

A Method for Studying Waka from the Dynastic Period

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This book is an empirical study of waka from the dynastic period. That being said, the method demonstrated here is not meant to be merely a framework for the traditional study of expressions, biographies, and bibliographies. It is meant to link scientific data processing and research as well as expand the study of related fields of humanities, namely Linguistics, History, and Sociology.

There are several methods of research, but the one tested here is based mainly on the following four principles:

- 1) Linguistics proposes an analysis of word forms, such as compound words in classical languages and extracting aspectual word forms, and as a theory for linguistic resources.
- 2) History and Cultural History are concerned with a concrete examination of poets and authors that lived within the history and culture of the Heian Period, and the nature of the derived literature that shapes a new culture.
- 3) Sociology mainly studies waka from the perspective of constructionism and gender analysis.
- 4) The approach of information processing science analyzes strings of characters using an N-gram analysis of character strings to clarify the words of a poem.

Through this discussion, I aim to gain new knowledge pertaining to the Dynastic period, mainly of the literature and waka of the early and middle period of Heian. I will refer to the above correlatively and comprehensively, rather than tackling the views and techniques of each field individually. Additionally, I will include recommendations for each of these fields based on the results of this study.

The entire book consists of 5 parts and 14 chapters. Part 1 is “A Method for Studying Poetry from the Dynastic Period,” part 2 is “An Essay on Early Teisūka¹: From Sone Yoshitada to Sagami,” part 3 is “An Essay on the Tale of Genji from the Perspective of the History of Language and Waka,” part 4 is “Issues Pertaining to the Study of Waka of Late Antiquity,” and part 5 is “The Expansion of Linguistic Research.” The following is an overview of the contents of each chapter.

In part 1, chapter 1 gives an overview of each chapter along with their perspectives, methods, and results. This thesis will also be published with the section “Waka and Gender: The Representation of Gender in the Words of Waka.” Briefly, this included section entails the first principle’s analytical method for researching waka, a general description of character string analysis using an N-gram, and some of the issues of what can be understood from the

¹ Teisūka or Fixed Numeration Poetry is poetical work which has fixed number of poems.

words. Then, I present and summarize one of the principles of my theory, from the perspective of gender, with waka being the representation of language and the starting point for this research. In part 3, “An Essay on the Tale of Genji,” chapter 6, “The Development of the language of Men and Women,” chapter 7 “Language in the Tale of Genji: The Words of Ukifune,” and part 5, “The Expansion of Linguistic Research” (chapters 12–14) have been incorporated and expanded as a starting point for technique and awareness of the issues. Accordingly, I will provide the included section here.

Definitions of gender and gender ideology are stated in each chapter, but see (1) where the technique of comparing character strings using the N-gram analysis method and its effectiveness in studying poetry have been discussed in detail.

Part 2 discusses how the Early *Teisūka* was developed and expanded. Early *Teisūka* was a new form of poetry created in the late 10th century. It began with Sone Yoshitada’s “Hundred Poems” published in Tentoku 4 (960), then continued on with Minamoto Shitagō, Egyō, Minamoto Shigeyuki, Fujiwara Morouji, daughter of Kamo Yasunori, daughter of Shigeyuki, Izumi Shikibu, and Sagami, et al. Many of these can be described as a new style that features forms, techniques, and language not present in previous waka, and hence represents a division between those that came before and those that came after. As yet, there is much we do not know from research on Early *Teisūka* about the context of how the poems were constructed, even though there have been many discussions regarding the peculiarities of the phrasing of *Teisūka* and their author’s images. Even with terminology, attention has been limited to notable terms from Manyō poetry and colloquialisms. In contrast, I present a new view on the subject of *Teisūka* based on their unique expression, the context of each poem, accrediting its author, and their influence on the form by performing an overall character string comparison using N-gram analysis on each type of poem and studying their string-level comparisons.

