

## Rhetorical Devices

### まくらことば 枕詞

ひさかたの  
distant, broad

あま そら あめ つき ほし  
天 (heaven) 空 (sky) 雨 (rain) 月 (moon) 星 (star)

あしびきの  
foot-dragging  
(i.e. wearying)

やま みね  
山 (mountain) 嶺(peak)

ちはやぶる  
thousand-swift-smashing  
(i.e. powerful)

かみ つち  
神 (deity) 土 (land)

しろたえの (白妙の)  
pure hemp-white

ころも そで ゆき くも  
衣 (robe) 袖 (sleeve) 雪 (snow) 雲(clouds)

ぬばたまの うばたまの  
ink-dark, jewel black

くろ よ ゆめ ね つき  
黒 (black) 夜 (night) 夢 (dream) 寝 (sleep) 月 (moon)

くれたけの  
bamboo

よ 節 (joint) 夜 (night) 世 (world)

### かけことば 掛詞

まつ 待つ ・ まつ 松

まつ (to wait) ・ まつ (pine tree)

あ 逢う ・ あふさか せき 逢坂の関

あ 逢う (to meet) ・ あふさか せき 逢坂の関 (place name)

う 憂し ・ うじ やま 宇治 (山)

う 憂し (ku adjective to be wretched) ・ うじ 宇治 (place name)

し 知らぬ ・ しらなみ 白浪

し 知らぬ (do not know) ・ しらなみ 白浪 (white waves)

おも 思ひ ・ ひ 火

おも 思ひ (to yearn) ・ ひ (fire, flame)

## Japanese 100b Poetry: Authors and Reading Questions

**Hyakunin Isshu (A hundred poems by a hundred poets, ca. 1230s)** Collection of poems compiled and edited by Fujiwara no Teika (1162-1241). The preeminent medieval poet, he had an enormous influence on the development of the medieval aesthetic of austere beauty. He was one of the main editors of the *Shin Kokinshū* (1204), the most important imperial collection after the *Kokinshū* (c. 920). He also edited the versions of *Ise monogatari* and *Genji monogatari* that are considered standard today. The anthology begins with Emperor Tenchi (or Tenji) and Empress Jitō (father and daughter) and ends with Emperor Gotoba (r. 1186-1198) and his son Juntoku (r. 1211- 1221).

**HI #2 持統天皇じとうてんのう [Female] Emperor Jitō (reigned 690-696).** Empress Jitō, counted as the forty-first sovereign, was one of the most famous female emperors. She reigned in Nara and Ama no Kaguyama is a hill about a mile northeast of Jitō's palace. Supposedly there was a tradition in a temple on Kaguyama at the beginning of summer (after the monsoon rains) for the women to wash robes and hang them out to dry on the hill. So hearing that they are hanging robes out to dry indicates that summer must have officially arrived. The poem may well have been written for oral recitation at some kind of summer festival.

### **Grammar:**

- 1) Look up *keru* and *rashi* (this is NOT the “past supposition” *kerashi*). Why is *keru* in RT?
- 2) What are the possible meanings of *keru*? Which one makes the most sense here?
- 3) Note that the poem was originally given in the *Man'yōshū* (8th c. poetry anthology) and because of the use of *man'yōgana* (a complicated use of kanji to stand for both sound and meaning) it was very hard for later poets to read. This gave rise to variations, but the most common reading of the *Man'yōshū* version has *natsu kitarurashi* (summer appears to have arrived) and *koromo hoshitari* (they are drying robes) rather than *koromo hoshi tefu* (it is said that they are drying robes). Which version seems to work better with *rashi*? Why might Teika have chosen to use the *koromo hoshi tefu* version?

### **Thematic Questions:**

- 1) Why might Fujiwara no Teika have chosen this poem to go at the beginning of the collection?

### **Technical Vocabulary**

- 1) *Mushin* 無心 (no meaning, unmotivated) versus *ushin* 有心 (meaningful, motivated). The question of whether a proper names, *makura kotoba* or *jo kotoba* is meaningful or not. Can you see a logical reason why the proper name or *makura kotoba* was used (besides wordplay)? Does the literal meaning of the term add anything to the poem (to the emotional resonances, for example)? Here, would you translate Ama no Kaguyama?

**HI #3 柿本人麿 Kakinomoto no Hitomaro (dates unknown, died 708-715?)** One of the four principal poets of the *Man'yōshū*. He was a court poet for three sovereigns: Tenmu (r. 673-686); Jitō (690-697), and Monmu (697-707). In the medieval period he was deified as a poetic sage (*kasen*) and a guardian deity of poets (*kajin*), and a special memorial ceremony was developed to revere him.

**Grammar:**

- 1) Try to figure out whether the のs are possessive or "ga" のs.
- 2) Note that in poetry sometimes the RT of *shiku* adjectives will drop their *ki*.
- 3) Look up *ka* and *mo* (this may also be a combination of bound particles *ka* + *mo*).

**Thematic Questions:**

- 1) Why do you think Hitomaro chose 山鳥(*yamadori*) here? (Any information you can find on mountain pheasants might help! Google!)
- 2) What is the main message of the poem? How does the *jokotoba* (*ashibiki*.....*naganagashi*) support that message through imagery? Through implied emotion?
- 3) What do you think all the "o" vowels and *nos* add to the poem?

**HI #7 安部仲麿 Abe no Nakamaro [701-70].** At age 16 he was chosen to join a mission to the Tang court in China to study Chinese methods of measuring time. He stayed in China for more than thirty years. In 753 he attempted to return to Japan but was blown off course and was shipwrecked off the coast of Vietnam. He made his way back to the Tang Capital, and after a few years he was appointed governor of Northern Vietnam, at the time a protectorate of Tang China. He never managed to return to Japan. Note that before envoys such as Nakamaro set out for China, they prayed for their safe return home at Kasuga Shrine in Kasuga village in Nara.

**Grammar:**

- 1) Points to look out for: *naru*, *shi*, *kamo* (here, a combined final particle similar to *kana*).

