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Rhetorical Devices in Old Japanese Verse: Structural Analysis and Semantics.

Part II: From Semantics to Hermeneutics

Abstract

In the first part of this study we had a deep look at the morphology and structure of the phrases concerned. This showed a partial misbalance in the direct (or linguistic) meaning and literal translation/interpretation of makura-kotoba (MK) collocations. In an attempt to bridge their semantics and pragmatics, here I will refer to hermeneutics, as a psychological means of interpreting the literal meaning. The results are presented in the conclusions, offering a Western reader a direct and clear definition of makura-kotoba and its main special traces.

Key words: culture, hermeneutics, hint, interconnection, makura-kotoba, Martin Heidegger.

One of the leading researchers of hermeneutics in the field of Japanese studies, Michael F. Marra, wrote: "...whatever goes under the umbrella of Japanese literature, art, religion, history, philosophy, and so on, would not exist in its modern form without the paradigms that hermeneutics provided in forcing Japanese authors to talk about Japan with a language which was originally devised for a reading of the Bible¹". Linguistics and hermeneutics are commonly considered to be mutually exclusive fields of study. Recently however, linguistic approaches have shown themselves to be effective approaches for textual interpretation. Here I attempt a

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¹ Michael. F. Marra, *Essays on Japan. Between aesthetics and literature*, The Netherlands: Brill, 2010, p.231.

linguistic analysis of OJ MK to achieve a more in-depth understanding of their meaning.

I must acknowledge that many would object to the method of combining linguistics – a scientific field, with hermeneutics – a philosophical approach. Indeed, fundamentally linguistics aims at objectivity, while hermeneutics necessarily entails subjective interpretation. Yet in the course of this study it became evident that none of the existing forms of linguistic analysis — numerical, concurrent, structural, syntactic — would offer a Western reader a comprehensive understanding of MK. Thus it was decided that a hermeneutic approach would be useful in explaining the core of OJ MK. Semantics, one of the stages of linguistic analysis, is connected with hermeneutics – the interpretation of texts and their units. As spiritual life receives its full expression through the process of writing, understanding this life looks at the interpretation – one might say, linguistic interpretation – of its written expressions, which enables the interpreter to reproduce the mental life of the author². Linguistic analysis and understanding, however different they may be, are interrelated as a full understanding should be based on explanation, while explanation is useless without the self-understanding process. By employing a hermeneutical approach it becomes possible to identify the main conditions influencing the sensual process of understanding OJ. Thus we should admit that “understanding” refers to the comprehension of the sign’s meaning, transferred from one consciousness and perceived by another.

Such a combined use of hermeneutical and linguistic approaches has recently been utilised by Pierre Van Hecke in his study *From Linguistics to Hermeneutics*³. Moreover, Michel F. Marra wrote about hermeneutics with reference to Japanese aesthetics and literature. Suzuki Sadami⁴ and Haruo Shirane⁵ also compiled a collected work on Japanese hermeneutics

2 Martin Heidegger, *On the way to language*, USA: Harper and Row, 1982, p. 10-11.

3 See: Pierre Van Hecke, *From linguistics to hermeneutics: a functional and cognitive approach to Job 12-14*. The Netherlands: Brill. 2011.

4 Suzuki Sadami, *What is bungaku? The reformation of the concept of «literature» in early twentieth century Japan in Japanese hermeneutics. Current debates on aesthetics and interpretation*, ed. M. Marra. USA: University of Hawai’i Press. 2002. pp. 176 – 188.

5 Haruo Shirane, *Constructing «Japanese literature»: global and ethnic nationalism in Japanese hermeneutics. Current debates on aesthetics and interpretation*, ed. M. Marra. USA: University of Hawai’i Press. 2002. pp. 165 – 175.

with contributions to Japanese literature⁶. Most notable however, is the work of Paul Ricoeur (1913-2005), who offered a systematic explanation of the relationship between hermeneutics and linguistics. Ricoeur analysed and built upon the work of the two outstanding twentieth century authors of philosophical hermeneutics, Hans-Georg Gadamer (1900–2002) and Martin Heidegger (1889–1976).

Heidegger's *A Dialogue on Language Between a Japanese and an Inquirer*, is of particular significance⁷. *On the Way to Language in Unterwegs zur Sprache*, written by Heidegger in 1959 is essentially a dialogue that reconstructs the meeting Heidegger had with Tezuka Tomio, a Japanese scholar of German literature. The focus of the dialogue is the aesthetic term *iki* and its correspondence in Western languages. Here we will not delve into this complex aspect of Japanese aesthetics, as Marra has already done so in detail in his book⁸, but the explanations offered by Heidegger regarding core differences between Japanese and Western languages could be helpful when demonstrating the meaning of OJ MK and why it is so difficult for Western readers to understand them: "...We Japanese do not think it strange if a dialogue leaves undefined what is really intended, or even restores it back to the keeping of the undefinable...", said Tezuka Tomio⁹. Collocation *nuNpa-tama-nō ywo* alludes to the twinkling of the night or the beauty of hair. In English we find the translation, "jade gem night¹⁰", which is not connected to twinkling or hair. There is one other translation of *nuNpa tama-nō*, which is representative when speaking about the connotations within this expression. In "A Web in the Air" Cranston introduces a translation of MYS 8-1646 with the analysing collocation, made by his student, and writes that: "...this constitutes an unusual translation of the poem"¹¹:

MYS 8 -1646

1)夜干玉乃 2)今夜之雪尔 3)率所占名 4)将開朝尔 5)消者
惜家牟

6 See: M. Marra (Ed.) *Japanese hermeneutics. Current debates on aesthetics and interpretation*, USA: University of Hawai'i Press. 2002.