The previous study of terminology and our overall character string comparison differs in technique on two main points. First point is that , in contrast to the former method, our character string method can seize upon not only simple noun/verb terms but also combined verb/noun/particle/auxiliary verb, as with the phrase, ”もしらぬこひの (*mo shiranu koi no*).” E.g.,

ゆらのとをわたるふなびとかぢをたえゆくへもしらぬこひのみちかな

Yura no to wo wataru funabito kaji wo tae yukue mo shiranu koi no michi kana

I’m stranded in my path of love like a boatman who lost his oar while rowing his boat upon crossing the rapid straits of Yura. (*Yoshitada Hyakushu* 410)

かやりびのしたにもえつつあやめぐさあやめもしらぬこひのかなしき

Kayaribi no shita ni moetsutsu ayamegusa ayame mo shiranu koi no kanashiki

I continue to love you like smoky fire² to repel mosquitoes. I suffer as I realize that my heart has lost reasoning (“*ayame*”). (*Shitagō Hyakushu* 538)

Second point is that it has the ability to cover all other word forms that coincide with connected and not used in other Teisūka poems, as everything is covered in the sole unique expression of the individual poem. The shared character strings and unique character strings may both be taken out and paraphrased. Consequently, you can easily imagine how much information may be obtained from such words. I will present the results of studying the words obtained in this manner in each chapter as follows:

Chapter 2 takes up four Teisūka works from the early period, *The Yoshitada Hyakushu*, *Minamoto Shitagō Hyakushu*, *Shigyūki Hyakushu*, and *Sanbyaku Rokujisshu Uta* by Yoshitada. In studying a comparison of these four, we find the technique of *reply* used as a method of creating these unique early *hyakushu*. They were developed by sharing words and reacting against them, with unique meter and new word forms. Besides simply being an academic *daiei*³, it becomes a driving force to go into new territory.

Chapter 3 discusses Yoshitada’s *Sanbyaku Rokujisshu Uta* of which the words and poem content are anti-historical and non-normative among the Early Teisūka. It focuses on unique character strings more than the common strings, which are all derived from an overall character string comparison. This discussion is significant because from the conventional Manyō and colloquial terms, I confirmed a trend for the use of new unique vocabulary, and moreover, from the many terms that stand out in this work, discovered a new word form for time.

The term for time that emerged from this endeavor does not refer only to the past-perfect particle/auxiliary verb like *ki*, *keri*, *tsu*, *nu*, *tari*, and *ri*. It is a complex word form like a noun/verb/adjective or particle/auxiliary verb. There is more on this in the list of representations of time in the *Sanbyaku Rokujisshu Uta* of Chapter 3, but I have presented a number of different pieces; 105 clauses of the auxiliary word forms and 80 clauses of the independent word form, for a total of 185. *Sanbyaku Rokujisshu Uta* is structured with terms that express *vast time* and *the flow of time*, and each of these terms include one or more word forms. It can be said that the term is diverse and has one or more word forms. Among the two types of expressions, those that express the lapsing and continuation of time are particularly diverse. Some examples include the following:

～にしあしたより(～*nishi ashita yori*/from that morning) ・～にしその日より(～*nishi sonohi yori*/From that day) ・を今日見れば(～*wo kyou mireba*/I see today) ・秋果てて(～*aki hatete*/at the end of fall) ・日ぞなき(～*hi zo naki*/there is no such day) ・夜ごとに(～*yo goto ni*/every night) ・あさなゆふなに(～*Asana yūna ni*/all the time) ・いつしかも(～*Itsushikamo*/someday) ・するほどに(～*Suruhodoni*/as (something) is done) ・よなよな (*yona*

² Smoky fire is made with *ayamegusa*.

³ Poetry composed on a set theme (–Trans.)

yonal/every night) ・いとまなみ(*Itomanami*/there is no time) ・日数をかぞへ(*Nissū wo kazoē*/counting the days) ・年つもり (*Toshi tsumori*/years have passed) ・長引く (*Nagabiku*/lasts long) ・をりくらし(*Orikurashi*/as the season passes by) ・ひまもなく (*Himamonaku*/there is no time)

There are many instances where words are charged with time lapse and continuation, but this feature is not found at all in the *Daiei Hyakushū* of future generations or even in other Early Teisūka. It is not even found in Yoshitada's own *Hyakushū*.

This chapter also notes the verb *to rush (isogu)*, as a word form that summarizes the nature of this special expression of time. It notes an expression of time on the other end of the spectrum, *utsurofu* (time that flows gently), which is said to summarize the aesthetic sense of time throughout history. In addition, it demonstrates that Manyō and colloquial terms and even the swiftly lapsing, restless, anti-historical *time* terminology was used throughout the *Sanbyaku Rokujisshū Uta*.

