Indexing Distance and Deference as Performed Culture:

A review module for politeness types introduced in Japanese: The Spoken Language, Part I

THESIS

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Abstract

This project is a design plan for a review module of the politeness forms introduced in Japanese: The Spoken Language, Part 1 ("JSL 1," henceforth), in their typical motivating contexts of use. Its primary target audience is students who have become familiar with the textbook and accompanying video series, but who are not yet comfortable or confident with choosing and using these indexes of politeness in performing the roles that come with Japanese settings. The review will distinguish the indexes of different kinds of politeness from one another, with a focus on the different contextual parameters that each typically points to. Although I have not prepared a digital version of the politeness review module yet, that would be a logical way to publish this learning module as an interactive tool in the future. In this way, the “dual coding” of associating the sounds with the visual representation (the words spoken with the drawings) would presumably help to strengthen the user’s memory of the performances.

Each politeness topic in the module is accompanied by comic-style illustrated panels. That is, each politeness topic is presented in interactional contexts, based on selected Core Conversations ("CCs," henceforth) and Drills in JSL 1, and the interactions are illustrated with comic-style panels. Each of the contextualized situations is accompanied by an explicit specification of its five performance parameters—specified (1) time, (2) place, (3) audience, (4) role(s) and (5) script. Specified time and place refer to the when and where of the performance; specified audience refers to the people who hear the performance, which minimally involves the speaker and usually an addressee; specified role is the role of the speaker as it is relevant to the performance; specified script is what the speaker says and can culturally be expected to have intended in the performance. The combination of all these parameters provides

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1 Walker (2010) argues that an awareness of these five performance parameters provide information for the learner to understand the act of interpersonal communication, and that conscious repetitions of situated events defined by these five parameters allow the learner to conform to the expectations of the target culture (8).

2 Walker (2010) and Walker and Noda (2010) use the word “elements” to refer to the five performance features that are here called “parameters.”
a frame for establishing, in that culture, “what’s going on here,” or the pragmatic significance of the performance. The learner may become able to perform the language as and in culture, provided she experiences such performances as “conscious repetitions of ‘situated events’ that are defined by (the) five specified elements” (Walker: 8).
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Chapter 1: Basic Issues and Needs in the Pedagogy of Politeness in Japanese

1.1 Issues addressed and approaches taken in this thesis

The point of this section is to introduce the reader to (a) what this thesis aims to accomplish, (b) why the goal is worthwhile and a necessary one, and (c) how the thesis goes about pursuing that goal.

Beginning learners of Japanese have need of a review module that focuses on politeness in Japanese. These beginners need to be able to understand and express where they and others stand in relation to one another. It can be confusing in Japanese to understand these relationships because, while Japanese predicates are not marked for person or number, people still manage to follow who is being referred to. The distinctions that speakers make in using or not using *keigo* (lit: ‘politeness language’) make up a basic resource that helps indicate who is referred to. Since, as Quinn (1994) states, “structure in language is partly a product of the lived world of human beings” (255), novice foreign speakers of Japanese need access to these resources if they are going to become able to participate in Japanese “language games,” or performances in the culture. In response to a need to disabuse confusions in how to be polite in Japanese, I have created a review module in an attempt to address the issues mentioned. But what is needed in order to create such a module? Before presenting polite language in Japanese, we need to understand what it is and how it works. So the thesis begins by presenting an account of what polite language (*keigo*) in Japanese is, and how it is used and performed.

*Keigo* refers to the linguistic resources that Japanese offers for positioning people in social space. *Keigo* affords the resources to position people in two regards, or in two dimensions: (1) by how it characterizes the relation *between* the speaker and addressee (as distal and/or special, or close), and (2) by referring to a person as *above* or *below* another person. These two dimensions in Japanese social space have been described in terms of two axes: one of address, which is horizontal, and one of reference, which is vertical (Bachnik 1994, Quinn 1994, Wetzel 2004). These axes are introduced in Section 1.2 of Chapter 1 of this thesis. A number of researchers have pointed out that the positioning in social space that Japanese speakers accomplish with *keigo*...
is done *indexically* (Bachnik 1994, Hamabata 1994, Kondo 1994, Molasky 1994, Quinn 1994, Rosenberger 1994, Sukle 1994, Wetzel 1994, Wetzel 2004). *Indexicality*, or indexical reference, must therefore be introduced and explained. The thesis does so in Sections 1.2 and 1.3, where it explains what indexical reference is, and what *deixis* is. Speakers who are fully socialized in their language are constantly indexing (i.e. deictically referring to the existence in the current situation of) a variety of stances (see Ochs 1990, 1996), in addition to the familiar spatial and temporal deixis. These stances may be affective, epistemic, or social. Japanese is rich in linguistic resources for indexing social stances—i.e. positioning a referent in social space—relative to an assumed anchor, or zero point. With the table thus set, *keigo* is introduced as a type of *social deixis*, a form of deixis in which the speaker is the anchor point, in relation to which other referents are indexed. As a type of deixis, *keigo* is used to point to (“index”) the presence of certain meanings in the speaker’s current context of communication. Thus in using *keigo* the speaker undergoes the process of choosing polite language over plain, and beyond that, choosing one kind of polite language over another. Doing so demands an understanding of one’s present social context.

It is not enough to know the words and structural patterns of *keigo*; one must know the social contexts that they presuppose. Thus, *keigo* presents a pedagogical challenge: How should we approach (i.e. conceptualize, describe, analyze, and present) politeness in Japanese, for the pedagogical purpose of getting novice learners on their way to understanding and performing it in social context? This thesis responds to the challenge by utilizing the “performed culture” (Walker 2010, Walker and Noda 2010) model of foreign language pedagogy. Developed in the Ohio State University’s Department of East Asian Languages and Literature department, it extends and builds on pedagogical principles established in Eleanor Jorden’s later work, as exemplified in the design of Jorden and Noda’s *JSL, Parts* (i.e. volumes) 1, 2 and 3. The context of communication must be coherently grasped if a speaker is to effectively decide when and when not to “go polite” (and “how polite” to go). Pedagogically, we need to describe the multiple dimensions that make up communicative contexts. This can be done through the notion of an encultured performance, with its five elements, or parameters, of a specified time, place, audience, role(s) and script. This notion of “performance” is elaborated on in Section 1.3. Specifying these five parameters for any performance forces us to see a communicative context from at least these five angles. In Section 1.4, we note the advantages of this multi-perspectival take on “context” for memory formation, e.g. how Walker and Noda’s notion of “story” has an
analogue in Joan Bybee’s notion of exemplars. These stories, or exemplars, don’t form unless learners experience performances mindfully and repeatedly, with variation. The review module here developed is intended to assist in this process. This discussion of exemplars is re-visited and concluded at the end of Section 1.6.

The review module in Chapter 3 is based on keigo and other social indexes of politeness as they appear in the textbook JSL 1. An obvious goal for review materials that focus on a single domain of a language, such as politeness in Japanese, is to reinforce and deepen what students have already encountered through their textbook, while correcting what they may have misunderstood the first time through. Japanese language textbooks generally acknowledge the two-axis structuring of social space (mentioned above) in Japanese interaction, although they may do so with different concepts and terms. JSL is no exception. Jorden and Noda (JSL, Part 1, 2 and 3) present keigo a bit at a time, and quite systematically. This textbook series is the one in use in the Japanese program at OSU, and thus familiar to the author (who is a graduate of the Japanese program). For these reasons, JSL was chosen as the material to build on in the review module for politeness. In Section 1.5 it is described how the JSL textbook and video series is designed, and how its components lead the user through a process of being provided with culturally situated performances and guided in applying the knowledge gained into variations on the original performances.

The review module of Chapter 3 is an attempt to echo the well-established process of the JSL series, except it is limited to the category of polite speech. Also, as opposed to the situated performances presented in video format in JSL, the review module presents the performances in a comic-style illustration format. In Section 1.6 the reasoning for choosing iconic representations of the characters and situations via the medium of comics for the performances, which are mostly adapted from the CCs and Drills in JSL Part 1, is explained. The use of comics as a pedagogical tool for learning has been discussed by researchers (Ellman 1993, McCloud 1993, Retalis 2010, Tversky 2009), whose arguments are introduced in Section 1.7, in explaining the reasoning for using comic-style illustrations in the review module. The review module itself, plus what is intended with it, how each Topic in the module is organized, why they are organized the way they are, and the significance of each component of the module, are provided in Section 1.8. Chapter 1 is then wrapped up in Section 1.9.
Chapter 2 of this thesis lists the Topics treated in the review module and explains important concepts and terms involved in politeness. Section 2.2 is the list of the Topics, including a brief indication of the Topic’s function, such as whether the term used is in distal- or direct-style, or polite- or plain-style, as is relevant to understanding its function in indexing politeness, and where it first appears in JSL I. Before beginning the review module, the learner should become familiar with some of the terms and concepts used in the module that relate to indexing social politeness. Again, the two dimensions of indexing politeness, i.e. the dimension of indexing the speaker-addressee relation, and the dimension of relative hierarchical social position, constitute the horizontal and vertical axes of social space, respectively. Variations along the horizontal axis are defined by choices of distal- or direct-style, and what JSL calls “neutral-polite” style. Variations along the vertical axis are honorific-polite or humble-polite, as opposed to plain-style speech. To put it another way, the JSL category of “polite” (called “respectful” in the module) includes two vertically indexed types (honorific-polite and humble-polite) and one for the addressee-oriented horizontal axis (neutral-polite). In using respectful language, the speaker must constantly reflect an awareness of himself as a member of his present in-group, or uchi, and treat exalted referents as part of his present out-group, or soto. The six sub-sections in Section 2.3 explain these terms. After understanding these terms and concepts, the learner will be prepared to begin the review module, and understand how they figure in indexing politeness in the performances presented in the review. Chapter 3, which was developed with all the above in mind, should speak for itself.

1.2 Uchi as the deictic anchor point in indexing politeness

Certain linguistic expressions in Japanese index a social distance or social positioning, relative to the speaker as a deictic anchor point. Quinn (1994) references Lyons (1977: 106) in defining an index in language: “a sign ‘A’ (with meaning ‘B’) indexes some other information ‘C’ when the occurrence of A can be held to imply the presence or existence of C” (250). He references Mühlhäusler and Harré (1990: 16) in saying that in language, “to use indexical expressions coherently requires knowledge of ‘the social relations in which one stands to those with whom one converses’” (253).

The term index for a certain type of sign was coined by Charles S. Peirce, the founder of semiotics (the study of signs as elements of communicative behavior). Peirce placed emphasis on the natural and evolutionary structure of signs, and saw all signs as fitting into a triad of sign
types: icon, index and symbol. Of these, he defined an index’s relation to its referent as one with “a causal connection” (Corrington 1993: 123). This is done by the mind coming “upon a relation already in place and [registering] what the indexical sign has to convey about [the referent]” (Corrington: 146). For example, smoke indexes the presence of fire and the turning of a windmill indexes the presence of wind. Peirce further stated that spatial “indexes are instrumental in creating contexts” in that they “signal spatiotemporal relations between two points in a context” (Bachnik: 12, citing Peirce 1931-1958, 2:637).

In Japanese, “self,” distinct from the referent of the pronoun “I” in English (which may only refer to the individual speaker), is defined by the speaker’s identification as part of uchi ‘in-group,” which includes social groups such as the speaker’s family, company or religious group. When keigo (lit: ‘polite language’) is used by the speaker, he is positioning his “self,” i.e. indexing his uchi’s social position, vis-à-vis that of his referent(s) and/or addressee(s). This kind of indexing in which features of an utterance are “anchored” by “providing a location in reference to which the pointers can be understood” (Bachnik: 12) is known as deixis. In using keigo the speaker is indicating her referent’s position in an existent hierarchical social structure that is readily confirmed by all participants to a social act, each time a form of keigo is used properly.

Wetzel (2004) states that in Japanese society there are acknowledged ways of structuring relations, by which everyone abides. This social structuring is done along two axes, simultaneously: (1) the vertical dimension, defined by superior/subordinate relationships between the uchi and the referent(s) (who is/are often the addressee(s)), and (2) the horizontal dimension, which marks the social distance between the speaker and addressee(s) (6). In using keigo the speaker places her referent at a point on the vertical axis by indexing politeness, either by (1) exalting the referent(s) with an honorific expression (sonkeigo), or (2) humbling her own uchi relative to the addressee (with kenjōgo). For example, the speaker’s use of a verbal predicate in humble-polite style, such as itasimasu ‘(I) (will) do (it)’ in reference to herself (instead of plain-style simasu), indexes a humble stance, positioning the speaker in a lower social position relative to the out-group (often, but not necessarily the addressee).

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3 Icons relate to their referents by somehow resembling them, as with the “folders” that appear in a computer’s directory, or as in onomatopoeia, where the word mimics the actual sound. A more abstract kind of icon is found in the case of a triangle that represents a three-way relationship. Symbols, such as common nouns and verbs, are related to their referents by social convention.
Conversely, the use of the honorific-polite equivalent of *simasu*, namely *nasaimasu*, to refer to an out-group referent’s action, indexes that referent’s higher social position relative to the speaker/in-group. Honorific-polite expressions are never used in reference to *uchi* ‘in-group.’ Here, too, the speaker’s addressee may be the out-group referent, or the referent may be someone else, not physically present at the time but known at least by the speaker. It bears pointing out that in *JSL*, the label “polite-style” is used in the delimited sense of three categories: (a) honorific-polite, (b) humble-polite, and (c) neutral-polite. The first two of these have to do with placing one’s referent on the vertical (i.e. hierarchical) social axis. The third is, hierarchically speaking, “neutral,” i.e. neither exalts nor demotes; instead, it indexes a respectful attitude toward the occasion and the addressee(s).

As Bachnik (1994) observes, the speaker’s identification of him- or herself, and the social order of which the speaker is part, are mutually constitutive: “social participants both structure and are structured by their social context” (17). A “proper” use of *keigo* is constituted by a linguistic choice that reflects the speaker’s identity as *uchi* ‘inside’ vis-à-vis the discourse-current *soto* ‘out-group.’ This choice constitutes *social deixis*, what Levinson (1983) defines as “the encoding of social distinctions that are relevant to participant roles” (Wetzel 2004:80, citing Levinson 1983: 63). *Keigo*, then, is a particular way—a deictic way—of expressing what the more general term *taigū-hyōgen* ‘expressions of respectful consideration,’ refers to. *Uchi*, and not just the speaker, is the deictic anchor point for these expressions. The distinction between *uchi* and speaker can be seen in an utterance in which the speaker uses a humble-polite predicate to refer to an in-group member other than herself, when speaking to an out-group.

To situate the kind of deixis that *keigo* represents, let us briefly consider several other quite common varieties of deixis in Japanese. In Japanese, the time of a situation (state, event) the spatial location of a referent, and the speaker’s associated affective dispositions (i.e. feelings and attitudes toward the encounter and/or the content of what she says), epistemic dispositions (i.e. beliefs and knowledge about the content), and social position relative to an anchor point, may all be indexed, or pointed to as present, through linguistic choices. For instance, temporal terms like *kyō* ‘today’ and *asita* ‘tomorrow’ identify the time of the events are referred to, relative to the
anchor point of the time of the speaker’s utterance.\(^4\) Like these temporal terms, the spatial terms *koko* ‘here’ and *soko* ‘there’ are deictic, in that they are indexed as such from the deictic anchor-point of the speaker.

Spatial and temporal deixis may be the most easily recognized, but speakers also index their feelings and beliefs, or knowledge. The rising intonation that sentence-particle *yo* is often spoken with, and marked in *JSL* with the “rising hook” (\(\checkmark\)), indexes an affective stance of “empathy, friendliness and interest” vis-à-vis the addressee (*JSL* 1, 14). Epistemic stances,\(^5\) on the other hand, may be indexed with sentence-particles such as *ne* (indicating a belief that the addressee shares the speaker’s take on the content) and *yo* (when it suggests that the speaker believes that the content is news to the addressee). The difference in using the imperfective copula (direct-style *da* or distal-style *desu*) and their tentative versions (*daroo* and *desyoo*) also marks a difference in epistemic stance, since the simple imperfective indexes an unproblematic degree of certainty while the tentative is associated with less-than-certain knowledge or belief of the speaker. Finally, the speaker’s and his referents’ social positions are commonly indexed in the use of *keigo*, with the speaker or *uchi* as the anchor point.

Politeness in Japanese, then, is expressed as one among several types of deixis practiced in Japanese—*social deixis*, the linguistic indication of how the speaker relatively positions her referents (which may be, or include, the addressee) vis-à-vis the anchor point of her *uchi* ‘in-group’ (e.g. herself, her family, club, school, company, etc.). The speaker may index referents as higher than, lower than, intimate with, distant from, and so on, relative to the assumed anchor point. Learning to handle social deixis is, to a significant degree, a necessary condition of a child’s socialization in Japan, and it is no less significant for foreign learners of Japanese. Walker and Noda (2010) explain the phenomenon in Japanese of the systematic indexing of social hierarchy in speakers’ linguistic choices. They comment that if a speaker ignores, or fails to aptly acknowledge, the social positions of those she’s referring to (by indexing them in her linguistic

\(^4\) That is, what these words refer to depends on—is relative to—when they are used. Thus *JSL*’s term “nominals of relative time”; see *JSL* 1, 10A: SP4, p.262.

\(^5\) A “stance” as used here to refer to a speaker’s orientation to, or attitude toward the communicative situation, from her addressees and referents, to the contents of what she says. Stances may be *social* (e.g. distance, intimacy), *affective* (emotions such as anger, joy, awe, gratitude), or *epistemic* (varieties of knowledge and belief), to mention three common types. See Ochs (1996).
choices as expected), she ceases to “communicate in the culture” (30, emphasis added).
Understanding how to make the linguistic choices to appropriately situate oneself and one’s
referents and addressrees in a communicative act is crucial to acting effectively in the shared, pre-
established frameworks of agreements and expectations that make Japanese culture what it is.

1.3 Context

In introducing indexicality at the start of Section 1.2, we cited Bachnik’s reference to
Peirce’s insight that indexes are instrumental in establishing context, since they indicate
spatiotemporal relations between the participants in a context. As we have just seen, the indexed
relations that define a context may be affective, epistemic, and social, as well. With uchi as the
deictic anchor point, a speaker of Japanese indexes the social position of others (the out-group),
thus recognizing their position in a vertical social order, relative to uchi. Or, the speaker indexes
her uchi’s position relative to the out-group’s position, typically below it. The relative indexical
positioning socializes people in a hierarchical social domain that is constantly being both
confirmed and adjusted in communication among participants in the culture.

One key component of socialization involves understanding the pragmatic significance of
what is said, including any social indexing (Bachnik: 10). To understand the pragmatic
significance of an utterance, i.e. how it is situated in its culture, Walker (2010) would refer us to
del parameters: (1) time, (2) place, (3) audience, (4) role(s) and (5) script. By
observing how the values of the five parameters for an occasion give what is said its cultural
authenticity, we gain an insight into what pragmatic significance the utterances have for the
performers, and take a step toward a pedagogy of Japanese that can help foreign learners “learn to
walk” in the same contexts as Japanese natives.

An analysis of the five performance parameters reveals the context of an utterance as a
social act, and the indexing of the relative positions of the participants in that social act is
accomplished with words spoken in the script. For example, with the linguistic choices made,
such as an honorific-polite verbal predicate used to refer to the addressee’s action, the
hierarchical social position of the speaker relative to that person is indexed. With the social

6 Who in this case happens to be the addressee. Honorific deixis is not, of course, limited to addressees; it
is limited to—and thus an identifier of—out-group referents.
stance dependent on other factors, such as whether or not others are present (the specified audience), whether it is a private or public event (the specified place) and what the relationship of the speaker and addressee is at the time of the utterance (their presently specified roles), a pragmatic meaning is anchored in the context.

Accepted language usage, such as social deixis, is the evolved product of communicative practice; in Japan it has evolved to provide for the indexing of social hierarchies that speakers participate in. When participants consistently choose linguistic expressions that point to such social relations, the reality of those relations is confirmed. Thus, the social self of uchi and the larger social order, in which uchi is a part, are mutually constitutive. When participants in a social activity create utterances that coincide with one another’s agreed-upon expectations about how things are done, this activity and its components embody a true, or authentic, expression of their culture. Observers of the action performed can gain an understanding of what its authentic enactment looks like and, among other things, which social relationships are indexed in carrying it out. By studying a variety of situated language acts (i.e. scripts) in literature, transcriptions of unplanned spoken language, or scripted entertainment media, one may come to see which performance parameters combine with which other ones, in which genres and to what communicative ends. For foreign learners of Japanese who would become participants in this world, the five parameters of Walker’s notion of performance offer a way to begin seeing “what’s going on” when people communicate in Japanese.

Pedagogically, keigo and its linguistic expressions are often presented in a linguistic system, as patterns and rules. Although it is necessary to learn (whether tacitly or explicitly) the rules of the system to be able to properly use the keigo forms, the speaker must also understand the context when choosing the forms. When people—in this case, speakers of Japanese—communicate, their understanding of context is crucial, and it will be crucial for any foreign learner of Japanese to learn to understand context in the same ways, if she wants to communicate successfully. How should we understand context, for the purposes of guiding outsiders into communicating in Japanese? Walker (2010) states that culture creates contexts, contexts provide meanings, and that these meanings in turn produce intentions (9). By this, he means that culture—the lifeways of people living together—begets contexts of interaction; and shared contexts lead to shared understandings of intentions, or situated meanings. In an encultured performance the learner is provided with a context in which specific linguistic choices are made. The meaning of
the linguistic expressions can be understood when seeing how they relate to other features of that specific context. By repeatedly observing such interrelations, in a variety of contexts, including the reactions of other participants, the learner can learn to recognize intentions as they are expressed in the performances. Gradually, the learner begins to understand the pragmatic significance of performances by observing how they play out in their contexts. By understanding the five parameters of the context, the pragmatic significance of the utterance, i.e. the meaning of the script specific to this particular context, can be understood.

Walker’s point about culture-context-meaning-intent interdependency presents a challenge for language pedagogy, namely how to provide learners with a developmental path that involves all of these, repeatedly. Such a developmental path would get novices started in understanding what kinds of contexts there are in a culture, as people construct them, so that novices learn how to recognize the same contexts that the natives do. Interacting with people in ways that will have meaning for them requires us to orient ourselves with the same contextual coordinates that everyone else uses when they make meaning—a ritual greeting, an original point, or ask a question (for example). Thus, the five performance parameters are a “checklist” of contextual coordinates that help people clarify what the pragmatic meanings of the observed acts are, i.e. how they are intended in that particular performance.

In those acts (e.g. rituals, assertions, claims, questions, and many more), learners can also observe the kinds of intentions people in the culture routinely put into words. That is, a novice—a child, a non-native adult—needs to accumulate a repertoire of intentions, each of which is identifiable in relation to the meanings and contexts with and in which it is communicated. This is an important, severely under-appreciated point—intentions that will be readily understood in Japanese (or any) culture are not just importable, as-is, from the learner’s base culture. So, to understand someone’s intentions, you need to be able to understand how what he has said is taken locally to relate to those five kinds of context. The English equivalents of his words in a bilingual vocabulary list may provide hints, but are no substitute for the performance context.7

As we will see below, the notion of a linguistic exemplar, as introduced in Bybee (2010: 14), has a parallel in Walker’s construct of script in a performance, which is similarly inclusive: it

7 Equivalents in English simply represent another context that words can be related to—another perspective that they can be viewed from. Natives manage fine without referring to this context, of course.
allows for keeping what is said and how it is said together with who said it, playing which role, when and where, and so on.\textsuperscript{8} If the purpose of foreign or second-language pedagogy is to help ensure that students become effective communicators in a new language, then language needs to be treated as \textit{script}, i.e. language that is situated in a \textit{performance}. By experiencing a variety of similar performance instances in guided instruction, a learner can develop exemplars that support her own production of meaningful utterances in context. Indicating one’s own intentions and interpreting others’ intentions in social context is essential to performing communicatively in a culture, and foreign language pedagogy—curricula, syllabi, courses, methods, materials, and evaluation metrics—should reflect this fact. As will be seen, a crucial factor in understanding the roles taken up by participants in communicative performances in Japan is the pair of organizational axes referred to earlier, one hierarchical and one of intimacy-distance. It is essential to understand how different positions on these axes are indexed, if one is to understand interactional contexts well enough to be able to be an effective participant in them.

Finally, it bears emphasizing that interactional contexts are the place where the relation between a sign and what it refers to—its referent—is maintained, stretched, or significantly altered. We have already noted that when social relations are pointed to, or indexed, with polite language, both the indexical value of those words and the relation they point to are thereby confirmed. Individual acts of reference maintain (or change) what a sign stands for, as context warrants and allows, and this is as true for indexical signs (and their subtype, social deixis) as it is for the other two, icons and symbols. Though Peirce pioneered the triad of icon, index and symbol as the three modes of sign, he did not consider the social contexts in which signs in a linguistic system may be used. In making this point, Harris (1996) describes two types of semiotists: the segregational semiotist and the integrational semiotist. Both recognize the existence of a regulated system of linguistic signs, but only the integrational semiotist treats “communication as including all processes in which human activities are contextually integrated by means of signs” (Harris: 11). The segregationist argues that both participants in a conversation need access to the same system of linguistic signs (Saussure’s \textit{langue}, as Harris notes) and as long as they both use the system correctly communication is successful. The

\textsuperscript{8} Bybee defines exemplars as rich memory representations that “potentially contain all information a language user can perceive in a linguistic experience” (14).
segregationist does not consider the connection of the defined system to the unique speech activity [Saussure’s parole] of the individual speaker’s here-and-now (Harris: 121).

The integrational semiologist, by contrast, would argue that there is no sign without context and contexts are not given in advance (Harris: 7). However signs are defined in virtue of their communicative functions, they only serve said functions if their users recognize and employ them in communicative roles (Harris: 111). The social indexes of keigo are regarded as socially polite because the participants regard the distinctions they make as socially real. Though the strong segregational semiologist would blur the distinction between the code inherent in langue and its use, or parole (Harris: 147), the integrational semiologist recognizes the importance of situational context in establishing, maintaining, or changing the meaning of signs. Each situated use of a sign is constitutive of the relation(s) to which it points. This applies to the type of signs we are calling social indexes, too: as they are performed, they confirm, re-make, or alter what people take as present to their interaction, i.e. social reality.