7 Martin Heidegger, *On the way to language*, USA: Harper and Row, 1982.

8 Marra, *Essays on Japan...*, p.57.

9 Heidegger, *On the way...*, p. 13.

10 Edwin A. Cranston, *Waka anthology. Volume one: The gem-glistening cup*, USA: Stanford University Press, 1993, p.9.

11 Edwin A. Cranston, *Uta no iroiro: hon'yaku ha sika no sika mata ha sika* [What's the translator doing to our poems]. Kyoto, Nichibunken, 1999, pp. 50-51.

1) nubatama no 2) koyopi no yuki ni 3) iza nurena 4) ake-mu asita ni
5) ke-naba wosi-kye-mu

HHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHOOOOOOOOOOOOOOOO
OWEEEEEEEEEEEE Snow! SNOW! Let's you and I go play in the snow.
We can't wait for tomorrow, we gotta do it NOW. Anthracite night
anthracite in the anthracite night like leopards.

Like leopards like leopards running. Like leopards, like leopards:
LEAPING and landing. Blackberries, blackberries, blackberries
OHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHVEAHHHHHHHHHHHHHHH
HHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHwooooooooooooooooooooooooooo
oooooooooooohaaaaaaaaaaaaaaaaaaaa. Are you nice and wet. I'm nice and wet
[Cranston 1999, 50-51]

Moreover, it makes it rather difficult to call this an interpretation. It is noteworthy, however, that the author was inspired by the *nuNpa-tama-nō kōyōpi* connotation which he showed in the mood of the song. According to Heidegger's comment about understatement as a characteristic of the Japanese language, in his discussion with Tezuka Tomio:

“...The phrase gives a hint of the nature of language;

– It seems to me you have just said a ...word;

– Then that hint would be the word's basic character;

– It did indeed. And while I was translating, I often felt as though I were wandering back and forth between two different language realities...¹²”. The opinions exchanged by both scholars are important, as the alternative translation offered in the Cranston rendition of *nuNpa-tama-nō* attests to Heidegger's words:

“...That is part, I believe, of every dialogue that has turned out well between thinking beings¹³...”. The OJ MK *arata ma-nō tōsi* signifies the year of new spirits. On this note, Tsuchihashi makes references to the ancient belief in *tama*¹⁴(spirit, soul) and the renewal of spirits at the beginning of each year. *TosiNkami* (gods of the year) provide new spirits

12 Martin Heidegger, *On the way to language*, USA: Harper and Row, 1982, p. 10.

13 Ibidem, p. 13.

14**Tama**, formally **mitama**, in the Japanese complex of beliefs refers to a soul or divine, or semi-divine spirit; also is an aspect of a spirit. Several *mitama* are recognized in Shintō, including the *ara-mitama* (with the power of ruling), the *kushi-mitama* (with the power of transforming), the *nigi-mitama* (with the power of unifying, or harmonizing), and the *saki-mitama* (with the power of blessing). Some shrines pay homage to a particular *mitama* of a deity, such as the separate shrines dedicated to the *ara-mitama* and the *nigi-mitama* of goddess Amaterasu.

each year to promote the prosperity and happiness of the family/individual. Yet, this “year of the new powers” cannot be construed directly from the combined meanings of the lexemes. Does the expression intend to evoke the image of “a year of bright, raw gems”? Most likely, it does not.

Heidegger wrote: “...Thus we wanted to know in fact only how European aesthetics might be suitable to give a higher clarity to what endows our art and poetry with their nature.

– You have already mentioned what prevented you: the language of the dialogue was European; but what was to be experienced and to be thought was the East Asian nature of Japanese art...¹⁵. In the case of *ya kumwo tat-u iNtumwo* the poetry revolves around a female, since the clouds pile up one upon the other, building numerous fences in order to hide a woman from view (*tumaNkōmi-ni ya peNkaki tukur-u*). These barriers are metaphorical walls that block the object of the viewer’s admiration from sight.

M. Marra offered his own translation of this poem:

Many clouds rising,
 Many layered clouds rising a manifold-fence
 Hiding my bride from sight,
 Clouds are forming a manifold fence,
 Oh, that manifold fence!¹⁶

To this Heidegger wrote: “...You did not, then, seek for a general concept under which both the European and the East Asian languages could be subsumed.

– Absolutely not. When you now speak of hints, this freeing word emboldens me to name to you the word by which to us the nature of language is – how shall I say...