Chapter 3 also makes a proposal to Japanese linguistics for a process that sheds light on the nature of creation of Japanese literature and presents the varied words and word forms dealing with time that continually emerge as a subject. As already stated, there are many instances of words and word forms that express the elapsing and continuously flowing aspect of time in this work, and I present the tentative assumption that we may acknowledge these aspect forms sampled and their usage in Japanese linguistics. Acknowledgement of the aspect word form has previously been greatly limited in classical language. However, I wonder if words and word forms that express this aspect would be more varied if based on real classical language. I believe this paper is significant regarding each word form emerging from the character string comparison, not generally, but specifically in the context of classical language texts (in this case *Sanbyaku Rokujisshū Uta*). I would now like to outline my ideas on the future aspect study.

The terminology, techniques, and world-views of each of the Early Teisūka become apparent by repeating this study and in chapter 4 I will discuss the *Egyō Hakushū*. There is insufficient evidence to determine the exact year of the *Egyō Hakushū* by the priest Egyō, and estimates of the year are vague. Discussions to get to the core of the world-views and techniques of these studies have also not been forthcoming. In this chapter, I demonstrate, with a conventional explanation, that it is reasonable to go back about twenty years to Kanna one (985) through an overall comparison of the character strings. This comparison thoroughly inspects the individual strings, and character strings common to other Teisūka, and meanwhile refers to the technique taking multiple phrases, with its greater sense of play, and checks the individual chains that emerged against other waka that establish Egyō's annual poems.

Chapter 4 examines the year of completion and historical context of this literary work through information processing focused on word forms that could not be extracted using character string comparison and speculates the year it was completed. Using the same

technique, chapter 5 will certify its authorship. Chapter 5 looks at *Hashiriyu Gongen Hyakushu* (*Gongen Henka Hyakushu*), which is recorded in the *Rufubon Sagami Shū*. It is the *hyakushu* (hundred poems) from the Hashiriyu Gongen shrine, offered in response to the *hyakushu* from Sagami. There are a total of 300 verses in the three *hyakusyu* (*hyakusyu* from Sagami to Gongen, *hyakusyu* from Gongen to Sagami, and Sagami's response to Gongen). Chapter 5 looks at these works' uniqueness in both scale and form, in that as a gift style *hyakushu*. However, the poet of the *Gongen Henka Hakushu* (*Hyakusyu from Gongen*) is yet to be determined. Some believe that Sagami was the poet of the work. Or some believe that Sagami's husband, Kimiyori was actually writing all these poems. However, these ideas lack any concrete evidence. This chapter considerably broadens the comparative studies of the *Gongen Henka Hakushu* taking into consideration that the author could be either a man or a woman, including poets from the same era, whom Sagami would mingle with, the collected poems of Nōin and Izumi Shikibu and other poets that must have been involved in the writing of *Sagami Shu*. This chapter includes a character string comparison of all the collected *waka* written by Kimiyori, the results of which show characteristic word usage in long matching character strings, and presents the view that without a doubt, the very similar Fujiwara Sadayori is the true author of the *Gongen Henka Hakushu*.

This discussion concludes that authors can be determined through the use of data processing, but aims to go beyond that. Sagami complained of her obscurity after becoming the wife of a regional governor. Assuming the recipient of her *hakushu* was not her husband Kimiyori, but Sadayori, an upper class aristocratic poet from the city, the interpretation of the creative intent behind each poem becomes something completely different. Rather than being a faithful gift to her husband, she turned away from the expectations of her as the wife of a provincial governor, charmed the young poet aristocrat in the city, and composed the, as yet unprecedented, gift of *hakushu* poetry. I conclude that the real ability of the poet Sagami is in the implications of this literary act. This has been a summary of part 2.

The character string comparison by N-gram analysis on the group of Early Teisūka writers was particularly effective as it organized the repeated cultivation of only 31 characters of a poem. A thorough analysis of the terminology by level of character string could not be seen until now. This makes it a pathway to the substance of the work. This chapter concludes with new views on developing ideas on the work, subject matter, biographies of the poets, and analysis of the terminology.