1.4 Exemplars

The language that a learner of Japanese experiences in each JSL lesson is presented for the most part in the form of that lesson’s CCs, Drills, and Eavesdropping scenarios and prompted in the English cueing of Application Exercises and Utilization, which is to say, its presented for experiencing mostly in performances. Again, the five parameters that characterize a performance in this sense are a specified time, place, role(s), script and audience. These parameters are either explicitly stated for each CC in its corresponding Miscellaneous Notes, and/or are understandable from what appears in the videos. By imitating and using in context the language that is thus presented (and regularly explained in JSL’s Structural Patterns), the learner begins to compile a repertoire of what Walker and Noda (2010) call stories. They define a story as “the personal memory of having experienced a performance or a game” (39). A performance is more memorable when it becomes personally significant, and for this to occur, the speaker herself must experience it. With enough stories and variations on each, learners come to convert memories of those stories into their own default behaviors (Walker and Noda: 43-45). What Walker and Noda refer to as a story takes shape in a learner’s memory as an exemplar, to use Joan Bybee’s term. Again, Bybee (2010) defines exemplars as rich memory representations that “potentially contain all information a language user can perceive in a linguistic experience” (14).
When learning to speak a language and thus perform linguistic acts that fit and therefore “work” in that language’s culture, it is important to compile rich memories—stories, exemplars—that will serve as reliable defaults. A child will naturally create new utterances—in performance terms, *script*—based on previously heard scripts, particularly if the other performance parameters that accompany and inform that script have been previously experienced with it. Recall that performances, in our sense, are specifically situated communicative events. If scripts, i.e. language that is used in the presence of certain combinations of the other performance parameters (time, place, audience, role), are successfully applied and adapted repeatedly in new performances, they may become exemplars, “best examples” or “go-to” precedents, or scripts, in the memory of the learner, which carry with them associations with the other performance parameters with which they have been experienced. The similarity with Walker and Noda’s notion of “story” (or Bateson’s—1978: 14) will be apparent. Bybee’s exemplar model would both store specific instances of linguistic constructions and allow, after sufficient experience, for abstraction of a more general representation, thus allowing a full understanding of it (Bybee: 76-78). Walker and Noda are making a similar point about the memories they characterize as stories.

In *JSL* lessons, it is significant that new items are always presented in a performance frame (whether a CC, a Drill exchange, or an Eavesdropping conversation) that employs a larger number of previously introduced words, constructions, and sound patterns. Repeatedly re-using similar parametric elements from previous contexts, in slightly new contexts, should help those elements become more strongly associated with one another in memory, while the learner is also introduced to variations on scripts that have the potential to enrich the same memory—whether we call it a story or an exemplar.

1.5 *Japanese: The Spoken Language*

To contextualize the review module that comprises the final chapter of this thesis, it will be helpful to briefly review how *JSL* structures its users’ experience with the language that it presents. Each *JSL* lesson in Parts 1, 2 and 3 is divided into an A, B and C section, and each A and B section begins with a set of (usually three) dialogues, or Core Conversations (“CCs”). The language of a CC is thus the script of that conversation-as-performance. The roles in the CCs are

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9 See Bateson’s (1978: 14 ff) account of “story” as a “knot or complex of that species of connectedness which we call relevance.”
played by individuals who are also characters in the larger saga\(^{10}\) that serves as a vehicle to introduce the stories whose scripts together present almost all the language in the textbook. Each character is a member of Japanese society, e.g. a service worker, an office employee, student, etc. The relations between two characters could be one of friends, co-workers, or a superior-subordinate relationship. Both a DVD and a website (available to students of programs using the JSL series) display videos of Japanese actors performing the roles of the CC participants. In the book, the CCs are followed by the English equivalents of the CCs and Breakdowns for each new vocabulary item and Structural Pattern introduced in the CCs, with their own English equivalents, and Supplementary Vocabulary. These are followed by Miscellaneous Notes—commentaries on the CCs that explain relevant features (a word’s or a phrase’s) of the interactions, such as the roles played and social relationships that hold between the characters conversing in the CCs, particularly with regard to how these fit with the language used. What is provided in the Miscellaneous Notes most typically addresses one or more of the five parameters of Walker’s notion of enculturated performance, to help the learner understand the several kinds of context—temporal, spatial, linguistic and more—that simultaneously inform any act of interpersonal communication. In Walker’s scheme, again, these performance parameters are a specified (1) time, (2) place, (3) audience, (4) role(s), and (5) script. Mindful repetitions of situated interactional performances end up, over time, as memories that allow the learner to conform to the expectations of the target culture in his communication (Walker: 8).

Following the Miscellaneous Notes, each lesson’s Structural Patterns segment introduces, illustrates and explains grammatical terms and concepts, constructions, and their usage. A set of ten or more Drills follows, with a primary focus on the grammar and usage new to the lesson (e.g. new to 7A, 8B, etc.). These Drills take the form of two-turn mini-conversations, in which the learner follows a model in responding, as a conversant, to the utterance that initiates the exchange. The Drills of each A and B section are followed by Application Exercises, instructions for scenarios, tasks, etc. (i.e. performances) in which students in class are cued, or motivated, to

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\(^{10}\) According to Walker and Noda, a saga is “a series of stories about a specific set of people or a specific location” (Walker and Noda: 40). The pedagogical value of a saga comes in the continuity of the stories and a connectedness the learner can observe from the continuity. The content within the saga, i.e. the utterances and their performance parameters, is applicable in successfully communicating in the target culture (Walker and Noda: 40-41).
select and use the script items newly introduced in this lesson, while also using material from previous lessons.

The combination of JSL’s textbook, audio and video provides a rich experience of spoken Japanese in clearly contextualized performances, with explanations that guide the user in learning to see how the five performance parameters combine in so many ways. In each lesson’s Section A and B, the CCs, Breakdowns, Miscellaneous Notes, Drills, Application Exercises, and Structural Patterns give the learner the means to begin compiling memories (Walker and Noda: 2010) of linguistic structures and their meanings as they come together with the other performance parameters in context. Each lesson’s Sections A and B are then followed by Section C, which presents 15 to 20 or so new but short conversations for listening practice (“Eavesdropping”), tasks-in-context to be negotiated using Japanese learned so far (“Utilization”), and diagnostic questions on structure and usage (“Check-up”). The review module in Chapter 3 will offer a focused look at the linguistic, or script, resources—words and constructions—involving in the social deixis of politeness in the twelve lessons that comprise JSL 1, and will maintain the rich contextualization of language that is a hallmark of JSL.

1.6 Visualizing Roles: Icons as representations

As mentioned in passing earlier, in Peirce’s triad of sign types, an icon is a sign that represents its referent via a likeness or resemblance (Corrington: 123). This can be accomplished in many ways, some more concretely detailed and some more abstract. A photo of someone is a rather concretely specific representation of the person whose likeness it preserves; a drawing can be given a similar specificity, or it might resemble its referent in less detail, in a “fuzzier,” more abstracted—and even engaging—way. Peirce referred to the range of such icons as images. A diagram, on the other hand—such as a triangle to represent relations among three nations, a scale of temperatures on a thermometer, or a branching, upside-down “tree” to represent the structure of a clause—was for Peirce an icon of a more abstract sort. The depictions of the characters in JLS 1 that I have created are meant to serve as icons or, more specifically, images of those characters as they appear in the videos. At the beginning of the review module offered as Chapter 3 in this thesis, each character in JSL 1 (Deborah Miller, Bill Carter, et al.) is represented by his
or her iconic image in a quick reference chart that provides their names and default social roles\textsuperscript{11} (profession, student, teacher, etc.). McCloud (1993), among others, has suggested that viewers of comics are more likely to identify with a character the more “cartoony” or simplified (31) it is. The images of JSL’s cast of characters, like their surroundings, are drawn iconically but kept as simple as possible, to invite the learner to identify with them. These character icons, situated in venues from CCs in JSL I (Continental Bank, Tokyo University, etc.), are at the heart of my simplified and representative reductions of those situations (and their performances, in Walker’s sense).

As iconic representations of people, drawings leave to the imagination much that film, or video, specifies sharply and clearly. An indispensable benefit of the JSL CC videos is that they provide innumerable details in authentically Japanese locations, and reveal even subtle movements of the participants. In using this review module of Chapter 3, students who have already viewed the JSL videos will find scenes already familiar to them re-presented in a focused, minimalist framework. The simple illustration panels allow a viewing of the situations free of the potentially distracting details that sometimes appear in the videos, such as passersby on the street. Furthermore, the five performance parameters will all be indicated for each illustrated situation. In this way, the learner will be provided with explicit information regarding the features of the context most relevant to communicating and to seeing which roles go with which times, places, audience, other roles, and scripts, to support the compiling of stories (Walker and Noda), or exemplars (Bybee).

Stories, like linguistic exemplars, constitute those memories that we rely on for forming utterances that fit new performance situations (specified (1) time, (2) place, (3) audience, (4) role(s) and (5) script) as an appropriate or effective script. By observing and participating in a continuing saga of stories, the learner builds her own memories that can be accessed to play roles in newly encountered times and places. Over repeated experiences, she can develop default behaviors that are informed by an awareness of context. By forming default behaviors for an increasing variety of contexts, as long as those contexts are grasped in ways that match up with cultural custom, in time she will become increasingly ready to successfully form utterances that

\textsuperscript{11} Each, of course, takes on other roles (customer, friend, husband, etc.), according to the particular situation s/he appears in.
are appropriate to any number of situations. The review module of performance scenarios in Chapter 3 aims to contribute to this process. The icons for the JSL saga characters, along with the five performances parameters made explicit, should help to ensure the richness of the memory construct. A set of example performances with characters that the learner can identify with provides a varied set of politeness moves in their natural contexts, which, it is hoped, will help ensure the learner’s own successful performances in situations that call for politeness.

1.7 Comics as a pedagogical tool

In the Forward to Manga High, psychologist Barbara Tversky (2009) is quoted as likening comics to “face-to-face interactions, in which meaning is derived not solely from words, but also from gestures, intonation, facial expressions and props” (Bitz: x). She then says that comics “make use of a multi-modal language that blends words, pictures, facial expressions, [and] panel-to-panel progression…to engage readers in a compelling narrative” (x). McCloud (1993: 42) argues that the iconic nature of character illustrations in comics allows the reader to identify with those characters and their situations. This identification with the characters builds personal connections with the characters for the learner. In the process of learning a foreign language, when this kind of personal connection is made with the encultured performances that such iconic characters appear in, the entire performance seems more likely to become what Walker and Noda call stories, the “personal memor(ies) of having experienced a performance or a game” (Walker and Noda: 39). The aim of these stories, again, is to have learners experience them repeatedly with feedback and variations, so that they will lead to default behaviors that allow the learner to perform effectively in the target culture.

A reader of a comic gets a visualized representation of a “story.” She can identify with the characters, i.e. their roles in performances within the story. Retalis (2010), who argues the pedagogical value of using comics as a teaching tool in his project Educomics: Using Web Comics in Education, states that with the use of a comic to show characters as icons in focused situations, the icons may be remembered in conjunction with the dialogue (the specified script) used (4). According to Retalis, comics are “capable of engaging students in a way that acknowledges the visual world in which they live” (4). He would argue that remembering the script together with the roles momentarily associated with the character icons enacted enable a strong association that leads to understanding the context of a performance. He cites Clark and
Paivio’s (1991) “Dual Coding Theory” in arguing the pedagogical advantages for learners of “acknowledging the visual world”:

Dual coding theory (DCT) explains human behavior and experience in terms of dynamic associative processes that operate on a rich network of modality-specific verbal and nonverbal (or imagery representations) … Concreteness, imagery, and verbal associative processes play major roles in various educational domains: the representation and comprehension of knowledge, learning and memory of school material, effective instruction, individual differences, achievement motivation and test anxiety, and the learning of motor skills (149).

When visual representations that become associated with a performance script (i.e. socially situated language) are incorporated into learning a foreign culture, performance parameters can be tacitly presented to and responded to by the learner. For example, a dark sky with gray clouds indexes a specified place (outdoors) and time (night). A policeman’s uniform indexes a particular social role (a policeman). Ellman (1993) cites French educators for their innovations “in developing innovative uses of comics to teach linguistics, culture, and literature:” “Culture can be studied through the analysis of the linguistic and visual codes, for both often indicate cultural differences” (30). With the role of policeman indicated by his uniform, a specified script (his utterances and actions that impact the scene and other characters) may be viewed as depicting an authentic performance, one that typically includes policemen in that culture.

This is not to deny the value of video representations of the same performances. The strength of the videos of the CCs in *JSL I* is that much detail is provided, and all the movement is closer to “reality,” i.e. how a situation in context would actually play out, and how it would be perceived by us were we standing where the videographer was. However, a comic provides a way of staging and focusing the situations that a video cannot. McCloud (1993) speaks of cartooning as a “series of representations…stripped down to their essential meaning” (30), with a focus on specific details. It might also be said that a video can be played repeatedly, so that one can listen and hear native speaker’s pronunciations and accentuations as often as needed. However, these authentic pronunciations and accentuations can just as easily be added as a sound file linked to a digitalized version of the illustrated panels.

1.8 Description of Chapter 3’s review module

Wetzel (2004) states that language and language use are tied inextricably in a web of social convention that enables people to navigate in “‘commonsense’ fashion through the shoals of the
real world” (107). Whether watching Japanese TV shows, movies and anime, or reading literature, such as novels, or newspapers and comics, in each genre, one encounters contexts in which social situations—Walker’s enculturated performances—play out. A learner can use such media to understand the significance of the roles of the participants and how those roles interface with other parameters of the same situations. The review presented as Chapter 3 below is not intended for learners with such advanced capabilities; rather, it addresses those who have recently studied the contents addressed for the first time. Consequently, a number of aids are provided to expedite the process of reviewing the performances. For every utterance transcribed in Japanese script, an English equivalent is provided. An explanation of the significance of the roles of the participants is also provided, along with comments on: the intentions of the participants (i.e. what they mean to get across); which factors motivate which linguistic choices; why certain roles get exalted or humbled; and the significance of the indexical coordinates uchi (in-group) and soto (out-group) when deciding who is to be exalted or humbled. The significance of JSL’s “neutral” of politeness is also explained and illustrated, and when deemed helpful, other linguistic choices that point to solicitous or otherwise considerate attitudes are noted. Such comments are keyed to the actual contextualized situations, i.e. the performances depicted.

The review of politeness forms in Chapter 3 aims to explain what kind of social indexing are accomplished when people use these forms, and how any character’s spoken script, including its social deixis, fits the other parameters of the performance—time, place, audience, and other script (i.e. what else is spoken). Over the course of the review module, the hierarchical vertical structure and the horizontal structure of degrees of social intimacy in Japanese society are presented through socially deictic terms in action, and organized under Topics whose contents match items introduced in the lessons of JSL 1. For each such Topic, the review module explains its contribution in sample performances accompanied by detailed descriptions of the five performance parameters. The first set of Topics treats distal-style, a variety of social deixis that indexes social distance between the speaker and addressee. The second set of Topics focuses on the direct style, a type of social deixis that, at the end of a sentence, indexes intimacy, familiarity, abruptness or carelessness.

Certain other aspects of politeness are also treated across multiple Topics. Topics 38, 39 and 40 add up to a review of certain nominals with corresponding polite forms. In Topics 27, 41, 42 and 43, common speech acts, such as requests, are shown to be performed with words that
express some kind of politeness. The use of an imperative for a commonly-used request is explained in the penultimate Topic. *JSL 1* provides many scenarios in which a participant role is a non-native speaker of Japanese, and encounters a situation in which she needs to request something, whether it is coffee, a book, or an umbrella. Simple requests are shown to be an everyday performance in which non-natives interact with someone in a store, a restaurant or in a home with host family members. All are performances well worth the beginning learner’s careful study, particularly in regard to how the social deixis of politeness fits with the other parameters of each interaction.

1.9 In conclusion

In Chapter 1, we have discussed basic issues and needs fora performance-based pedagogy of politeness in Japanese. We began by introducing the indexical dimension of signification, where the relation between sign and referent is one of co-occurrence, as illustrated by the direction a weather vane points in, as an index of the direction of the wind at that moment. Then we noted that when the medium of signification is language, indexical reference is regularly called deixis, or deictic reference—again, reference by ‗pointing.’ As with non-linguistic indexing (of the weather vane/wind sort), co-occurrence, or co-presence, of index and referent is the basic relation. In other words, in ‘pointing’ with a deictic expression to identify a referent, one indicates that the referent is somehow ―there,” presently accessible to the conversants, whether through their senses or in shared memories. The ‘pointing’ kind of reference that is a deictic reference assumes a time and place that the pointing is done from, most typically the speaker’s here and now. This is the anchor or “zero” point, relative to which the deictic referent is located. For example, the specific day that a relative time word such as *kinō* ‘yesterday’ refers to depends on when the speaker utters the word (the temporal anchor point). Similarly, a more specific understanding of *asoko* ‘over there’ will be relative to where the speaker is when he says the word. This is true for the social domain of our lives too.

Just as *asoko*, along with *koko* ‘here’ and *soko* ‘there,’ indexes a spatial position relative to the speaker as a deictic anchor point, the use of honorific-polite, humble-polite and neutral-polite terms index the in-group’s, addressee’s, or a referent’s social position relative to *uchi*, the speaker’s in-group, as a deictic anchor point. Thus, Japanese *keigo* ‘politeness language’ is a kind of social deixis. The two axes of social location in Japanese—horizontal and vertical—are the coordinates with which Japanese speakers “locate” other people in relation to themselves, and
themselves, in relation to others. These two coordinates correspond to social distance and hierarchy. We consider keigo as constituting a set of expressions in Japanese that index social distance and hierarchy. However, keigo is not the only resource in Japanese for making it clear where, in social space, the speaker and his referent are located vis-à-vis each other, but it is a major one, that any foreign speaker of the language needs to learn his way around in. The best way to become comfortable with “placing” people and oneself in terms of distance and hierarchical deference is by guided experience of culturally authentic performances, one after another, where the novice is mindful of the parameters of time, place, etc., so he can start compiling Japanese “stories” in which acts of social deixis are embedded. In short, he learns to do social deixis by experiencing it in particular performance situations, one after the other. Users of the Chapter 3 review module will have done so in JSL 1, in class, and perhaps to some extent, out in the world too. The review module is offered as a guided tour back through some some familiar performances, where social deixis can be seen at work.

“JSL 1 Politeness Review Module: Topics treated,” follows below, as Chapter 2 of this thesis. The learner is there provided first with the list of politeness expressions introduced and employed in JSL 1, explanations of some core terms and concepts used throughout the review module, which index different kinds of distance and deference, and, finally, the review module itself, “JSL 1 Politeness Review Module: A design plan,” which takes up the expressions of the list and expands on each one, adding explanations, English equivalents, and scripts of example performances, with the five performance parameters explicitly identified. Each Topic in the module concludes with some comments on the stances indexed in each performance script.
Chapter 2: *JSL 1* Politeness Review Module: Topics treated

2.1 Introduction: Politeness features of Japanese addressed in *JSL 1*

Below is an exhaustive list of all the linguistic features in *JSL 1* that index a social position relative to the speaker’s *uchi* ‘in-group’ and/or his addressee or referent. The use of direct- and distal-style variants of verbals, adjectivals, and the copula indexes the absence or presence of social, or interactional, distance between the speaker and addressee, which, in the co-presence of certain other performance parameter values, is taken as an index of not presuming to be on familiar terms. This is not “polite” in the strict sense of that term as used in *JSL*’s analysis, where it (the specifier “polite”) is limited to *honorific-polite* (↑) (exalting the out-group referent), *humble-polite* (↓) (humbling the in-group vis-à-vis the out-group), and *neutral-polite* (+), which treats the present encounter/interaction as special, or privileged for the speaker, given his/her audience. However, insofar as distal marking tends to be applied in performances where some distancing is the courteous thing to do, it can be said to index that kind of addressee-oriented politeness—as the Japanese term for addressee-oriented ‘polite’ (*teineigo* ‘polite words/language,’ including -mas-, des-, and gozai-mas-) in fact indicates. Polite nominals participate in indexing more than one kind of politeness, as is explained in *JSL 1*, and reviewed in the module below.

The first features of Japanese social space treated in Chapter 3 are the horizontal axis (the choice of distal- or direct-style predicates) and the vertical axis (the choice of plain-style vs.polite-style predicates). After these have been introduced and reviewed, a hybrid style is covered, in which indexes of these two axes are used together, which *JSL* calls “polite casual-style” speech. The module proceeds as an outline that introduces each item in the list as a numbered Topic, beginning with “Topic 1: /verbal stem + -ます/.” Each of these numbered Topics includes one or more illustrated situations contextualized by explicit identification of the five performance parameters—(1) time, (2) place, (3) audience, (4) role(s) and (5) script.
Since the *JSL I* Politeness Review Module reviews items in *JSL I* that figure in indexing politeness, linguistic items and structures that are themselves without politeness value are usually not commented on, although in their intersections with social deixis, they are crucial to developing a fundamental feel for the performances illustrated and commented on. Their interactions with social deixis are another connection that learners need to become familiar with, because—and this is the basic idea in the pedagogical notions of *performance* and *story*—the learner needs to experience things as they come together as people communicate in context—if memories that will support future performances are to take root as stories.

In the brackets after each Topic item in the module, information on where each item first appears in *JSL I* is given. It is suggested that the learner finish Section A of Lesson 4 in *JSL I* before beginning to work through the module. The order of items in this review was chosen due to the necessity in having the user understand certain items before others. Consequently, the items in the module do not appear in the same exact order that they do in *JSL I*, but over the module as a whole, there is a general adherence to the order followed in *JSL I*. It is recommended that the learner start on a Topic after having studied the Section in *JSL I* where the item first appears.

2.2 List of topics treated in the module

**Topic 1:** 【/verbal stem + -ます/】 (distal-style inflecting suffix -ます) [1A-1]

**Topic 2:** 【あります】 (distal-style ‘exist (inanimately); have’) [4A]

**Topic 3:** 【分かります】 (distal-style ‘understand’) [1A]

**Topic 4:** 【/verbal stem + -ましょう/】 (distal-style consultative) [7B-1]

**Topic 5:** 【/verbal stem + -ましょうか/】 (distal-style consultative question) [7B-1]

**Topic 6:** 【/nominal です/】 (distal-style copula) [1B-1]

**Topic 7:** 【/X は nominal です/】 (distal-style copula) [1B-1]

**Topic 8:** 【/nominal でしょう/】 (tentative distal-style copula) [6B-2]

**Topic 9:** 【/adjectival root-い +です/】 (distal-style adjectival) [1B-1]

**Topic 10:** 【/verbal】 (direct-style verbal predicate)

**Topic 11:** 【/nominal だ/】 (direct-style copula) [9A-2]

**Topic 12:** 【/nominal】 (direct-style without a copula) [9A-2]
Topic 13: 【adjectival】 (direct-style adjectival predicates) [1B-1, 2; 10A-6]
Topic 14: Neutral-polite distal 【ございます】 (vs. plain-style distal あります) [5A-3]
Topic 15: Neutral-polite distal 【/nominal でございます/】
(vs. plain-style distal /Nominal です/) [10-A-2]
Topic 16: 【いかが】 (vs. plain-style どう) [4A]
Topic 17: 【どちら】 (vs. plain-style どこ) also 【こちら】 (vs. plain-style ここ) and 【あちら】 (vs. plain-style あそこ) [6A]
Topic 18: Humble-polite verbal conversions (distal-style): 【/お-verbal stem します/】
(vs. plain-style /verbal stem-ます/) [10A-3]
Topic 19: 【おります】 (vs. plain-style います) [10B-1]
Topic 20: 【/verbal stem-ております/】 (vs. plain-style /verbal stem-ています/) [10B-1]
Topic 21: Humble-polite distal-style 【参ります】 (vs. plain-style 行きます or 来ます) [8B-3]
Topic 22: Humble-polite distal-style 【うかがいます】 (vs. plain-style 聞きます) [6A]
Topic 23: Humble-polite distal-style 【いただきます】 (politely receive from out-group) [1A]
Topic 24: Humble-polite distal-style 【…と申します】 (vs. plain-style …と言います) [12A]
Topic 25: Humble-polite distal-style 【いたします】 (vs. plain-style します) [12B]
Topic 26: Humble-polite distal-style 【住しています】/【住んでいません】
(vs. plain-style 知っています/知りません) [10B]
Topic 27: 【お願いします】 (ritualized request for entities or people) [GUP]
Topic 28: Honorific-polite verbal conversions (distal-style):
【/お-verbal stem になります/】 (vs. plain-style /verbal stem-ます/) [10A-3]
Topic 29: 【いらっしゃいます】 (vs. plain-style います, 來います, 来ます) [7A-4; 8B-3]
Topic 30: 【/verbal stem-ていらっしゃいます/】
(vs. plain-style /verbal stem-ています/) [10B-1]
Topic 32: Honorific-polite distal-style nominal predicates:
【/nominal でいらっしゃいます/】 (vs. plain-style /nominal です/) [10A-2]
Topic 33: Honorific-polite (distal-style) 【おしゃいます】
(vs. plain-style 言います) [12A-1]
Topic 34: 【なさいます】 (vs. plain-style します) [12B-3]
Topic 35: 【/nominal なさる/】 (vs. plain-style /nominal する/) [12B-3]
Topic 36: 【お帰りなさい】 (ritual expression ‘welcome back’) [7A]
**Topic 37:** Honorific-polite distal-style 【ございます】 (vs. plain-style 知っています) [10B+
**Topic 38:** Polite nominal 【お宅】; 【うち】 (vs. plain-style うち) [7B]
**Topic 39:** Polite nominal 【ご連絡】 (vs. plain-style 連絡) [12B]
**Topic 40:** Polite nominal 客様 (vs. plain-style 客) [10B]
**Topic 41:** Request pattern for entities: 【（を）ください】 [4A]
**Topic 42:** Request pattern for actions: 【gerund + ください】 [4A]
**Topic 43:** Making ください“more polite”: 【くださいません（か）】 [7A]
**Topic 44:** Mixing it up: polite casual-style, i.e. polite predicates in direct-style [9A]

2.3 Basic politeness terms and concepts in JSL 1

Below are explanations of terms used throughout JSL 1 and Chapter 3’s review module that represent different aspects of speaker-addressee social distance and vertical-positioning type of politeness indexed in Japanese speech.