– ...perhaps hinted...¹⁷:

aNtusa yumyi ma yumyi

In ancient Japan, the catalpa tree was considered to have sacred power and objects carved from its wood were highly esteemed, such as the *Azusayumi*, a round bow made from catalpa (for details see for example

¹⁵ Heidegger, *On the way...*, p. 25.

¹⁶ Marra, *Essays on Japan...*, p.397.

¹⁷ Heidegger, *On the way...*, p. 17.

the study by C. Blacker¹⁸). Such bows were considered to contain something extremely valuable within them and were used not only as weapons, but also as sacred tools due to the string sounds that appeared to be spirit mediators.

The use of the *azusayumi* as a summoner of spirits was an ancient practice and is evident in the use of the word *aNtusa yumyi*, a MK for *yoru* (a verb meaning either “to approach” or “to possess”) for the catalpa bow. Due to the close association between the two words, we can infer that when the bow sounded, spirits were compelled to approach and possess the waiting medium¹⁹. Heidegger and Tezuka’s discussion is of a similar note:

“...We understand only too well that a thinker would prefer to hold back the word that is to be said, not in order to keep it for himself, but to bear it toward his encounter with what is to be thought.

– That is in keeping with the hints. They are enigmatic. They beckon to us. They beckon away. They beckon us toward that from which they unexpectedly bear themselves toward us²⁰...”

Through these words, Heidegger shows that we need not take knowledge as primary and see understanding or interpretation as what is derived from it. Essentially, he reverses the common derivation that knowledge stems from understanding. How, then, does one understand the world? Heidegger suggests that “unless objects inhere in an interpretative context, they could not be understood²¹”. I think, here we may also add the following quotation from E. Cranston’s (I may suggest that Prof. Cranston’s works to a greater extent have something in common with what Heidegger wrote about Japanese, but this essence of Japanese language and literature is expressed in another way of beauty and admiration, not psychology. See, for example the introduction to the anthology²², or “Web in the air”) book: “...Certainly, the notion of poetic natural growth within the process of translation, not completely under rational control, is seductive to a translator who has worked long at his or

18 Carmen Blacker *The catalpa bow: a study of shamonistic practices in Japan*. Routledge, 1999.

19 Carmen Blacker, *The catalpa bow. A study of shamanistic practices in Japan*, UK: Unwin Hyman Limited, 1989, p. 148.

20 Heidegger, *On the way...*, p. 15.

21 David Couzens Hoy, ‘Heidegger and the Hermeneutic Turn’ in *Cambridge Companion to Heidegger*, Charles B. Guignon (ed.), Cambridge: Cambridge University Press, 1993, p. 183.

22 Edwin A. Cranston, *Waka anthology. Volume one: The gem-glistening cup*, USA: Stanford University Press, 1993, p.xxi.

her craft. They descend into a poem and allow something to happen and serve as a medium for new growth. Yet the translation is not merely passive. “The word “craft” already suggests that one thinks about what one does. The translator has his own ideas of what makes a poem “flow” and gropes about for the life within the original, listening to it quietly and letting it whisper “yes” or “no” to his attempts to make something new. The “something new” that the decoder tries to create works itself into existence between compulsion and restraint. Different translators hear different voices, hence the odium that sometimes is attached to the rival version. Whether the translation is a success or failure, the final product has dubious ontological status²³.”

Conclusions

This study attempted to explain to the Western reader the essence of MK, rather than a new way of translating Old Japanese verse and its expressions. Most Kiki songs belong to an oral tradition that existed long before they were written down. They were a part of preliterate societal communication, rather than the result of work by individual poets.

As many scholars (Alexander Mescheryakov, or Liudmila Ermakova in Russia, Edwin Cranston, or Hellen C. McCullough in USA, etc.) believe, the original function of the MK was to adorn the name of places and divinities with words of praise in order to please the spirits. Jun'ichi Konishi wrote about the close relation of MK with kotodama²⁴. Indeed, belief in the magical properties of such words is perhaps the best way to account for their persistence long after their loss of meaning, although considerations of tone and euphony as well as the simple force of tradition could have played an increasingly important role with time.

Given the limited size of the corpus, KiKi MK cannot always be distinguished from non-formulaic adjectival expressions. Nevertheless it is apparent that the technique was employed extensively²⁵. The analysis of previous works on MK reveals that there are few English-language studies in spite of the fact that MK could surmount to the quintessence of Japanese culture, religion and world views.

²³ Cranston, *Waka anthology...*, xiii.

²⁴ Jun'ichi Konishi *A History of Japanese Literature, Volume 1: The Archaic and Ancient Ages*. Princeton University Press. 1984., p. 203.

²⁵ Hellen Craig McCullough, *Brocade by Night: „Kokin wakashu” and the court style in Japanese classical poetry*. Stanford University Press, 1985, p. 82-83.

In attempt to solve this puzzle, which consists of the following questions:

1. Why do Western scholars ignore some of those collocations in their translations.

2. What is the connection between MK and the main body of Old Japanese songs, since mainly they seem to have little, if no semantical connection.

3. What is the scheme of their functioning at the level of pragmatics.

It was made an attempt to make the full and overall analyses of MK's morphology, semantics and pragmatics.