**Thematic Questions:**

- 1) A number of different stories have developed about this poem. In what situation do you imagine Nakamaro composing it? Where is he? Where is Kasuga? How is the "shi" functioning here? What emotion do you think Nakamaro is feeling?

**HI #8 喜選法師 Priest Kisen (fl. 810-824).** One of the six poets singled out for comment by Ki no Tsurayuki in the preface to the *Kokinshū*. Later these six became known as the "Six Poetic Sages" (六歌仙 *rokkasen*). Very few of his poems remain. After taking orders as a Buddhist priest, he moved southeast of the capital to Uji, where he lived a life of seclusion.

**Grammar:**

- 1) How are the *kakekotoba* pivots on *shika* and *ushi/ujiyama* working in this poem?
- 2) Which *nari* is this (i.e. does it follow the SS or RT)? Can you tell?

**Thematic Questions:**

- 1) How does Kisen feel about his hut? What do other people think? Who does the persona here (poet-priest living in seclusion) remind you of? Why?
- 2) In the 9<sup>th</sup> c. the valorization of the poet-priest persona was not the norm (think of Sei Shonagon's attitude towards priests). Why might Fujiwara no Teika have chosen this poem to include in the *Hyakunin Isshu* in the 12<sup>th</sup>-13<sup>th</sup> century?

**HI #10 蟬丸 Semimaru. A completely apocryphal person – i.e. a creation of the medieval period. Supposed to have been the son of Emperor Uda (r. 888-897).**

According to medieval legend, he was either born blind or became blind, and so couldn't ascend the throne, since blindness was seen as the result of bad karma, which would be harmful in an emperor. Because his bad karma might be problematic, he was sent to live in a hut at Osaka barrier (逢坂の関), a hill on the edge of Lake Biwa (not the same as present day Osaka, which was then known as Naniwa). A story of tragic karma -- a great prince who becomes a roadside beggar. The other side of the story is that he is supposed to have become a famous biwa lute and flute player. He is considered the founder of the medieval biwa players who created the *Heike monogatari* (Tale of the Heike). There are also strong indications that he is connected to the worship of a kami in the area of Osaka barrier. He is supposed to have had a crazy sister as well: Sakagami 逆髪 (her name indicates that her hair sticks straight up), and she definitely started out as a "kami of the slope" (*saka no kami* 坂の神), so it seems likely that Semimaru was originally a kami as well. Later on Semimaru gets redefined as a Bodhisattva of Song and Dance. There's a good book on the legends surrounding Semimaru by Susan Matisoff, called *The Legend of Semimaru: Blind Musician of Japan* and there's a wonderful Noh play called *Semimaru*, in which Semimaru and his sister Sakagami accidentally meet. Also, the blind flute-playing prince in Akira Kurosawa's *Ran* is based on the Semimaru persona.

**Grammar:**

- 1) What might be implied after *yuku*, *kaeru*, *shiru*, and *shiranu* (all in RT)?
- 2) Look up や、も、ては.
- 3) As you're analyzing the poem look for contrasting pairs and parallel constructions.

**Thematic Questions:**

- 1) Since Semimaru is legendary, this poem was undoubtedly written by someone pretending to be Semimaru. What elements of the poem seem appropriate for the Semimaru persona?

**Kokinshû Poems**

**Kokinshû 409 Attributed to Kakinomoto Hitomaro (see HI #3)** This poem was the centerpiece of the memorial service dedicated to Hitomaro as the guardian deity of Japanese poetry, developed in the medieval period.

**Grammar:**

- 1) Look up *shi* and *zo* (both are particles).

**Thematic Questions:**

- 1) What is the situation? Who do you think is speaking? Who do you think is on the boat?
- 2) Why do you think this poem is so famous? What is appealing about it?

**Kokin shû 53 在原業平朝臣 Ariwara no Narihira Asson (825-880).** Narihira was the fifth son of Prince Abo and a grandson of Emperors Heizei and Kanmu. Narihira was made a commoner with the surname "Ariwara" in the year following his birth. He never moved up very far in the court bureaucracy; at his death in 880 he had only achieved the rank of Junior Fourth Upper. Narihira's obituary in *Sandai jitsuroku* (The True History of Three Reigns) describes his life in only four short Chinese phrases. The first two tell us that he was "elegant and handsome in appearance" (*taibô kanrei*) and that he was "self-indulgent and unrestrained" (*hōjū kakawarazu*), a phrase that Helen McCullough translates as "disregarded established conventions," and takes to mean that he was promiscuous. The *Sandai jitsuroku* then goes on to add, "he had almost no [Chinese] scholarship" (*hotondo saigaku nashi*) and "he composed very good Japanese poems" (*yoku yamato uta o tsukuru*). These kinds of descriptive phrases were quite unusual for a historical work that mainly focused on political achievements, and indicates that Narihira's reputation as a brilliant poet and gallant lover, irresistibly attractive to women, was already beginning to be established by the start of the tenth century. Thirty of Narihira's poems were selected for the *Kokinshū* and Ki no Tsurayuki named him as one of the six exemplary poets in the preface to the *Kokinshū*, who later became known as the *rokkasen* (Six Poetic Sages). Tsurayuki may have faulted Narihira's poems for containing "too much sentiment and too little diction" (*sono kokoro amarite kotoba tarazu*), but his best poems combine an excellent command of poetic diction (*kotoba*) with an extraordinary poetic sensitivity and imagination (*kokoro*).

Narihira's reputation as lady's man, hinted at in the *Sandai jitsuroku*, is based on much more speculative grounds. Heian and medieval Japanese took as fact the love poems attributed to Narihira in the *Kokin shū* and reinforced them with the adventures ascribed to Narihira as the Man of Old (*mukashi otoko*) in *Ise monogatari* (Tales of Ise), to create a "Narihira" persona that was caught up in a very complex web of romantic attachments. Later readers also saw Narihira as a subversive political force against the Fujiwara because of his involvement with Prince Koretaka, a contender for the position of Crown Prince put forward by the Ki family (Narihira was married to Ki no Arisune's daughter). When Prince Koretaka was forced to take Buddhist orders (thereby no longer eligible to become Emperor) Narihira's political hopes were dashed.