2.3.1 Distal-style

The use of distal-style and direct-style predicates indexes the degree of social distance of the speaker relative to the addressee. Distal-style predicates index a certain social distance that the speaker maintains; distal-style is indicated on verba with the suffix -mas-, and for nominal and adjectival predicates with des-. Desu functions as both the distal-style form of the copula (for nominal predicates, e.g. “Asita desu.” ‘It is tomorrow.’) and as a (non-copular) distal marker on adjectivals, where desu occurs only in the imperfective, as in “Takai desu.” ‘(It) is expensive.’ The direct-/distal-style, or horizontal axis “reflects the degree of closeness and the level of formality the speaker feels toward the addressee.” The plain/polite-style axis is “determined by the relative positions of the person to whom the predicate refers, the addressee, and the speaker” (7A: SP5, p.164).

Whether or not to use polite style depends on many factors: relative rank and position, age, gender, setting, topic, and individual personality. For the Japanese, high
rank and age are particularly associated with polite address, and women, in general, use polite language more commonly than men (7A: SP5, p.166). Distal-style, which “demonstrates a degree of formality and distance from the addressee” (7A: SP5, p. 166), is often used with polite-style predicates since exalting a referent or humbling oneself is usually done in a formal setting.

2.3.2 Direct-style

Predicates in direct-style, as opposed to distal-style, lack a des- or -mas- form. When used to conclude a sentence, they index, depending on the situation, intimacy, familiarity, abruptness or carelessness (1A: SP1, p.32). Direct-style is the default when a predicate functions inside a sentence, such as when modifying a nominal or linking a non-final clause to a following one, as with a ga or kedo. Sentence-finally, direct-style predicates indicate the speaker’s closer stance toward the addressee(s), and are one major feature of the casual style that is typical of informal conversations among close friends (9A: CC1-CC3 Miscellaneous Notes 1,2,3; p.221).

2.3.3 In-group (uchi) and out-group (soto)

While sentence-final direct-style predicates and all distal-style predicates index social distance or its lack between the speaker and addressee, the varieties of what JSL specifically labels as “polite” expressions index the referent’s social position relative to the deictic anchor point. In JSL, this category “polite” is made up of three subtypes: honorific-polite, humble-polite, and neutral-polite. Honorific-polite indexes a position in the vertical axis for the referent of the grammatical subject of the honorifically marked verb, positioning him/her/them above the anchor-point position of the speaker/uchi ‘in-group.’ Humble-polite indexing positions the subject of the humbly marked verb (uchi, typically the speaker) below the current out-group. The addressee may or may not be the referent of these polite expressions. If the speaker considers his

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13 The impersonal written style lacks des- and -mas- for a different reason; there is no particular addressee, and so the writer is unconcerned with addressee-oriented distance. This written style is not addressed in JSL 1 and will not be addressed further here.

14 See JSL Part 2, 19A: SP1, p.169.

15 The referent may be the speaker, the addressee, both taken together, or a third party.
addressee, with respect to the current out-group, as closer to himself, he will refer to him in *uchi* ‘in-group’ terms, i.e. not honorifically.

The *uchi* ‘in-group’ (cf. *uti* ‘inside’ in *JSL*) can include the speaker himself, someone she associates herself with, or both. An in-group expands and contracts as reference demands, but the minimal in-group is the speaker. “Any individual Japanese belongs to a number of societal groups—the family, the school group, the work group, clubs sports teams, etc.” (7A: SP5, p.164). Within one’s place of employment, such as a company or school, a speaker, say, Ms. Yamamoto, will refer to her own superior Mr. Nishida in polite language—“whether speaking directly to him, or about him in conversing with her own peers” (7A: SP5, p.164), so long as the referring is done within the frame of their organization. By referring to her superior in honorific-polite terms (see below), she in effect positions him outside the *inside* that she herself occupies. That is, the inside/outside boundary that matters for her in choosing how to refer to him is the boundary between her and him in their identities as members of the same larger group. However, when an out-group comes along that both she and he are outside of, she will refer to him as she would refer to herself—as *uchi* ‘inside.’

The *out-group* (*soto* ‘outside’) is a person or people who, for present purposes, is/are not positioned with the in-group. Consequently, when speaking to someone in an out-group, say, a representative of another company, Ms. Yamamoto will refer to her superior Mr. Nishida not as her in-house superior,16 but as a fellow member of the same in-group, with respect to the out-group. That is, she will position him, as she will herself, below and at the service of the present out-group (7A: SP5, p.164), the other company. Now, the ‘inside/outside’ boundary that matters for her choice of how to refer to him is ‘our company/their company’ (with him in the ‘our’). Thus, she refers to Nishida and his actions as they relate to the current out-group—i.e. below and humbled—by using many of the same humble-polite forms (see below) that she would use to refer to her own actions, vis-à-vis that out-group. She positions Mr. Nishida together with herself in their shared in-group, which is the appropriate counterpart to the out-group (member) that has come visiting and asking about Nishida. Thus, in-group and out-group are not absolute values, but rather positions that are taken up and indexed as the current situation demands. *JSL* thus speaks of “the __-group of the moment” (e.g. 7A SP5, p. 165).

16 Since this encounter with another company is not about her (in-house) relation to Mr. Nishida.
2.3.4 Honorific politeness (↑)

Honorific politeness “marks forms which exalt the person to whom they refer (the referent)” (7A: SP5, p.165). The honorifically indexed referent is always in the out-group, which can—but need not—include the speaker’s addressee.

2.3.5 Humble politeness (↓)

Humble politeness “marks forms which humble the [in-group] vis-à-vis an out-group” (7A: SP5, p.165). Humble-polite items “are regularly used in reference to the in-group of the moment” (7A: SP5, p.165). They place their referent (and grammatical subject) below the higher position that is by default accorded the current out-group.

2.3.6 Neutral politeness (+)

A neutral-polite stance “indicates politeness toward the addressee regardless of the referent of the item” (7A: SP5, p.165). It does not have “any particular in-group/out-group considerations” (7A: SP5, p.165): “(t)his type of politeness is similar to the use of distal-style predicates in that it involves only speaker/addressee. Significantly, the verbal gozaimasu occurs only in the distal-style” (7A: SP5, p.165).

Armed with this summary knowledge of basic Japanese distinctions of social distance and hierarchy, we may finally turn to the markers—or indexes—themselves, in some of their typical contexts of use.
Chapter 3: JSL I Politeness Review Module: A design plan

The examples presented for each Topic in this review module begin with a transcription in Japanese of the opening line of each interactional performance, followed by its English equivalent, which is in turn followed by a description of the accompanying IMAGE and the five PERFORMANCE PARAMETERS, namely, a specified TIME, PLACE, AUDIENCE, ROLE and SCRIPT. Sub-headed under SCRIPT (including the **Stance(s) indexed**) are some explanations of words and features within the performances. The speech bubbles in each illustrated performance scene contain lines of Japanese script, and a separate romanized transcription of each line, marked for pitch accent, intonation and other features (following JSL), appears in double quotation marks (“ ”) and outside the drawing. The drawings are positioned on the page so as to be as close to the commentary on the lines of the conversation as possible.

The stance indexed in the speaker’s chosen expressions are identified at the end of the SCRIPT, in two varieties, separated with a semi-colon (e.g. **Stances indexed**: distal, respectful; reassuring). The first stance type, which precedes the semi-colon refers to the social indexes specified in JSL I, such as “distal”/“direct,” and “respectful” (= JSL’s “polite,” i.e. honorific-polite, humble-polite, or neutral-polite). A second stance type is also sometimes indicated, following the semi-colon and refers to different affective (attitudinal, emotive) stances, and/or epistemic (belief, degree of (un)certainty) ones. This characterization of what else—besides distal/direct and respectful—is indexed aims to sensitize the user to other dimensions of the interaction that are indexed right along with social deixis in the narrower sense of horizontal and vertical. Ochs (1996) describes **affective** stance as one that “refers to a mood, attitude, feeling, and disposition, as well as degrees of emotional intensity vis-à-vis some focus of concern” (410). She describes an **epistemic** stance as one that “refers to knowledge of belief vis-à-vis some focus of concern, including degrees of certainty of knowledge, degrees of commitment to truth of propositions, and sources of knowledge, among other epistemic qualities” (410).
Figure 1: Key characters that appear in JSL 1 and their professional/personal relationships with one another
3.1 The two axes: horizontal/distance and vertical/hierarchy

3.2 The horizontal axis: interpersonal (speaker-addressee) distance, (in)formality

It’s the distal- or direct-style marking on the final, main predicator of a sentence that decisively marks the speaker’s stance vis-à-vis the addressee as such.

3.2.1 Distal-style predicates

Predicates ending in any form of です or -ます index a distal-style stance on the part of the speaker vis-à-vis the addressee.

This style indicates that the speaker is “showing solicitude toward, and maintaining some linguistic distance from, the addressee” (1A: SP1, p.32).\(^{17}\)

3.2.1.1 Distal-style verbal predicates

3.2.1.1.1 Topic 1: 【verbal stem + -ます/】
(distal-style inflecting suffix -ます) [1A-1]

These include verbals ending in any form of -ます,\(^{18}\) e.g. -ました, -ませんでした, not all of which will be illustrated in context.

3.2.1.1.2 Topic 2: 【あります】
(distal-style ‘exist (inanimately); have’) [4A]

「N あります。’ ‘There is (a/an) N; I have (a/an) N.’
(where N is a nominal)

EX: 「パイありますか。’

‘Is there (do you have) pie?’

IMAGE: a woman in front of a café counter, asking this question

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\(^{17}\) The speaker is “being less direct and more formal as a sign of deference to the person addressed and/or the topic of discussion” (1A: SP1, p.32).

\(^{18}\) The imperfective (distal or direct) will be used as the citation or “dictionary” form for inflecting items.
PERFORMANCE PARAMETERS:

TIME: afternoon, during café hours, after standing in line

PLACE: in a café

AUDIENCE: addressee, other café employees, customers

ROLE: first-time customer asking a clerk a question

SCRIPT: She is ordering pie by asking if there is pie.

Stance indexed: distal

「はい、ありますよ。」

‘Yes there is.’ (‘Yes, we do have pie.’)

IMAGE: male clerk behind café counter uttering this response

“パイありますか。” “Hai arimasu yo.”

PERFORMANCE PARAMETERS:

TIME: afternoon, during café hours

PLACE: in a café

AUDIENCE: addressee, other café employees, customers

ROLE: a clerk responding to the customer’s question

SCRIPT: He is assuring her that the café does sell pie, and is prepared to place the order if that is what she wants.

Stances indexed: distal (4A: Drill N, p.97); gently reassuring (rising intonation  on sentence particle よ).
3.2.1.3 Topic 3: 【分かります】(distal-style ‘understand’) [1A]

EX: 「分かりますか?」

‘Do you understand?’

IMAGE: Yamada hovering over Miller’s shoulder (who is reading a document written in French), asking this question

PERFORMANCE PARAMETERS:

TIME: afternoon, during work hours, after looking at the document Miller is holding

PLACE: In an office at Oriental Trade

AUDIENCE: addressee, other employees

ROLE: a trade office employee asking a colleague if she understands

SCRIPT: He is asking her if she understands the writing of the foreign language. Stance indexed: distal

「ええ、分かりますよ。」

‘Yes, I do (understand).’

IMAGE: Miller looking at Yamada, asking this response

“Wakárimàsu kaν”

“Ye, wakárimàsu yo.”

PERFORMANCE PARAMETERS:

TIME: afternoon, during work hours
PLACE: In an office at Oriental Trade

AUDIENCE: addressee, other employees

ROLE: a trade office employee responding to a colleague’s question

SCRIPT: She is confirming that she does indeed understand the writing.

Stances indexed: distal (1A: CC1, p.29); assertive

ええ indicates agreement, and is common in careful-style language.

3.2.1.4 Topic 4: 【/verbal stem + -ましょう/】
(distal-style consultative) [7B-1]

The distal-style consultative (/verbal stem + distal consultative -ましょう/) is used to express a suggestion that involves the speaker, with or without one or more addressees (7B: SP1, p.175).

Note: The use of the consultative itself is not polite, i.e., using it is neither honorific-, humble-, nor neutral-polite. It is the form of the distal-style inflecting suffix -ます that expresses consultative meaning. See the comment below on the contribution of the consultative in the next interaction.

EX: 「西坂先生のお宅は、目白のどちらでしょうか。」

‘Where in Mejiro would Dr. Nishizaka’s home be?’

IMAGE: Brown talking to Katô (both looking at a map on the computer), asking this question

PERFORMANCE PARAMETERS:

TIME: afternoon, during university hours, after finding out that Dr. Nishizaka lives in Mejiro

PLACE: in a computer lab in Tokyo University

Careful-style language is marked by predominant use of distal-style predicates, fewer fragments and contracted forms, longer and more complex sentences, and less use of sentence-particles (particularly those marked as colloquial, assertive, confirmatory, brusque, coarse, etc.) (9A: SP3, p.227). Sentence-particles include question-marker か, ね(え), and よ(1A: SP2, p.33), among others, and indicate the speaker’s stance vis-à-vis the meaning of what has preceded and what she assumes about the addressee.
AUDIENCE: addressee, other students and faculty

ROLE: a grad student asking a fellow grad student a question about their professor

SCRIPT: She is asking where in Mejiro their professor’s house is. **Stance indexed**: distal

Her referring to Dr. Nishizaka’s home as お宅\(^{20}\) indicates that she is treating Dr. Nishizaka politely, i.e. as an out-group member.

Her use of どちら instead of どこ ‘where’ indexes a non-hierarchical, situational politeness.\(^{21}\)

Her use of tentative でしょうか makes her question less presumptive and, thus, a little more considerate of the addressee.

「ええと…ちょっと 難しいですねえ。
 地図を描きましょう。」

‘Uh, it’s a little difficult (to explain). Why don’t I draw a map.’

IMAGE: Katô making this response to Brown

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\(^{20}\) お宅 (or おうち) is a polite way to refer to an out-group member’s home (7B: Miscellaneous Notes 1, p.173).

\(^{21}\) どちら (and others in the same series) serves to “indicate location in terms that are slightly less precise, for the sake of politeness” (6A: SP1, p.138).
“Nisizaka-sensee no otaku wa, Mêzîro no dôtira desyoo ka.”

“Eeto Tyôtto muzúkasii desu nêe. Tîzu o kakîmasyôo.”

PERFORMANCE PARAMETERS:

TIME: afternoon, during university hours

PLACE: in a computer lab in Tokyo University

AUDIENCE: addressee, other students and faculty

ROLE: a grad student answering his fellow grad student’s question about their professor

SCRIPT: He is offering to draw a map for her, due to the difficulty in explaining how to get there.

Stances indexed: distal (7B: CC1, p.170); facing a shared problem, wanting to help

His use of ええと ‘uh; um’ indicates that he is hesitating—in this instance, due to it being difficult or time-consuming to think of a way to give her a satisfactory response.

His use of ねえ indicates that although he is telling her that it is difficult, he expects she will understand it as the reason for the suggestion he then makes.

His use of a consultative しまうょう (verbal stem きましょう 22 + -ましょう) emphasizes his

22 “描き” is the stem of consonant verbal く ‘write; draw, depict’. Using this character instead of “書き” indicates the drawing or depicting sense.
willingness to do so—i.e. to help—as a simple assertion of 指します would not, while he maintains distance with -mas-.

3.2.1.5 **Topic 5:** 【/verbal stem + -ましょうか】
(distal-style consultative question) [7B-1]

/verbal X stem + -ましょう + か is a question that can be translated into English as ‘Shall I/we X?’

**EX:** 「何で行きましょうか。タクシーがいいでしょうか。」

‘How (i.e. by what) shall we go? Would a taxi be good?’

**IMAGE:** Carter asking this question, addressing his superior, Division Chief Yoshida, in front of a door, through which they’re about to exit.

**PERFORMANCE PARAMETERS:**

TIME: afternoon, during work hours, before leaving to go to lunch together

PLACE: in front of the door of an office at Continental Bank

AUDIENCE: addressee who outranks the speaker, other employees

ROLE: a bank employee asking his superior how they should go (somewhere), then proposing a way

SCRIPT: He is asking how he and his addressee should go, then proposes a taxi as a possible means of going.

**Stances indexed:** distal; tentative

The consultative in his question 「何で行きましょうか。」 invites Yoshida to propose a way to go—a move that defers (as in deferential) the decision to his superior. Deference, of course, is one more way of being considerate, or polite in a general sense.

Similarly, Carter’s use of the tentative in his question 「タクシーがいいでしょうか。」 allows that a taxi may not be the best choice.
The lack of certainty indexed\textsuperscript{23} with tentative でしょうか steers clear of presuming a familiarity with the director’s preferences. Allowing for other possibilities is a kind of indirectness that can, as here, have the effect of being deferential.

「いや、歩いていきましょう。」

‘No, let’s walk.’ (‘Let’s go walking/on foot.’)

IMAGE: Division Chief Yoshida suggesting this, in response to Carter

“Nân de ikímasyôo ka. Tâkusii de ìi desyoo ka.”

“Iya, arûîte ikimasyoo.”

**PERFORMANCE PARAMETERS:**

**TIME:** afternoon, during work hours

**PLACE:** in front of the door of an office at Continental Bank

**AUDIENCE:** addressee who the speaker outranks, other employees

**ROLE:** a bank supervisor rejecting his employer’s suggestion, then proposing another way

**SCRIPT:** He is rejecting Carter’s suggestion of going by taxi and suggests that they go on foot.

**Stance indexed:** distal(7B: CC2, p.170)

\textsuperscript{23} An “epistemic stance,” in Ochs’ parlance
His use of いや indicates a directness, which is expected from a superior towards a subordinate.

His use of 歩いていきましょう without the か indicates that he is actively proposing they undertake this particular action, rather than asking, with a final か, his addressee to consider the proposal, as Carter did.

3.2.1.2 Distal-style adjectival and nominal predicates

です is used with two quite different meanings:

a. Distal-style imperfective form of the copula

Used when predicating a nominal:

「N です。」 ‘(It) is N.’

b. Non-copular, distal-style ending for adjectival predicates (both perfective and imperfective).

Used when predicating an adjectival:

でです marks an imperfective or perfective adjectival predicate as distal. Note that です here contributes no ‘(it) is ~’ copular meaning, since the adjectival forms preceding it are themselves predicative (as in  microseconds。’) ‘(It) is big.’).

「おもしろいです。’ ‘(It)’s interesting.’

「おもしろかったです。’ ‘(It) was interesting.’

3.2.1.2.1 Distal-style nominal predicates

3.2.1.2.1.1 Topic 6: 【nominal です】 (distal-style copula) [1B-1]

a. Affirmative imperfective = 「N です。’

‘(It) is and/or will be N (or described in terms of X).’

24 いや is a more relaxed, conversational version of the negative response いいえ and here indicates lack of agreement (1A: SP4, p.34).
b. Negative imperfective = 「Nじゃないです。」 OR 「Nじゃないません。」 ‘(It) is not N.’

c. Affirmative perfective = 「Nでした。’ ‘(It) was N.’

d. Negative perfective: 「Nじゃありませんでした。」 OR 「Nじゃないかったです。’ ‘(It) was not N.’

(2A: SP1, p.51)

EX: 「どうですか？だめですか？」
‘How is it? Is it broken?’

IMAGE: Carter asking this, watching the screen of the computer on which Suzuki is typing

PERFORMANCE PARAMETERS:

TIME: afternoon, during work hours, after Suzuki tested to see if the computer is broken

PLACE: in an office at Continental Bank

AUDIENCE: addressee, other employees

ROLE: an employee asking his colleague a question

SCRIPT: He is inquiring about the status of the computer, and asks if it is だめ ‘broken,’ since he is assuming that it is still broken.

Stances indexed: distal; concerned, anxious

「いや、大丈夫ですよ。」
‘No, it’s all right.’

IMAGE: Suzuki responding to Carter and still typing on the computer

25 だめ can also mean ‘not good,’ but in this situation it holds the meaning ‘broken.’
“Dōo desu ka/ Damē desu ka~”

“Iya, daizyōobu desu yo.”

**PERFORMANCE PARAMETERS:**

**TIME:** afternoon, during work hours  
**PLACE:** in an office at Continental Bank  
**AUDIENCE:** addressee, other employees  
**ROLE:** an employee answering his colleague’s question  

**SCRIPT:** He is assuring Carter that the computer is still functioning. **Stance indexed:** distal (2A: CC4, p.48); informing, assuring

3.2.1.2.1.2 **Topic 7:** 【/X は nominal です/】 (distal-style copula) [1B-1]  

‘In regard to X (at least), it’s an N-equivalence-or-connection’

**EX 1:** 「ブラウンさんはパイですね。」  

‘Ms. Brown is [having] the pie.’  
(‘As for Ms. Brown, it’s pie.’)

**IMAGE:** The owner of a small coffee shop is next to a waitress (who’s holding a piece of pie), uttering this and confirming Sue Brown’s choice of a dessert.
“Buraun-san wa pâi desu ne.”

**PERFORMANCE PARAMETERS:**

**TIME:** during a dinner rush, restaurant hours

**PLACE:** in a restaurant, in front of some customers

**AUDIENCE:** the addressee, other restaurant personnel and customers

**ROLE:** a male general manager, speaking to a waitress, who is subordinate to him

**SCRIPT:** He is confirming that a regular customer, Sue Brown, is having pie for dessert.

**Stances indexed:** distal; confirming with addressee

Sentence-particle ね indexes the speaker’s expectation that his addressee will agree with his identification of ‘pie’ as Sue’s choice/dessert.

**EX 2:** 「今日のデザートは何ですか？」

‘What is today’s dessert (special)?’

**IMAGE:** A male customer is asking this, addressing a waitress
PERFORMANCE PARAMETERS:

TIME: evening during dinner rush, restaurant hours

PLACE: a table at a restaurant

AUDIENCE: addressee, other restaurant personnel and customers

ROLE: customer at a restaurant asking what “today’s” dessert special is

SCRIPT: a customer asking his waitress a question about the day’s dessert special.
Stance indexed: distal; inquiring

「今日はプリンです。」

‘Today (i.e. today’s dessert) is custard.’ (‘As for today, it’s custard.’) (4A: SP3, p.93)

IMAGE: The waitress is informing the customer about the day’s dessert special, in response to his question.

“Kyōo no dezāato wanān desu ka?”

“Kyōo wa pūrin desu.”

PERFORMANCE PARAMETERS:

TIME: evening during dinner rush, restaurant hours
PLACE: a table at a restaurant

AUDIENCE: addressee, other restaurant personnel and customers

ROLE: a waitress informing a customer about the day’s dessert special

SCRIPT: a waitress is answering her customer’s question about the day’s dessert special by informing him what it is. **Stance indexed**: distal

3.2.1.2.1.3 **Topic 8:** 【/nominal でしよう/】
(tentative distal-style copula) [6B-2]

Tentative copula that indicates “probability, lack of certainty, imprecision, and/or indirectness” (6B: SP2, p.150)

EX: 「アメリカ領事館、どこでしょうか。」

‘Where would the American Consulate be?’

IMAGE: Smith looking at a map with Suzuki, asking this question

**PERFORMANCE PARAMETERS:**

TIME: afternoon, during work hours

PLACE: in a break room at Continental Bank

AUDIENCE: addressee, other employees

ROLE: a bank employee asking his colleague a work-related question

SCRIPT: He is wondering out loud where the American Consulate is. **Stance indexed**: distal

In か-questions, “desyoo implies an indirectness that is more polite. The suggestion is that the person addressed should not feel required to have the precise answer” (6B: SP2, p.151).

The use of tentative でしよう is indirect in that it doesn’t presume there’s a ready answer—by, in effect, asking ‘Where would it be (e.g. if you could / were to tell me)?’
Although でしょうか is plain-style (not polite-style), it is not the straightforward question that a non-tentative question with ですか would be.

「どこでしょうかねえ。」

‘Where would it be!’

IMAGE: Suzuki responding with this utterance to Smith

“Amérika-ryoozikan, dôko desyoo ka.”

“Dôko desyoo ka nêee.”

PERFORMANCE PARAMETERS:

TIME: afternoon, during work hours

PLACE: in a break room at Continental Bank

AUDIENCE: addressee, other employees

ROLE: a bank employee repeating the question his colleague has just asked

SCRIPT: He is indicating that he too wonders where the consulate is. Stances indexed: distal (6B: CC4, p.147); puzzled, empathetic

Suzuki’s use of the same どこでしょうか in response positions him, knowledge-wise, alongside Smith—a stance that is also indicated with his final ねえ. His use of sentence-particle
ねえ indicates that he is with Smith on this question, i.e. he doesn’t know either.

An affective predicate in a question that ends with かねえ is often an index of puzzlement—of being stumped, unable to proceed beyond simply asking the question. /Affective predicate + かねえ/ is an epistemic index, an index of a stance that has to do with knowing/knowledge.

3.2.1.2 Distal-style adjectival predicates

3.2.1.2.1 **Topic 9: **/adjectival root-い+です/ (distal-style adjectival [1B-1])

a. Affirmative imperfective = 「A-いです。」
   ‘(It) is or will be A.’

b. Negative imperfective = 「A-くないです。」 OR
   「X-くありません。’ (It) is not A.’

c. Affirmative perfective = 「A-かったです。」
   ‘(It) was A.’

d. Negative perfective: 「A-くなかったです。」 OR
   「A-くありませんでした。’ (It) was not A.’