Morphology is well described in the first part of this study; its results are quite obvious, showing the semantics of each phrase, which is not the same as it is pointed out in various translations. So, we have some kind of misbalance of linguistic meaning and literal translations. The fact of avoiding MK translations in some cases became quite understandable.

To make their pragmatics clear for the Western readers in the second part of this study we tried to use Heidegger's way of explanation alike facts. Roughly speaking, we have here some kind of hints, which having a very deep cultural and historical background, provide the connotation to the whole song. Nevertheless, it is obvious that this study has to be continued with analyses of further sources.

To summarise, let the quotation from Heidegger's above-mentioned dialogue: "...because the explanation may issue in a discussion²⁶...", motivate further scholarly study of Old Japanese language *makura-kotoba*.

26 Heidegger, *On the way...*, p. 24.

Appendix 1. General Abbreviations

EDAL Etymological Dictionary of Altaic Languages²⁷ (Dybo et al., 2002)

JDB *Jidai betsu kokugo dai jiten*²⁸ (Omodaka et. all 1967)

JLTT *The Japanese Language Through Time*²⁹ (Martin 1987)

KJ *Kojiki*, 712 CE³⁰

KJK *Songs of Kojiki*³¹

KiKi *Kojiki and Nihon Shoki*

MK *makura-kotoba*

MKJ *makura-kotoba jiten*

MYS *Man'yōshū*, ca. 759 AD³²

NS *Nihon shoki*, 720 AD³³

NSK *Songs of Nihon Shoki*³⁴

WOJ *Western Old Japanese*

Grammatical Terms

ASSER Assertive

ATTR Attributive

CAUS Causative

CL Classifier

COM Comitative

COMP Comparative

CON Conjunctive gerund

CONC Concessive gerund

COND Conditional gerund

CONJ Conjunction

CONJC Conjectural

COOP Cooperative

27 Sergei Starostin, Anna Dybo, and Oleg Mudrak *Etymological Dictionary of the Altaic Languages*. vol. 1-3. Leiden: Brill. 2003.

28 Hisataka Omodaka et al. (ed.) *Jidai betsu kokugo dai jiten. Jyodaihen*. [A large dictionary of the national language by periods. Old Japanese], Tokyo: Sanseidō, 1967.

29 Martin S. E. *The Japanese language through time*. USA: Yale University Press. 1987.

30 Frellesvig, Stephen Wright Horn, Kerri L. Russell, Peter Sells, *The Oxford Corpus of Old Japanese*. [<http://vsarpj.orinst.ox.ac.uk/corpus/ojcorpus.html#Kojiki>]

31 Ibidem.

32 Ibidem.

33 Ibidem.

34 Ibidem.

COOR	Coordinative
COP	Copula
DAT	Dative
DEB	Debitive
DES	Desiderative
DV	Defective verb
EMPH	Emphatic
EV	Evidential
EXCL	Exclamation
FIN	Final verbal form
GEN	Genitive
GER	Gerund
HON	Honorific
HUM	Humble
INF	Infinitive
INTER	Interjection
LOC	Locative
NEG	Negative
NML	Nominalizer
PAST	Past tense
PEJ	Pejorative
PERF	Perfective
POSS	Possessive
PREV	Preverb
PROG	Progressive
PT	Particle
REC	Reciprocal
RETR	Retrospective
SUB	Subordinative gerund
SUBJ	Subjunctive
SUP	Suppositional
TENT	Tentative
TERM	Terminative
TOP	Topic

Appendix 2. *Partial songs of “Kojiki” and “Nihon Shoki” with romanization, glossing, translation and morphemic analyses*

Here I will make full analyses of the songs, mentioned in both parts of this study, as a part of my project – «*Songs of «Kojiki» and «Nihon Shoki». New English translation with glossing, morphemic analyses and commentaries*» to appear in 2018.

KJK 77³⁵

Original text

1)阿志比紀能 2)夜麻陀袁豆久理 3)夜麻陀加美 4)斯多備
袁和志勢 5)志多杼比爾 6)和賀登布伊毛袁 7)斯多那岐爾 8)
和賀那久都麻袁 9)許存許曾波 10)夜須久波陀布禮

*Romanisation*³⁶

1) asi pyikiy-nō 2) yama-N-ta tukur-i 3) yama-N-takamyi 4) sita-
Npiy-wo wasise 5) sita-Ntwop-yi ni 6) wa-Nka twop-u imwo-wo 7) sita
nak-yi ni 8) wa-Nka nak-u tuma-wo 9) kōNsō kōsō pa 10) yasu-ku paNta
pur-e

*Glossing with morphemic analyses*³⁷

1) foot low DV/ATTR 2) mountain-GEN-field create-INF 3)
mountain-GEN-height 4) bottom pipe-ACC cover 5) bottom visit-NML
DV-INF 6) I-POSS visit-ATTR beloved-ACC 7) bottom cry-NML DV-
INF 8) I-POSS cry-ATTR spouse-ACC 9) today.night PT TOP 10)
gentle-INF skin touch-EV

*Translation*³⁸

(Near) the mountain (with) broad feet (I shall) make a field. Like a
high mountain, and (there is) a pipe under it. Secretly I shall come to my
beloved. (I) secretly cried, cried about/for my wife, and today's night (I)
will gently touch (her) skin.

