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A FURTHER FIELD FOR THE JAPANESE RESEARCHERS IN ENGLISH?

Most of famous Japanese literary works have been translated into English by native speakers of English. Is there anything the Japanese researchers on English language and literature can do for further understanding of Japanese literature?

Poems Inserted in Prose: Paronomasia in The Tale of the Heike

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Introduction: instances quoted from classic literature and Germanic literature

Ἱστορίαι was written by Ἡρόδοτος (c. 485– c. 425 BC), who was often referred to as ‘The Father of History’; the first conferrer of the title was Cicero (106-43 B. C.), the Roman orator. The prosaic history, includes poems sporadically. The following chapter is an example (Book IX, Chapter 43)¹⁾ :

Τοῦτον δ’ ἔγωγε τὸν χρησμόν, τὸν Μαρδόνιος²⁾ εἶπε Πέρσας ἔχειν, ἐς Ἰλλυριοῦς τε καὶ τὸν Ἐγγελέων στρατὸν οἶδα πεπονημένον, ἀλλ’ οὐκ ἐς Πέρσας. ἀλλὰ τὰ μὲν Βάκιδι³⁾ ἐς ταύτην τὴν μάχην ἐστὶ πεποιημένα,

τὴν δ’ ἐπὶ Θερμῶδοντι καὶ Ἀσωπῷ λεχεποίῃ
Ἑλλήνων σύνοδον καὶ βαρβαρόφωνον ἰυγὴν,
τῇ πολλοὶ πεσέονται ὑπὲρ λάχεσιν τε μόρον τε
τοξοφόρων Μήδων, ὅταν αἴσιμον ἦμαρ ἐπέλθῃ,

ταῦτα μὲν καὶ παραπλήσια τούτοισι ἄλλα Μουσαίῳ⁴⁾ ἔχοντα οἶδα ἐς Πέρσας. ὁ δὲ Θερμῶδων ποταμὸς ῥέει μεταξὺ Τανάγρης τε καὶ Γλίσαντος.

[Now for this prophecy, which Mardonius said was spoken of the Persians, I know it to have been made concerning not them but the Illyrians and the army of the Encheleës. But there is a prophecy made by Bacis concerning this battle:

By Thermodon’s stream and the grassgrown banks of Asopus
Muster of Greeks for fight, and the ring of a foreigner’s war-cry,
Many a Median archer by death untimely o’ertaken
There in the battle shall fall when the day of his doom is upon him;

this prophecy, and others like to it that were made by Musaeus, I know to have been spoken of the Persians. As for the river Thermodon, it flows between Tanagra and Glisas.]

As another example of a poem inserted in a prose text of classic literature, may be quoted a poem composed by Martialis⁵⁾, a Roman satiric poet. It occurs in a letter written by Plinius⁶⁾, condoling

1) The Greek text and its English translation is quoted from Godley (1925).

2) Mardonios (died 479 BC) was a Persian military commander during the Persian Wars with the Greeks.

3) Bacis (Greek: Βάκις): a general name for the inspired prophets and dispensers of oracles, who flourished in Greece from the 8th to the 6th century B.C.

4) Μουσαῖος, or Musaeus of Athens was a legendary polymath, prophet, priest, poet.

5) Marcus Valerius Martialis (c. 40-c. 103).

6) Gaius Plinius Caecilius Secundus (A. D. 61 or 62-c. 113).

on Martialis, addressed to Priscus⁷⁾. The poem reads as follows:⁸⁾

Sed ne tempore non tuo disertam
 pulses ebria ianuam, videto.
 Totos dat tetricae dies Minervae,
 dum centum studet auribus virorum
 hoc, quod saecula posterisque possint
 Arpinis quoque comparare chartis.
 Seras tutior ibis ad lucernas;
 haec hora est tua, cum furit Lyaeus,
 cum regnat rosa, cum madent capilli.
 Tune me vel rigidi legant Catones.

