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The poetics of the "Kokinshû": An investigation into the machine analysis of Japanese poetry

LaCure, Jon W., Ph.D.

Indiana University, 1991

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THE POETICS OF THE KOKINSHÛ:
AN INVESTIGATION INTO THE MACHINE ANALYSIS OF JAPANESE POETRY

Jon W. LaCure

Submitted to the faculty of the Graduate School
in partial fulfillment of the requirements
for the degree
Doctor of Philosophy
in the Department of East Asian Languages and Literatures
Indiana University

1990

Accepted by the Graduate Faculty, Indiana University, in partial fulfillment of the requirements of the degree of Doctor of Philosophy.

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INTRODUCTION

"Tsurayuki was a lousy poet and the Kokinshû is a trivial anthology."
-- Masaoka Shiki in "Utayomi ni atauru sho.[1]

Shiki's remark is undoubtedly the best known critical assessment of the Kokinshû.[2] However, it is the pivotal importance of the anthology in the canon of classical Japanese literature that gives Shiki's quote a certain shock value. The Kokinshû (Collection of Ancient and Modern Poems) is an early tenth century compilation of approximately 1,100 poems, all but of a few of which are in the Japanese waka style. These are short thirty-one syllable poems where the lines are arranged in a 5-7-5-7-7 pattern of syllables.

The archetypical waka was an occasional poem where the circumstances of composition might be described in a headnote or a prose setting. For example, Ise monogatari (The Tales of Ise, mid-tenth century) is a collection of short prose passages, each of which centers around a waka poem or an exchange of poems. In the first of these episodes, a young courtier on a hunting excursion catches a glimpse of two beautiful young sisters.[3] He is so impressed that he tears off a strip from his hunting robe and sends it with a waka poem comparing his feelings to the confused pattern of the dyed cloth. The

narrator of this "poem tale" then points out how a similar comparison is made in another poem. This second poem appears in a slightly different version among the love poems of the Kokinshû.

The Kokinshû, however, was far more than a simple collection of the best or most representative poems. This compilation was the first of the so-called Imperial anthologies (chokusen shû). Each Imperial anthology was commissioned by official edict of the Emperor. Ideally, the finest poets of the day were honored by being designated as the editors. In the case of the Kokinshû there were four compilers, of which Ki no Tsurayuki is undoubtedly the best known.

The editor of an Imperial Anthology became an arbiter of taste, but his role was rather to create an arrangement of poems than just to select. The first six of the twenty books of the Kokinshû are devoted to the four seasons. Reading these books, which contain nearly 350 poems, is something like the unrolling of an especially long landscape scroll where elegant courtly gentlemen and ladies go about their daily lives amidst scenes representative of the special beauty of each season. The largest section of the anthology, the five books devoted to the topic of love, has an even stronger narrative aspect. These books describe an archetypical affair from the first meeting to the inevitably unhappy conclusion. Thus the art of the editor, which in the case of the Kokinshû is art by committee, uses the passing of time and the complexities of human emotion to craft an exquisite portrait of an aesthetic ideal in the courtly life of the Heian period (794-1185).

Eventually there would be twenty-one of these Imperial anthologies stretching over six centuries. Scholars have grouped these anthologies to reflect their importance and authority. The first eight are called the hachidaishû (the eight collections), the first three are called the sandaishû (the three collections), and most authoritative was the first, the Kokinshû.

The exact origins of the Imperial Anthology as a genre are unclear.[4] The first great anthology of Japanese poetry, the Man'yôshû (Collection of Ten Thousand Leaves, late eighth century) lacks the orgainizing principle of the Kokinshû and later anthologies. It also had a much broader range of acceptable topics, diction, and poetic form. However, changes in the Japanese language had rendered the Man'yôshû no longer accessible by the time of the compilation of the Kokinshû. It was the rediscovery of the Man'yôshû that paved the way for the first stylistic changes in waka exemplified by the Shinkokinshû (New Collection of Ancient and Modern Poems, comp. 1206) and eventually led to the criticism exemplified by Shiki's quote. Shiki continues his attack by giving the first poem in the Kokinshû as an example he feels particularly deserving of contempt:

KKS 1

toshi no uchi ni	While still this year
haru wa kinikeri	spring has come upon us.
hitotose o	this span of time --
kozo to ya iwamu	shall we call it the old year?
kotoshi to ya iwamu	shall we call it the new?5

Ariwara Motokata

This poem depends on a rather esoteric aspect of the ancient Japanese lunar calendar. Since risshun (the beginning of spring) was

determined by the position of the sun, it occasionally occurred before the lunar New Year. On the other hand, the close association of the New Year and the beginning of spring causes the poet to express the sort of "elegant bewilderment"[6] often associated with falling plum blossoms and a late snow. Shiki dismisses the poem as a worthless attempt at wit which fails completely.

However, if this poem lacks appeal to the modern reader, it seems likely that the problem lies with the subject matter. The beauty of blossoms and snow may endure through the ages, but the idiosyncrasies of the lunar calendar seem of little consequence in an age of multifunction digital watches.

Helen Craig McCullough assumes that the "shallow wit" of the poem is used deliberately to set off the next poem by Tsurayuki with "its Chinese allusion, its artful review of the seasons, its engo, and its excellent aural pattern."[7]

KKS 2

sode hijite	Wrung from summer sleeves
musubishi mizu no	the waters frozen through
kôreru o	the long winter,
haru tatsu kyô no	will today's spring breezes
kaze ya tokuramu	melt them at long last?

Ki no Tsurayuki

The idea that a superior poem might be set off by several poems of lesser quality became a well established principle in later Imperial anthologies and poetic sequences, eventually to become codified in the rules for linked verse (renga). However, its application to the Kokinshû may be somewhat anachronistic. These commentators miss the obvious point that the imagery of Tsurayuki's

poem is simply far more accessible to the modern reader than that of Ariwara Motokata's poem. The question of the relative merit of this poem or others in the anthology is better left to those scholars who specialize in such debates. Whatever their merits may be both poems are characteristic of the Kokinshû style, which has been succinctly summarized by Konishi Jun'ichi:

> 1. The conceptual approach is intellectual. In a typical Kokinshû poem, human life and the world of nature are not presented directly, but appear only after having been subjected to a process of ratiocination.
> 2. The boundary lines between the natural world and human experience are blurred. The poet does not focus on either a natural or a human phenomenon as such.
> 3. Whether the subject is nature or man, there is a strong tendency to treat it in terms of the passing of time.
> 4. The tone is subdued, elegant, and graceful.[8]

This "intellectual" approach to poetry was rejected by later generations of waka poets. However, the importance of the Kokinshû from the point of view of its language is hard to deny. Even Shiki had to admit that if there was anything to recommend the anthology, it was the creation of a new mode of expression distinct from the Man'yôshû. He is left to wonder how it could have dictated poetic diction for nearly six centuries.

The can be viewed in terms of the distinction between form and content. This dichotomy owes much of its importance in Japanese poetics to Ki no Tsurayuki's preface to the Kokinshû. He introduces it in terms of kokoro (conception) and kotoba (words). Even with the rediscovery of the Man'yôshû and the subsequent stylistic developments that culminated in the Shinkokinshû, the new style of poetry was

talked about in terms of developing a new sensibility while using the established rules of diction and decorum (kotoba furuku, kokoro atarashi).[9]

Needless to say, given the importance of the anthology in classical Japanese literature, the language and poetic devices of the Kokinshû have become one of the more popular topics in Japanese literary criticism and philology. Articles deal with various poetic devices such as makurakotoba, (set phrases or epitaphs, usually translated as "pillow words"), utamakura (famous place names used as epitaphs, literally "poem pillows"), kakekotoba (conventionalized puns, usually translated as "pivot words"), and joshi (which are introductory phrases of varied length). There are also numerous articles on topics such as kugire (caesura), metaphor, topic, accent, and image. Literary journals devote whole issues to these kinds of essays. In fact articles have become so numerous that they tend to repeat themselves with only minor variations. The traditional approach to style in waka is to create categories for poetic devices such as makurakotoba and then to use indexes to compare the occurrences of the various categories in different anthologies. This is used in an attempt to quantify the stylistic changes that occurred during the centuries when waka dominated poetic expression.

The problem with this kind of quantitative approach is a lack of agreement among critics as to what constitutes a makurakotoba or a joshi. At times it seems as if the only semblance of agreement is between those who borrow from each other. The application of machine analysis to Japanese literary devices that forms the framework of this

dissertation is an attempt to bring order to this chaos. At this stage the purpose is not to automate the analysis of the language of waka, but rather to bring some sort of rational methodology to the investigation.

As far as I know, this kind of machine analysis of the poetic devices of waka has never been attempted. Computers are currently being used for indexing tasks and for various kinds of tabulation. However, for tasks of a more complex nature, whatever is to be counted must be manually marked in the text. In fact, this is the usual state of affairs in regards to computers and literary criticism in general. A recent article by Willie van Peer, for example, points out what he feels to be the limitations on computer analysis of text. He divides what he calls "text" into four aspects: "sound, grammar, meaning, illocutionary force."[10] He points out that computers are very good at analyzing "text" on the lower and less significant levels such as "sound" or "grammar." He believes the more important aspects of literature such as "meaning" and "illocutionary force" are far more difficult if not impossible to quantify. His argument is that only all meaning of a text must be stripped away before any sort of qualitative analysis can be attempted.[11]

There is, of course, some truth to van Peer's argument. One obvious example of triviality is the acrimonious squabbling that often rages about the criteria for establishing authorship. But even the tabulation of back vowels or front vowels in the various books of Dante's Divine Comedy can seem trivial, given a literary work of such monumental proportions.

Van Peer's arguments are founded in a strangely utilitarian view of the function of criticism. His claim is that literary analysis must first attempt to point out the "shortcomings and flaws" in a work of literature and then
show how these are to be "remedied, or rather overcome."[12] Theoretical questions about the purpose of literary criticism are beyond the scope of this discussion. Suffice it to say that the present purpose is the elucidation of waka poetry, rather than constructive criticism.

This dissertation develops tools for the analysis of style in waka poetry. This should facilitate the understanding of the "meaning" or the "illocutionary force" of the poetry. As a framework for this I have attempted something which according to van Peer has never been accomplished. He states that "as far as I know there is still no computer program to automatically disambiguate figurative language as such (apart from dead metaphor or other kinds of 'frozen' figurative meanings)."[13] His list of what he considers to be figurative language includes: "metaphor, metonymy, synecdoche, irony, symbol, hyperbole, litotes, pun, oxymoron, paradox, ambiguity, and many others." He gives as an example, "a whale is not always a whale in a novel, but may develop into something which was quite unpredictable from its known biological properties."[14]

Still, not everyone seems to share his pessimism. A discussion concerning the feasibility of constructing a computer program to locate literary allusions occurred in December of 1988 on the Humanist, an Internet discussion group which was then based at the

University of Toronto.[15] In many ways literary allusion would seem to be an ideal starting point. The task was defined by one of the discussants as: ". . . one of classifying the different types of allusions, and of determining just what is involved in recognizing each type."[16] The idea is to have the computer take each passage and break down each sentence into individual words, noting general classes for words by using a thesaurus. The question then becomes one of the probability of certain words occurring again. The low probability of this occurrence could act as the tipoff for a simple allusion finder.

The major question would be the recognition of the more subtle sorts of literary resonances. An example was provided by another commentator on the Humanist, who recalled ". . . a story which describes a grandmother's coconut creme pie having achieved a perfection in things unattempted yet in bananas or key lime." This is clearly an allusion ". . . to Milton's things unattempted yet in prose or rhyme, but the allusion is syntactical, not semantic, and it depends on rhyme."[17] The computer programmer would need a rhyming dictionary instead of a thesaurus in order to detect this kind of literary allusion, but it should still represent a pattern that a machine can recognize.

The algorithms necessary for the disambiguation of literary devices such as makurakotoba or kakekotoba in Japanese waka should be somewhat simpler than the problematic examples described above. Japanese literary device function much like their Western counterparts, but the conventional nature of waka poetry makes it a ideal subject for this kind of study. The rigidity of the form,

manipulate. It also facilitates the structural comparison of poems. The limited vocabulary of waka, with something less than 2,000 words, greatly simplifies any hand tagging that might become necessary. More importantly, however, is the previously mentioned large body of literature concerned with the language of waka and the Kokinshû. The poetic devices of waka such as makurakotoba, kakekotoba, and joshi have been defined, classified, and analyzed by generations of Japanese poets and scholars, going back to the kokugakusha (Japanese philologists) of the Edo period (1615-1868) and even earlier poets and critics. This body of literature forms the basis for the classification schemes discussed in the first part of this dissertation.

The approach in this first part comes from the string scanning functions of the Icon programming language. Icon is a high-level programming language which has extensive facilities for processing strings. The language has features such as goal-directed evaluation which automatically searches for a successful result. In string scanning, positions are managed automatically. In this way the attention is focused on the current position while the string is examined by a sequence of operations.[18] This allows for far more complex searches than those available from commercial software packages such as the Oxford Concordance Program.

The use of string scanning does limit the present investigation to context based algorithms for the location of poetic devices. A different approach would involve the tagging of words as the basis for the structural analysis of the poems. For example, a computer

the structural analysis of the poems. For example, a computer generated index might serve as the basis for assigning tags to the various words which occur in the anthology. These tags would then be automatically inserted into the text whenever the appropriate word was located. This would still only be a first step, especially given the large number of homonyms in the Japanese language. But, after clean up, the tags themselves would form the basis for the searching. At this point the nature of the tags becomes of prime importance. A simple noun, verb, modifier, and particle approach might suffice for a first step. This would certainly need to be adjusted once a working model was in place. However, given a tagged text it might be possible to identify grammatical structures indicative of certain poetic devices such as makurakotoba.

A limiting factor in developing any sort of algorithm is the size of the data base. In the case of the Kokinshû, there are often only a few occurrences of a kakekotoba or makurakotoba, certainly not enough to form a basis for any broad generalizations about usage. Perhaps the most problematic in this regard are joshi, as will be seen in Chapter Two of this dissertation. The tendency for joshi to be based on conventional imagery might prove useful for machine recognition, but unfortunately not within the confines of a single anthology.

Given these limitations, a preliminary attempt at the disambiguation of figurative language may prove more interesting for its failures than for its successes. However, at this stage, the process is the focus rather than the result. In this first part of the dissertation, three kinds of poetic devices are considered:

makurakotoba, joshi, and kakekotoba. The interrelation of these poetic devices has been noted in a number of different studies. The process of defining these devices in a more precise manner is fundamental to an understanding of how these devices work and interrelate to each other in waka poetry. This, in turn, may also contribute to an understanding of their role in the "meaning" and "illocutionary force" of a poem.

To accomplish this goal it is necessary to consider an aesthetic dimension beyond simple grammatical questions. Topic is one possibility. To return for a moment to Konishi's definition of the Kokinshû style, it can be said that the two subjects of the anthology are nature (shizen) and the affairs of man (jinji). Many of the poems in the anthology are devoted to one of these two topics. In some cases they are combined in the same poem. A line or several lines describe nature while the rest of the poem deals with human affairs. Often these parenthetical descriptions of nature are joshi or makurakotoba, while the two parts of the poems are joined by kakekotoba or something which syntactically mimics the kakekotoba such as a compound verb.

Makurakotoba, joshi, and the dichotomy between nature and human affairs have been a part of waka since its earliest beginnings in pre-Heian song and poetry. In her book on the Kokinshû, Helen Craig McCullough gives two examples which use similar imagery and technique. The first is from the Nihon Shoki (Chronicles of Japan, 720) and the second is from the Man'yôshû.[19]

NS 118

asukagawa	The river Asuka
minagiraitsutsu	its banks now overflowing
yuku mizu no	with rushing water
aida mo naku mo	unceasingly, and I too
omôyuru ka mo	my thoughts only for you.

MYS 2704

ashihiki no	Far and deep in the
yamashita toyomi	mountain valleys, rumbling
yuku mizu no	the rushing water
toki to mo naku mo	unceasingly, as too
koiwataru ka mo	this relentless love of mine.

Anonymous

It is often possible to separate the parts of the poems which deal with nature and those which deal with human affairs. In both of the poems above the phrase in line four which has been translated as "unceasingly" (aida mo naku mo and toki to mo naku mo) work much like kakekotoba since they function adverbially with both the lines above which deal with nature, and the line below dealing with human affairs. This can be represented structurally by means of a heuristic diagram which shows both the subject matter of the respective lines and the poetic devices of the poems. Figure 1 is an example of this kind of diagram which will be used throughout the first part of this dissertation.

Figure 1

Nihon Shoki 118	topic	device
asukagawa minagiraitsutsu yuku mizu no	natural world	joshi
aida mo naku mo	pivot	
omôyuru ka mo	human affairs	

Figure 1 (cont.)

Man'yôshû 2704

ashihiki no yamashita toyomi yuku mizu no	natural world	makurakotoba joshi
toki to mo naku mo	pivot	
koiwataru ka mo	human affairs	

This kind of diagram provides a common descriptive framework for comparing the various poetic devices treated in the first four chapters of this section of the dissertation. The first and second chapters deal with makurakotoba and joshi respectively. Chapters three and four deal with kakekotoba. The emphasis in these chapters is on the difficult and ambiguous examples because of their special importance to an understanding of how these devices function in a poem. Chapter Five, the final chapter of the first part, is an attempt to form a coherent model for the understanding of the structural aspects of the poems.

One major limitation to this study is the lack of a broad range of styles in the waka examined. In the case of the Kokinshû the

question of style is generally limited to three distinct time periods. The first is the period of transition after the Man'yôshû, the second is the so-called period of the Six Poetic Geniuses, and the third is the generation of the compilers of the anthology. Konishi points out that the Kokinshû style, summarized above, had its origins in the second period and reached maturity in the third.[20] This gives some possibility for the analysis of stylistic change, even though it may seem insignificant within the larger context of the centuries during which waka flourished.

One goal of this dissertation, however, is to create a foundation for a study of the evolution of poetic language and style over the centuries, and especially at the three hundred years of the hachidaishû period. The hope is that even though not all the investigations undertaken will prove of significance in terms of the Kokinshû alone, their significance might emerge in the larger context of the hachidaishû.

The algorithms used in this dissertation also determine what can be investigated. The traditional Japanese poetic devices include utamakura (poem pillows) and engo (associated words) as well as kakekotoba, makurakotoba, and joshi. Utamakura are usually the names of natural features such as mountains, lakes, rivers, beaches, or plains. Tatsuta no yama (Mount Tatsuta) or Ôsaka no seki (the pass at Ôsaka mountain) are examples of utamakura. Nihon (Japan), Morokoshi (China), or miyako (the capital) are not utamakura. In the poetry contests of later generations these place names had fixed associations. Using a place name associated with autumn in a spring poem could be

considered a violation of convention. These conventions were in the process of codification during the period of the Kokinshû, making it an important anthology for the study of utamakura. An essay by Katagiri Yô'ichi deals with this aspect of utamakura in the Kokinshû.[21] However, since there is general agreement on what constitutes an utamakura, there is none of the controversy that surrounds devices such as kakekotoba or makurakotoba. Therefore utamakura are of no interest from the point of view of computer recognition.

Engo have similarities to kakekotoba. In the case of engo a second meaning of a word is brought out through the use of the associated word. However, as with utamakura these forms are set. If two words which have traditionally been classed as engo occur together in the same poem, then they are undoubtedly functioning as engo. In regards to both utamakura and engo the listing of poetic devices by Hashimoto, Kuboki, and Sugitani can be considered as authoritative.[22]

Another important aspect of the stylistics of waka is kugire (caesura). Often poems have breaks after the second or the third line. Sometimes these breaks can even occur after the first or the fourth line. Over the centuries stylistic differences were reflected in the changes in the predominance of certain kinds of kugire. At first glance this would seem an ideal candidate for machine analysis. Unfortunately, the machine recognition of kugire turns out to be far more difficult than might be expected. Although kugire can be indicated by shûshikei (verb final) suffix such as keri, more ambiguous endings may also indicate breaks. Even more problematic are

kugire that occur with lines ending in particles or nouns. The computer recognition of these would require deep analysis of the structure of the poem. While this is certainly theoretically possible, it is unfortunately beyond the scope of the present discussion.

The final chapter is an attempt at something that has received very little attention in the study of classical Japanese poetry. The lexical analysis of poetry has a long, if somewhat checkered, tradition in the West. Much of this kind of criticism traces its origins to the attempts by linguists and anthropologists to establish universals for sound associations that might hold true across the boundaries of language. In recent years this kind of approach has undergone something of a Renaissance among certain schools of literary criticism, primarily due to advances in computer technology.

Much of the lexical analysis of Japanese poetry has relied on the use of romanized Japanese. This may seem somewhat strange for a language that uses a syllabary rather than an alphabet. However, it is similar to the use of phonetic symbols to represent a language like English. The attempt here is to portray sound and for that purpose romanization can have distinct advantages.

This use of romanization is quite common among Western critics, going back to Brower and Miner's ground breaking introduction to classical Japanese poetry.[23] In a chapter on kotoba in the Kokinshû, McCullough talks about "pleasing rhythms" and "skillful sound patterns" created by vowel and consonant sounds.[24] A recent book about the waka poet Kyôgoku Tamekane by Robert N. Huey devotes a whole section of a

chapter on Tamekane's poetics to "The Manipulation of Vowels and Consonants," including a table of vowel distributions in selected poems.[25]

Phonetics would seem to be the logical framework for such a discussion. However, as McCullough points out in a footnote, early Heian phonetic values are different for those of modern Japanese, but it is still possible to talk of "sound patterns."[26] Her contention is that no matter how certain words were pronounced during the Heian period, the patterns of word initial sounds will remain the same.[27] Given the complexities and debates involved in the reconstruction of Hiean phonetics, this may be the only prudent course.

Within the framework of these limitations, the sixth chapter deals with the question of alliteration. With few exceptions, alliteration has never been considered an important poetic device by Japanese commentators.[28] In fact, a preliminary analysis of the occurrence of word initial letters in a romanized text of the Kokinshû seems to indicate that poets may have striven for a balance in order to avoid what might be perceived as unconventional or even humorous effects.

In conclusion, the thread which holds this dissertation together is the attempt to use certain kinds of computer analysis to examine questions about style in an anthology of classical Japanese poetry. The first five chapters attempt to lay the groundwork for a new kind of analysis that might enable a computer to recognize and classify literary devices. The final chapter uses a computer to do lexical analysis in a new area, that of Japanese poetry.

NOTES

[1]Masaoka Shiki, "Utayomi ni atauru sho," in Masaoka Shiki, Itô Sachio, Nagatsuka Takashi, Gendai Nihon bungaku zenshû, vol. 6 (Tokyo: Chikuma Shobô, 1961), pp. 5-6.

[2]Helen Craig McCullough, Kokinshû: Brocade by Night: 'Kokin Wakashu' and the court style in Japanese classical poetry (Stanford: Stanford University Press, 1985), uses this quote to begin her discussion of the place of the Kokinshû in Japanese literary tradition. For a discussion of the background see: Robert H. Brower, "Masaoka Shiki and Tanka Reform," in Tradition and Modernization in Japanese Culture, edited by Donald H. Shively (Princeton: Princeton University Press, 1971), pp. 379-418.

[3]Sakakura Atsuyoshi, et al., eds., Taketori monogatari, Ise monogatari, Yamato monogatari, Nihon koten bungaku taikei 9 (Tokyo: Iwanami Shoten, 1958), p. 111.

[4]Robert H. Brower, "Imperial Anthologies of Classical Poetry and The Tale of Genji," in The World of Genji: Perspective on Genji monogatari (Bloomington, IN: 8th Conference on Oriental-Western Literary and Cultural Relations: Japan, 1982), vol. 2, p. 12.

[5]Unless otherwise stated, all translations are my own. This is not due to any lack of excellent translations. The most recent complete translation is Helen McCullough's: Kokin Wakashû: the First Imperial Anthology of Japanese Poetry, trans. Helen Craig McCullough (Stanford: Stanford University Press, 1985). Another important

translation is by Laurel Rasplica Rodd: Kokinshû: a Collection of Poems Ancient and Modern, trans. Laurel Rasplica Rodd with Mary Catherine Henkenius (Princeton: Princeton University Press, 1984). Also available is a translation of the love poems by Nicholas J. Teele: "The Love Poems of the 'Kokinshû': A Translation, with Commentary and Study of the Influence of Chinese and Earlier Japanese Poetry," Ph.D. dissertation: University of Texas at Austin, 1980. However, in my own attempts I have tried to translate line for line and to maintain syllable count as nearly as possible. This can result in some very strange English syntax. However, it can also give the translations a certain rhythm and makes the structure much more apparent. As final authority I have generally relied on the commentary of Kubota Utsubo in his three volume work, Kokinwakashû hyôshaku (Tokyo: Tôkyôdô, 1960).

[6]Robert H. Brower and Earl Miner, Japanese Court Poetry (Stanford: Stanford University Press, 1961), p. 187.

[7]McCullough, Brocade, 426.

[8]Konishi Jin'ichi. "The Genesis of the Kokinshû Style" (tr. Helen C. McCullough), Harvard Journal of Asiatic Studies, 38 (1978), p. 64. Originally published as "Kokinshûteki hyôgen no seiritsu" in Nihon gakushûin kiyô 7:3, pp. 169-198, and reprinted in Kokinwakashû, ed. Nihon Bungaku Kenkyû Shiryô Kankôkai (Tokyo: Yûseidô, 1976), pp. 151-178.

[9]For a discussion of the later developments in style see: Brower and Miner, Japanese Court Poetry, p. 235-236.

[10]W. van Peer, "Quantitative Studies of Literature: A Critique and an Outlook," Computers and the Humanities, vol. 23, no. 4-5 (August-October 1989), p. 304.

[11]Ibid., p. 303.

[12]Ibid., p. 301.

[13]Ibid., p. 303.

[14]Ibid.

[15]The Humanist is an international electronic discussion group for scholars in the humanities who use computers. Messages are sent by members to a central location and these messages are then distributed to all members. It has been compared to an electronic bulletin board and also to a conferencing system.

[16]Richard Goerwitz <goer@sophist.uchicago.edu>, message of 2 December, 1988, HUMANIST Discussion, ListServ, University of Toronto.

[17]Patrick W. Conner <VM47C2@WVNVM>, message of 19 December 1988, HUMANIST Discussion, ListServ, University of Toronto.

[18]A summary of the unique features of this programming language can be found in: Ralph E. Griswold and Madge T. Griswold, The Icon Programming Language (New Jersey: Prentice-Hall, 1983), pp. xiii-xv.

[19]McCullough, Brocade, p. 118.

[20]Konishi, p. 64.

[21]Katagiri Yo'ichi, "Utamakura no seiritsu," in Kokinwakashû, ed. Nihon Bungaku Kenkyû Shiryô Kankôkai (Tokyo: Yûseidô, 1976), pp. 256-266.

[22]Hashimoto Fumio, Kuboki Tetsuo, and Sugitani Yoshiro, "Kokinshû no hyôgen to hôhô," in Nihon bungaku: kaishaku to kanshô (February 1970), pp. 80-131.

[23]Brower and Miner, Japanese Court Poetry, pp. 192-193.

[24]McCullough, Brocade, p. 328.

[25]Robert N. Huey, Kyôgoku Tamekane: Poetry and Politics in Late Kamakura Japan (Stanford. Calif. : Stanford University Press, 1989), pp. 106-111.

[26]McCullough, Brocade, p. 334.

[27]Ibid.

[28]The one ubiquitous example of alliteration in the Kokinshû is Ki no Tomonori's poem in which nearly all of the words begin with an h or an n sound:

KKS 84	
hisakata no	Heavenly, this
hikari nodokeki	light so tranquil, but
haru no hi ni	why, this spring day
shizukokoro naku	unsettling the heart
hana no chiruramu	blossoms falling to earth.
Ki no Tomonori	

CHAPTER I

MAKURAKOTOBA

"Most people seem to feel that because makurakotoba are meaningless, anyone who studies makurakotoba is a vapid and tasteless dilettante."
-- Tsuchihashi Yutaka in Kodai kayô ron.[1]

In defense of his study of makurakotoba, Tsuchihashi Yutaka invokes the mystical aura of ancient song and the god-like figure of the Man'yôshû poet, Kakinomoto Hitomaro (fl ca. late 7th century). Tsuchihashi points out how poetic devices such as makurakotoba (pillow word), joshi (preface), kakekotoba (pivot word) and utamakura (literally: poem pillow), go back to the very beginnings of Japanese poetry.[2] More importantly, these poetic devices are the building blocks of Japanese verse.

The "pillow word" is a formulaic phrase, said to modify, or support, the word it preceeds in much the same way that a pillow supports the head. It has even been compared to the Homeric epithet. An example is the use of the phrase ashihiki no in KKS 633 below:

KKS 633

shinoburedo	I try to bear it
koishiki toki wa	till love grows too strong, then
ashihiki no	as from the peaks
yama yori tsuki no	of the hills the moon
idete koso kure	emerging, I come to you.
Ki no Tsurayuki	

The makurakotoba, ashihiki no (written with the Chinese characters for 'foot' and 'to pull') in line three above is associated with the peaks in the next line but this is really its only function in the poem. Structurally, the poem breaks very clearly into two parts with the makurakotoba in the third line marking the beginning of the second part.

According to Takizawa Sadao, the earliest extant usage of the term makurakotoba has been attributed to 14th century commentators such as Jôben and Kitabatake Chikafusa.[3] Although this is the subject of some controversy, Takizawa dates the modern usage of the term to Sôgi, the 16th century master of linked verse.[4] Sôgi distinguished between makurakotoba and joshi based on the number of syllables. Makurakotoba are always five syllables while joshi have no such restriction. Utamakura set the scene for a poem, while makurakotoba refer only to the word or phrase with which they are associated. The utamakura can be thought of as a "pillow" for the whole poem.

1. Fixed and Structural Makurakotoba

While these definitions are adequate for some purposes, problems often occur with specific examples. Hashimoto, Kuboki, and Sugitani

have made a chart of all the makurakotoba, utamakura, joshi, and kakekotoba in the Kokinshû.[5] Takizawa accepts this as authoritative with only minor changes. He then creates two categories for makurakotoba. The first category are words or phrases which were widely used by the poets of the Man'yôshû period. By the time of the Kokinshû most of these have lost any logical association with the words they precede and in most cases what meaning they maintain is due solely to the Chinese characters with which they are written. This is the kind of makurakotoba that Tsuchihashi refers to in the quote above. Takizawa calls these komakurakotoba (old pillow words). As examples he gives ashihiki no, see above in KKS 633, and hisakata no (written with the Chinese characters for 'long, old' and 'direction, way'). These are phrases which are always makurakotoba. They present little or no problem for commentators or for machine analysis. In this reguard they resemble what Van Peer refers to as dead or frozen figurative language.[6] For the purposes of this discussion they will be referred to as fixed makurakotoba.

