i> things, times; business conditions

③ breath
 気管 *kikan* trachea, windpipe

In the example, 気圧, 気温, and 大気 illustrate subsense ②③, so they are grouped together, while 気運 and 景気 illustrate subsense ②① and are grouped together.

4. **By position of entry character:** compounds and examples illustrating a specific subsense, or, if there are no subsenses, a specific main sense, usually appear in the following order:

選抜 *senbatsu* selection, choice

⋮

INDEPENDENT

【sen 選】 selection, choice
 選に入る *sen ni hairu* be chosen, be selected

KUN

【era(bu) 選ぶ】 choose, prefer, select; elect
 上手に選ぶ *jōzu ni erabu* make a good choice
 選ばれる *erabareru* be elected

In the example, 選に入る appears in the INDEPENDENT section under *sen*, 選ばれる appears in the KUN section under *erabu*, and so on.

3. **By sense:** within the same section or subentry, compounds and examples illustrating a particular sense (main sense or subsense) are grouped together under the same main sense. If a main sense is divided into subsenses, the compounds and examples do not appear immediately after each subsense that they illustrate; rather, they are all listed together under the same main sense and subdivided into groups in the order of the subsenses to which they apply:

(a) those consisting of one-character words, with or without *okurigana* or auxiliaries, (b) those in which the entry character appears in the initial position, and (c) those in which the entry character does not appear in the initial position.

In the previous example, 気圧 and 気温, which illustrate sense ②③ and have 気 in the initial position,

appear first, and are followed by 大気, in which 気 is in the final position. Next appears 気運, which illustrates sense ㊦ ㊧ with 気 again in the initial position. In this manner, a shift of the entry character to the initial position signals the beginning of the next subsense group.

5. **By type:** within the same position group, compounds usually precede examples:

油
341

【**abura** 油】oil, animal oil, vegetable oil
油絵 *aburae* oil painting
油気 *aburake* greasiness, oiliness
油を売る *abura o uru* loaf, idle away one's time

The ordering criteria and manner of organization of compounds and examples in reference entries are described in § 26. **Reference Entries.**

21.4 Cross-References

On rare occasions, the compounds and examples are followed, or completely replaced, by a cross-reference to another location where compounds and examples illustrating the sense in question appear:

巾
3409

㊦ [usu. 幅 569] width, breadth, range
⇒ see 幅 569 for compounds

22. ORTHOGRAPHIC LABELS

<p>22.1 Label Description 22.2 Explanation of Labels 22.3 Label Format</p>
--

22.1 Label Description

The lightface matter in square brackets sometimes appearing at the beginning of

a sense is the **orthographic label**. This indicates the orthographic variant(s) of a word or word element:

盲
2053

㊦ [sometimes also 妄 2016] (not based on reason) **blind, reckless, aimless**

Orthographic variants refers to two or more characters that are partially or completely interchangeable in a given sense. For example, 盲 is interchangeable with 妄 in certain compounds but not in others. One variant is often a **phonetically replaced character**, while the other is a **phonetic replacement character**. See § 26.1.1 **Phonetically Replaced Characters** for details.

Orthographic labels serve three purposes: (1) to indicate the degree of interchangeability between orthographic variants, (2) to specify the sense in which such variants are interchangeable, and (3) to serve as a cross-reference to the orthographic variants of the entry character, enabling the user to study their differences and similarities.

22.2 Explanation of Labels

The meanings of the orthographic labels, which are mostly self-evident, are explained below. The word *now* refers to Modern Japanese, especially in the postwar period, and implies that orthographic usage differs from the prewar period. The word *formerly* refers especially to Japanese in the prewar period, and implies that orthographic usage differs in the postwar period. The meaning of *archaic* is explained in § 24.3 **Temporal Labels**. The entry character in which the orthographic label shown in the **Label** column appears is designated by *A*; the character within the orthographic label is designated by *B*. That is, the orthographic label being explained appears in the character entry for *A*.

Label	Explanation
[rarely also <i>B</i>] [sometimes also <i>B</i>]	<i>A</i> is common; <i>B</i> is extremely rare or archaic (1) <i>A</i> is common; <i>B</i> is unusual or rare (2) <i>A</i> is now common; <i>B</i> is now also sometimes used
[also <i>B</i>] [now also <i>B</i>]	<i>A</i> and <i>B</i> are more or less equally common (1) <i>A</i> and <i>B</i> are used interchangeably in some compounds and examples (2) <i>A</i> and <i>B</i> are now more or less equally common
[usu. <i>B</i>] [now usu. <i>B</i>]	<i>A</i> is unusual or rare; <i>B</i> is common (1) <i>B</i> replaces <i>A</i> in most compounds and examples (2) <i>B</i> is now common
[formerly <i>B</i>]	<i>A</i> is now common; <i>A</i> was not formerly used, or <i>B</i> may formerly have been used in all compounds and examples
[formerly also <i>B</i>]	<i>A</i> is now common; <i>A</i> and <i>B</i> have both been used, or <i>B</i> may formerly have been used in some compounds and examples
[now replaced by <i>B</i>]	<i>A</i> may now be replaced by <i>B</i> in all compounds and examples
[now always <i>B</i>]	<i>A</i> is extremely rare or archaic; <i>B</i> is common

22.3 Label Format

1. An orthographic label often applies to all the compounds and examples classified under that sense, but sometimes it applies to only some compounds and examples, as described in the explanation for each label:

風

3007

① [formerly also 諷 *fū* 1594] insinuate,

hint, satirize

風刺 *fūshi* satire, sarcasm

風喻 *fūyū* hint, insinuation, allegory

諷

1594

① [now replaced by 風 3007] insinuate,

hint, satirize

諷刺 *fūshi* satire, sarcasm

諷喻 *fūyū* hint, insinuation, allegory

諷する *fūsuru* insinuate, hint, satirize

In the entry for 風, the label indicates that 風 is now commonly used but that 諷 may formerly have been used in some compounds and exam-

ples. In the entry for 諷, the label indicates that 諷 may now be replaced by 風 in all compounds and examples, not just those given.