[Go, wanton Muse, but go with care,
 Nor meet, ill-tim'd, my Pliny's ear.
 He, by sage Minerva taught,
 Gives the day to studious thought,
 And plans that eloquence divine,
 Which shall to future ages shine,
 And rival, wond'rous Tully! thine.
 Then, cautious, watch the vacant hour,
 When Bacchus reigns in all his power!
 When crown'd with rosy chaplets gay,
 E'en rigid Catos read my lay.]

Then Plinius praises the poem of Martialis as his utmost that the poet could give to him.

The Anglo-Saxon Chronicle, which was compiled in the reign of King Ælfred (871–899) and ends with the annal of 1154, is written mostly in prose. This prosaic account of events in Anglo-Saxon and Norman England, however, contains six long and short alliterative poems, in which the poet sings of the battle of Brunanburh (73 lines, dated 937), the capture of the five boroughs (13 lines, dated 942), the coronation of Edgar (20 lines, dated 973), the death of Edgar (37 lines, dated 975), the death of Ælfred the of Ætheling (25 lines, dated 1036), the death of Edward the Confessor (34 lines, dated 1065). It seems that the titles of those poems indicate that the accounts of those events are versified in order to convey enhanced impact and emphasized importance in the history of England. Even the shortest poem about the capture of the five boroughs would exemplify.

[Ā] 942. Her Eadmund cyning, Engla þeoden,

7) Cornelius Priscus, a Roman senator, active during the early 2nd century A. D.

8) Melmoth (1915), Letters Volume I, Book III, Chapter xxi.

maga mundbora, Myrce geeode,
 dyre dæd fruma, swa Dōr sceadeþ,
 Hwitan wylles geat. 7 Humbra éa,
 brada brim stream; burga fife,
 Ligora ceaster 7 Lindcylene
 7 Snotingaham, swyrce Stanford éac
 7 Deora by, Dæne wáran ær,
 under Norðmannum, nyde gebegde
 ón hæþenra hæfte clommum,
 lange þraga; oþ hie alysde eft,
 for his weorþ scipe, wiggendra hleo,
 afera Eadwardes, Eadmumd cyning.⁹⁾

[In this year King Edmund, lord of the English, protector of men, the beloved performer of mighty deeds, overran Mercia, as bounded by Dore, Whitwell gate and the broad stream, the River Humber; and five boroughs, Leicester and Lincoln, Nottingham and likewise Stamford, and also Derby. The Danes were previously subjected by force under the Norsemen, for a long time in bonds of captivity to the heathens, until the defender of warriors, the son of Edward, King Edmund, redeemed them, to his glory.]¹⁰⁾

The prose account of Chapter 23 in ‘Saga of Olaf Haraldson’ (eds. Unger and Munch 1853), which is equivalent to Chapter 12 of ‘Saga of Olaf Haraldson’ in the *Heimskringla* (trans. Laing 1907), mentions the Battle of the London Bridge in the year 1014, which is not recorded in the *Anglo-Saxon Chronicle*. The *Heimskringla*, compiled by Snorre Sturluson (1179-1241), is a history of the Norwegian kings beginning with legendary times and ending with the material of 1177. The compiler describes how King Olaf and the Northmen’s fleet fought fearlessly against the Danes, and how bold and effective was Olaf’s strategy, breaking the bridge which gave away with a great part of the enemy upon it falling into the river. The prose text is followed by a skaldic poem of Ottar svarte (fl. earlier-11th century), Stanza no 8 of *Höfuðlausn*,¹¹⁾ which reads as follows:

Enn brauzt, éla kennir	Höfðu hart of krafðir
Yggs gunnþorinn, bryggjur	— hildir óx við þat — skildir
(linns hefr lönd at vinna)	gang, en gamlir sprungu
Lundúna (þér snúnat).	gunnþinga járnhringar.

The syntax of this stanza is complex. Townend (2012, 750-52) gives the following rewrite in Norse

9) Quoted from Plummer (1892), p.110.

10) Qoted from Whitelock (1955), p. 202.

11) Höfuðlausn means ‘Head-ransom’.

prose and its modern English translation, which is followed by explanatory notes:¹²⁾

Gunnþorinn kennir éla Yggs, brautzt enn bryggjur lundúna; hefr snúnat þér at vinna lǫnd linns. Skildir, hart of krafðir, hǫfðu gang, en gamilr járnhringar gunnþinga sprungu; hildir óx við þat.