The second category is far more interesting. These are phrases such as akigiri no (autumn mist), asatsuyu no (morning dew), or harugasumi (spring mist) which are natural images used in a variety of different contexts and with an obvious logical attachment to their associated words. These are the subject of this chapter. For the sake of contrast they will be referred to as structural makurakotoba. Having set up these two categories, Takizawa then proceeds with a comparison of the use of makurakotoba in the Kokinshû and the Man'yôshû. This is not without precedent. A study by Shimada Ryôichi

attempts the same thing, and provides a list of the makurakotoba in the Kokinshû.[7]

Table 1 and Table 2 (see the end of this chapter) are based on Shimada's lists and his counts for usage in all poems of the Kokinshû, not only the waka but also the long poems, nagauta, and the six line sedôka of Book 19. The numbers in parenthesis are mine. They represent usage in waka only, which is the focus of this dissertation. The second column, "frequency," was produced from the romanized text of the Kokinshû using a computer to search the waka only. These numbers represent the total number of times these words or phrases occur, regardless of whether they are used as makurakotoba.

Shimada's list is reasonably accurate, but there are problems. A comparison of the total figures provided by Shimada and Takizawa can be seen in Table 3:

TABLE 3

Number of Makurakotoba found in the Kokinshû

	Takizawa	Shimada
Also used in the Man'yôshû:	65	57
Used in the Kokinshû only:	42	39
Total:	107	96

Some of the discrepancies apparent in the table above are due to mere carelessness. For example, Shimada lists fuku kaze no (blowing wind) and kurenai no (crimson) as makurakotoba which occur only in the Kokinshû and as makurakotoba which occur in both the Kokinshû and the

Man'yôshû, citing different poems in each case. Other problems are more interesting. I would like to deal with several of these in detail since they are central to the problems involved in the computational analysis of structural makurakotoba.

Table 4 (see the end of this chapter) combines both of Shimada's lists into one sorted list of all makurakotoba which also occur both as makurakotoba and in other usages in the Kokinshû. Three of the examples, azusayumi, kakurenu no, and shikitae no are always makurakotoba. These are again errors caused by carelessness on the part of Takizawa since these really belong to the fixed pillow word category. The biggest problem, however, is the large number of examples where there are only two or three total occurrences of the word or phrase in the Kokinshû. This makes it very difficult to form any sort of generalization concerning usage. There are, however, seven examples which occur at least five times in the Kokinshû. This should be sufficient to get an idea of what kinds of patterns might emerge from a more comprehensive study.

2. Spring Mist: Makurakotoba and Compound Verbs

Often it is possible to determine whether a certain word or phrase is a structural makurakotoba based on the associated word. An example of this is harugasumi (spring mist) which stands out because it occurs so many times in the Kokinshû. It can be found in nineteen poems in the anthology, but is classified by Shimada as a makurakotoba in only three cases.[8] Moreover, even these three cases are not

without their problems. Opinion seems about evenly split on one of the poems, which at first glance seems to have a rather straightforward structure:

KKS 108

hana no chiru	Is it falling blossoms
koto ya wabishiki	that he grieves on their way?
harugasumi	the mist of spring
tatsuta no yama no	rising on Mount Tatsuta --
uguisu no koe	as the warbler calls.

Fujiwara Nochikage

This usage is cited as a makurakotoba by Yokoyama Seiga in his Shôkai makurakotoba[9], but it is not marked as a makurakotoba in the NKBT edition of the Kokinshû, which usually notes all such occurrences.[10] It is also not listed by Hashimoto. Kubota notes that harugasumi in this poem sets the scene for the poem and functions as a makurakotoba associated tatsu (something rises). He resolves the apparent contradiction by calling the usage an ushin no jo (a meaningful preface).[11] Takeoka sees it as neither makurakotoba nor ushin no jo, although he does mention that tatsu is obviously functioning as a kakekotoba.[12]

The two other examples cited by Shimada are less controversial. Both of them are identified as makurakotoba in the NKBT edition of the Kokinshû:

KKS 370

kaeruyama	Although I hear of
ari to wa kikedo	a Homecoming Mountain --
harugasumi	the spring mists
tachiwakarenaba	parting if we must
koishikarubeshi	how sad it all becomes.

Ki no Toshisada

KKS 999

hito shirezu	Kept so secretly,
omou kokoro wa	thoughts deep within my heart --
harugasumi	the mists of springtime
tachiidete kimi ga	might they too rise forth
me ni mo mienamu	and then your eyes might see

Fujiwara Kachion

There are sixteen poems where harugasumi is not classified as a makurakotoba by commentators such as Hashimoto, Kuboki, and Sugitani. In four of these cases it is used with tanabiku (trail or hang) as the verb instead of tatsu (KKS 69, 102, 684, 1031). In five cases it is used with other verbs such as kakusu (hide), kasumu (become hazy), or kakaru (hang). These are poems KKS 79, 94, 210, 465, and 1032. This leaves seven cases where it is used with tatsu (KKS 3, 31, 51, 58, 130, 333, 675). Table 5 lists these examples where tatsu is the verb:

Table 5

Harugasumi used with tatsu in the Kokinshû

poem			verb
KKS 3	harugasumi	->	tateru ya izuko
KKS 31	harugasumi	->	tatsu o misutete
KKS 51	harugasumi	->	. . . tachikakushitsutsu
KKS 58	harugasumi	->	tachikakusuramu
KKS 130	harugasumi	->	. . . tachinu to omoeba
KKS 333	harugasumi	->	tachinaba miyuki
KKS 370	harugasumi	->	tachiwakarenaba *
KKS 675	harugasumi	->	. . . tachimichinikeri
KKS 999	harugasumi	->	tachiidete *

* used as a makurakotoba according to the NKBT

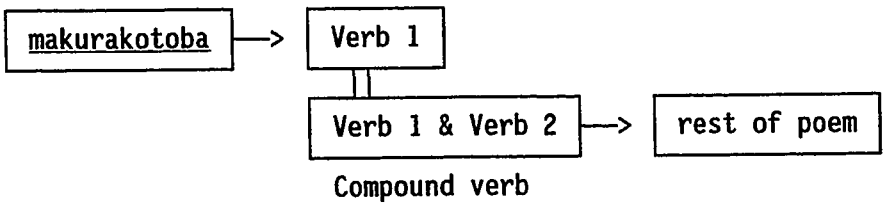
As can be seen in the table above, in cases where harugasumi is generally recognized as being a makurakotoba (KKS 370 and KKS 999),

tatsu is part of a compound verb form. This is because in these two cases, the compound verb with tatsu is being used to mean something like "depart" in the sense of parting from a lover (tachiwakarenaba in KKS 370 and tachiidete in KKS 999). In four cases where it is not used as a makurakotoba the verb occurs alone. In the other three cases it is used twice with kakusu (KKS 51, 58) and once with mitsu (be full) in KKS 675.

Looking at just these examples it would seem that when the harugasumi is used with tatsu alone or with compound verbs such as tachikakusu it is not a makurakotoba. When it is used with compound verbs such as tachiizu or tachiwakaru then it is functioning as a makurakotoba. Structurally this makes sense since makurakotoba by definition refer only to the word with which they are associated and are unrelated to the rest of the poem. Figure 1 shows what is happening in these examples.

Figure 1

Poems Containing Makurakotoba and Compound Verbs



The makurakotoba, harugasumi, is associagted with only the first part of the compound verb, tachiwakaranaba in KKS 370 above. This makes the first phrase something like "the spring mist parts," while

the second phrase using both parts of the compound verb becomes "parting from you is so sad."

Another example which follows the same pattern is shirakumo no (white clouds). It occurs eight times in the Kokinshû, three of those times with the verb tatsu (something rises). In two cases it is generally agreed to be a makurakotoba, KKS 371 and KKS 379:

KKS 371

oshimu kara	How sad is parting
koishiki mono o	now, this love of ours --
shirakumo no	white clouds
tachinamu nochi wa	after we have parted
nanigokochi semu	then what will we feel.

Ki no Tsurayuki

KKS 379

shirakumo no	White clouds
konata kanata ni	drift here, drift there
tachiwakare	as we part from each other
kokoro o nusa to	our hearts like paper offerings
kudaku tabi ka na	rent asunder by the journey.

Anonymous

In these two examples, tatsu is used first with a compound verb, tachiwakare (parting from someone) in KKS 379, and once with an inflecting suffix (jodôshi), tachinamu in KKS 371. In one other case, KKS 856, it is used with tatsu alone and is not classified as a makurakotoba by any of the major commentators.

These structural aspects of the grammar of waka are important for the machine recognition of makurakotoba. If the patterns for the use of phrases like harugasumi and verbs like tatsu were to hold true for numerous examples, then it should be possible to construct simple algorithms that would allow a computer program to pick out examples of makurakotoba. A seperate issue is the, however, is the so-called

higher "levels of language" as defined by Willie van Peer and summarized in the Introduction.[13] For example, one interesting way to look on this usage of makurakotoba is in terms of Konishi Jin'ichi's second aspect of the Kokinshû style. "The boundary lines between the natural world and human experience are blurred. The poet does not focus on either a natural or a human phenomenon as such."[14]

Most of the poems where harugasumi is not a makurakotoba are nature poems where human affairs, if present at all, can only be deduced from the context of the anthology or perhaps from a headnote. KKS 3 is a good example:

KKS 3

harugasumi	The mists of spring
tateru ya izuko	where might they have risen?
miyoshino no	in Miyoshino
yoshino no yama ni	on the mountains of Yoshino
yuki wa furitsutsu	snow is falling still.

Anonymous

This poem asks if the weather might not be more spring-like somewhere else, since snows still fall on the hills of Yoshino. Miyoshino no yoshino no yama functions as an utamakura.

In contrast to this is KKS 675:

KKS 675

kimi ni yori	Because of you, my love,
waga na wa hana ni	my reputation, like the blossoms
harugasumi	shrouded in mist
no ni mo yama ni mo	on the fields and on the hills,
tachimichinikeri	has spread everywhere.

Anonymous

In this poem nature holds up a mirror to human events. The verb at the end, tachimichinikeri (to spread everywhere), works with the first

noun phrase kimi ni yori waga na wa and the parenthetical jo describing the spring mists. The result is a direct comparison, "my reputation has spread far and wide, just like the mists of spring."

The use of makurakotoba, however, changes the relationship between the natural world and human affairs, as in the previously discussed KKS 370:

KKS 370

kaeruyama	Although I hear of
ari to wa kikedo	a Homecoming Mountain --
harugasumi	the spring mists
tachiwakarenaba	parting if we must
koishikarubeshi	how sad it all becomes.

Ki no Toshisada

In the first line Mount Kaeru is an utamakura, and also a kakekotoba with the meaning of "to return." In the last three lines harugasumi is a makurakotoba associated with tatsu, while the compound verb tachiwakarenaba refers to leaving the capital. When Kubota translates these kinds of constructs into modern Japanese, he invariably leaves out the makurakotoba completely, since its only function is to introduce the associated word:

KKS 370
[translation]
The so-called Mountain of Returning, I have heard there is a mountain that beckons one to return to the capital, and yet if you must part from the capital, how sad it will be.

KKS 371
[translation]
How I languish, and how my heart aches, if this be the case now, after the journey begins, what kind of feelings will I have?

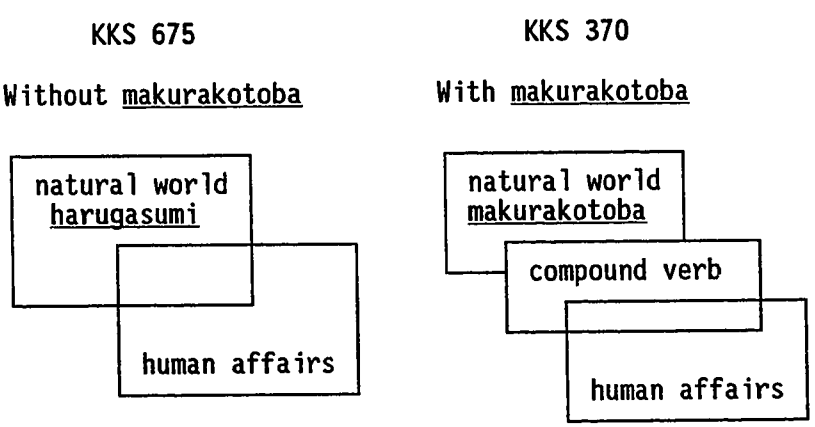
KKS 379
[translation]
To part from the capital, leaving for the Eastern lands, this suffering makes it a trip like rending the paper of offering strips.15

Takeoka sometimes takes a different point of view, as in KKS 370, where he feels that the spring mist is setting a "mood" for the poem, even though he has to admit that most commentators, including Kagawa Kageki, see it as merely a seasonal reference.[16] The distinction being made is between mushin (meaningless) and ushin (meaningful), mentioned above in regards to Kubota's commentary on KKS 108. There are mushin no makurakotoa which function only as a introduction to the word they precede and there are ushin no makurakotoba which may have some meaning in regard to the rest of the poem. Also, there are ushin no jo, although I have yet to see a reference to a mushin no jo. These distinctions, however, have nothing to do with Takizawa's komakurakotoba. Harugasumi obviously has a meaning, but it can be mushin or ushin depending on how it is used in a poem. By definition most makurakotoba must be mushin, since the makurakotoba refer only to the word with which they are associated. KKS 108 will be examined in more detail in the section on kakekotoba, while a separate section at the end of this chapter will deal with other such problems.

Figure 2 is an attempt to graphically portray the relation of nature and the human world in these poems:

Figure 2

Nature and Human Affairs in Poems with Makurakotoba



The idea is to use something like Venn diagrams to represent the relationship between nature and human affairs in these poems. In a case such as KKS 675, shown in the left portion of Figure 2, nature reflects human affair, and a direct comparison is set up. The poet complains how word of their affair (human affairs) has spread far and wide just as the mist of springs (the natural world) may cover the fields and the hills. Therefore, the two realms in the diagram can be portrayed as intersecting. In the case of makurakotoba such as that in KKS 370, shown on the right side of Figure 2, the natural world and human affairs are joined only by the compound verb. The lovers must part and the spring mist rises, but in this case the diagram portrays the two realms as non-intersecting. When spring mist functions as a makurakotoba, then nature exists and human affairs exist, but in two separate realms. This distinction is even clearer in the case of kakekotoba, the subject of the next section.

This relationship between the topics of man and nature and Japanese poetic devices such as makurakotoba and kakekotoba seems rather obvious. However, as far as I know it has only been looked at peripherally or mentioned in passing by commentators.

Another way to look at the relation of the natural world and human affairs in waka is to use a table that shows the topic of the lines and the poetic devices used. Figure 3 shows three of the previously mentioned poems where makurakotoba or kakekotoba function as a transition between lines dealing with the natural world and human affairs.

Figure 3

KKS 370	topic	device
kaeruyama ari to wa kikedo	pivot / human affairs	kakekotoba
harugasumi	natural world	makurakotoba
tachiwakarenaba koishikarubeshi	pivot / human affairs	compound verb

KKS 371	topic	device
oshimu kara koishiki mono o	human affairs	
shirakumo no	natural world	makurakotoba
tachinamu nochi wa nanigokochi semu	pivot / human affairs	compound verb

KKS 999	topic	device
hito shirezu omou kokoro wa	human affairs	
harugasumi	natural world	makurakotoba
tachiidete kimi ga me ni mo mienamu	pivot / human affairs	compound verb

This sort of diagram will be developed further as a tool for classification of poems. For the present discussion it is of use in understanding of how these types of poems are put together. For example, the way the makurakotoba is sandwiched between two phrases dealing with human affairs in KKS 371 and KKS 999 is a very common kind of structure for poems containing makurakotoba. The four part structure of KKS 370 where the kakekotoba serves as a bridge between the two realms is also fairly common among poems containing kakekotoba.

3. The Pines of Suminoe: Makurakotoba and Kakekotoba

Another group of makurakotoba can be distinguished based on whether the word it introduces functions as a kakekotoba. A good example of this is suminoe no (the inlet at Sumi). According to Hashimoto, suminoe no is functioning as a makurakotoba in KKS 778 and KKS 779, and the associated word matsu (pine tree, to wait) functions as a kakekotoba.[17]

KKS 778

hisashiku mo	So long it has been
narinikeru ka na	already, as long as
suminoe no	on Suminoe shores
matsu wa kurushiki	the pine trees, waiting
mono ni zo arikeru	is such a painful thing.

Anonymous

KKS 779

suminoe no	On Suminoe shores
matsu hodo hisa ni	the pine tress, waiting
narinureba	for you so long.
ashitazu no ne ni	the cranes cry out
nakanu hi wa nashi	in the reeds each day.

Prince Kanemi

In two other poems, KKS 360 and KKS 905, suminoe no is still associated with matsu (pine tree) but it is classified as an utamakura because it sets the scene for the poem:

KKS 360

suminoe no	On Suminoe shores
matsu o akikaze	the pine trees singing in
fuku kara ni	the autumn wind
koe uchisouru	their voices blending with
okitsu shiranami	white waves on the offing.

Mitsune

KKS 905

ware mite mo	Since last I saw them
hisashiku narinu	so long it has been,
suminoe no	On Suminoe
kishi no himematsu	shores, the pine trees
ikuyo henuramu	for how many generations?

Anonymous

In both of these poems the topic is the natural world as defined in the discussion above. In these poems the phrase suminoe no / matsu (the pine trees on Suminoe shores) is simply describing the scene of the poem. Although the poet is present in KKS 905, he is only an observer. Matsu is not a kakekotoba in either poem.

The final occurrence of suminoe no is in KKS 559:

KKS 559

suminoe no	On Suminoe
kishi ni yoru nami	shores the waves approach
yoru sae ya	through the night as
yume no kayoiji	on the road of dreams
hitome yoguramu	my lover too, fearing being seen.

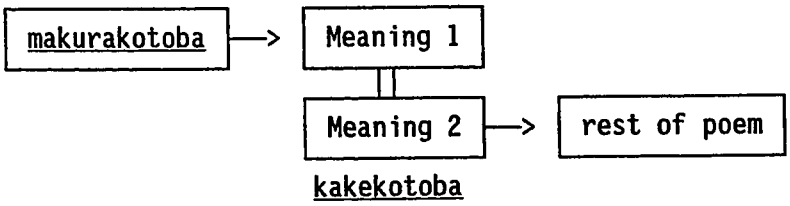
Fujiwara Toshiyuki

In this poem the phrase suminoe no is not associated with matsu although it does function as an utamakura. Also, both the human realm and the world of nature are present in this poem. However, unlike the examples where suminoe no is a makurakotoba, here there is a direct comparison set up between the waves approaching the shore of Suminoe and the lover who at night on the "road of dreams" approaches but does not arrive, fearing being seen by others. The structure of this poem is rather unusual because yoru (noun: night; verb: to approach) is repeated rather than being used as a kakekotoba. In the jo which makes up the first two lines it is used to mean the "approach" of the waves to the shore while in the next line it is used to mean "night."

These examples show how poems containing makurakotoba (for example suminoe no) often differ structurally from those where the same phrase (again suminoe no) is functioning as an utamakura or a jo. Figure 4 illustrates how the makurakotoba functions with the kakekotoba and how the kakekotoba relates to the rest of the poem through its second meaning. The natural world is brought up through the makurakotoba and the rest of the poem is devoted to human affairs but no direct grammatical connection is made.

Figure 4

Poems Containing Makurakotoba and Kakekotoba



At first glance this pattern seems similar in the previously mentioned controversial KKS 108:

KKS 108

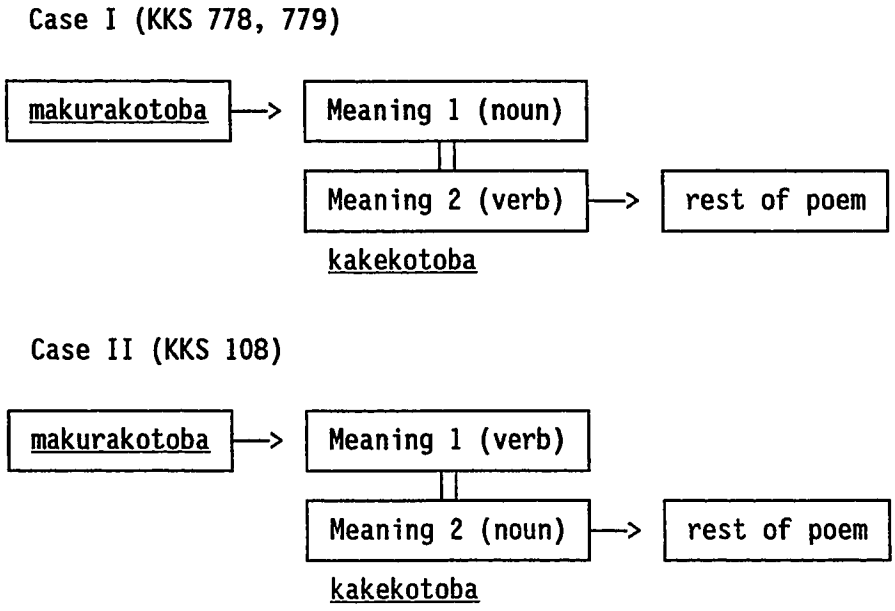
hana no chiru	Is it falling blossoms
koto ya wabishiki	that he grieves on their way?
harugasumi	the mist of spring
tatsuta no yama no	rising on Mount Tatsuta --
uguisu no koe	as the warbler calls.

Fujiwara Nochikage

In the case of KKS 108 tatsu functions as a kakekotoba since it is the verb for harugasumi and also the name of the mountain tatsuta no yama in a second meaning. There is, however, a difference as can be seen by the two cases in Figure 5:

Figure 5

Poems Containing Makurakotoba and Compound Verbs



The top part of this figure shows the normal pattern with kakekotoba. In KKS 778 the phrase is suminoe no / matsu wa kurushi (on Sumine shores / to pine so painfully) while in KKS 779 the phrase is suminoe no / matsu hodo hisa ni (on Suminoe shores / I pine for so long). The first meaning of the kakekotoba associated with the makurakotoba is the noun (pine trees) while the meaning associated with the rest of the poem is the verb (to pine, yearn for someone).

This is central to the question of why KKS 108 is so controversial. Since the second meaning of the kakekotoba in KKS 108 is the noun (Mt. Tatsuta), the makurakotoba ends up functioning as more than a mere introduction to the kakekotoba alone. The

makurakotoba also describes the scene of the poem since Tatsuta mountain is shrouded in spring mist. In terms of the nature and human affairs, the poem is unique among those which contain makurakotoba. Human affairs here are present only by implication as the poet asks: "is he distressed by the falling blossoms, the warbler who sings out in the spring mist on Tatsuta mountain?"

4. Classification by Assoication

A paper by Kondo Nobuyoshi on Hitomaro's use of makurakotoba in the Man'yôshû suggests that makurakotoba can be classified according to the type of word with which they are associated.[18] He suggests three classes for makurakotoba. Two of these are based on whether the associated word is a common or proper noun. The third category consists of makurakotoba associated with inflected forms such as verbs or adjectives. This scheme will be discussed in detail in chapter 3, the second chapter on kakekotoba. For now it is only necessary to note that in those cases where one meaning of a kakekotoba might be an inflected form and one is not, as in the example of KKS 108 and the more normal cases such as KKS 778, it can make a big difference which form is associated with the makurakotoba.

Problematic examples where opnions differ among commentators, such as KKS 108, are very hard to deal with in terms of machine recognition of makurakotoba. The most important requirement for machine analysis of makurakotoba is a precise definition. Therefore, it is necessary to follow the more narrow intrepretation as put for by

Kubota and call examples such as this ushin no jo rather than makurakotoba. This also means that an understanding of the functioning of kakekotoba becomes fundamental to any program that can disambiguate makurakotoba. Chapter 3 is devoted to this question.

One final example of makurakotoba in the Kokinshu should be sufficient for the present purposes. Tsu no kuni no (in the land of Tsu) follows almost exactly the pattern of suminoe no:

KKS 696

tsu no kuni no	In the land of Tsu
naniwa omowazu	lies Naniwa, and I too think
yamashiro no	of nothing else, Towa
towa ni aimimu	lies in Yamashiro, as I
koto o nomi koso	forever long to see you.

Anonymous

KKS 604

tsu no kuni no	In the land of Tsu
naniwa no ashi no	lies Naniwa, where the shore
me mo haru ni	grasses bloom so thickly,
shigeki waga koi	this secret love for you
hito shirurame ya	how will it ever be known?

Tsurayuki

In KKS 696, one of the many anonymous poems from Book Fourteen, tsu no kuni no functions as a makurakotoba and naniwa is functioning as a kakekotoba. Tsurayuki's KKS 604 is a good example of the contrasting situation where naniwa is not functioning as a kakekotoba and tsu no kuni no functions as an utamakura rather than a makurakotoba. Therefore the phrase tsu no kuni no refers to the whole poem (utamakura) rather than just to the associated word (makurakotoba). The functioning of the kakekotoba in KKS 696 (naniwa, meaning both the place and "nothing at all") is much the same as Case 1 in Figure 5 since the makurakotoba brings out the noun meaning of

naniwa (the place name).

In Tsurayuki's poem above, KKS 604, the third line, me mo haru ni functions as a kakekotoba, while the first three lines form a jo with tsu no kuni no functioning as an utamakura. The effect of the kakekotoba is to join the natural world with human affairs. The grasses grow thick and tangled on Naniwa's shores, and this love of mine just as tangled and confusing, how will it ever be resolved?

The purpose of this analysis is to offer some insight into the functioning of makurakotoba and to suggest algorithms for machine disambiguation of these literary devices. In terms of the latter goal, in some cases it seems possible to determine whether a pharse is functioning as a makurakotoba or not based solely on the word with which it is associated. In other cases it is necessary to determine how the associated word is functioning. Often in these cases if the associated word is function as a kakekotoba or a compound verb, then the associated phrase is functioning as a makurakotoba. However, there are some possible counter examples.

5. Where Classification Fails

The phrase akigiri no (autumn mist) looks as if it should follow the same pattern as harugasumi and shirakumo no since it seems to function as a makurakotoba or not depending on the associated verb, tatsu (to rise) and its compound forms. The phrase occurs only four times in the Kokinshû (KKS 265, KKS 386, KKS 580, and KKS 1018). Table 6 is a summary of these occurrences:

TABLE 6

Akigiri no as makurakotoba

poem	associated word	Shimada (classed as makurakotoba)	Hashimoto	Takeoka
1. KKS 265	tachikakusu	no	no	no
2. KKS 386	tachiidete	no	no	no
3 KKS 580	haruru/tachii	yes	yes	no
4. KKS 1018	harete	no	no	no

As might be expected from the previous examples, such as harugasumi and shirakumo no, neither KKS 265 nor KKS 1018 are classed as makurakotoba by any of the commentators. In KKS 265 the associated word tachikakusu (to rise and hide) is a compound verb, but it ends the poem and does not have a double meaning. In the case of KKS 1018 the associated word, harete (to clear), is neither a compound verb nor a kakekotoba:

KKS 265

ta ga tame no	For whose sake is it
nishiki nareba ka	this cloth of brocade silk?
akigiri no	the autumn mist,
sao no yamabe o	covers the foothills of Mt. Sao --
tachikakusuramu	rising forth, hiding the slopes.
Ki no Tomonori	

KKS 1018

akigiri no	The autumn mist
harete kumoreba	it clears away, the gathers
ominaeshi	the maiden flower
hana no sugata zo	the shape of its blooms
miekakure suru	now hidden, now visible again.
Anonymous	

The other two examples, however, present problems. In KKS 386 akigiri no (autumn mist) occurs with the compound verb tachiidete (to rise and depart):

KKS 386
akigiri no — if with the autumn mists
tomo ni tachiidete — you are to leave the capital
wakarenaba — tearing us apart
harenu omoi ni — unclearing will my thoughts be
koi ya wataramu — caught in this love of ours
Taira Motonori

According to the pattern established with the usage of harugasumi in KKS 999 this should be a makurakotoba and yet it is not classed as such by either Shimada, Hashimoto, or Takeoka. KKS 580, where akigiri occurs with harete, presents the opposite kind of problem:

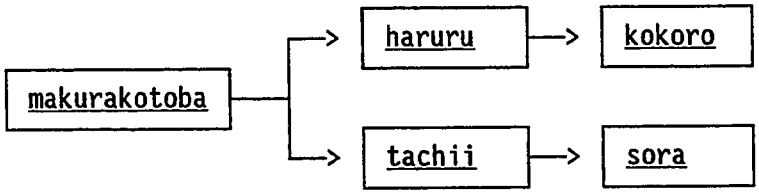
KKS 580
akigiri no — The mists of autumn
haruru toki naki — as if they will never clear
kokoro ni wa — in this heart of mine
tachii no sora mo — where to arise itself
omoenaku ni — is nearly unthinkable
Ôshikôchi no Mitsune

According to the pattern established with in the previous examples, this should not be classed as a makurakotoba. However, both Shimada and Hashimoto see this as an example of a makurakotoba. In order to understand what is happening in these examples it will be necessary to look at both poems in depth. In KKS 580 the verb following akigiri is haru (to clear, as the sky clears) but commentators also point out that akigiri no is associated with tachii as an engo (associated word). Takeoka comments on the problematic structure of this poem but unlike Shimada and Hashimoto he does not consider it to be a makurakotoba. Certainly there is an underlying structure in this poem that is far more complex than any of the previous examples.

Of course, the link is much stronger between akigiri no and the first verb, haruru, than it is with the second verb tachii. However, this second association is undeniable. Takeoka points out that tachii is an engo for akigiri. He also notes that possible dual meanings of the word sora. Its primary meaning is "sky" but given the context it is also very likely being used with the Man'yôshû meaning of being "unsettled in heart." In this way it too may be associated with the autumn mists of the first line.[19] Figure 6 below is based on this view of the structure of the poem.

Figure 6

Makurakotoba with Two Associated Words (KKS 580)



The question of meaning in KKS 580 is even more complex. It appears as if akigiri no when associated with the second verb functions much more like a makurakotoba than it does in relation to the first verb, haru. The first three lines set up a very direct comparison: "this heart of mine that suffers from love like the skies of autumn that, covered with mist, never clear." The last two lines, however, on the surface simply make the statement, "it is impossible to think about getting up and moving about." Beneath the surface is another level conveying something like: "as it is unthinkable that the

autumn mist might rise up into the sky." However, in spite of the structural similarities, the tenouous nature of the relationship between akigiri no and tachii makes it impossible to treat this poem in exactly the same manner as the compound verbs which usually indicate a makurakotoba. If lines 2 and 3 were to change places with lines 4 and 5, then akigiri no would obviously be classed as a makurakotoba. As the poem stands now, it seems as if Kubota's and Takeoka's commentary is correct, and there is little basis for Shimada's and Hasimoto's classification.