KJK 3³⁹

Original text

35 Ekaterina Levchenko, *Songs of “Kojiki” and “Nihon Shoki”: a new Russian translation with the original text, romanization and glossing*. USA: Amazon publ. 2017.p. 126.

36 Levchenko, *Songs of “Kojiki”...p.126*.

37 Author's elaboration.

38 Ibidem.

39Levchenko, *Songs of “Kojiki”...p.56*.

1)夜知富許能 2)迦微能美許登 3)奴延久佐能 4)賣迹志阿禮婆 5)和何許許呂 6)宇良須能登理叙 7)伊麻許曾婆 8)和杼理迹阿良米 9)能知波 10)那杼理爾阿良牟遠 11)伊能知波 12)那志勢婆多麻比曾 13)伊斯多布夜 14)阿麻波世豆迦比 15)許登能 16) 加多理基登母 17)許遠婆 18)阿遠夜麻迹 19)比賀迦久良婆 20)奴婆多麻能 21)用波伊傳那牟 22)阿佐比能 23)惠美佐迦延岐弓 24)多久豆怒能 25)斯路岐多陀牟岐 26)阿和由岐能 27)和加夜流牟泥遠 28)曾陀多岐 29)多多岐麻那賀理 30)麻多麻傳 31)多麻傳佐斯麻岐 32)毛毛那賀爾 33)伊波那佐牟遠 34)阿夜爾 35)那古斐岐許志 36)夜知富許能 37)迦微能美許登 38)許登能 39)迦多理基登母 40)許遠婆

*Romanization*⁴⁰

1) ya-tipökö-nö 2) kamiy-nö myi-kötö 3) nuye-kusa-nö 4) mye-nisiar-e-Npa 5) wa-Nkakökörö 6) ura-su-nö töriNsö 7) imakösö pa 8) wa-N-törin-iar-am-ey 9) nötipa 10) na-N-törin-iar-am-uwo 11) inötipa 12) na-si-se-tamap-yi-sö 13) i-sitap-uya 14) ama-pase-Ntukap-yi 15) kötö-nö 16) katar-i-N-kötö mö 17) kö-woNpa 18) awo-yama-ni 19) pyi-NkakakuraNpa 20) nuNpatama-nö 21) ywopaiNte-n-am-u 22) asa-pyi-nö 23) wemyisakaye-k-yi-te 24) taku-N-tunwo-nö 25) sirwo-kyitaNtamuky 26) awayuky-nö 27) waka-yar-u mune-wo 28) söNtatak-yi 29) ta-Ntak-yi-maNaNkar-i 30) ma-tama-N-te 31) tama-N-tesas-i-mak-yi 32) mwomwoNaNka-ni 33) ipan-as-am-u-wo 34) ayan-i 35) na-kwopiy-kyikös-i 36) ya-tipökö-nö 37) kamiy-nö myikötö 38) kötö-nö 39) katar-i-N-kötö mö 40) kö-woNpa

*Glossing with morphemic analysis*⁴¹

1) Yatipoko-GEN 2) god-GEN HON-(exalted) affair 3) weak-grass-GEN 4) woman-DAT PT exist-EV-COND 5) I-POSS heart 6) creek-sandbar-GEN bird PT 7) now PT TOP 8) I-OSM-bird DV-INF exist-TENT-EV 9) later TOP 10) you-OSM-bird DV-INF exist-TENT-ATTR-ACC 11) life TOP 12) NEG-die-CAUS(INF)-HON-INF-do 13) PREF-to be anxious(?)-FIN PT 14) sky-run(?)-fly-INF 15) thing-GEN 16) talk-NML-GEN-thing PT 17) this-ACC 18) green (blue)-mountain-LOC 19) sun-POSS hide-COND 20) jade-gem-COMP 21) night TOP exist-PERF-TENT-FIN 22) morning-sun-COMP 23) smile-INF-flourish-come-INF-

⁴⁰ Levchenko, *Songs of "Kojiki"...*p.56.

⁴¹ Author's elaboration.

SUB 24) mulberry-GEN-rope-COMP 25) white-ATTR arm 26) foam-snow-COMP 27) young-?-ATTR breast-ACC 28) embrace-INF 29) embrace-ATTR entwine-ACT 30) INT-jewel-COMP-hand 31) jewel-COMP-hand stick-INF-entwine-INF 32) (numeral + noun + LOC) 33) sleep TOP sleep-HON-TENT-ATTR-ACC) 34) extremely DV-INF 35) NEG-yearn-HON-INF 36) yachi poko-GEN) 37) god-GEN HON-(exalted) affair 38) thing-GEN 39) talk-NML-GEN-thing PT) 40) this-ACC