[Battle-daring master of the storms of Yggr <= Óðinn> [BATTLES > WARRIOR], you further broke the wharves of London; it has turned out for you to win the lands of the serpent [GOLD]. Shields, hard pressed, had movement, and old iron-rings of battle-meetings [MAIL-SHIRTS] sprang apart; battle increased at that.]

1. The Tale of the Heike: Its historical background

The Tale of the Heike, or *Heike monogatari* (平家物語), is a twelve-volume war chronicle completed in the middle of the 13th century. There are a variety of views about its authorship. One of them is that Yoshida Kenko (吉田兼好) wrote in his *Tsurezuregusa* (徒然草) in the former half of the fourteenth century about Shinanono Zenji Yukinaga (信濃の前司行長), whom Kenko regards as the erudite author of *Heike monogatari*. The view is turned down by Ichiko (市古 2007, 302), who states that Shinanono Zenji Yukinaga (信濃の前司行長) was nonexistent. Instead, he proposes Shimotsukeno Zenji Yukinaga (下野前司行長), who was existent, as the author. Yukitaka (行隆), his father, attended to his duties as an administrative bureaucrat in the Imperial Court when the Heike was at its height. Basically, *Heike monogatari* is a historical story that describes the rise and fall of the house of Taira, or Heike, with Tairano Kiyomori (平清盛) at the centre. The story covers the period between the birth of Kiyomori (1116) and the admission to the Court of Tadamori (忠盛) in 1132, Kiyomori's father, and the death of Kenreimon in (建礼門院) in 1191.

Heike monogatari, as mentioned above, is undoubtedly a war chronicle, but the tale does not deal exclusively with battles between the *Genji* and the Heike. It also has its own unique character, such as descriptions of parent-child ties, marital ties, and ties of lord and vassal. *Kiyomori* himself also had children and grandchildren; a person condemned to exile also had a wife and children.¹³⁾

Before compilation of the *Heike monogatari* there was, for example, the famous *Genji monogatari* (源氏物語), but the aristocratic men and women appearing in it, unlike those of *Heike monogatari*, sounded as if they were people who lived in a sphere quite different from ours. It was difficult for us adequately to communicate with characters of *Genji monogatari* if we did not have love for the classics and knowledge of it. In case of *Heike monogatari*, however, we can replace the world

12) Hagland and Watson (2005, 331) also gives a similar rearrangement, explanatory notes, and modern English translation.

13) Kimura (2019), Vol. I, pp. 4-5.

of *Heike monogatari* to a considerable extent with our everyday life without special proficiency of the classic literature or courtly manners. We can heartily conform to love, weep, joy, and anger of the people of *Heike monogatari*.¹⁴⁾

Heike monogatari clearly conveys pulses of the times of our ancestors. As roughly mentioned above, *Heike monogatari* was born in the maelstrom of the momentous period which is rarely found in the long history of Japan. What goes through the foundation of *Heike monogatari* is the spirit of this great reformation in social construction from the aristocratic society to that of *Bushi* (武士).¹⁵⁾ This spirit, together with the culture, which is described in the work, has been accepted among our ancestors. Now it is our turn to understand and capture the spirit contained in the literary work, and convey it to the next generation. It may be splendid experience to read *Heike monogatari* through, and to laugh and weep with the people in the tale.

2. Gion Shōja, or the Jetavana-vihāra: metaphors for transitoriness

Heike monogatari begins with an elegant style comprising couplets of the seven-and five-syllable meter. The phrases are arranged to express the impermanence of worldly things by enhancing sensitivity through ears and eyes with the sound of the monastery bells and the changing colour of the sala flowers.