2. An italicized reading following an orthographic variant indicates that the characters are interchangeable only for that reading:

誹

1572

● [now also 非 *hi* 889] [original meaning] slander, calumniate, defame

If an orthographic variant of an *on* word element is not followed by a reading, the *on* reading in the entry-head data applies. For orthographic variants accompanying a KUN headword, the reading of that KUN headword applies:

曠

1100 KŌ

⋮

① [now replaced by 広 3035] [original meaning] vast, spacious, open

遇
3135

【a(u) 遇う】 [also 遭う] (come upon, esp. by accident) meet with, encounter, be confronted

In the first example, 曠 is replaced by its orthographic variant 広 for the reading *kō*, which is the only *on* reading given in the entry-head data. In the second example, the reading of the KUN headword *au* applies; that is, 遇う and 遭う are interchangeable for the reading *au*.

3. If a word or word element has two or more orthographic variants, the orthographic labels are combined appropriately to show the relationship of the entry character to each of its orthographic variants, as illustrated below:

幸
2216

【shiwawa(se) 幸せ】 [also 仕合わせ, formerly also 倅せ] happiness, blessing; good fortune

4. The character within an orthographic label is often followed by its entry number, which acts as a cross-reference to where it appears as an entry character in its own right:

注
325

⑤ [formerly also 註 1499] write down, take notes of, record

To save space, orthographic variants of KUN headwords are not normally followed by their entry numbers, since these appear in the HOMOPHONES

section. See § 17. HOMOPHONES Section for details.

23. FUNCTIONAL LABELS

23.1 Label Description
23.2 Part-of-Speech Labels
23.3 Usage Labels
23.4 Word-Formation Labels
23.5 Miscellaneous Functional Labels

23.1 Label Description

The lightface matter sometimes preceding the equivalent is the **functional label**. This indicates various grammatical and syntactic functions associated with a sense:

此 ① *pronoun* this
823 ② *demonstrative* this

大 ① [prefix] (before place names) Great, Greater
3416

Functional labels are of four kinds: part-of-speech, usage, word-formation, and miscellaneous. These are sometimes combined with each other or with a status label, or are modified in some other way:

大 ① [honorific prefix]
3416 ② great, honorable
③ Imperial

23.2 Part-of-Speech Labels

The **part-of-speech label**, set in italics, indicates part of speech. The meaning of each label is explained below:

<i>demonstrative</i>	function word that refers to something in terms of distance from the speaker
<i>particle</i>	particle or postposition
<i>pronoun</i>	pronoun
<i>vi</i>	intransitive verb
<i>vi & vt</i>	intransitive verb and transitive verb
<i>vt</i>	transitive verb

Part of speech and other grammatical functions are usually made clear by the wording of the equivalent and the glosses, or by miscellaneous functional labels. Part-of-speech labels appear mostly when it is necessary to eliminate ambiguity for a sense whose part of speech is not already self-evident:

減
601

【**he(ru)** 減る】 *vi* decrease, diminish, lessen, run low; wear

⋮

【**he(rasu)** 減らす】 *vt* decrease, reduce, lessen, shorten, cut

23.3 Usage Labels

The **usage label**, enclosed in square brackets, indicates how a word or word element is used, especially its syntactic function and the grammatical construc-

tion in which it normally appears. Usage labels apply mostly to free words, especially KUN headwords. The usage labels do not have a fixed form. Typical labels, which may be modified in some way, are explained below:

[in the form of...]	Indicates the form in which the word is normally used: 付 【 tsu(keru) 付ける】 ⋮ ³¹ ① [in the form of 付けて <i>tsukete</i>] refer to, relate to, connect with
[followed by...] [following the...]	Indicates the form that the word is followed by Indicates the form that the word normally follows: 見 【 mi(ru) 見る】 ⋮ ²⁵⁴⁴ ⑥ [following the TE-form of verbs]
[in negative constructions]	Used in negative constructions: 優 【 sugu(reru) 優れる】 ⋮ ¹⁷⁷ ② [usu. in negative constructions] be fine, feel well

Miscellaneous usage labels

Indicate grammatical constructions or other contexts in which the word is normally used:

様 【sama 様】
 1052 ④ [often preceded by お- *o-* or 御- *go-*]
 suffix for forming polite phrases

23.4 Word-Formation Labels

The **word-formation label**, enclosed in square brackets, indicates the function of a form as a word element (affix or combining form). The absence of a word-formation label before the equivalent of an *on* word element indicates that the character functions as a combining form in that sense. The absence of such

a label before the equivalent of a *KUN* headword indicates that that headword functions as an independent *kun* word that may also function as a combining form in that sense. Word-formation labels do not appear in the *INDEPENDENT* section or in the compounds and examples. The meaning of each label is explained below. The terms used in the explanations are defined in § 20.10.

[prefix]	used only as prefix; not used as combining form or free word
[also prefix]	prefix also used as combining form or free word
[suffix]	used only as suffix; not used as combining form or free word
[also suffix]	suffix also used as combining form or free word
[also prefix and suffix]	prefix also used as suffix
[verbal prefix]	used only as verbal prefix
[verbal suffix]	used only as verbal suffix
[in compounds]	<i>kun</i> word element used only as combining form; not used as affix or free word

Other word-formation labels, such as “[also verbal suffix],” “[mainly in compounds],” and the like, sometimes appear. The meanings of these labels correspond to the meanings of the standard word-formation labels listed above. The example below illustrates a typical word-formation label:

限 ⑥ [also suffix] limit, bounds
 398

Word-formation labels are sometimes combined with each other or with other labels:

回 [-mawa(su) -回す] [emphatic verbal suffix] about, around
 3055

Word-formation is often indicated by the wording of the equivalent, in which case the label is omitted:

年
 2035
 ⑥ suffix indicating the chronological order of years in a given era

23.5 Miscellaneous Functional Labels

Miscellaneous functional labels, enclosed in square brackets, indicate various functions of the character as a word or word element:

[auxiliary] a function word that functions as an adjunct to another word

[emphatic...] a form that gives additional emphasis

小
7

【ko- 小-】

⋮

③ [emphatic preceding adjectives or verbs] a little, slightly, very

24. STATUS LABELS

24.1 Label Description
24.2 Etymological Labels
24.3 Temporal Labels
24.4 Stylistic Labels
24.5 Formality Labels

24.1 Label Description

The lightface matter in square brackets or italics sometimes preceding the equivalent is the **status label**. This restricts the sense to a particular time, level of style, or level of formality:

侑
91

● [archaic] urge someone to eat or drink, assist with a meal

Status labels are of four kinds: etymological, temporal, stylistic, and formality. Status is sometimes indicated by the wording of the equivalent, in which case the status label is omitted:

宝
2224

② honorific term used in reference to the Emperor or Buddha

Status labels are sometimes combined with each other or with a functional label:

超
3313

⑤ [original meaning, now archaic] jump over (an obstacle), cross over

24.2 Etymological Labels

The **etymological label**, enclosed in square brackets, indicates that the sense in question is the first to appear historically. There is only one kind of etymological label:

[original meaning] indicates that the sense is the first meaning of the character after its formation in ancient China (rarely in Japan).

An etymological label is sometimes combined with a temporal label, as illustrated below:

[original meaning, now rare]

[original meaning, now archaic]

[original meaning, now obsolete]

The original meaning sometimes coincides with a core meaning, in which case it is also the most important, or one of the most important, meanings of the character:

象
2134

► PHENOMENON ► ELEPHANT

⋮

④ [original meaning] elephant

⋮

Though etymological labels appear quite often, the treatment of original meanings is not exhaustive. An etymological label is likely to appear when it helps clarify the meaning of the character or the inter-relatedness between senses, even if that meaning is rare or archaic:

昭
894

①② [original meaning, now rare] (emitting

- light) luminous, bright, shining
 ㊦ (enjoying the glory of enlightened rule)
enlightened, glorious, illustrious

Sometimes, an etymological label is given for one of the senses of a compound word to help clarify how its con-

stituent characters relate to each other:

度
3100

支度する *shitaku suru* arrange, prepare; [original meaning, now archaic] measure, estimate

24.3 Temporal Labels

The **temporal label**, enclosed in square brackets, restricts the accompanying sense to a particular time. This label refers only to the word or word element it accompanies, not to the thing represented. The absence of a temporal label indicates that the sense is current in Modern Japanese. This refers to the language in

contemporary usage, especially since the Meiji Restoration in 1868, and does not include words and constructions used only in classical Japanese. The Meiji Restoration marks a period of transition, rather than a precise temporal boundary, for distinguishing between modern and archaic Japanese. The meaning of each label is explained below:

[rare]	Indicates that the sense is of infrequent occurrence in Modern Japanese. This label applies only to ordinary words or word elements in current use, not to technical terms, nor to archaic or obsolete ones: <div style="display: flex; align-items: center;"> <div style="text-align: center; margin-right: 10px;"> 族 958 </div> <div> ● [rare] death penalty (in ancient China) imposed on an offender and his whole family </div> </div>
[archaic]	Indicates that the sense was used before the Meiji Restoration, especially in the classics and classical Chinese, or in ordinary usage during or before the Edo period: <div style="display: flex; align-items: center;"> <div style="text-align: center; margin-right: 10px;"> 洵 383 </div> <div> ● [archaic] truly, really, utterly </div> </div>
[obsolete]	Indicates that the sense is not used in Modern Japanese and only rarely, if ever, in the classics. This label always appears in conjunction with an etymological label: <div style="display: flex; align-items: center;"> <div style="text-align: center; margin-right: 10px;"> 企 2021 </div> <div> ㊦㊧ [original meaning, now obsolete] stand on tiptoe </div> </div>

A temporal label is sometimes combined with an etymological label, as illustrated below. This means that the sense in question is an original meaning whose temporal status is as indicated by the

second part of the label:

- [original meaning, now rare]
- [original meaning, now archaic]
- [original meaning, now obsolete]

24.4 Stylistic Labels

The **stylistic label**, set in italics, restricts the accompanying sense to a particular level of style. Since style is more likely to apply to free words, rather than word elements, stylistic labels appear

mostly with KUN and INDEPENDENT head-words, not *on* word elements. The absence of a stylistic label indicates that the sense in question is of neutral style. The meaning of each label is explained below:

<i>literary</i>	<p>Indicates a style of language found in literature, particularly belles-letters. It does not refer merely to the written language as opposed to the spoken language, nor does it restrict the sense to classical Japanese literature:</p> <p>猶 【nao 猶】 <small>619</small> ∴ ③ <i>literary</i> as, just like, no more...than</p>
<i>elegant</i>	<p>Indicates a style of language associated with poetry, such as haiku or tanka, which is unlikely to be used in the standard language:</p> <p>浦 【ura 浦】 <small>437</small> ① <i>elegant</i> seaside, seashore</p>
<i>colloq</i>	<p>The label <i>colloq</i> for “colloquial” indicates a style of language characteristic of the spoken language:</p> <p>伝 【den 伝】 <i>colloq</i> way, manner, trick <small>44</small></p>
<i>slang</i>	<p>Indicates a style of speech used between intimate friends, the family circle, and so on. It is used in extremely informal contexts, often in facetious figures of speech:</p> <p>囧 【zu 囧】 <small>3071</small> ∴ ③ <i>slang</i> expectation, intention</p>
<i>vulgar</i>	<p>Appears with a small number of senses or words associated with social taboo:</p> <p>穴 【ketsu 穴】 <i>vulgar</i> ass, fanny; tail end <small>2159</small></p>