Part 3 is a discussion on the *Tale of Genji*, where *waka* poetry and storytelling are inseparable. The *waka* in this work, totaling 795 poems, are an expression of the personal relationships and emotional sentiments of the authors. There are many issues to discuss regarding the conversations and landscapes from selected poems, such as landscapes colored by historical aesthetics and on the symbolism in these *waka*. The issue to be scrutinized as the background of this work is that the author, Murasaki Shikibu, was born and raised in the midst of cultural and *waka* history. In terms of politics and culture, it was in Michinaga's time, and

in terms of waka history, it was the time when *Shūishū* led over *Sandaishū*.

In Chapters 6 and 7, I discuss terminology in the context of historical gender ideology. Chapter 8 deals with the cultural and waka history that intersects with the authors and their work and the world of the story developed in such works.

Chapter 6 discusses the waka by men and women in *The Tale of Genji* from the perspective of gender. This viewpoint was developed in consideration of the waka in the story clause in part 1. It discusses how *The Tale of Genji* takes on or de-standardizes the gender norms represented in the language of the *Kokinshū*, and whether that molded the men and women reciting the waka. There are many studies on *The Tale of Genji* molding people, but here I look at the terminology of the poem of each person and historical gender norms.

The gender norms presented in the language of *Kokinshū* formed the foundations of linguistic behavior by the powerful cultural and political nature of the imperial-commissioned waka anthology. After its establishment, it permeated aristocratic society for a period of about a hundred years until the Kankō era (starting in the year of 1004) when *The Tale of Genji* was written (2). I will delve into this topic in more detail in part 5, chapter 13. You can observe how the characters were being molded and how the author would follow or rebel against the general sensibility of the language of that time in that the language in men's poetry should be different from that in women's poetry.

First, I performed a character string analysis on historical poetry, dividing it the authors by gender and looked at a survey of terminology used mostly by men. Then, I looked at how 19 word forms that particularly stood out were used by the characters in *The Tale of Genji*. The results show that beginning with Hikaru Genji, most people wrote waka along the historical gender norms; the author even represented deliberately the language sensibilities of the time in the masculinity and femininity of the characters in the poem.

The aims of this chapter go further with a discussion of characters that were intentionally made outside the normal mold. As characters are pursued along this view, aspects of reversal within the words of both the hero and heroine become clear in *The Uji Jujō* (*Ten Quires of Uji*) in *The Tale of Genji*. Kaoru loses his masculinity in the waka, and on the other hand, Ukifune becomes tinged with masculinity as you reach the end. I state my opinion regarding the meaning of the three-verse solo poem after Ukifune becomes a nun in the chapter "Tenarai", considering the natures of both characters, and the nature of Ukifune's waka from the perspective of gender.

Chapters 7 and 8 look more deeply at the view that I put forth in Chapter 6, that the chapter "Tenarai" is intended to capture the nature of being liberated from social norms from a different angle with implications on gender, particularly after Ukifune becomes a nun.

Chapter 7 focuses on issues captured by seemingly contradictory terminology, wherein after Ukifune becomes a nun, she is on one hand "tired of," and on the other, has "untiring zeal" for being in a world tainted by the suffering of men. As already mentioned in note 1 and Chapter 6, "to tire of" (飽く, aku) and "with untiring zeal" (飽かず, akazu) are unique words that follow gender norms, examples of which are found mostly for men, and

very rarely for women, in the *Kokinshū*.

Thus, the chapter presents an analyses of all 173 examples of *aku* and *akazu* from *The Tale of Genji* (157 in the prose, and 16 in the poetry) (3) and discusses it as it relates to patterns in human relationships. *Akazu* is a particularly strong word in gender norms. It is a term that exposes many aspects of character formation and human relations that lurk within this story. It discusses the ranking of three women Aoi, Murasaki no Ue, and Akashi, as Genji's wife; the difference in the way he loves each of the three women, Kashiwagi, Niōnomiya, and Kaoru; and the way the norms of the people surrounding Ukifune are disrupted, starting with Chūjō no Kimi (Ukifune's mother) and the discrepancy between Murasaki no Ue and Fujitsubo's views on life. It also looks at usages that stand out in this story and explains how Genji and Ukifune change later in life as they move towards the same end.

Apart from Hikaru Genji and Ukifune, there appears to be no one else who uses the *Akinitari* (飽きにたり) and *Akazarishi* (飽かざりし) word forms in *The Tale of Genji*. These words can be read as the key to untangling one of the themes inherited by the woman from the man, i.e., from Genji to Ukifune, when she takes over the language of self-awareness that Genji possessed later in life.