In the other example where akigiri no is not classed as a makurakotoba it is used with a compound verb, but the usage is quite a bit different from the archtypical example diagrammed in Figure 1:

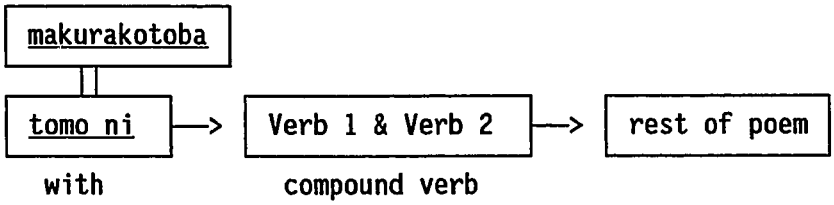
KKS 386	
akigiri no	if with the autumn mists
tomo ni tachiidete	you are to leave the capital
wakarenaba	tearing us apart
harenu omoi ni	unclearing will my thoughts be
koi ya wataramu	caught in this love of ours
Taira Motonori	

In this poem Takeoka points out that akigiri no is used with both meanings of the compound verb tachiizu (to leave), and not just with tatsu as would be the usual case with a makurakotoba and compound verb. Consequently akigiri no is setting the scene for the poem and something like a comparison is set up with the meaning: "leaving the capital with the autumn mist." This is like KKS 580, above, with the verbs reversed. The compound verb tachiidete is much more closely associated with akigiri no, while the verb haru does not occur until the forth line. Without the tomo ni in the second line this is

clearly a makurakotoba, with the tomo ni it clearly is not. This creates a serious problem for machine recognition since the separation of the makurakotoba and its associated word usually has no significance. However, the key here may be in the compound verb itself. Takeoka classifies tachiizu here as a kakekotoba.[20] It is hoped that further analysis of that aspect of the poem in Chapter II may shed more light on this example.

Figure 7

Makurakotoba with Distant Associated Words (KKS 386)



The main purpose of this chapter has been to try to clarify somewhat the problem of the nature and function of the what I have called structural makurakotoba. However, the original goal of this investigation is the machine recognition of makurakotoba and other kinds of figurative language in waka. For this purpose the simpliest algorithm would consist of dividing makurakotoba into three categories. Table 8 lists Category I. These are Takizawa's komakurakotoba, words and phrases which are always makurakotoba. A simple string matching program is all that is necessary in order to recognize these makurakotoba.

There are also a number of examples where a determination can be made, at least for the Kokinshû, based solely on the associated word. Table 7 lists all occurrences of karagoromo.

TABLE 7

Karagoromo as makurakotoba

poem	associated word	NKBT notes	Hashimoto [et al]	Kubota
makurakotoba according to Shimada				
1. KKS 375	tatsu	yes	yes	yes
2. KKS 410		joshi	joshi	joshi
3 KKS 515	himo	yes	yes	yes
4. KKS 576	sode	yes	yes	yes
5. KKS 786		no	no	no
6. KKS 808	himo	yes	kakekotoba	yes
7. KKS 865		no	no	joshi
8. KKS 995	tatsu	yes	yes	yes
not makurakotoba according to Shimada				
9. KKS 572		no	no	no
10.KKS 697		no	no	no

There seems to be general agreement that karagoromo is a makurakotoba if it occurs with tatsu (to stand, depart), himo (thread), or sode (sleeve). This makes the problem of machine recognition only slightly more complex. These can be called Category II. Table 9 lists these with their matching words.

Category III makurakotoba are those which depend on factors such as kakekotoba or compound verbs in order to determine their usage. Of course, whether a makurakotoba belongs to Category II or III will depend only on the number of poems examined. A new example can always

change a Category II makurakotoba into a Category III. In this sense the distinction is merely a fiction, created for computational purposes.

For now it is only necessary to note the importance of the interrelationship of makurakotoba and kakekotoba and phrase or words which function like kakekotoba. Joshi, the subject of Chapter II, are far more difficult in terms of machine disambiguation than either makurakotoba or kakekotoba. But they do shed some light on the nature of the structure of poems that also is important for the understanding of makurakotoba. Chapters III and IV looks at the more structurally complex kakekotoba as a key to understanding some of the basic problems of definitions and machine recognition. This kind of analysis shows how important these devices are to the understanding both of individual poems, and also to the aesthetics of the anthology as a whole.

TABLE 1

Makurakotoba used in both the Kokinshû and the Man'yôshû

makurakotoba	used	frequency/waka
asatsuyu no	3	
ashigaki no	1	
ashitazu no	2	3
ashihiki no	19 (17)	
azusayumi	5	6
amagumo no	2 (1)	
aratama no	3 (1)	
isonokami	5	
utsusemi no	4	
okitsunami	2 (1)	
oshiteru ya	1	
ôbune no	1	
karakoromo	8	10
kurenai no	2	4
shikitae no	1	2
shirakumo no	3	8
shirotae no	4 (3)	
tamakazura	1	2
tamakushige	2	
tama no o no	2 (1)	
tamahoko no	1	
tarachine no	1	
chihayaburu	9 (7)	
tsukikusa no	1	
natsukusa no	1	2
nubatama no	5	
harugasumi	4 (3)	19
hisakata no	10 (9)	
fukukaze no	1	4
furu yuki no	1 (0)	2
magane fuku	1	
makomo karu	1	
mizuguki no	1	
minasegawa	1	3
muradori no	1	
yamagawa no	1	2
yukumizu no	1 (0)	
yûzukuyo	1	3
wakakusa no	1	

TABLE 2

Makurakotoba used only in the Kokinshû

makurakotoba	used	frequency/waka
akigiri no	1	4
aki no ta no	2	3
aki no yo no	1	5
ariake no	1	
asajiu no	1	
amakoromo	1	
amabiko no	2	
ame fureba	1	2
irehimo no	1	
unohana no	1	
oku tsuyu no	1 (0)	
otowayama	1	3
ônusa no	1	
kagaribi no	1	
kakunawa ni	1	
kakurenu no	1	2
kagerô no	1	
karanishiki	2 (1)	
karu kaya no	1	
kimi ga sasu	1 (0)	
kumoribi no	1	
kuretake no	3 (1)	
kurenai no	1	4
sasagani no	1	3
shita no obi no	1	
shimoto yuu	1	
shirakawa no	1	
shiratsuyu no	1	4
shirayama no	1	
suminoe no	1	5
semi no	1	
semi no ha no	2	
tagitsu se no	1	2
take no ko no	1	
tsu no kuni no	1	3
natsukoromo	1	2
natsuno no	1	
naniwagata	1	3
naniwa naru	1	2
hatsukari no	5 (4)	6
hanagatami	1	
hanasusuki	2	5
hanazome no	1	

hamachidori	1		
harusame no	1		2
haru no hi no	1		2
fuku kaze no	1		4
fuji no ne no	2	(1)	3
hotaru no	1		
honobono to	1		
mizu no awa no	i		
miwa no yama	1		
yamashiro no	1		2
yama no i no	1		2
yoshinogawa	1		5
yodogawa no	1		
otokoyama	1		3

TABLE 4

Sorted list of Makurakotoba according to Shimada which occur in other usages in the Kokinshû

makurakotoba	used	frequency/waka
1. akigiri no	1	4
2. aki no ta no	2	3
3. aki no yo no	1	5
4. ame fureba	1	2
5. azusayumi	5	6
6. ashitazu no	2	3
7. fuji no ne no	2 (1)	3
8. fuku kaze no	1	4
9. fuku kaze no	1	4
10 furu yuki no	1 (0)	2
11. hanasusuki	2	5
12. haru no hi no	1	2
13. harugasumi	4 (3)	19
14. harusame no	1	2
15. hatsukari no	5 (4)	6
16. kakurenu no	1	2
17. karakoromo	8	10
18. kurenai no	1	4
19. kurenai no	2	4
20. minasegawa	1	3
21. naniwa naru	1	2
22. naniwagata	1	3
23. natsukoromo	1	2
24. natsukusa no	1	2
25. otokoyama	1	3
26. otowayama	1	3
27. sasagani no	1	3
28. shikitae no	1	2
29. shirakumo no	3	8
30. shiratsuyu no	1	4
31. suminoe no	1	5
32. tagitsu se no	1	2
33. tamakazura	1	2
34. tsu no kuni no	1	3
35. yama no i no	1	2
36. yamagawa no	1	2
37. yamashiro no	1	2
38. yoshinogawa	1	5
39. yuzukuyo	1	3

Problems with double occurrence:

8.	fuku kaze no	1	4
9.	fuku kaze no	1	4
18.	kurenai no	1	4
19.	kurenai no	2	4

Mistaken entries:

5.	azusayumi	5	6
16.	kakurenu no	1	2
28.	shikitae no	1	2

TABLE 8

Catagory I Makurakotoba

(numbers in paranthesis are occurrences in waka only)

asatsuyu no	3
ashigaki no	1
ashihiki no	19 (17)
amagumo no	2 (1)
aratama no	3 (1)
isonokami	5
utsusemi no	4
okitsunami	2 (1)
oshiteru ya	1
o fune no	1
shirotae no	4 (3)
tamakushige	2
tama no o no	2 (1)
tamahoko no	1
tarachine no	1
chihayaburu	9 (7)
tsukikusa no	1
nubatama no	5
hisakata no	10 (9)
magane fuku	1
makomo karu	1
mizuguki no	1
muradori no	1
yukumizu no	1 (0)
wakakusa no	1
ariake no	1
asajiu no	1
amakoromo	1
amabiko no	2
irehimo no	1
unohana no	1
oku tsuyu no	1 (0)
onusa no	1
kagaribi no	1
kakunawa ni	1
kagero no	1
karanishiki	2 (1)
karu kaya no	1
kimi ga sasu	1 (0)
kumoribi no	1
kuretake no	3 (1)
shita no obi no	1

shimoto yuu	1
shirakawa no	1
shirayama no	1
semi no	1
semi no ha no	2
take no ko no	1
natsuno no	1
hanagatami	1
hanazome no	1
hamachidori	1
hotaru no	1
honobono to	1
mizu no awa no	1
miwa no yama	1
yodogawa no	1

TABLE 9

Category II Makurakotoba

makurakotoba	associated word
aki no yo no	nagaki
ame fureba	kasa tori
ashitazu no	midare
fuji no ne no	mezurashige
haru no hi no	nagaku
karakoromo	tatsu / himo / sode
minasegawa	shita ni kayo
naniwa naru	mitsu
naniwagata	uramu
natsukoromo	usuku
natsukusa no	fukaku
otokoyama	sakayuku
otowayama	oto
shiratsuyu no	oku
tagitsu se no	hayaki
tamakazura	tayu
yama no i no	asaki
yamagawa no	oto
yamashiro no	towa
yoshinogawa	yoshi
yuzukuyo	ogura no yama

NOTES

[1]Tsuchihashi Yutaka, Kodai kayô ron (Tokyo: San'ichi Shobô, 1960), p. 377.

[2] Ibid.

[3]Takizawa Sadao, "Makurakotoba," in Issatsu no kôza: Kokinwakashû, Nihon no koten bungaku, 4 (Tokyo: Yûseidô, 1987), p. 676.

[4] Ibid.

[5] Hashimoto Fumio, Kuboki Tetsuo, Sugitani Yoshiro, "Kokinshû no hyôgen to hôhô," Kokubungaku kaishaku to kanshô (February 1970). To this chart Takizawa wants to add makurakotoba in poems 20, 54, 410, 748, 886, and 1036, while deleting poems 22, 113, 505, and 649.

[6]W. Van Peer, "Quantative Studies of Literature: A Critique and an Outlook," Computers and the Humanities, vol. 23, no. 4-5 (August-October 1989), p. 303.

[7]Shimada Ryôji, "Kokinshû no Makurakotoba," in Kokinwakashû, ed. Nihon Bungaku Kenkyû Shiryô Kankôkai (Tokyo: Yûseidô, 1976), p. 282-288.

[8] Ibid.

[9]Yokoyama Seiga, Shôkai makurakotoba (Tokyo: Musashino Shoin, 1962)

[10]Saeki Umetomo, ed., Kokinwakashû, Nihon koten bungaku taikei 8 (Tokyo: Iwanami Shoten, 1958), p. 123.

[11]Kubota Utsubo, Kokinwakashû hyôshaku (Tokyo: Tôkyôdô, 1960), vol. 1, p. 251-252.

[12]Takeoka Masao, Kokinwakashû zenhyôshaku (Tokyo: Yûbun Shoin, 1981), vol. 1, p. 448.

[13]See the Introduction for a summary of this article. Van Peer, "Quantative Studies," p. 304.

[14]See the Introduction for a summary of Konishi's description of the Kokinshû style. Konishi Jin'ichi, "The Genesis of the Kokinshû Style," (tr. Helen C. McCullough), Harvard Journal of Asiatic Studies, 38 (1978), p. 64. Originally published as "Kokinshûteki hyôgen no seiritsu," in Nihon gakushûin kiyô 7:3, p. 169-198, and reprinted in Kokinwakashû, ed. Nihon Bungaku Kenkyû Shiryô Kankôkai (Tokyo: Yûseidô, 1976), p. 151-178.

[15]Kubota Utsubo, Kokinwakashû, vol.2, p. 44-45 for KKS 370 and KKS 371, see p. 57 for the translation of KKS 379. See also vol. 3, p. 171 for a translation of KKS 999.

[16]Takeoka, Kokinshû, vol. 1, p. 872.

[17]Hashimoto, "Kokinshû no hyôgen," p. 116.

[18]Kondo Nobuyoshi, "Makurakotoba to wa nani ka," Kokubungaku kaishaku to kanshô (February 1969), p. 114.

[19]Takeoka, Kokinshû, vol. 2, p. 1224.

[20]Ibid, vol. 1, p. 900.

CHAPTER II

JOSHI

In the case of makurakotoba it is possible to talk about a relatively small set of words or phrases which are always makurakotoba and another larger set where context determines function. There are even dictionaries for makurakotoba of varying degrees of usefulness. However, any word or phrase can be a joshi or jo (a "preface" or "stylized introduction").

A good example of the use of a joshi is Mibu no Tadamine's KKS 601:

KKS 601	
kaze fukeba	When the wind blows
mine ni wakaruru	parting from the lofty peaks
shirakumo no	the white clouds
taete tsurenaki	broken apart, uncaring
kimi ga kokoro ka	as that heart of yours.
Mibu no Tadamine	

The first three lines of this poem form the joshi. They describe the white clouds which are blown by the wind and break away from the mountain peaks. This natural image then "introduces" the cruel and unfeeling heart of the lover.

There are similarities and differences between makurakotoba and

joshi. Tsuchihashi Yutaka contrasts them in his book on Japanese kayô (ancient song):

> 1. Joshi are only used in poetry, whereas makurakotoba are also found in some kinds of prose.
> 2. A makurakotoba might refer to the name of a god, a place name, or a common noun. However, joshi refer to the whole poem.
> 3. A makurakotoba has no relationship to the meaning of a poem, but a joshi may set the scene.
> 4. Makurakotoba are usually associated with nouns while joshi are usually associated with inflected forms such as verbs.
> 5. Makurakotoba are set forms, created by convention, whereas joshi are individual, made up by the poet.
> 6. In many ways makurakotoba and joshi are similar both structurally and in terms of the way they link to their associated words, but in the case of makurakotoba the links are more diverse.
> 7. Makurakotoba are five syllables, one line, whereas joshi usually encompass two or three lines.1

As Tsuchihashi points out in number five above, joshi are the creation of the poet. Since each joshi is unique, the kind of string scanning algorithm used with makurakotoba would be of little use for machine recognition. The disambiguation of joshi must depend on an analysis of the structure of the poems, probably requiring the tagging of words or phrases. Various tagging schemes could be used. One possibility is to simply mark each word according to the parts of speech. Marking images or even inflected forms on the basis of their association with either nature or human affairs would be another possibility. However, because of the preliminary nature of this study, any such tagging must remain outside the scope of the present discussion. Consequently, this chapter focuses more on basic questions such as the nature of joshi and only secondarily on possible methodologies for machine recognition.

1. The Three-Part Classification Scheme for Joshi

Classification schemes for joshi are at least as numerous and as varied as those for makurakotoba and kakekotoba. Although three-part classification schemes predominate, they often share little in common. The three-part classification by Ozawa Masao in his book Kokinshû no sekai is representative.[2] It is also the best place to begin since he is unique in providing examples of each of his categories. His scheme is based on the kind of word which joins the joshi to the rest of the poems. The linking word or phrase is often a kakekotoba or something that functions similarly. For example in the example above, KKS 601, taete links the two parts of the poem by functioning with both. Ozawa's three categories are:

1. Joshi which are linked or associated with the rest of the poem by quantification (keiyo), metaphor (hiyu), or explanation (setsumei).
2. Joshi linked by pivot words (kakekotoba).
3. Joshi linked by repetition (hanpuku) of the same sound (dô'on) or similar sounds (ruion).3

The examples that Ozawa provides, however, will be the main focus of the analysis of his categories. KKS 564 and KKS 535 are the two examples that he provides of his first category.

KKS 564

waga yado no	This rustic hut of mine
kiku no kakine ni	with chrysanthemum hedge row,
oku shimo no	the white frost enshrouds --
kiekaerite zo	and vanishes as I may too,
koishikarikeru	so painful is this love I feel.
Ki no Tomonori	

KKS 535

tobu tori no	Where the soaring birds,
koe mo kikoenu	even their voices are unheard
okuyama no	deep in the mountains
fukaki kokoro o	so deep is this love of mine
hito wa shiranamu	if only she were to know.

Anonymous

These two poems are structurally very similar. In both cases joshi take up the first three lines. Line four in both poems begins with an inflected form that functions both with the lines above and with those below. Figure 1 illustrates this similarity in the structure of these two poems:

Figure 1

KKS 564

wa ga yado no kiku no kakine ni oku shimo no	natural world	joshi
kiekaerite zo koishikarikeru	pivot / human affairs	

KKS 535

tobu tori no koe mo kikoenu okuyama no	natural world	joshi
fukaki kokoro o hito wa shiranamu	pivot / human affairs	

In the first poem the link is the verb form kiekaerite. In the second poem this is the adjective fukaki. According to the structural description that I have been using, these inflected forms are indistinguishable from kakekotoba. This results in a comparison of

the natural world, as described in the joshi, and human affairs, the subject of the last two lines. In the first poem the poet feels that he too may disappear (kieru) like the frost of the joshi. In the second poem the poet's love is as deep (fukai) as the deep mountains imagery of this joshi.

Ozawa makes no mention of why he believes these poems belong in his first rather than his second category, or which of his three kinds of first category links, keiyo (quantification), hiyu (metaphor), or setsumei (explanation), is represented by which poem. It is certainly far from clear.

Ozawa's second category, poems where the joshi and the rest of the poem are linked by kakekotoba, has a number of similarities to his first category. From the point of view of the diagrams used in Figure 1 and Figure 2, the examples that Ozawa provides are indistinguishable. All four of the poems have a two part structure. In the first category the linking words function like kakekotoba, in this category they actually are kakekotoba.

KKS 759

yamashiro no	In Yamashiro
yodo no wakagomo	the young reeds of Yodo shore
kari ni dani	gathered, as carelessly
konu hito tanomu	as the one who never visits --
ware zo hakanaki	how transient is our fate.

Anonymous

KKS 703

natsubiki no	Gathered in the summer
tebiki no ito o	fibers stripped by hand and
kurikaeshi	wound tightly on the spool,
koto shigeku tomo	so thickly, like these rumors --
taemu to omou na	and yet still I beg, end it not

Anonymous

As illustrated in Figure 2 the only readily apparent difference in the examples from these two categories is that the joshi in category two are only two lines while those belonging to the first category were three lines.

Figure 2

KKS 759

yamashiro no yodo no wakagomo	natural world	joshi
kari ni dani konu hito tanomu ware zo hakanaki	pivot / human affairs	kakekotoba

KKS 703

natsubiki no tebiki no ito o	natural world	joshi
kurikaeshi koto shigeku tomo taemu to omou na	pivot / human affairs	kakekotoba

The third and final category, joshi linked by repetition of the same or similar sounds, is clearly different from the first two categories since sound alone serves as the link between the joshi and the rest of the poem. In Ozawa's first two categories, one word links the joshi to the rest of the poem. In this third category there are two words which repeat the same sounds.

KKS 594

azumaji no	On the Eastern road
saya no nakayama	rugged, the mountains of Saya --
nakanaka ni	so reckless, why
nani shi ka hito o	have my thoughts about him
omoisomekemu	now become thoughts of love?

Ki no Tomonori

KKS 628

michinoku ni	In the Eastern wilds
ari to iu naru	they say it flows, called
natorigawa	river of rumors --
naki na torite wa	now that it has vanished, my good
kurushikarikeri	reputation, how painful it is.

Mibu no Tadamine

In KKS 594 saya no nakayama (the mountains in Saya) and nakanaka ni (recklessly, thoughtlessly, rashly) link the two parts of the poem. In KKS 628 natorigawa (name of a river, literally: River of Rumors) and na torite (to lose one's good reputation) link the two parts.

Figure 3 shows that structurally these two poems have some similarities to the first four examples even thought the relationship between the two parts is clearly different:

Figure 3

KKS 594

azumaji no saya no nakayama	natural world	joshi
nakanaka ni nani shi ka hito o omoisomekemu	human affairs	

Figure 3 (cont.)

KKS 628

michinoku ni ari to iu naru natorigawa	natural world	joshi
naki na torite wa kurushikarikeri	human affairs	

The difference between these poems and the previous examples parallels the contrast made in Chapter 1 between KKS 675 and KKS 370. In KKS 370 harugasumi is functioning as a makurakotoba while in KKS 675 harugasumi is not a makurakotoba. In KKS 675 where there is not makurakotoba a direct comparison is set up between nature and human affairs. In the case of the makurakotoba nature exists and human affairs exist but one is not necessarily reflecting the other. Figure 2 in Chapter 1 illustrates this contrast. In Ozawa's final category the only connection between nature and human affairs is in the sound of the associated word.

2. Other Classification Schemes and the Relation of Joshi to Makurakotoba

Based on the examples that Ozawa provides the only problem is the lack of clear dividing lines between his categories. However, other critics have developed somewhat different schemes. Onoe Saishû also classifies joshi into three categories according to the linking word:

1. joshi linked by pivot words (kakekotoba).
2. joshi linked by repetition of sounds (hanpuku).
3. joshi linked by metaphor (hiyu).4

Onoe's classification scheme stands in sharp contrast to Ozawa's, however, because he finds no examples of his third category (corresponding to Ozawa's first category) in the Kokinshû. This leaves Onoe with an essentially a two part classification scheme. Perhaps the most intriguing aspects of Onoe's study is that he provides counts for the joshi in each of his categories. He finds 68 joshi in the Kokinshû linked by kakekotoba and 29 linked by hanpuku, for a total of 97 joshi.[5]

In contrast to this Shimada Ryôichi seems to follow Ozawa. He uses an identical three part classification scheme but finds examples of all three categories in the Kokinshû. Unfortunately he does not provide counts for poems. In the examples he provides from the love poems of the Kokinshû, hiyu appears to predominate. He seems to be classing any joshi where there is a direct comparison of nature to human affairs into this category.[6]

Sugitani Jûrô counts poems, relying on Hashimoto for his numbers. He puts the total number of poems containing joshi at 124.[7] A count of the waka only in Hashimoto's table produces 118 of which 42 poems also contain kakekotoba (see Figure 4).

Figure 4

Waka in the Kokinshû Containing joshi

Poems containing joshi
180, 286, 404, 430, 462, 469, 478, 479, 487, 490, 491, 492, 496, 497, 498, 500, 505, 513, 532, 533, 535, 537, 542, 548, 550, 551, 559, 564, 565, 566, 579, 583, 592, 593, 594, 628, 633, 650, 652, 664, 667, 668, 675, 677, 679, 682, 684, 697, 699, 703, 723, 724, 725, 732, 758, 781, 817, 819, 888, 891, 902, 910, 912, 914, 934, 959, 1035, 1050, 1075, 1078, 1083, 1084, 1089, 1092, 1099.
Poems containing both joshi and kakekotoba
9, 20, 24, 148, 171, 211, 365, 391, 410, 471, 483, 494, 495, 510, 584, 601, 604, 605, 610, 653, 662, 663, 665, 672, 683, 702, 759, 807, 816, 823, 826, 842, 852, 886, 894, 954, 976, 993, 994, 1036, 1046, 1059, 1067.

NOTE: This table was produced from the listing of poems in: Hashimoto Fumio, Kuboki Tetsuo, Sugitani Yoshirô. "Kokinshû no hyôgen to hôhô." Nihon bungaku: kaishaku to kanshô (February 1970).

These three part classification schemes are common among commentators, but the discrepancies in their numbers shows that the same kinds of pitfalls that plagued quantitative studies of makurakotoba, are also a problem with joshi. These discrepancies also point out the difficulty involved in trying to use this kind of classification as the basis for machine recognition of joshi. There are, however, several other very different approaches to the analysis of joshi which I would like to briefly summarize.

One such approach is Onoe's attempt to classify joshi by length. His finds joshi which are three lines of five, seven, and five syllables to be the most numerous, with 61 examples. He notes 34 two

line (five and seven syllable) examples of joshi. The remainder are exceptions to the general rule like the four line joshi in Mibu no Tadamine's KKS 478 (see Figure 5):

KKS 478

kasugano no	On Kasuga plain
yukima o wakete	between those patches of snow
oiidekuru	just beginning to sprout,
kusa no hatsuka ni	glimpsed, the blades of grass,
mieshi kimi wa mo	like those glimpses of you.

Mibu no Tadamine

Figure 5 illustrates the rather unique structure of this poem which is completely dominated by the joshi:

Figure 5

KKS 478

kasugano no yukima o wakete oiidekuru kusa no hatsuka ni	natural world	joshi
mieshi kimi wa mo	human affairs	

Onoe believes that the relationship between the joshi and the rest of the poem grew more complex with the poets of the generation of the Kokinshû. He gives as an example a poem by Ki no Tsurayuki:

KKS 605

te mo furede	I have not touched
tsukihi henikeru	days pass and months pass too,
shiramayumi	my white official bow --
okifushi yoru wa	rising only to lay back down
i koso nerarene	the nights too pass sleepless

Ki no Tsurayuki

The joshi in the above poem consists of the first three lines up to shiramayumi (ceremonial archery bow). The complexity of its relation to the rest of the poem has to do with the kakekotoba. In the last line, i means both 'sleep' (a noun) and also 'to shoot' (a verb) and is thus an engo for yumi (archery bow). Also, okifushi in the fourth line (getting up and lying down, daily life) refers to being up all night and to a technique in archery. This creates a parallel construction sometimes found with kakekotoba, where the whole phrase can be read in two very different ways (see Chapter 4 for a analysis of parallel structure in kakekotoba). This sort of complexity in linking may be what Tsuchihashi is referring to in his sixth point at the beginning of this chapter, but since he does not provide examples this is difficult to confirm.

Onoe's article makes one other point concerning joshi of the Kokinshû. With the anonymous poets of the Kokinshû, joshi are almost always found at the beginning of the poem. In contrast, by the time of the editors of the Kokinshû, they sometimes occur in other places within in the poem.

KKS 914

kimi o omoi	Thinking of you --
okitsu no hama ni	on the shore at Okitsu
naku tazu no	the cranes cry out --
tazunekureba zo	and visit, as I do learning
ari to dani kiku	only that you are still here.
Fujiwara Tadafusa	

In this case the joshi consists of the two lines beginning with okitsu (place name) and ending with tazu no (crane). Instead of the normal two part division between the joshi and the rest of the waka

there is a three part structure (see Figure 6):

Figure 6

KKS 914

kimi o omoi	human affairs	
okitsu no hama ni naku tazu no	natural world	joshi
tazunekureba zo ari to dani kiku	human affairs	

The link between the joshi and the remainder of the poem is the repetition (hanpuku) of the sound tazu. In line three it is the noun meaning a crane, the bird. In line four it is the root of the verb tazuneru, to visit. This kind of poem, with the joshi coming in the middle, is structurally more complex in terms of the relation of human affairs and nature.

Since these ways of looking at joshi can offer only aids for machine identification, perhaps the best way to continue is by example. Sugitani Jûrô tries to show how the popularity of joshi changed with the different generations of poets represented in the Kokinshû. He finds that joshi were fairly common among the earliest poets of the Kokinshû, the poets of the so-called yomibito shirazu jidai (age of anonymous poets), became less common in the period of the rokkasen (six poetic geniuses), only to gain popularity once again with the period of the compilers of the Kokinshû.

Sugitani presents pairs of poems, the first poem from the age of anonymous poets and the second from the age of the compilers of the

anthology. His examples are thus well suited to use as a representative sample of the poems containing joshi in the Kokinshû.

KKS 492

yoshinogawa	Yoshino river
iwa kiritôshi	cutting through the rock
yuku mizu no	its waters so loud --
oto ni wa tateji	and yet I make not a sound
koi wa shinu tomo	though I might die of love.
Anonymous	

KKS 471

yoshinogawa	Yoshino river
iwanami takaku	high -- the waves upon rock
yuku mizu no	its waters so fast --
hayaku zo hito o	as swift as this love
omoisometeshi	of mine for you springs forth.
Ki no Tsurayuki	

These two poems have very similar imagery as the lover in the first contrasts and in the second poem compares his love to the rushing mountain waters of the Yoshino river. In the first poem, although the waters of the Yoshino river roar through the rocks, his love is silent and must remain so, even though he would die from this love. In the second poem, love has sprung forth within the poet as swift as the waters of the Yoshino river pouring through the rocks. In terms of the nature and human affairs dichotomy, the structure of the two poems is almost identical. The first three lines are a joshi representing nature and the last two lines are devoted to human affairs (see Figure 3).

Figure 3

KKS 492

yoshinogawa iwa kiritoshi yuku mizu no	natural world	joshi
oto ni wa tateji koi wa shinu tomo	pivot / human affairs	

KKS 471

yoshinogawa iwanami takaku yuku mizu no	natural world	joshi
hayaku zo hito o omoisometeshi	pivot / human affairs	

The next pair of poems containing joshi come from the haikai (eccentric poems) section of Book 19.

KKS 1057

nageki o ba	A forest of my sighs
kori nomi tsumite	cut down and piled up
ashihiki no	until finally the
yama no kai naku	mountain ravine vanishes
narinubera nari	as useless as these sighs.

Anonymous

KKS 1067

wabishira ni	So sad are they
mashira na naki so	the cries of the monkeys --
ashihiki no	in the deep
yama no kai aru	mountain ravines -- is there
kyô ni ya wa aranu	no longer any reason to live?

Ôshikôchi no Mitsune

In both poems the joshi begins with the makurakotoba, ashihiki in line three. Both KKS 1057 and KKS 1067 are also dependent on several kakekotoba. Pivotal is kai (meaning one: ravine; meaning two: effect,

result) in the fourth line. This creates a sort of parallel set of meanings for the last two lines of KKS 1067 and KKS 1057. There is also a similar sort of structure for the first two lines of KKS 1057 because of the kakekotoba, nageki (meaning one: sigh; meaning two: tree). In both cases the kakekotoba muddles any attempt at classification of lines into separate realms of nature and human affairs.

It is quite likely here that the later poet, Ôshikôchi no Mitsune, borrowed this joshi from the earlier anonymous poem, creating an interesting variant by changing the naku (not to exit) to aru (to exist). A case like this is of interest because an investigation of later anthologies might produce similar examples.

Sugitani's next two examples, KKS 583 and KKS 497, return to the normal pattern.