**詞書 (kotobagaki):** Written when he was at [Prince Koretaka's] Nagisa palace, looking at the cherry blossoms.

**Grammar:**

- 1) Look up *mashi*. You'll find *seba* listed as a combination under *mashi* "advanced study and reference." Note that the *se* of *seba* is the MZ of the personal recollection suffix *ki*.

**Thematic Questions:**

- 1) Why do you think Narihira claims we'd be better off without cherry blossoms? Do you think he means it?

2) There are a number of different possible meanings for *kokoro* 心. How would they change the meaning of the poem?

**Ono no Komachi 小野小町 (fl. 833-857). 5 poems.** One of the six exemplary poets named by Ki no Tsurayuki in the *Kokinshū* preface, later known as the *rokkasen* (Six Poetic Sages). Very little is known about her real life, but in the medieval period a group of stories developed depicting her as a proud young woman of passion and beauty, who ended her life as a poor beggar woman. One story that became a Noh play (*Kayoi Komachi*, Komachi and the 100 Nights) tells of how she made a suitor come and sit in front of her house for one hundred nights. He made it to the 99<sup>th</sup> night and then failed (there are different versions of why – his father died, he died of the cold etc.). Two other Noh plays are based on stories about her as an old woman, still a brilliant poet, but half-crazed with grief for her lost youth and beauty. A number of poems were later attributed to Komachi which probably weren't by her, but which fit well with her legend (this same process happened with Ariwara no Narihira). For this reason, it is probably safer to talk about the Komachi “persona” than the real woman. Komachi is especially well known for her skillful use of *kakekotoba*, which creates multiple layers of meanings and heightens the emotional intensity of her poems.

#### ***Kokin shū* 797, Ono no Komachi**

##### **Grammar:**

- 1) In analyzing the poem, think of it as a punning riddle on *iro*. How does the pun work? Why makes it paradoxical and ironic?
- 2) Look up で.
- 3) ~~In the Heian period, there were no diacritics (eg. で) and so originally the first *ku* of the poem would have been written 色みえて. How would the meaning of the poem change if it was て rather than で? Could this be a *kakekotoba*?~~

##### **Vocabulary:**

**unvoiced:** *seion* 清音; **voiced:** *dakuon* 濁音; **half-voiced,** *handakuon* 半濁音

##### **Thematic Questions:**

- 1) What attitude does Ono no Komachi appear to have towards love and lovers? Does she trust them?
- 2) What effect do all the のs have?

***Kokin shū* 746 “*dai shirazu, yomibito shirazu,*” but attributed to Ono no Komachi.**

##### **Grammar:**

- 1) Look up *nakuwa* under Adjectives (advanced study and reference “The Mizenkei of Adjectives plus WA”) or under WA (advanced study and reference “The Renyokei plus WA). Note that CJ says this is the RY of a *ku* or *shiku* adj. with a voiced け but this makes no sense – it should be the MZ. *Nakuwa* is very similar in meaning to *zu wa*.

2) Look up *mashi, mono o*.

**Thematic Questions:**

- 1) What is the situation described here? What is the author's emotional state? Does it fit her traditional persona?
- 2) How does the lack of metaphor here strengthen the emotional message?

***Kokin shû* 938 Ono no Komachi (composed in reply when Funya no Yasuhide, who had been named to an official post in Mikawa, sent her a note saying, "How about coming with me on a tour of the countryside?")**

**Thematic Questions:**

- 1) What causes the reader to see this description of natural imagery as being about Komachi's emotional state?
- 2) Based on this poem, do you think Komachi accepted Yasuhide's invitation?

***Kokin shû* 552 Ono no Komachi**

**Grammar Question**

- 1) Look up や and を

**Thematic Questions:**

- 1) What is the situation being described here? Does it sound like Komachi was in control of her relationships with men as was implied in some of the stories about her?

***Kokin shû* 113 (HI #9) Ono no Komachi**

**Grammar:**

- 1) Look up な. Is this *na* exclamatory or negative?
- 2) Why is *nagame suru* in MZ before *shi*?
- 3) What is each of the こそ?

**Thematic Questions:**

- 1) What is literally happening here? Describe the scene.
- 2) What clues do we have that there is more to this poem than just a literal description of the rain? I.e. how is the author using the description of the scene to talk about something else?
- 3) How does the use of puns (*kakekotoba*) enable this doubled meaning? How do the two levels collapse into one?
- 4) How might this poem have supported the medieval legend of Ono no Komachi?

**Izumi Shikibu 和泉式部 (?947-?).** She married a provincial official, the lord of Izumi province (where she got her name) and had a daughter (known as Koshikibu Naishi). She served in the court of Empress Shôshi, and got involved in a passionate affair with the Empress's stepson; the resulting scandal left her divorced and disowned by her family. Three years later, after her first lover died, his brother Prince Atsumichi sent Shikibu a gift

of orange blossoms, and from this commenced a new affair. In her diary (*Izumi Shikibu nikki*) she tells the story of the beginning of their love, through the time when Atsumichi persuaded her to move into his compound despite the vigorous protests (and eventual departure) of his primary wife. 5 years later Atsumichi died in an epidemic. She went through a period of mourning (wrote 240 extant poems) and then returned to the court. Her sponsor and protector at court was Fujiwara Michinaga, the father of Empress Shôshi and the most powerful man in Japan. Murasaki Shikibu also served him, and according to her diary she didn't think much of Izumi's reputation. At 36 Izumi Shikibu married a second time, and accompanied her new husband to his post in the provinces. She never returned to court life, and is thought to have died at the age of 60.

*Izumi Shikibu shû* # 160

**Thematic Questions:**

- 1) How does the pun on *iro* (色) work here? Can it be translated into English?