Later in this chapter, this leads to a discussion on just what is that state of mind encapsulated in *Akazarishi* that allows Ukifune to carry on until the end. For clarification, *Akazarishi* is a word used in mourning the dead. I examined examples in other prose and poetry from that era, apart from *The Tale of Genji*, and I explored the thoughts of the nun Ukifune that assume a sense of nostalgia and reminiscence towards the former world, that is the world she left behind, and for the dead and living alike. In other words, Ukifune can now be seen now becoming aware that the world where her former self existed and lived is a world she has left behind.

Chapter 7 discusses the subject matter of the story and how this one term clarifies individual figures and the nature of their relationships, and at the same time, gives a feeling of the real weight of the term in literature. I present an opinion that differs greatly from past research and is very important for thinking about Ukifune's decision and state of mind in the scene in early spring after becoming a nun, where she wrote "saturated in the aroma of tireless zeal,"⁴ when drawn by the colors and aromas of, "the red plum tree near the bedroom gable."⁵ In Chapter 7, I reflect on the meaning and usage of the word *akazarishi*. It captures and makes a clean division from the original world she lived in, the world from which she has separated, and presents an image of Ukifune having an intention to choose a new path. But in reality, the language in this scene has another key phrase, "the red plum tree near the bedroom gable." Rather than the display of emotion in *akazarishi*, "the red plum tree near the bedroom gable" focuses on the surroundings in this scene.

⁴飽かざりし匂ひのしみけるにや

⁵ねやのつま近き紅梅

In Chapter 8, I move forward with a discussion of the scene, with special attention to the surroundings. There is no previous research that centers on the theme of how the fragrance and color of the red plum trees are captured in “the red plum tree near the bedroom gable,” and how it brings attention to the surroundings that bear a close resemblance to the coloring of the residence of Murasaki Shikibu’s great-grandfather, Fujiwara Kanesuke. This chapter studies how this waka praises the “bedroom” near the red plum tree and decorates the end of the first volume’s poem of spring, *Gosenshū*. Furthermore, *Kanesukeshū* reveals that Kanesuke is devoted to the red plum as a tree that symbolizes his family, and that the tree receives prayers for family prosperity.

As is well known, in the time of Emperor Nimmyo’s reign, the plum tree in front of the garden of Shishinden hall at the imperial palace withered, and a cherry tree was planted in its place. Because of this, there is extensive discussion exclusively devoted to the Heian aristocracy’s adoration of cherry trees. However, I feel that the plum tree has been disregarded. Red plum trees are difficult to plant and grow, and in fact, the emperor and the wealthy prized it because it was a foreign species of plant. Kanesuke’s red plum tree hobby is one manifestation of this effort. When you assemble sections related to red plum trees from archives like *Shōyūki* and *Kinpishō*, and imperial compilations of poems, and personal anthologies of poems apart from the *Kanesukeshū*, it is possible to determine distinguished recipients for whom the imperial palace planted red plum trees in their gardens.

Using historical materials, I will clarify the actual conditions of the history of red plum tree gardening in the early to mid-Heian period. In the Kankō and Chōwa eras (around 1004–1012) wherein Murasaki Shikibu lived, there was a boom in cultivation of red plum trees among the elite. Based on the circumstances of that period, it is understandable that Shikibu’s family took pride in being a red plum family since Kanesuke’s generation. I also discuss the presentation of the gift of a red plum tree to the Empress Akiko described in the *Murasaki Shikibushū* as evidence that they saw themselves and were acknowledged by others as a “red plum family.” Based on these events, I present supporting arguments and conclusions in Chapters 6 and 7. I further discuss the intent captured in the “bedroom red plum,” which connects Ukifune to the memory of the prosperity of her family in the scene in early spring after she becomes a nun, and her present devotion to prayer. Understanding the feeling of *akazarishi* and the scene with the “plum tree near the bedroom gable,” in the latter half of Chapter 7 and in Chapter 8, the end of *The Tale of Genji* could be interpreted as the author infusing her feelings about devotion to prayer into the journey, and into the woman who, although it is dangerous, takes a step towards cutting off from the world.

Part III presents new interpretations by pointing out things that have been overlooked in the past. By considering these issues thoroughly, and creating a multifaceted viewpoint of the authors, we can discuss *The Tale of Genji* from both language and cultural history, in the language of prose and the language of waka, and within gender ideology, cultural history, and waka history.