KKS 583

aki no no ni	In the autumn fields
midarete sakeru	they bloom in tangles
hana no iro no	colorful flowers
chigusa ni mono o	while a thousand thoughts,
omou koro ka na	these days, fill my mind.
Ki no Tsurayuki	

KKS 497

aki no no no	In the autumn fields
obana ni majiri	mingled with the pampas grass
saku hana no	flowers are blooming
iro ni ya koimu	should my love too, spring forth
au yoshi o nami	or shall we never meet?
Anonymous	

These two poems return to the normal pattern where the joshi of the first three lines deal with nature while the last two lines deal with human affairs (see Figure 4):

Figure 4

KKS 583

aki no no ni midarete sakeru hana no iro no	natural world	joshi
chigusa ni mono o omou koro ka na	human affairs	

KKS 497

aki no no no obana ni majiri saku hana no	natural world	joshi
iro ni ya koimu au yoshi o nami	human affairs	

In the last two examples the joshi are attached to the rest of the poems by the word iro, much the same as in KKS 497 above. This kind of usage is a problem for Onoe's classification scheme since iro would not traditionally be classed as a kakekotoba by scholars such as Hashimoto, nor could it be called hanpuku. It does work with both the realm of nature (the flower) and human affairs (emotion), so it is functioning something like a kakekotoba.

KKS 668

wa ga koi o	This love of mine, when
shinobikanete wa	no longer can it be concealed --
ashihiki no	bright as those
yamatachibana no	mountain orange flowers
iro ni idenubeshi	its color will come out
Tomonori	

KKS 496

hito shirezu	For you not to know
omoeba kurushi	my love, is so painful --
kurenai no	as crimson as the
suetsumuhana no	blossoms of the safflower
iro ni idenamu	would that this color might appear.

Anonymous

These two poems also fit neatly into the normal pattern of natural world and human affairs except for the last line containing iro. Since these lines work with both the joshi and the rest of the poem, they might more properly be assigned to both worlds, although Figure 5 has assigned them to human affairs.

Figure 5

KKS 668

wa ga koi o shinobikanete wa	human affairs	
ashihiki no yamatachibana no	natural world	makurakotoba joshi
iro ni idenubeshi	human affairs	

KKS 496

hito shirezu omoeba kurushi	human affairs	
kurenai no suetsumuhana no	natural world	joshi
iro ni idenamu	human affairs	

Having established the normal pattern for joshi in the Kokinshû, Sugitani then goes on to examine some of the more interesting exceptions. The first of these, KKS 404, looks at first as if it

would have the normal two part division:

KKS 404

musubu te no	From my cupped hands
shizuku ni nigoru	droplets falling, sullying
yama no i no	the mountain spring
akade mo hito ni	and I unsated, must now
wakarenuru ka na	part from this brief meeting.

Ki no Tsurayuki

The first three lines are the joshi. Akade, beginning the fourth line, functions somewhat like a kakekotoba since it works both with the "water" above and the "meeting" in the last two lines.

The joshi in this poem is called an ushin no jo by Kubota Utsubo.[8] Sugitani points out how other commentators have disagreed about whether this is an ushin no jo or not.[9] The distinction corresponds to that made between mushin no makurakotoba and ushin no makurakotoba in Chapter 1. As with makurakotoba, joshi are mushin by definition. Unlike makurakotoba they relate to the content of a poem, but by definition they have a prefatory or introductory function. In the normal pattern a joshi dealing with nature sets up the rest of the poem which deals with human affairs. This often involves the comparing or contrasting of nature and human affairs. In KKS 404 above, rather than being wholly introductory, the joshi is an integral part of the poem. Consequently the poem does not fit into the kind of diagram of topic and device which was used for the previous examples.

Sugitani points out two other poems which have essentially the same problems since they do not fit into the normal pattern of nature and human affairs, KKS 180 and KKS 391:

KKS 180

tanabata ni	At Tanabata
kashitsuru ito no	the colorful streamers offered
uchihaete	stretch out so far --
toshi no o nagaku	long as the years
koi ya wataramu	that this love will go on?

Ôshikôchi no Mitsune

KKS 391

kimi ga yuku	That place you go
koshi no shirayama	the white mountain of Koshi
shiranedomo	I know it not, yet
yuki no manimani	at the mercy of the snows
ato wa tazunemu	will I follow your footprints.

Fujiwara no Kanesuke

The first poem is unusual in a group of poems on Tanabata because the focus is on the poet's love rather than the weaver maid and the herdsman. Takeoka points out how the first two lines are sometimes classed as a joshi or hiyu (metaphor) while in fact it is merely a poem with two topics joined by uchihaete (the verb: to stretch out), which functions like a kakekotoba.[10] Also, Kubota does not indicate that the first two lines are a joshi. On the other hand, Hashimoto, et al., does class this as a joshi.

The second poem, KKS 391, presents almost identical problems. In this case, rather than a kakekotoba, the sound repetition in shirayama and shiranedomo mark off what appears to be a joshi in the first two lines of the poem. Kubota remarks how it resembles a joshi.[11]

Sugitani does not find the terminology of ushin no jo to be particularly useful. However, he sees the above examples, KKS 180 and KKS 391, as something new with the age of the Kokinshû. Poets such as Tsurayuki not only revived the technique of the joshi, but also created something new with a joshi that is an integral part of the

poem. If these are to be classed as joshi it represents a whole new category for the purposes of machine recognition. Grammatically these so-called usin no jo have all the outward features of a joshi, but they function in a very different way.

Sugitani points out one other aspect of joshi in his article. The imagery that makes up most joshi is often very conventional. For example, kasugano in KKS 478 above is an utamakura found in the spring poems, KKS 17, KKS 19, and KKS 22, as well as KKS 357.

He give one other example of this, another poem by Mibu no Tadamine, KKS 601 which was introduced at the beginning of this chapter:

KKS 601

kaze fukeba	When the wind blows
mine ni wakaruru	parting from the lofty peaks
shirakumo no	the white clouds
taete tsurenaki	broken apart, uncaring
kimi ga kokoro ka	as that heart of yours.

Mibu no Tadamine

This is an aspect of joshi that might be of use for machine recognition. Unlike makurakotoba, any attempt at the analysis of joshi will require parsing in order to analyze the structure of a poem. Part of this process could involve the use of lists of utamakura. There are seventy-five poems containing joshi in the books devoted to love, poems KKS 469 to KKS 828. Twenty-five of these poems also contain utamakura.[12] Even though the percentage drops dramatically in the other books, this might still prove to be a useful fact.

Also of use would be the classification of topics in waka. In Ozawa's first two categories, joshi which are linked by

quantification, metaphor, or explanation and joshi which are linked by pivot words, kakekotoba or words functioning like kakekotoba divide the poems into two parts. The joshi usually takes up the first three or four lines and deals with natural imagery while the rest of the poem is devoted to human affairs. By looking at large numbers of these kinds of poems dealing with both human affairs and the natural world, it is possible to identify words which are associated with one topic or the other. For example, the presence of the word koi (love) would usually indicate that the line deals with human affairs while an image such as kumo (cloud) would normally be associated with nature. Figure 6 contains two lists of images extracted from a small sample of forty-three poems in order to look at the usefulness of this approach for classifying waka.

Figure 6

Words Associated with Different Topics

Words Associated with the Natural Realm
aki, asaji, asatsuyu, ashi (reeds), ayamegusa, azumaji, furu, fuyukusa, hama, hana, harugasumi, harusame, hatsukaze, himematsu, hototogisu, inaba, iwanami, kaeruyama, kakine, kasugano, kaze, kiku, kishi, kuni, kusa, matsu, michinoku, midori, mine, mirume, mizu, nakayama, natorigawa, nobe, obana, okitsu, okuyama, satsuki, satsukiyama, shima, shiogama, shirakumo, shirayama, suetsumuhana, suminoe, tazu (crane), tori, tsuki, unohana, yama, yamashiro, yamatachibana, yoshinogawa, yuki, yukima.

Figure 6 (cont.)

Words Associated with the Human Realm
au (to meet), hisashiku, hito, karakoromo, kimi, koi, koishi, kokoro, koromo, kurushi, oshimu, otozure, seko, tabi, urameshi, uramite, waga, ware, yoso.

This approach, however, is not that helpful for locating joshi. A search for poems which contain one match from each list produces 479 poems out of 1000 searched, or very nearly half of all the poems. A refined version of this algorithm would certainly be useful for locating poems which deal with both nature and human affairs. However, this is too large a set of poems to be of use in simply locating joshi.

In conclusion, certain types of joshi have structural aspects in common with makurakotoba, especially in the way that kakekotoba and phrases like kakekotoba are often used to join lines which deal with very different topics. However, because joshi are unique rather than being set phrases, they would be impossible to disambiguate using the string scanning functions outlined in the previous chapter. As a result any further progress will depend on a completely different approach.

In a case such as this the fundamental question goes beyond mere feasibility to the problem of cost verses benefit. It should be possible to program a machine to find joshi, but would the result be worth the effort? It was originally assumed that if a simple method of locating the poetic devices of waka could be devised, it would

prove useful for the analysis of stylistic change over time. However, it now appears as if no simple algorithm could possibly suffice for something like joshi. An approach which looks at structural aspects and can also understand something about topic will be necessary for even the preliminary disambiguation of joshi. This might lead to new and interesting insights into the uses of poetic devices in waka poetry, but would be impossible to justify on the basis of the results alone.

NOTES

[1]Tsuchihashi Yutaka, Kodai kayôron (Tokyo: San'ichi Shobô, 1960), p. 446-447. This is only a paraphrase of Tsuchihashi's principles. They have been simplified in the English for the sake of clarity.

[2]Ozawa Masao, Kokinshû no sekai (Tokyo: Hanawa Shobô, 1961.) p. 91-92.

[3]Ibid.

[4]Onoe Saishû, "Kokinshû no shûji," in Kokinwakashû, ed. Nihon Bungaku Kenkyû Shiryô Kankôkai (Tokyo: Yûseidô, 1976), p. 224.

[5]Ibid.

[6]Shimada Ryôji, "Kokinshû no koiuta ni okeru hiyu hyôgen ni tsuite," in Kokinshû to sono shûhen (Tokyo: Kasama Shoin, 1987), p. 29-30. This article originally appeared in Kokugo to kokubungau (September 1970).

[7]Sugitani Jûrô, "Joshi," in Issatsu no kôza: Kokinwakashû, Nihon no koten bungaku, 4 (Tokyo: Yûseidô, 1987), p. 658. He bases his numbers on: Hashimoto Fumio, Kuboki Tetsuo, Sugitani Yoshirô. "Kokinshû no hyôgen to hôhô," Nihon bungaku: kaishaku to kanshô (February 1970).

[8]Kubota Utsubo, Kokinwakashû hyôshaku (Tokyo: Tôkyôdô, 1960), vol. 2, p. 85.

[9]Sugitani, Joshi, p. 659.

[10]Takeoka Masao, Kokinwakashû zenhyôshaku (Tokyo: Yûbun Shoin, 1981), vol. 1, p. 568.

[11]Kubota, Kokin wakashû, vol. 2, p. 71.

[12]These numbers are based on the chart provided by: Hashimoto Fumio, Kuboki Tetsuo, and Sugitani Yoshirô, "Kokinshû no hyôgen to hôhô," Kokubungaku: kaishaku to kanshô (February 1970), pp. 80-131.

CHAPTER III

KAKEKOTOBA I

In the Kokinshû there are numerous nature poems and also poems which deal only with the affairs of man, but often both the natural world and human affairs are combined in a single poem. One common way to join these two parts of a poem is with the poetic device called a kakekotoba (pivot word).

A familiar kakekotoba is the word matsu, which can be either a noun, meaning "a pine tree," or a verb meaning "to wait." Homonyms are common in Japanese, making endless possibilities for punning. An example of a kakekotoba is the use of matsu in KKS 365. The underlined words represent the kakekotoba in both the Japanese and the English translation:

KKS 365

tachiwakare	I must leave you --
inaba no yama no	Inaba, its mountains
mine ni ouru	where on the peaks grow
matsu to shi kikaba	pine, if I hear you wait,
ima kaerikomu	soon will I return

Ariwara Yukihira

In the Kokinshû, kakekotoba are the most numerous, characteristic, and problematic of the poetic devices. There seems to be less agreement about what is a kakekotoba than is the case with

either makurakotoba or joshi. Therefore, the question of definition is central in this chapter and the next.

Onoe Saishû puts the number of kakekotoba occurring in the Kokinshû at 241. He indicates that he is counting the number of words which occur at least once as a kakekotoba. If this is the case, matsu would count as one kakekotoba even though it occurs several times in the Kokinshû. Onoe contrasts this with the 149 examples of hiyu (metaphor) and the 143 examples of makurakotoba.[1]

The most obvious problem with Onoe's numbers has to do with his count for makurakotoba. Table 3 in Chapter 1 gives the numbers provided by two other scholars. Shimada finds 96 examples of makurakotoba in the Kokinshû while Takizawa finds 107 examples.[2] In a footnote Helen Craig McCullough mentions that there are 96 different makurakotoba in the Kokinshû for a total of 143 occurrences, but she gives no source for this number.[3] This does agree with Shimada's figure for different makurakotoba.

This discrepancy in Onoe's numbers for makurakotoba casts doubts on his count of kakekotoba. It is quite likely that his figure of 241 is actually for the total number of kakekotoba which occur in the Kokinshû. More important, however, it clearly illustrates lack of agreement about numbers for poetic devices in the Kokinshû, especially with makurakotoba and kakekotoba. Because it is necessary to define what is a kakekotoba precisely as a first step toward machine analysis of kakekotoba, a careful examination of Onoe's examples seems the best place to begin.

Onoe first asserts that the predominance of various poetic devices shifted with changes in style. During the Nara period, hiyu was the most common poetic device, followed by hanpuku (repetition of sounds), makurakotoba, and joshi (preface). The period of the Man'yôshû saw an increase in the number of makurakotoba and joshi. Kakekotoba became dominant with the poets of the age of the Kokinshû.

Onoe classes the kakekotoba of the Kokinshû into six different categories. His first category are cases where two words might have the same sound, but different meanings. Matsu is his first example from this category. He finds six occurrences of matsu as a kakekotoba in the Kokinshû.[4] A poem by the monk Sôsei, KKS 356, is the first poem he cites:

KKS 356

yorozuyo o	Ten thousand years, may you live
matsu ni zo kimi o	as the crane beneath the pine,
iwaitsuru	we celebrate, might that I
chitose no kage ni	dwell a thousand years
sumamu to omoeba	in the shadow of your greatness.
Sôsei	

Sôsei's poem, however, seems an extremely unfortunate choice to illustrate Onoe's point. There are clearly levels of meaning in the poem. On the surface the first three lines say merely, "I wish that you might live for ten thousand years." But, the NKBT edition points out how the first the use of the two words matsu and tsuru, both symbols of longevity, imply: "I wish that you might live ten thousand years, like the pine tree and the crane."

But, Hashimoto's standard listing notes neither matsu nor tsuru in this poem as kakekotoba.[5] If Onoe's first example is not even

generally agreed to be a kakekotoba, there seems to be little point in continuing the examination of his six categories. Instead, I would like to look at examples of the use of matsu that are generally considered to be kakekotoba. This should clarify the problem with Onoe's example.

1. When is a Pine Tree not a Pivot Word: the Case of Matsu

There are several clear cut examples of matsu as a kakekotoba in the Kokinshû. According to Nishishita's index matsu occurs 56 times in the Kokinshû.[6] This number includes all occurrences, including inflected verb forms. Also, kakekotoba are listed twice, once under each meaning. A computer search of the romanized text reveals 38 occurrences of the actual word matsu (see Figure 1 below). These should be the only occurrences that are potentially kakekotoba.

Checking these against Hashimoto's listing of poetic devices reveals that all four occurrences of matsumushi are classed as kakekotoba. Matsuyama is classed as a kakekotoba in three cases, while in one case it is not. Of the twenty-six occurrences of matsu alone, Hashimoto only classes four of them as kakekotoba, twice in the phrase suminoe no matsu and twice alone in KKS 365 and KKS 1089. In nine cases matsu is used simply to mean "tree" and in twelve cases it means "to wait." The remaining poem is the problematical KKS 356 mentioned above.

Figure 1

Forms of matsu in the Kokinshû

form	occurrences	as kakekotoba
matsu	26	4
matsumushi	4	4
matsuyama	3	2
himematsu	2	0
himekomatsu	1	0
hamamatsu	1	0

The four examples of matsu alone seems to be the best place to start. KKS 365 is a poem from Book 8, Parting:

KKS 365

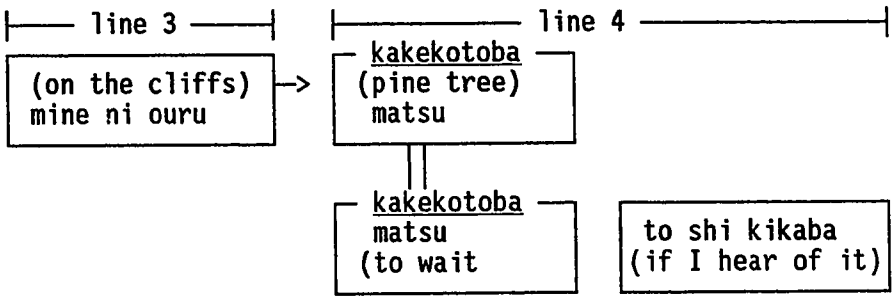
tachiwakare	I must leave you --
inaba no yama no	Inaba, its mountains
mine ni ouru	where on the peaks grow
matsu to shi kikaba	pine, if I hear you wait,
ima kaerikomu	soon will I return

Ariwara Yukihira

This poem actually contains two kakekotoba since the inaba in line two functions both as the place name and with the previous verb. There is some ambiguity with inaba as a kakekotoba. This is often the case with this kind of usage.[7] However, matsu is more straight forward. Figure 2 represents lines 3 and 4 of this poem:

Figure 2

Structure of KKS 365



The three other poems follow pretty much the same pattern. Suminoe no in line three of KKS 778 and in line one of KKS 779 establishes the "pine tree" meaning for matsu, in much the same way as mine ni ouru in KKS 365. In poem KKS 1089, shima no occurs at the end of line four, but it still functions the same, indicating the location of the pines. In each of these examples the rest of the poem is connected to the second meaning of matsu, to wait. If the last line in KKS 778 were to be translated in isolation, it would read simply as "was so painful."

KKS 778

hisashiku mo	So long it has been
narinikeru ka na	already, as long as
suminoe no	on Suminoe shore
matsu wa kurushiki	the pine trees, waiting
mono ni zo arikeru	is such a painful thing.

Anonymous

KKS 779

suminoe no	On Suminoe shore
matsu hodo hisa ni	the pine trees, waiting
narinureba	for you so long.
ashitazu no ne ni	The cranes cry out
nakanu hi wa nashi	in the reeds each day.

Prince Kanemi

KKS 1089

waga seko o	My dear one, off to
miyako ni yarite	the capital I have sent him,
shiogama no	on the Salt Kiln shore
magaki no shima no	on the island of Magaki
matsu zo koishiki	the pines, I yearn so for you.

Anonymous

It should also be helpful to analyze these poems in terms of the dichotomy of nature and human affairs. As with makurakotoba, many of the poems containing kakekotoba deal with both nature and human affairs. In these cases the kakekotoba usually serves as a link between these two topics. However, the use of kakekotoba does not define the relation between nature and the human realm. Figure 3 is an attempt to illustrate this by presenting two of these poems in graphic form.

Figure 3

KKS 778

hisashiku mo narinikeru ka na	human affairs	
suminoe no	natural world	makurakotoba
matsu wa kurushiki mono ni zo arikeru	pivot / human affairs	kakekotoba

KKS 1089

waga seko o miyako ni yarite	human affairs	
shiogama no magaki no shima no	natural world	utamakura
matsu zo koishiki	pivot / human	kakekotoba

The two poems in Figure 3, KKS 778 and KKS 1089, are typical examples of poems containing kakekotoba. KKS 778 sandwiches a makurakotoba between its comments on human affairs, while KKS 1089 has a two line utamakura which gets the same treatment. The utamakura sets the scene for the poem, while the makurakotoba only introduces the kakekotoba. In both cases, as with makurakotoba, there is no real intersection between nature and human affairs.

Figure 4

KKS 365

tachiwakare	human affairs	
inaba no yama no mine ni ouru	natural world	kakekotoba
matsu to shi kikaba ima kaerikomu	pivot / human affairs	kakekotoba

KKS 779

suminoe no	natural world	makurakotoba
matsu hodo hisa ni narinureba	pivot / human affairs	kakekotoba
ashitazu no ne ni nakanu hi wa nashi	natural world (human affairs)	

The final two examples, presented in Figure 4, are variations. KKS 365 shows the same kind of sandwiching. Inaba no yama no functions as an utamakura and sets the scene for the poem. However, the two lines inaba no yama no / mine ni ouru are functioning as a jo while inaba is also a kakekotoba. This adds a layer of complexity to the poem, even though the basic shape is much like KKS 778 and 1089 above.

KKS 779 balances KKS 778 in the anthology, with a mirror image of the above pattern. The first line is a makurakotoba with the kakekotoba introducing two lines dealing with human affairs. The final two lines deal with nature. On the surface they mean something like, "the cranes in the reeds cry out ceaselessly," but there is also the implication that the lover cries day after day. It is therefore somewhat hard to categorize.

In contrast to these are the four examples of kakekotoba that use matsumushi. All four of these are Anonymous poems from Book 4, Autumn.

KKS 200

kimi shinobu	Longing for you
kusa ni yatsururu	the grasses covers this
furusato wa	home of mine, myself and --
matsumushi no ne zo	the cry of the pine cricket
kanashikarikeru	how sad is the sound.
Anonymous	

KKS 201

aki no no ni	In the autumn fields
michi mo madoinu	I have lost my way
matsumushi no	the pine cricket, its
koe suru kata ni	voice calls, in that direction
yado ya karamashi	will I find a lodging?
Anonymous	

KKS 202

aki no no ni	In the autumn fields
hito matsumushi no	the pine cricket calls
koe su nari	to someone, it seems.
ware ka to yukite	Should I go forth to ask:
iza toburawamu	"Is it I for whom you wait?"
Anonymous	

KKS 203

momijiba no	The autumn leaves are
chirite tsumoreru	falling, and pile up so deep
wa ga yado ni	around my hut.
tare o matsumushi	Who does the pine cricket await
kokora nakuramu	calling out so incessantly?
Anonymous	

These examples actually belong to Onoe's second category, words which are contained within another word. In this case matsu meaning "to wait" is contained inside of "matsumushi," a kind of cricket. These do not fit into the same patterns as the poems with matsu used alone as a kakekotoba. The poet is present only as an observer in these poems. As a consequence there is no division of lines between nature and human affairs. Instead of two unrelated concepts being joined in one word, the idea of "waiting" becomes associated with matsumushi. The cries of the cricket seem to have the same despair as someone who waits in vain for a lover.

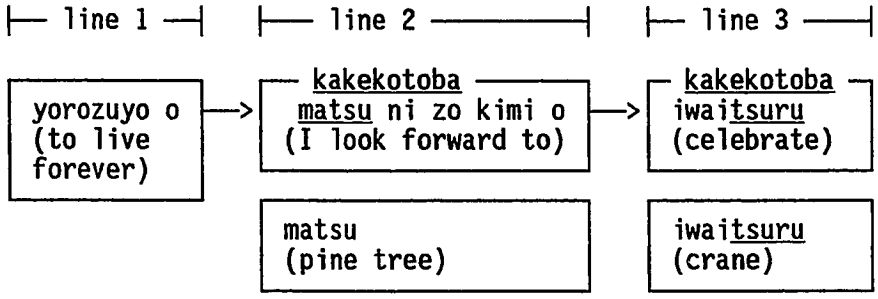
From the point of view of machine recognition, matsumushi resembles the komakurakotoba in Chapter 1 because it is always a kakekotoba. On the other hand the above examples of matsu provide no simple means for a machine to distinguish between usages. A different approach might begin with an attempt to distinguish between matsu when it is functioning as a noun and when it functions as a verb. Such an analysis would need to make determinations concerning the preceding and following lines in order to determine if matsu is functioning as a kakekotoba. On the simplest level this could simply be the pragmatic determination as to whether the lines belong to the categories of human affairs and nature, but for the present there is no tested algorithm capable of more than a very approximate determination.

With some understanding of the structure of clear cut examples of kakekotoba, it should be easier to understand Onoe's problematic KKS 356. In fact the poem has none of the familiar elements from the four

previous examples. There is no place name like suminoe no, famous for its pine trees, nor are there any complaints about the pain of waiting for a distant lover. The meanings of "pine tree" and "crane" only come into play because these concepts are so closely associated with longevity. They function like a symbolic second level of meaning within the poem and are not an identifiable part of the grammatical structure at all.

Figure 5

Structure of KKS 356



This should make it clear why Hashimoto does not classify this usage of matsu as a kakekotoba. Certainly for the purposes of machine analysis the grammar of KKS 365 as illustrated in Figure 2 is much clearer than KKS 356 illustrated in Figure 5. The former offers some hope for machine recognition even if a context based algorithm may not be effective. On the other hand KKS 356 lacks any structural elements which might suggest the second level of meaning.

2. The Weary Heart: Aki and Urami

The problems associated with matsu as a kakekotoba illustrate the two central questions of this chapter. First, how to define a kakekotoba, especially in light of questionable examples like KKS 365. Second, is there a way to determine whether a given word is functioning as a kakekotoba or not based on context? This would allow a machine to pick out kakekotoba. Onoe provides a listing of kakekotoba which he classifies into his first category. A systematic examination of these examples in the light of the two questions above should provide at least some preliminary answers. The first thirty of Onoe's examples are listed in Table I along with the poems that Onoe cites as examples.

Aki is the next kakekotoba on Onoe's list. Aki occurs a total of 106 times in the Kokinshû, but in only six of those cases is it classed as a kakekotoba by Hashimoto. In three of these examples, KKS 763, KKS 804, and KKS 820, aki is used with kokoro in the same or an adjacent line. In the other three examples, KKS 308, KKS 719, and KKS 763 there do not seem to be any distinguishing features. Below are the first three occurrences of aki as a kakekotoba in the anthology:

KKS 308

kareru ta ni	From the harvested field
ouru hitsuchi no	a second growth comes forth
ho ni idenu wa	but does not bear grain.
yo o imasara ni	Has the world grown weary
aki hatenu to ka	now that autumn is here?

Anonymous

KKS 719

wasurenamu	I must forget you,
ware o uramu na	but do not hate me
hototogisu	even the cuckoo --
hito no aki ni wa	the weary heart, as the autumn
awamu to mo sezu	does it so carefully avoid.

Anonymous

KKS 763

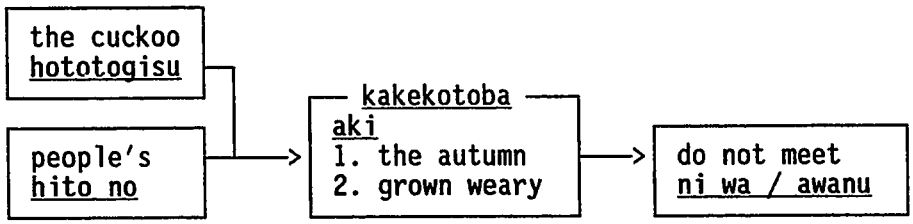
waga sode ni	These sleeves of mine
madaki shigure no	with the early fall rains
furinuru wa	they are damp, it seems
kimi ga kokoro ni	your heart, grown weary of me
aki ya kinuramu	as the autumn too has come.

Anonymous

Of these examples KKS 719 is most typical. Since the poem breaks after the first and second lines, only the last three lines are of interest in regards to the kakekotoba. Aki in these lines does not act as a pivot in the sense of the verb and noun meanings of matsu. The usage of aki has some structural similarities to the use of matsumushi. The form of the word is the same in both meanings, noun: "autumn" and verb: "to grow weary of," while with matsumushi, one word is contained within another. Still, there is a similarity in the way the kakekotoba creates parallel levels of meaning. The first level is "the cuckoo who is a summer bird and does not wait for the arrival of autumn (aki)." This meaning ignores the phrase hito no. The second layer is something like "not awaiting the lover, growing weary (aki)." This ignores hototogisu. Figure 6 is an attempt to represent the structure of the poem. Although it is only a rough approximation of what is going on, a comparison with Figure 2 should help clarify the difference between these two kinds of kakekotoba.

Figure 6

KKS 719



Onoe's next kakekotoba is urami meaning to "look behind" and "to hate." He gives KKS 626 as an example. Urami is more complex than the previous cases because of the different forms of the verb and various possibilities for punning. However, there are only two examples of this particular usage in the Kokinshû, the other being KKS 823.

KKS 626

au koto no	Without a meeting
nagisa ni shi yoru	shore, I but approach --
nami nareba	as the breaking waves
uramite nomi zo	which can only look behind,
tachikaerikeru	regretfully, I then return.
Ariwara Motokata	

KKS 823

akikaze no	The autumn winds
fukiuragaesu	turn them as they blow --
kuzu no ha no	leaves of the kuzu vines
uramite mo nao	regretfully, I look back,
urameshiki ka na	filled with even more regret.
Taira Sadafumi	

The first example contains two kakekotoba. In terms of the dichotomy between human affairs and the natural world, line one represents the human realm. Line two turns on the kakekotoba, nagisa (beach, shore), which also contains the meaning of naki (not). The first line means something like "we do not meet." Lines two and three

describe a scene from nature. The final two lines return to human affairs. Uramite "pivots" on both the lines above with a meaning "to look back" and on what follows with the meaning "with regret." This is a very common structure for waka of this period. Two lines, often a jo or makurakotoba, about nature are sandwiched between lines concerned with human affairs. Figure 7 below attempts to show this aspect of these two poems.

The second poem, KKS 823, is somewhat simpler. It has only one kakekotoba upon which the whole poem hinges. The first three lines are a jo describing the autumn wind turning over the kuzu leaves, while the last two describe the lover's regret. A two part structure is rather unusual, but each section has a word which contains ura. The second line has fukiuragaesu while the last line has urameshiki. The kakekotoba joining them is uramite. The effect is like an echo as the central hinge of the poem is once again reflected in each of the two parts. This effect would have been lost if the structure of the poem were more complex.

Figure 7

KKS 626

au koto no	human affairs	
nagisa ni shi yoru nami nareba	pivot natural world	kakekotoba
uramite nomi zo tachikaerikeru	human affairs	kakekotoba

Figure 7 (cont.)

KKS 823

akikaze no fukiuragaesu kuzu no ha no	natural world	jo
uramite mo nao urameshiki ka na	pivot human affairs	kakekotoba

The above examples are generally representative of the first two of categories in Onoe's classification scheme. Given the problems that have already been encountered, it seems pointless to continue with the remainder. His classification scheme makes sense only with kakekotoba that are completely out of context. In terms of the ways that they are used in the poetry, kakekotoba such as aki, matsu, or uramite have little in common. As a consequence this classification scheme has little that can be of use for machine recognition of kakekotoba. Also, it offers little or nothing toward an understanding of the poetry itself. There is one final aspect of his analysis that needs to be looked at before going on.

3. Atrocious Puns: the Mono no na Poems

Onoe concludes his first category of kakekotoba with fifteen examples from Book Ten of the Kokinshû. This is the book devoted to "Mono no na." McCullogh has translated this rather literally as "Names of Things."[8] In contrast Rodd's translation as "Wordplays" is somewhat more descriptive.[9] In many cases these poems are more like riddles in which the reader is supposed to find the hidden word. The

first example Onoe gives, KKS 434, has the words aoi (hollyhock) and katsura (a kind of tree) hidden in the poem.

