

Man'yōshū: From notational iconicity to phonographic dogma

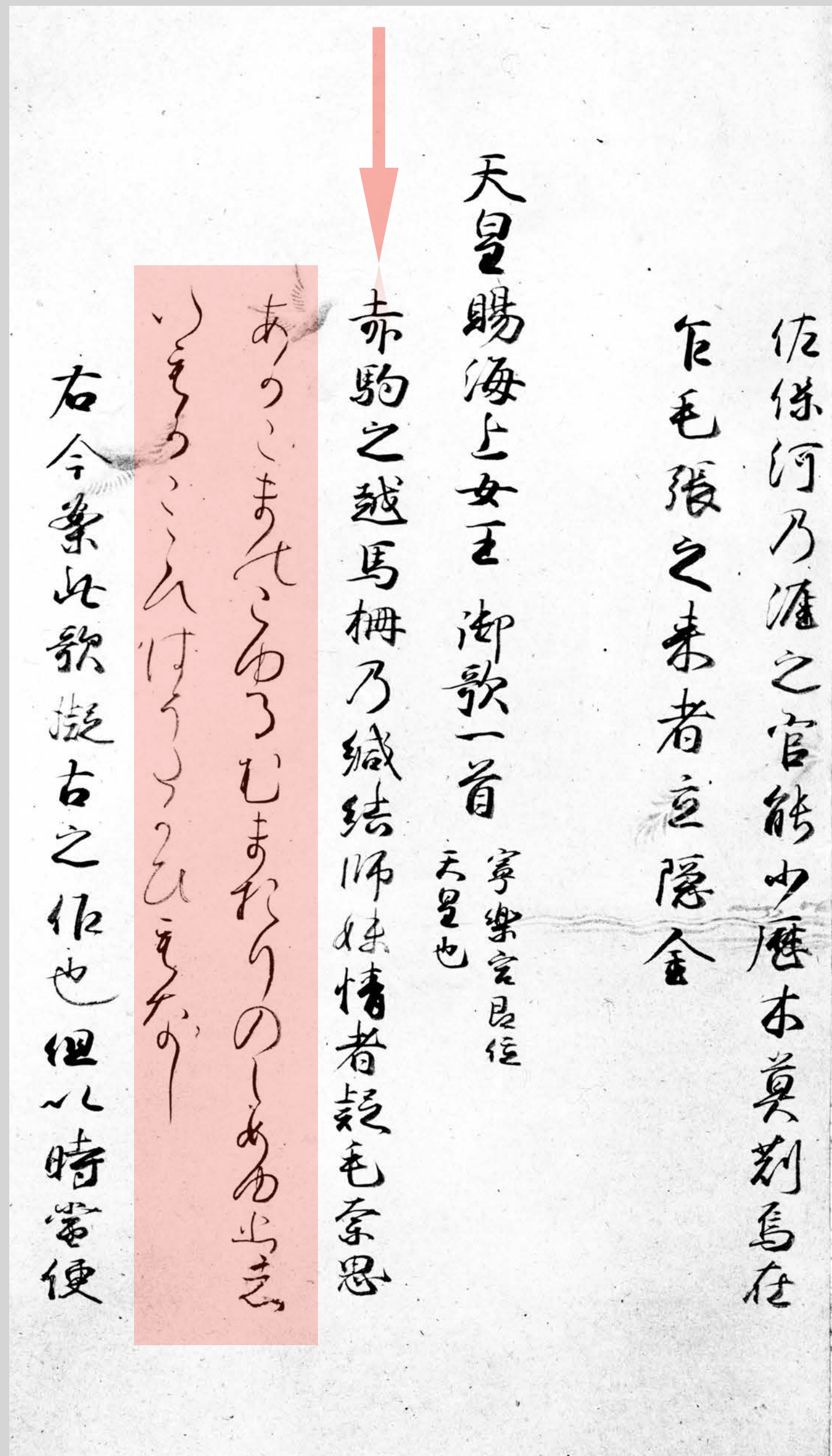
Observations on the original text in contemporary research

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『桂萬葉集』
Katsura *Man'yōshū*

書き下し *kaki-kudasi*
読み下し *yomi-kudashi*



[hiragana] *bettei-kun keishiki* 別堤訓形式

bungakuteki yōhō 文学的用法

yōji no motsu imi o miru 用字の持つ意味を見る

moji no motsu kashisei 文字の持つ可視性

on'inteki na kotoba o koeru kashisei 音韻的な言葉を超える可視性

Takagi Ichinosuke: *Yoshino no Ayu* (高木市之助 『吉野の鮎』) 1938 = 1976, pp. 197–198

Parallel constructions (verses, lines), parallelism

“A second central reason for the consistent use of parallelistic figures (parallel constructions or parallelism) in Chinese literature lies in the philosophical premise of a binary structure of the cosmos that extends into and connects all areas of life. Its visualization in written form brings about a moment of conviction (or persuasion) with regard to the truth of the text.” (my [poor] translation)

(Ein zweiter zentraler Grund für die durchgängige Verwendung parallelistischer Figuren in der chinesischen Literatur liegt in der philosophischen Prämisse einer binären Struktur des Kosmos, die sich in alle Lebensbereiche erstreckt und diese miteinander verbindet. Deren Vergegenwärtigung in schriftlicher Form bewirkt ein Überzeugungsmoment im Hinblick auf die Wahrheit des Textes.)

Gentz, Joachim (2007): Zum Parallelismus in der chinesischen Literatur.

In: Wagner, Andreas (ed.): *Parallelismus Membrorum*.