*Izumi Shikibu shû* #225

Seeing a certain man holding a woman's fan, <sup>ふじわらみちなが</sup>藤原道長 asked "whose is it?" When told that it was Izumi Shikibu's, he wrote on it "fan of a floating [fickle] woman." She added this reply poem to the inscription.

**Grammar:**

- 1) Look up *na...so*.

**Thematic Questions:**

- 1) What does the phrase "Aufusaka no seki" (Osaka Barrier) mean metaphorically here?
- 2) How does Izumi Shikibu's poem answer Michinaga's characterization of her as "fickle" (here, that she has a reputation for sleeping around). Does she refute his claim?

*Izumi Shikibu shû* #238

Composed when Izumi Shikibu's daughter, Koshikibu no naishi, died in childbirth at the age of 20.

**Grammar/Thematic Questions:**

- 1) How do you visualize the situation? Who is speaking? That is, who is the subject of *todomeokite*?
- 2) Who are the two 子 (*ko*)? How do *keri* and *ramu* function to distinguish between the two 子?

*Izumi Shikibu shû* #257 Thought to have been written on Izumi Shikibu's deathbed and sent to her spiritual guide, Harima no Hijiri. The line "*kuraki yori kuraki michi ni zo irinubeki*" alludes to a passage from the *Lotus Sutra*: "Through the long night increasingly they follow evil paths, reducing the multitude of heavenly beings; from darkness they enter into darkness, to the end never hearing the Buddha's name." (trans. Burton Watson, *The Lotus Sutra* [NY: Columbia University Press], p. 121)



**Grammar/Thematic Questions:**

- 1) What suffix is the *se* in *terase*? Who is Izumi Shikibu addressing here?
- 2) What does the “*kuraki michi*” stand for here? What must Izumi Shikibu now do?
- 3) What (and/or who) do you think the moon on the mountain rim stands for?
- 4) How would your interpretation of this poem change if it were written when Izumi Shikibu was 16 rather than on her deathbed?

**Fujiwara Tameaki 藤原為顯 1230s-1290s).** A grandson of Fujiwara Teika. Took orders as a Shingon Esoteric Buddhist priest and lived in the Kamakura area teaching poetry to samurai and priests. Developed an esoteric initiation ceremony for poetry and a group of secret allegorical commentaries on the *Kokinshû* and *Ise monogatari*.

**This poem is a *haikai* (unorthodox waka) on the theme of “beasts” (subtheme “foxes”).**

**Thematic Questions:**

- 1) How are foxes viewed in Japanese culture? What color is an old fox? How might the fox confuse people with its *iro*?
- 2) What are the possible meanings of *kari no iro*? What Buddhist meaning might it have?

***Ise monogatari dan 4, Kokin shû 747* attributed to Ariwara no Narihira**

See the introduction to *Kakitsubata* for more information on the "historical" romance between Narihira and Fujiwara Takako that is supposed to underlie this and the next poem from *Ise monogatari*.

**Grammar/ Thematic Questions:**

- 1) Look up *ni shite* (same as *nite*).
- 2) This poem can be interpreted differently depending on how the *yas* are understood. Look up the meanings of *ya* and see how you think the translation might differ.
- 3) Note the Buddhist position that our bodies change because they are part of phenomenal reality, but the cycles of nature reflect Absolute Reality and are unchanging. How do the different interpretations of *ya* appear to change Narihira's attitude towards the Buddhist reality?

***Ise monogatari dan 9, Kokin shû 410* attributed to Ariwara no Narihira****Grammar:**

- 1) There are two different *shi* in this poem. Look them up! (Hint: for *shi zo*, look back at the *honobono to akashi* poem.)
- 2) Not only is there an acrostic on かきつはた in this poem, there is a *makura kotoba*, three *kakekotoba* pivots, and four *engo* with *koromo*: *ki* (to wear); *nare* (to become worn); *tsuma* (hem); and *haru* (to stretch). You may have to do more than one translation to get all the meanings in. Good luck!

ひやくにんいっしゆ  
百人一首

2

春はるすなつきぎしるたて(したえ)夏なつき来しるたに(したえ)けらしら 白しろ妙たえ の

衣ころもほちやうあますかやまてかやまふかやま天あまのかやま香かやま具かやま山かやま

持じとら統てんのう天てんのう皇てんのう

(女)