Other terms that do not appear in the stylistic labels, such as “pompous” and “intimate,” may be used to indicate stylistic level:

余
2042

【yo 余】

∴
 ② [also 予 1983] I, myself, the present writer—historically used as a formal first person pronoun but now only used pompously

24.5 Formality Labels

The **formality label**, enclosed in square brackets, restricts the accompanying sense to a particular level of formality. Since level of formality is more likely to apply to free words, rather than to word elements, formality labels are given most-

ly for KUN and INDEPENDENT headwords. The absence of a formality label in a subentry headword indicates neutrality; that is, neither respect nor humility. Unless indicated otherwise, subentry headwords appear in their *dictionary form* and are of neutral formality. The meaning of each label is explained below:

[honorific]	Indicates a level of language in which respect is shown by elevating the status of the grammatical subject: <div style="text-align: center;"> <p>高 ① [honorific] your, your honorable 2097</p> </div>
[humble]	Indicates a level of language in which respect is shown through humility; that is, by lowering the status of the subject: <div style="text-align: center;"> <p>拙 ② [humble] my humble, my poor 315</p> </div>
[polite]	Indicates a level of language used in standard polite conversation; that is, the <i>desu-masu</i> style: <div style="text-align: center;"> <p>氏 【shi 氏】 [polite] third person pronoun. 2951</p> </div>
[belittling]	Indicates a level of language used to show contempt or abuse by lowering the status of the person addressed: <div style="text-align: center;"> <p>輩 【yakara 輩】 [belittling] fellows, guys; family; kinsmen 2807</p> </div>

Other terms that do not appear in the formality labels, such as “neutral,” may be used to indicate level of formality:

氏
2951

SYNONYMS

⋮

【shi】

○ third person pronouns

彼 THIRD PERSON PRONOUN (*neutral*) → 290

Formality labels are sometimes com-

bined with functional labels:

大 ① [honorific prefix]
3416 ② great, honorable

Level of formality is often indicated by the wording of the equivalent or explanation, in which case the formality label is omitted:

共 【-domo -共】 belittling or humble
2393 plural suffix

25. SUBJECT LABELS

25.1 Label Description
25.2 Label Format

25.1 Label Description

The lightface matter in italics sometimes preceding the equivalent is the **subject label**. This identifies the field to which the sense applies, usually a branch of science:

長 ④ *music* major
2556

The appearance of a subject label does not imply that the sense is never used in fields other than the one indicated by the label.

25.2 Label Format

The subject label is often an abbreviation, as *chem* for “chemistry.” Subject label abbreviations are listed with their full forms in **Abbreviations and Symbols** on p. 225a. Typical examples are given below:

門 ⑤ *biol* phylum, division, subkingdom
888

元 ⑤ *math* element, dimension
1929

Two or three subject labels are sometimes combined with each other and separated by a comma:

相 ⑤ *chem, astron, phys* phase
900

26. REFERENCE ENTRIES

26.1 Entry Description
26.2 Entry Format
26.3 COMPOUNDS Section

26.1 Entry Description

The most frequently used characters in Japanese, including all those listed in the Jōyō Kanji and Jinmei Kanji lists, are treated as **main entries**, which include the full range of features presented in this dictionary. In addition, the dictionary includes other characters of lesser importance referred to as **reference entries**. The treatment of reference entry characters is more restricted in scope than that of main entry characters.

焰
996 EN honō

㊦ 焰 yàn

Radical 火 86	Strokes 12-4-8
Grade Reference	Freq
■ 1 - 4 - 8	

COMPOUNDS

- ㊦ [now replaced by 炎 *en* 2420] [original meaning] flame, blaze
- ㊦ [now usu. 炎 *en* 2420 or 炎 *honō*] (figuratively) flames (as of passion)
- 火焰 *kaen* flames, blaze
- 情焰 *jōen* flaming desires, burning passions
- 氣焰を吐く *kien o haku* talk big, talk a lot

of hot air

嫉妬の焰 *shitto no honō* The Flames of Jealousy (movie title)

HOMOPHONES

honō → 炎 2420

NOTE

→ see USAGE note at 炎 2420

Reference entries can be distinguished from other types of character entries by the words “Reference” or “Radical” in the reference data box, and be easily recognized by the absence of core meanings. Reference entry characters are of two kinds: (1) the principal phonetically replaced characters in Modern Japanese, and (2) some radicals and their variants.

26.1.1 Phonetically Replaced Characters

The reference entry characters include the principal **phonetically replaced characters** in Modern Japanese; i.e., the characters that are now replaced by the **phonetic replacement characters** in the official list published by the government, and other commonly used phonetically replaced characters that are not in the official list. Phonetically replaced characters always have a corresponding phonetic replacement character or characters. Phonetically replaced characters are of three kinds:

1. Those replaced by characters in the official list that have the same *on* reading, e.g., 鄭 *tei* replaced by 丁 *tei*.
2. Those replaced by characters not in the official list that have the same *on* reading, e.g., 芯 *shin* replaced by 心 *shin*.
3. Those replaced by characters not in the official list that have the same *kun* reading, e.g., 唄 *uta* replaced by 歌 *uta*.