Gion shōjano kaneno koe, (祇園精舎の鐘の聲、)¹⁶⁾
 shogyō mujōno hibikiari. (諸行無常の響あり。)
 Shalasojuno hananoiro, (沙羅双樹の花の色、)
 Jōsha hisuino kotowariwo arawasu. (盛者必衰の理をあらわす。)
 Ogoreruhitomo hisashikarazu, (奢れる人も久しからず、)
 tada haruno yono yumenogotoshi. (唯春の夜の夢のごとし。)
 Takekimonomo tsuiniwa horobinu, (たけき者も遂にはほろびぬ、)
 hitoeni kazenomaeno chirini onaji. (偏に風の前の塵に同じ。)

[The sound of the Gion Shōja bells echoes the impermanence of all things; the color of the śāla flowers reveals the truth that the prosperous must decline. The proud do not endure, they are like a dream on a spring night; the mighty fall at last, they are as dust before the wind.]¹⁷⁾

Gionshōja was a temple where Shaka (釈迦) lived with his disciples and expounded the

14) Takeda (2001), p. 3.

15) *Ibid.*, p. 4.

16) Hereafter Japanese quotations are made from Kajihara and Yamashita (1999), and Ichiko (1994). Kajihara & Yamashita (1999), p. 14; Ichiko (1994), p. 19.

17) Hereafter quotations of English translation are made from McCullough (1988).

teachings of the Buddha. Gion is an abbreviation of ‘giju gikkodoku on’ (祇樹給孤独園). It is said that Gida (祇陀), Prince of Kosala in India, bequeathed a wood of his land, and Sudatta choja (須達長者), the wealthy person, contributed the land for building the temple to Shaka (釈迦). Sudatta often gave food in charity to solitary poor people, and therefore was called ‘gikkodoku’ (給孤独) ‘a giver to isolated people’. Shōja (精舍) means a temple for devotion. There was Mujōdō (無常堂) ‘impermanence hall’ on the northwest corner of the temple, where sick monks were accommodated. When the moment of death approached, eight bells made of glass (or crystal) and silver, which were hung on the four corners of the hall, naturally rang. On that occasion a *ge* (偈) ‘Buddhist verse’, comprising of four phrases following ‘shogyō mujō’ (諸行無常), was preached to ease the pain of the sick monk. The *ge* (偈) reads as follows:¹⁸⁾

Shogyō mujō (諸行無常) ‘all things are impermanent.’

Zeshō meppō (是生滅法) ‘everyone alive is destroyed someday necessarily.’

Shōmetsu metsui (生滅滅已) ‘transition from birth to death ends and spiritual enlightenment is achieved.’

Jakumetsu iraku (寂滅為樂) ‘pleasure follows spiritual enlightenment with earthly desires renounced.’

This *ge* (偈) is called ‘shogyō mujō ge’ (諸行無常偈), and it appears at the beginning of *Nehan gyō* (涅槃經) which records a trace before and after the time when Buddha entered Nirvana. There is also a famous phrase in Buddhism, ‘shiki soku ze kū’ (色即是空), meaning ‘anything that has form is void’, which is written in *Han nya shin gyō* (般若心經).

The absolute truth of ‘shogyō mujō’ (諸行無常) is also shown by the colour of the holy twinned *sāla* (沙羅双樹) flowers. The colour of the flowers of twinned *sāla* (沙羅双樹) is usually light yellow, but when Shaka (釈迦) died, the flowers withered and their colour became white, by which was shown the absolute truth that the prosperous must decline. This truth applies naturally to the laity. Even if a person is at the summit of his prosperity, the state does not last long. It is vain like a dream in a short night. However immensely a person may be proud of his power, he will collapse at the very end. It is brittle like dust blown away by wind.¹⁹⁾ In those contexts the metaphors of ‘dream’ and ‘dust’ are employed plainly but effectively.

18) Hyodo (2011), p. 20

19) Takeda (2001), p. 16.

Here a quotation from Aristotle would be effective. He says, "The greatest thing in style, is to have a command of metaphor".