3

あやまどりしをび(抱)きをのを山やま鳥どりのを尾びのをしをだをりを尾びのを

長なが々ながしなが夜よをねんひねんどねんりねんかねんもねん寝ねんむねん

柿かき本もと人ひと磨とまる

7

天あまのはら原はらふみりかとかけか見みれかばか春か日かなかるか

三み笠かきのい山やまにい出きできしき月つきかきもき

安あへ部の仲なか磨かまる

8

わいほが(抱)庵をはを都みやこのかたかつかみか鹿しかぞか住すむす

世よをじやまうひとちひと山やまとひと人ひとはひといひとふひとなりひと

喜き撰せん法ほう師し

10

ここれこやこここのこ行ゆくゆもゆかえ入かるかもか別わかれわかてわかはわか

知しるしもし知しらしぬしもし 逢あ坂さか のあ関せき

蟬せみ丸まる

世中よのなかにたえてせくらのなかりせば

春はるの心こころはのどけからまし

たぎせのゐんにてせくらをみてよめる

在原業平朝臣  
ありはらなりひらあそん

ほのほのとあかしのうらのあせきりに

しまがくれゆく舟をしぞ思ふおも

このうたはある人のいはく、かきのもとの人まるがうた也なり

113

花の色はうつりにけりないたづらに

わが身世にふるながめせし間に

小野小町

552

思ひつゝぬればや人の見えつらん

ゆめとしりせばとめぞらましを

938

わびぬれば身をうき草のねをたえて

とそふ水あらばいなんとぞ思ふ

小野小町

746

かたみこそ今はあたなれ

題しらす

これなくはわするゝ時もあらまし物を

よみ人しらす

797

いろみえでうつるゑものは

世中の人の心の花にぞありける

二井

藤原為顕

257/151

花を見る道のほとりの古狐  
はな みち みる 道のほとり 古狐  
ふるきつね

かりの色にや人まよふらん  
かりの色にや 人まよふらん  
ひと

238/485

はりまのひじりにやる

へんきよりへんき道にぞ入ぬべき  
へんきよりへんき道にぞ入ぬべき  
い

はるかにてらせ山の端の目  
はるかにてらせ山 端の目  
はつき はつき

子はまそりけり子はまそるらん  
子はまそりけり 子はまそるらん  
に

とんめをきて誰を哀と思ふらんむ  
とんめをきて 誰を哀と思ふらんむ  
お だれ 哀はれ 思ふ

いざみしきぶしゅう  
和泉式部集

225

せきもりならぬ人などがめそ  
せきもりならぬ 人などがめそ  
ひと

いとおせんにぞすもあらん  
いとおせんにぞすもあらん  
おんぞか(おんぞか) 達坂 の

小式部内侍なくなりてのち、おまじどのもの侍るをみて  
小式部内侍なくなりてのち、おまじどのもの侍るをみて  
にじせきぶない

160/98

世中にいひてふ色はなれども  
世中にいひて 色はなれども  
このなか いろ

ふかへ身にじむ物にぞありける  
ふかへ身にじむ物にぞありける  
この

Once when the ex-empress' was living in the eastern Fifth Ward, a certain lady occupied the western wing of her house. Quite without intending it, a man fell deeply in love with the lady and began to visit her; but around the Tenth of the First Month she moved away without a word, and though he learned where she had gone, it was not a place where ordinary people could come and go. He could do nothing but brood over the wretchedness of life. When the plums blossoms were at their height in the next First Month, poignant memories of the year before drew him back to her old apartments. He stared at the flowers from every conceivable standing and sitting position, but it was quite hopeless to try to recapture the past. Bursting into tears, he flung himself onto the floor of the bare room and lay there until the moon sank low in the sky. As he thought of the year before, he composed this poem:

月やあらぬ 春や昔の 春ならぬ  
わが身一つは もとの身にして

He went home at dawn, still weeping.

伊勢物語 段 4

月: moon  
あり (ラ変): to be, is/are  
春: spring  
昔: the past  
わが身: myself, my body  
一つ: alone, singly  
もと: as it was originally  
身: self, body

Once a certain man decided that it was useless for him to remain in the capital. With one or two old friends, he set out toward the east in search of a province in which to settle. Since none of the party knew the way, they blundered ahead as best they could, until in time they arrived at a place called Yatubashi in Mikawa Province. (It was a spot where the waters of a river branched into eight channels, each with a bridge, and thus it had come to be called Yatubashi—"Eight Bridges.") Dismounting to sit under a tree near this marshy area, they ate a meal of parched rice. Someone glanced at the clumps of irises that were blooming luxuriantly in the swamp. "Compose a poem on the subject, 'A Traveler's Sentiments,' beginning each line with a syllable from the word 'iris' [*Kakisubata*]," he said. The man recited,

唐衣 きつつなれにし つましあれば  
はるばるきぬる たびをしぞ思ふ

They all wept onto their dried rice until it swelled with the moisture.

伊勢物語 段 9

唐衣: Chinese robe  
★ 来 (カ変) : to come  
★ 着 (上二) : to wear  
★ なれ (下二) : to become worn, frayed;  
to become familiar, intimate [with someone]  
★ つま : robe hem; wife  
はるばる : long distance, great length  
たび : travel, journey  
思ひ (カ) : to think about, yearn for

かけことば  
掛詞

<sup>ひやくにんいっしゅ</sup> 百人一首	
(2) <sup>じとうてんのう</sup> 持統天皇 (Empress)	(645-702)
<sup>はる</sup> 春	spring
すぎ (上二)	to pass
<sup>なつ</sup> 夏	summer
<sup>く</sup> 来 (カ変)	to come
<sup>しろたえ</sup> 白妙 (MK)	bright white
<sup>ころも</sup> 衣	robe
ほし (4)	to dry
てふ=と+いひ (4)	it is said
<sup>あま</sup> 天	heaven
<sup>かぐやま</sup> 香具山	Mt. Kagu (Mt. Perfume)
(3) <sup>かきのもとひとまる</sup> 柿本人麿	(fl. ca. 680-700)
あしびき (MK)	foot-dragging, "reed pulling"
<sup>やまどり</sup> 山鳥	mountain pheasant, copper pheasant
しだり尾 <sup>お</sup>	drooping tail
<sup>ながなが</sup> 長々しく (shiku adj.)	long
<sup>よ</sup> 夜	night
ひとり	alone
<sup>ね</sup> 寝 (下二)	sleep
(7) <sup>あべのなかまろ</sup> 阿部仲麿	(701-70)

かけことば  
掛詞

あまのはら 天の原	“plain” of heaven (realm of the kami, expanse of sky)
ふりさけ (下二) + 見 (上一)	to turn and look up or out over a great distance
かすが 春日	Literally means “spring day”; name of village and shrine attached to the Kofukuji temple near Nara
みかさ やま 三笠の山	Mt. Mikasa (“Three Straw Hats”)
いで (下二)	to emerge, come out
つき 月	moon
(8) きせんほうし 喜撰法師	(early 9 <sup>th</sup> century poet-priest)
いお 庵	hermitage, hut
みやこ 都	capital
たつみ	southeast
しか 鹿	①このように (in this way) ② deer
す 住み (4)	to live
よ 世	life, the world
★ 宇治山 (うぢ山)	Mt. Uji
★ 憂く (ku adj.)	sad, mournful
いひ (4)	to say
(10) せみまる 蝉丸	(semi-legendary blind recluse, supposed to have lived near Osaka Barrier in the early 10 <sup>th</sup> c.)
これ	Here
この	this, these
ゆ 行き (4)	to go
かへり (4)	to return