KKS 434

hitome yue	If due to other's eyes
nochi ni au hi no	that day when next we meet
harukeku wa	far in the future lies --
waga tsuraki ni ya	that I am but unfeeling,
omoinasaremu	will you so think of me?

When these poems are romanized it is very hard to see any relationship between ga tsura and katsura. In fact, although the original orthography provides a basis, to the Western ear these puns seem atrocious. McCullough points out how this Book and Book 19 deviate "from the usual Kokinshû aesthetic standards."[10] More to the point, most of these poems are structurally similar to the controversial KKS 356. In cases such as KKS 434 above, the "hidden" word seems to have nothing to do with the meaning of the poems. This makes their classification as kakekotoba doubtful at best. Including these as examples certainly adds little to the understanding of kakekotoba in the Kokinshû.

TABLE I

Onoe's first category of kakekotoba

kakekotoba	example given by Onoe
1. matsu	KKS 356
2. aki	KKS 719
3. urami	KKS 626
4. mirume	KKS 531, KKS 665
5. hiruma	KKS 665
6. yoru	KKS 665
7. toshi	KKS 893
8. nagame	KKS 616
9. mitsu	KKS 649
10. ama	KKS 973
11. yuki	KKS 954
12. yami	KKS 671
13. kuchinashi	KKS 1012
14. aku	KKS 1044
15. sumiyoshi	KKS 917
16. kari	KKS 972
17. kiku	KKS 470
18. okite	KKS 470
19. itowarete	KKS 753
20. tabi	KKS 420
21. furu	KKS 782
22. miotsukushi	KKS 567
23. mi o haya	KKS 1000
24. kyô	KKS 1067
25. furusu	KKS 1046
26. sumizome	KKS 844
27. tsuki	
28. hatsuka	KKS 1048
29. sukimono	KKS 1066
30. mi	KKS 1066
from the mono no na poems	
31. au hi	KKS 434

NOTES

[1]Onoe Saishû, "Kokinshû no shûji," in Kokinwakashû, ed. Nihon Bungaku Kenkyû Shiryô Kankôkai (Tokyo: Yûseidô, 1976), p. 205.

[2]Takizawa Sadao, "Makurakotoba," in Issatsu no kôza: Kokinwakashû, Nihon no koten bungaku, 4 (Tokyo: Yûseidô, 1987), p. 676. Shimada Ryôji, "Kokinshû no Makurakotoba," in Kokinwakashû, ed. Nihon Bungaku Kenkyû Shiryô Kankôkai (Tokyo: Yûseidô, 1976), p. 282-288. These numbers are summarized in Table 3 of Chapter 1 of this dissertation.

[3]Helen C. McCullough, Brocade by Night: Kokin Wakashû and the Court Style in Japanese Classical Poetry (Stanford: Stanford University Press, 1985), p. 337.

[4]Onoe Saishû, Kokinshû, p. 207.

[5]Hashimoto Fumio, Kuboki Tetsuo, and Sugitani Yoshiro, "Kokinshû no hyôgen to hôhô," in Kokubungaku: kaishaku to kanshô (February 1970), p. 97.

[6]Nishishita Keiichi and Takizawa Sadao, Kokinshû sôsakuin (Tokyo: Meiji Shoin, 1963), p. 152-153.

[7]Takeoka Masao, Kokinwakashû zenhyôshaku (Tokyo: Yûbun Shoin, 1981), vol. 1, p. 862. His analysis of the poem contains a very detailed discussion of the structure, especially in regards to the kakekotoba.

[8]McCullough, Brocade, p. 2.

[9]Laurel Rasplica Rodd with Mary Catherine Henkenius, trans., Kokinshû: a Collection of Poems Ancient and Modern (Princeton: Princeton University Press, 1984) p. 21.

[10]McCullough, Brocade, p. 479.

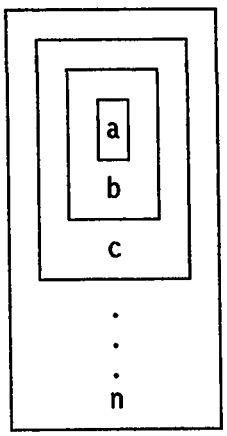
CHAPTER IV

KAKEKOTOBA II

The previous chapter dealt with some of the problems in Onoe Saishû's classification system for kakekotoba. The current chapter will look at a somewhat different approach. Egoyama Tsuneaki rejects the analysis of Onoe Saishû because it ignores the context in which the kakekotoba function.[1] Egoyama presents his system as a modification of the work of Tokieda Motoki. Tokieda begins by describing what he calls the ireko or nested structure.[2] Figure 1 reproduces his illustration of this structure:

Figure 1

Nested structure

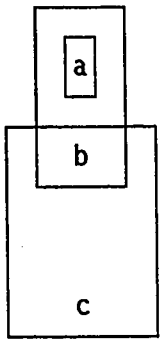


The process of understanding a complex Japanese sentence has been compared to peeling the layers of an onion. This metaphor and Tokieda's ireko structure have certain similarities. Tokieda asserts that the normal structure associated with kakekotoba (as illustrated in Figure 2) is an outgrowth of the ireko structure. He gives a poem by Ki no Tsurayuki from Book 1 of the Kokinshû as an example of a kakekotoba:

KKS 25	
waga seko ga	My husband, his
koromo harusame	bright robes, stretched out
furu goto ni	as when the spring rain
nobe no midori zo	makes the greens of the fields
iro masarikeru	grow ever deeper in color.
Tsurayuki	

Figure 2

Kakekotoba structure



a: waga seko ga koromo
b: waga seko ga koromo haru
c: harusame

The first two lines of this poem deal with human affairs, while the last three deal with nature (see Figure 3 and Tokieda's illustration in Figure 2). The kakekotoba joins the two topics, with

the first meaning haru, "to stretch," associated with the first part of the poem and the second meaning harusame associated with the last three lines.

Figure 3

KKS 25

waga seko ga koromo harusame	human affairs pivot	jo kakekotoba
furu goto ni nobe no midori zo iro masarikeru	natural world	

Although his analysis of the structure of poems containing kakekotoba offers some interesting insights, his categorization of kakekotoba has problems. Tokieda divides kakekotoba into three categories.[3] He calls them senritsubi (beauty of melody), kyôwabi (beauty of harmony), and kokkeibi (humorous beauty). Kokkeibi is associated with the mono no na poems of Book 10 and with the haikai poems of Book 19. The problems associated with classifying the mono no na poems were discussed in the previous chapter. Tokieda's first two categories are the focus of the present discussion. Although the names of these categories seem to indicate a basis in the aesthetic effect of the poem, there is also a structural aspect to his analysis.

1. Melody and Harmony: More Categories for Kakekotoba

He deals first with senritsubi. Kakekotoba which belong to this category join two different phrases. The structure is that of

Figure 2. His first two examples are nature poems by Ki no Tsurayuki. KKS 9 is from the spring section of the seasonal poems while KKS 312 is from the autumn section.

KKS 9

kasumi tachi	The seasonal mists rise,
ko no me mo <u>haru</u> no	even the tree buds <u>spring</u> forth,
yuki fureba	while <u>spring</u> snows fall --
hana naki sato mo	now in the village without flowers
hana zo chirikeru	it seems as if flowers bloom.
Ki no Tsurayuki	

KKS 312

yuzukuyo	The night approaches
<u>ogura</u> no yama ni	darkness on Mt. Ogura
naku shika no	where the deer cry out
koe no uchi ni ya	and in their voices calling
aki wa kururamu	is it autumn on the wane?
Ki no Tsurayuki	

The <u>kakekotoba</u> in the first poem is <u>haru</u>. In association with the first phrase it is the verb <u>haru</u>, meaning "to bud," as the trees might begin to bud. When joined to the second phrase <u>haru</u> becomes a noun meaning the season of spring. In the second poem <u>yuzukuyo</u> is a <u>makurakotoba</u> associated with the <u>kakekotoba</u>, <u>ogura</u> a place name that also suggests the dusk, growing dark.

Neither of these two poems have a clear break where the two phrases are joined by the <u>kakekotoba</u>. In Tokieda's next example the break becomes more pronounced as the topic shifts from the human realm to the natural world.

KKS 383

yoso ni nomi	From far away
koi ya wataramu	should I keep loving you --
shirayama no	On Mt. Shirayama
<u>yuki</u> mirubeku mo	the <u>snow</u> -- <u>to go</u> and see
aranu waga mi wa	yet without hope of meeting you.
Ôshikôchi no Mitsune	

This is an impossible poem to translate without supplying at least some extraneous material. The last two lines depend heavily on verb forms which cannot be translated literally into English. Shirayama no of line three is a makurakotoba. It is followed by the kakekotoba, yuki, in line four. This is the noun "snow" when associated with the phrase above and becomes the verb "to go" in relation to what follows. The poem can be viewed in terms of the two different topics of nature and human affairs. Figure 4 shows how the kakekotoba joins the parenthetical line three with the rest of the poem. In this poem, too, Kubota has simply ignored the makurakotoba in his modern Japanese translation.[4]

Figure 4

KKS 383

yoso ni nomi koi ya wataramu	human affairs	
shirayama no	natural world	makurakotoba
yuki mirubeku mo aranu waga mi wa	pivot human affairs	kakekotoba

The first example given of Tokieda's second classification, kyôwabi, is KKS 188, an anonymous poem from the autumn section of the seasonal poems:

KKS 188

hitori nuru	Where I sleep alone --
toko wa kusaba ni	this bed of mine from grass
aranedomo	has not been fashioned, yet
aki kuru yoi wa	on these nights as the autumn nears
tsuyukekarikeri	it now is drenched in dew.

Anonymous

This is a rather unusual example, because the tsuyukekari that Tokieda refers to is not classified as a kakekotoba by any of the major commentators on the Kokinshû. Certainly Hashimoto does not class it as such. Tokieda contends that the idea of tears is associated with the dew and therefore this is a kakekotoba. Kubota calls this hiyu, a term usually translated as metaphor. In some ways this is like the problem of Onoe's example of matsu as a kakekotoba (KKS 356) referred to at length in the previous chapter.

Tokieda's second example presents nearly identical problems. KKS 675 was discussed in the chapter on makurakotoba:

KKS 675

kimi ni yori	Because of you, my love,
waga na wa hana ni	this reputation, like the blossoms
harugasumi	shrouded in mist
no ni mo yama ni mo	on fields too, on hills too,
tachimichinikeri	it has spread everywhere.

Anonymous

Figure 5 shows how this poem is structured in terms of human affairs and the natural world.

Figure 5

KKS 675

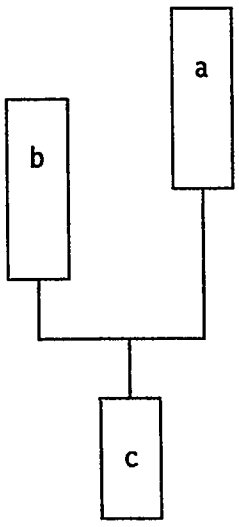
kimi ni yori waga na wa hana ni	human affairs	
harugasumi no ni mo yama ni mo	natural world	jo
tachimichinikeri		compound verb

He compares this kind of kakekotoba to a twisted rope and shows by diagram how the last line of the poem works with both the first two

lines and with the middle section (see Figure 6). The difference between these poems and the normal structure for a poem containing a kakekotoba should be obvious. In the examples of senritsubi above, the kakekotoba join two distinct phrases. Simply due to proximity the second phrase in Tokieda's examples of kyôwabi becomes more closely linked to the kakekotoba than the first. These examples present numerous problems for the analysis of kakekotoba in relation to makurakotoba and joshi. Certainly for the purpose of machine analysis, it is better to follow those commentators who do not treat these cases as kakekotoba.

Figure 6

The structure of KKS 675



a: kimi ni yori waga na wa
b: hana ni harugasumi no ni mo yama ni mo
c: tachimichinikeri

2. Parallel and Linked Kakekotoba

Egoyama follows Tokieda in presenting a two part division. His first category is kakekotoba which are contained within a phrase, these he calls korui (style A). This seems to correspond roughly to Tokieda's kyôwabi category. His second category are those which belong to two different phrases. These he calls otsurui (style B). This seems to correspond to Tokieda's senritsubi. For simplicity in the following discussion korui will be called category A, and otsurui will be called category B.

Egoyama goes on to define these categories in terms of words that take inflection, yôgen (verbs, adjectives, etc.) and words which do not, taigen (generally nouns). His class A kakekotoba are cases where both meanings of the word are either taigen or yôgen. In class B kakekotoba one meaning will be a taigen while the other will be a yôgen. Figure 7 is a summary of Egoyama's classification scheme.

Figure 7

Kakekotoba according to Egoyama

Category A	Category B
korui kyôwabi	otsurui senritsubi
taigen <—> taigen yôgen <—> yôgen	taigen <—> yôgen

This would appear to provide a very useful tool for the analysis of kakekotoba. Structural aspects of the poems can easily be determined for kakekotoba like matsu since one meaning is a verb and the other is a noun.

Egoyama gives six examples of his "category A" kakekotoba. Since these are the only empirical evidence he provides for his classification, it will be necessary to examine them in detail.

KKS 164

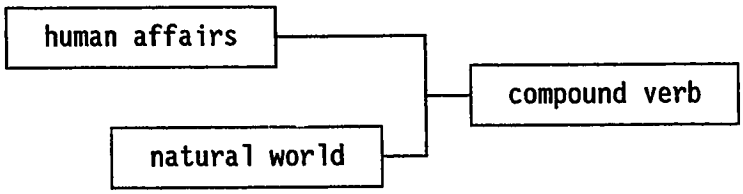
hototogisu	cuckoo bird
ware to wa nashi ni	even though you be not me
unohana no	the misery flower
ukiyo no naka ni	in this world of sadness
nakiwataruramu	ceaselessly do we cry

Mitsune

This first example seems very much like those given by Tokieda for his kyôwabi classification. It is not classified as a kakekotoba by Hashimoto. Unohana no is a makurakotoba and commentators point out that the use of nakiwataru in the last line refers both to the song of the cuckoo and to the author's tears concerning the sadness of life. The structure of this poem is very similar to KKS 675, illustrated in Figure 6. The way the poems deals with nature and human affairs is also similar to KKS 675:

Figure 8

KKS 164	topic	device
hototogisu ware to wa nashi ni	human affairs	
unohana no ukiyo no naka ni	natural world	makurakotoba
nakiwataruramu	pivot	compound verb



As illustrated above, nature is the topic of lines three and four. The subject of lines one and two can be said to be the poet himself. Instead of lines three and four being a jo as in KKS 675, here line three is a makurakotoba with only a peripheral function in the poem.

Another approach might be to look at other instances of the kakekotoba that are being discussed. Table 1 (see the end of this chapter) lists all of the kakekotoba according to Hashimoto. Unfortunately, the meanings are different in the two other cases which involve naki as a kakekotoba. KKS 626 was quoted in chapter 3 because of the use of uramite as a kakekotoba. In this poem instead of naku (to cry), the two meanings are naki (does not exist, isn't) and nagisa

(a noun meaning 'the shore'). In the only other example, KKS 627, the second meaning is nagu (to be calm, quiet).

KKS 626

au koto no	Without a meeting
nagisa ni shi yoru	shore, I but approach --
nami nareba	as the breaking waves
uramite nomi zo	which can only look behind,
tachikaerikeru	regretfully, I then return.

Ariwara Motokata

The second example from Egoyama's list is classed as a kakekotoba by Hashimoto. Everything up to the kakekotoba is functioning as a jo according to Hashimoto and other commentators such as Kubota.[5]

KKS 171

waga seko ga	Husband of mine,
koromo no suso o	the hem of his robe
fukikaeshi	turned over and exposed
uramezurashiki	the lining, so rare it is
aki no hatsukaze	this first breeze of autumn

Anonymous

The problem is whether this kakekotoba belongs to one phrase or two. Both meaning of the kakekotoba are nouns and therefore taigen. One meaning of ura is "heart" and the other is "underside." In some ways the structure of the poem resembles those which Tokieda used to illustrate his senritsubi category. In terms of human affairs and the natural world, the two realms are joined by the kakekotoba. The connection is more complex than usual in these cases. This is because the kakekotoba is not the only link between the first three lines and the last two. They are also linked by meaning. The husband's gowns from the first part are turned by the autumn breeze of the second. Ura appears often as a kakekotoba, but usually with the meaning such as the shore, to hate, or to look back. This particular usage as a

kakekotoba is unique in the Kokinshû. Structurally, however, this poem has counterparts in the Kokinshû. KKS 823 is a mirror image in regards to nature and human affairs as can be seen in Figure 9.

Figure 9

KKS 171

waga seko ga koromo no suso o fukikaeshi	human affairs	jo
uramezurashiki aki no hatsukaze	natural world	kakekotoba

KKS 823

akikaze no fukiuragaesu kuzu no ha no	natural world	jo
uramite mo nao urameshiki ka na	human affairs	kakekotoba

Egoyama's third example, like his first, is not listed as a kakekotoba by Hashimoto. This is the first poem of the largest section of the anthology, the five books devoted to love poems.

KKS 469

hototogisu	The cuckoo bird
naku ya satsuki no	singing and the fifth month
ayamegusa	sweet flags in full bloom
ayame mo shiranu	how sweet, heedlessly
koi mo suru ka na	to fall in love once more

Anonymous

The structure of this poem resembles the previous examples, KKS 171 and KKS 823 (see Figure 10). Still, it is hard to see why ayame

should be classed as a kakekotoba. This kind of repetition is not an uncommon technique. In KKS 823 above, urami is repeated in lines four and five, but the first occurrence in KKS 823 really is a kakekotoba. Here ayamegusa in line three simply refers to the flower, while the ayame in line four refers to the pattern in weaving. The second usage of ayame echoes the first, but this doesn't make it a kakekotoba. Hashimoto lists no examples of ayame as a kakekotoba in the Kokinshû.

Figure 10

KKS 469

hototogisu naku ya satsuki no ayamegusa	natural world	jo
ayame mo shiranu koi mo suru ka na	human affairs	kakekotoba (?)

Egoyama's fourth example is also from among the love poems. Natsuno no in this poem is a makurakotoba while kareyuku is classed as a kakekotoba.

KKS 704

satobito no	Among the neighbors,
koto wa natsuno no	rumors, like summer grasses
shigeku tomo	thick, then withering
kareyuku kimi ni	as your love may wither too,
awazarame ya wa	better never to meet again?

Anonymous

Takeoka points out the double layers of meaning in this poem as the verb shigeku refers to both the rumors and the grasses of summer while the kareyuku refers to both the grasses withering, and the lover's departure (hanareteyuku).[6] Exactly the same kakekotoba occurs

in KKS 790.

KKS 790

toki sugite	Beyond their prime
kareyuku ono no	withered, the plains, and I
asaji ni wa	as the reeds withered
ima wa omoi zo	as now my thoughts burn
taezu moekeru	ceaselessly as the fields.

The sister of Komachi

This poem is difficult to translate since it is really two parallel poems. Kakekotoba create the two layers of meaning as Komachi's sister compares the fields of autumn to herself. On the level of nature poem she describes the autumn fields that have grown dry and withered until now it is time for them to be burned. On the level of human affairs, she is saying that she has grown old and past her prime and now thoughts of love burn ceaselessly inside her. Hashimoto and most commentators class kareyuku and omoi as kakekotoba. An illustration in Takeoka's commentary points out how ni wa ima wa and moekeru work with both senses of the poem.[7] The lower section of Figure 12 below is an adaptation of Takeoka's diagram which also provides an English translation. The upper part attempts to show this structure in terms of the natural world and human affairs.

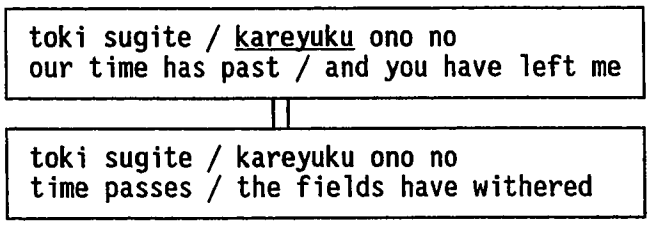
Figure 11

KKS 790

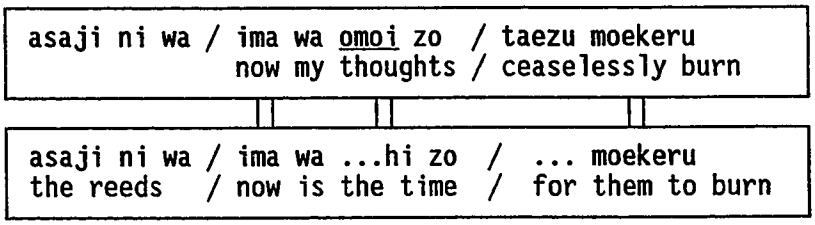
toki sugite kareyuku ono no	both worlds / pivot	kakekotoba
asaji ni wa	natural world	
ima wa omoi zo taezu moekeru	pivot / both worlds	kakekotoba

Figure 12

Lines 1 and 2



Lines 3, 4, and 5



This seems to be a good example of a second class of kakekotoba distinct from the senritsubi of Tokieda or Egoyama's Category B kakekotoba. The only problem is that both Tokieda and Egoyama want to include numerous examples which would not normally be considered as kakekotoba. This second category corresponding to Tokieda's kyôwabi could probably best be described as having a parallel structure. For the sake of clarity this category will be referred to as "parallel kakekotoba" while the other category will be called "linked kakekotoba." Perhaps the most well known poem belonging to the parallel category is by Ono no Komachi. The poem is often cited as an example of the flourishing of kakekotoba in the Rokkasen period.

KKS 113

hana no iro wa	The hue of the cherry
utsurinikeri na	fades too quickly from sight
itazura ni	all for nothing
waga mi yo ni furu	this body of mine grows old --
nagame seshi ma ni	spring rain ceaselessly falling.
Ono no Komachi	

Much like the poem by her sister, this poem has two kakekotoba. Furu (to grow old and to fall as rain) ends line four and nagame (spring rain and to look at) begins line five. Takeoka in his commentary on the poem also gives a diagram of this poem.[8] He shows in parallel structures the different possible readings for the last two lines. The poem breaks into two levels of meaning at itazura ni, one level skips the waga mi and follows the natural world of lines one and two, "uselessly ... the spring rain falls without stopping." The other level reflects on the poet's condition, the so-called human realm, "uselessly this body of mine grows old while I watch." Figure 13 is an approximation of Takeoka's diagram, based on giving the English version of the two meanings present, rather than the different Chinese characters involved.

Figure 13

other

(uselessly ... the spring rain falls without stopping)
itazura ni / ..... furu / nagame seshi ma ni

self

itazura ni / wa ga mi yo ni furu / nagame seshi ma ni
(uselessly, this body of mine grows old while I watch)

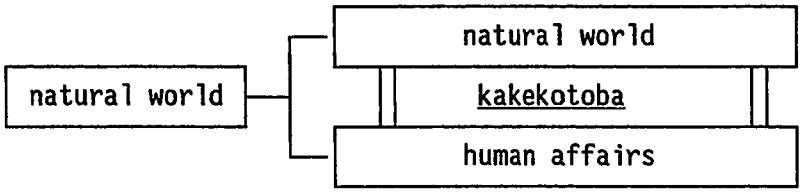
Takeoka labels the two levels of meaning as the "self" and the "other" but they also correspond to the distinction made previously of human affairs and the natural world. A similar point is made in an essay on Komachi's poems in the Kokinshû. Kuboki Hisako points out how

this kind of "two layered structure" uses kakekotoba and engo to create a new method of expression about the self and the world.[9]

Figure 14

KKS 113

hana no iro wa utsurinikeri na	natural world	
itazura ni waga mi yo ni furu nagame seshi ma ni	human affairs || natural world	 kakekotoba kakekotoba



The last example that Egoyama gives is KKS 727. This poem is also by Komachi. Again, the kakekotoba is central to an understanding of the meaning of the poem. Uramimu can mean to "see the shore" but in regards to the lover it also means to "have a grudge, feel ill will toward" someone. This poems does not break cleanly into parts that can be assigned to topics such as nature or human affairs. However, the structure of this poem is almost identical to Komachi's hana no iro poem. The only differences are where the two poems break into parallel meanings and that this poem has only one kakekotoba instead of two.

KKS 727

ama no sumu	Where sea people live,
sato no shirube ni	to such a village, I am no
aranaku ni	guide, and yet
uramimu to nomi	you ask me always to
hito no iuramu	show you the offing.

Ono no Komachi

At least from looking at the examples that Tokieda and Egoyama provide it appears that a two part division of kakekotoba in the Kokinshû is possible based on structural aspects of the poems. Egoyama's attempt to make a distinction between kakekotoba based on taigen and yôgen would be an important factor in the machine analysis of kakekotoba if it only held true with more examples. As it is, there are simply too many exceptions.

In the next chapter I would like to conclude this section on poetic devices by taking a closer look at the relation of kakekotoba to makurakotoba and joshi, and to suggest a possible new method of categorization based on poetic device and topic in waka.

TABLE 1

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NOTE: These kakekotoba were extracted from Hashimoto's listings, sorted by computer, and combined to form one index. There are some problems inherent in a listing such as this. Obviously,

kasatori no yama and kasatoriyama are the same kakekotoba, but I have left them as two separate entries due to the differences in the orthography in standard editions such as the NKBT. Another problem has to do with word division. The actual kakekotoba is sometimes only a small part of a word, making some of the entries very confusing.

NOTES

[1]Egoyama Tsuneaki, "Kakekotoba," in Kokinwakashû, ed. Nihon Bungaku Kenkyû Shiryô Kankôkai (Tokyo: Yûseidô, 1976), p. 267-268. He quotes from: Onoe Saishû, "Kokinshû no shûji," in Kokinwakashû, ed. Nihon Bungaku Kenkyû Shiryô Kankôkai (Tôkyô: Yûseidô, 1976).

[2]Tokieda Motoki, Kokugogaku genron (Tokyo: Iwanami Shoten, 1941), p. 536-538.

[3]Ibid., p. 540-550.

[4]Kubota Utsubo, Kokinwakashû hyôshaku (Tokyo: Tôkyôdô, 1960), vol. 2, p. 60

[5]Ibid., vol. 1, p. 334-335.

[6]Takeoka Masao, Kokinwakashû zenhyôshaku (Tokyo: Yûbun Shoin, 1981), vol. 2, p. 368.

[7]Ibid., vol.2, p. 513.

[8]Ibid., vol.1, p. 458.

[9]Kuboki Hisako, "Komachi," in Issatsu no kôza: Kokinwakashû, Nihon no koten bungaku, 4 (Tokyo: Yûseidô, 1987), p. 370-371.

CHAPTER V

TOPIC AND POETIC DEVICE IN THE KOKINSHÛ

The poetics of the Kokinshû are often viewed in terms of form (kotoba) and content (kokoro). A brief summary of the role of these two concepts in critical works on the Kokinshû can be found in the introduction to this dissertation. Akabane Shoku in an article on kakekotoba in the Kokinshû discusses poetic device, an aspect of kotoba, and topic, an aspect of kokoro. He believes that the increased use of kakekotoba in the Kokinshû was " ... due to a desire to infuse a more complex content into a limited poetic form and to express things in a roundabout way rather than directly."[1] He also makes the point that this was the result of the " ... requirements of an age which tried to join the realms of nature and human affairs."[2]

Akabane's essay deals with the various relationships between kakekotoba, makurakotoba, and joshi. However, his approach lacks system. An examination of Akabane's examples of kakekotoba is necessary in order to lay the groundwork for a more precise description of the relation of poetic device and topic. For the purposes of this discussion, topic will be used to refer to the two realms which have been used as the basis for many of the diagrams in this dissertation: human affairs and nature.

1. Kakekotoba and Makurakotoba Revisited

Akabane begins by pointing out how kakekotoba in the Kokinshû are often associated with makurakotoba and joshi. However, "compared to the Man'yôshû, the there are fewer makurakotoba and something new can be seen in the use of makurakotoba which are directly linked to kakekotoba, as well as the new importance of joshi."[3]

He provides three examples of makurakotoba which are linked to kakekotoba:

KKS 338
waga matanu — Though I did not await
toshi wa kinuredo — the New Year has arrived --
fuyukusa no — winter grasses wither
karenishi hito wa — while the one I do await,
otozure mo sezu — still has not called upon me.
Mitsune

KKS 371
oshimu kara — How sad is parting
koishiki mono o — now, this love of ours --
shirakumo no — white clouds
tachinamu nochi wa — after we have parted
nanigokochi semu — then what will we feel.
Ki no Tsurayuki

KKS 375
karakoromo — Fine Chinese robes --
tatsu hi wa kikaji — you have yet to say goodbye.
asatsuyu no — The morning dew --
okite shi yukeba — if you were to depart,
kenubeki mono o — leaving me, I would die.
Anonymous

In all three poems the first two lines deal with human affairs, the third line deals with nature, while the last two lines return to human affairs. Structurally, the first two poems, KKS 338 and KKS 371, are nearly identical. In KKS 371, the verb complex, tachinamu,

joins the two sections of the poem. Functionally this is identical to the kakekotoba of KKS 338, even though this kind of verb is usually not classified as a kakekotoba by Hashimoto.[4] KKS 375 has the same structure as the first two poems, except for the addition of a makurakotoba and kakekotoba in the first two lines.

Figure 1

KKS 338

waga matanu toshi wa kinuredo	human affairs	
fuyukusa no	natural world	makurakotoba
karenishi hito wa otozure mo sezu	pivot / human affairs	kakekotoba

KKS 371

oshimu kara koishiki mono o	human affairs	
shirakumo no	natural world	makurakotoba
tachinamu nochi wa nanigokochi semu	pivot / human affairs	compound verb

KKS 375

karakoromo tatsu hi wa kikaji	human affairs pivot /	makurakotoba kakekotoba
asatsuyu no	natural world	makurakotoba
okite shi yukeba kenubeki mono o	pivot / human affairs	

His next three examples are of utamakura being used as kakekotoba in association with makurakotoba. According to Akabane, this

represents a new tendency in waka. The topic of these poems is nature. However, there are problems with the makurakotoba in these poems. In fact, his first example is the controversial KKS 108 discussed at length in the first chapter of this dissertation.

KKS 108
hana no chiru — Is it falling blossoms
koto ya wabishiki — that he grieves on their way?
harugasumi — the mists of spring
tatsuta no yama no — rise on Mount Tatsuta --
uguisu no koe — as the warbler calls.
Fujiwara Nochikage

Tatsuta in this poem is undoubtedly a kakekotoba, however, there are differences between this usage of harugasumi and cases where it is classed as a makurakotoba. Akabane's next two examples, KKS 272 and KKS 312, are nature poems characteristic of Tokieda's senritsubi. In fact, KKS 312 is Tokieda's second example from this category of kakekotoba.[5]

KKS 272
akikaze no — The autumn breeze rises
fukiage ni tateru — on the shore at Fukiage --
shiragiku wa — and those white chrysanthemums
hana ka aranu ka — are they flowers? or not?
nami no yosuru ka — or only breakers on the beach?
Sugawara Michizane

KKS 312
yuzukuyo — The night approaches
ogura no yama ni — darkness on Mt. Ogura
naku shika no — where the deer cry out
koe no uchi ni ya — and in their voices calling
aki wa kururamu — is it autumn on the wane?
Ki no Tsurayuki

The kakekotoba in these poems add complexity, creating an intellectual, "roundabout" point of view. However, only his first three examples deal with the relation of human affairs and nature.