Part IV takes up the myriad of issues pertaining to waka in the early to mid-Heian period. History has classified this period as the Late Classical era. While this period inherited the Ritsuryō legal system from the emperors of the Early Classical era, a drastic change occurred in the foundation of subject regency, a political system whereby regents gained power, causing new aspects of culture and religion to arise. Though this part does not delve too far into it, Chapter 9 discusses the issues of the imperial compilation of poems and its deep relationship to the emperor system. Chapters 10 and 11 discuss the issues of Buddhism and waka. This part is characterized by its aim to understand the issues of waka itself and the political and cultural implications that arise from it.

Chapter 9 discusses the creation of the *Shūi Wakashū* (*Shūishū*) as an essay on the imperial compilation of poems. The *Shūi Wakashū* is the last decorative imperial compilation of the Late Classical era, and it differs from the *Kokinshū* and the *Gōsenshū* in that it was not compiled by imperial decree. We do not have any record of an order to create it, and although *Shūishō* bears a strong resemblance to the writing style of Fujiwara Kintō, it is commonly held that Emperor Kazan added to and completed it after retirement. The important issues regarding its completion and the circumstances surrounding it are elusive, such as, was it done before his retirement or why else might the compilation have been undertaken by the imperial decree of a retired emperor who was without political power? Or even, if the order was given by Kazan, who was in charge of the compilation process?

This chapter argues from the position that these certain special circumstances and the political landscape of regency politics at the time when it was at its peak with Fujiwara Michinaga are inseparable. Differing from past research on the *Shūishū*, its creation is seen as an extension of the cultural strategies of Michinaga. This line of thought follows a distinct path to a conclusion, narrowing the focus to Michinaga and Kazan, with special focus on Michinaga. It discusses how Michinaga influenced the usual anthology, the *Chokusen Wakashū*, using the *Shūishū* and others as primary materials. By following the descriptions of the *Midokanpakuki*, *Shōyūki*, and *Gonki* and narrowing in on the end of Chōhō to the third year of Kankō (around the year 1000 to 1006), wherein Michinaga was the closest to Emperor Kazan, Ōigawa-miyuki waka, in particular, assumes that the *Shūishū* was compiled immediately before the end of Chōhō and the first year of Kankō (1004), when the two had a close relationship mediating waka at poetry events.

Chapter 10 discusses the 10th century view on death and how it relates to “Lament” from Vol. 26 of the *Kokin Wakashū*. “Lament” is a poem about dying and mourning death. In the *Manyōshū*, it is called “Elegy.” It is not that it was changed from “Elegy” to “Lament” in the *Kokinshū*. The expression of the poem’s subject is completely different. I believe this is based on a cultural change in the view of death.

There is a massive change in the social and cultural environments surrounding death between the early classical and late classical eras, notably, the penetration by Buddhism, extending to funeral rites. Assuming the *Kokinshū* “Lament” reflects the view of death held by

the editors at the time; what was this view? I show here the high degree of correlation on the view of death and expressions from poets like Ki no Tsurayuki in a compilation of waka on lament, and in particular, “kō-en-butsu-kyō-hō -shi-on-toku Hyōbyaku”⁶ from Vol. 8 of the *Shōryōshū*. I also present observations on the circumstances up to the 5th year of Engi (905), when the *Kokinshū* was completed, on the spread of the Buddhist cultural device of memorial services and lectures among the upper class aristocrats and the Imperial Household, and the view of death symbolized in Buddhist literary art such as ganmon (Buddhist or Shintō prayers), which have not been mentioned up until now in relation of those same expressions. I specifically point out the coinciding of expressions in waka and in references in an essay on the language of those expressions, reflected in poem group sequences as well as in the relationship between Buddhism and women, shown by the fact that there is not one poem in the collection on the lament of women.

The influence of Buddhism’s infiltration of the aristocracy in culture and life expands as time goes on. Chapter 11 looks at nine poems with nine themes about Tennōji (Shitennōji) temple recorded in the *Rufubon Sagamishū* at the end of the 10th century and the beginning of the 11th, epitomizing the particularly notable faith of Shōtoku Taishi (Prince Shōtoku) and the acceptance of *Shōtoku Taishi Denryaku* (Biography of Prince Shōtoku). Nine poems composed on this theme appeared during the Kankō era (1004–1012). In spite of the emergence of *Shitennōji Goshuin Engi*⁷ in that same era, there has not been an in-depth study of the issue of accepting the tradition of Shotoku Taishi, or even issues of the poem “Tennōji” as it relates to the Shitennoji temple.