*Translation*⁴²

Yatipoko, Deity lord. I am a women – feeble grass. My heart is a bird of the creek. Right now (I) may be a free bird of its own, later your bird I will be. Don't lose (your) life. Restless, running in heavens – story, told story, these are the words (of the story). When the sun hides under the dark mountain, jade gems night will come. Come, smiling like the morning sun. (You) will embrace and intertwine (with your) white arms, like mulberry ropes, (my) young breast like flaky snow. Hands like jewels, (your) hands like jewels, will entwine (with mine). Stretch (your) legs, sleep leisurely. Do not yearn so loudly, Yachipoko, Deity lord. Story, told story, these are the words (of the story)

KJK 50⁴³

Original text

1) 知波夜比登 2) 宇遲能和多理迹 3) 和多理是迹 4) 多弓流
5) 阿豆佐由美麻由美 6) 伊岐良牟登 7) 許許呂波母閏杼 8) 伊斗良牟登 9) 許許呂波母閏杼 10) 母登弊波 11) 岐美袁淤母比傳
12) 須惠幣波 13) 伊毛袁淤母比傳 14) 伊良那祁久 15) 曾許爾淤母比傳 16) 加那志祁久 17) 許許爾淤母比傳 18) 伊岐良受曾久流 19) 阿豆佐由美麻由美

*Romanization*⁴⁴

1) ti paya pyitō 2) uNti-nō watar-i-ni 3) watar-i-Nse-ni 4) tat-er-u 5) aNtusa yumyi ma-yumyi 6) i-kyir-am-u tō 7) kōkōrō pa (o)möp-ey-Ntō 8) i-twor-am-u tō 9) kōkōrō pa (o)möp-ey-Ntō 10) mōtō-pye pa 11) kyimiyi-wo omöp-yi-(i)Nte 12) suwe-pye pa 13) imwo-wo omöp-yi-(i)Nte 14) irana-ky-eku 15) sōkō-ni omöp-yi-(i)Nte 16) kanasi-ky-eku 17) kōkō-ni omöp-yi-(i)Nte 18) i-kyir-aNs-u sō k-uru 19) aNtusa yumyi ma-yumyi

42 Ibidem.

43 Levchenko, *Songs of "Kojiki"...*p. 103.

44 Ibid. p. 104.

*Glossing with morphemic analyses*⁴⁵

1) thousand rock people 2) Uji-GEN cross-NML-LOC 3) cross-NML-stream-LOC 4) stand-PROG-ATTR 5) catalpa bow PREF-bow 6) DLF-take-TENT-FIN DV 7) heart TOP think-EV-CONC 8) DLF-take-TENT-FIN-DV 9) heart TOP think-EV-CONC 10) root side TOP 11) lord-ACC think-INF-exit(INF) 12) top side TOP 13) beloved-ACC think-INF-exit(INF) 14) regret-ATTR-NML 15) there-LOC think-INF-exit(INF) 16) sorrow-ATTR-NML 17) here-LOC think-INF-exit(INF) 18) DLF-cut-NEG-INF PT come-ATTR 19) catalpa bow PREF-bow

*Translation*⁴⁶

At the stream crossing of Uji, (where are) the people, (who) crush thousands rocks, there stood a catalpa tree bow, a true bow. (I) thought in my heart (to) cut this bow here, I wanted to take it here; thought (that) I wanted (it) in my heart. At the roots (of the tree, I) remember (my) lord, at the (tree) top (I) remember (my) beloved, (I) remember (my lord) there with regret, (I) remember (my beloved) here with sorrow. (I) returned without cutting a catalpa bow, a true bow.

KJK 30⁴⁷

Original text

1)夜麻登波 2)久爾能麻本呂婆 3)多多那豆久 4)阿袁加岐
5)夜麻碁母禮流 6)夜麻登志宇流波斯

*Romanization*⁴⁸

1)yamatō pa 2) kuni-nō ma-pwo-rō-Npa 3) tatanaNtuk-u 4) awo kakyi
5) yama-Nkōmōr-er-u 6) yamatō si urupasi.

*Glossing with morphemic analyses*⁴⁹

1)Yamato TOP 2) province-GEN INT-show.up-DV-CON 3) extend.heap-ATTR 4) dark fence 5) mountain-confine-PROG-ATTR 6) Yamato PT beautiful

*Translation*⁵⁰

If Yamato—the highest province, (is closed round by) dark, extended fences, confined in mountains. How beautiful Yamato is!

KJK 57⁵¹

45 Author's elaboration.

46 Ibidem.

47 Levchenko, *Songs of "Kojiki"...*p.85.

48 Ibid. p.85

49 Author's elaboration.

50 Ibidem.

51 Levchenko, *Songs of "Kojiki"...*p.110.

Original text

1) 都芸泥布夜 2) 夜麻斯呂賀波袁 3) 美夜能煩理 4) 和賀能煩禮婆 5) 阿袁迹余志 6) 那良袁須疑 7) 袁陀弓 8) 夜麻登袁須疑 9) 和賀 10) 美賀本斯久迹波 11) 迦豆良紀多迦美夜 12) 和芸弊能阿多理

*Romanization*⁵²

1) tuNkyinepuya 2) yamasirō-N-kapa-wo 3) miyianōNpör-i 4) wa-NkanōNpöre-Npa 5) awo ni yö-si 6) nara-wo suNkiy 7) woN-tate 8) yamatō-wo suNkiy 9) wa-Nka 10) miy-Nka pwo-si kuni pa 11) kaNturakiy taka miyia 12) wa-Nka iypye-nō atari.