This relationship is the subject of the vast majority of poems in the Kokinshû which contain both makurakotoba and kakekotoba. These poems which deal with both topics will be the focus of this chapter. Figure 2 gives a summary in notation of the structure of some other Kokinshû poems which deal with both subjects. Also provided are some example poems for each category:

Figure 2

Poems in the Kokinshû which contain both kakekotoba and makurakotoba

A (human affairs) -> B (nature)

1. A -> B -> A	KKS 338, KKS 371, KKS 375, KKS 383, KKS 778, KKS 999
2. B -> A -> B	KKS 779
3. B -> A	KKS 379
4. B -> A -> B -> A	KKS 370

Poems containing utamakura and kakekotoba

2. A -> B -> A	KKS 905, KKS 1089
4. B -> A -> B -> A	KKS 696

Although this is only a small sample, it appears as if the structure presented by Akabane's examples predominates in the Kokinshû. The poems are generally concerned with the grief that inevitably accompanies a love affair. They contain a makurakotoba in the third line which introduces the kakekotoba. Structurally, KKS 779 is very much the exception. In the context of the anthology it serves as a kind of mirror image when placed beside the more conventional KKS

778 (see Chapter 1, for a detailed discussion of the structure of these two poems).

2. Kakekotoba and Joshi Revisited

Akabane's next group of poems contain joshi and kakekotoba. He quotes five poems:

KKS 470
oto ni nomi kiku no shiratsuyu
yoru wa okite hiru wa omoi ni
aezu kenubeshi
Sosei Hôshi

It is only rumors of you,
yet -- as drops of dew on the mums
sleepless through the night,
burning with longing in the day
I feel as if I fade away.

KKS 579
satsukiyama kozue o takami
hototogisu naku ne sora naru
koi mo suru ka na
Ki no Tsurayuki

On May mountains
in the highest branches
there the cuckoo bird
sings to the empty sky
as this love of mine, empty.

KKS 662
fuyu no ike ni sumu niodori no
tsure mo naku soko ni kayou to
hito ni shirasu na

On the winter ponds
lives the grebe bird
casually gliding,
as I, coming to visit you
please, let it not be known.

KKS 665
mitsu shio no nagarehiruma o
aigatami mirume no ura ni
yoru o koso mate
Kiyowara Fukayabu

As the high tide
going out in the afternoon
so hard to meet --
like the sea weed left ashore
we must await the nightfall

KKS 823

akikaze no	The autumn winds
fukiuragaesu	turn them as they blow --
kuzu no ha no	leaves of the kuzu vines,
uramite mo nao	regretfully, I look back,
urameshiki ka na	filled with even more regret.

Taira Sadafun

Akabane's first example, KKS 470, presents something of a problem. The poem contains three kakekotoba: kiku, oki, and omoi. However, other commentators do not seem to agree that lines one and three are joshi. These are "parallel kakekotoba" as defined in the previous chapter of this dissertation. Komachi's hana no iro poem, KKS 113, is the most famous example of this kind of kakekotoba. The "linked kakekotoba," also defined in the previous chapter, is the more usual structure in cases where makurakotoba or joshi are associated with kakekotoba. Akabane's example seems to be somewhat out of place. As many parallel kakekotoba, the poems is difficult to analyze in terms of distinct lines dealing with nature and human affairs. In these cases the parts of the poem which contain the kakekotoba often refer to both worlds. In KKS 470 this is nearly all of the poem as illustrated in Figure 3.

Figure 3

KKS 470

oto ni nomi	human affairs	
kiku no shiratsuyu yoru wa okite hiru wa omoi ni aezu kenubeshi	human affairs and natural world	kakekotoba kakekotoba kakekotoba

KKS 579 also presents something of a problem. The first three lines are considered to be joshi, but Hashimoto does not class the fourth line as a kakekotoba. Kubota does call this a kakekotoba, pointing out how the phrase works with both the bird and also describes the condition of the lover.[6] In terms of the grammar of the poem this certainly resembles a kakekotoba, even though it might not fit a narrow definition of the term. Also the structure of this poem is identical to the next two, and there can be little doubt about either the kakekotoba or the joshi in KKS 665 and KKS 823. Figure 4, below, shows how these poems fit into the model of the human and natural realms.

Figure 4

KKS 579

satsukiyama kozue o takami hototogisu	natural world	jo
naku ne sora naru koi mo suru ka na	human affairs	kakekotoba

KKS 665

mitsu shio no nagarehiruma o aigatami	natural world	jo
mirume no ura ni yoru o koso mate	human affairs	kakekotoba

Figure 4 (cont.)

KKS 823

akikaze no fukiuragaesu kuzu no ha no	natural world	jo
uramite mo nao urameshiki ka na	human affairs	kakekotoba

A small sample of the poems containing joshi and kakekotoba can be found in Figure 5. As opposed to the three part structure most common with makurakotoba and kakekotoba, these poems are predominately in two parts. This majority follows the pattern of Akabane's examples. There are significant differences in the relation of nature and human affairs in the poems containing makurakotoba or joshi. In the case joshi nature mirrors the affairs of man, while in the case of makurakotoba it is only peripheral, something to set up the surprise and complexity of the kakekotoba.

Figure 5

Poems in the Kokinshû which contain both kakekotoba and joshi

A (human affairs) -> B (nature)

1. A -> B	KKS 171
2. B -> A	KKS 469, KKS 579, KKS 604, KKS 665, KKS 703, KKS 759, KKS 823
3. A -> B -> A	KKS 675

3. Nature, Human Affairs, and the Quantification of Style

There are several obvious directions for further investigation. Preliminary results of a computer search of the Kokinshû for poems dealing with both nature and human affairs suggests that at least a third of the poems may deal with both topics. Combining this kind of search capacity with the ability to recognize poetic devices such as makurakotoba, kakekotoba, and joshi would make it possible for the computer to classify lines according to topic and relate this to poetic device for the purpose of categorization.

The notation for the description of the use of topic and poetic device used in Figures 2 and 5 was devised to provide a new method for the quantification of stylistic changes in waka. Compared with the mere tabulation of numbers for kakekotoba or makurakotoba, these categories should provide a more accurate measure of stylistic change both within an anthology such as the Kokinshû and for the comparison of anthologies.

The purpose of the present discussion has been to try to define the problems associated with the computer recognition of poetic devices in waka. While simple pattern recognition algorithms are sufficient in many instances, a significant portion of the poetic devices cannot be differentiated without much more complex methods of analysis. This brings up the problem of efficiency. The task of teaching a computer to tell matsu, the kakekotoba, from matsu, the pine tree, is simple enough in the majority of cases. However, if the goal is to differentiate all cases, then the task is far from trivial.

Consequently, it may be easier to simply find those instances of matsu which meet certain criteria and discard any unsuitable examples after the fact. Some sort of compromise in this area seems inevitable given the present state of available software tools.

The last chapter of this dissertation deals with the lexical analysis of waka, a far more straightforward aspect of kotoba in the Kokinshû.

NOTES

[1]Akabane Shuku, "Kakekotoba," in Issatsu no kôza: Kokinshû, Nihon no koten bungaku 4 (Tokyo: Yûseidô, 1987), p. 633.

[2]Ibid.

[3]Ibid.

[4]Hashimoto Fumio, Kuboki Tetsuo, Sugitani Yoshirô, "Kokinshû no hyôgen to hôhô," Nihon bungaku: kaishaku to kanshô (February 1970), p. 98.

[5]Tokieda Motoki, Kokugogaku genron (Tokyo: Iwanami Shoten, 1941), p. 541.

[6]Kubota Utsubo, Kokinwakashû hyôshaku (Tokyo: Tôkyôdô, 1960), vol. 2, p. 283.

CHAPTER VI

ALLITERATION IN THE KOKINSHÛ

Traditionally, the study of the language of waka has focused on unique Japanese poetic devices such as makurakotoba or kakekotoba. Rhyme, alliteration, or assonance were never a part of Japanese poetics. Western critics, however, have often noted sound as an aspect of classical Japanese poetry. Helen Craig McCullough talks about "patterns of sound" in the section on kokoro (content) and kotoba (form) in her book on the Kokinshû, Brocade by Night. She begins with examples that are "compromised by the shallowness of the conceits," but have "skillful sound patterns." The two poems, one by Sakanoue Korenori (KKS 267) and another by Ki no Tsurayuki (KKS 574), are referred to as creating "pleasing rhythms" with the vowels a and o and with the consonant sounds y, j, and k.[1]

There is certainly nothing particularly remarkable about the contents of the poems she cites:

KKS 267.

saoyama no	Saoyama hills
hahaso no iro wa	the hues upon the oak leaves
usukeredo	so shallow, and yet
aki wa fukaku mo	the autumn season itself
narinikeru	grows deeper and deeper.

Sakanoue Korenori

KKS 574.

yumeji ni mo	Even the road of dreams
tsuyu ya okuramu	is it covered in morning dew?
yomosugara	the night has past,
kayoeru sode no	yet these sleeves travelling to you,
hijite kawakanu	tear soaked, and still not dry.

Ki no Tsurayuki

In the first poem McCullough points out how the poet constructs a "paradox" based on the "minute observation of colored foliage" and a "recognition of autumn's passing." The whole poem hangs on little more than the wordplay of usui (thin, pale, shallow) and fukai (deep, dark). Tsurayuki's poem is built on a more complex conceit. However, the dew upon the road of dreams and tears upon the sleeves of a forlorn lover are still very conventional images.

McCullough contends that these poems deserve to be included in the anthology because they represent the "harmonious balance" between kokoro and kotoba that Tsurayuki advocated in his preface. There can be various reasons why a particular poem might be considered worthy of inclusion in an Imperial anthology. The editing of such an anthology was an official act of a court often involved in bitter power struggles. There may even have been occasions where political factors played a part in deciding which poet might have a poem included. Also, as the art of editorship evolved, aesthetic principles emerged which demanded that a brilliant poem be set off by those which were

considered more mundane. McCullough, however, wants to point out that poems were chosen not because of their wit (kokoro) but because of the beauty of their language (kotoba). She also believes that these so-called "sound patterns" are an important part of this beauty of language.

A quantitative examination of the romanization of the two examples shows nothing that might be called remarkable. Figure 1 contains the average, maximum, and total letter count for the waka of the Kokinshû, which can be compared to the counts for several poems that Professor McCullough quotes.

Figure 1

Letter counts for the Kokinshû

letter	average	max	total	KKS 267	KKS 574	KKS 829
a	9.26	19	10,097	12	8	16
e	2.96	9	3,236	3	4	2
i	6.75	13	7,358	4	4	6
o	7.38	15	8,043	7	7	1
u	4.81	10	5,243	5	8	6
k	4.26	11	4,646	6	4	3
s	2.92	7	3,184	3	3	1
t	2.93	8	3,194		2	2
n	4.74	11	5,172	5	3	5
h	2.31	7	2,525	2	1	
m	3.49	8	3,805	2	4	5
y	1.27	6	1,387	1	5	
r	3.41	8	3,720	4	3	5
w	1.19	5	1,294	2	1	2
j	.16	2	176		2	
z	.68	4	742			1
b	.70	4	761			1
c	.31	3	339			
d	.50	3	543	1	1	1
f	.22	2	242	1		1
g	.77	4	837		1	2

The only letter count from McCullough's examples that seems to be in any way unusual is the 5 occurrences of the letter y in Tsurayuki's poem. There are only 8 other poems that have 5 or more occurrences of y. It therefore seems possible that this could be a significant aspect of the poem. Two poems in the anthology, KKS 152 and KKS 559, have the maximum of 6:

KKS 152

yayoya mate	Hello there, please wait
yamahotogisu	cuckoo returning to the hills.
kotozutemu	carry with you a message,
ware yo no naka ni	telling him I too, weary of living,
sumiwabinu to yo	would leave this world of ours.

Mikuni no Machi

KKS 559

suminoe no	At Suminoe cove
kishi ni yoru nami	the waves approach the shore,
yoru sae ya	night too approaches, and
yume no kayoiji	the road of dreams I travel to you
hitome yoguramu	even there, must we hide from sight?

Fujiwara Toshiyuki

In KKS 152, the excess of y's seems primarily due to the first word, yayoya. This single word contains fully half the poem's y's. The expression means something like "hello, there!" The poet is calling out to the cuckoo returning to the mountains, asking the bird to take a message to her lover. The poet, too, would like to leave civilization and retire to the mountains.

The second poem by Toshiyuki seems a far more interesting case. Kubota calls it a "model composition on a topic" (tenkeiteki na daiei de aru).[3] To paraphrase his commentary: the poem is based in intellect, but with the beautiful preface (jo) and the harmonious fluency of the tone of voice, the intellectual quality of the poem is

not overly conspicuous. The poem is mentioned by McCullough in reference to the Chinese jo.[4] It does seem possible that the numerous y's may contribute to the "fluency of the tone of voice," which Kubota refers to.

Besides the quantitative aspects, position seems significant. This can be portrayed visually by using a computer program to map the poem.[5] The map is produced by substituting symbols for letters. This can be done by superimposing or by replacement, as below. In these examples the y's were replaced with an ampersand while the rest of the letters were replaced with periods:

```
KKS 559
suminoe no              ..... ..
kishi ni yoru nami      ..... .. &... ....
yoru sae ya             &... ... &.
yume no kayoiji         &... .. ..&....
hitome yoguramu         ..... &.....
   Fujiwara Toshiyuki

KKS 152
yayoya mate             &.&.&. ....
yamahotogisu            &..........
kotozutemu              ..........
ware yo no naka ni      .... &. .. .... ..
sumiwabinu to yo        .......... .. &.
   Mikuni no Machi
```

The distribution of the sounds within the poem may be important. In Toshiyuki's poem the y's form a 1-2-2-1 pattern in lines 2 through 5. In Mikuni's poem, 4 of the y's are in the first two lines, with only two y's in lines 4 and 5. The position of the letters in the word may also be significant. The concept of "word" is not as clearly defined in Japanese as it is in most other languages since it was traditionally written in a continuous string without break. However,

many of the more difficult problems with Japanese word division occur in relation to complex Chinese compounds which were never a part of the vocabulary of waka. Also, special language, such as the language of waka, would be more likely to be thought of in terms such as distinct words. Consequently, with certain limitations, it should be possible to discuss word initial alliteration in waka.

Beside Tsurayuki's poem (KKS 574) there are 5 other poems in the anthology which contain 5 y's, another poem by Tsurayuki and four anonymous poems:

KKS 3	
harugasumi	.....
tateru ya izuko	..... &. .....
miyoshino no	..&..... ..
yoshino no yama ni	&..... .. &... ..
yuki wa furitsutsu	&... .. ..
Anonymous	
KKS 317	
yû sareba	&. .....
koromode samushi	....
miyoshino no	..&..... ..
yoshino no yama ni	&..... .. &... ..
miyuki fururashi	..&... .....
Anonymous	
KKS 692	
tsukiyo yoshi	.....&. &....
yo yoshi to hito ni	&. &.... .. ..
tsugeyaraba	.....&.....
ko chô ni nitari	.. ..
matazu shi mo arazu	....
Anonymous	
KKS 828	
nagarete wa	....
imose no yama no	.... &... ..
naka ni otsuru	....
yoshino no kawa no	&..... .. ..
yoshi ya yo no naka	&.... &. &. .. ....
Anonymous	

KKS 980.

omoiyaru	....&...
koshi no shirayama	....&...
shiranedomo	.....
hitoyo mo yume ni	....&. .. &... ..
koenu yo zo naki	..... &.. .. ....

Ki no Tsurayuki

In both KKS 3 and KKS 317 the phrase miyoshino no yoshino no yama occurs with yuki to account for five of each poems six y's. Both poems break at the second line with the 1-2-1 pattern of y's occurring in the second part of the poem and the other y occurring in the first two lines. The major difference in sound is due to the use of miyuki in the last line of KKS 317. This echoes miyoshino, rather than yoshino no yama of the previous line, creating a slightly more diffuse effect. It also means that in KKS 317 only 3 of the y's occur in word initial positions as opposed to 4 in KKS 3.

In KKS 692 four of the five y's occur in the first two lines. The repetition of the word yoshi preceded in each case by the syllable yo dominates the poem. According to Kubota, this balances with the last phrase matsu shi mo arazu to bring out the feeling of the waiting lover.[6]

KKS 828 is the last poem in Book 15, the final book of the section of love poems. This is an important position in the anthology. Kubota remarks on the unique strength of this poem, the bold lines and strong passion of the composition.[7] The five y's are clearly playing a role in the poem, more so than in any of the other examples. Also, this poem is unique because all of the y's are in word initial position.

The last poem in the list, Tsurayuki's KKS 980, is from Book 17, the first book of miscellaneous poems. In this poem the y's are spread evenly. Two occur in the first two lines and three in the last two lines. These last two lines have two occurrences of the word night (yo and hitoyo) and one mention of dreams (yume). It seems significant, however, that there are only two y's in word initial position. This is the smallest number of any of the poems above, as can be seen in Figure 2 below.

Figure 2

Total and initial letter counts

poem	total y	initial y
KKS 152	6	4
KKS 559	6	5
KKS 3	5	4
KKS 317	5	3
KKS 574	5	3
KKS 692	5	3
KKS 828	5	5
KKS 980	5	2

This is admittedly a very small number of poems, but it seems that in taking a quantitative approach to sound in the anthology, the position of the letters is also of importance. The clearest example is one of the most famous poems in the Kokinshû, Ki no Tomonori's poem on the falling cherry blossoms:

KKS 84

hisakata no	Heavenly, this
hikari nodokeki	light so tranquil, but
haru no hi ni	why, this spring day
shizukokoro naku	unsettling the heart
hana no chiruramu	blossoms falling to earth.
Ki no Tomonori	

A great deal has been written about this poem, but Brower and Miner's analysis seems particularly apt:

> The lovely sounds and cadences of the Japanese are beyond the harsher voice of our English, but a glance at the transliteration will show that only the fourth line of the poem does not begin with an h sound. The exception to the alliteration is the phrase which shows that the cherry blossoms seem to be out of tune with the spring because of their "unsettled heart." And there are additional dimensions to the meaning as well as the technique, since the implied answer to the question is that the speaker himself is out of tune with the Buddhist natural laws that govern blossoms and man.8

Beyond the fact that four of the five lines begin with an h sound, a glance at Figure 3 shows that five of the words begin with an h and six with an n, only two other letters c and s each begin one word. Such an extreme example is certainly the exception in Japanese poetry, but it does show the clear use of alliteration.

Figure 3

Letter counts for word initial alliteration
in the Kokinshû

LETTER	AVERAGE	MAX	TOTAL	KKS 84	828	901	1024
a	.65	4	708				1
e	.01	1	16				
i	.42	3	453		1		
o	.89	7	968		1		1
u	.26	2	287				
k	1.70	7	1,852		1	1	7
s	.92	4	1,004	1		1	
t	1.12	5	1,220			2	2
n	3.36	9	3,662	6	9	9	2
h	.81	5	881	5		1	
m	1.32	6	1,448			2	1
y	.90	5	978		5	1	
w	.88	4	963		1	1	
z	.22	2	244				
b	.04	2	44				
c	.13	3	138	1		1	
d	.03	1	38				
f	.22	2	237				
g	.23	3	255			1	1

Figure 4 was prepared in order to see if any other interesting examples might exist. This Figure gives a count of the number of poems that have a given number of words beginning with certain frequently used consonants. What is perhaps most remarkable about the Figure is the concentration of poems near the middle. While certain famous examples such as Ki no Tomonori's poem are notable exceptions, it is almost as if the majority of waka consciously strive toward a balance or evenness of sound rather than seeking some added effect from the unusual.

Figure 4

Alliteration counts letters/poem

COUNT	N	H	K	S	M	T	Y	W	G
0	21	448	158	410	283	330	388	411	858
1	100	439	338	423	375	423	491	434	211
2	214	170	355	197	271	238	161	209	19
3	277	31	169	53	125	79	37	33	2
4	224	1	58	7	26	16	11	3	
5	161	1	8		8	4	2		
6	60		3		2				
7	24		1						
8	7								
9	2								
10									

The letter n has by far the most frequent case of alliteration, probably because of particles like ni and no. Two poems, KKS 901 and KKS 828, have 9 occurrences of n in word initial position. KKS 828 has been discussed above in relation to alliteration with the letter y. It is, along with Ki no Tomonori's poem, one of the clearest example of alliteration in the anthology. KKS 901, a poem by Narihira from Book 17, miscellaneous poems, is not nearly as clear an example:

KKS 901

yo no naka ni	In this sad world
saranu wakare no	I wish, the final goodbye,
naku mo ga na	would be no more, and for
chiyo mo to nageku	a thousand years put off
hito no ko no tame	for the sake of a grieving son.
Narihira	

In Narihira's poem although there are nine word initial occurrences of the letter n, the remaining eleven words begin with nine different letters, with only two letters, t and m, occurring twice, the rest only once. This seems to dilute the effect of the

alliteration.

Several other poems have unusual initial letter counts. KKS 1024 has the greatest number of k's, with seven.

KKS 1024

koishiki ga	The one that I love,
kata mo kata koso	dwells in that direction
ari to kike	I have heard, but
tatere oredomo	I sit and then I stand
naki kokochi ka no	not feeling that I am anywhere.

Anonymous

This poem is from Book 19, the eccentric (haikai) poems. Kubota sees the "eccentric" part of the poem in its attempt to portray the confused state of one in love.[9] The k sounds do seem rather prominent in the effect of the poem, partially because there are simply not that many "words" in the poem, fifteen as opposed to nineteen in KKS 901. This means that there are six other letters starting words in KKS 1024 as opposed to nine letters in the more diffuse KKS 901.

This last example is especially significant. The use of alliteration by a poet such as Tomonori resulted in one of the most remarkable poems of the Kokinshû. On the other hand, such an unusual predominance of sounds may also run the risk of becoming haikai. Western critics have pointed out the conspicuous exception, but the waka of the Kokinshû seem to tend toward a kind of balance in sound that avoids calling attention to itself. It is impossible to generalize based on a single anthology. However, it might prove interesting to compare data in Figure 4 to other Imperial anthologies or to the Man'yôshû.

NOTES

[1]Helen Craig McCullough, Brocade by Night (Stanford: Stanford University Press, 1985), p. 328.

[3]Kubota Utsubo, Kokin wakashû hyôshaku (Tokyo: Tôkyôdô, 1960), vol. 2, p. 262.

[4]McCullough, Brocade, p. 342.

[5]The maps that follow were all produced using the Icon programming language.

[6]Kubota, Kokin wakashû, vol. 2, p. 408.

[7]Ibid., p. 542-543.

[8]Robert H. Brower and Earl Miner, Japanese Court Poetry (Stanford: Stanford University Press, 1961), p. 192-193.

[9]Kubota, Kokin wakashû, vol. 3, p. 219.

CHAPTER VIII

CONCLUSION

Computational linguists use computers to analyze ordinary language. Literary critics use computers to examine extraordinary language. The language of Japanese waka poetry and especially the paradigmatic anthology, the Kokinshû, is certainly extraordinary, but there are also qualities that make it particularly well suited for computer analysis.

Sarah M. Strong, in a review of two major translations of classical Japanese verse, wonders if waka is really poetry in the usual sense of the word:

> What I have concluded . . . and still believe now is that, whatever else it might be, classical waka is not poetry. That is to say, classical waka is not the highly individualistic expression that Western critics and readers have in mind when they use the word poetry. With its limited diction, its strict sense of canon, its "allusive variations" and use of topics, it is clear that waka has its very essence in convention and the collective experience of tradition."1

Helen Craig McCullough, in her recently published monograph on the Kokinshû, devotes one chapter to the "Kokinshû Style and the Individual Voice." Edwin A. Cranston, in a review of the book, makes this comment:

> McCullough attempts to discern an individual voice, not only for Komachi, Narihira, and Henjô, whose individuality has always been apparent, but for their successors, the poets of the generation of the Kokinshû itself, whose horror of being different seems equally apparent.2

This "horror of being different" is an important aspect of the poetics of the Kokinshû. McCullough finds "identifying characteristics" and "differences in manner," in the major poets of the Kokinshû, but Cranston wonders if this is really something which can be characterized as an individual voice.[3] The distinction being made is important to an understanding of Sarah Strong's comments and Masaoka Shiki's attack on Tsurayuki. The Kokinshû lacks the strong voice of a Hitomaro or a Komachi among the generation of the compilers of the anthology.

Most verse has a certain game-like quality in the clever ways that poets use language. This aspect of poetry is particularly strong in the Kokinshû. Later in the history of waka, with the poets of the generation of the Shinkokinshû, something like the individual voice of a Hitomaro or a Komachi reappear. Eventually, however, the editorial art that governed the genre of the Imperial Anthology developed into what is perhaps the most game-like of all Japanese poetic forms, renga (linked-verse). In the neoclassical genre of formal renga, wit and cleverness are an end in themselves.

Another example of the "horror of being different" is the utaawase, usually referred to in English as the "poetry contest." Various kinds of contests became a passion of the Japanese aristocracy in the late Heian period. These contests often took place at gatherings

where the participants were divided into teams. Each team would match something (such as a painting) with the opposing team, and one would be judged the winner. We have records for numerous poetry contests including the poems, the judge's verdicts, and comments. Seemingly, these utaawase should be an invaluable source of poetry and critical commentary. Unfortunately, nearly all of the poems composed for these contests were intentionally mediocre. Poems tended to be judged on the basis of their faults rather than their merits. Therefore, the judge's verdict usually depended on finding trivial and esoteric objections to some aspect of the poem. This usually led to poetry of little or no literary value.

However, in spite of this lack of an individual voice in the waka poetry of certain periods, the Imperial anthology as a genre remains one of the most important achievements of one of the world's greatest literary traditions. McCullough's study of the Kokinshû does an excellent job of pointing out the literary merit of the anthology. The characteristics of this genre and the important role it played in classical Japanese literature have been detailed in the introduction to this dissertation. The literary merit of the anthology rests in something besides the individual voices of the poets represented or the individual merit of the poems included.

The major portion of this dissertation ignores the voice of the individual poet. Instead this study treats the mechanics of the poetry, the game-like qualities of the verse. Specifically, the first portion of this dissertation deals with how poetic devices such as makurakotoba, kakekotoba, and joshi were used by poets to create

clever and distinct poetry. While not all Kokinshû poems contain these devices, the analysis of their use offers insights into the mechanics of waka poetry as a whole.

It might even be possible to characterize the last chapter of this dissertation as a look at the question of individual voice and poetic form from the point of view of sound in waka. Alliteration and assonance are techniques that have been used by Western poets to distinguish poetry from ordinary language, and to create an individualized voice. Western critics have been fond of pointing out how Japanese poets use these same techniques. Ki no Tomonori's alliterative poem on the falling cherry blossoms is almost always used as an example, but an actual tabulation on assonance and alliteration in the poetry of the Kokinshû indicates that poems such as Ki no Tomonori's is very much the exception to the rule in waka poetry.

Because the approach of this dissertation in attempting to program a computer to recognize poetic devices is experimental, the results at this stage are still preliminary. However, classifying of poetic devices suggested in the conclusion to the first part of this study, may offer a framework for further study of these poetic devices, or at least a direction in which further attempts at categorization might proceed.

From the very beginning, one of the major tendencies in the critical literature of waka poetry has been to try to categorize poems. Even the preface to the Kokinshû contains a categorization scheme dividing waka into six poetic styles with examples of each:

1. soe uta (indirect style)
2. kazoe uta (enumerative style)
3. nazurae uta (figurative style)
4. tatoe uta (metaphorical style)
5. tadagoto uta (correct style)
6. iwai uta (eulogistic style)4

Throughout the centuries poets and scholars refined old schemes and created new ones. Most of these, like the six categories from the preface to the Kokinshû, were based on subjective aesthetic considerations. Even a modern critic such as Tokieda Motoki, writing in the 1940's used poetic terms such a "beauty of melody" and "beauty of harmony" for his categorization of kakekotoba, in spite of the fact that the basis for his scheme was largely structural.[5]

The first part of this dissertation concludes with the proposal for a new classification scheme based on the relationship of poetic device and topic. In the concluding chapter of that section, makurakotoba, kakekotoba, and joshi are used as examples of poetic devices, the two realms of human affairs and the natural world are used as the topic. This classification scheme offers an empirical approach to stylistic change in waka. Of particular interest would be the relation of these changes in usage to the stylistic changes that took place in the various Imperial anthologies that punctuate the long history of waka poetry.

This has also suggested other directions for study. The most obvious would be the continuation of work on the feasibility of computer recognition of poetic devices. As has been previously mentioned, further work would necessitate the tagging of the text.

First, index entries need to be tagged according to part of speech and perhaps according to pragmatic considerations such as topic. A computer program can then insert tags into the unambiguous portions of the text. Ambiguous cases such as homonyms would need to be handled separately. This tagged text could then be used to further analyze the poetry, perhaps using rule-based algorithms rather than the context based algorithms of the current study. This would, in all likelihood necessitate a change in programming languages to a rule based artificial intelligence language such as Lisp or Prolog. This approach should eventually produce more refined tools for the computational analysis of style in waka poetry.

NOTES

[1]Sarah M. Strong, "The View for Komatsubara: On Reading Renga and Waka," Journal of the Association of Teachers of Japanese 23, No. 2 (November, 1989): 147.

[2]Edwin A. Cranston, "A Web in the Air," Monumenta Nipponica 43:3 (1988): 307-308.

[3]Ibid., p. 308.

[4]Kokin Wakashû: the First Imperial Anthology of Japanese Poetry, trans. Helen Craig McCullough (Stanford: Stanford University Press, 1985), p. 4-5.

[5]Tokieda Motoki, Kokugogaku genron (Tokyo: Iwanami Shoten, 1941), p. 540-550.

