

Emotive Adverbs: Reflections on English Translations of the Noh Play *Kagekiyo*

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1. Introduction

Emotive adverbs are the kind of adverbs expressing emotions in the Japanese language: *doose*, *isso*, *namaji*, *sasugani* (or *sasuga*), *semete* and *yappari* (or *yahari*). These words are of a highly context-dependent nature¹. Because of this vagueness, they stir imagination and produce emotive effects² on the part of the reader or listener.

We will select three emotive adverbs, *isso*, *sasugani* and *doose*, from the above and see briefly, first, how these words are used in modern Japanese.

Isso is very close in meaning to the English word "rather" which can be used to refer to preference for one of two things or actions, as in "I would rather go than stay." However, in Japanese the word *isso* can be used to refer to an abrupt decision, influenced not by logic but by emotion. For example, suppose that a student in Aichi Prefecture cannot decide what college he should enter. He thinks that Waseda University is good for him but the tuition fee and living expenses in the Tokyo area are very high. Nagoya University is the most prestigious university in the Toikai area and he likes the university, but he thinks he would like to be on his own, not with his parents. After careful consideration, he abruptly decides to enter an American university, saying, "*Isso Amerika no daigaku ni shiyooka na* (I have decided to go to a university in the U.S.A. after all)." His decision is abrupt and unrelated to the choices he has been taking into consideration. He explains the result of his thoughts but he never tells why he thinks so.

Thus, the word *isso* implies an abrupt logical leap. This is a typical way of thinking most Japanese like. If a Japanese has a problem, or wishes to discuss a complex problem, he often hates to analyze it. He goes from one thought to another without giving reasons for doing so and suddenly comes to an unexpected conclusion. In other words, he gets tired of thinking analytically and decides to reconcile himself with fate, influenced by emotion and intuition. In this case, the word *isso* often conveys the impression that the speaker is both a decisive person who acts quickly and a charming person who is not influenced only by logic.

The Japanese dictionary *Koojirin* defines *sasugani* as *soo wa iumonono* "in spite of that" and gives such an example as "*Ganko oyaji demo sasugani kodomo niwa amai.*" The utterance *ganko oyaji demo kodomo niwa amai* literally means "even such a

stubborn father is indulgent to his children.” The word *sasugani* adds the meaning that “the father’s stubbornness is both well-known and excessive,” and emphasizes the contradictory nature that “any man is indulgent to his children,” as in “He is well known as an extraordinarily stubborn father, but even he is indulgent to his children, as expected.” In other words, *sasugani* not only suggests that the nature of the topic referred to, “the father’s stubbornness,” is both well-known and excessive, but also emphasizes the nature, “the father’s indulgence to his children,” contradictory to the statement made earlier.

In this example, the speaker, using *sasugani*, emphasizes with emotion that the father is extremely stubborn but he is very fond of his children as most fathers are, and expects the listener to share his deep feelings.

Doose is very close in meaning to the English adverb “anyway.” However, the English word “anyway” can suggest a positive meaning, as in “He may not like my visit, but I shall go and visit him anyway (whether he likes it or not).”³ On the contrary, the word *doose* suggests a negative meaning and connotes “the acceptance of one’s fate with resignation.” The Japanese dictionary *Koojirin* explains that this word often implies a negative meaning, followed by a negative conclusion, and gives such an example as “*doose makeru ni chigai nai.*” The utterance *makeru ni chigai nai* literally means “I am sure I’ll be a loser.” The word *doose* indicates a person’s abrupt emotional change and suggests the meaning of “resigning myself to fate,” as in: “I am sure I’ll be a loser after all, however hard I try, because the opponent is a better player. It will make no difference whether I try hard or not. So I will resign myself to fate.” Accordingly, the word *doose* indicates a pessimistic view of life that the speaker may tend to have or a manner in which he looks at his life in despair. When a Japanese speaker uses *doose* and suggests resigning himself to fate, however, he may convey the favorable impression that he is a modest person.