This chapter explores the possible limit of using nine themes as well as the nine poems as a definitive source. The results reveal that among writings completed around the same time *Sanbōe*, *Nihon Ōjō Gokurakuki*, and *Shōtoku Taishi Denryaku*, only *Shōtoku Taishi Denryaku* has the definitive source of the poem “Tennōji”. This certainly shows its acceptance and the acceptance of its theme among women.

The tasks of reading with accurate understanding and clarifying the definitive source of the individual waka and their themes, and from that, simultaneously clarifying the thoughts and culture of the era are tied together. What goes into the waka? What can we find in waka in terms of illuminating the era, their thoughts, and their culture? Part IV considers this waka phenomenon.

As stated earlier, this study has produced a number of agreeable results from N-gram analysis of character strings and views on gender. Preceding Part V, Chapter 3 discusses the definition of grammatical aspect in the classical language. Chapter 7 comments on the major issues of *aku* and *akazu* in the understanding of the Japanese language, and Chapter 6 analyzes waka from *The Tale of Genji* from the perspective of gender.

⁶講演佛經報四恩德表白, Expressions of the lecture on Buddhist sutras and virtuosity of the four gritudes. (#77)

⁷ Kanko 4 (October 1, 1004)

Part V is a collection of essays that delve heavily into the study of language. A new proposal for *Linguistic resources* is added in Part V, mainly for compound words. First, Chapter 12 has a new proposal for recognizing compound words in the word forms, extracted through the method of character string analysis. Specifically, among the extracted word forms, there are chunks of word sequences that go with specific characteristics of meaning. For example, “mountainside in spring,”⁸ is a metaphor for women as sexual objects and shows the use of such word sequences in waka extending over 100 years. This new analysis is called the study of *semantic compound words*.⁹ They resemble a sort of idiom, but are quite different. I believe by positioning them as compound words, we can expect new developments in research.

Chapter 13 expands upon Chapter 6 of Part II and the supplemental section of Part 1, expanding and overlapping in many parts of it and taking on the form of lecture records.

It is important to consider the new viewpoint of *Linguistic resources* positioned in the development of Chapter 6, so I would like to define the term. *Linguistics resources* (4) is a term and concept that has recently come into vogue in gender linguistics in the West. As yet, there is no good translation of the term in Japanese humanities. Momoko Nakamura translates the term as *gengo shigen*¹⁰ (5), but as a technical term, it has been used from early on to refer to a processing object in the field of natural language processing information studies. The concept of *Linguistic resources* referred to by gender linguistics is completely different in meaning from the *gengo shigen* used in natural language processing. Therefore, I propose the use of the term *Linguistics resources* here to distinguish it. It generally means the source of language constructs in a certain language tied to a certain identity within a group. Specifically, *female words* are the *Linguistics resource* for the source of language constructs tied to female identity. Lately in gender linguistics, it is a method for the study of men and women from the perspective of *Linguistics resources* that is *establishment, reproduction, application, and change*¹¹. Chapter 13 examines the *Kokin Wakashū* within the series of *Chokusen Wakashū*, as created in a highly male-dominated literary culture, looking at one of the *established* language resources, and following the process of how it is later *reproduced, applied, and changed*, up until *The Tale of Genji*. Additionally, it touches upon the point that even *The Tale of Genji*, which shaped the artistic world by *reproducing, applying, and changing* the *Kokin Wakashū*, acquired tremendous support, and spread throughout aristocratic society, and has itself become a new *Linguistic resource*.

This essay presents the view that regarding the language in the *Kokin Wakashū* and *The Tale of Genji*, these two great works of classical literature are *Linguistic resources* of gender. Both works are not only concerned with issues of gender but also concentrate on Japanese thoughts and sensibilities in the base tongue, such as ways to comprehend natural

⁸ 春の山辺

⁹ 意味論的複合語

¹⁰ 言語資源

¹¹ 「成立」「再生産」「利用」「変革」

beauty, the sense of the impermanence of life, and views on human life. As a method of research, *Linguistics resources* theory is still in its infancy. As a writer, I plan on conducting detailed analysis in the future (6), and I place it at the beginning of this chapter.