The reference entries for phonetically replaced characters always contain a cross-reference to their corresponding phonetic replacement characters. The cross-reference appears in an orthographic label and/or in the HOMOPHONES or NOTE section:

唄
400

COMPOUNDS

- ㊦ [usu. 歌 *uta*] [also suffix] song, ballad
- ㊧ [usu. 歌う *utau*] recite, sing—used esp. in reference to traditional Japanese songs

HOMOPHONES

uta ⇒ 歌 1825

utau ⇒ 歌 1825 謡 1597 謳 1632

NOTE

⇒ see USAGE note at 歌 1825

26.1.2 Radicals and Their Variants

The reference entry characters also include characters that are **radicals** or **radical variants** but are not listed as main entry characters. Most of these characters, which are used only as radicals but not as words or word elements in their own right, contain only the RADICAL section:

歹
3445

RADICAL 78

Standard form: 歹 *gatsuen* ‘death’ (死 残 殊)
Description: used in characters related to death or serious injury

The remaining characters, which are used both as radicals and as words or word elements in their own right, contain both the COMPOUNDS and RADICAL sections:

鼎
3585

RADICAL 206

Standard form: 鼎 *kanae* ‘ritual cauldron’
Description: used in characters related to ritual cauldrons or tripod vessels

COMPOUNDS

- ㊦ [original meaning] tripod cauldron
- 鼎の軽重を問う *kanae no keichō o tou* weigh one’s ability, call one’s ability into question

26.2 Entry Format

The organization of reference entries is similar to that of main entries. The entry-head data is printed across the page in single column format, and the explanatory matter is organized into sections and set in two columns separated from each other by a dotted line.

26.2.1 Entry-Head Data The entry-head data of reference entries consists of the entry character (§ 1.3), the entry number (§ 1.4), typeface styles (§ 3.3),

Chinese (§ 5.), character readings (§ 4.), and the reference data box (§ 7.). Each item is described in the section indicated by the cross-reference in parentheses.

26.2.2 The Sections The explanatory matter of reference entries is subdivided into four parts referred to as **sections**, which appear in the order listed below. Not every entry includes every section—only those sections required for describing the entry character are given.

Section Label	Description
RADICAL	The RADICAL section describes the function of the entry character as a radical. See § 8. RADICAL Section for details.
COMPOUNDS	The COMPOUNDS section, subdivided by sense division numbers and letters, lists all the meanings of the entry character, regardless of function or reading. Each meaning is usually accompanied by compounds and examples and their English equivalents. See § 26.3 COMPOUNDS Section for details.
HOMOPHONES	The HOMOPHONES section lists groups of homophones and their entry numbers for cross-reference. See § 17. HOMOPHONES Section for details.
NOTE	The NOTE section consists of various kinds of cross-references and/or explanatory notes. See § 19. NOTE Section for details.

26.3 COMPOUNDS Section

The matter headed by the label **COMPOUNDS** is the **COMPOUNDS** section. In reference entries, this section lists all the meanings of the entry character, regardless of function or reading. That is, the meanings of *on* word elements, independent *on* words, *kun* words and word elements, and compound words having special readings are all treated in the same section. Each meaning is usually subdivided by sense division numbers and letters and accompanied by compounds and examples and their English equivalents:

馴
川

1820

COMPOUNDS

- ㊦ [original meaning] become tame [domesticated]
- ㊧ [now also 順 *jun* 18] tame, domesticate
- 馴れた *nareta* tame, domesticated
- 馴染む *najimu* become familiar; grow accustomed; get (clothing) to fit
- 馴致する *junchi suru* tame, habituate; lead to
- 馴化 *junka* acclimation
- 馴らす *narasu* tame, domesticate
- 馴らし手 *narashite* tamer
- 馴鹿 *tonakai* reindeer

The COMPOUNDS section is given for all reference entries whose main entry character is used as a word or word element (which is almost all of them).

26.3.1 Character Meaning The meaning of the entry character as a word or word element, regardless of its function or reading, is given by the English equivalent:

賭
1805

COMPOUNDS

- ㊦ wager, bet money
- ㊧ [usu. 懸ける *kakeru*] stake (one's life), risk

The meaning is usually subdivided by sense division numbers and may include various labels, glosses, and cross-references. These and the equivalent are described in § 20. **Character Meanings** and in sections § 22. through § 25.

26.3.2 Compounds and Examples

Compounds and examples, grouped by meaning, usually accompany each sense. These consist of compound words, free words, inflected and derived words, a word followed by a particle or auxiliary, or a phrase or sentence:

厭
3017

- ㊦㊧ [usu. 飽きる *akiru*] grow tired of, lose interest in
- ㊨ be disgusted with, detest, dislike
- 厭世観 *enseikan* pessimism
- 厭戦 *ensen* war-weariness
- 厭き厭きする *akiaki suru* be sick (of), be bored (with)
- 厭離 *onri* Buddhism depart from (in disdain)
- 厭う *itou* dislike; be disgusted with; take (good) care of
- 危険を厭わない *kiken o itowanai* do not mind running a risk

The order of the compounds and examples in reference entries is similar to that

of main entries except for some minor details. The main difference is that in reference entries the compounds and examples are all grouped together in one section—the COMPOUNDS section—whereas in main entries they are grouped into sections by type of reading. In reference entries, the compounds and examples are subdivided into groups that appear in the following order:

1. **By sense:** compounds and examples illustrating a particular sense (main sense or subsense) are grouped together under the same main sense.
2. **By type of reading:** *on* compounds and examples, independent *on* words, *kun* compounds and examples, and special-reading compound words are grouped together, in that order.
3. **By position of entry character:** within the same readings group, the compounds and examples are usually grouped by entry character position.
4. **By type:** within the same position group, compounds usually precede examples.

See § 21. **Compounds and Examples** for details.

27. NONSTANDARD ENTRIES

- 27.1 Entry Description
- 27.2 Entry Format

27.1 Entry Description

The nonstandard forms of main entry characters are treated as separate entries referred to as **nonstandard entries**. These appear along with their core meanings at their own SKIP locations with a cross-reference to their corresponding standard forms:

或

3132

► COUNTRY
nonstandard for 国 3087

Nonstandard form refers to a variant form other than the standard form of approved characters, and to a variant form other than the traditional form of unapproved characters. This includes the traditional form (full unsimplified form), the alternative forms (variant forms other than the traditional form), and the handwritten abbreviation (simplified form used in handwriting).

Nonstandard entries can be distinguished from other types of character entries by the words “nonstandard for...” in the line below the core meaning(s), and by the absence of explanatory matter organized into sections. See also § 3.1.2 **Nonstandard Forms**.