Japanese Noh has preserved original form and ideas for about 600 years without being influenced by Western civilization. We are astonished to find in the Noh play *Kagekiyo*⁴ the equivalents to the modern emotive adverbs *isso*, *sasugani* and *doose*. Therefore, it may be significant to examine not only whether the classical equivalents *totemonokotoni*, *sasugani* and *totemo* are used to indicate abrupt logical leaps and express the speakers’ profound emotions in *Kagekiyo* in similar ways as *isso*, *sasugani* and *doose* are used in modern Japanese, but also whether the English translations of the play convey the suggestive meanings of these adverbs and reflect the dramatic intensity of the original play.

The purpose of this study is therefore to analyze the styles of the two languages, Japanese, the source language (as used in the Noh play *Kagekiyo*) and English, the target language (in the English translations of the play), from the viewpoint of contrastive linguistics. As a result of our analysis of the style and the cultural background of the Noh play, and its English translations, we will consider the factors

which may cause stylistic differences between the two languages and suggest more accurate and poetic translations which would reflect to a greater degree the dramatic intensity of the original play. For this purpose, we will contrast the original Noh play *Kagekiyo* with two kinds of English translations by Pound-Fenollosa and Waley, in terms of cultural, dramatic, stylistic and linguistic aspects.

Japanese long vowels and consonants are transcribed by a repetition of the vowel or consonant. The translation into English of Noh plays and Japanese quotations are mine, if not indicated otherwise.

2. Emotive Adverbs Used in the Noh Play

2.1 *Totemonokotoni*

Kagekiyo was a great warrior of the Heike clan and his life was most promising. However, the Heike were defeated by the Genji and Kagekiyo was exiled to Miyazaki, the Province of Hiuga, Kyushu. His life and all his hopes were destroyed. He is now an old man, blind and destitute. He is leading a lonely and wretched life within his small hermitage. The villagers are providing him with food and clothes. He is almost a beggar. He calls himself *Kootoo*⁵ of Hiuga, or a professional reciter of the tales of the Heike.

As the play opens, Kagekiyo's daughter Hitomaru and her attendant are headed toward Miyazaki to see Kagekiyo. Kagekiyo stays alone within his poor hermitage and grieves for his wretchedness. Once they arrive at the hermitage, they ask the dweller where Kagekiyo lives, but the dweller does not reveal his personal identity, though he knows that Hitomaru is his daughter. Hitomaru and her attendant leave the hermitage and meet a villager. The villager tells them that the dweller in the hermitage is Kagekiyo himself. Then the attendant speaks to the villager:

[In the following sections, the literal English translation is given to the original Noh text. The underlined part represents the translation of the emotive adverb]

ATTENDANT (Mondoo)

Kore wa Kagekiyo no sokujo nite watari sooroo ga. Ima ichido chichi-go ni go-taimen aritaki yoshi ooserare sooraite. Kore made harubaru on-gekoo nite sooroo. Totemonokotoni shikarubeki yooni ooserare soo-raite. Kagekiyo ni hikiawase moosarete tamawari soorae.

これハ景清の息女にて渡り候が。今一度父御に御対面ありたき由仰せられ候ひて。これまで遙々御下向にて候。とてもの事に然るべきやうに仰せられ候ひて。景清に引き合はせ申されて賜はり候へ。

"She is Kagekiyo's daughter. She has come all the way to see her father. After all, I would be happy if you would kindly take us to Kagekiyo and tell him that

his daughter is anxious to see him.”

Hitomaru's attendant tells the villager why Hitomaru is here with him. He desires Hitomaru to see her father, but he is afraid that Kagekiyo will not see his daughter if she visits him again. He remembers how tolerantly she has endured the toil of her long journey, the hardship of the travel on unfamiliar roads and how anxiously she has wanted to see her father. Then he is overcome by emotion and suddenly has the idea to ask the villager to take them to Kagekiyo. He begins "*Totemonokotoni* (After all)...."

The adverb *totemonokotoni*, which has a meaning similar to the modern Japanese *isso*, indicates that his abrupt decision has been made regardless of his preceding statement "*Kore made harubaru on-gekoo nite sooroo* (She has come all the way to see her father)." In other words, he jumps to a conclusion without giving reasons why he thinks so. He explains only the result of his thought. His decision is triggered by emotion, not by logic. The audience may guess the attendant's thoughts like: "Probably Kagekiyo will not see us if we visit him again. I have thought about many possible ways to see him and, after all, I have decided to ask your favor. I think it is best to ask you to come with us and tell him that his daughter is anxious to see him. It may sound like an unexpected decision, but...." The audience admires his quick decision and regards him as a charming person loyal to Hitomaru. In this sense, the adverb *totemonokotoni* helps the audience to share the attendant's profound emotion.