*Glossing with morphemic analyses*⁵³

1) many.mountains.peaks(?) 2) Yamasiro-DV (ATTR)-river-ACC 3) palace climb-INF 4) I-POSS climb-CON 5) dark clay fine-FIN 6) Nara-ACC pass.by 7) small-shield 8) Yamato-ACC pass.by 9) I-POSS 10) watch-POSS desire-FIN province TOP 11) Kaduraki high palace 12) I-POSS house-GEN near.

*Translation*⁵⁴

Yamasiro river, (with) many mountain peaks. Going to the palace, (I) go to the palace. I passed Nara (with its) dark clay, (I) passed Yamato (with its) small shields. I want to see my province – high palace of Kaduraki, near my home.

KJK 75⁵⁵*Original text*

1) 波迹布邪迦 2) 和賀多知美禮婆 3) 迦芸漏肥能 4) 毛由流伊弊牟良 5) 都麻賀伊弊能阿多理

*Romanization*⁵⁶

1) panipu-Nsaka 2) wa-Nka tat-i-myi-reNpa 3) kaNkyirwo piy-nō 4) mwoy-uru ipye mura 5) tuma-Nka ipye-nō atari

*Glossing with morphemic analyses*⁵⁷

1) Panipu hill 2) I-POSS stand-INF-watch-COND 3) shimmer sun-GEN 4) burn-ATTR house cluster 5) spouse-POSS house-GEN around

52 Ibid. p 110.

53 Author's elaboration.

54 Ibidem.

55 Levchenko, *Songs of "Kojiki"...*125p.

56 Ibid. p. 125.

57 Author's elaboration.

*Translation*⁵⁸

When I stand at Panipu hill and watch the house cluster around (my) wife's house burning like (the) shimmering sun

KJK1⁵⁹

Original text

1)夜久毛多都 2)伊豆毛夜弊賀岐 3)都麻基微爾 4)夜弊賀岐
都久流 5)曾能夜弊賀岐袁

*Romanization*⁶⁰

1) ya kumwo tat-u 2) iNtumwo ya-pye-N-kakyi 3) tuma-N-kömiy-ni
4) ya-pye-N-kakyi tukur-u 5) sönö ya-pye-N-kakyi-wo

*Glossing with morphemic analysis*⁶¹

1) eight cloud rise-ATTR 2) iNtumwo eight-CL-DV(ATTR)-fence 3)
spouse-GEN-be.secluded(NML)-LOC 4) eight-CL-DV(ATTR)fence
make-FIN 5) this eight-DV(ATTR)-fence-ACC

*Translation*⁶²

Idumo, (where) eight clouds arise. (I) am making eight-layered fence
for (my) spouse to seclude herself. This eight-layered fence.

KJK 82⁶³

Original

1)阿麻陀牟 2) 加流乃袁登賣 3) 伊多那加婆 4) 比登斯理奴
倍志 5) 波佐能夜麻能 6) 波斗能 7) 斯多那岐爾那久

*Romanization*⁶⁴

1) ama-N-tam-u 2) karu-nö wotömye 3) ita nak-aNpa 4) pyitö sir-i-n-
uNpey-si 5) pasa-nö yama-nö 6) patwo-nö 7) sita-nak-yi n-i nak-u.

*Glossing with morphemic analyses*⁶⁵

1) sky-GEN-fly-ATTR 2) Karu-GEN girl 3) greatly cry-COND 4)
person know-INF-PERF-DEB-FIN 5) Pasa-GEN mountain-GEN 6)
pigeon-COMP 7) bottom-cry-INF DV-INF cry-FIN

58 Ibidem.

59 Levchenko, *Songs of "Kojiki"...*p. 51.

60 Ibid p. 51.

61 Author's elaboration.

62 Ibidem.

63 Levchenko, *Songs of "Kojiki"...*p. 130.

64 Ibid. p.130.

65 Author's elaboration.

*Translation*⁶⁶

Sky flying Karu girl. If (you) cry strongly, people will know. Like a pigeon on the Pasa mountain (she is) crying secretly.