かけことば  
掛詞

わか 別れ (下二)	to part (from someone)
し 知り (4)	to know
★ あ 逢ひ (4)	to meet
★ さか 坂	slope
★ あふさか 逢坂	place name; pronounced Osaka, but actually near Lake Biwa
せき 関	barrier check point
こきんしゅう 古今集	
(KKS 409)	attributed to <sup>かきのもとひとまろ</sup> 柿本人麿
ほのぼの (たり Chinese adjectival verb)	faint, dim
★ あかし (4)	to get light; to dawn
★ あかし 明石のうら	Akashi Bay
あさぎり	morning mist
しま	island
がくれーゆき (4)	hiding and going (going hidden)
ふね 舟	boat
おも 思ひ (4)	to long for, desire, to think about
(KKS 53) <sup>ありはらのなりひら</sup> 在原業平	(825-880) Nagisa no in: a palace located near Osaka owned by Prince Koretaka
よのなか 世中	in this world
★ たへ (下二)	here, to be ephemeral, to not endure long
★ たへて	(not) at all
さくら	cherry blossoms
なく (ku adj.)	no, not

(Verbs in RY)

## Poetry from

ひやくにんいっしゅ

こきんしゅう

いずみしきぶしゅう

## 百人一首・古今集・和泉式部集

MK= <sup>まくらことば</sup>枕詞かけことば  
掛詞

はる 春	spring
こころ 心	heart
のどけく (ku adj.)	to be serene, calm
(KKS 797) <sup>おののこまち</sup> 小野小町	
いろ 色	color, passion
みえ (下二)	appear, be visible
うつろひ (4)	to fade
よのなか 世中	in this world
(KKS 746) <sup>ひと</sup> よみ人しらず	no known topic ( <sup>だい</sup> 題しらず) attr. to <sup>おののこまち</sup> 小野小町
かたみ	memento, keepsake
いま 今	now
あた	foe, enemy
わすれ (下二)	to forget
なく (ku adj.)	no, none, there is no X
あり (ラ変)	to be, exist
(KKS 938) <sup>おののこまち</sup> 小野小町	Composed in reply when <sup>ふんやのやすひで</sup> 文屋康秀, who had been named to an official post in Mikawa, sent her a note saying, "How about coming with me on a tour of the countryside?"
わびね (下二)	to be forlorn, depressed
み 身	body, self
★ <sup>う</sup> 浮き (4)	to float or drift
★ <sup>くさ</sup> うき草	"duck weed"; a floating reed

★ 憂く (ku adj.)	sad, mournful, wretched
ね=根	root
たへ (下二)	to cut off, break
さそひ (4)	to beckon, invite, seduce
みず 水	water, current
いに (ナ変)	to go, leave
おも 思ひ (4)	to think
(KKS 552) <sup>おののこまち</sup> 小野小町	
おも 思ひ (4)	to yearn for
ね=寝 (下二)	to fall asleep
み 見え (下二)	to appear
ゆめ	dream
しり (4)	to know
さめ (下二)	to wake up
(KKS 113) <sup>おののこまち</sup> 小野小町	(HI 9)
はな 花	cherry blossoms
いろ 色	color, allure, sex appeal
うつり (4)	to fade
いたづら (なり adjectival verb)	in vain, meaninglessly
わが身	one's self, especially physical sense of self

かけことば  
掛詞

★ へ (下二)	to pass time
★ ふり (4)	to fall (like rain)
★ ふり (上二)	to grow old
★ ながめし (サ変)	to look out
★ <small>ながあめ</small> 長雨 (noun)	long, heavy rain
<small>ま</small> 間	period of time
<small>いずみしきぶしゅう</small> 和泉式部集	
(160) <small>いずみしきぶ</small> 和泉式部	
<small>よのなか</small> 世中	in this world
こひ	love
いひ (4)	to be called
なく (ku adj.)	no, none
ふかく (ku adj.)	deep
<small>み</small> 身	body, myself
しみ (4)	to be stained by
(225) <small>いずみしきぶ</small> 和泉式部	Seeing a certain man holding a woman's fan, <small>ふじわらみちなが</small> 藤原道長 asked "whose is it?" When told that it was Izumi Shikibu's, he wrote on it "fan of a floating [fickle] woman." She added this reply poem to the inscription.
こへ (下二)	to cross, transcend
し (サ変)	to do
こし (4)	to breach
あり (ラ変)	to be

<sup>あふさか</sup> 逢坂	Meeting Slope
せきもり	barrier guard
とがめ (下二)	criticize
(238) <sup>いずみしきぶ</sup> 和泉式部	Composed when Izumi Shikibu's daughter died in childbirth
とどめおき (4)	to leave behind
<sup>たれ</sup> 誰	who
<sup>あわれ</sup> 哀	pity, pathos
<sup>おも</sup> 思ひ (4)	to feel, think
こ子	child
まさり (4)	to grow up
(257) <sup>いずみしきぶ</sup> 和泉式部	Izumi Shikibu supposedly sent this to her spiritual adviser, <sup>はりまのひじり</sup> 播磨聖 (a Buddhist ascetic), on her deathbed.
くらく (ku adj.)	darkness
より	from
<sup>みち</sup> 道	path, road
<sup>い</sup> 入り (4)	to enter
はるか (なり adjectival verb)	from afar, distant
てり (4)	Shine
<sup>やま</sup> は 山の端	mountain rim, crest
<sup>ふじわらためあき</sup> 藤原為頭	(13 <sup>th</sup> c. poet, grandson of Teika) <i>haikai</i> on the theme of "beasts"
<sup>み</sup> 見 (上一)	to see, view

<sup>みち</sup> 道	path, road
ほとり	beside, at the edge
<sup>ふるきつね</sup> 古狐	old fox
★ かり	① ephemeral, changing    ② hunting
★ <sup>かり</sup> <sup>いろ</sup> 仮の色	phenomenal reality
★ <sup>いろ</sup> 色	① color    ② passion
まよひ (4)	be confused, led astray

**Adjectives (review and short exercises)**

**NOTE: In exercises, combine each kind of adjective with the following suffix. Give both LONG and ABBREVIATED versions where appropriate.**

**KU く /SHIKU しく ADJECTIVES (形容詞):** These take "kari" before most suffixes (exceptions are nonconjugating suffixes such as te, shite, IZ ba and do/domo). As a rahen verb, before SS suffixes it conjugates karu. As a rahen verb, it may drop the "ru" before meri, beshi, rashi.