Let us examine how this adverb is rendered in Pound-Fenollosa's and Waley's translations:

She is the exile's daughter. She wanted to see her father once more, and so came hither to seek him. Will you take us to Kagekiyo? (p.108)

(Pound-Fenollosa, 1959)

This lady is Kagekiyo's daughter. She has borne the toil of this journey because she longed to meet her father face to face. Please take her to him. (p.93)

(Waley, 1976)

The contrastive lines become all the more evident if we arrange the key expressions as in the following [P-F represents Pound-Fenollosa]:

Totemonokotoni shikarubeki yooni ooserare sooraitte. Kagekiyo ni hikiawase moosarete tamawari soorae.

"After all, I would be happy if you would kindly take us to Kagekiyo and tell him that his daughter is anxious to see him."

P-F: Will you take us to Kagekiyo?

Waley: Please take her to him.

As clearly seen in the comparison, Pound-Fenollosa's and Waley's translations have no

reference to the adverb *totemonokotoni*. The main reason for this omission may be that this adverb has no logical connection with the attendant's preceding utterances and introduces his abrupt conclusion "*Kagekiyo ni hikiawase moosarete tamawari soorae* (I would be happy if you kindly take us to Kagekiyo)" without giving the reason why he thinks so. Coherence may be considered of primary importance in their translations.

However, the attendant concentrates his profound feelings on this adverb and conveys his feelings concisely and poetically in the single word "*Totemonokotoni*" instead of describing them in a prosaic manner like, "Probably Kagekiyo will not see us if we visit him again. I have thought about many possible ways to see him and, after all, I have decided to ask your favor. I think it is best for you to take us to Kagekiyo and tell him that his daughter is anxious to see him. It may sound like an unexpected decision, but..."

In other words, this vague adverb concentrates the attendant's profound feelings into a crystal and arouses the spectators' vigorous imagination. The spectators surmise the attendant's feelings and understand what his abrupt conclusion implies. As a result, they admire him for his quick decision and loyalty to Kagekiyo's daughter.

2.2 *Sasugani*

The villager takes Hitomaru and her attendant to Kagekiyo's hermitage, and then speaks to him. Kagekiyo gets angry and expresses complex feelings. Although he feels sad deep inside himself for his present lonely and shameful circumstances, he pretends to be strong. He thinks that he has keen senses and can perceive all the natural objects through the mind. He says that he enjoys the beauty of Nature and feels pity for the loss of it as a *waka* poet⁶ and a writer do. He hears the sound of waves washing the shore and recalls his brave fight in the shore battle at Yashima.

He suddenly perceives his present circumstances and discloses his sorrow. His abrupt utterance starts with the adverb *sasugani*, equivalent to *sasugani* in modern Japanese. The *ji-utai* chorus sings complex feelings for Kagekiyo:

CHORUS (*Dan-uta*)

<i>Me koso kurakere do mo.</i>	目こそ暗けれども。
<i>Hito no omowaku</i>	人の思はく
<i>Ichigon no uchi ni</i>	一言の内に
<i>Shiru mono o.</i>	知るものを。
<i>Yama wa matsukaze.</i>	山ハ松風。
<i>Suwa yuki yo</i>	すは雪よ
<i>Minu hana no</i>	見ぬ花の
<i>Samuru yume no</i>	覚むる夢の
<i>Oshisa yo.</i>	惜しさよ。

<i>Sate mata ura wa</i>	さて又浦ハ
<i>Araiso ni</i>	荒磯に
<i>Yosuru nami mo</i>	寄する波も
<i>Kikoyuru wa.</i>	聞ゆるハ。
<i>Iushio mo sasu yaran.</i>	夕汐もさすやらん。
<i>Sasugani ware mo Heike nari.</i>	さすがに我も平家なり。
<i>Monogatari hajimete</i>	物語始めて
<i>on-nagusami o moo san.</i>	御慰みを申さん。

“Although I am blind,
To hear a person speak a few words,
I can see what he intends to say.
The wind blows through the pine trees on the hill.
Look! The snow is falling!
I can see invisible flowers in a dream,
But I am bitterly disappointed
To find them gone away when I wake up.
And on the shore,
I can hear the sound of the waves
Washing the rough rocks.
The evening tide is coming in.
After all, I am just a storyteller of the Heike.
I will tell you about the Heike,
And it will amuse you.”