3. Tadamori (忠盛) granted admission to the Court: ridicules against the Heike

The lineage of the Heike family goes back to Ippon shikibukyō Kazurawara no Shinnō (一品式部卿葛原親王), who was the fifth prince of the Emperor Kanmu (桓武天皇, 737-806). The Emperor Kanmu (桓武天皇) is famous for construction of Nagaokakyō (長岡京) in 784 and Heiankyō (平安京) in 794. Since then Heiankyō (平安京) had been the capital of Japan until its transfer to Tokyo in 1869. The Emperor contributed to promotion of local government and also establishment of Heian Buddhism (平安仏教) by appointing Saichō (最澄, 767-822), the founder of Tendai-shū (天台宗), and Kūkai (空海, 774-835), the founder of Shingonshū (真言宗). 'Ippon shikibukyō' (一品式部卿) designates the rank and position of His Imperial Highness Prince Kazurawara (葛原親王): *Ippon* (一品) is the highest rank among Shihon (四品) for the imperial princes, and Shikibukyō (式部卿) is Shikibushō chōkan (式部省長官), which is the Director of the Ministry in charge of ceremonies.

The grandson of His Imperial Highness Prince Kazurawara (葛原親王) was Takamochi ō (高望王), who was granted permission to bear the family name of Taira (平). Tairano Takamochi (平高望) was appointed as Kazusa no suke (上総の介), which is one of the names of governors dispatched from the central government. Kazusa no suke (上総の介), therefore, is an official sent to the province of Kazusa (上総), today's central part of Chiba prefecture. *Suke* (介) is the name of one of the four official ranks of Kokushi (国司), provincial governors. The four ranks are kami (守), suke (介), jo (掾), sakan (目). Kazusa no kuni (上総国) is one of the provinces governed by imperial princes. Tairano Takamochi (平高望), after appointment as Kazusa no suke (上総の介), soon left the Imperial clan and joined the rank of subjects. His son was Yoshimochi (良望), who served as Chinjufu Shogun (鎮守府將軍), meaning the Shogun of the office established to suppress Emishi (蝦夷) in Mutsu no kuni (陸奥の国) and Dewa no kuni (出羽の国). Yoshimochi (良望) later changed his name to Kunika (国香). Six generations of the Heike family from Kunika (国香) to Masamori (正盛), grandfather of Kiyomori (清盛), were nominated to a post of zuryō (受領)²⁰ in various provinces, but they had not been granted admission to the high-ranking Courtier's Hall, or Tenjōbito (殿上人). The Tenjōbito (殿上人) had to hold the rank of Shii (四位), Goi (五位), or Rokui no Kurōdo (六位藏人).²¹

20) *Zuryō* (受領) was a *kokushi* (国司) who proceeded to the province and assumed the responsibility of administration as the top of the office.

21) *Kurōdo* (藏人) was in charge of preserving documents and tools of the Imperial Family, and later came to keep top secret documents of the Court in custody, convoy Imperial orders, and get involved in events and affairs

It was in the generation of Tadamori (忠盛), father of Kiyomori (清盛) that things changed for the better. Tadamori (忠盛), while serving as Bizennokami (備前の守)²²⁾, built a Goganji (御願寺)²³⁾ and presented it to Toba Jōkō (鳥羽上皇)²⁴⁾ in fulfillment of His Eminence's vow. The temple was called Tokuchōju in (得長寿院), which included Sanjūsanken no midō (三十三間の御堂)²⁵⁾ with one thousand and one Buddhist images. As a reward for the contribution Toba Jōkō (鳥羽上皇) appointed Tadamori (忠盛) as Tajimano kami (但馬の守), and furthermore granted him admission to the Court. Tadamori (忠盛), at the age of 36, gained the privilege of Tenjōbito (殿上人), or the high-ranking Courtier.

Tadamori (忠盛), as a Courtier, was invited to the Imperial banquet held in the evening of the twenty-third of November. The courtiers and senior nobles envied His Eminence's cordial reception of Tadamori, the novice. As is the common case with the envious people, they plotted an attack in the darkness, but it became known to Tadamori. They had to give up attack by violence, and they chose to deliver a verbal attack.

Tadamori gozen no meshini mawarekereba, hitobito hyoshiwo kaete,
(忠盛御前の召しに舞はれければ、人々拍子をかへて、)²⁶⁾

‘Ise hejiwa sugame narikeri’ tozo hayasarekeru.