27.2 Entry Format

The nonstandard entry is printed across the page in single column format. All nonstandard entries consist of (1) the entry-head data, (2) the core meaning(s), and (3) the description:

1. The entry-head data of all nonstandard entries consists of the entry character (§ 1.3), the entry number (§ 1.4), and the Ming typeface (§ 3.3.1). Each item is described in

the section indicated by the cross-reference in parentheses. Other explanatory matter, such as readings, meanings, and compounds and examples can be found under the main entry for the corresponding standard form.

2. The core meaning or meanings, preceded by the symbol ►, are given for each nonstandard entry.
3. A brief description indicates the type of nonstandard form and includes a cross-reference to the corresponding standard form, as illustrated below.

Traditional or alternative forms:

劍

► SWORD
nonstandard for 劍 1672
1903

Handwritten abbreviation:

事

► AFFAIR ► ABSTRACT THING
handwritten abbreviation for 事 3567
3556

Nonstandard forms that are also radicals or radical variants include, in addition to the items described above, the reference data box (§ 7.), the stroke order diagram (§ 6.), and the RADICAL section (§ 8.). Each item is described in the section indicated by the cross-references in parentheses.

日

3028

► DAY ► SUN ► JAPAN
nonstandard for 日 3027

1 2 3 4

RADICAL 72

Standard form: 日 *hi* ‘sun’

Variant: 日 *hi* (明 春 星)

Description: used in characters related to the sun, sunlight or time

Radical	Strokes
日 72	4-4-0
Grade	Freq
Variant	
☐ 3 - 3 - 1	

28. CROSS-REFERENCE ENTRIES

28.1 Entry Description
28.2 Entry Format

28.1 Entry Description

Character entries appearing at an *incorrect* SKIP location with a cross-reference to the character entry at the correct location are referred to as **cross-reference entries**:

5-2

究

incorrect classification => see 2203

Cross-reference entries can be distinguished from other types of character entries by the words “incorrect classification...” or “incorrect stroke count ...”, and by the absence of entry numbers and explanatory matter organized into sections.

28.2 Entry Format

The cross-reference entry is printed across the page in single column format. It consists of (1) the entry character, (2) a description of the incorrect location, and (3) the correct location. Cross-reference entries are of two kinds: **single-character** and **multiple-character**. See SYSTEM OF KANJI INDEXING BY PATTERNS § 2.6 **Cross-References** for details.

29. ROMANIZATION

29.1 Romanization System
29.2 Typeface Styles
29.3 Word Division

29.1 Romanization System

The italicized matter following Japanese words or word elements is the **romanized transcription**. This is a representation of the Japanese pronunciation by means of the roman alphabet:

喜 一喜一憂 *ikkichiyū*
2308

The romanization system employed is the widely used Hepburn system, with the slight modifications adopted in Kenkyusha's *New Japanese-English Dictionary*. This system is described in **Appendix 4. Kana and Romanization**.

29.2 Typeface Styles

1. Romanized transcriptions of compounds and examples are set in easy-to-read sanserif italics to distinguish them from other explanatory matter:

剪 枝を剪る *eda o kiru* prune a tree
2306

2. Subentry headwords and other romanized headings are set in boldface sanserif roman:

喜 **【yoroko(bu) 喜ぶ】**
2308

3. Romanized transcriptions, including transcriptions of proper nouns, are normally set in lowercase:

東 東名高速道路 *tōmei kōsokudōro*
3568 Tokyo-Nagoya Expressway

Capitals are used only for the first letter of the first word of a sentence or part of a sentence:

事 彼は学校を遅刻する事がある *Kare wa gakkō*
3567

o chikoku suru koto ga aru He is sometimes late for school

4. In special contexts, such as the presentation of character readings in the entry-head data and the **On-Kun Index**, roman capitals are used to identify *on* readings while roman lowercase is used to identify *kun* readings:

家
2273 KA KE ie ya uchi*

29.3 Word Division

There is no universally-accepted convention for the division of words in romanized Japanese. Different works spell compound words either solid, hyphenated, or open (separated by a space). The policy adopted here is designed to closely reflect the function of, and the semantic relationship between, word and sentence components. The main principles are explained below:

1. Free words, including particles and auxiliaries that are not an integral part of the word, are normally treated as independent units and separated by a space:

事 事を分ける koto o wakeru reason
3567 with (a person)

2. Free words consisting of one character plus the auxiliary verb する *suru* or one of its variants (such as *-suru*), or another function word that forms an integral part of the word, are treated as a single unit and spelled solid:

処 【shosuru 処する】
3031

3. Two-character compounds followed by する *suru* are treated as two words:

処 対処する taisho suru cope [deal]
3031 with, meet

4. Word elements are normally written solid as part of the word in which they appear:

港 貿易港 bōekikō trade port
605

Sometimes, as when a suffix applies to more than one word, this relation is shown by a hyphen:

著 三島由紀夫著 mishima yukio-cho
2300 authored by Mishima Yukio

5. Compounds are normally written solid. If a four-character compound consists of two independent two-character compounds, these are separated by a space or a hyphen, depending on the degree of relatedness between them:

偏 標準偏差 hyōjun hensa standard
133 deviation

However, four-character compounds are written solid if they express an integrated semantic unit:

東 東西南北 tōzainanboku north, south,
3568 east and west

30. OTHER CONVENTIONS

- | |
|--|
| 30.1 General Description |
| 30.2 Punctuation Marks |
| 30.3 Typeface Styles |
| 30.4 Omission of Function Words |
| 30.5 Applicability of Labels and Glosses |
| 30.6 Miscellaneous Conventions |

30.1 General Description

A wide range of typeface styles and sizes and other typographical conventions en-

sure maximum ease of use of the dictionary. The various conventions are, for the most part, self-explanatory. Each convention is described in detail in the relevant sections in this **GUIDE TO THE DICTIONARY**. Those conventions that apply throughout the dictionary, especially those that are not explained elsewhere, are described below.