The adverb *sasugani* emphasizes the sharp contrast: his spiritual uplift and his perception of reality. He pretends to be strong, but he suddenly perceives that he is no more than a storyteller of the Heike. He discloses his weakness, uttering “*Sasugani ware mo Heike nari* (It is true that I was a brave warrior with the Heike, but now I am blind and just a storyteller of the Heike, after all).”

The *ji-utai* chorus slows down the tempo and lowers the pitch when it comes to “*Iushio mo sasu yaran* (The evening tide is coming in).” Then emotional space⁷ is produced, and the chorus starts singing “*Sasugani* (After all)...” in a higher pitch, emphasizing Kagekiyo’s emotional change.

Let us compare two English translations of this song; the first is by Pound-Fenollosa (1959) and the second translation of this song is one by Waley (1976):

CHORUS

Though my eyes are dark I understand the thoughts of another.
I understand at a word. The wind comes down from the pine trees on the
mountain, and snow comes down after the wind. The dream tells of my glory.

I am loath to wake from the dream. I hear the waves running in the evening tide, as when I was with Heike. Shall I act out the old ballad? (p.109)

CHORUS

Though my eyes be darkened
Yet, no word spoken,
Men's thoughts I see.
Listen now to the wind
In the woods upon the hill:
Snow is coming, snow!
Oh bitterness to wake
From dreams of flowers unseen!
And on the shore,
Listen, the waves are lapping
Over rough stones to the cliff.
The evening tide is in.
I was one of them, of those Tairas. If you will listen, I will tell you the tale...(pp.94-95)

The contrast between these different sets of renderings can be seen more clearly by placing them as in the following:

Sasugani ware mo Heike nari.

"After all, I am just a storyteller of the Heike."

P-F: ..., as when I was with Heike.

Waley: I was one of them, of those Tairas.

In this comparison as well, both translations have no reference to the adverb *sasugani*. The reason for this omission may be that neither Pound-Fenollosa nor Waley understood the suggestive meaning of this adverb. The adverb *sasugani* emphasizes the sharp contrast between the remembrance of his glory in the past and the perception of his present wretchedness. The words "the shore," "the waves" and "the evening tide" remind him of the great shore battle at Yashima and his glory as a Heike warrior, but he suddenly understands that he is an old, blind and poor storyteller of the Heike now. The adverb "*sasugani*" indicates a quick change of his emotions, from triumph to misery: "I fought bravely in the shore battle, but after all..." Then he discloses his abrupt perception of reality: "I am just a storyteller of the Heike now."

2.3 Totemo

Kagekiyo apologizes to the villager for his rude manner and sees his daughter. Kagekiyo and Hitomaru express their love. Then Hitomaru asks Kagekiyo to tell the

tale of his brave fight against the Genji. Kagekiyo delightfully tells the tale of the battle at Yashima.

Finishing the tale of victory, Kagekiyo suddenly feels sad. And he uses the adverb *totemo* (which is similar in meaning to *doose* in modern Japanese) and expresses his pessimistic view of life in the final scene:

CHORUS (*Uta*)

<i>Mukashi wasurenu monogatari.</i>	昔忘れぬ物語。
<i>Otoroe hatete kokoro sae.</i>	衰へ果てゝ心さへ。
<i>Midarekeru zoya hazukashi ya.</i>	乱れけるぞや恥かしや。
<i>Konoyo wa <u>totemo</u> ikuhodo no.</i>	この世ハとても幾程の。
<i>Inochi no tsurasa sue chikashi.</i>	命のつらさ末近し。
<i>Haya tachikaeri naki ato o.</i>	はや立ち帰り亡き跡を。
<i>Tomurai tamae moomoku no.</i>	弔ひ給へ盲目の。

“I have managed to tell what I remember.
But now I am old and weak.
My thoughts are tangled: I am ashamed.
After all, I do not have very long to live in this world.
This harsh world will not be tormenting me any more.
The end is near.
Go home soon and pray for me.
So that my soul can find the way to Paradise.”