To make a ku く /shiku しく adjective into an adverb (i.e. to modify a verb), conjugate it in RY.

- a) atsushiku あつしく + rashi らし
- b) beku べく + zu ず
- c) nodokeku のどけく + mashi まし
- d) okashiku おかしく + IZ ba ば

**ADJECTIVAL VERBS (形容動詞)**

**A) Nonconjugating Japanese adjectives** take "nari" before all suffixes and also nari may stand alone (meaning "dearu"). Again, as a rahen verb, before SS suffixes it conjugates as naru, and it may drop its "ru" before rashi, beshi, meri.

To make a nonconjugating adjective into an adverb (i.e. to modify a verb), you add "ni."

- a) haji はじ + beshi べし
- b) mare まれ + zu ず
- c) shizuka しずか + rashi らし
- d) honoka ほのか + domo ども

**B) Nonconjugating Chinese adjectives** take "tari" before all suffixes and "tari" may also stand alone (meaning "dearu"). Again, as a rahen verb, before SS suffixes it conjugates as "taru," and it may drop its "ru" before rashi, beshi, meri.

To make a nonconjugating Chinese adjective into an adverb, you add "to" or "toshite."

- a) dôdô どうどう + zu ず
- b) funpun ふんぶん + IZ ba ば
- c) manman まんまん + gotoshi ごとし
- d) bôbô ぼうぼう + rashi らし

## SUFFIXES OF CONJECTURE (\* marks meanings that aren't really conjecture)

[SS] RASHI -- not usually used with *ka* or *ya*  
irregular shiku adj:

(--/--/rashi/rashi,rashiki/rashi, rashikere/--)

- 1) Very confident conjecture on rational grounds, eg. supposition about something based on direct observation (it must be X, it's surely X, it can be seen that X)
- 2) Speculation about reason or cause for something

NOTE: Some *rahen* and *kami* 1 verbs drop their *ru* in front of *rashi*  
(*kerurashi* -- *kerashi*, *samukarurashi*-- *samukarashi*; *mirurashi*--*mirashi*, *nirurashi*--*nirashi*)

[SS] BESHI (negatives = *maji*, *bekarazu*)  
regular ku adj:

(*beku* /*beku* /*beshi*/*beki* /*bekere*/--)

(*bekara*/*bekari*/-- /*bekaru*/-- /-- )

- 1) Confident conjecture based on knowledge of what is natural or proper (it will surely...; it must be that...)
  - 1a) With question particle (*ka*, *ya*) may be speculation about cause or reason: "why is it that...? I wonder why....?" BUT could simply be questioning conjecture: "Surely X is the case?"
- 2) Potential (can do X, will be able to do X)
- \*3) to 2nd person: suggestion or mild command (you ought to do X..., had better do X)
- \*4) about self: desire or intentions (I will, want to do X) (usually in SS)

NOTE: The *kami* 1 verbs *mi* and *ni* often drop their *ru* in front of *beshi*; also a very few *rahen* verbs, but not as common as *rashi* and *meri*. (*mirubeshi*--*mibeshi*, *nirubeshi*--*nibeshi*, *arubeshi*--*abeshi*)

[MZ] MU/N (negative = *ji*)

incomplete yodan: (--/--/mu/mu/me/--)

NO relation to tense

- 1) Conjecture with no direct evidence (perhaps, maybe, I suppose)
  - 1a) With question particle (*ka*, *ya*) "Is it perhaps X? Could it be because of X?"
- 2) X ought to happen naturally (*hazu desu*)
- \*3) To 2nd person: suggestion or mild command
- \*4) About self: desire, intention

NOTE ALSO: MUZU/NZU (From "*mu* to *su*")

incomplete sahen: (--/--/muzu, muzuru, muzure/--)

- 1) "X will probably/ is about to do"
- \*2) Expressing intention (I'm going to do X)

NOTE ALSO: NAMU (mz of *nu* + *mu*)  
Strengthens the meanings of *mu*



**[RY] KEMU/KEN**

incomplete yodan: (--/--/kemu/kemu/keme/--)

Conjecture about PAST

- 1) No direct knowledge: X might have, X probably did
- 2) Referring to past event as hearsay, but uncertain of facts (it is said that, it would seem that)
- 3) If you know something has happened for sure, then may indicate speculation about cause or reason; here often with question particles or interrogative words such as who (*tare*), why (*naze*), how (*ikani*) etc. ("Why should X have happened? Who could have done X?")

**[SS] RAMU/RAN**

incomplete yodan: (--/--/ramu/ramu/rame/--)

Conjecture about PRESENT to FUTURE, usually something not seen. Post-Heian usage may be tenseless.

- 1) No direct knowledge: X is probably happening now/might happen in the future.
- 2) Refers to hearsay knowledge (it is said that; it would seem that)
- 3) If you know something is happening for sure, then may indicate speculation about cause or reason; here often with question particles or interrogative words such as who (*tare*), why (*naze*), how (*ikani*) etc. ("Why should X be happening? Who would do X?")

**[MZ] MASHI**

irregular: (mase, mashika/--/mashi/mashi/mashika/--)

- 1) Conjecture contrary to fact (if X were the case, then Y...)