(1B: SP2, p.41)

The corresponding direct-style adjectival predicate forms are obtained by omitting the final です in (a) through (d) above.

EX 1: 「高いでしょうね。」
‘It’s probably expensive.’

IMAGE: Woman 1 looking at a dress through a store window with Woman 2, uttering this comment
“Takâi desyoo ne.”

PERFORMANCE PARAMETERS:

TIME: afternoon, while looking at the dress

PLACE: outside a store

AUDIENCE: addressee, passersby on the street

ROLE: a shopper who is expressing an assessment, to her colleague (who is also a friend), about the dress they are both looking at

SCRIPT: She is expressing her opinion that the dress is probably expensive. **Stances indexed:** distal (6B: SP2, p.150); tentative

Sentence-particle ね indexes the speaker’s expectation that her addressee will agree that the dress is expensive.

“With question (rising) intonation /?/, unaccented desyoo… seeks confirmation from the (addressee)” (6B: SP2, p.150).

EX 2: 「高いでしょう？」

‘Wouldn’t you say it’s expensive?’ ‘It’s expensive, don’t you think?’

IMAGE: Woman 1 holding up a dress with a price tag and looking at Woman 2, asking this question

PERFORMANCE PARAMETERS:
TIME: afternoon
PLACE: inside a store, while holding the dress
AUDIENCE: addressee, other shoppers
ROLE: a shopper who is confirming the cost of a possible purchase with her colleague and friend
SCRIPT: She is seeking confirmation of her colleague’s opinion that the dress is expensive.
Stances indexed: distal; seeking confirmation

「ええ、そうですね！」
‘Yes, that’s right, isn’t it.’

IMAGE: Woman 2 responding to Woman 1

“Takāi desyoo?”
“Sōo desu ne!”

PERFORMANCE PARAMETERS:

TIME: afternoon
PLACE: inside a store, while holding the dress
AUDIENCE: addressee, other shoppers
ROLE: a shopper who is agreeing with her colleague’s proposed assessment
SCRIPT: With ええ and そう, she is indicating agreement with her colleague, and with sentence-particle ね(え), indexing her belief that
her colleague indeed agrees. **Stances indexed:**
distal (6B: SP2, p.150); emphatically confirming

3.2.2 Direct-style predicates

Predicates in direct-style, as opposed to distal-style, *when used as the final, main predicate of a spoken sentence*, indicate that the speaker is showing directness, intimacy, familiarity, abruptness or carelessness (1A: SP1, p.32).

Casual style

*Direct-style* final predicates are usually an indication of casual-style conversations, typically used in informal talk among close friends (9A: CC1-CC3 Miscellaneous Notes 1,2,3; p.221).

In talks that include other features of casual style, more frequent use of sentence-particles such as よ increase the degree of over-all casualness.

*Careful* and *casual* in JSL refer to styles that are *more or less* so, whether we are talking about one utterance or one conversation. In their gradience, they differ from distal and direct, which refer to how individual predicates are marked, or not marked, with distal markers です or -ます.

3.2.2.1 **Topic 10:** 【verbal】 (direct-style verbal predicates)

**EX 1:** 「分かる？」

‘(Do you) understand?’

**IMAGE:** Katô asking this question, hovering over the shoulder of Brown (who is reading a document on a computer written in French)

**PERFORMANCE PARAMETERS:**

**TIME:** afternoon, during university hours, after seeing the document she is looking at

**PLACE:** in a computer lab in Tokyo University

**AUDIENCE:** addressee, other students and teachers

**ROLE:** a grad student asking his fellow grad student if she understands what’s she’s been looking at, a document in a foreign language

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SCRIPT: He is asking whether she understands what she’s been looking at. **Stances indexed:** direct, casual

「ん、分かる。」

‘Yeah, I do (understand).’

IMAGE: Brown looking at Katô and uttering this response

“Wakâru?”

──“N, wakâru.”

**PERFORMANCE PARAMETERS:**

**TIME:** afternoon, during university hours

**PLACE:** in a computer lab in Tokyo University

**AUDIENCE:** addressee, other students and teachers

**ROLE:** a grad student assuring her fellow grad student that she understands

SCRIPT: She is confirming that she does indeed understand the writing.

**Stances indexed:** direct, casual (1A: CC1 substitution, p.29)

ん is a more casual\(^{26}\) equivalent of ええ

(8A: SP4, p.197).

**EX 2:** 「できる？」

‘Do (you) know how to play?’ [lit: ‘Can (you) do it?’]

\(^{26}\) Again, casual-style language is marked by predominant use of direct-style predicates, more fragments and contracted forms, shorter and simpler sentences, and more frequent use of sentence-particles (particularly those marked as colloquial, assertive, confirmatory, brusque, coarse, etc.) (9A: SP3, p.227).
IMAGE: Katô uttering this, holding two badminton rackets and looking at Smith

**PERFORMANCE PARAMETERS:**

**TIME:** afternoon

**PLACE:** in a park, where Katô has just run into Carter

**AUDIENCE:** addressee, passersby

**ROLE:** a man asking his friend if he is able to play badminton

**SCRIPT:** He is asking if he is able to play badminton, as a possible invitation to play.

**Stances indexed:** direct, casual; engaging, inviting

The use of a direct-style final predicate is casual, and with these two indexes their close relationship.

「ん、できるよ。」

‘Yeah, I can (play).’

IMAGE: Smith uttering this, looking at the rackets and nodding

“Dekîru?”  “N, dekîru yo!”

**PERFORMANCE PARAMETERS:**

**TIME:** afternoon

**PLACE:** in a park

**AUDIENCE:** addressee, passersby

**ROLE:** a man confirming to his friend that he can play
SCRIPT: He is assuring Katô that he does know how to play, and thus, given the time and place, that he is willing and able to play right then and there. Stances indexed: direct, casual (9A: CC3”, p.219); assuring

The use of direct-style predicate できる, the affirming “grunt” ね, and the use of sentence-particle よ together index a rather casual-style utterance, which fits the situation’s performance parameters, and confirms their close relationship.

「ん、できるわよ。」

‘Yeah, I can play.’

IMAGE: Brown uttering this, looking at the rackets and nodding

“N, dekîru wa yô”

PERFORMANCE PARAMETERS:

TIME: afternoon

PLACE: in a park

AUDIENCE: addressee, passersby

ROLE: a woman confirming to her friend that she can play

SCRIPT: She is assuring Katô that she does know how to play, and thus—given the time and place—is indexing her willingness to play right then and there. Stances indexed: direct, casual (9A: CC3”, p.219); willing, lightly assertive
Note the feminine sentence-particle 〜, which indexes a mild assertiveness.

3.2.2.2 Direct-style nominal predicates

3.2.2.1 Topic 11: 【/nominal だ/】 (direct-style copula) [9A-2]

As we've seen, to form a distal-style nominal predicate, one simply predicates the final nominal with a form of the distal-style copula です:

「ここです。」

だ is the imperfective direct-style copula, and "forms a predicate in combination with a preceding nominal or a phrase ending with a phrase-particle" (9A: SP2, p.226).

When the direct-style imperfective copula だ is used to predicate a nominal, the result is blunt-style:

「ここだ。」 ‘(It)'s here.' (Stance indexed: blunt)

「ここだよ。」 ‘(It)'s here.' (Stances indexed: blunt; informing)

When the direct-style perfective copula だった is used to predicate a nominal, the result is direct, but not felt to be as blunt as its sentence-final imperfective 「Nだ。」:

「ここだった。」 ‘(It) was here.’ (No affective stance indexed)

Note that, unlike imperfective direct-style だ, perfective だった does not "drop out".

If we begin with a direct-style blunt imperfective nominal predicate (「ここだ。」), in forming its corresponding distal-style, the だ is lost: 「ここです。」. We’ll see this again, in other contexts, because imperfective direct-style だ is an extremely unstable form.

EX 1: 「いい天気だねえ。」 ((o)tēnki′weather; good weather’ (JSL Part 2, 22A: Supplementary Vocabulary, p. 259))

‘Nice weather, isn’t it?’
IMAGE: Carter uttering this statement on a sunny day talking to his friend.

PERFORMANCE PARAMETERS:

TIME: afternoon

PLACE: outside

AUDIENCE: addressee, other passersby

ROLE: a man making a comment to his close friend

SCRIPT: His use of ねえ indicates that Carter is expecting his friend to agree with his characterization of the weather. Stances indexed: direct, blunt-style, casual (1A: SP2, p.33); engaging, friendly, upbeat.

Sentence-final direct-style copula だ marks bluntness (9A: SP3, p.228).

「そうだね。」

‘Yeah, it is [isn’t it]?’

IMAGE: Carter’s friend’s confirming Carter’s assumption

“Îi tênki da née.” “Sōo da ne.”

PERFORMANCE PARAMETERS:

TIME: afternoon

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27 With direct-style sentence-final nominal predicates, there is a sharp distinction between blunt-style (with だ included: 「N だよ。」, 「N だね（え）」) and gentle-style (with だ omitted: 「N よ。」, 「N ね。」). The latter examples are markedly more gentle (9A: SP3, p.228).
PLACE: outside

AUDIENCE: addressee, passersby

ROLE: a man reacting to his close friend’s comment

SCRIPT: He is agreeing with Carter’s comment that it is nice weather. Stances indexed: direct, casual; agreeable

He is fulfilling the social expectation that when one is presented a statement with ね attached, one acknowledges it agreeably.

EX 2: 「どれだ。」

‘Which one is (it)?’

IMAGE: Man 1 referring to a locker slightly out of reach of himself and Man 2 (with glasses)

Man 1 has been told by a friend that his new shirt is in ‘that locker over there’.

PERFORMANCE PARAMETERS:

TIME: afternoon, during golf course hours, after having been told that his new shirt is in ‘that locker over there’

PLACE: in a locker room of a golf course

AUDIENCE: addressee, other golfers

ROLE: a golf buddy lightly demanding that his friend identify which locker he has referred to

SCRIPT: The speaker is demanding to know which one his gift is in. Stances indexed: direct, casual, blunt; demandingly

The use of だ marks blunt-style, common for males when speaking to someone socially close, as here. More generally, blunt-style is the prerogative of a role with authority (determined in context), so it is also found in the speech of women, young and old, when they speak from a role with authority.
Grammar note: Note the use of the direct-style copula, and the corresponding (and necessary) absence of sentence particle か. Questions asked with だれ, どれ, どこ, なんと, なに, いつ, etc. can be predicated with the copula, in both distal (「どこですか。」) and direct (「どこだ。」) style, but only within the distal-style question can the copula be followed with sentence-particle か: 「どこですか。」 (rising intonation or falling), but 「どこだ。」 (falling intonation only).

「あれだよ。」

‘It’s that one (over there).’

**IMAGE:** Man 2 (with glasses) stating this, pointing to one of the lockers

**PERFORMANCE PARAMETERS:**

**TIME:** afternoon, during golf course hours

**PLACE:** in a locker room of a golf course

**AUDIENCE:** addressee, other golfers and golf course employees

**ROLE:** a golf buddy answering his friend’s friendly demand to know something

**SCRIPT:** He is indicating which one is the locker that Man 1 has asked him to identify.

**Stance indexed:** direct, casual

あれ is a nominal, and therefore can be predicated with the copula, in this instance direct-style だ. The predicate 「あれだ。」 is described in JSL as blunt-style.

「誰からだ。」

‘Who’s it from?’

**IMAGE:** Man 1 asking this question, looking at the present in the locker.
PERFORMANCE PARAMETERS:

TIME: afternoon, during golf course hours

PLACE: in a locker room of a golf course

AUDIENCE: addressee, other golfers and golf course employees

ROLE: a golf buddy lightly demanding an identification from his friend

SCRIPT: He is asking who the present labeled to him is from. **Stances indexed**: direct, casual, blunt; friendly

「誰からだ。」 is in the /nominal + phrase-particle + (form of the copula)/ construction (cf. 8B: SP2, p.208).

「田中さんからだ。」

‘It’s from Tanaka-san.’

IMAGE: Man 2 responding to Man 2, who is holding the gift he has retrieved from the locker in question

“Dôre da.”

“Are da yo.”

“Dâre kara da.”

“Tanaka-san kara da.”
PERFORMANCE PARAMETERS:

TIME: afternoon, during golf course hours

PLACE: in a locker room of a golf course

AUDIENCE: addressee, other golfers and golf course employees

ROLE: a man answering his friend’s question

SCRIPT: He is indicating that the item in question is from Tanaka. **Stances indexed:** direct, casual, blunt

3.2.2.2.2 **Topic 12:** 【nominal】 (direct-style without a copula) [9A-2]

In their direct-style imperfective, nominal predicates can take the form of a bare nominal without an inflecting form of the direct-style copula だ:

「ここ。」 ‘(It)'s here.’

「ここよ。」 ‘(It)'s here (gentle-style).’

EX 1: 「本当？」

‘Really?’

IMAGE: Tanaka is looking at Carter, asking him if what he just told her is true.

PERFORMANCE PARAMETERS:

TIME: afternoon, during work hours, right after Carter told her that Yamamoto is going to get married

PLACE: in a break room at Continental Bank

AUDIENCE: addressee, other employees

ROLE: a bank employee asking a slightly younger colleague a question about the validity of something

SCRIPT: She is questioning to confirm the validity or truth of what Carter has told her. **Stances indexed:** direct, casual; slightly incredulous
This direct-style final predicate indexes their close relationship.

「本当ですよ。」

‘It’s true, it is.’, ‘Really.’

IMAGE: Carter responding to Tanaka’s request for confirmation

“Hontoo?” “Hōntoo dēsu yō”

PERFORMANCE PARAMETERS:

TIME: afternoon, during work hours

PLACE: in a break room at Continental Bank

AUDIENCE: addressee, other employees

ROLE: a bank employee answering a slightly older colleague’s question about the validity of something

SCRIPT: He is assuring her that the news he has told her is in fact valid or true. Stances indexed: direct, casual, blunt (9A: CC2’, p.219); certain, assertive

「本当よ。」

‘It’s true, it is.’, ‘Really.’

IMAGE: Miller responding to Tanaka’s request for confirmation
“Hontoo?”  “Hontoo yo!”

**PERFORMANCE PARAMETERS:**

**TIME:** afternoon, during work hours

**PLACE:** in a break room at Continental Bank

**AUDIENCE:** addressee, other employees

**ROLE:** a bank employee answering a cohort (i.e. hired in the same yearly cohort) colleague’s question about the validity of something

**SCRIPT:** She is assuring her that the news she has told her is in fact valid or true.

**Stances indexed:** direct, casual, gentle (9A: CC2”, p.219); certain, lightly assertive

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3.2.2.3 **Topic 13:** 【adjectival】 (direct-style adjectival predicates)

[1B-1, 2; 10A-6]

The imperfective form of a *distal*-style adjectival predicate is 
/A-い + です/, where A = adjectival root and です is a distal marker, *not the copula*.

EX: 「高いです。’ (It) is high/expensive.’

The perfective form of a *distal*-style adjectival predicate is

/A-かった + です/
EX: 「新しかったです。」 ‘(It) was new.’

However, an adjectival’s direct-style simply consists of its imperfective or perfective:

Imperfective: 「高い。」 ‘(It) is high/expensive.’

Perfective: 「新しかった。」 ‘(It) was new.’

Note that direct-style copula だ (including its other forms, such as perfective だった) is not used in an adjectival’s direct-style form.

Remember, an adjectival predicate’s direct-style can also, by itself, form a complete sentence.

「新しい。」

「高かった。」

EX 1: 「いい？」

‘(Is it) okay?’

IMAGE: Katô asking this question at a table drinking coffee with Smith, while reaching for the cream container

PERFORMANCE PARAMETERS:

TIME: afternoon, during café hours, after being served a coffee with a separate container of cream

PLACE: in a café

AUDIENCE: addressee, other customers and café employees

ROLE: a man asking his close friend for permission

SCRIPT: He is casually requesting permission to help himself to the cream, and uses a direct-style final predicate because they are close colleagues.

Stances indexed: direct, casual; comfortably presumptive

28 Presuming that it will be ‘o.k.’
「ん、いいよ。」

‘Yeah, (it’s) fine, sure.’

IMAGE: Smith’s utterance (in response to Katô’s request)
(9A: CC1’, p.219)

“いい?” “N, iiyoyo”

PERFORMANCE PARAMETERS:

TIME: afternoon, during café hours

PLACE: in a café

AUDIENCE: addressee, other customers and café employees

ROLE: a man granting permission to his close friend

SCRIPT: He is casually granting permission for Katô to help himself to the cream. Stances indexed: direct, casual
(9A: SP3, p.227); lightly assertive, agreeable

In talks that include other features of casual style (such as direct-style final predicates, as here), more frequent use of sentence-particles such as よ increases the degree of over-all casualness.

Remember, careful and casual in JSL refer to styles that are more or less so, whether we are talking about one utterance or one conversation. In their gradience, careful and casual differ from distal and direct, which refer to how individual predicates are either marked or not marked, with です or -ます.

EX 2: 「いい？」

‘(Is it) okay?’
IMAGE: Katô asking this question at a table drinking coffee with Brown, while reaching for the cream container

PERFORMANCE PARAMETERS:

TIME: afternoon, during café hours, after having been served coffee and a separate container of cream

PLACE: in a café

AUDIENCE: addressee, other customers, café employees

ROLE: a man asking a female friend and fellow grad student for her o.k.

SCRIPT: He is casually requesting her permission to help himself to the cream, and using a direct-style predicate because they are close colleagues.

Stances indexed: direct, casual; comfortably presumptive

「ん、いいわよ。」

‘Yeah, (it’s) fine, sure.’

IMAGE: Brown responding to Katô’s request (9A: CC1”, p.219)

“いい？” “N, ii wa yo√”

PERFORMANCE PARAMETERS:

TIME: afternoon, during café hours

PLACE: in a café

AUDIENCE: addressee, other customers

ROLE: a woman granting permission to her friend
SCRIPT: casual granting of permission for Katô to help himself to the cream. Stances indexed: direct, casual (9A: SP3, p.227); lightly assertive, encouraging

Feminine sentence-particle は is followed by informing sentence-particle よ, which indexes mild assertiveness. 29

3.2.3 Nominal and adjectival predicates, direct to distal

Let’s again contrast the role of distal-style です in nominal predicates and adjectival predicates, i.e. starting out with the direct-style form, we add the distal feature:

Nominal predicates

direct-style imperfective 「同じだ。」 + distal-style copula です

= distal-style imperfective 「同じです。」 30

direct-style perfective 「同じだった。」 + distal-style copula です

= distal-style perfective 「同じだったです。」

direct-style imperfective 「同じ。」 + distal-style copula です

= distal-style imperfective 「同じです。」

Adjectival predicates


direct-style imperfective 「高い。」 + distal-style copula です

= distal-style imperfective 「高いです。」

29 Feminine sentence-particle は is pronounced with rising /n/ intonation in sentence-final position or is followed by sentence-particles よ or ね(え). It indexes mild assertion; it never follows tentative, consultative, or imperative forms. It follows only imperfectives or perfectives, in either distal- or direct-style. See 9A: SP3, p.228.

30 Again, if we begin with a direct-style blunt imperfective nominal predicate, in forming its corresponding distal-style, the る is lost. Keep in mind that imperfective direct-style る is an extremely unstable form.
direct-style perfective 「高かった。」 + distal-style copula です

= distal-style perfective 「高かったです。」

3.3 Horizontal axis, “special treatment of the encounter”: neutral-polite (always distal):

Neutral-polite forms, which neither exalts nor humbles referent (7A: SP5, p.165), index the in-group’s deference toward the addressee.

Neutral-polite forms occur only in distal-style (indicated by -mas- endings) (7A: SP5, p.165), and distinctly index more deference than a simple distal-style です or -ます.

3.3.1 Topic 14: Neutral-polite distal 【ございます】
(vs. plain-style distal あります) [5A-3]

ございます = neutral-polite (+) alternative of distal-plain-style あります

Forms include ございます, ございません and ございませんでした

ございます is used in (a) ritual expressions, (b) careful-style speech, and (c) public announcements.

a. Ritual expressions

「ありがとうございます。」

「おはようございます。」

b. Careful-style speech

Very polite speech that is common in the language of service personnel when speaking to clients, customers, etc.

EX 1: 「...ございます。」

IMAGE: a man uttering this in a 本屋 ‘bookstore’
“…gozáimásu.”

PERFORMANCE PARAMETERS:

TIME: during book store hours

PLACE: in a bookstore

AUDIENCE: addressee (a customer), other bookstore clerks and customers

ROLE: a service personnel speaking to a customer

SCRIPT: He is referring to an object referent, treating the encounter with the customer as special.

Stance indexed: distal, respectful (neutral-polite)

EX 2: 「...ございます。」

IMAGE: a woman uttering this in a かばん屋 ‘bag shop’
PERFORMANCE PARAMETERS:

TIME: during bag store hours
PLACE: in a bag store
AUDIENCE: addressee (a customer), other bag store clerks and customers
ROLE: a service personnel speaking to a customer
SCRIPT: She is referring to an object referent, treating the encounter with the customer as special.
Stance indexed: distal, respectful (neutral-polite)

c. Public announcements

EX: 「…ございます。」

IMAGE: Division Chief Yoshida uttering this, on a podium with microphones(5A: SP3, p.117)

[Ko̖ntinentaru-gînko ſ ō Yōsida-bũtyoo]
“…gozaimasu.”

PERFORMANCE PARAMETERS:

TIME: during a press conference
PLACE: in front of a podium, in a televised conference room
AUDIENCE: media press, television viewers
ROLE: spokesman for Continental Bank

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SCRIPT: He is referring to an object referent, treating the situation as special.  
Stance indexed: distal, respectful (neutral-polite)

Examples of neutral-polite distal ございます

EX 1: 「こんなのは、これだけですか。」  
‘Is this all [you have] of ones like this?’ (‘As for ones like this, is this all (you have)?’)

IMAGE: Carter holding a book and asking this to the bookstore clerk

PERFORMANCE PARAMETERS:

TIME: afternoon, during store hours, after picking a book out

PLACE: in a bookstore

AUDIENCE: addressee, other clerks, browsers and customers

ROLE: a potential customer asking the clerk a question about a store product

SCRIPT: By asking this question, he is indicating that he wants to know if there are other books like the one he is holding.  
Stances indexed: distal;\(^{31}\) unhesitating, expecting an answer.\(^{32}\)

「いえ、たくさんございますけど…」  
‘No, we have a lot, but… [what is it that/how many do you need?]’  
/polite (+)/

IMAGE: store clerk nodding head and uttering this

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\(^{31}\) As expected when neither party knows the other.

\(^{32}\) And not at all hesitant or indirect, as でしょうか would be.
“Koñnà no wa, koré dakè desu ka”

“Ie, takúsan gozaimásu kedo…”

PERFORMANCE PARAMETERS:

TIME: afternoon, during store hours

PLACE: in a bookstore

AUDIENCE: addressee, other clerks, browsers and customers

ROLE: a clerk answering a potential customer’s question about a store product

SCRIPT: He is indicating that there are other books like the one Carter is holding. **Stances indexed**: distal, respectful (neutral-polite) (5A: CC2, p.112); receptive

He is using ございます because he is speaking as (i.e. indexing his role of) a store clerk; deference to a customer in his speech is an essential part of what makes him recognizable as a store clerk.

His ending of a sentence with the clauseparticle けど ‘but’ stops short of an assertion and hints that there may be more to consider, which makes this move another instance of addressee-targeted deference.33

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33 Sentences in conversation that end with clause-particle けど or が after a predicate (called minor sentences) indicate that “more is implied without being actually stated” (4B: SP4, p.104). These minor sentences with けど or が are often polite, particularly when they are used instead of a more direct assertion. For example, in answering 「行きますか。」 the response 「ええ、行きますけどー」 is politely “inconclusive and non-confrontational” (4B: SP4, p.104), and readily understood to index a
EX 2: 「かばんは、この小さいのだけですか。」

‘(As for) bags, is it only these small ones (that you have)?’

IMAGE: Smith holding a bag and talking to the clerk, uttering this question

PERFORMANCE PARAMETERS:

TIME: afternoon, during store hours, after picking out a bag

PLACE: in a bag store

AUDIENCE: addressee, other clerks, browsers and customers

ROLE: a potential customer asking a clerk a question about the store’s products

SCRIPT: By asking this question, he indicates his desire to know if there are bags of a size larger than the one he is holding.

Stances indexed: distal; straightforward, non-hesitant

「はい、大きいのも、少しございますよ。」

‘No, we do have (at least) a few large ones…’ /polite (+)/

“Kaban wa, kono tiisai no dakê desu ka\?”

“Ie, oókii no mo, sukôsi wa gozáimasu yo\?”

IMAGE: bag store clerk holding a larger bag, uttering this response

PERFORMANCE PARAMETERS:

hesitant attitudinal stance, along the lines of ‘. but is that all right / a problem / etc.?’. By contrast, there is nothing inconclusive about 「ええ、行きますよ。」.
TIME: afternoon, during store hours

PLACE: in a bag shop

AUDIENCE: addressee, other clerks, browsers and customers

ROLE: a clerk responding to a potential customer’s question about the store’s products

SCRIPT: She is informing Smith, the customer, that the store carries other, large bags, but hedging, or qualifying this as ‘a few, at least.’ Stances indexed: distal, respectful (neutral-polite) (5A: CC3, p. 112); gently assuring (よ)

She is using ございます because she is speaking as (i.e. indexing her role as) a store clerk; being respectful to a customer in her speech is an essential part of what makes her recognizable as a store clerk.

EX 3: 「みどりのかばん、ありますか?」

‘Is there [do you have] a green bag?’

IMAGE: Smith asking a bag store clerk this question

PERFORMANCE PARAMETERS:

Time: afternoon, during store hours, after having entered the store

PLACE: in a bag shop

AUDIENCE: addressee, other clerks, browsers and customers

ROLE: a potential customer asking a clerk a question about the store’s products

SCRIPT: He is asking if the store carries green bags, indicating that is the color of the bag he may want to purchase. Stances indexed: distal; no indirection/hesitancy (none called for, given the location, time and his role)
「申しわけございません。みどりのはございません。」

'I’m very sorry. There are no [we have no] green ones.’ /polite (+)/

IMAGE: bag store clerk’s utterance (bowing head in apology)

“Midori no kaban, arimásu ka”

“Moosiwake gozáimasën. Midori no wa gozáimasën.”