The adverb *totemo* “after all” emphasizes Kagekiyo’s negative statement “*Kono yo wa ikuhodo no* (I do not have very long to live in this world)” and indicates a quick change of emotions, from delight, the tale of victory, to sadness, the perception of reality. Kagekiyo knows that he cannot live longer after all, no matter how much he wishes, because he is very old and weak. He has suffered a great deal of pain in this world, especially since he was exiled to Miyazaki. Living in this world has been a torment for him and he is now sure that his sorrowful life will soon be over. He never takes charge of his life. He is ready to accept his fate with resignation.

During his battle description, Kagekiyo is the former mighty Kagekiyo. When he has finished the tale, he returns to the present poor Kagekiyo. Then he suddenly realizes that he is old and weak. He feels shame for his wandering mind and gives up hope for his life. Kagekiyo uses the adverb *totemo* and emphasizes a pessimistic and hopeless perception of life. All that he hopes is that he will leave this sorrowful world and his soul will rest in peace in the other world. It is no good for his daughter to remain with him. It is better that she should return home and pray for his soul. He finally prefers to send his daughter home—although she desires to stay with him—because it is for her own good, being still in the prime of life. Kagekiyo accepts his loneliness

and decides to live alone.⁸

The sentiment represented by the adverb *totemo* is one of the Japanese favorites. When the spectators hear this adverb spoken, they understand the speaker's sadness. They feel sympathy with Kagekiyo's pessimism and are overcome by emotion when they hear the *ji-utai* chorus sing for Kagekiyo like "*Konoyo wa totemo ikuhodo no* (After all, I do not have very long to live in this world)." Thus the adverb *totemo* sounds emotive to Japanese ears, particularly when *totemo* reminds them of their own sorrowful life. They say to themselves, "*Yahari, jinsei wa tsurai mono da* (As I expected, life is hard to anyone)."

Pound-Fenollosa's (1959) and Waley's (1976) translations go:

CHORUS

These were the deeds of old, but oh, to tell them! to be telling them over now in his wretched condition. His life in the world is weary, he is near the end of his course. 'Go back,' he would say to his daughter. 'Pray for me when I am gone from the world, ... (p.111)

CHORUS

I am old: I have forgotten—things unforgettable!
 My thoughts are tangled: I am ashamed.
 But little longer shall this world,
 This sorrowful world torment me.
 The end is near: go to your home;
 Pray for my soul departed, child, ... (p.99)

The comparison of these renderings in the following is likewise instructive:

Konoyo wa totemo ikuhodo no.

"After all, I do not have very long to live in this world."

P-F: None.

Waley: None.

The above comparison shows clearly that neither Pound-Fenollosa nor Waley has rendered Kagekiyo's negative statement including *totemo* in their versions. The reason for this omission may be that neither understood the connotation of this adverb and Kagekiyo's quick change of emotions, from delight to sadness. They may not have understood that the adverb *totemo* emphasizes Kagekiyo's pessimistic view of life and this pessimism arises suddenly without any relation with his preceding utterances.

3. Suggestions for Translation

In the preceding section, we have analyzed stylistic differences between the Noh play *Kagekiyo* and its English translations in terms of emotive adverbs, and we have

suggested the two major factors, linguistic and cultural, which are the cause of the omissions of the emotive adverbs in their English renderings. Probably because of the logical leaps these adverbs indicate, the translators have omitted referring to the adverbs.

In this section, we strive to represent the emotions that the speakers express with these vague adverbs and come as close as possible to the original Noh play in terms of both “meaning” and “style,” as Nida and Taber (1974) suggest. Thus, we endeavor to reproduce the versification of the Noh text, so that the reader or listener feels the dramatic intensity of the play.