Finally, Chapter 14 presents comments on its current prospects and on classical studies by N-gram analysis, and also presents *Overview of Male expression in the Kokin Wakashū (revised edition)*¹² as a supplement to the old paper (7).

This has been a synopsis of the significance of each part and chapter of the book. By setting up diverse views and methods of research on waka from the dynastic period we will gain the ability to comprehend new information that was not understandable by previous methods. The views on the methods commented upon in this book are by no means introduced merely for their uniqueness. My proposal is for where we draw the line between the study of the humanities and research in science, for bringing new knowledge into social science, and what it means to study Japanese classical literature from a global perspective.

Notes

(1) Kondo, Miyuki *Study of Late Old Waka Literature* (Kazama Shobo Publishing, 2005)¹³

(2) Tokieda, Motoki *Waka as Part of Heian Life—Focusing on The Tale of Genji*¹⁴, (a collection of essays by Dr. Motoki Tokieda *Theory*¹⁵ of Linguistic Aspect of Life, Iwanami Shoten Publishing, 1976, originally published in *Proceedings of National Language Arts* number 2¹⁶, September, 1988

(3) This document used The National Institute of Japanese Language's *Corpus of Historical Japanese; Heian Period Volume*¹⁷ for finding examples from *The Tale of Genji* (searched using the “Chunagon” online KWIC concordancer)

(4) See, Eckert, Penelope, and McConnell-Ginet, Sally, *Language and Gender*, 2003, Cambridge University Press. pp. 60–61

(5) Nakamura, Momoko *Female language is Created*¹⁸, (Hitsuji Shobo Publishing, 2007), *Japanese and Gender, language created by men and women*¹⁹ (NHK Books, 2007), etc.

(6) In analyzing the *Kokin Wakashū* from the point of *Linguistics resources*, one noticeable theme in addition to this type of gender construction, is a Japanese sensibilities construction. A database that covers the sensations and emotions that go with the scene of each waka would be effective for analyzing this issue. Research is currently advancing, and a basic database is

¹² 「古今和歌集男性特集表現一覧（改訂版）」

¹³ 近藤みゆき、『古代後期和歌文学の研究』

¹⁴ 「平安時代の生活の一環としての和歌生活—『源氏物語』を中心として—」

¹⁵ 『言語生活論』

¹⁶ 「国語科通信」

¹⁷ 「日本語歴史コーパス平安時代篇」

¹⁸ 「女ことば」はつくられる

¹⁹ 〈性〉と日本語 ことばがつくる女と男

being created to tackle these challenges (Grant-in-Aid for Scientific Research (B) *Study on the construction of Language resources in the Heian Period*, 2013–present, research leader Yasuhiro Kondo, cooperating researcher, Miyuki Kondo). In addition, for a discussion of tense and aspect in the classical language that deviates from the norms of the *Kokin Wakashū*, Yasuhiro Kondo “Studying Tense and Aspect in the Classical Language Using an Electronic Corpus” (*Nihongogaku (Japanese Linguistics)*, featured in a forthcoming classical language grammar study 32–12 Oct, 2013).

It also may be necessary to develop a more detailed classification on the very idea of *Linguistics resources*. First, in light of social norms, there is a distinction between positive and negative images in the source language. The *Kokin Wakashū* and *The Tale of Genji* discussed in this chapter can be referred to as positive images. In contrast, for a modern world collection of antisocial vocabulary, an example would be the internet slang used in *2Channel web site*, which is positioned as a negative language resource. Following psychological terminology, I would like to name the former as a *positive resource*, and the latter as a *negative resource*. I think theorization and systemization become possible by classifying them this way and by examining and re-thinking the relationship between language, society, and culture.

(7) Kondo, Miyuki *Studying Classical Japanese Literature with Character String Analysis by using N-gram Statistical Processing—Gender and type of words from the Kokin Wakashū* (Chiba University Studies in the Humanities No. 29, 2000–3)²⁰

²⁰近藤みゆき「nグラム統計処理を用いた文字列分析による日本古典文学の研究—『古今和歌集』の「ことば」の型と性差」(千葉大学『人文研究』29号 二〇〇〇・三)