PERFORMANCE PARAMETERS:

TIME: afternoon, during store hours

PLACE: in a bag store

AUDIENCE: addressee, other clerks, browsers and customers

ROLE: a clerk responding to a potential customer’s question about the store’s products

SCRIPT: She is apologizing, as expected, for not being able to meet the customer’s need.

Stance indexed: distal, respectful (neutral-polite)

ございません is used to show respect to the addressee, a customer, as she delivers the bad news that the product the customer has asked about is not in stock.

EX 4: 「赤いかばん、ありますか？」

‘Is there [do you have] a red bag?’
IMAGE: Smith asking bag store clerk this question

PERFORMANCE PARAMETERS:

Time: afternoon, during store hours, after having entered the store

Place: in a bag shop

Audience: addressee, other clerks, browsers and customers

Role: a potential customer asking a clerk a question about the store’s products

Script: He is asking if the store carries red bags, indicating that is the color of the bag he may want to purchase.

Stances indexed: distal; no indirection/hesitancy

(None called for, given the location, time and his role)

「申しわけございません。
昨日はございましたけど、今日はございません。」

‘I’m sorry. There was one [we had one] yesterday (at least), but today (by contrast) there is none [we don’t have one today].’

IMAGE: shop clerk bowing her head in apology, uttering this response

“Akai kaban, arímāsu kā?”

“Moosiwake gozáimasēn. Kinōo wa gozáimāsīta kedo, kyōo wa gozáimasēn.”

PERFORMANCE PARAMETERS:

Time: afternoon, during store hours

Place: in a bag shop
AUDIENCE: addressee, other clerks, browsers and customers

ROLE: a clerk responding to a potential customer’s question about the store’s products

SCRIPT: She is apologizing for not being able to meet the customer’s need.
Stances indexed: distal, respectful (neutral-polite); apologetic

ございません is used to show respect for the customer (referring to the item he has asked about).

EX 5: 「この本、あまりむずかしくありませんね。」
‘This book isn’t very difficult, is it?’

IMAGE: Carter looking at a book and uttering this question to the bookstore clerk

PERFORMANCE PARAMETERS:

TIME: afternoon, during store hours, after having skimmed through the book

PLACE: in a book store

AUDIENCE: addressee, other clerks, browsers and customers

ROLE: a potential customer making a comment to the clerk about a store product

SCRIPT: He is remarking that the book is of a level of Japanese that he is comfortable with.
Stances indexed: distal; engaging, open

「あ、そうですか。むずかしくございませんか。」
‘Oh really? It’s not difficult?’ /polite (+)/

IMAGE: bookstore clerk uttering this response to the customer, Carter
“Kono hōn, muzukasiku arimasēn nē.”

“A, sōo desu ka. Muzukasiku gozaimasēn ka?”

**Performance Parameters:**

**Time:** afternoon, during store hours

**Place:** in a book store

**Audience:** addressee, other clerks, browsers and customers

**Role:** a clerk responding to a potential customer’s comment about a store product

**Script:** He is merely confirming that he has understood Carter’s remark that the book is not difficult.

**Stances Indexed:** distal, respectful (neutral-polite) (5A: Drill J, p.120); receptive (acknowledging Carter’s comment)

Although not linguistically necessary, socio-culturally the clerk is being polite by reiterating the customer’s comment.

Neutral-polite ございます indexes the clerk’s respect for the customer.

Just as this verbal predicate, ございます, can replace plain-style ありません, A-くございます can replace its plain-style equivalent A-くありません.

3.3.2 **Topic 15:** Neutral-policel distal 【/nominal でございます/】

(vs. plain-style distal /nominal です/) [10A-2]
でございます\textsuperscript{35} is the neutral-polite (+) equivalent of plain-style copulas distal です and direct だ.

でございます is used when the nominal preceding it:

a. does not refer to a human, OR

b. refers to the in-group.

(10A: SP2, p.261)

Using neutral-polite copula でございます treats the speaker’s encounter with her addressee as special, and it can be applied to in-group referents.

This construction includes all inflecting forms, such as those in /N でございます/, /N でございません/, /N でございました/, /N ではございませんでした/

EX 1: 「あの子は、どこの子でしょうかねえ。」

‘Whose child [lit: the child of what place] do you suppose that (child) is?’

IMAGE: Miller is wondering this out loud in a hotel lobby, looking at a child sitting alone on a seat nearby. She is addressing a female acquaintance from work that she is with.

PERFORMANCE PARAMETERS:

TIME: afternoon, after having noticed that there is a child sitting on a seat

PLACE: in a hotel lobby

AUDIENCE: addressee, other hotel employees and guests

ROLE: a woman expressing a concern to a female professional acquaintance

SCRIPT: She is wondering out loud who the child is.  
Stances indexed: distal; wondering

Using tentative でしょうか puts her question to her addressee less directly, more like ‘Whose ..would it be?’

\textsuperscript{35} The corresponding direct-style imperfective form, でござる, is no longer in common use.
than ‘Whose .. is it?’ This avoids giving any impression of presuming an answer—a kind of implied solicitude.

Her use of sentence-particle ねえ with this ‘whose child is it’ question is not a simple, straightforward index of expected agreement. It’s more like the use of ねえ commonly observed with affective predicates, where it indexes a kind of reflective exclamation, as in 「すごいですね。」 ‘(My,) isn’t that something!’ ,
「分かりませんねえ。」 ‘(I) just don’t understand!’ ,
or 「お上手ですねえ。」 ‘Isn’t (she) good!’ , and so on.

「うちのタカシでございます。」

‘That’s our (my in-group’s) Takashi.’ /polite (+)/

IMAGE: the female acquaintance is responding to Miller

“Anô ko wa, dôko no ko desyoo nêe.”

“Uti no Tâkâshi de gozaimasu.”

PERFORMANCE PARAMETERS:

TIME: afternoon

PLACE: in a hotel lobby

AUDIENCE: addressee, other hotel employees and guests

ROLE: a woman responding to a professional acquaintance’s concern by offering new information

SCRIPT: She is informing Miller that the child is from her in-group, in this case family. Stances indexed: distal, respectful (neutral-polite) (10A: CC 1, p.255); accommodating
Using neutral-polite copula でございます treats the speaker’s encounter with her addressee as special. Note that it can be applied to in-group referents, such as ダカシ, or even your own name, as when identifying yourself just after you’ve been introduced.

EX 2: (Panel of Miller walking through a door into the Yamamori Research Institute)

「伊藤さんいらっしゃいますか。」

‘Is Mr/s. Ito in?’ /polite (↑)/

IMAGE: Miller is asking this, addressing the receptionist at the front desk

PERFORMANCE PARAMETERS:

Time: afternoon, during work hours, after having entered the lobby

Place: in the front lobby of Yamamori Research Institute

Audience: addressee, other employees

Role: an out-group visitor asking an in-group member if another in-group member is in

Script: She is inquiring if Mr/s. Ito is in.

Stances indexed: distal, respectful (honorific-polite); assuming referent is known to addressee

Her use of the honorific-polite (↑) stem いらっしゃいます indexes respect for the referent, Mr/s. Ito.

「はい、おりますが...」

‘Yes, s/he is, but [you are...?]’ /polite (↓)/

Image: The receptionist is responding to Miller

Performance Parameters:

Time: afternoon, during work hours

Place: in the front lobby of Yamamori Research Institute

Audience: addressee, other employees
ROLE: an in-group member of the bank informing an out-group visitor that an in-group member is in

SCRIPT: she is politely saying that her in-group member Mr/s. Ito is here, but…

Stances indexed: distal, respectful (humble-polite); solicitous

The receptionist is using the humble-polite (↓)お或します to refer to Mr/s. Ito because regardless of Mr/s. Ito’s in-house rank relative to her, Mr/s. Ito is simply a fellow in-group member when the receptionist speaks to an out-group member (Miller).

「オリエンタル貿易のデボラー・ミラーですが…」

‘I’m Deborah Miller from Oriental Trade, but… (may I see him/her?)’

IMAGE: Miller responding to the receptionist

PERFORMANCE PARAMETERS:

TIME: afternoon, during work hours

PLACE: in the front lobby of Yamamori Research Institute

AUDIENCE: addressee, other employees

ROLE: an out-group visitor introducing herself to an in-group member of the bank

SCRIPT: She is introducing herself. Stances indexed: distal; ritually hesitant (with clause-particle が)

With the が…, Miller is leaving it to the receptionist to decide how to handle this information. Doing so is routine in such contexts.

「お約束でございますか？」

‘Do you have [lit: Is it] an appointment?’ /polite (+)/

IMAGE: The receptionist is responding to Miller
“Itóo-san irassyaimásu ka\textsuperscript{b}”

“Hái, orímàsu ga…” “Oríentaru-bôoeki no Debóra-Miraa desu ga…”

“Oyákusoku de gozaimásu ka\textsuperscript{b}”

PERFORMANCE PARAMETERS:

TIME: afternoon, during work hours

PLACE: at the front lobby of Yamamori Research Institute

AUDIENCE: addressee, other employees

ROLE: an in-group member of the bank is asking an out-group visitor if she has an appointment

SCRIPT: She is politely asking if the visit is due to an appointment [lit: ‘a promise’]. Stances indexed: distal, respectful (neutral-polite)(10A: CC2, p.255)

The use of お- before 約束 makes it a polite nominal. Neutral-polite copula でございます treats this encounter as special, and is fine because it does not predicate a nominal that refers to an out-group person.\textsuperscript{36}

\textsuperscript{36} Using the neutral-polite (+) copula でございます to signal that you consider your interaction to be special is fine, so long as the nominal preceding it refers to (a) an object or (b) an in-group person. For out-group human referents, the polite copula is honorific でいらっしゃる; see below.
3.3.3 Neutral-polite nominals:

Some nominals have a neutral-polite equivalent.

Like the neutral-polite (+) verbal ございません, nominals do not humble the in-group or exalt the out-group.

3.3.3.1 **Topic 16: いかが** (vs. plain-style どう) [4A]

いかが is the neutral-polite version of nominal どう ‘what way; how?’ [4A]

EX: 「その黒いかさ、見せてください。」

‘Would you let me see [lit: please show me] that black umbrella?’

IMAGE: Miller making this request, pointing to a group of umbrellas and addressing the umbrella store clerk (かさ屋の人)

**PERFORMANCE PARAMETERS:**

- **TIME:** afternoon, during business hours, after looking at the black umbrella
- **PLACE:** in an umbrella store
- **AUDIENCE:** addressee, other store employees, browsers and customers
- **ROLE:** a potential customer making a request to a clerk
- **SCRIPT:** She is directing (politely) the store clerk to remove the umbrella that she is pointing at from the rack, and hand it to her. **Stances indexed:** distal, ritually respectful (honorific-polite)

「ちょっと大きいじゃないですか？」

‘Isn’t [this] a little big?’

IMAGE: Miller asking this, addressing the store clerk and holding a large umbrella

**PERFORMANCE PARAMETERS:**

- **TIME:** afternoon, during business hours
- **PLACE:** in an umbrella store
AUDIENCE: addressee, other store employees, browsers and customers

ROLE: a potential customer asking a clerk’s opinion

SCRIPT: She is confirming whether the umbrella—“wouldn’t you say”—is a little big. \(^{37}\) **Stances indexed:** distal, respectful (polite-neutral いかがす); engaging

「じゃあ…」

‘(Well) then…’

IMAGE: clerk makes this utterance, grabbing another umbrella from the rack

PERFORMANCE PARAMETERS:

- **TIME:** afternoon, during business hours
- **PLACE:** in an umbrella store
- **AUDIENCE:** addressee, other store employees, browsers and customers
- **ROLE:** a clerk preparing to say something else to a potential customer
- **SCRIPT:** He is preparing to suggest something else.
  **Stance indexed:** still engaged, transitioning

じや(あ) means ‘well then’ or ‘that being the case…’
and “relates what follows to the current situation” (2B: Miscellaneous Notes 5, p.58).

「この青いのはいかがですか？」

‘How about this blue one?’

IMAGE: clerk asking this, handing the second umbrella to Miller

PERFORMANCE PARAMETERS:

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\(^{37}\) Negative questions can occur in a context in which the speaker checks on “the possibility of a negative situation contrary to the speaker’s underlying assumptions” (1A: SP3, p.33). In this case, the assumption is that the umbrella is (too) big, and she wants to confirm that with the clerk.
TIME: afternoon, during business hours

PLACE: in an umbrella store

AUDIENCE: addressee, other store employees, browsers and customers

ROLE: a clerk proposing an alternative item for purchase, to a potential customer

SCRIPT: He is asking whether the blue one is suitable for what she seeks. Stances indexed: distal, respectful (neutral-polite); professionally engaging

「そうですね…じゃあこれお願いします。」

‘Hmm…well, I’ll take [lit: I request] this one.’

IMAGE: Miller making this request, addressing the clerk and holding the second umbrella

PERFORMANCE PARAMETERS:

TIME: afternoon, during business hours

PLACE: in an umbrella store

AUDIENCE: addressee, other store employees and customers

ROLE: a potential customer making a request to a clerk

SCRIPT: She is indicating her thought process of deciding, and then announcing her choice, by requesting “this one.” Stances indexed: distal, ritually respectful (humble-polite); deliberative, then decisive

そうですね(え), with slowed articulation, is an “indication of deliberation and hesitation and delay in answering a question” (2A: SP2, p.53). じゃあ indicates that her request is due to the clerk’s services (4A: CC5, p.84).

「かしこまりました。」

‘Certainly.’

IMAGE: clerk stating this, bowing to the potential customer Miller
“Sono kurôi kâsa, misete kudasai.”

“Tyôtto ôôkiku nai desu ka?”

“Zyâa…” “Kono aôi no wa ikâga desu ka?”

“Sôo desu née … zyâa, koré onegai-simâsu.”

“Kasîkomarimâsîta.”

PERFORMANCE PARAMETERS:

TIME: afternoon, during business hours

PLACE: in an umbrella store

AUDIENCE: addressee, other store employees and customers

ROLE: a clerk accepting a request from a customer

SCRIPT: He is indicating that he has received the request.
Stances indexed: distal, respectful (humble-polite) (4A: CC5, p.84); professionally accommodating

かしこまりました “implies that the speaker has received (the) request or order from a (customer) and will carry it out” (4B: Miscellaneous Notes 3, p.102).

3.3.3.2 Topic 17: 【どちら】 (vs. plain-style どこ);
also 【こちら】 (vs. plain-style ここ), 【そちら】 (vs. plain-style そこ) and 【あちら】 (vs. plain-style あそこ) [6A]
こちら, which is used to refer to ‘this alternative (of two),’ ‘this side,’ ‘this direction,’ or ‘here(abouts),’ is also used as a polite pronoun for the uchi ‘in-group,’ i.e. ‘I,’ ‘we,’ etc. – ‘this side of the interaction.’

Likewise, こちら can mean a polite ‘you’ (i.e. ‘your side of the conversation’) and どちら can mean a polite ‘who.’

These polite interrogatives are especially common on the phone
(6A: SP1, p.138-139).

EX: 「西坂先生のお宅は、目白のどちらでしょうか。」
(repeated from Topic 4 above)

‘Where in Mejiro would Dr. Nishizaka’s home be?’

IMAGE: Brown is saying this, addressing Katô who is at a computer

PERFORMANCE PARAMETERS:

TIME: afternoon, during business hours
PLACE: in a computer lab in Tokyo University
AUDIENCE: addressee, other students and faculty
ROLE: a student asking her fellow grad student a question
SCRIPT: She is politely asking where in Mejiro the professor’s house is.

Stances indexed: distal, respectful (neutral-polite); tentative

Her referring to Dr. Nishizaka’s home as お宅38 indicates that she is treating Dr. Nishizaka politely (as an out-group member).

Her use of どちら instead of どこ ‘where’ indexes a neutral politeness.39

Her use of tentative でしょうか puts the question to Katô less directly.

38 お宅 (or おうち) is a polite way to refer to an out-group member’s home. (7B: Miscellaneous Notes 1, p.173)

39 どちら (and others in the same series) “serve to indicate location in terms that are slightly less precise, for the sake of politeness” (6A: SP1, p.138).
「ええと…ちょっと難しいですねえ。地図を描きましょう。」

‘Uh, it’s a little difficult (to explain). Why don’t I draw a map.’

IMAGE: Katō responding to Brown

“Nisîzaka-sensee no otaku wa, Mêzîro no dôtira desyoo ka.”

“ええと…ちょっと難しいですねえ。地図を描きましょう。”

PERFORMANCE PARAMETERS:

TIME: afternoon, during university hours

PLACE: in a computer lab in Tokyo University

AUDIENCE: addressee, other students and faculty

ROLE: a grad student answering his fellow grad student’s question

SCRIPT: He is offering to draw a map for her, due to the difficulty in explaining how to get there.

Stances indexed: distal (7B: CC1, p.170); emphasizing willingness to help

See previous comments on this line (Topic 4).

3.4 Vertical axis: hierarchical positioning of referents

3.4.1 Humble-polite forms

Humble-polite verbals “humble the person to whom they refer” (7A: SP5, p.165), which is regularly the operator of the stem verbal and the speaker’s in-group.  

40 Again, the in-group can include the speaker himself or someone within the group who is presently relevant to the talk, e.g. other(s) in his/her family, school, work, clubs, sports team, etc. (7A: SP5, p.164).
In-group “self-humbling” of this kind requires an out-group to humble oneself before.

When a humble-polite verbal is a sentence’s main predicate, it is likely to be used in distal-style, i.e. -ます (or -ました, -ません, etc.), a tendency that is very much in sync with the tendency for humble-polite verbals to express acts that the speaker does for the addressee-as-out-group.

3.4.1.1 Topic 18: Humble-polite verbal conversions (distal-style):
【/お-verb stem します/】 (vs. plain-style /verb stem-ます/) [10A-3]

/お- + verbal stem + します/

Most humble-polite verbals are formed with this pattern, which "regularly implies a definite involvement of the referent, representing activities that are performed by the speaker for (an out-group referent)"41 (7B: SP3, p.177).

聴きます→お聴きします

買います→お買いします

(7B: SP3, p.176-177)

The form /お-V stem + します/ will include any inflected form of distal-style verbal します, e.g. しません, しました, しませんでした, etc.

EX 1: 「はい、どうぞ見せてください。」

‘O.k., go ahead, show (it to me) / let (me) see it.’

IMAGE: Sakamoto is requesting that Miller show her the work she has done.

Miller, the subordinate, has just brought some work to her supervisor, Sakamoto, and asked if she might show it to her.

41 Humble-polite (↓) verbals like いただく (humble-polite (↓) equivalent of 食べる ‘eat’, 飲む ‘drink’, or もらう ‘receive’) and 参る (humble-polite (↓) equivalent of 来る ‘come’ or 行く ‘go’) are examples in which “the humble-polite verbals have totally different roots from their plain-style equivalents” (7B: SP3, p.176). These polite verbals that are not derived from their plain-style equivalents do not necessarily connote “for the benefit of the out-group referent” (7B: SP3, p.176).
PERFORMANCE PARAMETERS:

TIME: afternoon, during business hours, after Miller had informed her that the work on the document is complete

PLACE: in an office at Oriental Bank

AUDIENCE: addressee who the speaker outranks, other employees

ROLE: a superior agreeing to look at work that a subordinate has done for her

SCRIPT: As a superior, Sakamoto is inviting Miller to show her the document/work.

Stances indexed: distal, ritually respectful (honourific-polite); receptive

「ありがとうございます。
じゃあ、ちょっとお見せします。」

‘Thank you. I will just show (it) to you then.’

IMAGE: Miller is responding to Sakamoto

“Hãi, dôozo mîsete kudasai.”

“Arigatoo gozaimasu. Zyãa, tyôtto omîse-simåsu.”

PERFORMANCE PARAMETERS:

TIME: afternoon, during business hours

PLACE: in an office at Oriental Bank

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AUDIENCE: addressee who outranks the speaker, other employees

ROLE: a bank employee who has just had her supervisor agree to look at work she has done

SCRIPT: She is thanking her superior for her interest in seeing the document, and uses ちょっと to slightly downplay what she is about to do. **Stances indexed:** distal, respectful (humble-polite) (7B: Drill F, p.182); appreciative (of Morimoto’s willingness)

EX 2: 「パルコはどこだろう...」

‘I wonder where the Parc Building is…’

IMAGE: Smith is thinking this, walking on the street looking around

PERFORMANCE PARAMETERS:

TIME: afternoon, while looking for the building

PLACE: on a sidewalk of a busy street

AUDIENCE: himself (no other addressee)

ROLE: a man looking for a building

SCRIPT: He is looking for the Parc Building, and muttering to himself, in direct-style. **Stances indexed:** direct, casual; tentative

「すみません。ちょっと、お聞きしたいんですけど。」

‘Excuse me. Say, (the reason I’m approaching you like this is) I’d like to ask you something but…(is it all right?)’ /polite (↓)

IMAGE: Smith asking this, addressing a stranger on the street

PERFORMANCE PARAMETERS:

TIME: afternoon

PLACE: on a sidewalk of a busy street

AUDIENCE: addressee, passersby
ROLE: a man approaching a stranger to ask a question

SCRIPT: He is politely letting the stranger know what he’s up to: he’d like to ask him a question.

**Stances indexed:** distal, respectful (humble-polite); hesitant (clause-particle けど)

すみません, here translated as ‘excuse me,’ in other contexts is often said as an apology, and in this context too, it is readily understood as an apology for bothering the stranger.

Note the use of -たい and the extended predicate here.42 「ちょっと
お聞きしますが、」, i.e. the distal imperfective humble form without the -たい + extended predicate, would be possible here too, as a slightly stiffer alternative for approaching the stranger.

The use of けど at the end of this self-explanation concedes that it isn’t necessarily the only thing to be considered, and as such introduces a kind of hesitant deference.43

「はい。」

‘Yes (how can I help you?).’

IMAGE: stranger responding to Smith’s question

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42 An extended predicate consists of /imperfective or perfective predicate (usually direct-style) + nominal ん (contracted version of の) + copula です (or だ in direct-style speech)/. /verbal stem X + たい/ ‗want to X,’ which almost always refers to something the speaker herself wants to do, is a predicate that is often used in this pattern. What this ん (or, if uncontracted, の) refers to is something in the interactive context that is presupposed, i.e. “known or assumed to be known by the (addressee and speaker)” (7B: SP4, p.177-179)—most typically, the situation they’re presently in, something just mentioned, etc. The extended predicate is a characterization of that situation: a way of indicating how the situation is to be understood, as one sees it and/or wants the other to see it. The -たい form is often found in an extended predicate pattern since “this kind of open assertion of what one wants to do is apt to be expressed in Japanese as an explanation—for an activity, statement, question, suggestion, or request” (7B: SP4, p.177-179).

43 “/Sentence-final predicate + kedo or ga/ indicates that more is implied without being actually stated … such sentences are polite for the very reason that they sound inconclusive and non-confrontational.” This is because they “leave the dialogue open and enable the speaker deliberately to allow for comments from others” (4B: SP4, p.104).
“Pâruko wa dôko daroo.”

“Sumîmasèn. Tyôtto okîki-sîtâi n desu kedo…”

“Hai.”

**PERFORMANCE PARAMETERS:**

**TIME:** afternoon  
**PLACE:** on a sidewalk of a busy street  
**AUDIENCE:** addressee, passersby  
**ROLE:** a man answering a stranger’s question  

**SCRIPT:** His immediate use of はい as a response indicates, in this performance context, that he is willing to listen further to be of assistance. **Stances indexed:** careful (7B: CC3, p.170); courteous, encouraging  

The speaker uses ちょっと to slightly downplay what he’s about to do. The use of が at the end of the sentence indicates an inconclusive hesitation that invites the addressee to acknowledge (or decline) this implicit (‘I’d just like to ~’) request.  

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44 “/Sentence-final predicate + kedo or ga/ indicates that more is implied without being actually stated…such sentences are polite for the very reason that they sound inconclusive and non-confrontational” (4B: SP4, p.104). This is because they “leave the dialogue open and enable the speaker deliberately to allow for comments from others” (4B: SP4, p.104).
3.4.1.2 Humble-polite distal-style おります (vs. plain-style います)

おります is the humble-polite (↓) equivalent of distal-style います ‘be in a place (animate)’

3.4.1.2.1 Topic 19: 【おります】 (vs. plain-style います) [10B-1]

おります regularly occurs in the distal style, since by default its humble-polite form shows deference to the addressee, and therefore distal ending -ます is needed to index the deference.

EX: 「中村さんいらっしゃいますか。」

‘Is Mr/s. Nakamura in?’ /polite (↑)/

IMAGE: Sakamoto is asking this, addressing the receptionist Yamamoto

PERFORMANCE PARAMETERS:

TIME: afternoon, during work hours, after having entered the lobby

PLACE: in the lobby of Continental Bank

AUDIENCE: addressee, other employees

ROLE: an out-group visitor asking an in-group member of the bank if another in-group member is in

SCRIPT: She is asking if Mr/s. Nakamura is here.  Stances indexed: distal, respectful (honorific-polite)

(7A: CC3, p.158)

Her use of いらっしゃいます indicates that she is exalting the referent Nakamura (with the verbal stem いらっしゃい) and being distal to the secretary (with the distal-style -ます).

Note: there’s no phrase particle on the referent nominal—(中村さん)—in this case no が. When a particular referent is, in the current setting, a known entity (and the focus is, rather, on what the following verb expresses, i.e. whether s/he or it is actually present), が is
routinely dispensed with. See 4A: SP1 for a range of examples where が and を are not used.