APPENDIX A

A WORD FREQUENCY LIST

1. abukuma	1	2. ada	8
3. adabito	1	4. adachi	1
5. adamono	1	6. adanami	1
7. adashigokoro	1	8. aenu	1
9. aezu	6	10. agete	2
11. ai	1	12. aigatami	1
13. aikatarawamu	1	14. aiki	1
15. aikuru	1	16. aimimaku	1
17. aimimu	5	18. aimineba	2
19. aiminu	2	20. aimisomekemu	1
21. aimitsuru	1	22. aimizu	1
23. aisouru	1	24. aite	1
25. ajiki	3	26. akade	3
27. akakereba	1	28. akanaku	2
29. akanu	5	30. akare	1
31. akashi	1	32. akashite	1
33. akasuramu	1	34. akatsuki	3
35. akazarishi	1	36. akazu	11
37. ake	1	38. akeba	1
39. akenaba	1	40. akenu	4
41. akenumeri	1	42. akenuru	3
43. akeru	1	44. aketateba	1
45. akete	1	46. akeyukeba	1
47. akezu	1	48. aki	106
49. akigiri	7	50. akihagi	9
51. akikaze	19	52. akinu	1
53. akita	1	54. aku	4
55. akugaremu	1	56. akurabana	1
57. akuru	2	58. akuta	1
59. ama	34	60. amabiko	2
61. amagiru	1	62. amakoromo	1
63. amakumo	2	64. amari	1
65. amata	6	66. amatatabi	1
67. amatsuhoshi	1	68. amatsukaze	1
69. amatsusora	3	70. ame	14
71. ana	8	72. anashi	1
73. anata	3	74. anataomote	1
75. aotsuzura	1	76. aoyagi	2
77. araba	7	78. araji	11
79. aramashi	1	80. arame	2
81. arami	2	82. aramu	2

83. aranaku	4	84. aranamu	3
85. araneba	2	86. aranedo	1
87. aranedomo	3	88. aranu	19
89. araoda	1	90. arare	2
91. arashi	4	92. arasukikaeshi	1
93. aratama	3	94. aratamaredomo	1
95. aratamarikeru	1	96. aratamaruramu	1
97. arawareba	1	98. arawarenikeri	1
99. arawarete	1	100. arazaramedomo	1
101. arazu	7	102. are	8
103. areba	7	104. aredo	5
105. aredomo	2	106. aremaku	1
107. arenikeri	2	108. arenishi	1
109. aretaru	1	110. arete	2
111. ari	14	112. ariake	3
113. arieru	1	114. arihatenu	1
115. arika	1	116. arikazu	1
117. arikere	10	118. arikeru	18
119. ariki	2	120. arikoshi	1
121. arinaba	1	122. arinamedo	1
123. arinu	1	124. arishi	4
125. arishikaba	1	126. arisoumi	1
127. arite	6	128. aru	29
129. arubekarikeru	1	130. arubeki	2
131. aruramu	2	132. arurashi	1
133. asa	14	134. asaborake	1
135. asagiri	2	136. asaji	2
137. asajiu	1	138. asaka	1
139. asake	1	140. asaki	2
141. asaku	1	142. asama	1
143. asamashi	1	144. asami	2
145. asamidori	1	146. asanake	1
147. asase	1	148. asatsuyu	5
149. ashi	4	150. ashigaki	1
151. ashigamo	1	152. ashihe	1
153. ashihiki	18	154. ashikeku	1
155. ashita	3	156. ashitazu	4
157. asu	4	158. asuka	1
159. asukagawa	4	160. ata	1
161. atarashiki	1	162. atari	2
163. ataru	2	164. ato	6
165. atohaka	1	166. atsuraetsukuru	1
167. au	35	168. ausa	1
169. awa	6	170. awade	3
171. awaji	1	172. awajishimayama	1
173. awamashi	2	174. awamu	8
175. awanu	1	176. aware	21
177. awayuki	1	178. awazaramashi	1
179. awazarame	2	180. awazu	3
181. aya	5	182. ayamatarekeri	1
183. ayamatarekeru	3	184. ayame	1
185. ayamegusa	1	186. ayanakute	1

187. ayanashi	1	188. ayashikarikeri	1
189. ayashiki	1	190. azamukiidete	1
191. azamuku	1	192. azumaji	1
193. azusayumi	6	194. ba	21
195. bakari	21	196. be	1
197. bekarikeri	1	198. chi	1
199. chidori	2	200. chigirikemu	1
201. chigusa	5	202. chihayaburu	9
203. chiji	4	204. chikakariki	1
205. chikakereba	3	206. chikaki	1
207. chikaku	3	208. chiko	1
209. chiraba	2	210. chirade	1
211. chirame	1	212. chiranamu	2
213. chiranedomo	1	214. chiranu	1
215. chirashi	1	216. chirashishi	1
217. chirasu	2	218. chirazu	2
219. chire	2	220. chireba	1
221. chireru	1	222. chiri	8
223. chirijiri	1	224. chirikaikumore	1
225. chirikau	1	226. chirikeri	1
227. chirikeru	6	228. chirikumeri	1
229. chirikuru	1	230. chirinaba	1
231. chirinamu	4	232. chirinikeri	2
233. chirinishi	1	234. chirinu	2
235. chirinubemi	1	236. chirinubera	1
237. chirinubeshi	1	238. chirinureba	2
239. chirinuru	4	240. chirite	1
241. chiru	19	242. chirurame	2
243. chiruramu	2	244. chitose	9
245. chiyo	5	246. cho	23
247. dani	37	248. de	1
249. e	11	250. eda	5
251. efu	1	252. fu	2
253. fuchi	6	254. fuchise	1
255. fuji	6	256. fujibakama	4
257. fujigawa	1	258. fujikoromo	4
259. fujinami	3	260. fukakarade	1
261. fukaki	7	262. fukaku	6
263. fukakusa	3	264. fukamete	2
265. fukanaku	1	266. fukashi	1
267. fuke	1	268. fukeba	5
269. fukedo	1	270. fukenuramu	1
271. fukenurashi	1	272. fukete	3
273. fuki	2	274. fukiaenu	1
275. fukiage	1	276. fukikaese	1
277. fukikaeshi	1	278. fukikeru	1
279. fukikuru	1	280. fukimaki	1
281. fukimayou	1	282. fukinishi	2
283. fukinuru	1	284. fukisugite	1
285. fukitoji	1	286. fukiuragaesu	1
287. fuku	19	288. fukuramu	2
289. fuminarashitemu	1	290. fumishidaku	1

291. fumitodorokashi	1	292. fumiwake	1
293. fumiwakete	5	294. fumoto	1
295. fune	8	296. furaba	1
297. furanaku	1	298. furanamu	4
299. furanu	1	300. fureba	9
301. furede	1	302. furedo	1
303. furereba	1	304. fureru	4
305. fureshi	1	306. furetaru	1
307. furi	2	308. furihaete	2
309. furiidete	1	310. furiidetsutsu	1
311. furikakushite	1	312. furikeru	1
313. furikuru	1	314. furimasaritsutsu	1
315. furinamashi	1	316. furinamu	1
317. furinikeru	1	318. furinishi	4
319. furinu	1	320. furinureba	1
321. furinuredo	1	322. furinuru	2
323. furiokeru	2	324. furisakemireba	1
325. furishike	1	326. furishikeba	1
327. furishikeru	1	328. furishikinu	1
329. furishikite	1	330. furishiku	2
331. furisobochitsutsu	1	332. furitatete	1
333. furite	3	334. furitsumu	1
335. furitsutsu	4	336. furiyuku	1
337. furu	20	338. furue	1
339. furugoe	1	340. furugoto	1
341. furuhito	1	342. furukara	1
343. furukawa	1	344. furuki	1
345. fururashi	3	346. furureba	1
347. furusato	12	348. furusatobito	1
349. furuseru	1	350. furusu	2
351. furuya	1	352. fuseru	1
353. fushi	1	354. fushimi	1
355. fushite	1	356. fusu	1
357. fusuburu	1	358. futabi	1
359. futami	1	360. futamoto	2
361. futatabi	1	362. futatsu	1
363. fuyu	7	364. fuyugare	1
365. fuyugawa	1	366. fuyugomori	2
367. fuyukusa	2	368. ga	218
369. go	2	370. goto	44
371. gotoku	4	372. ha	36
373. hachisuba	1	374. hadare	1
375. haeru	1	376. hagi	5
377. hagihara	1	378. hahaso	3
379. haimatsuware	1	380. hajime	2
381. hajimemu	1	382. hakana	1
383. hakanakaramu	1	384. hakanaki	4
385. hakanaku	3	386. hakanakute	1
387. hakanami	1	388. hakari	1
389. hakaze	1	390. hama	4
391. hamachidori	1	392. hamamatsu	1
393. hana	145	394. hanachisutetsuru	1

395. hanagasa	1	396. hanagatami	1
397. hanairogoromo	1	398. hanakatsumi	1
399. hanarename	1	400. hanarete	1
401. hanarezu	1	402. hanasusuki	6
403. hanatachibana	3	404. hanazakura	1
405. hanazome	1	406. hane	1
407. hanegaki	1	408. hara	5
409. haraitsutsu	1	410. harawaba	1
411. harenu	3	412. harezu	1
413. haru	73	414. harubaru	1
415. harube	1	416. harugasumi	21
417. haruka	3	418. harukaze	1
419. harukekarikeru	1	420. harukeku	1
421. haruru	3	422. harusame	8
423. hashi	6	424. hashihime	1
425. hashimori	1	426. hashiribi	1
427. hata	1	428. hatate	1
429. hate	4	430. hatenu	2
431. hatsuhana	1	432. hatsuhanazome	1
433. hatsuka	3	434. hatsukari	7
435. hatsukaze	1	436. hatsukoe	1
437. hatsururu	1	438. hatsusegawa	1
439. hatsushimo	4	440. hau	2
441. haya	4	442. hayakereba	1
443. hayaki	3	444. hayaku	4
445. hayami	1	446. hazuru	1
447. he	1	448. hedatetsure	1
449. hedatsu	2	450. hemu	1
451. henamu	1	452. henikemu	2
453. henikeru	3	454. henubeshi	1
455. henuramu	2	456. henureba	1
457. henuru	3	458. heshi	2
459. heshirinuru	1	460. hete	10
461. hezu	1	462. hi	25
463. hibiki	1	464. higataki	1
465. higurashi	3	466. hijimasarikeru	1
467. hijinishikadomo	1	468. hijinuru	1
469. hijite	2	470. hikaba	1
471. hikari	14	472. hikeba	1
473. hikikeru	1	474. hikino	1
475. hikite	1	476. hikoboshi	1
477. hiku	1	478. hima	1
479. himekomatsu	1	480. himematsu	2
481. himo	3	482. himu	1
483. hina	1	484. hinokumagawa	1
485. hinu	1	486. hiroiatsume	1
487. hiroiokite	2	488. hirowaba	1
489. hiru	3	490. hisa	1
491. hisakata	10	492. hisashikarubeku	1
493. hisashiki	1	494. hisashiku	2
495. hito	234	496. hitobito	1
497. hitodanome	2	498. hitoe	1

499. hitohi	2	500. hitokoe	1
501. hitoma	1	502. hitomane	1
503. hitomaro	1	504. hitome	7
505. hitometsutsumi	2	506. hitomoto	3
507. hitomurasusuki	1	508. hitori	15
509. hitorihitori	1	510. hitosakari	2
511. hitoshio	1	512. hitotabi	2
513. hitotoki	1	514. hitotose	4
515. hitotsu	8	516. hitotsukusa	1
517. hitoyari	1	518. hitoyo	1
519. hitozute	1	520. hitsuchi	1
521. hizu	2	522. hizurame	1
523. ho	10	524. hodashi	2
525. hodo	6	526. hoekemu	1
527. hogara	2	528. hoka	4
529. hokorashiki	1	530. hokorobinikeru	1
531. hokorobinurashi	1	532. honobono	1
533. honoka	1	534. horasaji	1
535. horie	1	536. horiueji	1
537. hororo	1	538. hoshi	2
539. hoshikereba	1	540. hoshiki	2
541. hoshisa	1	542. hosotanigawa	1
543. hosu	2	544. hotaru	2
545. hototogisu	36	546. hotsue	1
547. i	5	548. ide	4
549. ideba	1	550. idegate	1
551. ideji	3	552. ideme	1
553. idenamu	1	554. idenikemu	1
555. idenikeri	1	556. idenu	2
557. idenubeshi	1	558. ideshi	1
559. idete	13	560. ideteyukamu	1
561. ieba	6	562. iedomo	1
563. iei	1	564. ieji	1
565. iezuto	1	566. igaki	1
567. ii	3	568. iihatenu	1
569. iikemu	1	570. iinagara	1
571. iishi	1	572. iishiranu	1
573. iishirazu	1	574. iite	3
575. iiteshi	1	576. iitsutsu	1
577. ika	14	578. ikaga	5
579. ikaho	1	580. ike	4
581. iki	1	582. ikiushi	1
583. ikubaku	1	584. ikuka	3
585. ikura	1	586. ikusobaku	1
587. ikuyo	4	588. ima	48
589. imada	2	590. imasara	7
591. imashi	1	592. imo	3
593. imose	1	594. ina	2
595. inaba	5	596. inafune	1
597. inamu	1	598. inaosedori	2
599. inazuma	1	600. ine	2
601. inegate	2	602. inikeri	1

603. inishi	2	604. inishie	4
605. ino	2	606. inochi	12
607. io	2	608. iraji	1
609. iramu	1	610. irehimo	1
611. irezu	1	612. irie	1
613. irinikemu	2	614. irinishi	1
615. irinuru	1	616. iro	66
617. irodoru	1	618. iroiro	2
619. irozukinikeri	3	620. irozukinureba	1
621. irozuku	1	622. iru	3
623. isa	2	624. isari	1
625. isasame	1	626. isayoi	1
627. ise	5	628. ishibashiru	1
629. ishima	1	630. iso	3
631. isobe	1	632. isona	1
633. isonokami	5	634. itado	1
635. itai	1	636. itaku	4
637. itama	1	638. itami	1
639. itaranu	2	640. itari	1
641. itazura	7	642. ite	1
643. ito	13	644. itodo	2
645. itoe	1	646. itoi	3
647. itoite	1	648. itosuji	1
649. itou	1	650. itoubera	1
651. itowamu	1	652. itowarete	1
653. itowaruru	1	654. itsu	14
655. itsuka	1	656. itsutsu	1
657. itsuware	1	658. itsuwari	4
659. iu	13	660. iubekarikere	1
661. iubekarikeru	1	662. iuramu	4
663. iwa	3	664. iwaba	2
665. iwade	1	666. iwaitsuru	1
667. iwaji	2	668. iwakakimomiji	1
669. iwamashi	5	670. iwamu	9
671. iwanaku	1	672. iwanami	1
673. iwanamu	1	674. iwane	1
675. iwaneba	1	676. iwanu	2
677. iwao	3	678. iwarekeri	1
679. iwashimizu	2	680. iwatsutsuji	1
681. iwau	2	682. iya	3
683. iyashiki	1	684. iyashikute	1
685. iyoiyo	1	686. iza	13
687. izanawaretsutsu	1	688. izu	1
689. izuchi	3	690. izuko	4
691. izuku	2	692. izumikawa	1
693. izura	3	694. izure	6
695. izuru	5	696. ka	223
697. kado	6	698. kadode	1
699. kae	1	700. kaeba	1
701. kaeramu	1	702. kaeranu	1
703. kaerazaramashi	1	704. kaerikinamashi	1
705. kaerikomu	1	706. kaerikonu	1

707. kaerikuru	1	708. kaerimi	1
709. kaerinamu	1	710. kaerinishi	1
711. kaeru	5	712. kaerubera	1
713. kaerugaeru	1	714. kaeruramu	1
715. kaerusama	1	716. kaeruyama	3
717. kaesamu	1	718. kaeshite	2
719. kaeshitemu	1	720. kaesu	2
721. kaesugaesu	2	722. kagami	4
723. kagamiyama	1	724. kagaribi	2
725. kage	25	726. kageba	1
727. kagero	1	728. kagiri	15
729. kai	10	730. kaji	2
731. kakaranu	1	732. kakareru	1
733. kakari	2	734. kakaru	2
735. kakeji	1	736. kakemichi	1
737. kakenaku	1	738. kakenu	1
739. kaketaru	1	740. kakete	6
741. kakiho	2	742. kakikumori	1
743. kakikurashi	2	744. kakikurasu	1
745. kakinasu	1	746. kakine	1
747. kaku	18	748. kakunawa	1
749. kakurega	1	750. kakurenamu	1
751. kakurenu	3	752. kakuru	2
753. kakururu	3	754. kakusedomo	1
755. kakushi	1	756. kakushite	1
757. kakusu	2	758. kakusuramu	1
759. kakute	1	760. kame	1
761. kamenoo	1	762. kami	13
763. kamigaki	1	764. kaminazuki	7
765. kamisabite	1	766. kamiyo	2
767. kamo	2	768. kamunabi	4
769. kamunabiyama	1	770. kanashi	4
771. kanashikaramashi	1	772. kanashikarikere	1
773. kanashikarikeru	2	774. kanashikaruramu	2
775. kanashikere	3	776. kanashiki	14
777. kanata	2	778. kanau	1
779. kanete	9	780. kanetsuru	1
781. kano	1	782. kanomo	1
783. kao	1	784. kara	31
785. karakoromo	10	786. karakoto	1
787. karaku	1	788. karakurenai	3
789. karamashi	1	790. karamu	1
791. karanamu	2	792. karanishiki	2
793. kare	2	794. karehatemu	1
795. kareme	1	796. karenaba	1
797. karenade	1	798. karenaku	1
799. karenamu	1	800. karenishi	1
801. karenu	2	802. karenubera	1
803. kareru	1	804. kareyuku	2
805. karezu	1	806. kari	18
807. karigane	3	808. karigomo	1
809. karigoromo	1	810. kariio	1

811. karikurashi	1	812. karisome	3
813. karite	2	814. karu	7
815. karuramu	1	816. kasa	2
817. kasamashi	1	818. kasanaru	1
819. kasatori	1	820. kasatoriyama	1
821. kasayui	1	822. kaseyama	1
823. kashi	1	824. kashigamashi	1
825. kashikeru	1	826. kashikomi	1
827. kashira	2	828. kashitsuru	1
829. kasu	1	830. kasuga	2
831. kasugano	5	832. kasumi	9
833. kasumite	1	834. kata	20
835. katachi	1	836. katae	2
837. katagata	1	838. kataito	2
839. katakereba	1	840. kataki	3
841. katakoi	1	842. kataku	1
843. katamareru	1	844. katami	9
845. kataoka	1	846. kataramu	2
847. katarawamu	1	848. kataru	1
849. katashi	1	850. katashiki	1
851. kateni	1	852. katsu	7
853. katsura	2	854. kauru	2
855. kawa	15	856. kawabe	1
857. kawagiri	2	858. kawakaji	1
859. kawakanu	1	860. kawakaze	2
861. kawaki	1	862. kawara	5
863. kawaraji	1	864. kawaranu	3
865. kawarazu	1	866. kawareba	1
867. kawaredomo	1	868. kawarikeri	1
869. kawariyuku	3	870. kawaru	1
871. kawaruramu	1	872. kawazu	1
873. kaya	1	874. kayaribi	1
875. kayoedomo	1	876. kayoeru	2
877. kayoiji	5	878. kayoite	2
879. kayou	2	880. kayowaba	1
881. kayowanu	2	882. kazasamu	2
883. kazashi	2	884. kazashitemu	1
885. kaze	48	886. kazoetsutsu	1
887. kazoureba	1	888. kazouru	1
889. kazu	13	890. kazukazu	2
891. kazukedomo	1	892. kazuku	1
893. kazura	1	894. kazurakiyama	1
895. ke	2	896. keburi	5
897. kedamono	1	898. kekere	1
899. kenaba	2	900. kenaku	1
901. kenamashi	1	902. kenu	3
903. kenubeki	2	904. kenubeku	2
905. kenubeshi	1	906. kenurashi	1
907. kenuru	1	908. kesa	11
909. ketanu	1	910. ki	8
911. kibi	1	912. kieaenu	1
913. kiede	1	914. kiegate	1

915. kiehatsuru	1	916. kiekaeri	1
917. kiekaerite	1	918. kienaku	1
919. kienanamu	1	920. kienu	4
921. kiete	2	922. kiezu	1
923. kigi	2	924. kiiru	1
925. kiji	1	926. kikaba	2
927. kikabaya	1	928. kikade	1
929. kikaji	1	930. kikaku	1
931. kikamashi	1	932. kikase	1
933. kikazariki	1	934. kikazu	1
935. kike	1	936. kikeba	4
937. kikedo	2	938. kikikemu	1
939. kikishi	2	940. kikishikado	1
941. kikite	1	942. kikitsutsu	2
943. kikiwakamu	1	944. kikiwataru	1
945. kikiwataruramu	1	946. kikoeage	1
947. kikoekozaramu	1	948. kikoenu	2
949. kikoetsuganamu	1	950. kikoezaruramu	1
951. kikoezu	1	952. kikoyu	1
953. kikoyuru	2	954. kiku	16
955. kikubekarikeru	1	956. kimasanu	1
957. kimashi	1	958. kimasu	1
959. kime	1	960. kimi	82
961. kimu	1	962. kinakamu	1
963. kinaki	1	964. kine	1
965. kinikeri	5	966. kinishi	1
967. kino	5	968. kinu	6
969. kinuginu	1	970. kinuramu	2
971. kinuredo	1	972. kinuru	2
973. kiri	3	974. kirigirisu	6
975. kirikemu	1	976. kiritoshi	1
977. kiru	2	978. kirubeki	1
979. kirusa	1	980. kisete	1
981. kishi	6	982. kita	1
983. kite	4	984. kitsuramu	2
985. kitsure	1	986. kitsuru	1
987. kitsutsu	1	988. kiyokereba	2
989. kiyomi	2	990. kiyotaki	1
991. kiyu	1	992. kiyuru	2
993. ko	22	994. koba	1
995. kodakaku	1	996. koe	34
997. koeji	2	998. koekureba	2
999. koenamu	1	1000. koenu	2
1001. koenubera	2	1002. koeru	1
1003. koete	1	1004. kogakuretari	1
1005. kogakurete	2	1006. kogame	1
1007. kogiidenamu	1	1008. kogiidenu	1
1009. kogikaeri	1	1010. kogikakuru	1
1011. kogu	2	1012. kohagi	1
1013. koi	39	1014. koiba	2
1015. koiji	1	1016. koikoite	2
1017. koimashi	1	1018. koime	2

1019. koimu	6	1020. koinu	1
1021. koishi	3	1022. koishikarazu	1
1023. koishikarikere	1	1024. koishikarikeri	1
1025. koishikarikeru	4	1026. koishikarubeki	3
1027. koishikarubeshi	1	1028. koishikaruramu	1
1029. koishiki	26	1030. koishiku	4
1031. koishinaba	2	1032. koishinamashi	1
1033. koishine	1	1034. koitsutsu	2
1035. koiwabite	1	1036. koiwatarinamu	2
1037. koiwataru	2	1038. koiwataruramu	1
1039. koizarame	1	1040. koizu	1
1041. koji	1	1042. kojima	2
1043. koke	2	1044. kokeredomo	1
1045. koki	1	1046. kokichirashi	1
1047. kokichirasu	1	1048. kokiirete	1
1049. kokimazete	1	1050. kokitarete	2
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1053. kokonokasane	1	1054. kokora	4
1055. kokoro	108	1056. kokoroate	1
1057. kokorobase	1	1058. kokorobosoku	1
1059. kokorogae	1	1060. kokoromi	2
1061. kokoromigatera	1	1062. kokoromimu	2
1063. kokorozashi	1	1064. kokorozukara	1
1065. kokorozukushi	1	1066. kokoru	1
1067. koku	1	1068. koma	5
1069. komatsu	1	1070. kome	1
1071. komete	1	1072. komoreri	2
1073. komoru	1	1074. komu	10
1075. komurasaki	1	1076. konaku	1
1077. konata	3	1078. kono	7
1079. konomo	1	1080. konu	6
1081. koranu	1	1082. kore	6
1083. koreru	2	1084. kori	4
1085. korikeri	1	1086. korikeru	1
1087. korinu	1	1088. korizu	1
1089. koro	8	1090. koromo	15
1091. koromode	4	1092. koru	1
1093. kosa	1	1094. koshi	13
1095. koshiji	1	1096. koshikadomo	1
1097. koso	112	1098. kosu	2
1099. kotae	4	1100. kotaemu	1
1101. kotaenu	1	1102. kotaete	1
1103. kotaezu	1	1104. koto	85
1105. kotogoto	1	1106. kotonashibu	1
1107. kotoshi	5	1108. kotozute	2
1109. kotozutemu	1	1110. kou	4
1111. koureba	2	1112. kouredo	1
1113. kouredomo	1	1114. kouru	5
1115. koyoi	7	1116. koyorogi	2
1117. koyuramu	1	1118. koyuredo	1
1119. kozaramu	1	1120. kozo	4
1121. kozu	2	1122. kozue	3

1123. kozutaeba	1	1124. ku	2
1125. kubeki	2	1126. kuchiki	1
1127. kuchinashi	2	1128. kuchishi	1
1129. kudachiyuku	1	1130. kudaketsutsu	1
1131. kudaku	1	1132. kudareru	1
1133. kudaru	1	1134. kui	1
1135. kukuru	1	1136. kuma	1
1137. kumaneba	1	1138. kume	1
1139. kumo	15	1140. kumoi	7
1141. kumori	1	1142. kumoribi	1
1143. kumoru	2	1144. kumu	1
1145. kuni	5	1146. kurabu	2
1147. kurabuyama	2	1148. kuraki	1
1149. kuraseru	1	1150. kurashite	1
1151. kurasu	1	1152. kure	1
1153. kureba	5	1154. kuredo	2
1155. kuredomo	1	1156. kurenaba	1
1157. kurenai	7	1158. kurenu	3
1159. kurenuru	1	1160. kureshi	1
1161. kuretake	3	1162. kurikaeshi	1
1163. kuritamete	1	1164. kurokami	1
1165. kuroki	1	1166. kuru	16
1167. kururamu	1	1168. kururu	2
1169. kurushi	5	1170. kurushikarikeri	1
1171. kurushiki	5	1172. kurushisa	1
1173. kusa	14	1174. kusaba	4
1175. kusaki	3	1176. kusamakura	1
1177. kusamura	1	1178. kusuri	1
1179. kuwawareru	1	1180. kuwawaru	1
1181. kuzu	2	1182. kyo	23
1183. ma	26	1184. machi	1
1185. machido	1	1186. machiidetsuru	1
1187. machikeri	1	1188. machimimu	1
1189. machimite	1	1190. machishi	1
1191. machiwabite	1	1192. machiwataritsure	1
1193. machiwatarubeki	1	1194. mada	4
1195. madaki	5	1196. madashiki	1
1197. made	22	1198. mado	1
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1201. madoimasareru	1	1202. madoinaba	1
1203. madoiniki	1	1204. madoinu	2
1205. madoromeba	1	1206. madou	6
1207. madoubera	1	1208. madowanamu	1
1209. mae	2	1210. magai	1
1211. magaiseba	1	1212. magaki	4
1213. magane	1	1214. magau	2
1215. magire	1	1216. mai	1
1217. majikakeredomo	1	1218. majiri	1
1219. majirinamu	1	1220. majirinishi	1
1221. majirite	1	1222. makasehatetemu	1
1223. makasete	1	1224. makasetemu	1
1225. makasubera	1	1226. makenikeru	1

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1237. maneku	1	1238. manimani	6
1239. mare	7	1240. masade	1
1241. masago	3	1242. masaki	1
1243. masaraji	2	1244. masarazarikeri	1
1245. masare	3	1246. masareba	1
1247. masaredo	1	1248. masareri	1
1249. masareru	2	1250. masarikere	1
1251. masarikeri	2	1252. masarikeru	2
1253. masarinaba	1	1254. masarite	1
1255. masariyuku	1	1256. masaru	6
1257. masarurashi	1	1258. masashikarikeru	1
1259. masashiki	1	1260. mashira	1
1261. mashite	1	1262. masu	1
1263. masukagami	1	1264. mata	7
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1267. matamu	2	1268. matanu	1
1269. mataru	1	1270. mataruru	1
1271. matazu	1	1272. mate	5
1273. mateba	2	1274. matoi	1
1275. matsu	26	1276. matsumushi	4
1277. matsuramu	1	1278. matsuwareme	1
1279. matsuyama	3	1280. mayumi	1
1281. mazu	10	1282. me	18
1283. medeji	1	1284. medetaki	1
1285. medete	1	1286. mezashi	1
1287. mezurashige	1	1288. mezurashiki	3
1289. mi	95	1290. miba	1
1291. mibeki	1	1292. michi	19
1293. michikurashi	1	1294. michinoku	5
1295. michinurashi	1	1296. michinureba	1
1297. michiyukiburi	1	1298. midare	1
1299. midarekeru	1	1300. midareme	1
1301. midaremu	2	1302. midarenamu	1
1303. midarete	6	1304. midarubera	1
1305. midori	3	1306. miede	1
1307. mieji	1	1308. miekakure	1
1309. miekemu	1	1310. miekere	1
1311. miekeri	1	1312. miekoneba	1
1313. mienaku	1	1314. mienamu	2
1315. mienanamu	1	1316. miene	2
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1333. mikage	2	1334. mikaki	1
1335. mikakimori	1	1336. mikanohara	1
1337. mikasa	3	1338. mikazuki	1
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1343. mimaku	4	1344. mimasaka	1
1345. mimashi	3	1346. mime	6
1347. miminashi	1	1348. mimu	15
1349. mimuro	3	1350. mina	2
1351. minahito	1	1352. minakami	2
1353. minaku	1	1354. minaresomekemu	1
1355. minasegawa	3	1356. minasoko	1
1357. minato	3	1358. minawa	1
1359. mine	10	1360. mineba	1
1361. mino	1	1362. minu	5
1363. mio	1	1364. miotsukushi	1
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1367. mireba	11	1368. miredo	4
1369. miredomo	1	1370. miru	25
1371. mirubeki	2	1372. mirubeku	1
1373. mirume	6	1374. miruramedo	1
1375. miruramu	2	1376. misaburai	1
1377. misemu	1	1378. misezu	1
1379. mishi	9	1380. mishikaba	1
1381. misogi	2	1382. misutete	1
1383. mitarashigawa	1	1384. mite	20
1385. miteshi	2	1386. mitsu	6
1387. mitsuramu	1	1388. mitsureba	1
1389. mitsuru	3	1390. mitsutsu	4
1391. miwa	2	1392. miwataseba	1
1393. miwayama	1	1394. miya	2
1395. miyagino	2	1396. miyako	11
1397. miyakobito	1	1398. miyakodori	1
1399. miyama	4	1400. miyamagakure	3
1401. miyo	2	1402. miyoshino	10
1403. miyu	4	1404. miyuki	3
1405. miyuramu	6	1406. miyuru	9
1407. mizaramu	1	1408. mizu	38
1409. mizuguki	1	1410. mo	477
1411. moe	2	1412. moeba	1
1413. moekeru	1	1414. moenamashi	1
1415. moenubera	1	1416. moete	1
1417. moetsutsu	1	1418. mogamigawa	1
1419. mohara	1	1420. mojizuri	1
1421. mokuzu	1	1422. momiji	21
1423. momijiaenaku	1	1424. momijiba	22
1425. momijinu	1	1426. momijisomekemu	1
1427. momijitsutsu	1	1428. momizuru	1
1429. momochidori	1	1430. momohagaki	1
1431. momokusa	1	1432. momoshiki	1
1433. mono	126	1434. monoomoi	5