KJK 28⁶⁷

Original

1)多迦比迦流 2)比能美古 3)夜須美斯志 4)和賀意富岐美
5)阿良多麻能 6)登斯賀岐布禮婆 7)阿良多麻能 8)都紀波岐閑
由久 9)宇倍那宇倍那 10)岐美麻知賀多爾 11)和賀祁勢流 12)意
須比能須蘇爾 13)都紀多多那牟余

*Romanization*⁶⁸

1) taka pyikar-u 2) pyi-nō myi-kwo 3) yasumyis-i-si 4) wa-Nka opō
kyimyi 5) ara tama-nō 6) tōsi-Nka k-yi pu-re-Npa 7) ara tama-nō 8) tuki
pa k-yi pey-yuk-u 9) uNpey na uNpey na 10) kyimyi mat-i-Nkat-an-i 11)
wa-Nka kyes-er-u 12) osupyi-nō suswo-ni 13) tuki tat-an-am-u yō

*Glossing with morphemic analysis*⁶⁹

1) high shine-ATTR 2) sun-GEN HON-child 3) peace.be.filled-INF-
PAST/ATTR 4) I-POSS big lord 5) new gem-GEN 6) year-POSS come-
INF pass-EV-CONJ 7) new gem-GEN 8) month TOP come-INF pass
(INF)-go-FIN 9) indeed PT indeed PT 10) lord wait-INF-POT-NEG-INF
11) I-POSS wear (HON)-PROG-ATTR 12) cloak-GEN hem-LOC 13)
moon raise-NEG-TENT-FIN PT

*Translation*⁷⁰

High shining Prince of the Sun, my Lord, (who) rules peacefully. Like
new gems years come and pass, like new gems months come and pass
away. Indeed, indeed, (I) can hardly wait for (my) lord, (since) on the
cloak hem, I wear, the moon should rise.

NSK 68⁷¹

Original

1)等虚辞陪邇 2)枳彌母阿閑椰毛 3)異舍難等利 4)宇彌能波
摩毛能 5)余留等枳等枳弘

*Romanization*⁷²

66 Ibidem.

67 Levchenko, *Songs of "Kojiki"...*p. 83.

68 Ibid. p.83.

69 Author's-elaboration.

70 Ibidem.

71 Levchenko, *Songs of "Kojiki"...*p.168.

72. Ibid. p.168.

1) tökösip-ey ni 2) kyimyi mo ap-ey yamo 3) isana töri 4) umyi-nö
pamamo no 5) yör-u tökyiNtökyi-wo

*Glossing with morphemic analyses*⁷³

1) eternal-FIN side-LOC 2) lord PT meet-EV PT PT 3) whale take-
INF 4) sea-GEN sea.weed-GEN 5) cross-ATTR time.time-ACC

*Translation*⁷⁴

Oh, forever (you) will meet (me), the lord! On the whale-hunting
seaside, (where) sea weeds(are/grow)...As time and time pass by.

NSK 83⁷⁵

Original

1)伊儼武斯盧 2)可簸沂比野儼擬 3)寐逗愈凱磨 4)儼弭企於
己陔智 5)曾能泥播宇世儒

*Romanization*⁷⁶

1) ina musirwo 2) kapa swop-yi yanaNkiy 3) myiNtu yuk-ey-Npa 4)
naNpyik-yi okö-tat-i 5) sönö ne pa us-e-Ns-u

*Glossing with morphemic analyses*⁷⁷

1) rice straw mat 2) river lie.along-INF willow 3) water go-EV-
COND4) bend-INF rise-stand-INF 5) this root TOP loose-EV-NEG-FIN.

*Translation*⁷⁸

The rice-straw mat. (Like the) willow along the river – when the water
goes – (its branches) trail and rise. (But) its roots are not lost.

NSK 104⁷⁹

Original

1)斯那堤流 2)箇多烏箇夜摩爾 3)伊比爾惠弓 4)許夜勢屢
5)諸能多比等阿波礼 6)於夜那斯爾 7)奈礼奈理鷄迷夜 8)佐須
陔氣能 9)枳彌波夜那祇 10)伊比爾惠弓 11)許夜勢留 12)諸能
多比等阿波礼

*Romanization*⁸⁰

1) sinateru 2) katawoka yama-ni 3) ipyi-ni wete 4) köy-as-er-u 5) sönö
tapyitö apare 6) oya na-si n-i 7) nare nar-i-ky-em-ey ya 8) sasutakey nö

73 Author's elaboration.

74 Ibidem.

75 Levchenko, *Songs of "Kojiki" ...p. 174*

76. Ibid. p. 175.

77 Author's elaboration.

78 Ibidem.

79 Levchenko, *Songs of "Kojiki" ...p. 187.*

80 Ibid. p. 187

9) kyimyi pa ya na-kyi 10) ipyi ni wete 11) köyaseru 12) sönö tapyitö
apare

*Glossing and morphemic analyses*⁸¹

1) be.high-ATTR 2) Katawoka mountain-LOC 3) food DV-INF
starve-SUB 4) rest-HON-PROG-FIN 5) this traveler INTER 6) parent
have.no-FIN DV-INF 7) you born-INF-PAST/FIN-TENT-EV PT 8)
insert-ATTR bamboo-GEN 9) lord TOP PT have.no-ATTR 10) food DV-
INF starve-SUB 11) rest-HON-PROG-FIN 12) this traveler INTER

*Translation*⁸²

(On) high Katawoka mountain. Poor traveler, alas! – the food has been
eaten, (and you) are having a rest. Being born without parents, (you) have
no lord to insert a bamboo. Poor traveler, alas! – the food has been eaten,
(and you) are having a rest.

81 Author's elaboration.

82 Ibidem.