As far as the translation of “*totemonokotoni*” is concerned, we should leave the finer quality of suggestiveness and imagination. Therefore, for our translation, we use part of the attendant’s inner voice representing the unexpected decision: “It may sound like an unexpected decision, but....” We suggest our translation. The *mondoo* is a dialogue in prose:

ATTENDANT (*Mondoo*)

Kore wa Kagekiyo no sokujo nite watari sooroo ga. Ima ichido chichi-go ni go-taimen aritaki yoshi ooserare sooraite. Kore made harubaru on-gekoo nite sooroo. Totemonokotoni shikarubeki yooni ooserare soo-raite. Kagekiyo ni hikiawase moosarete tamawari soorae.

ATTENDANT (*Mondoo*)

She is Kagekiyo’s daughter. She has come all the way to see her father. It may sound like an unexpected decision, but I would be happy if you would kindly take us to Kagekiyo and tell him that his daughter is anxious to see him.

To let the audience understand that *sasugani* represents Kagekiyo’s quick change of emotions from triumph to misery, it is necessary to add the description of his triumph, like “Indeed I fought bravely in the shore battle.” Our translation is as follows. The *dan-uta* is a song in verse:

CHORUS (*Dan-uta*)

*Sate mata ura wa araiso ni
Yosuru nami mo kikoyuru wa.
Iushio mo sasu yaran.
Sasugani ware mo Heike nari.
Monogatari hajimete
On-nagusami o moo san.*

CHORUS (*Dan-uta*)

And on the shore, I can hear

The sound of the waves washing the rough rocks:
The evening tide is coming in.
Indeed I fought bravely in the shore battle,
But I am just a storyteller of the Heike now.
I will tell you about the Heike,
And it will amuse you.

To explicate Kagekiyo's pessimism emphasized by "*totemo*," we need to add the description of his hopelessness, like "No matter how much I desire." We suggest our translation. The *uta* is a song in the 7-5 syllabic verse:

CHORUS (*Uta*)

Mukashi wasurenu monogatari.
Otoroe hatete kokoro sae.
Midarekeru zoya hazukashi ya.
Konoyo wa totemo ikuhodo no.
Inochi no tsurasa sue chikashi.
Haya tachikaeri naki ato o.
Tomurai tamae moomoku no.

CHORUS (*Uta*)

I have managed to tell what I remember.
But now I am old and weak.
My thoughts are tangled: I am ashamed.
After all, no matter how much I desire,
I do not have very long to live in this world.
This harsh world will not be tormenting me any more.
The end is near. Go home soon and pray for me
So that my soul can find the way to Paradise.

4. Conclusion

It is quite interesting to find that these emotive adverbs have been used to indicate abrupt logical leaps triggered by emotion, regardless of the preceding utterances, and express the deep emotions of the speakers for at least 600 years. The use of the adverbs is closely connected with the Japanese preference for the obscurity of the cause and for the emphasis of the effect. They go from one thought to another without giving reasons for doing so. They explain the results of their thoughts and actions but they never tell why they think so and why they do so. Feelings take priority over thoughts. Therefore, it follows that the listener understands the speaker's logical leaps from the context and enjoys sharing emotions with the speaker. This mode of communication is closely connected with the cultural aspect of *ishin-denshin*

“communication by telepathy” or *sasshi* “surmise,” because it presupposes the listener’s interpretation of highly context-dependent speech.

Neither Pound-Fenollosa nor Waley has succeeded in reproducing the suggestive meanings of these emotive adverbs, probably because these words are used without any logical connection with the preceding utterances and mainly concerned with the reader’s interpretation of the context. Logical consistency seems to be considered of primary importance in English translation.

Although Japanese Noh can only be rightly enjoyed in the original, those to whom this solution does not commend themselves “will continue to look to translators to provide that near impossible thing, a translation at once faithful to the original and satisfying in English, (p.63)” as Pinnington (1988) puts it.

Notes

¹The Japanese language is a highly context-dependent language and this feature is “more marked in Japanese than in a language like English,” (p.220) as Ikegami (1985) remarks.

²Wales (1989) says, “**emotive meaning** refers to the effect that a word might have on the emotions of the reader or listener: e.g. the word *home* to a sailor or long-distance lorry-driver” (p.141).