Often in the form: *X seba Y mashi o / X mashikaba Y mashi o* [~~If x were the case, then Y~~]

Often has a nuance of desire/sadness ("I wish that X were so; Would that X were true")

- 2) Its other meanings are close to MU (probably X, X ought to happen [naturally], \*why don't you do X, \*I intend to do X)

**[SS] MERI**

incomplete rahen: (--/meri, meri, meru, mere/--)

- 1) Highly tentative surmise or conjecture; not enough grounds for a firm conclusion (It seems that perhaps....; It might be possible that....)
- 2) If there is grounds, then use of *meri* indicates a desire to avoid a direct statement (it would seem that X...)

**NOTE:** some rahen verbs drop their *ru* in front of *meri*  
(*naruru* → *nameri*, *tarumeru* → *tameri*, *bekarumeru* → *bekameri*)

## 100 b Practice sheet 1 (suffixes of conjecture)

Fill in the blanks with the appropriate suffix (or suffix combinations). Note that there may be more than one way to fill in the blanks – be ready to defend the way you did it. Pay attention to the verbs and suffixes endings – make sure they're grammatically correct! **Verbs are given in RY.**

It seems to me that [it is] very charming.

いと おかし\_\_\_\_\_

- 1) The flowers are probably falling in the capital now.

みやこ には はな の ち 散\_\_\_\_\_

(ち 散り、 4 to fall)

- 2) It is said that warblers once sang in the garden.

には 庭 に うぐいす な\_\_\_\_\_

(なき、 4 to sing)

- 3) If it had been the daytime I would have peeked in.

ひる 昼 なら\_\_\_\_\_ のぞきて みたてまつ 見奉りて\_\_\_\_\_

(ひる 昼 daytime; のぞき 4 to peek; みたてまつ 見奉り 4 to look + humble )

- 4) It appears to me that he is coming on a pilgrimage.

もうで来\_\_\_\_\_ (two suffixes)

(もうで来 力変、 to come on a pilgrimage)

- 5) It must be that there is a [man] with whom [she] secretly falls I love.  
[hint: 2 suffixes, one is story telling present tense.]

しのびて <sup>こころ</sup>心 <sup>ひと</sup>かわせる 人 <sup>ぞ</sup>あり \_\_\_\_\_

(しのび secretly; <sup>こころ</sup>心 <sup>かわせ</sup> 下二、 to fall in love)

- 6) As I recall it seems to me that that person sometimes visited Naishi.

ないし の もと は その 人 が ときどき まか \_\_\_\_\_  
(two suffixes)

(まかり 4 to visit; もと the home of)

- 7) Since [given this situation] it is natural that I would shed tears.....

<sup>なみだ</sup>涙 も <sup>お</sup>落ちぬ \_\_\_\_\_ (two suffixes)

(<sup>なみだ</sup>涙 tears; <sup>お</sup>落ち 上二 to shed, fall)

- 8) Thinking, "It seems to me that this prince ought naturally to live [there...]"

この <sup>みこ</sup>御子 の <sup>い</sup>居 <sup>たま</sup>給ふ \_\_\_\_\_ とて  
(two suffixes)

(<sup>みこ</sup>御子 crown prince; <sup>い</sup>居 上一 to live; <sup>たま</sup>給ひ 4 polite)

Japanese 100b Practice Sheet on Negatives

NOTE: verbs are given in RY

1) <sup>ひと</sup>人 <sup>そしり</sup>の <sup>そしり</sup>謗り をも え はばかり せたまはず。

<sup>そしり</sup>謗り (criticism); はばかり (4, pay attention to)

2) <sup>きみ</sup>君 ならで <sup>たれ</sup>誰 にか <sup>み</sup>見せん

<sup>うめ</sup>梅 <sup>いろ</sup>の <sup>いろ</sup>花 <sup>いろ</sup>色 をも <sup>か</sup>香 をも <sup>し</sup>知る <sup>ひと</sup>人 ぞ <sup>し</sup>知る。

<sup>きみ</sup>君 (you); <sup>たれ</sup>誰 (who); <sup>み</sup>見せ (shimo 2, to show); <sup>うめ</sup>梅 (plum); <sup>いろ</sup>色 (color, luster); <sup>か</sup>香 (fragrance); <sup>し</sup>知り (4, to know; here, to appreciate, savor)

3) <sup>あめ</sup>雨 の いたく <sup>ふ</sup>降り しかば え まゐらず なりにき。

<sup>あめ</sup>雨 (rain); いたく (ku adj., heavy); <sup>ふ</sup>降り (4, to rain); まゐり (4, humble, to go); なり (4, to become)

4) (われは) <sup>くにびと</sup>かの <sup>くにびと</sup>国人 聞き <sup>し</sup>知る まじく [と] おも ほえ たれども...

<sup>か</sup>かの (=kono, this. this kind of); <sup>くにびと</sup>国人 (people of a province); <sup>き</sup>聞き <sup>し</sup>知る (4, to know of by hearing about); おも ほえ (shimo 2, to believe, think)

5) A comment by Fujiwara Teika <sup>ふじわらのていか</sup> 藤原定家 on the diction of a poem entered in a poetry contest.

「<sup>し</sup>知りたき」といへる、<sup>ぞくにん</sup>俗人の<sup>こ</sup>言に<sup>き</sup>聞くと いへども、いまだ

<sup>わか</sup>和歌の<sup>ことば</sup>ことばに よまざるなり。

いひ (4, to say); <sup>ぞくにん</sup>俗人 (vulgar, common people); <sup>こ</sup>言 (words, speech); <sup>き</sup>聞き (4, to hear, sound like);  
いまだ (until now); <sup>わか</sup>和歌 (poetry); <sup>ことば</sup>ことば (vocabulary); <sup>よみ</sup>よみ (4, to compose, use for poetry)

6) ほととぎす <sup>おも</sup>もの思ふ <sup>われ</sup>我に <sup>こえ</sup>声 な聞かせ そ。

ほととぎす (cuckoo), <sup>おも</sup>もの思ふ (4, to worry, be anxious); <sup>われ</sup>我 (myself); <sup>こえ</sup>声 (song [of a bird]);  
<sup>き</sup>聞き (4, to hear)