「今ちょっとおりませんが…」

‘S/he isn’t here now, but…’/polite (↓)/

IMAGE: Yamamoto is responding to Sakamoto

“Nakamura-san irassayaimasu ka
“Ima tyotto orimasen ga…”

PERFORMANCE PARAMETERS:

TIME: afternoon, during work hours

PLACE: at the front lobby of Continental Bank

AUDIENCE: addressee, other employees

ROLE: an in-group member of the bank answering an out-group visitor’s question

SCRIPT: She is politely informing Sakamoto that her own in-group member, Mr/s. Nakamura, is not in currently. 

Stances indexed: distal, respectful (humble-polite) (7A: CC3, p.158); hesitant, solicitous

Her use of ちょっと hints at the bad news, immediately following—Nakamura is not presently in.

Yamamoto is using the humble-polite (↓) verbal おる (in distal-style here, for addressing a visitor) to refer to her superior, Nakamura.
Regardless of her own rank *inside* their company relative to Nakamura, Yamamoto refers to him/her humbly vis-à-vis the outsider, Ms. Sakamoto, just as she would refer to herself in this setting. The reason is because Sakamoto is from another company, a social place above her own company and fellow in-group members, *including* her in-house superiors.

Note also how one verbal predicate, おりません, can refer humbly to a fellow in-group member as such (with おり), while at the same time according the addressee (from outside) the courtesy of distal treatment (with ます).

Yamamoto’s ending her utterance with が leaves her statement inconclusive and non-confrontational (4B: SP4, p.104), and thus a little more deferential than a straight statement without が would be.

3.4.1.2.2 Topic 20: */plain-style verbal gerund +おります/ (vs. /plain-style verbal gerund + います/) [10B-1]*

おります can replace います as a humble-polite(↓) equivalent in the distal-style /verbal gerund + います/ construction.

EX: 「去年は何をしていましたか。」

‘What is it that you were doing last year?’

IMAGE: Professor Ōno is asking this, addressing Katô who is sitting in the professor’s office for a college entry interview

PERFORMANCE PARAMETERS:

TIME: afternoon, during a scheduled interview that is part of Katô’s application to Tokyo University. It is their first meeting.

PLACE: in Professor Ōno’s office at Tokyo University

AUDIENCE: addressee who the speaker outranks

ROLE: a professor is asking a potential student a question about the previous year
SCRIPT: He is inquiring what Katô was doing last year, in the context of an interview.

Stances indexed: distal; interested, courteous

His use of distal-style です indicates that he is maintaining a professional distance with this student, a courteous stance that fits easily with this, their first meeting. If he knew Katô as a student he had taught, for example, he might appropriately use direct-style.

Note the use of the extended predicate here. In this case, the /verbal gerund + いる/ construction refers to a continuing activity, i.e. ‘was/were doing.’ Unlike change-of-location verbals (行く, 来る, etc.), verbals that refer to sustainable actions, such as 食べる, 飲む, テニスをする, and so on, regularly refer to an ongoing activity when used in the /verbal gerund + います/ pattern.

「去年ですか？アメリカで英語を勉強しておりました。」
‘Last year? I was studying English in America.’ /polite (↓)/

IMAGE: Katô is responding to Professor Ôno

45 An extended predicate consists of /imperfective or perfective predicate (usually direct-style) + nominal ん (contracted version of の) + copula です (or だ in direct-style speech)/. See previous note on the extended predicate.

46 They also can be used to refer to the operator’s being in a state in which her having previously ‘eaten,’ ‘drunk,’ or ‘played’ is still presently relevant, e.g. 食べている ‘have (e.g. already) eaten,’ depending on the context. See 10B SP1.
“Kyônen wa nânî o site îndêsu ka√”

“Kyônen desu ka√ Amerika de éégo o benkyoo-sîte orimàsîta.”

**PERFORMANCE PARAMETERS:**

**TIME:** afternoon, during a scheduled interview that’s part of Katô’s application to Tokyo University, first meeting for both

**PLACE:** in Professor Ôno’s office at Tokyo University

**AUDIENCE:** addressee who outranks the speaker, other students and faculty

**ROLE:** a potential student is answering a professor’s question, in their first encounter with each other

**SCRIPT:** He first rhetorically confirms that the professor means “last year,” and then politely informs him that he was studying English in America. **Stances indexed:** distal, respectful (humble-polite); courteous

His use of the humble-polite (↓) verbal おります indicates that he is humbling his own action, vis-à-vis his addressee (Professor Ôno), and with the verbal suffix -ます indexes a courteous distance. Again, the /verbal gerund + います/ construction here refers to a continuing activity ‘(I) was / had been studying English.’

3.4.1.3 **Topic 21:** Humble-polite distal-style 【参ります】

(vs. plain-style 行きます or 来ます) [8B-3]

参ります is the humble-polite (↓) version of 行きます ‘go’ or 来ます ‘come.’
EX: 「図書室は何時までですか。」

‘How late is the library open? [lit: Until what time is the library?]’

IMAGE: Brown, a visitor to Yamamori Research Center, is asking this, as she is about to leave—holding her purse and addressing the receptionist. The clock says 4:15.

PERFORMANCE PARAMETERS:

TIME: afternoon, during work hours: Brown needs to pick up something from the library in the research center

PLACE: at the front lobby of Yamamori Research Center

AUDIENCE: addressee, other employees

ROLE: a visitor to the research center asking the research center’s receptionist for information related to an errand she has to make

SCRIPT: She is inquiring until what time the library is open. She wants to get there today, if possible. Stances indexed: distal; concerned, straightforward, i.e. non-hesitant

「四時半までですけど、今いらっしゃいますか。」

‘It’s (open) until 4:30; are you going now?’ /polite (↑)/

IMAGE: The receptionist is asking this, sitting at her desk, in response to Brown

PERFORMANCE PARAMETERS:

TIME: afternoon, during work hours

PLACE: at a front lobby of Yamamori Research Center

AUDIENCE: addressee, other employees

ROLE: a receptionist answering an out-group visitor’s question about an errand she has to make

SCRIPT: She is informing Brown of the hours of operation then asks if Brown is going to go now. Stances indexed: distal, respectful (honorific-polite); solicitous

Because いらっしゃいます is the honorific-polite (↑) equivalent of います, /verbal gerund +いらっしゃいます
す/ is the honorific-polite (↑) equivalent of /verbal gerund + います./

(Panel of Brown looking at clock)

「いえ、今日は止めて、明日の午後に参ります。」

‘No, for today I’ll give up the idea, and I’ll go tomorrow afternoon.’ /polite (↓)/

IMAGE: Brown responding to the receptionist

“Tosyōsitu wa nân-zi made desu ka\”

“Yo-zi-hàn made desu kedo, îma irássyaimásu ka\”

“Iie, kyōo wa yamete, asîta no gōgo ni mairimasu.”

47 A verbal gerund “links up with other predicates and implies ‘actualization’—i.e. that something has been realized, whether or not it is finished” (10B: SP1, p.277) and いる is “a verbal that refers to a present animate condition” (10B: SP1, p.277). Together, they form a combination that means ‘[I] continue to be in a state that results from using that already started.’ Combinations of this sort refer in this way to “processes involving repeated, continued activity” (10B: SP1, p.278). So, /verbal gerund X + います/ could mean ‘[I] am doing X (now),’ ‘[I] have done X (at this point),’ or ‘[I] will have done X (by a future point).’
**PERFORMANCE PARAMETERS:**

**TIME:** afternoon, during work hours, just after learning from her addressee that she won’t have time to get to the library before it closes

**PLACE:** at a front lobby of Yamamori Research Center

**AUDIENCE:** addressee, other employees

**ROLE:** an outside visitor responding to a receptionist’s question by informing her about her plans

**SCRIPT:** She is informing the receptionist that she will give up on the idea for today, and go tomorrow. **Stances indexed:** distal, respectful (humble-polite) (8B: CC1, p.202); straightforward

Her use of humble参ります indexes respect for an out-group member, as using plain-style行きます here would not.

3.4.1.4 **Topic 22:** Humble-polite distal-style 【うかがいます】

(vs. plain-style聞きます) [6A]

うかがいます ‘inquire’ is a humble-polite (↓) analogue of聞きます ‘ask.’

**EX:** 「パルコはどこだろう…’

‘I wonder where the Parc Building is…’

**IMAGE:** Smith is thinking this, walking on the street and looking around

**PERFORMANCE PARAMETERS:**

**TIME:** afternoon, while looking for the building

**PLACE:** on a sidewalk of a busy street

**AUDIENCE:** himself (no other addressee)

**ROLE:** a man looking for a building

**SCRIPT:** He is looking for the Parc Building, and muttering to himself, in direct-style. **Stances indexed:** direct, casual; puzzled

See previous comments on this line (**Topic 18:** EX. 2).
「すみません。ちょっとうかがいますが...」
‘Excuse me. May I ask you a question?
[lit: I’m just going to ask you a question] /polite (↓)/

IMAGE: Smith asking this, addressing a stranger on the street

“Pâruko wa dôko daroo.”
“Sumímasèn. Tyôtto ukâgaìmàsu ga...”
“Hai.”

PERFORMANCE PARAMETERS:

TIME: afternoon

PLACE: on a crosswalk of a busy street

AUDIENCE: addressee, passersby

ROLE: a man approaching a stranger in order to ask directions

SCRIPT: He is politely letting the stranger know that he will ask him a question. **Stances indexed:** distal, respectful (humble-polite) (7B: CC3, p.170); solicitously hesitant

See previous comments on this (**Topic 18:** EX. 2).

3.4.1.5 **Topic 23:** Humble-polite distal-style 【いただきます】
(politely receive from out-group) [1A]

いただきます“implies polite, in-group acceptance of something from the out-group” (1A: Miscellaneous Notes 8, p.31).
いただきます is often used as a ritualized expression said before eating or drinking:

EX: 「いただきます。」

‘I drink/eat/accept.’/polite (↓)

IMAGE: man and woman each uttering this before a meal

“Itádakimásu.”

PERFORMANCE PARAMETERS:

TIME: evening, before a meal

PLACE: at a dining table at home

AUDIENCE: each other’s addressee

ROLE: family members about to eat together

SCRIPT: They are uttering a ritualized expression that means ‘[I] humbly accept’ the meal before me.

Stances indexed: distal, ritually respectful (humble-polite)

3.4.1.6 Topic 24: Humble-polite distal-style 【…と申します】
(vs. plain-style …と言います) [12A]
申します is the humble-polite (↓) equivalent of います‘say,’ ‘be named/called~,’ and is often used when a speaker gives his name, in introducing himself. 48

EX: 「わたくし、大蔵省の児玉と申します。」

‘My name is Kodama, from the Finance Ministry.’ /polite (↓)/

IMAGE: Kodama introducing himself, addressing Carter and holding out his business card

PERFORMANCE PARAMETERS:

TIME: afternoon, after having met Carter, as promised

PLACE: in a hotel lobby, where they had arranged to meet

AUDIENCE: addressee, other hotel employees and guests

ROLE: a man is introducing himself in a professional meeting

SCRIPT: He is politely introducing himself. Stances indexed: distal, respectful (humble-polite), careful; straightforward

わたくし is a stiffer, more careful equivalent ofわたし, and shows deference to the addressee (2B: SP2, p.59).

A standard self-introduction calls for the speaker’s organization’s name, followed by the connective particle の, and then the speaker’s family name (without aさん 50). His use of humble-polite (↓)申します indexes a position for himself that is below that of Carter.

「どうぞよろしく。」

‘How do you do?’[lit:‘(May you regard me) well, by all means.’]

48 言います has two basic meanings. The first one is ‘say,’ which “refers to the uttering of a particular span of language” (12A: SP1, p.323). The second is ‘be named’ or ‘be called,’ and follows the quotative -と in the sequence /name X + と + います/ (12A: SP1, p.323).

49 Due to so many people having the same family names, an identification by division of organization (/division name + の + family name/) is often used (12A: SP1, p.324).

50 -さん is “a suffix of respect, and accordingly is never added to one’s own name, or to the name of a member of one’s in-group when speaking to the out-group” (2A: Miscellaneous Notes 1, p.50).
IMAGE: Kodama continuing his self-introduction, addressing Carter and handing the business card over to him with one hand and bowing

PERFORMANCE PARAMETERS:

TIME: afternoon, after he had started introducing himself

PLACE: in a hotel lobby, where they had arranged to meet

AUDIENCE: addressee, other hotel employees and guests

ROLE: a man is introducing himself in a professional meeting

SCRIPT: He is continuing his introduction.

Stance indexed: distal, respectful (humble-polite)

どうぞよろしく is a common phrase said by a person when introduced (in this case, he is introducing himself).51

「コンチネンタル銀行のカーターでございます。」

‘I’m Carter from Continental Bank.’ /polite (↓)/

IMAGE: Carter uttering this, bowing and addressing Kodama

51 両しく, with or without a preceding どうぞ or following お願いします, is a productive phrase in professional settings. As the-く form of the adjectival よろしい in utterance-final position, よろしく implies a request. This particular request can be translated as ‘Please [treat me] favorably,’ ‘May [things] go well’ or ‘May our acquaintance be pleasant.’ It “occurs as a general request for consideration, assistance, and helpful service for oneself or a member of one’s in-group” (11B: Miscellaneous Notes, p.309).
“Watakusi, oókuråsyoo no Kodáma to moosimåsu.”
“Dôozo yorosiku.”

わたくし、大蔵省の
児玉と申します。
どうぞよろしく。
コンチネンタル銀行の
カーターでございます。

“Kôntinentaru-ginkoo no Kâataa de gozaimasu.”

PERFORMANCE PARAMETERS:

TIME: afternoon, after addressee had introduced himself

PLACE: in a hotel lobby, where they had arranged to meet

AUDIENCE: addressee, other hotel employees and guests

ROLE: a man introducing himself in a professional setting

SCRIPT: He is introducing himself with his company affiliation.

Stances indexed: distal, respectful (neutral-polite)
(12A: CC2, p. 319); engaging

でございます, the distal, neutral-polite (+) form of the copula (cf. distal plain-style です), is another way to

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show deference to the addressee when identifying someone of one’s in-group (such as, here, oneself). 

3.4.1.7 **Topic 25: Humble-polite distal-style** 【いたします】

(vs. plain-style します) [12B]

いずれ is the humble-polite (↓) equivalent ofする ‘do’

**EX 1:** 「これをいたしますか？」

‘Shall I do this?’ /polite (↓)/

**IMAGE:** Yamada asking this, holding a document and addressing his supervisor Sakamoto

**PERFORMANCE PARAMETERS:**

**TIME:** afternoon, during work hours, while holding onto a document

**PLACE:** in an office at Oriental Trade

**AUDIENCE:** addressee who outranks the speaker, other employees

**ROLE:** a trade office employee asking his superior a question about a possible task

**SCRIPT:** He is politely suggesting that he work on the document.

**Stances indexed:** distal, respectful (humble-polite); accommodating

His use of humble-polite (↓) verbal いずれ humbles his proposed action, thereby showing deference to his current out-group (Sakamoto, his boss).

His use of distal-style consultative -ましょう indexes distance between him and his (in-house) out-group addressee, as he asks if he should do the work, i.e. deferring the decision to his superior.

「ええ、いいですか？」

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Again,いずれ is an option when the nominal preceding it refers to the in-group, e.g. one’s own name, a fellow-in-group member’s name, the name of one’s firm, etc. (10A: SP2, p.261).
‘Yes, is / will that be okay?’

IMAGE: Sakamoto responding to Yamada

“Kore o itásimasyoo kaywać” “Êe, ìi desu ka꾜”

PERFORMANCE PARAMETERS:

TIME: afternoon, during work hours

PLACE: in an office at Oriental Trade

AUDIENCE: addressee who the speaker outranks, other employees

ROLE: a supervisor answering her subordinate’s offer to take on a job

SCRIPT: She answers in the affirmative, but also asks him to confirm that it will [really] be all right. Stances indexed: distal; reciprocally accommodating, empathetic (か Hayward intonation)

Her use of distal-style copula です indicates that she is maintaining the usual professional distance between the two of them.

いたします can also replace the します in verbal conversions formed with /お- (or ご-) nominal + する53

EX 2: 「児玉さんにご連絡いたしましょうか？」54

53 The nominal may or may not be preceded by お- or ご-, depending on the nominal + verbal combination. Students must learn whether it’s お or ご, and whether the combination is honorific-polite (↑, referring to the out-group) or humble-polite (↓, referring to the in-group) for each /nominal + verbal/ combination (12B SP3, p.337).
‘Shall I contact Mr. Kodama?’ /polite (↓)/

IMAGE: Yamada asking this, with the phone in his hand addressing his supervisor Sakamoto

PERFORMANCE PARAMETERS:

TIME: afternoon, during work hours, after it has been understood by both participants that Kodama needs to be contacted

PLACE: in an office at Oriental Trade

AUDIENCE: addressee who outranks the speaker, other employees

ROLE: an employee asking his superior if he should perform a task

SCRIPT: He is politely asking if he should contact Kodama.

Stances indexed: distal, respectful (humble-polite); deferential, accommodating

His use of ご- before the nominal 連絡 ‘making contact’ and humble-polite (↓) verbal いたします in its consultative form (いたします) humbles his own action and thereby indexes a deference toward his current out-group (his supervisor, Sakamoto), on whose behalf he’s presumably making the call.

His use of distal-style consultative -ましょう indexes the expected courteous distance between him and his addressee. The consultative ‘shall I?’ question defers the decision to his supervisor.

「ええ、そうしてください。」

‘Yes. Please do that [lit: ‘like that’].’

IMAGE: Sakamoto responding to Yamada

54ご連絡しましょうか (using the plain-style ましょう instead of the humble-polite (↓) いたします) is a slightly less polite, but still humble-polite (↓) alternative to 連絡しましょうか (12B: SP3, p.337).
“Kodâma-san ni gorénraku-itasimasyōo ka”

“Ée, sôo sité kudasâi.”

PERFORMANCE PARAMETERS:

TIME: afternoon, during work hours, responding to an offer from a subordinate to take on a job

PLACE: in an office at Oriental Trade

AUDIENCE: addressee who the speaker outranks, other employees

ROLE: a supervisor making a request of her subordinate

SCRIPT: She is confirming that she would like him to contact Kodama. *Stances indexed*: distal, ritually respectful (polite-honorific); courteous

Her use of /verbal gerund +ください/ is a ritually polite directive, which is appropriate since she is his superior. Although ください is technically honorific-polite (↑), as an imperative it is less deferential than, for instance, くださいませんか, or お願いします (humble-polite (↑) ‘I humbly request of you’).

The ritual expression どういたしまして ‘you’re welcome’ ‘contains the distal-style gerund of います, making it a humble-polite equivalent of どうして: ‘Why’ – do you thank me or make apologies? ‘What have I done’ – to deserve your thanks or apologies?’ (12B: SP3, p.337).

EX 3: 「はい、どうぞ。」

‘Here (you are), please (take it).’

IMAGE: Brown uttering this and handing Katô a present
PERFORMANCE PARAMETERS:

TIME: evening, while handing him a present
PLACE: in Brown’s apartment living room
AUDIENCE: addressee
ROLE: a woman giving her friend a gift
SCRIPT: She is offering him a present.
Stances indexed: direct, casual; engaging

「どうもありがとう。」
‘Thanks very much.’

IMAGE: Katô making this utterance, taking the present and slightly bowing

PERFORMANCE PARAMETERS:

TIME: evening
PLACE: in Brown’s apartment living room
AUDIENCE: addressee
ROLE: a man receiving his friend’s gift
SCRIPT: He is thanking her for the present.
Stances indexed: direct, casual; appreciative

Although the どうも expresses ‘many’ thanks, the rest of his utterance is quite casual in style, since the whole is a sentence fragment (i.e. lacks a final verbal), and the missing verbal is the polite-neutral ございます. His choice to not use it indexes—acknowledges—a casual stance, which, upon receiving a gift from a friend, with no one else present, would be expected.

「いえ、どういたしまして。」
‘Not at all. You’re welcome.’

IMAGE: Brown making this utterance, as she waves her hand (to humbly disavow any credit)
“Hai, dōo-oo.” “Dōo mo arigatoo.”

“Ie, dōo itasimasite.”

**PERFORMANCE PARAMETERS:**

**TIME:** evening

**PLACE:** in Brown’s apartment living room

**AUDIENCE:** addressee

**ROLE:** a woman accepting gratitude from her friend

**SCRIPT:** She is humbly accepting the words of gratitude.

**Stances indexed:** distal, ritually respectful (humble-polite)

Though humble-polite (↓) in form, because it is a ritualized expression of gratitude that no longer positions the speaker below a current out-group, どういたしまして is not markedly respectful, as a non-ritualized して would be, i.e. in a context where it means simply ‘…and (I) having done (it), …’.

3.4.1.8 **Topic 26:** Humble-polite distal-style 〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇〇　
Similarly, the humble-polite (↓) equivalents of 知りません and 知って(います) are 存じません and 存じて(います), respectively.56

EX: 「山口さんを知っていますか?」

‘Do you know Mr. Yamaguchi?’

IMAGE: Professor Ōno asking this, addressing Carter in front of a picture on the wall of Professor Ōno and another man (Mr. Yamaguchi)

PERFORMANCE PARAMETERS:

TIME: afternoon, during university hours, while looking at a picture on the wall of Professor Ōno and Mr. Yamaguchi

PLACE: in Professor Ōno’s office

AUDIENCE: addressee who the speaker outranks

ROLE: a professor asking his former student a question

SCRIPT: He is asking his former student if he knows a man named Mr. Yamaguchi.

Stances indexed: distal; courteous, engaging

「山口さんですか。存じませんねえ。」

‘Mr. Yamaguchi? [No.] I don’t know him.’

IMAGE: Carter responding to Professor Ōno

55 The change-of-state verbal 知る ‘realize, find out, become aware of’ most commonly occurs in its resultative -て(いる) ‘(I) know’ (10B: SP2, p.280).

56 知って(います) can also be made to be honorific-polite (↓) by replacing the (います with おります (知っております). Even more polite than either 存じて(います) or 知っております is 存じております (10A: SP2, p.281).
“Yamaguti-san o sítteimasu ka√”

“Yamaguti-san desu ka√ Zońzimasën nēe.’

PERFORMANCE PARAMETERS:

TIME: afternoon, during university hours

PLACE: in Professor Ôno’s office

AUDIENCE: addressee who outranks the speaker

ROLE: a former student answering his former professor’s question

SCRIPT: After rhetorically asking for confirmation that the question was about a man named Mr. Yamaguchi, he is politely saying that he does not know him. Stances indexed: distal, respectful (humble-polite) (10B: Drill G, p.284)

His use of the humble-polite (↓) 存じません in reference to his own state shows respect for the present out-group, Professor Ôno.

3.4.1.9 A ritualized “humble” conversion (distal-style): お願いいします

お願いい is the formally humble-polite but ritualized conversion derived with the /お + verbal stem + する/ pattern from the consonant verbal 願う ‘request (it)’. 願い is the stem of operational 願う. It most often occurs in the distal style as お願いいします.
While お願いする is indeed polite-humble in form, it is ritualized, and now rather formulaic, and does not humble its subject to the degree that other such polite-humble derivatives do (such as お呼びする,お持ちする, お書きする, etc.); nor does it imply ‘for your benefit,’ as they often do.

お願いします can be used as a request for an item (such as a cup of coffee) or for a person.

/お願い + some form ofする/ has actually become the form in which the corresponding verbal, 願う, is used most frequently. This frequency is long-standing, and likely led to the “devaluing” of the original humbling value ofお願いする.

To index a more clearly humble stance, then, speakers can replace plain-style する with its humble equivalent いたす; that is, instead of お願いします, they can say ‘お願いいたします。’

3.4.1.9.1 Topic 27: お願いします【（subjective）request for entities or people】 [GUP]

EX 1: 「コーヒーお願いします。」

‘Coffee, please [lit: I request a coffee (of you)].’

IMAGE: female customer requesting coffee, facing the male clerk behind a counter

PERFORMANCE PARAMETERS:

TIME: afternoon, during café hours, after having waited in line to order

PLACE: in a café

AUDIENCE: addressee, other clerks and customers

ROLE: customer making a routine request to the clerk

SCRIPT: She is ordering a coffee by requesting it politely. **Stances indexed:** distal, ritually respectful (polite-humble)
「はい。」

‘Yes (okay).’

IMAGE: male clerk responding to the customer

‘Koöhii onégai-simâsu.’

‘Hâî.’

PERFORMANCE PARAMETERS:

TIME: afternoon, during café hours

PLACE: at the counter, in a café

AUDIENCE: addressee, other clerks and customers

ROLE: A clerk routinely acknowledging a customer’s order

SCRIPT: As a counter server in a café, he immediately acknowledges her request, which in this place, at this time (a café, during business hours) and with these roles (counter server, customer), is taken as confirming acceptance of the order. Stances indexed: careful-style; courteous, accommodating

Note how the performance context underwrites more specific meanings for a simple word like はい.

EX 2: 「カーターさんをお願いします。」

‘Mr. Carter, please [lit: I request that you get me him].’
IMAGE: Tanaka is asking for Carter, facing Yamamoto, the secretary of Continental Bank

PERFORMANCE PARAMETERS:

TIME: afternoon, during work hours, shortly after walking into the lobby

PLACE: in the front lobby of Continental Bank

AUDIENCE: addressee, other employees

ROLE: An out-group visitor asking for someone in the in-group

SCRIPT: She has come to see Mr. Carter and is speaking to the secretary, asking to see him. Stance indexed: distal, ritually respectful (humble-polite)

「はい。」

‘Yes (ma’am).’

IMAGE: the secretary Yamamoto is responding to Tanaka’s request

“Kâataa-san o onégai-simâsu.”

“Hâi.”

PERFORMANCE PARAMETERS:

TIME: afternoon, during work hours
PLACE: in the front lobby of Continental Bank

AUDIENCE: addressee, other employees

ROLE: An in-group member (of the bank) is responding to the out-group visitor’s request

SCRIPT: As a receptionist, she immediately acknowledges the visiting guest’s ritually polite request (see comments on the previous exchange’s 「はい。」).