Fribourg: Academic Press und Göttingen: Vandenhoeck & Ruprecht, pp. 241–269.

preface

上巳名辰暮春麗景桃花昭臉以分
紅柳色含苔而競綠于時也携手
曠望江河之畔訪酒迴過野客之家
既而也琴樽得性蘭契和光嗟乎
今日所恨德星已少歟若不扣寂舍
章何以攄逍遙之趣忽課短筆聊
勒四韻云爾

poem

余春媚日宜怜賞
上巳風光足覽遊
柳陌臨江縵晴服
桃源通海泛仙舟
雲壘酌桂三清湛
羽爵催人九曲流
縱醉陶心忘彼我
酩酊無處不淹留

postscript

三月四日大伴宿禰池主

From Book 17:

Chinese preface with Chinese poem and postscript (“3rd month, 4th day, Ōtomo no Ikenushi”)

Ikenushi's preface (a real masterpiece!)

上巳名辰
暮春麗景

桃花昭瞭以分紅
柳色含苔而競綠

于時也

携手曠望江河之畔

訪酒迴過野客之家

既而也

琴罇得性

蘭契和光

嗟乎

今日所恨德星已少歟

若不扣寂含章何以攄

逍遙之趣忽課短筆聊

勒四韻云爾

(second part without parallelism)

first part with parallel constructions
(and grammatical connectors)

A poem on an excursion on the third day of the last month of spring, in the seven-word line; with preface

On this brilliant occasion of the first Day of the Serpent, the late spring scenery is at its finest. Peach blossoms shed their glow on eyelids, sharing in crimson; willow color contains the moss and vies in greenness. Now we join hands and gaze afar over the banks of the rivers; in quest of wine we go to call at the distant house of a dweller in the fields. Already fully under the influence of cithern and wine cask, the company of orchids has mellowed its light. **Alas**, there is still one thing to regret today—that the stars of virtue [= Ōtomo no Yakamochi] are already too few. Unless [we] strike silence and mouth phrases, how can [we] relate the manner of our loitering? At once I give the task to my inadequate brush and roughly inscribe four rhymes.

[poem]

Edwin A. Cranston: *A Waka Anthology*, volume one: *The Gem-Glistening Cup*, p. 609

Poem 1: 3 and 4 (Book 1) by Naka tsu Sumera Mikoto:
“When the heavenly sovereign went hunting on the fields of Uchi, the intermediate sovereign had Hashihito no Muraji present this poem.”

Duthie, Torquil (2014): *Man'yōshū and the Imperial Imagination*.
Leiden & Boston: Brill, pp. 233 - 234.

朝 獵 爾
暮 獵 爾
今 立 須 良 思
今 他 田 渚 良 之

Now he must be riding
on the morning hunt,

Now he must be riding
on the evening hunt

朝 狩 に
夕 狩 に
今 立 た す ら し
今 た た す ら し

kaki-kudashi:

Shinpen Nihon koten bungaku zenshū
Man'yōshū, vol. 1, p15.

天皇遊獵內野之時中皇命使間人連老獻歌

八隅知之我大王乃朝庭取撫賜夕庭伊縁立之御執乃

梓弓之奈加弭乃音為奈利朝獵爾今立須良思暮獵爾

今他田渚良之御執能梓弓之奈加弭乃音為奈里

反歌

玉剋春内乃大野爾馬數而朝布麻須等六其草深野

同じ月の十一日に、活道の岡に登り、

一株の松の下に集ひて飲む歌二首

一つ松 幾代か経ぬる 吹く風の 声の清きは
年深みかも

右の一首、市原王の作。

A single pine tree
How old might it be? Or How many years have you experienced?
The clearness or pureness of
The sound of the blowing wind (which goes through the pine)
(says that) it must be many years

同月十一日登活道岡集一株松下飲歌二首

一松幾代可歷流吹風乃聲之清年深香聞

右一首市原王作

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耳

isotopy “ear, to listen, to hear”

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一松幾代可歷流 吹風乃聲之清 年深香聞

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嶺霏霞
山際從
出雲兒
等者
霧有哉
吉野山

溺死出雲娘子火葬吉野時柿本朝臣人麻呂作歌二首

Two poems composed by Kakinomoto no Asomi Hitomaro at the time when a drowned girl from Izumo was cremated at Yoshino

From the edges of the mountains
The girl from Izumo
Is it/she the mist (smoke)?
In the mountains of Yoshino
Drifting through their peaks (?)

banka [挽歌], literally “coffin-pulling songs”, laments for the death

Ebersole, Gary L. (1989): *Ritual Poetry and the Politics of Death in Early Japan*. Princeton, p. 273 (glossary of Japanese terms)

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戲書

山上復有山
 〓
 出
 いづ
 (出る)

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 山際從
 出雲兒等者
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Landscape

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出雲兒
等者
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Poem 1: 25 by Tenmu Tennō (Shinpen Nihon koten bungaku zenshū 6, p. 40)

*mi-Yoshino no / Mimiga no mine ni
toki naku so / yuki ha furi-ke-ru
ma naku so / ame ha furi-ke-ru
sono yuki no / toki naki ga goto
sono ame no / ma naki ga gotoku
kuma mo ochizu / omohi tsutsu zo koshi
sono yama-michi wo*

In fair Yoshino / On the peak of Mimiga
Without a season / Snow falls, as I well recall,
Without interval / Rain falls, as I well recall.
As that snow comes down / Without a special season,
As that rain comes down / Without interval for rest,
Nissing not a turn, I have pondered on the past,
All along the mountain trail.

天皇御製歌
三吉野之耳我嶺爾時無曾雪者落家留
間無曾雨者零計類其雪乃時無如其雨
乃間無如隈毛不落念乍叙來其山道乎

來 = くる or こし??

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