(「伊勢平氏 (いせへいじ) はすがめなりけり」とぞはやされける。)

[Later during the same occasion, when it was Tadamori's turn to dance as part of the informal entertainment, the gentlemen put new words to a song, chanting, “The Ise wine bottles are vinegar jars.”]²⁷⁾

The Courtiers' verbal attack on Tadamori was to look down on him by teasing. The way of tease adopted here is based on paronomasia. The terms applied in ridicule of Tadamori are ‘Ise heiji’ and ‘sugame’. Ise was the province allotted to the clan of Taira, or Heishi, and so they were called Ise Heishi (伊勢平氏). The first point of paronomasia concerns the last consonant of Ise Heishi (伊勢平氏): by vocalization of the consonant the word is pronounced Ise heiji. This word was actually

of the Court.

22) Bizen Governor.

23) *Gogannji* (御願寺), or *Chokuganji* (勅願寺) is a Buddhist temple erected as part of a vow made by Emperor, Empress, or Imperial Prince.

24) Retired Emperor Toba.

25) This Hall is thirty-three bays long, i.e., ninety-nine meters long; completed in 1133, but destroyed by the earthquake of 1185. The present Sanjūsan gen dō, or the main building of Rengeō in (蓮華王院) was built by Kiyomori in 1164, and destroyed by fire in 1249, but restored in 1266.

26) Kajihara & Yamashita (1999), p. 18; Ichiko (1994), p. 22.

27) McCullough (1988), p. 24.

pronounced also with the last consonant vocalized. The second point is existence of the word *heiji* (瓶子), pronounced also *heishi*, which can be used for a pun on *heiji* (平氏). The province of Ise was famous for production of *heiji* (瓶子), wine bottles, and the province was governed by *heiji* (平氏). The third point concerns the word *sugame*. In the original text this word is expressed by *hiragana*. One phrase in kanji would be 酢甕, meaning *kame* (甕) for *su* (酢) ‘vinegar jars’: 瓶, which is used as the first element of *heiji* (瓶子), is also pronounced *kame*. The fourth point is another *kanji* for *sugame*. It is *sugame* (眇), a physically discriminating expression, meaning ‘strabismus’, which Tadamori suffered from, and the word is used for a pun on *sugame* (酢甕). To sum up, a short sentence ‘Ise *heiji* wa *sugame* narikeri’ is very meaningful with puns, signifying that *heiji* (瓶子) ‘wine bottles’ produced in the province of *Ise* (伊勢) governed by *heiji* (平氏) ‘the Heike’ are *sugame* (酢甕), meaning bottles of inferior quality used for preserving vinegar, and that Tadamori, the leader of *Ise Heishi* (伊勢平氏), is strabismus.

4. Puns on Heishi (平氏) and heiji (瓶子) at Shishino tani (鹿谷)

Fortune on Tadamori was taken over by his son, Kiyomori, and Heike’s prosperity reached the summit in the generation of Kiyomori. In 1146 Kiyomori was appointed Governor of the province of Aki (安芸), almost the western half of Hiroshima prefecture, and gained a great margin of profit by holding command of Setonaikai (瀬戸内海), the Inland sea of Japan, extending, with Tadamori, his father, Heike’s power to the region lying to the west. About that time Kiyomori came to believe in Itukusima Jinja (厳島神社) in Miyajima (宮島), and in 1168 his support contributed toward building the main part of the shrine above the sea. In the year 1167 Kiyomori finally rose to Daijō daijin ju ichii (太政大臣従一位), Chancellor of Junior First Rank. This situation made Tokitada (時忠), Kiyomori’s brother-in-law, say, ‘All who do not belong to this clan must rank as less than men’.²⁸⁾

On the other hand, the faction represented by Retired Emperor Go Shirakawa (後白河法皇), gradually came to feel displeasure with Kiyomori’s expanding power, and the confrontation escalated between them. In 1177 a plot was carried out at Shishi no tani (鹿谷), which was located at the foot of Higashi yama (東山). There Shunkan Sōzu (俊寛僧都), ‘Bishop Shunkan’, had a villa, where persons dissatisfied with the power of Heike gathered and held secret conference about destroying Heike. One night Go Shirakawa Hōō (後白河法皇)²⁹⁾ was also attendant. At the banquet the Retired Emperor asked advice of Jōken hōin (静憲法印) about the plot. Jōken, a high priest and a reliable

28) McCullough (1988), p. 28.