Jakobson (1988), in his model of the function of language, refers to the term “emotive” as follows:

The so-called EMOTIVE or ‘expressive’ function, focused on the ADDRESSER, aims a direct expression of the speaker’s attitude towards what he is speaking about. It tends to produce an impression of a certain emotion whether true or feigned; therefore, the term ‘emotive’...has proved to be preferable to ‘emotional’. (pp.120-121)

³See *Longman Dictionary of Contemporary English* (1978, p.37).

⁴The Noh play *Kagekiyo* belongs to the *ninjo-mono* of the Fourth Category and depicts extreme human suffering. This play is one-act *genzai* (現在) “phenomenal” Noh and of the dramatic emotional type without *mai* “dance.” Itoh (1983) expresses doubts about Zeami’s authorship of *Kagekiyo*.

In the Noh play *Kagekiyo*, there is a scene where Kagekiyo tells his daughter Hitomaru about his fight with a Genji warrior Mionoya no Juuroo. This scene is considered to be taken from “Yuminagashi” (The Dropped Bow) in *Heike Monogatari*. “Yuminagashi” includes the incident in which Kagekiyo broke off the neckpiece of Mionoya no Juuroo’s helmet in his hand. However, this is the only information that one can find in *Heike Monogatari* about Kagekiyo. One cannot find reasons for Kagekiyo’s blindness, why he was exiled to Hiuga in present-day Miyazaki Prefecture, and how he lived there. There is nothing either about Kagekiyo’s daughter, Hitomaru. It is believed that, in the days when *Kagekiyo* was written, people gossiped about Kagekiyo’s great deeds as a Heike warrior and his later unhappy life in Hiuga. We can also infer that the author created the entire figure of Kagekiyo from the incident described in “Yuminagashi” and the legend of

Kagekiyo which was widespread in those days.

⁵The *Kootoo* (勾当) is the second rank of *biwa-hooshi*. The *biwa-hooshi* plays the *biwa* (a kind of lute) and recites the tales of the Heike. The highest rank is *Kengyoo* (檢校), followed by *Kootoo*, *Bettoo* (別当) and *Zatoo* (座頭) in the order of importance (Tashiro, 1987, p. 218). Kagekiyo has his head tonsured and wears cotton clothes. He is ashamed of leaving the world and yet not being a monk.

⁶The *waka* poets hear the sound of the wind and the rustles of trees. They see flowers falling from trees and shrubs. They look at the moon and see rain, frost and snow in the moonlight. They are overcome by emotion and write 31-syllable poems. These poets are those who can appreciate the beauty of Nature and feel sorry at the unexpected loss of the beauty. They show more delicate feelings as of pity, love, sadness and imaginative remembrance of the past than less sensitive people.

⁷Kenmochi (1992) refers to the emotional space as "In the Japanese language, two expressions can be harmoniously put together by means of what we call emotional space. Emotional space is a type of poetic language space between two expressions. By using this poetic device one can express emotional space between two words" (pp.13-23). Kenmochi explains emotional space by referring to the first line *Haru wa akebono* "In spring [it is] the dawn [that] is [most beautiful]" (brackets mine), in *Makura-no Sooshi* [The Pillow Book of Sei Shoonagon]. He remarks, "Emotional space puts two images of time (*haru* "spring" and *akebono* "dawn") together and the word *haru* reminds the reader of a beautiful picture of *akebono*. The use of this emotional space can express emotions which could not be conveyed through regular syntax" (Translation mine).

Emotional space is also produced in modern Japanese and the following examples are those liked by most Japanese. Emotional space is placed between two words, *natsu* "summer" and *biiru* "beer," *densha* "trains" and *Shinkansen* "Shinkansen":

Yappari, Natsu wa biiru da. "After all, in summer [it is] beer [that] is [best]."

Densha wa yappari Shinkansen da. "Of all the trains, after all, [it is] the Shinkansen [that] is [best]."

⁸In Pound and Fenollosa (1959), Pound quotes Fenollosa's memorandum on the stoicism of the Japanese: Kagekiyo urges his daughter Hitomaru to leave him, although he would like her to remain with him. He restrains his love for her and decides she should return, go on with the work of her normal life and pray for him in Kamakura. It would be sentimentality for her to remain with him. No good could be done. This is "the old Bushido spirit" (p.112).

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