

### Assignments for *Kakitsubata*

The assigned lines are keyed to the original Japanese text, which is provided with a partial English translation. The original was edited by Itō Masayoshi, found in his 謡曲集 (v. 1), in 新潮日本古典集成 Shinchō Nihon koten shūsei (新潮社 Shinchōsha, 1986), pp. 258-266.

I've provided the relevant thematic questions for your lines. You may not be able to answer the questions on the first read through, but do your best. When we get to the end of the play, you'll be responsible for coming up with a more complete answer.

Make sure that you also read the "footnotes" for your lines. They will help you a lot!!!

**NOTE:** to understand what is going on in your line/s, you need to have read the lines before and after. You will not be able to understand the meaning in isolation. You also need to read the English provided.

**p. 259 [4-6] "yube yube....tsuki ni kerī": EVERYONE.** Please use the photocopy of the *Iwanami kogo jiten* (Iwanami Classical Dictionary) to look up the vocabulary words that are left blank. You are responsible for knowing the possible meanings of each word, and you should try to pick out which meaning you think is being used here (there may be more than one). (Do not worry about the poem examples.)

**Thematic:** p. 259 [4-6] How does the opening travel poem function structurally (i.e. why are the names of places like Mino and Owari punned on here?). How is this priest's journey similar to Narihira's? What issues are raised about transience and the body which come up later? How do the themes of this poem relate to the "Tsuki ya aranu" poem?

**p. 259 [10], 260 [1-2] "geni ya....kakitsubata yana": EVERYONE.** Please look up the vocabulary items that are missing from your vocabulary list. There will be two dictionaries available at the front desk of the East Asian Dept office. You can also find them in Langson East Asian Reference, under PL675.

**Thematic:** p. 259 [10], 260 [1-2] The priest notes here that the flower is *kokoro nashi* but never forgets the time for her color. He then personifies her with the epithet "pretty faces." How does this set up the Kakitsubata's entrance?

**p. 260 [6-9] "Sasuga ni...tabibito yana": Jin, Juliana, Ian**

**Thematic** p. 260 [6-9] Why does the Kakitsubata warn the priest not to compare her to other flowers? Why is she so special? What is ironic about her accusing him of being *kokoro nashi*?

**p. 261 [4-5] "Koto atarashiki...sugara": Kay, Benjamin**

**p. 261 [6-7]: "kuniguni....kakitsubata": Karen, Isabel**

**Thematic:** p. 261 [4-7] After Narihira leaves Yatsunashi, to whom do his thoughts always return? How does this compare to the "karakoromo" poem? Does this seem odd to you?

**p. 261 [7-10] "harubaru...kakitsubata": Tiffanie, Eva, Edward**

**Thematic:** [7-10] How is a parallel constructed (through *kakekotoba* pivots) between the kakitsubata's color and Narihira's poetry?

p. 261 [11] “sawabe...omoharuru”: Helen, Vanessa

p. 261 [12-13] “ima totemo...kana”: Jin, Juliana

**Thematic:** [11-13] What is the underlying allegorical meaning of this line -- i.e. what is Yatsushashi understood to stand for?.

p. 262 [10-11] “makoto...nari”: Ian, Kay

p. 262 [12-14] “mata Narhira....nari”: Ben, Karen

**Thematic** p. 262 [10-14] See footnote 14 for the original poem. Note the parallel between the woman poet (who became a kakitsubata) and Narihira as the Bodhisattva of Song and Dance (歌舞の菩薩 Kabu no Bosatsu) who became human. What do each leave behind? What does the *katami* left by the house signify? What does Narihira's poetry signify?

p. 263 [8-9] “wakare koshi... baya”: Isabel, Tiffanie

**Thematic:** How do these lines relate to the general themes of the story? How does it set up the dance?

p. 263 [11-13] “somosomo...nashi”: Eva, Edward, Helen

**Thematic:** p. 263 [11-13] How is the Bodhisattva Narihira's path from the Capital of Tranquil Light parallel to the "real" Narihira's path? How are both paths identified as "sexual" in lines 11-13?

p. 264 [1-10] **Thematic for EVERYONE:** You aren't responsible for this in the Japanese, but in the English, how do the natural images of rising and falling reflect Narihira's changing fortunes in life?

p. 265 [2-3] “hikari....to wa”: Vanessa, Jin, Juliana

p. 265 [3-5] “shiru ya...shite”: Ian, Kay

p. 265 [5-6] “hongaku...zo kashi”: Ben, Karen

p. 265 [6-7] “kayau ni...ran”: Isabel, Tiffanie

p. 265 [8-9] “kasen...kin”: Eva, Edward

**Thematic:** p. 265 [1-9] If the names and events have been disguised in *Ise monogatari*, what is the hidden truth? I.e. what is Narihira's true nature? What does he promise to all those women who have been "linked" to him through sex? How does this new revelation about Narihira change the meaning of the "tsuki ya aranu" poem?

p. 265 [11-14]: Helen, Vanessa [plus one?]

**Thematic:** The poem partially quoted on p. 362 is not given in full, albeit with a change in the last line (see also footnote 14). What is the main theme of the completed “ue-okishi” poem? After line 12, how is this theme contradicted?

p. 266 [1-6] **EVERYONE** (Concentrate on the *kakekotoba* links.)

**Thematic:** p. 266 [1-6] Note that *ayame* is another kind of purple iris. How is the relation between two purple flowers (*ayame* and the Kakitsubata) now described? In the final lines, what happens to the

*karakoromo* and the Kakitsubata's purple color? What might this signal in relation to her enlightenment?