30.2 Punctuation Marks

The punctuation marks described below are used in special ways. They are also used as in ordinary writing, along with other punctuation marks. Punctuation marks do not normally appear in romanized transcriptions.

1. Parentheses () are used (a) to enclose *okurigana* of *kun* readings, (b) to enclose explanatory glosses (§ 20.6) and miscellaneous explanatory matter, especially in the equivalent (§ 20.7); (c) to indicate that words or parts of words may be included or left out, i.e., *pick (up)* is the same as *pick* or *pick up*; and (d) to indicate alternative Japanese forms or readings, e.g., 世論 *seron* (= *yoron*).
2. Square brackets [] are used (a) to enclose most labels (§ 22. through § 24.); and (b) to indicate alternatives, i.e., *pick [take] up* is the same as *pick up* or *take up*.
3. The virgule / is used (a) to occasionally indicate alternatives, especially in cross-reference entries and the **SYNONYMS** section; and (b) to separate illustrative sentences:

沙 ③ phonetic [s]/[sh]
266

免 御免なさい *Gomen nasai* I'm sorry /
Excuse me
2067

4. The dash — is used to introduce a supplementary gloss (§ 20.8):

何
65

【**nani, nan** 何】 what, which, whatever—used also in the formation of various interrogative pronouns

5. The hyphen - is used indicate that a **KUN** headword is used as a word element (§ 12.2.1):

回 【-mawa(shi) -回し】 turning,
rotating
3055

6. Single quotation marks ‘ ’ are often used to enclose the meanings of Japanese words when these appear within an explanatory text:

傾
154

COMPOUND FORMATION

傾国 *keikoku*
傾国 ‘beautiful woman; courtesan’ derives
:

7. Semicolons (;) and commas (,) are used to separate synonyms or near-synonyms of a sense (§ 20.4):

傍
147

KUN

【**katawa(ra)** 傍ら】 besides, while; side

8. Periods do not appear after illustrative sentences:

来
3551

又遊びに来て下さい *Mata asobi ni kite kudasai* Come and see me again

30.3 Typeface Styles

The principal typeface styles used in the dictionary are summarized below:

1. The equivalents and other English explanatory matter are set in light-face roman. Equivalents of level-one

importance are set in boldface roman:

玉
3477

- ①② gem, jewel(ry), precious stone
- ③ [original meaning] jade

2. Core meanings, headwords, most headings, character readings, and various other items are set in sanserif roman:

参

2066 SAN SHIN* mai(ru)

▶ PARTICIPATE
▶ VISIT A HOLY PLACE

KUN

【mai(ru) 参る】

3. Japanese compounds and examples are set in Gothic type. The entry character and other explanatory matter in Japanese, such as orthographic labels, are set in Ming type:

生

3497

- ② [[formerly also 活ける] arrange (flowers)
生け花 *ikebana* flower arrangement

4. Romanized transcriptions are normally set in sanserif italics:

生

3497

生徒 *seito* pupil, student

5. Section names and labels, and some cross-references, are set in small capitals:

早

2390

NOTE
⇒ see also USAGE note at 小 7

30.4 Omission of Function Words

To save space, some function words (words that have grammatical function) that do not affect meaning have been omitted from the English equivalents and other explanatory matter:

1. Articles, especially the definite article *the*, are usually omitted unless such an omission changes the meaning or is extremely unidiomatic:

太

2152

太陽 *taiyō* sun

⋮

太閤 *taikō* father of the Imperial adviser;
Toyotomi Hideyoshi

2. The word *to* is usually omitted from the infinitives of verbs. The status of a word as a verb is made clear by context, a gloss, or a part-of-speech label:

走

2194

- ③ travel by vehicle or craft,
drive, sail

折

253

- ④ (weaken, as in spirit) break
down, (cause to) lose heart

30.5 Applicability of Labels and Glosses

A label or gloss appears before the matter to which it applies, as explained below:

1. A label or gloss that applies to a particular sense (main sense or subsense) appears before the equivalent to which it applies. The information applies from the point where it appears, which is usually right after a

sense division number or letter, but may be in the middle of an equivalent:

皇
2566

- ①② emperor, sovereign
- ③ related to the emperor, imperial
- ⋮
- ④ [formerly 惶 *kō* 581] be afraid, be anxious; be flurried

呉
2549

【**ku(reru)** 呉れる】give (to the speaker); give (to an inferior, animal or plant); [following the TE-form of verbs] do something for (the benefit of the speaker)

In the first example, the label “[formerly 惶 *kō* 581]” applies only to sense ④, not to any other sense; in the second example, the gloss “[following the TE-form of verbs]” applies up to the end of the sense starting from the point where it appears.

2. If a label or gloss applies to an entire section, subentry, compound, or example, it precedes all the senses. If it applies to all the subsenses of a main sense, it precedes the first subsense division letter:

付
31

- COMPOUNDS
- [sometimes also 附 347]
- ①② attach, append, add to, affix
 - ③ attached, additional, supplementary
 - ⋮
 - ⑤ adjacent, near to
- 付近 *fukin* neighborhood, environs, vicinity

人
3368

- ② [suffix]
- ③ person of specific geographical origin, nationality or race

- ⑥ person of certain category, as the performer of an action or holder of an occupation: **-er** (as in *manager*)

In the first example, the label “[sometimes also 附 347]” applies to all the senses in the COMPOUNDS section; in the second example, the label “[suffix]” applies to all the subsenses of sense ②, i.e., ②③ and ②⑤.

3. A label or gloss in an unnumbered sense normally applies up to the end of that sense, but may apply up to the first semicolon, depending on context.

怖
296

【**kowa(i)** 怖い】[also 恐い] fearful, scary, uncanny; be afraid

畝
1465

【**une** 畝】[original meaning] ridge, furrow; rib, cord (of textiles)

In the first example, the label “also [恐い]” applies to the entire sense; in the second example, the label “[original meaning]” applies up to the first semicolon, that is, it does not apply to *rib* and *cord*.