Stances indexed: careful-style; courteous, receptive

3.4.2 Honorific polite: exalts out-group referents (positions them above in-group, e.g. speaker’s position); never used of in-group referents

3.4.2.1 Topic 28: Honorific-polite verbal conversions (distal-style):

【/お- verbal stem になります/】(vs. plain-style /verbal stem -ます/)

[10A-3]

/お- verbal stem + なる/

Most honorific-polite (↑) verbals are formed with /お- + verbal stem + なる/, which is most often in its distal-style form, /お- + verbal stem + なります/.

The performance conditions that make this structural pattern socially appropriate also apply to other inflected forms of なります, e.g. … なりません, なりました, なりませんでした, etc.

EX 1: 「いいスーツですね。」

‘(That’s) a nice suit, isn’t it!’

IMAGE: Suzuki making this comment, addressing Carter

Performance Parameters:

Time: afternoon, during work hours, after looking at Carter’s suit

PLACE: in a break room at Continental Bank

AUDIENCE: addressee, other employees

ROLE: a male bank employee complimenting a junior male colleague he knows well
SCRIPT: He is complimenting Carter on his suit.

Stances indexed: distal; engaging, positive

「クールビズで買いました。」

‘I bought it at Cool Biz (a store).’

IMAGE: Carter responding to Suzuki

PERFORMANCE PARAMETERS:

TIME: afternoon, during work hours

PLACE: in a break room at Continental Bank

AUDIENCE: addressee, other employees

ROLE: a male bank employee responding to a male colleague’s compliment

SCRIPT: He is informing Suzuki where he purchased the suit.

Stance indexed: distal

「あ。部長もあそこでスーツをお買いになりましたよ。」

‘Oh. Our division chief bought a suit in that store, too.’ /polite (↑)

IMAGE: Suzuki responding to Carter
“イイスーツですね！”  “Kûuru Bizu de kaímásita.”

“A, butyoo mo asoko de sùutu o okái ni narimásita yo!"

**PERFORMANCE PARAMETERS:**

TIME: afternoon, during work hours

PLACE: in a break room at Continental Bank

AUDIENCE: addressee, other employees

ROLE: a male bank employee responding to a male colleague’s mention of where he bought the item under discussion

SCRIPT: He is informing Carter that their Division Chief also bought a suit at Cool Biz.

**Stances indexed:** distal, respectful (honorific-polite)
(10A: Drill D, p.269); slightly surprised, informing

The honorific-polite (↑) verbal お買い物になります is in reference to the buyer, i.e. their division chief.\(^{57}\)

The distal -ました that ends his statement, on the other hand, maintains his usual friendly but courteous distance from his addressee, Suzuki.

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\(^{57}\) Suzuki and Carter’s work relationship doesnot involve enough difference in rank for them to use polite-honorific and polite-humble in reference to each other.
3.4.2.2 Honorific distal-style いらっしゃいます
(vs. plain-style distal います, 行きます, 来ます)

いらっしゃいます is the honorific-polite (↑) equivalent of 行きます ‘go,’ 来ます ‘come,’ or います ‘be in a place; exist (animate)’

This verbal is often used in the distal style, in any of its inflected form, e.g. いらっしゃいません, いらっしゃいました, いらっしゃいませんでした, etc.

3.4.2.2.1 Topic 29: iliary
(vs. plain-style います, 行きます, 来ます) [7A-4; 8B-3]

EX 1: 「中村さんいらっしゃいますか。」

‘Is Mr/s. Nakamura in?’ /polite (↑)/

IMAGE: Sakamoto is asking this, addressing the receptionist Yamamoto
ROLE: an out-group visitor asking an in-group member of the bank if another in-group member is in

SCRIPT: She is asking if Mr/s. Nakamura is here.
Stance indexed: distal, respectful (honorific-polite)
(7A: CC3, p.158)

Her use of いらっしゃいます indicates that she is exalting the referent Nakamura (with the verbal stem いらっしゃい) and being distal to the secretary (with the distal-style suffix -ます).

Note: there’s no phrase particle on the referent—in this case no が. When a particular referent is, in the current setting, a known entity, and the focus is, rather, on what the following verb expresses (i.e. whether s/he or it is actually present), が is routinely dispensed with. See 4A: SP1 for a range of examples where が and を are omitted.

EX 2: 「図書室は何時までですか。」
(repeated from Topic 21 above)

‘How late is the library open? [lit: Until what time is the library?]’

IMAGE: Brown, a visitor to Yamamori Research Center, is asking this, as she is about to leave—holding her purse and addressing the receptionist. The clock says 4:15.

PERFORMANCE PARAMETERS:

TIME: afternoon, during work hours: Brown needs to pick up something from the library in the research center

PLACE: at the front lobby of Yamamori Research Center

AUDIENCE: addressee, other employees

ROLE: a visitor to the research center asking the research center’s receptionist for information related to an errand she has to make

SCRIPT: She is inquiring until what time the library is open. She wants to get there today, if possible. Stances indexed: distal; concerned, straightforward, i.e. non-hesitant
「四時半までですねけど、今いらっしゃいますか。」

‘It’s (open) until 4:30; are you going now?’ /polite (↑)/

IMAGE: The receptionist is asking this, sitting at her desk, in response to Brown

“Tosyōsitu wa nân-zi made desu ka”

“Yo-zí-hàn made desu kedo, îma irássyaimásu ka”

PERFORMANCE PARAMETERS:

TIME: afternoon, during work hours

PLACE: at a front lobby of Yamamori Research Center

AUDIENCE: addressee, other employees

ROLE: a receptionist answering an out-group visitor’s question about an errand she has to make

SCRIPT: She is informing Brown of the hours of operation then asks if Brown is going to go now.

Stances indexed: distal, respectful (honorific-polite); solicitous

Because いらっしゃいます is the honorific-polite (↑) equivalent of います, /verbal gerund +いらっしゃいます/ is the honorific-polite (↑) equivalent of /verbal gerund + います/.

See previous comments on this line (Topic 21)
3.4.2.2 Topic 30: ［/verbal gerund +いらっしゃいます/］
(vs. plain-style /verbal gerund +います/) [10B-1]

Just as V-ております(where V-て is /verbal stem +て/) is the humble-polite (↑) equivalent of V-ています; V-ていらっしゃる is the honorific-polite (↓) equivalent of V-ている.58

Although /verbal gerund +おります/ regularly occurs in the distal style, /verbal gerund +いらっしゃる/ can occur in both distal- and direct-style form.

EX: 「林君はやってね!」

‘Hayashi is here [lit: has come], isn’t he.’

IMAGE: Division Chief Yoshida is remarking this, standing and addressing Carter at Carter’s desk

PERFORMANCE PARAMETERS:

TIME: afternoon, during work hours, after having noticed that Hayashi has arrived

PLACE: in an office at Continental Bank

AUDIENCE: addressee who the speaker outranks, other employees

ROLE: A company superior seeking information from a subordinate about another subordinate

SCRIPT: He is stating that Hayashi (another of his subordinates) is present (‘has come’), by making a statement and ending the statement with the agreement-suggesting sentence-particle ね(え).

Stances indexed: direct, casual; concerned

Yoshida’s use of -君 after the name 林 indicates that Hayashi is subordinate to him. 来ている = /verbal gerund + いる/(direct-style of

58 A verbal gerund “links up with other predicates and implies ‘actualization’—i.e. that something has been realized, whether or not it is finished” (10B: SP1, p.277) and いる is “a verbal that refers to a present animate condition” (10B: SP1, p.277). Together, they form a combination that means ‘[I] continue to be in a state that results from using that already started.’ Combinations of this sort refer in this way to “processes involving repeated, continued activity” (10B: SP1, p.278). So, /verbal gerund X + います/ could mean ‘[I] am doing X (now),' ‘[I] have done X (at this point),' or ‘[I] will have done X (by a future point).'
います). In this case, the \( \text{V-ている} / \) construction refers to a resultant state, i.e. ‘has come’ or (somewhat archaic) ‘is come’. Verbals that express change of state (including change of location verbals such as 来る and 帰る) routinely refer to a resultant state when deployed in the \( \text{V-ている} / \) pattern.

Thus, 「日本を行っている。」 ‘(S/he) is [gone to] (and as a result is now) in Japan’, 「うちに帰っていらっしゃる。」 ‘(S/he) is (↑) [returned] back home,’ etc.

「はい。ずっと前にいらして、今受け付けのところでお客様を待っていらっしゃいますが…」

‘Yes. (He) came a long while ago, and he’s waiting for a visitor at the reception desk [lit: the receptionist’s place] [just] now, but… (did you want to see him?)’ /polite (↑)/

**IMAGE:** Carter is responding to Division Chief Yoshida’s question.

“Hayasi-kun kite iru ne!”

“Hâi. Zu’tto mâe ni irâsite, îma ukétuke no tokorô de okyâkusàma o mâtte irassyaimasu ga…”

**PERFORMANCE PARAMETERS:**

**TIME:** afternoon, during work hours

**PLACE:** in an office at Continental Bank

**AUDIENCE:** addressee who outranks the speaker, other employees
ROLE: a bank employee answering a superior’s question

SCRIPT: He is politely confirming that Hayashi has come, and explains how long he has been there and what he is currently doing. **Stances indexed:** distal, careful, respectful (honorific-polite) (10A: CC2, p.273)

伊拉して is the gerund form of honorific-polite (↑) verbal いらっしゃる, and a less stiff alternative to いらっしゃって, which is also used. He is showing honorific respect to the referent, Hayashi, which makes it immediately clear that Hayashi is superior to Carter.

He is using お- in front of, and -様 after the nominal 客, to make it a polite nominal. This shows respect to the client/customer (who is an out-group member).

待っていらっしゃいます (in reference to his superior, Hayashi) is the honorific-polite (↑) equivalent of plain-style 待っています (both are marked here as distal). The honorific-polite (↑) form is expected in reference to a superior, when speaking of him to another of one’s superiors, as here. In this case, the -ています construction refers to a continuing state, i.e. ‘(he) is waiting’.

3.4.2.3 **Topic 32:** Honorific-polite distal-style nominal predicates:
【/nominal でいらっしゃいます/】 (vs. plain-style /nominal です/)
[10A-2]

で(い)らっしゃる is the honorific-polite (↑) copula
(cf. plain-style です/だ)

/N でいらっしゃいます/ is never used in reference to in-group referents (by contrast with neutral-polite /N でございます/, which is).

Remarks here apply as well to other inflecting forms of this honorific copula, such as でいらっしゃいました or ではいらっしゃいません, to mention two.

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EX: 「あの子は、どこの子でしょうかねえ。」  
(repeated from Topic 15 above)

‘Whose child [lit: the child of what place] do you suppose that (child) is?’

IMAGE: Miller is wondering this out loud in a hotel lobby addressing an acquaintance from Company A and looking at a child sitting on a seat

PERFORMANCE PARAMETERS:

TIME: afternoon, after having noticed that there is a child sitting on a seat

PLACE: in a hotel lobby

AUDIENCE: addressee, other hotel employees and guests

ROLE: a woman expressing a concern to a female professional acquaintance

SCRIPT: She is wondering out loud who the child is.  
Stances indexed: distal; wondering

See previous comments on this line (Topic 15: EX. 1).

「うちのタカシでございます。」

‘That’s our (my in-group’s) Takashi.’ /polite (+)/

IMAGE: the acquaintance is responding to Miller

PERFORMANCE PARAMETERS:

TIME: afternoon

PLACE: in a hotel lobby

AUDIENCE: addressee, other hotel employees and guests

ROLE: a woman responding to a professional acquaintance’s concern by offering new information

SCRIPT: She is informing Miller that the child is from her in-group, in this case family.  
Stances indexed: distal, respectful (neutral-polite) (10A: CC 1, p.255); accommodating

See previous comments on this line (Topic 15: EX.1).

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「お宅のタカシちゃんでいらっしゃいますか？おいくつでいらっしゃいますか。」

‘That’s your Takashi? How old is he?’ /polite (↑)/

IMAGE: Miller asking the acquaintance a question, in response to the previous comment

“Anô ko wa, dôko no ko desyoo née.” “Utî no Tâkasi de gozaimasu.”

“Otaku no Tâkasi-tyan de (i)rassyaimasu ka.
Oîkutu de (i)rassyaimâsu ka’y”

PERFORMANCE PARAMETERS:

TIME: afternoon

PLACE: in a hotel lobby

AUDIENCE: addressee, other hotel employees and guests

ROLE: a woman is asking a professional acquaintance about the boy she has just learned is the acquaintance’s son

SCRIPT: She is politely confirming the acquaintance’s statement with a rhetorical question and then politely asking how old he is. Stances indexed: distal, respectful (honorific-polite) (10A: CC 1, p.255); courteously interested

Her use of these polite nominals and honorific-polite verbals indexes the polite careful-style stance, which we
have previously noted to be more frequently used by women.

お宅 and おいくつ are polite nominals that index a respectful attitude toward the referent(s). Her use of でいらっしゃいます indexes respect towards the out-group referent (the child).

3.4.2.4 **Topic 33: Honorific-polite (distal-style) おっしゃいます**

(vs. plain-style 言います) [12A-1]

おっしゃる is the honorific-polite (↑) equivalent of 言う ‘say’

When sentence-final, this form is often in the distal style, for all its inflecting forms
(おっしゃいます, おっしゃいました, おっしゃいません, etc.).

EX: 「部長は、家をお借りになるんですか。」

‘(Is it that) the division chief is going to rent a house?’ /polite (↑)/

**PERFORMANCE PARAMETERS:**

**TIME:** afternoon, during work hours, after finding out that the division chief is moving, during a break from work

**PLACE:** outside of Continental Bank office, at the usual spot for a cigarette break

**AUDIENCE:** addressee, other employees

**ROLE:** a bank employee is asking a colleague if it’s that case that …, about their mutual boss

**SCRIPT:** He asks if it’s the case that the division chief is going to rent a house. **Stances indexed:** distal, respectful (honorific-polite); seeking confirmation

The use of the honorific-polite (↑) verbal お借りになる exalts the referent, Division Chief Yoshida. Carter uses the extended predicate -ん(です) to characterize the
given situation, roughly, what it is that the chief is going to do: is this characterization the case?

His use of distal-style copula です indexes the distance that these two tend to maintain as colleagues in a work environment.

「あいにくそうはおっしゃいませんでした。」

‘Unfortunately he didn’t say so [lit: ‘as for that way, he didn’t say’].’

/ polite (↑)/

IMAGE: Suzuki responding to Carter

PERFORMANCE PARAMETERS:

TIME: afternoon, during work hours, during a break from work. The division chief had asked his assistant to look for a house in the area that he will have been assigned to next year, but then he changed his mind. The assistant’s effort to find a house has been wasted.

PLACE: outside of Continental Bank on a cigarette break

AUDIENCE: addressee, other bank employees

ROLE: a bank employee citing evidence that what his colleague has suggested isn’t the case

SCRIPT: He informs Carter that the division chief has not revealed that information. Stances indexed: distal, respectful (humble-polite); regretful, certain/informing

His use of the honorific-polite (↑) おっしゃいます indexes deference for the referent, Division Chief Yoshida.

His use of distal-style perfective -ませんでした indexes the distance Suzuki (the speaker) and Carter (addressee) maintain as colleagues at work.

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59 An extended predicate consists of /imperfective or perfective predicate (usually direct-style) + nominal ん (contracted version of の) + optional copula です (or だ in blunt direct-style speech)/. What precedes ん is related to something in the real world that is presupposed, or what is “known or assumed to be known by the (addressee and speaker)” (7B: SP4, p.177-179). The predicate preceding the nominalizing ん(or uncontracted の) can be nominal, adjectival or verbal, usually in direct-style (9B: SP3, p.243).
「お借りになるだろうと思っていたけど…」

‘I thought he probably would (rent) but…’ (I’m not sure) /polite

IMAGE: Suzuki continuing his response

“Butyoo wa, iê o okári ni náru n desu ka?”

“Ainiku sōo wa oşyaimasèn desita.”

“Okári ni náru daroo to omôta kedo…”

PERFORMANCE PARAMETERS:

TIME: afternoon, during work hours, during a break from work

PLACE: outside of Continental Bank on a cigarette break

AUDIENCE: addressee (speaker’s older colleague), other employees

ROLE: older colleague of the pair adds background to his last statement, continuing to answer his younger colleague’s question about their boss’s plans

60 Only the 「お借りになる」 portion of this utterance is honorific-polite.
SCRIPT: He introduces his own earlier belief that the division chief would probably rent.

Stances indexed: distal, respectful (honorific-polite)
(12A: Drill B, p. 326); ritually hedged (けど ‘but’)

His use of the honorific-polite (↑ お借りなる indexes a deference for the referent (Division Chief Yoshida).
Inside a quote, as here (…だろうと…), direct-style is the default, but as part of what is quoted, it is not decisive in determining a familiar stance vis-à-vis the addressee(s).

His use of a direct-style predicate (思った) to end this minor (incomplete) sentence capped withけど does not appreciably shift their baseline style of interaction, which has been otherwise indexed with distal-style markers (9A: SP1, p.226).

3.4.2.5  Honorific (distal-style) なさいます (vs. plain-style します)

なさる is the honorific-polite (↑) equivalent ofする ‘do.’

This form usually occurs in the distal style, including all inflected forms: なさいます, なさいません, なさいました, なさいませんでした, etc.

3.4.2.5.1 Topic 34: なさいます (vs. plain-style します) [12B-3]

EX: 「カーターさんは、これしますか？」

‘Mr. Carter, are [you] going to do this?’

IMAGE: Suzuki asking this, pointing to a poster of a mochi-pounding tournament and addressing Carter

61 Sentences in conversation that end with clause-particleけど orが after a predicate (called minor sentences) indicate that “more is implied without being actually stated.” These minor sentences sometimes index politeness due to sounding “inconclusive and non-confrontational” (4B: SP4, p.104).

62 Clause-particlesが, けど, and overall style: “The predicate precedingが usually matches the final predicate of the sentence in terms of distal- and direct-style (and direct-style +が is comparatively rare in the spoken language, particularly in female speech). On the other hand, provided the final predicate is distal-style, either direct-or distal-style may precedeけど, and therefore, the choice that is made may be significant in the interpretation of overall style,” i.e. stance taken toward the addressee (9A: SP3,227).
PERFORMANCE PARAMETERS:

TIME: afternoon, during a lunch break, while looking at a poster with Carter

PLACE: in the break room at Continental Bank

AUDIENCE: addressee, other employees

ROLE: older colleague, in referring to an event depicted on a poster, is asking if he will be participating in the event

SCRIPT: He is asking if Carter will be participating in the tournament. Stances indexed: distal; courteous

He is using the distal-style ます in acknowledgment of their relationship as colleagues who mutually maintain a friendly distance.

‘ええ。それから、部長もなさると思います。’

‘Yes. And the division chief is going to do it, too, I think.’

/ polite (↑)/

IMAGE: Carter responding to Suzuki

“Kâataa-san wa, kore simâsu ka?”

“‘Ée. Sore kara, butyoo mo nasâru to omoimasu.’

PERFORMANCE PARAMETERS:

TIME: afternoon, during a lunch break
PLACE: in the break room at Continental Bank, in front of a poster advertising a mochi-pounding contest

AUDIENCE: addressee (speaker’s senior), other employees

ROLE: an employee confirming an older colleague’s question about participation in an event, and informing him of a belief that the division chief will participate as well

SCRIPT: He is confirming that he will be participating, and stating that he thinks that the division chief will, as well. Stances indexed: distal, respectful (honorific-polite) (12B: Drill E, p.338); accommodating, informing

His use of honorific-polite (↑) なさる indexes a deference to his referent (Division Chief Yoshida).

His distal-style -ます indexes his mutually respectful workplace relationship with Suzuki, the addressee.

3.4.2.5.2 Topic 35: 【/nominal なさる/】 
(vs. plain-style /nominal する/) [12B-3]

なさる can also replace the する in honorific verbal compounds formed as /nominal + する/³

EX: 「あのう、野口所長に連絡なさいましたか？」

‘Uh … Did you contact Institute Director Noguchi?’ /polite (↑)/

IMAGE: Carter is sitting in Professor Ōno’s office, asking him this

PERFORMANCE PARAMETERS:

³ The nominal may or may not be preceded by お- or ご-, depending on the nominal + verbal combination. Whether it’s お- or ご-, and whether the combination is polite-honorific (↑, referring to the out-group) or polite-humble (↓, referring to the in-group) must be learned for each /nominal + verbal/ combination (12B: SP3, p.337).
TIME: afternoon, during university hours, days after Professor Ōno stated that he would call Director Noguchi

PLACE: in Professor Ōno’s office, Tokyo University

AUDIENCE: addressee, the speaker’s former professor

ROLE: a former student asking his professor about a previously promised action

SCRIPT: He is politely asking the professor (as a reminder that it something he was supposed to do) if he contacted the institute director yet. Stances indexed: distal, respectful (honorific-polite); hesitant, concerned

Note the hesitation marker あのう, spoken as Carter is about to ask Professor Ōno if he has fulfilled a responsibility—a question whose answer could prove embarrassing.

Carter’s use of the honorific-polite なさい indexes the higher position of his referent, and the distal -ます places the expected deferential distance between him and his addressee (who is also the referent—Professor Ōno).

Again, note that referent (person spoken about) and addressee (person spoken to) are sometimes the same person, and sometimes different people.

「忘れてた！」

‘I forgot!’

IMAGE: Professor Ōno stating this, with his hand on his head
“Anoo Nōguti-syotyoo ni reǐraku-nasaimāsita ka’ya’?”

“Wasūretē (i)ta!”

**Performance Parameters:**

**Time:** afternoon, during university hours

**Place:** in Professor Ōno’s office, Tokyo University

**Audience:** addressee, the speaker’s former professor

**Role:** a professor exclaiming that he had forgotten to do something he had promised to do for his addressee, a former student

**Script:** He is exclaiming that he had forgotten something that he was supposed to do.

**Stances Indexed:** direct, casual (12B: CC3, p.331); surprised, chagrined

忘れてた is in the direct-style perfective of /verbal gerund + (いる)/. This utterance indicates that he ‘was’ in a state (いた) of ‘having forgotten’ (忘れて).

The direct style of this 忘れてた is typical of expressions of sudden realization, surprise, and such, which are news as much to the speaker as to his/her addressee. We might say that they come from outside the planned and expected parts of a conversation—the rest of which may be mostly distal in stance.
3.4.2.5.3 **Topic 36: お帰りなさい** (ritual expression ‘welcome back’) [7A]

お帰りなさい is a ritual expression meaning ‘welcome back.’

The なさい of お帰りなさい is the imperative form of なさる.64

Note: Although the imperative なさい is derived from an honorific-polite (↑) verbal, since this is a ritual expression, the over-all effect is not especially polite.

**EX:** ちょっと銀行まで行ってきます。

‘I’m going to the bank. [lit: I’ll come just having gone as far as the bank.]’

**IMAGE:** Miller uttering this statement, standing and addressing Yamada (who is sitting at his desk). She is holding her purse and there is a clock that reads 2:00.

**PERFORMANCE PARAMETERS:**

**TIME:** afternoon, during work hours, before leaving the office

**PLACE:** in an office at Oriental Trade

**AUDIENCE:** addressee, other employees

**ROLE:** a trade office employee informing a colleague of her intention to run an errand to the bank

**SCRIPT:** She is notifying Yamada that she will be going to [lit: ‘as far as’] the bank and coming back.

**Stances indexed:** distal; informing, straightforward

/place nominal X + まで/ means ‘up to and including X but not beyond’ (7A: SP1, p.162).

Using particle まで (not に or へ) is common with 行ってくる, and treats the destination (the

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64 お帰りなさい is a polite, ritualized imperative with this ritualized use and meaning. It is not typically used in issuing commands to ‘Return home.’ For the structural pattern, see *JSL Part 3*, 29B: SP1, p. 171.
bank) as a “stop” or “turn-around” point, on the way back here.

When a verbal gerund (in this case 行って) precedes the verbal 来ます, the pattern describes an “activity to be performed elsewhere or a movement to another place, followed by a coming [back] to the present location”\(^{65}\) (7A: SP2, p.163).

The use of the distal-style -ます indexes the social distance that Miller keeps with her colleague Yamada, the addressee.

「行ってらっしゃい。」

‘bye. [lit: ‘Come, having gone!’]’ /polite (↑)

IMAGE: Yamada responding to Miller

PERFORMANCE PARAMETERS:

TIME: afternoon, during work hours

PLACE: in an office at Oriental Trade

AUDIENCE: addressee, other employees

ROLE: a co-worker responding ritually to a colleague’s announced intention to run an errand

SCRIPT: He is using a ritualized expression said to someone who is about to leave and come back.

**Stances indexed:** distal, ritually respectful (honorific-polite); friendly

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行って(い)らっしゃい is composed of the gerund of 行く ‘go’ (行って) and the imperative
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\(^{65}\) Again, “The gerund is a form which (1) links up with a predicate; and (2) implies a realized state or activity” (7A: SP2, p.163).
of the honorific-polite (↑) verbal いらっしゃる ‘come’, ((い)らっしゃい).66

‘行ってきます。’

‘Goodbye. [lit: ‘I’ll come having gone.’]’

IMAGE: Miller uttering this, addressing Yamada

**PERFORMANCE PARAMETERS:**

TIME: afternoon, during work hours

PLACE: in an office at Oriental Trade

AUDIENCE: addressee, a co-worker, and other employees

ROLE: a trade office employee making a ritual statement to a colleague about leaving

SCRIPT: the set expression said when leaving somewhere that one plans on returning to, used to notify Yamada that she will be back.

**Stances indexed:** distal; appreciative (in thus responding to his 行っていらっしゃい)

As expected, this ritual line too is delivered in distal-style.

(Panel of Yamada working alone and the clock reads 2:30)

「ただいま。」

‘I’m back. [lit: ‘just now.’]’

IMAGE: Miller uttering this, standing and addressing Yamada (who is sitting at his desk). The clock reads 3:00.