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1439. morashitsuru	1	1440. mori	4
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1445. moruyama	1	1446. mose	1
1447. moshio	1	1448. mosu	1
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1455. motoyui	1	1456. moyu	1
1457. moyuramu	1	1458. moyuredomo	1
1459. moyuru	3	1460. mube	2
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1463. mukui	2	1464. munashi	1
1465. munashiki	2	1466. munashiku	1
1467. mune	2	1468. muradori	1
1469. muramura	1	1470. murasaki	3
1471. muretachite	1	1472. musashi	1
1473. musashino	2	1474. mushi	7
1475. musu	1	1476. musubarenikeri	1
1477. musubishi	1	1478. musubitemu	1
1479. musuboretsutsu	1	1480. musubu	1
1481. mutsu	1	1482. mutsugoto	1
1483. mutsumajimi	1	1484. na	159
1485. nabe	4	1486. nabete	4
1487. nabiku	2	1488. nado	9
1489. nae	1	1490. nagahama	1
1491. nagai	1	1492. nagaki	2
1493. nagaku	2	1494. nagame	3
1495. nagamekurasamu	1	1496. nagamekurashitsu	1
1497. nagameraruramu	1	1498. nagamete	1
1499. nagamuru	1	1500. nagara	22
1501. nagaraete	3	1502. nagare	1
1503. nagarehiruma	1	1504. nagareizuru	1
1505. nagarete	12	1506. nagarezariseba	1
1507. nagaru	3	1508. nagarumeri	1
1509. nagaruramu	1	1510. nagarure	1
1511. nagaruru	6	1512. nagaseru	1
1513. nagashi	2	1514. nagashitaru	1
1515. nagasu	1	1516. nagatsuki	1
1517. nage	1	1518. nageba	1
1519. nagekamu	1	1520. nagekarenu	2
1521. nageki	8	1522. nagekitsuru	1
1523. nageku	1	1524. nagisa	1
1525. nagitaru	1	1526. nagori	1
1527. nagusamamu	1	1528. nagusamanaku	1
1529. nagusamekanetsu	1	1530. nagusametsu	1
1531. naka	49	1532. nakaba	1
1533. nakagaki	1	1534. nakame	1
1535. nakamichi	1	1536. nakamu	1
1537. nakanaka	2	1538. nakanamu	1

1539. nakanedomo	1	1540. nakanu	2
1541. nakaramashi	1	1542. nakarikeri	3
1543. nakarikeru	1	1544. nakarisba	1
1545. nakariseba	3	1546. nakayama	3
1547. nakazora	1	1548. nakazu	2
1549. nake	2	1550. nakedomo	1
1551. nakereba	9	1552. naki	65
1553. nakifurushiteshi	1	1554. nakihajimetsuru	1
1555. nakikouru	1	1556. nakikurashi	2
1557. nakinubeki	1	1558. nakinubera	1
1559. nakinuru	2	1560. nakite	9
1561. nakitomuru	1	1562. nakitsuru	2
1563. nakiwabimu	1	1564. nakiwataritsutsu	1
1565. nakiwataru	3	1566. nakiwataruramu	1
1567. naku	95	1568. nakuba	1
1569. nakunaku	1	1570. nakunarinikeri	1
1571. nakuramu	8	1572. nakute	3
1573. namamekitateru	1	1574. namete	1
1575. nami	33	1576. namida	35
1577. namidagawa	6	1578. namiji	1
1579. namu	1	1580. nanamu	1
1581. nani	32	1582. nanigokochi	1
1583. nanihito	1	1584. naniwa	7
1585. naniwagata	3	1586. nanorubeki	1
1587. nao	13	1588. nara	3
1589. naraba	17	1590. narabu	1
1591. narade	4	1592. naraeru	1
1593. naraikeri	1	1594. naramashi	1
1595. naramu	4	1596. naranaku	10
1597. naranamu	1	1598. naraneba	1
1599. naranu	6	1600. narashi	2
1601. narawashimono	1	1602. narawazaranamu	1
1603. narazu	2	1604. nare	24
1605. nareba	25	1606. naredo	4
1607. narenishi	1	1608. nareru	3
1609. nari	37	1610. narihatete	1
1611. narikere	6	1612. narikeri	31
1613. narikeru	6	1614. narimasaru	2
1615. narimi	1	1616. nariname	1
1617. narinamu	2	1618. narinanamu	1
1619. narinikerashi	1	1620. narinikere	1
1621. narinikeri	3	1622. narinikeru	3
1623. nariniki	2	1624. narinishi	2
1625. narinu	4	1626. narinubera	6
1627. narinureba	5	1628. nariseba	2
1629. narite	2	1630. nariyukeba	1
1631. nariyuku	3	1632. naru	64
1633. narubeku	1	1634. narukami	1
1635. narurame	2	1636. naruramu	5
1637. naruru	1	1638. nasaba	1
1639. nasake	1	1640. nashi	44
1641. nasu	3	1642. natorigawa	2

1643. natsu	8	1644. natsubiki	1
1645. natsukashi	1	1646. natsukoromo	2
1647. natsukusa	2	1648. natsumushi	3
1649. natsuno	1	1650. natsuyama	2
1651. nawa	1	1652. nayotaki	1
1653. nazo	6	1654. nazukekemu	1
1655. nazukesomekemu	1	1656. nazuketsutsu	1
1657. ne	34	1658. nede	2
1659. negigoto	1	1660. nekanetsuru	1
1661. nemu	3	1662. nenamashi	1
1663. nenanamu	1	1664. nenikeri	1
1665. nenu	4	1666. nenunawa	1
1667. nenuru	1	1668. nerarene	1
1669. neshi	3	1670. netaku	1
1671. netaru	2	1672. nete	6
1673. neya	1	1674. nezame	1
1675. nezamete	1	1676. nezashi	1
1677. nezuri	1	1678. ni	993
1679. nigete	1	1680. nigori	1
1681. nigoru	1	1682. nikukaranu	1
1683. nikukere	1	1684. ninaimote	1
1685. niodori	1	1686. nioe	2
1687. nioedomo	1	1688. nioere	1
1689. nioeru	1	1690. nioi	3
1691. nioikeru	1	1692. nioinuru	1
1693. nioitsutsu	2	1694. niou	3
1695. niowanamu	1	1696. niowanu	1
1697. niowasu	1	1698. nishi	1
1699. nishiki	8	1700. nitari	1
1701. nitaru	1	1702. nite	8
1703. niwa	5	1704. no	1497
1705. nobaemashi	1	1706. nobe	17
1707. noboreba	1	1708. nochi	13
1709. nochimaki	1	1710. nodokekaramashi	1
1711. nodokeki	1	1712. nogaigatera	1
1713. nokaze	2	1714. nokoramu	1
1715. nokorazarikeri	1	1716. nokorazu	1
1717. nokori	2	1718. nokose	1
1719. nomi	69	1720. nomori	1
1721. nonaka	1	1722. nora	1
1723. noyama	2	1724. nu	1
1725. nubatama	5	1726. nugikaegatera	1
1727. nugikakeshi	2	1728. nugite	1
1729. nukamu	1	1730. nukeru	1
1731. nuki	2	1732. nukimidaru	1
1733. nukite	1	1734. nuku	1
1735. numa	2	1736. numamizu	1
1737. nuno	3	1738. nurasedomo	1
1739. nurasu	1	1740. nureba	1
1741. nureginu	1	1742. nurenamu	1
1743. nurenishi	1	1744. nurenu	1
1745. nurenuru	1	1746. nurete	4

1747. nuretsutsu	1	1748. nuru	9
1749. nurukeredo	1	1750. nururu	2
1751. nusa	6	1752. nushi	6
1753. nusume	1	1754. nuu	2
1755. o	462	1756. oaraki	1
1757. obana	1	1758. obasuteyama	1
1759. obi	2	1760. oboremu	1
1761. obotsukanaki	1	1762. obotsukanaku	1
1763. obune	1	1764. ochi	2
1765. ochikatabito	1	1766. ochikochi	1
1767. ochikuru	1	1768. ochiniki	1
1769. ochitagitsu	1	1770. ochite	2
1771. ochitsumori	1	1772. ochitsuramu	1
1773. odamaki	1	1774. odorokarenuru	1
1775. odorokeba	1	1776. ogura	1
1777. ogurayama	1	1778. ogurosaki	1
1779. ohara	1	1780. oi	6
1781. oiidekuru	1	1782. oiizuramu	1
1783. oikeru	1	1784. oinikerashi	1
1785. oinikeri	2	1786. oinikeru	2
1787. oinu	3	1788. oinuramu	1
1789. oinureba	2	1790. oiraku	2
1791. oiseba	1	1792. oishigeruramu	1
1793. oitaru	1	1794. oite	1
1795. oizu	3	1796. oka	1
1797. okabe	1	1798. okanamu	1
1799. okanu	1	1800. okaru	2
1801. okata	5	1802. okawa	1
1803. okeba	1	1804. okedo	1
1805. okeru	2	1806. oki	7
1807. okifushi	1	1808. okihe	1
1809. okiite	1	1810. okikemu	1
1811. okimadowaseru	1	1812. okisomete	1
1813. okisowaritsutsu	1	1814. okite	7
1815. okiteba	1	1816. okitokoro	1
1817. okitsu	5	1818. okitsunami	2
1819. okiukarikeru	1	1820. oku	13
1821. okuramu	1	1822. okurasumu	1
1823. okuremu	1	1824. okureneba	1
1825. okurete	3	1826. okute	1
1827. okuyama	7	1828. omi	3
1829. ominaeshi	17	1830. omioishi	1
1831. omiya	1	1832. omo	3
1833. omoe	3	1834. omoeba	20
1835. omoede	1	1836. omoedo	1
1837. omoedomo	10	1838. omoenaku	2
1839. omoezu	6	1840. omoi	30
1841. omoiaezu	1	1842. omoide	1
1843. omoihanarenu	1	1844. omoiide	1
1845. omoiidete	1	1846. omoiizurame	1
1847. omoiizuru	3	1848. omoikakenu	1
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1855. omoikurashi	1	1856. omoimasamashi	1
1857. omoimidarete	4	1858. omoimidaruru	1
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1863. omoinuru	2	1864. omoiseba	1
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1869. omoishirinure	1	1870. omoishirinuru	1
1871. omoisome	1	1872. omoisomekemu	2
1873. omoisometemu	1	1874. omoisometeshi	1
1875. omoitachinuru	1	1876. omoitawaremu	1
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1879. omoitsutsu	1	1880. omoiwataramu	1
1881. omoiyaredomo	1	1882. omoiyaru	2
1883. omokage	1	1884. omomi	2
1885. omoni	1	1886. omou	66
1887. omoubera	2	1888. omoudochi	3
1889. omouramu	1	1890. omowaba	1
1891. omowaji	1	1892. omowamashi	2
1893. omowame	1	1894. omowamu	10
1895. omowanu	8	1896. omowazarishi	1
1897. omowazarubeki	1	1898. omowazu	5
1899. omoyure	1	1900. omoyuru	5
1901. onaji	4	1902. ono	10
1903. onoe	2	1904. onore	1
1905. onusa	3	1906. oraba	2
1907. oramashi	2	1908. oramu	2
1909. oranu	1	1910. orarenu	1
1911. ore	2	1912. oreba	4
1913. oredomo	1	1914. oreru	2
1915. ori	1	1916. orihae	1
1917. orihaete	2	1918. orikaku	1
1919. orikereba	1	1920. orite	6
1921. oritekeru	1	1922. oriteme	1
1923. oritoraba	1	1924. oritsureba	1
1925. oritsuru	2	1926. oroka	1
1927. oru	4	1928. osa	1
1929. osaka	8	1930. osakayama	1
1931. osaosashiku	1	1932. osawa	1
1933. ose	2	1934. osete	1
1935. oshi	4	1936. oshidori	1
1937. oshie	1	1938. oshige	1
1939. oshikaramashi	1	1940. oshikaramu	1
1941. oshikaranaku	1	1942. oshikereba	2
1943. oshiki	2	1944. oshiku	3
1945. oshimanu	1	1946. oshimedomo	1
1947. oshimi	2	1948. oshimu	1
1949. oshimubera	2	1950. oshimuramu	1
1951. oshinami	1	1952. oshio	1
1953. oshite	1	1954. oshiteru	1

1955. osoki	1	1956. osoku	1
1957. oto	17	1958. otokoyama	2
1959. otome	1	1960. otoramashi	1
1961. otorame	1	1962. otoroete	1
1963. otowa	4	1964. otowagawa	1
1965. otowayama	3	1966. otozure	3
1967. otozureji	1	1968. otsu	1
1969. otsuru	6	1970. ou	3
1971. ouru	7	1972. owaba	1
1973. owari	1	1974. oya	1
1975. ozora	3	1976. sa	2
1977. sabishiku	1	1978. sabishisa	1
1979. sadaka	2	1980. sadamaranu	1
1981. sadame	1	1982. sadamekanetsuru	1
1983. sadamemu	1	1984. sadamenu	3
1985. sadamuru	1	1986. sae	32
1987. saemasarikeru	1	1988. saezuru	1
1989. sagagi	1	1990. sagurarede	1
1991. sahinokuma	1	1992. saka	1
1993. sakai	2	1994. sakakiba	1
1995. sakamashi	1	1996. sakari	4
1997. sakasama	1	1998. sakashira	1
1999. sakayuku	1	2000. sakazaramu	1
2001. sakazaru	1	2002. sakazu	1
2003. sake	1	2004. sakeru	7
2005. sakeruramu	1	2006. saki	9
2007. sakichiru	1	2008. sakidatanu	1
2009. sakidatsu	1	2010. sakikeri	2
2011. sakikeru	1	2012. sakinikerashi	1
2013. sakinikeri	3	2014. sakinikeru	1
2015. sakiniouramu	1	2016. sakishi	1
2017. sakisomeshi	2	2018. sakite	3
2019. saku	6	2020. sakura	11
2021. sakurabana	27	2022. sakurairo	1
2023. sakuramedo	1	2024. sakuramu	2
2025. sakuru	1	2026. sama	2
2027. samashitsutsu	1	2028. samete	2
2029. samezaramashi	1	2030. samidare	3
2031. samukarashi	1	2032. samukereba	1
2033. samukeredo	1	2034. samuku	2
2035. samumi	4	2036. samuru	1
2037. samusa	1	2038. samushi	2
2039. samushiro	1	2040. sanae	1
2041. sao	2	2042. saoyama	3
2043. sara	1	2044. saraba	1
2045. saranu	3	2046. sarasara	1
2047. saraseru	2	2048. sarashina	1
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2053. sariaezu	1	2054. sasa	5
2055. sasagani	2	2056. sasazu	1
2057. sase	1	2058. saseri	2

2059. saseru	1	2060. sashide	1
2061. sashikiba	1	2062. sashioi	1
2063. sashite	3	2064. sasou	2
2065. sasu	2	2066. sasuga	2
2067. sate	1	2068. sato	18
2069. satobito	1	2070. satsuki	6
2071. satsukiyama	1	2072. sawagu	2
2073. sawamizu	1	2074. saya	3
2075. sayagu	1	2076. sayaka	3
2077. sayakesa	2	2078. sayo	4
2079. sayonaka	1	2080. sazareishi	1
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2083. sebaki	1	2084. sede	3
2085. seji	1	2086. sekeba	1
2087. seki	6	2088. sekiaezu	2
2089. sekimori	1	2090. sekitodomuramu	1
2091. seko	3	2092. semegikemu	1
2093. semekureba	1	2094. semerareruru	1
2095. semete	1	2096. semi	4
2097. semu	17	2098. senu	11
2099. seraru	1	2100. sereba	1
2101. seru	3	2102. seshi	5
2103. seze	2	2104. sezu	3
2105. shi	79	2106. shibashi	2
2107. shibashiba	1	2108. shiborazaramashi	1
2109. shide	2	2110. shigarami	2
2111. shigaramifusete	1	2112. shigekemu	1
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2115. shigeku	3	2116. shigereru	2
2117. shigeriainikeri	1	2118. shigesa	1
2119. shigi	1	2120. shigure	13
2121. shigurete	1	2122. shiguretsutsu	1
2123. shihatsuyama	1	2124. shiite	4
2125. shika	16	2126. shikari	1
2127. shikishima	1	2128. shikitae	2
2129. shikumeru	1	2130. shima	4
2131. shimagakureyuku	1	2132. shimanu	1
2133. shimi	1	2134. shiminuru	1
2135. shimite	1	2136. shimizu	2
2137. shimo	12	2138. shimoto	1
2139. shimoyo	1	2140. shinazu	1
2141. shini	1	2142. shinikemu	1
2143. shinikeru	2	2144. shinobamu	3
2145. shinobe	1	2146. shinobi	3
2147. shinobikanete	1	2148. shinobu	6
2149. shinobugusa	1	2150. shinobureba	1
2151. shinoburedo	1	2152. shinoburu	1
2153. shinogi	1	2154. shinohara	1
2155. shinonome	3	2156. shinu	4
2157. shinubeki	1	2158. shinubeshi	1
2159. shinuramu	2	2160. shinuru	3
2161. shio	5	2162. shioai	1

2163. shiogai	1	2164. shiogama	3
2165. shiorureba	1	2166. shioyakikoromo	1
2167. shiraba	2	2168. shirabe	1
2169. shirade	1	2170. shiragiku	2
2171. shiraito	1	2172. shirakawa	2
2173. shirakumo	11	2174. shiramashi	2
2175. shiramayumi	1	2176. shiranaku	2
2177. shiranami	9	2178. shiranamu	2
2179. shiraneba	2	2180. shiranedomo	3
2181. shiranu	12	2182. shiraremu	1
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2185. shirarezu	2	2186. shirasemu	1
2187. shirasu	1	2188. shiratama	7
2189. shiratsuyu	12	2190. shirayama	6
2191. shirayuki	14	2192. shirazaritsu	1
2193. shirazu	10	2194. shire	1
2195. shirenu	4	2196. shirezu	4
2197. shirikere	1	2198. shirinikemu	1
2199. shirinubemi	1	2200. shiriseba	2
2201. shirisomuru	1	2202. shirite	1
2203. shiroku	2	2204. shirotae	4
2205. shiru	16	2206. shirube	4
2207. shirubekarikeru	1	2208. shirubeku	3
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2211. shirurame	6	2212. shiruramu	2
2213. shirusereba	1	2214. shirushi	3
2215. shita	14	2216. shitaba	3
2217. shitagie	1	2218. shitahimo	2
2219. shitakusa	1	2220. shitamoe	1
2221. shitatsuyu	1	2222. shitawarete	1
2223. shitazome	1	2224. shite	27
2225. shitsutsu	3	2226. shiwa	1
2227. shizu	1	2228. shizugokoro	2
2229. shizuku	6	2230. shriseba	1
2231. so	16	2232. sobochinaba	1
2233. sobochinuru	1	2234. sobochitsutsu	1
2235. sode	38	2236. soe	1
2237. soko	8	2238. sokoi	1
2239. somekeru	1	2240. someru	1
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2243. sometekimu	1	2244. someteshi	1
2245. somezaraba	1	2246. somukarenaku	1
2247. somuramu	2	2248. somuru	1
2249. sono	3	2250. sora	14
2251. sore	6	2252. sou	1
2253. souramu	1	2254. sowanu	1
2255. sowareru	1	2256. soyo	1
2257. soyogite	1	2258. sozu	1
2259. su	2	2260. sube	2
2261. suberagi	1	2262. subeshi	1
2263. sue	6	2264. sueji	1
2265. suetsumuhana	1	2266. suga	1

2267. sugara	1	2268. sugaru	1
2269. sugata	1	2270. sugawara	1
2271. sugete	1	2272. sugi	3
2273. sugigate	2	2274. suginure	1
2275. sugite	1	2276. sugiyuku	1
2277. sugu	2	2278. suguru	2
2279. suguseru	1	2280. sugushiteshi	1
2281. sugushitsuru	2	2282. sugusu	1
2283. suji	1	2284. sukimono	1
2285. sukunakarikeru	1	2286. sukunaki	1
2287. sukunashi	1	2288. suma	3
2289. sumaba	1	2290. sumaeba	1
2291. sumamu	2	2292. sumanaku	1
2293. sumeba	1	2294. sumi	1
2295. sumikemu	1	2296. sumikoshi	1
2297. suminoe	5	2298. suminuru	1
2299. sumishi	1	2300. sumiwabinu	1
2301. sumiyokarikeri	1	2302. sumiyoshi	2
2303. sumizome	4	2304. sumu	11
2305. sumubeki	1	2306. suramu	1
2307. sure	4	2308. sureba	6
2309. suredo	3	2310. suru	27
2311. suruga	3	2312. susamenu	1
2313. susamezu	1	2314. suso	1
2315. susuki	1	2316. sutenu	1
2317. sutete	2	2318. sutetsu	1
2319. suzushiki	1	2320. suzushiku	1
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2323. tabigokochi	1	2324. tabine	2
2325. tachi	4	2326. tachibana	1
2327. tachihanare	1	2328. tachii	1
2329. tachiidete	2	2330. tachikaeri	4
2331. tachikaerikeru	1	2332. tachikaeru	1
2333. tachikakuretsutsu	1	2334. tachikakururamu	1
2335. tachikakushitsutsu	1	2336. tachikakusuramu	2
2337. tachikeru	1	2338. tachikiru	1
2339. tachikumori	1	2340. tachikureba	1
2341. tachimataretsutsu	1	2342. tachimichinikeri	1
2343. tachinaba	1	2344. tachinamu	2
2345. tachinarashi	2	2346. tachinishi	1
2347. tachinu	1	2348. tachinubemi	1
2349. tachinubeshi	1	2350. tachinurashi	1
2351. tachinuwanu	1	2352. tachisakayubeki	1
2353. tachishi	1	2354. tachite	2
2355. tachitomari	1	2356. tachiwakare	2
2357. tachiwakarenaba	1	2358. tachiwatari	1
2359. tachiyasuraeba	1	2360. tachiyorite	2
2361. tachiyoru	2	2362. tada	7
2363. tadaji	1	2364. tadoritsutsu	1
2365. tadoru	1	2366. taemu	1
2367. taenamashikaba	1	2368. taenamu	1
2369. taenishi	1	2370. taenu	2

2371. taenuramu	1	2372. taenuru	1
2373. taete	6	2374. taezu	7
2375. tagimasarikeri	1	2376. tagitsu	9
2377. tago	1	2378. taguete	2
2379. taguu	1	2380. takakereba	1
2381. takaki	2	2382. takaku	2
2383. takami	7	2384. takasago	3
2385. takashi	1	2386. take	2
2387. takeyuku	1	2388. taki	10
2389. tama	19	2390. tamadare	1
2391. tamadasuki	1	2392. tamahoko	1
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2395. tamakushige	2	2396. tamamo	3
2397. tamaranu	1	2398. tamareba	1
2399. tamashii	2	2400. tamatsushima	1
2401. tamazusa	1	2402. tame	13
2403. tameshi	1	2404. tamino	2
2405. tamoto	8	2406. tamuke	1
2407. tamukereba	1	2408. tamukete	1
2409. tamukeyama	1	2410. tamukuru	2
2411. tanabata	5	2412. tanabatatsume	2
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2415. tanabiku	5	2416. tanahashi	1
2417. tananashiobune	2	2418. tane	4
2419. tani	5	2420. tanikaze	1
2421. tanomamu	2	2422. tanomaneba	1
2423. tanomarenu	1	2424. tanomarezu	2
2425. tanomaruru	1	2426. tanomazarikere	1
2427. tanomekoshi	1	2428. tanomeshi	2
2429. tanometsutsu	1	2430. tanomi	2
2431. tanomisometeki	1	2432. tanomitsutsu	1
2433. tanomu	6	2434. tanomubera	1
2435. tanomuru	1	2436. tanoshiki	1
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2439. tarachine	1	2440. tarade	1
2441. tare	23	2442. tarekomete	1
2443. taretsutsu	1	2444. tataji	1
2445. tatamaku	1	2446. tatanu	2
2447. tataru	1	2448. tate	4
2449. tateba	3	2450. tatedo	1
2451. tateji	5	2452. tatenuki	1
2453. tatere	3	2454. tatereba	1
2455. tateri	1	2456. tateru	5
2457. tatetareba	1	2458. tatete	1
2459. tatoemu	1	2460. tatsu	10
2461. tatsumi	1	2462. tatsuramu	4
2463. tatsuta	3	2464. tatsutagawa	8
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2473. tayuru	1	2474. tayuta	1

2475. tazu	3	2476. tazuki	1
2477. tazune	1	2478. tazunekemu	1
2479. tazunekureba	1	2480. tazunemu	1
2481. tazunete	1	2482. tazunuru	1
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2551. toru	1	2552. torubeku	1
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2563. towanu	1	2564. towaruramu	1
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2575. tsugezu	1	2576. tsugite	1
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2593. tsukuru	2	2594. tsukusamu	1
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2601. tsumi	1	2602. tsumikeri	1
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2629. tsurinawa	1	2630. tsuru	1
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2645. uchihabuki	1	2646. uchihaete	3
2647. uchiharai	1	2648. uchiidete	1
2649. uchiizuru	1	2650. uchikawashi	1
2651. uchimurete	1	2652. uchinabiki	1
2653. uchinuru	1	2654. uchishigure	1
2655. uchisouru	1	2656. uchitsuke	3
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2659. uchiyosuru	1	2660. ue	16
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2679. ukezu	1	2680. uki	15
2681. ukifushi	1	2682. ukikoto	5

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2685. ukimi	1	2686. ukinagara	1
2687. ukinamu	1	2688. ukine	1
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2699. unohana	2	2700. ura	13
2701. urabire	1	2702. urameshiki	2
2703. uramezurashiki	1	2704. urami	1
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2707. uramimu	4	2708. uramirarureba	1
2709. uramite	3	2710. uramitsuru	1
2711. uramu	1	2712. uramubeki	1
2713. uranami	1	2714. urasabishiku	1
2715. ure	1	2716. ureshige	1
2717. ureshikaramashi	1	2718. ureshikere	1
2719. ureshiki	1	2720. ureshiku	1
2721. urewashiki	1	2722. usa	2
2723. ushi	6	2724. ushirometaku	1
2725. usukeredo	2	2726. usuki	1
2727. usuku	1	2728. usumi	1
2729. utamu	1	2730. utata	1
2731. utatane	1	2732. utate	3
2733. utoku	1	2734. utomarenu	2
2735. utsu	2	2736. utsubushizome	1
2737. utsuri	1	2738. utsuriga	1
2739. utsurikeru	1	2740. utsurinikeri	1
2741. utsuroeba	1	2742. utsuroinikere	1
2743. utsuroinikeri	6	2744. utsuroinikeru	1
2745. utsuroinu	1	2746. utsuroinuramu	1
2747. utsuroiyasuki	1	2748. utsuroiyuku	1
2749. utsurou	11	2750. utsurouramedo	1
2751. utsurowamu	2	2752. utsuru	1
2753. utsuse	1	2754. utsusemi	7
2755. utsushigokoro	1	2756. utsushite	1
2757. utsutsu	12	2758. uzura	1
2759. wa	745	2760. wabi	1
2761. wabibito	4	2762. wabihatsuru	1
2763. wabinishi	1	2764. wabinureba	2
2765. wabishikarikere	1	2766. wabishikarikeri	1
2767. wabishikarikeru	1	2768. wabishikaruramu	2
2769. wabishikere	2	2770. wabishiki	6
2771. wabishira	2	2772. wabishisa	1
2773. wabite	1	2774. wabitsutsu	3
2775. wabu	2	2776. wabureba	1
2777. waga	3	2778. wakaetsutsu	1
2779. wakagomo	1	2780. wakakusa	1
2781. wakana	8	2782. wakaneba	1
2783. wakanedo	1	2784. wakanu	2
2785. wakare	13	2786. wakareji	1

2787. wakaremu	1	2788. wakarenaba	2
2789. wakarenishi	1	2790. wakarenuru	1
2791. wakareshi	3	2792. wakarete	1
2793. wakarezarikeru	1	2794. wakaru	3
2795. wakarubeki	1	2796. wakaruredo	1
2797. wakaruru	7	2798. wakazu	2
2799. wake	1	2800. wakeneba	1
2801. wakeshi	1	2802. wakesobochitsutsu	1
2803. wakete	2	2804. wakeyukeba	1
2805. wakite	5	2806. wakuraba	1
2807. warabi	1	2808. ware	77
2809. warekara	1	2810. warera	1
2811. warete	1	2812. warinaki	1
2813. warinaku	1	2814. wasuraregataki	1
2815. wasuraremu	1	2816. wasurarenaku	1
2817. wasurarenuramu	1	2818. wasurarurú	2
2819. wasure	1	2820. wasuregatami	1
2821. wasuregusa	5	2822. wasureji	2
2823. wasureme	1	2824. wasuremu	2
2825. wasurenamu	2	2826. wasurenu	2
2827. wasurete	2	2828. wasuretsutsu	1
2829. wasurezarikeri	1	2830. wasururu	5
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2861. yaki	1	2862. yaku	2
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2875. yamakaze	5	2876. yamakazura	1
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2881. yamanu	1	2882. yamaoroshi	1
2883. yamashina	1	2884. yamashiro	2
2885. yamashita	1	2886. yamashitakaze	1
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2891. yamawakegoromo	1	2892. yamazakura	2
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2895. yami	4	2896. yanagi	2
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2903. yashiro	3	2904. yasoshima	1
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2925. yoguramu	1	2926. yohito	1
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2951. yoshinogawa	5	2952. yoso	16
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2955. yosuru	1	2956. yotada	1
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APPENDIX B

A ROMANIZED INDEX OF WORDS

This index represents all the words in the Kokinshu. Some of the problems associated with the concept of word in romanized Japanese have been discussed in the Introduction. Certain particles have been left out of this index for obvious reasons. These include no, ni, o, to, wa, mo, ga, yo, ya, and zo.

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GLOSSARY

akigiri no (秋霧の)

asatsuyu no (朝露の)

ashihiki no (足引の)

azusayumi no (梓弓の)

do'on (同音)

engo (縁語)

gikô (技巧)

hachidaishû (八代集)

haikai (俳諧, 誹諧)

hanpuku (反覆)

harugasumi (春霞)

hisakata no (久方の)

hiyu (比喩, 譬喩)

hototogisu (杜鵑, 時鳥, etc.)

ireko (入子)

jinji (人事)

jodôshi (助動詞)

joshi (序詞)

kakekotoba (掛詞, 懸詞)

karagoromo (唐衣, 韓衣)

kasugano (春日野)

keiyô (形容)

kiki kayô (記紀歌謡)

Kokinshû (古今集)

kokkeibi (滑稽美)

kokoro (心)

kokugakusha (国学者)

komakurakotoba (古枕詞)

kotoba (言葉)

kyôwabi (協和美)

makurakotoba (枕詞)

Man'yôshû (万葉集)

matsumushi (松虫)

nagauta (長歌)

natorigawa (名取川)

natorite (名取りて)

Nihon Shoki (日本書紀)

okifushi (起臥 , 起伏)

richiteki (理知的)

risshun (立春)

rokkasen jidai (六歌仙時代)

ruion (類音)

saya no nakayama (佐夜の中山 , 小夜の中山)

sedôka (施頭歌)

senritsubi (旋律美)

setsumei (説明)

shikitae no (敷妙の)

Shinkokinshû (新古今集)

shirakumo no (白雲の)

shiramayumi (白真弓)

shizen (自然)

suminoe no (住のえの)

taigen (体言)

tachiizu (立ち出づ)

tarachine no (垂乳根の)

tatsuta (立田)

tenkeiteki (典型的)

ushin no jo (有心の序)

utamakura (歌枕)

waka (和歌)

yojôteki (余情的)

yôgen (用言)

yomibito shirazu jidai (読人知らず時代)

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Ariwara Narihira (在原 業平)

Fujiwara Tadafusa (藤原 忠房)

Fujiwara Toshiyuki (藤原 敏行)

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Masaoka Shiki (正岡 子規)

Mibu no Tadamine (壬生 忠岑)

Mikuni no Machi (三国町)

Ôshikôchi no Mitsune (凡河内 躬恒)

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