4. A label normally applies to all the compounds and examples listed under the sense (main sense or subsense) where that label appears, as well as to the compounds and examples that can be classified under that sense but that do not appear in the dictionary:

希
2049

- ① [formerly also 稀 *ki, ke* 1189] (not frequent) rare, uncommon, unusual, scarce
- 希書 *kisho* rare book
希元素 *kigenso* rare element

稀少な *kishō na* scarce, rare
稀有な *keu (=kiyū) na* rare, unusual, uncommon
古希 *koki* three score and ten, seventy years of age

In the example, the label “[formerly also 稀 *ki, ke* 1189]” applies to all the compound words listed, as well as to such words as 希世の *kisei no* ‘uncommon, rare’, which, although not listed, can also be classified under sense ❶. However, if such a label does not apply to an individual compound, an alternative form in parentheses or a label accompanies the equivalent of that compound.

30.6 Miscellaneous Conventions

1. Japanese words and phrases are normally written in a mixture of kanji and kana according to the standard rules of orthography. Except for special contexts, *okurigana* endings conform to the official rules published by the Japanese government.

2. Character forms in the Jōyō Kanji and Jinmei Kanji lists normally appear in the standard form. Other characters are normally given in the traditional form.
3. In principle, American English and spellings are used in the equivalents and other explanatory matter.
4. Some common abbreviations are used in the equivalents, labels, and other explanatory matter:

abbrev.	abbreviation
approx.	approximately
equiv.	equivalent
esp.	especially
usu.	usually









All abbreviations, especially those used in the subject labels, are listed with their full forms in **Abbreviations and Symbols** on p. 225a.

ABBREVIATIONS AND SYMBOLS

ABBREVIATIONS


abbrev.	abbreviation
A.D.	anno Domini
a.m.	ante meridiem
<i>anat</i>	anatomy
approx.	approximately
<i>astron</i>	astronomy
B.C.	before Christ
<i>biol</i>	biology
<i>bot</i>	botany
<i>chem</i>	chemistry
cm	centimeter
<i>colloq</i>	colloquial
<i>elec</i>	electricity
ENE	east-northeast
equiv.	equivalent
ESE	east-southeast
esp.	especially
etc.	etcetera
Freq	frequency
g	gram
<i>geol</i>	geology
<i>gram</i>	grammar
GUIDE	GUIDE TO THIS DICTIONARY (p. 159a)
<i>hist</i>	historical
in.	inch
kg	kilogram
km	kilometer
m	meter
<i>math</i>	mathematics
mg	milligram
mm	millimeter
NNE	north-northeast
NNW	north-northwest
p.	page
<i>phys</i>	physics
p.m.	post meridiem
<i>psychol</i>	psychology
sq.	square
sq.m	square meter
SSE	south-southeast
SSW	south-southwest
usu.	usually
<i>vi</i>	intransitive verb
vs.	versus
<i>vt</i>	transitive verb
WNW	west-northwest
WSW	west-southwest

SKIP SYMBOLS AND ABBREVIATIONS

etc.	in cross-reference entries, other characters of similar structure
<i>p</i>	incorrect pattern classifica- tion (in Pattern Index)
<i>ps</i>	incorrect pattern classifica- tion and stroke-count (in Pattern Index)
<i>s</i>	incorrect stroke-count (in Pattern Index)
SKIP	System of Kanji Indexing by Patterns
	1 left-right pattern
	2 up-down pattern
	3 enclosure pattern
	4 solid pattern
	1 top line (solid subpattern)
	2 bottom line (solid subpattern)
	3 through line (solid subpattern)
	4 others (solid subpattern)

⇒ SYSTEM OF KANJI INDEXING BY PAT-
TERNS on p. 106a

SYMBOLS IN ENTRY-HEAD DATA

	Chinese forms and readings
()	encloses <i>okurigana</i> of <i>kun</i> readings
1, 2	<i>kun</i> readings of exactly the same form
◊	alternative form
•	handwritten abbreviation
—	<i>kun</i> reading used as word ele- ment
*	special reading that can be isolated
▲	unapproved reading
◌	new radical based on simpli- fied character form

⇒ GUIDE § 2.2.1 Entry-Head Data on
p. 162a

OTHER SYMBOLS AND MARKS

- 【 〓】 encloses subentry headwords (KUN and INDEPENDENT headwords)
- ① ②... numbered sense of COMPOUNDS section
- ㉑ ㉒... numbered subsense of COMPOUNDS section
- ① ②... numbered sense of subentry headwords
- ㉑ ㉒... numbered subsense of subentry headwords
- unnumbered sense of COMPOUNDS section
- in SYNONYMS section, points to unnumbered sense of subentry headwords
- ▲ unapproved special reading in SPECIAL READINGS section
- ★ supplementary note in USAGE and NOTE sections
- ⇒, → introduces cross-references
- § precedes section numbers in cross-references
- = precedes alternative forms/readings
- () encloses ① *okurigana* endings, ② explanatory glosses, ③ optional omissions (*A(B) = A or AB*), ④ alternative forms/readings
- [] encloses ① most labels, ②

alternatives (*A [B] C = AC* or *BC*)

- / ① sometimes indicates alternatives, ② separates sentences
- introduces supplementary glosses
- KUN headword used as word element
- “ ” encloses English equivalents in explanatory text
- : coordinates two parts of an English equivalent

SECTION LABELS

- RADICAL RADICAL section
- ▶ CORE section
- COMPOUNDS COMPOUNDS section
- KUN KUN section
- INDEPENDENT INDEPENDENT section
- SPECIAL READINGS SPECIAL READINGS section
- NAMES NAMES section
- SYNONYMS SYNONYMS section
- USAGE USAGE section
- HOMOPHONES HOMOPHONES section
- COMPOUND FORMATION COMPOUND FORMATION section
- NOTE NOTE section

⇒ GUIDE § 2.2.2 The Sections on p. 163a