**PERFORMANCE PARAMETERS:**

TIME: afternoon, during work hours, after Miller’s return from the bank

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66 The fact that the imperative is derived from an honorific-polite verbal “counteracts the usual confrontational, aggressive quality of the direct imperative form” (*JSL Part 3*, 29B: SP1, p.171), something that we’ve previously observed of ritually honorific-polite ください.
PLACE: in an office at Oriental Trade

AUDIENCE: addressee, other employees

ROLE: a trade office employee announcing to a colleague that she has returned

SCRIPT: She is uttering a set expression that is said by a speaker who has arrived back at his/her “base” location. **Stances indexed:** ritually careful; confirming (her return to base, with her associates)

「お帰りなさい。」

‘Welcome back [lit: ‘Do return’]’

IMAGE: Yamada responding to Miller

“Tyôto giîkoo màde î’tte kimåsu.” “Î’tte kimåsu.”

“It'te (i)rassyài.”

“Tadaima.” “Okåeri-nasåi.”

**PERFORMANCE PARAMETERS:**

TIME: afternoon, during work hours
PLACE: in an office at Oriental Trade

AUDIENCE: addressee, other employees

ROLE: a co-worker stating a ritual expression to welcome a colleague back

SCRIPT: He is uttering a formulaic expression said to someone who has returned.

Stances indexed: distal, ritually respectful (honorific-polite) (7A: CC1, p.158); accommodating

3.4.2.6 Topic 37: Honorific-polite distal-style  【ご存知です】

(vs. plain-style 知っています) [10B+]

ご存知 is an honorific-polite (↑) nominal, and when used as a predicate
(e.g. with the copula, as in ご存知だ), provides an honorific equivalent
of 知っている ‘know.’

Since ご存知 is nominal predicate, so it can also be treated still
more honorifically, as 「ご存知でいらっしゃいます。」, etc.

Sentence-finally, ご存知だ often occurs in distal style, in all its inflecting forms
(e.g. ご存知です, ご存知でした, ご存知ではありません, etc.).

EX: 「おおのせんせいはスミスさんをご存知ですか?」

‗As for you [lit: as for [you,] Professor Ôno], do you know Mr. Smith?’
/polite (↑)/

IMAGE: Carter asking this, addressing and referring to Professor Ôno

PERFORMANCE PARAMETERS:

TIME: afternoon, during university hours, while chatting with Professor Ôno

PLACE: in Professor Ôno’s office

67 “Unlike most humble verbals, zonziru has a polite-honorific derivative, made up of /go- + stem zonzi +

da” (10A: SP2, p.281).
AUDIENCE: addressee who outranks the speaker

ROLE: a former student asking his former professor a question

SCRIPT: He is politely asking if Professor Ōno himself knows a student of Tokyo University.
Stances indexed: distal, respectful (honorific-polite)

His use of the honorific-polite ご存知です indexes his respect for his teacher (a superior), Professor Ōno.

「スミスさんですか？よく知っていますよ。」

‘Mr. Smith? I know him well.’

IMAGE: Professor Ōno responding to Carter

“Ôono-seńsèe wa Sumisu-san o gozônzi desu ka?”

“Sumisu-san dèsu ka. Yôku si’tteimâsu yo.”

PERFORMANCE PARAMETERS:

TIME: afternoon, during university hours

PLACE: in Professor Ōno’s office

AUDIENCE: addressee who the speaker outranks

ROLE: a professor answering his former student’s question

SCRIPT: After rhetorically confirming that it is Mr. Smith that Carter is asking about, he assures Carter that he knows him well.
Stances indexed: distal; accommodating; certain, informing
He uses a distal-style predicate ending in -ます, which maintains distance, which is his option as Carter’s teacher.

3.4.2.7 Honorific nominals for out-group reference:

 prefixes お- and ご-

お N; ご N

お名前 ‘(out-group member’s) name’, お宅, おうち ‘(out-group member’s) home’, etc. are nominals with a ご- or お- preceding them to show politeness that treats the out-group referent of each honorifically.

3.4.2.7.1 Topic 38: Polite nominal お宅; うち (vs. plain-style うち) [7B]

お宅 and おうち regularly refer to out-group member’s home.

うち regularly refers to the in-group’s home.69

EX 1: 「西坂先生のお宅は、目白のどちらでしょうか。」
(repeated from Topic 4 and Topic 17 above)

‘Where in Mejiro would Dr. Nishizaka’s home be?’

IMAGE: Brown talking to Katô (both looking at a map on the computer), asking this question

PERFORMANCE PARAMETERS:

TIME: afternoon, during business hours

PLACE: in a computer lab in Tokyo University

AUDIENCE: addressee, other students and faculty

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68 Most of these are used as common nominals with no deictic value, e.g. 客 ‘(anyone’s) guest’, うち ‘(anyone’s) home’, 夫 ‘(anyone’s) husband’. Many are also used deictically, for in-group reference.

69 “Uti is regularly used in reference to the speaker’s own home or in-group” (7B: Miscellaneous Notes 1, p.173). “In reference to others’ homes or in-groups, otaku and outi are polite and uti is plain” (7B: Miscellaneous Notes 1, p.173). “/otakuno + nominal/ and /utino + nominal/ are very common phrases, and frequently the equivalent of ‘your’ and ‘my’ in English” (7B: Miscellaneous Notes 1, p.174).
 ROLE: a student asking her fellow grad student a question

SCRIPT: She is politely asking where in Mejiro the professor’s house is. **Stances indexed:** distal, respectful (neutral-polite); tentative

See previous comments on this line (**Topic 4, Topic 17**)

「ええと…ちょっと 難しいですねえ。
地図を描きましょう。」
‘Uh, it’s a little difficult (to explain). Why don’t I draw a map.’

IMAGE: Katô making this response to Brown

“Nisîzaka-sensee no otaku wa, Méziro no dötira desyoo ka.”
“Eeto| Tyôtto muzúkasii desu née. Tîzu o kakímasyôo.”

**PERFORMANCE PARAMETERS:**

TIME: afternoon, during university hours

PLACE: in a computer lab in Tokyo University

AUDIENCE: addresssee, other students and faculty

ROLE: a grad student answering his fellow grad student’s question

SCRIPT: He is offering to draw a map for her, due to the difficulty in explaining how to get there. **Stances indexed:** distal (7B: CC1, p.170); emphasizing willingness to help

See previous comments on this line (**Topic 4, Topic 17**).
EX 2:  「あの子は、どここの子でしょうかねえ。」
(repeated from Topic 15: EX.1 and Topic 32 above)

‘Whose child [lit: the child of what place] do you suppose that (child) is?’

IMAGE: Miller is wondering this out loud in a hotel lobby addressing an acquaintance from Company A and looking at a child sitting on a seat

PERFORMANCE PARAMETERS:

TIME: afternoon, after having noticed that there is a child sitting on a seat

PLACE: in a hotel lobby

AUDIENCE: addressee, other hotel employees and guests

ROLE: a woman expressing a concern to a female professional acquaintance

SCRIPT: She is wondering out loud who the child is.

Stances indexed: distal; wondering

See previous comments on this line (Topic 15: EX. 1, Topic 32).

「うちのタカシでございます。」

‘That’s our (my in-group’s) Takashi.’ /polite (+)/

IMAGE: the acquaintance is responding to Miller

PERFORMANCE PARAMETERS:

TIME: afternoon

PLACE: in a hotel lobby

AUDIENCE: addressee, other hotel employees and guests

ROLE: a woman responding to a professional acquaintance’s concern by offering new information

SCRIPT: She is informing Miller that the child is from her in-group, in this case family.

Stances indexed: distal, respectful (neutral-polite)

(10A: CC 1, p.255); accommodating
See previous comments on this line
(Topic 15: EX. 1, Topic 32).

「お宅のタカシちゃんでいらっしゃいますか？おいくつでいらっしゃいますか。」

‘That’s your Takashi? How old is he?’ /polite (↑)/

IMAGE: Miller asking the acquaintance a question, in response to the previous comment

“Anô ko wa, dôko no ko desyoo nêe.”

“That’s the Takashi-tyan, how old is he?”

“Uti no Tâkasi de gozaimasu.”

“Otaku no Tâkasi-tyan de (i)rassyaimasu ka.
Oîkutu de (i)rassyaimàsu ka?”

PERFORMANCE PARAMETERS:

TIME: afternoon

PLACE: in a hotel lobby

AUDIENCE: addressee, other hotel employees and guests

ROLE: a woman is asking a professional acquaintance about the boy she has just learned is the acquaintance’s son

SCRIPT: She is politely confirming the acquaintance’s statement with a rhetorical question and then politely asking how old he is.
**Stances indexed:** distal, respectful (honorific-polite)
(10A: CC 1, p.255); courteously interested

See previous comments on this line (**Topic 32**)

3.4.2.7.2 **Topic 39:** Polite nominal 【ご連絡】
(vs. plain-style 連絡) [12B]

EX: 「児玉さんにご連絡いたしますか？」
(repeated from **Topic 25:** EX.2 above)

‘Shall I contact Mr. Kodama?’ /polite (↓)/

**IMAGE:** Yamada asking this, with the phone in his hand addressing his supervisor Sakamoto

**PERFORMANCE PARAMETERS:**

TIME: afternoon, during work hours, after it has been understood by both participants that Kodama needs to be contacted

PLACE: in an office at Oriental Trade

AUDIENCE: addressee who outranks the speaker, other employees

ROLE: an employee asking his superior if he should perform a task

SCRIPT: He is politely asking if he should contact Kodama. **Stances indexed:** distal, respectful (humble-polite); deferential, accommodating

See previous comments on this line (**Topic 25:** EX.2).

「ええ、そうしてください。」

‘Yes. Please do that [lit. ‘like that’].’

**IMAGE:** Sakamoto responding to Yamada

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70 ご連絡しましょうか (using the plain-style しましょう instead of the humble-polite (↓) いたしましょうか) is a slightly less polite, but still humble-polite (↓) alternative to 連絡しましょうか (12B: SP3, p.337).
“Kodâma-san ni gorénraku-itasimasyôo ka!”

“Êe, sôo sité kudasâi.”

PERFORMANCE PARAMETERS:

TIME: afternoon, during work hours, responding to an offer from a subordinate to take on a job

PLACE: in an office at Oriental Trade

AUDIENCE: addressee who the speaker outranks, other employees

ROLE: a supervisor making a request of her subordinate

SCRIPT: She is confirming that she would like him to contact Kodama. **Stances indexed**: distal, ritually respectful (polite-honorific); courteous

See previous comments on this line (**Topic 25**: EX. 2).

3.4.2.7.3 **Topic 40**: Polite nominal お客様 (vs. plain-style 客) [10B]

EX: 「林君来ているね！」 (repeated from **Topic 30** above)

‘Hayashi is here [lit: has come], isn’t he.’

IMAGE: Division Chief Yoshida is remarking this, standing and addressing Carter at Carter’s desk

PERFORMANCE PARAMETERS:

TIME: afternoon, during work hours, responding to an offer from a subordinate to take on a job

PLACE: in an office at Oriental Trade
AUDIENCE: addressee who the speaker outranks, other employees

ROLE: a supervisor making a request of her subordinate

SCRIPT: She is confirming that she would like him to contact Kodama. **Stances indexed:** distal, ritually respectful (polite-honorific); courteous

See previous comments on this line (Topic 30).

‘Yes. (He) came a long while ago, and he’s waiting for a visitor at the reception desk [lit: the receptionist’s place] [just] now, but… (did you want to see him?)’ /polite (↑)/

IMAGE: Carter is responding to Director Yoshida’s question.

“Hayasi-kun kite iru ne!”
“Hâi. Zu’ tomâe ni irâsite, îma ukétuke no tokorô de okyákusàma o mâtte (i)rassyaimasu ga…”

**Performance parameters:**

TIME: afternoon, during work hours

PLACE: in an office at Continental Bank

AUDIENCE: addressee who outranks the speaker, other employees

ROLE: a bank employee answering a superior’s question

SCRIPT: He is politely confirming that Hayashi has come, and explains how long he has been there and what
he is currently doing. **Stances indexed:** distal, careful, respectful (honorific-polite) (10A: CC2, p.273)

See previous comments on this line (Topic 30).

3.4.2.8 A ritualized “honorific” imperative (direct-style): ください

ください is the imperative form of くださる, the polite-honorific (↑) equivalent of くれる ‘[out-group] gives to in-group.’

N（を）ください‘give [in-group] N’

When following a nominal, ください maintains its meaning of ‘give to group’.

Keep in mind that the in-group always includes the speaker, but expands to include others as needed. Thus, depending on the context, ください might be understood to mean ‘give to us,’ ‘give to my sister,’ ‘give to my colleague,’ etc.—in addition to ‘give to me.’

/verbal gerund +ください‘do [verbal] for [in-group]’

When following a verbal gerund, ください holds the meaning ‘please [verbal] for [in-group]’

Caveats: Superiors say this to subordinates, but subordinates tend to avoid saying it to superiors (even if it was once honorific).

Although ください is technically derived from an honorific-polite (↑) verbal (くださる), as an imperative it is highly ritualized, and is even used regularly by speakers who are socially above their addressees, e.g. superiors addressing subordinates, or customers addressing store clerks.

Ritualization

As is with お願いします, high-frequency constructions that use ください have become not as polite as other honorific-polite predicates in this review. The ritualization of constructions that use ください has diluted their indexical strength as honorific-polite constructions.

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71 くれる ‘give (to in-group) is not introduced until JSL Part 2 (cf. 17A-1: CC2, p.108)
3.4.2.8.1 **Topic 41:** Request pattern for entities:

【/nominal （を）くださぃ/】 [4A]

/N（を）くださぃ/'give [in-group] N'

EX 1: 「コーヒーくださぃ。」

‘Coffee, please.’ [*lit: ‘Give (me) a coffee.’*]

IMAGE: A woman is requesting this at a café register.

**PERFORMANCE PARAMETERS:**

**TIME:** afternoon, during café hours, after having waited in line to order

**PLACE:** in a café

**AUDIENCE:** addressee, other clerks and customers

**ROLE:** customer making a routine request to the clerk

**SCRIPT:** She is asking him to give her a coffee by indicating politely) her wish to the clerk. **Stances indexed:** distal, ritually respectful (honorific-polite)

This is a more direct way to order something than using お願いします is.

「はい。」

‘Yes (okay).’

IMAGE: male clerk responding to the customer
“Koohii kudasai.”  “Hai.”

PERFORMANCE PARAMETERS:

TIME: afternoon, during café hours

PLACE: at the counter, in a café

AUDIENCE: addressee, other clerks and customers

ROLE: a clerk routinely acknowledging a customer’s order

SCRIPT: As a counter server in a café, he immediately acknowledges her request, which in this place, at this time (a café, during business hours) and with these roles (counter server, customer), is taken as confirming acceptance of the order. **Stances indexed:** careful-style; courteous, accommodating

Again, we see how performance context underwrites more specific meanings for a simple word like はい.

EX 2: 「英和辞典ありますか。」

‘Are there/do you have (any) English-Japanese dictionaries?’

IMAGE: Brown in bookstore asking the bookstore clerk this

PERFORMANCE PARAMETERS:

TIME: afternoon, during store hours, after having entered the store
PLACE: in a bookstore

AUDIENCE: addressee, other clerks, browsers and customers

ROLE: a potential female customer asking a male clerk a question about whether the store carries a product

SCRIPT: She is asking if the store has English-Japanese dictionaries, which, in this location, implies that she has an interest in buying one. Stances indexed: distal; straightforward—both typical for shoppers in book stores

That the speaker assumes no personal familiarity with the clerk is indexed by her choice of distal-style.

「はい、ありますよ。」
‘Yes, there are.’

IMAGE: bookstore clerk responding to Brown’s question

PERFORMANCE PARAMETERS:

TIME: afternoon, during store hours

PLACE: in a bookstore

AUDIENCE: addressee, other clerks, browsers and customers

ROLE: a male clerk answering a potential female customer’s question

SCRIPT: He assures her that the bookstore does stock English-Japanese dictionaries. His response, spoken in this venue and in his role, implicates that he is willing to help her find what she wants. Stances indexed: distal; accommodating, informing and assuring (よ

「なかなかいい辞書ですよ。」
‘(That)’s quite a good dictionary, actually.’

IMAGE: bookstore clerk strongly endorsing the dictionary that he has selected, which Brown is currently holding.
PERFORMANCE PARAMETERS:

TIME: afternoon, during store hours, after having handed Brown a dictionary

PLACE: in a bookstore

AUDIENCE: addressee, other clerks, browsers and customers

ROLE: a male clerk giving a potential female customer a recommendation

SCRIPT: He is recommending the book by informing her assuredly (with final よ) that it is of high-quality, and thus indirectly persuading her to buy it. Stances indexed: distal; informing and assuring (よ)

なかなか “links up with the adjectival いい” here, and “often includes the connotation ‘more than expected.’”

(4A: Miscellaneous Notes 4, p.86).

This performance move presents a strong recommendation “underlined” with gently assuring よ, while still maintaining a courteous distance.

「そうですか...じゃあ、これください。」

‘Oh?... Well, then I’ll take this one [lit: give me this one].’

IMAGE: Brown looking at the book and uttering this request
“Eéwa-ziten arímåsu ka\"”

“Hái, arímåsu yō\””

“Nakanaka ū zīsyō desu yō\””

“Sōo desu ka…ZYâa, koré o kudasâi.”

**PERFORMANCE PARAMETERS:**

**TIME:** afternoon, during store hours

**PLACE:** in a bookstore

**AUDIENCE:** addressee, other clerks, browsers and customers

**ROLE:** a potential customer requesting the item the clerk recommended

**SCRIPT:** She is indicating that she is persuaded by the bookstore’s recommendation. **Stances indexed:** distal, ritually respectful (honorific-polite) (4A: CC4, p.84)

Again, while imperative ください is not distal-style, its ritually honorific treatment of the giver makes it sufficiently polite, so that “please give me” (i.e. my in-group, in this case ‘me’) is an apt translation.

3.4.2.8.2 **Topic 42:** Request pattern for actions:

【/verbal gerund + ください】 [4A]

V-てください ‘do V for [in-group]’ (where “V-て” refers to a verbal gerund)

**EX 1:** 「その黒いかさ、見せてください。」

‘Would you let me see [lit: please show me] that black umbrella?’
IMAGE: Miller pointing to a group of umbrellas and addressing the umbrella shop clerk and with this request

‘Sono kurōi kāsa, misete kudasai.’

**Performance Parameters:**

**Time:** afternoon, during store hours, after having looked at some displayed umbrellas

**Place:** in an umbrella shop

**Audience:** addressee, other clerks and customers

**Role:** a potential female customer asking a female clerk to show her more closely an item on display

**Script:** She is asking (technically, ordering politely) the store clerk to remove the umbrella that she is pointing to from the rack and show it to her.

**Stances Indexed:** distal, ritually respectful

(honorific-polite) (4A: CC5, p.84)

A request with /verbal gerund + ください is fairly direct, but in such locations and for such roles (at a store, potential customer speaking to clerk), is quite acceptable. When other locations and roles are involved, this pattern may need to
be softened. See the commentary on くださいませんか below.

EX 2: 「これをすぐにください。」

‘Please do this (for me) right away.’

IMAGE: Division Chief Yoshida handing Carter a document and making this request

PERFORMANCE PARAMETERS:

TIME: afternoon, during work hours, after handing a document to Carter

PLACE: in an office at Continental Bank

AUDIENCE: addressee who the speaker outranks, other employees

ROLE: a superior making a somewhat urgent request to a subordinate

SCRIPT: As a superior to Carter, he is telling him to immediately take care of some work in a document. **Stances indexed:** distal, ritually respectful (honorific-polite); concerned

At work, with a superior directing his subordinate, the directness of honorific imperative ください is not a problem.

「分かりました。」

‘Very well [lit: (I)’ve understood].’

IMAGE: Carter reaching out his hands to receive the document and uttering this acceptance of the request

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72 */verbal gerund + ください*, in form, is “direct and abrupt, but the politeness of the verbal itself and the fact that the request is made in terms of something that is to be given to the speaker make the combination relatively polite” (7A: SP3, p.164).
“Kore o sūgu sité kudasài.”
“Wakārimásita.”

**PERFORMANCE PARAMETERS:**

- **TIME:** afternoon, during work hours
- **PLACE:** in an office at Continental Bank
- **AUDIENCE:** addressee who outranks the speaker, other employees
- **ROLE:** a subordinate accepting his superior’s request
- **SCRIPT:** He is submissively accepting the work that his superior has told him to do. **Stances indexed:** distal (4A: Drill Q, p.98); accepting

3.4.2.8.3 **Topic 43:** Making ください“more polite”:

【くださいません（か）】 [7A]

くださいません（か）

Using ください in the form of a negative question makes a request less direct and significantly softer than V-てください.\(^{73}\)

-くださいません（か） can be used as a replacement for -ください in either:

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\(^{73}\)“The use of the negative… is undoubtedly related to its use in invitations” (7A: SP3, p.164).
a. The request pattern for entities

\( \text{N (を) くださいません (か) OR} \)

b. The request pattern for actions

\( \text{V-てくださいません (か)} \)

くださいません (か) can be used if the speaker is not a superior to the addressee, but wants to request something.

EX: 「本屋へ行ってきますけど、何かありますか。」

‘I’m going to the bookstore. Is there anything [you need]?’  
[lit: ‘I’ll come having gone to the bookstore; is there anything?’]

IMAGE: Miller asking this, while standing next to Yamada (who is sitting at his desk)

**PERFORMANCE PARAMETERS:**

- **TIME:** afternoon, during work hours, before leaving the office
- **PLACE:** in an office at Oriental Trade, alongside the desk of the male colleague she’s addressing
- **AUDIENCE:** addressee (a co-worker), other employees
- **ROLE:** a female trade office employee asking her male colleague a question that is an offer to help him
- **SCRIPT:** She is informing him that she will go [and come back] from the bookstore, and asks him if ‘there’s anything’, which implicates her willingness to purchase something for him if he needs it.
- **Stances indexed:** distal; offering a favor

「じゃあ、本を一冊買ってきてくださいませんか。」

‘Then wouldn’t you be kind enough to buy [lit: come having bought] a book for me?’ /polite (↑)/

IMAGE: Yamada responding to Miller, same location as above
“Hōnya e ʰittêkimâsu kedo, nāni ka arîmâsu ka？”

“Zyāa, hôn o is-satu ka’tte kite kudásaimasèn ka.”

**PERFORMANCE PARAMETERS:**

- **TIME:** afternoon, during work hours
- **PLACE:** in an office at Oriental Trade
- **AUDIENCE:** addressee, other employees
- **ROLE:** a trade office employee making a request in response to an offer his colleague just made

**SCRIPT:** He is politely taking his colleague up on her offer, by asking her to buy him a book, with less directness than the imperative Ven-てください。

**Stances indexed:** distal, ritually polite (honorific-polite); appreciative of the offer (7A: CC2, p.158)

じゃ(あ) indicates that his following utterance will be related to the information just established, i.e. that she will be going to the bookstore.

ください is an imperative, while くださいますか is an imperfective negative question, ‘Won’t (you) ..?’ In a context like this one (where a colleague has just said 「〜へ行ってきますけど、何かありますか」 to the speaker), a negative 「V-てくださいませんか」 ‘Won’t (you) V?’ puts the addressee in control, by asking. This implies a desire for the act expressed with the verbal gerund, instead of directing the addressee to perform that act, and is in this sense indirect.
The take-away here is that ～てくださいませんか does not presume to direct the addressee’s action, as 「V-てください。」 does.

3.5 Mixing it up: polite casual-style, i.e. polite predicates in direct-style [9A]

*Polite casual*-style is a discourse style in which polite predicates (in the sentence-final position) are in direct-style. For example,

a. Humble-polite direct 「いただく。」
   (Instead of humble-polite *distal* 「いただきます。」)

b. Honorific-polite direct 「お買いになる。」
   (Instead of honorific-polite *distal* 「お買いになります。」)

c. Honorific-polite direct 「いらっしゃる。」
   (Instead of honorific-polite *distal* 「いらっしゃいます。」)

Note: Usually the use of polite casual-style is indicative of a female speaker.

EX: (Image panel of Mrs. Carter and Brown playing tennis)

「来週またいらっしゃる？」

‘Are you coming again next week?’ /polite (↑)/

IMAGE: Mrs. Carter asking this, addressing Brown while they both hold their tennis equipment

**PERFORMANCE PARAMETERS:**

**TIME:** afternoon, after having played tennis

**PLACE:** in a park

**AUDIENCE:** addressee, passersby

**ROLE:** a woman asking her tennis friend a question about future plans

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74 Again, polite predicates only have to be distal-style in the sentence-final position to index a social distance.

75 “The use of honorific-polite, direct-style forms in sentence-final predicates is more typical of feminine language” (9A: SP3, p.228).
SCRIPT: She is asking if her friend will come again as an implied invitation to play together again next week.

**Stances indexed:** direct, respectful (honorific-polite); engaging

「いらっしゃる」 is an honorific-polite (↑) verbal in direct-style. Honorific-polite (↑) here indexes a level of politeness between them that Carter maintains even when dropping the interpersonal distance that -ます would introduce (more typical of females).

The use of the direct-style honorific 「いらっしゃる」(as opposed to distal 「いらっしゃいます」) indexes a “warmth and a relaxed attitude within the framework of politeness”, i.e. while placing her tennis partner in a position higher than herself (9A: Miscellaneous Notes 5, p.221).

「ええ、参ります。」

‘Yes, I am (coming).’

**IMAGE:** Brown responding to Mrs. Carter

“Raisyuu matá irassyàru?”

“Êe, maírimàsu.”

**PERFORMANCE PARAMETERS:**

**TIME:** afternoon

**PLACE:** in a park

**AUDIENCE:** addressee, passersby

**ROLE:** a woman answering her friend’s question

160
SCRIPT: She is answering that yes, she is coming next week.

**Stances indexed:** distal, respectful (humble-polite); accommodating (9A: CC5, p.219)

Her use of 参ります as an honorific-polite verbal in distal-style shows that she is positioning herself as the lower in rank (with the humble), from whom distal-style is more expected, in contrast to Mrs. Carter’s direct-style.

Note what’s going on here. Each participant in this exchange is positioning the other higher than herself, indicating a deference that each holds for the other.
Bibliography