29) The Retired Emperor Go-Shirakawa in pious life.

attendant of Go Shirakawa, gave a strong admonition to the conspirators, saying, ‘This is dreadful! Many people are listening. The secret will leak out in no time; there will be a crisis’.³⁰⁾ Shin Dainagon Fujiwara no Narichika (新大納言藤原成親), one of the leaders of the plot, looked stunned, suddenly stood up, and then:

Gozeni souraikeru heijiwo, kariginuno sodeni kakete, hiki taosare tari keruwo,
(御前に候ける瓶子を、狩衣の袖にかけて、引き倒されたりけるを、)³¹⁾
Hōō ‘Arewa ikani’ to oosekereba, Dainagon tachikaette, ‘heiji taore sōrainu’
(法皇、「あれはいかに」と仰せければ、大納言立ち帰って、「平氏倒れ候ぬ」)
tozo mousarekeru. Hōō etsuboni irase owasemashite,
(とぞ申されける。法皇ゑつばにいらせおはしまして、)
‘mono domo maitte sarugaku tsukamatsure’ to oosekereba,
(「者ども参って猿楽仕れ」と仰せければ、)
Hei Hōgan Yasuyori mairite,
(平判官康頼参りて、)
‘ara, amarini heijino oo souraini, mote yoite sourou’ to mousu.
(「あら、あまりに平氏のおほう候に、もて酔いて候」と申す。)
Shunkan Sōzu, ‘sate sorewoba ikaga tsukamatsuramu zuru’ to mousarekereba,
(俊寛僧都、「さてそれをばいかが仕らむずる」と申されければ、)
Saikō Hōshi, ‘kubiwo toruni shikaji’ tote,
(西光法師、「頸をとるにしかじ」とて、)
Heijino kubiwo tottezo irinikeru.
(瓶子の首をとってぞ入りにける)
Jōken Hōin amarino asamasisani, tsuya tsuya monomo mousarezu.
(静憲法印あまりのあさましさに、つやつや物を申されず。)
[The sleeve of his hunting robe grazed and overturned a wine bottle in front of the Retired Emperor. ‘What does that mean?’ His Majesty said. Narichika resumed his seat. ‘The downfall of the *heiji*.’ The Retired Emperor smiled. ‘Everybody come forward and do a *sarugaku*³²⁾ turn.’ Police Lieutenant *Yasuyori* came forward. ‘Ah! There are too many *heiji*. They have made me tipsy.’ ‘What shall we do with them?’ asked Bisop Shunkan. ‘The best thing is to take their heads.’ The monk Saikō decapitated a bottle as he left the stage. Dharma Seal Jōken was too dumbfounded to utter a word.]³³⁾

The puns on *Heishi* (平氏) and *heiji* (瓶子) occur also in the above scene of the plot at Shishino tani (鹿谷). They are made in the context of the downfall of *heiji* (瓶子 and 平氏), too many *heiji* (瓶子

30) McCullough (1988), p. 47.

31) Kajihara & Yamashita (1999), pp 92-94; Ichiko (1994), pp. 71-72.

32) Sarugaku is a kind of comic dance, a prototype of the *kyogen* farce.

33) McCullough (1988), p. 47.

and 平氏), and decapitation of *heiji* (瓶子 and 平氏).

One of the plotters was Tadano Kurando Yukitsune (多田蔵人行常), who later betrayed the plot discussed at Shunkan's villa at Shishino tani to Kiyomori. Main plotters, except Go Shirakawa Hōō, were arrested at the order of Kiyomori. The most cruel case was interrogation of Saikō Hōshi. Saikō insulted enraged Kiyomori, and he suffered brutal torture and was finally executed. Saikō's contempt toward Kiyomori includes a pun in ridicule of the eldest son of the House of Taira:

kyō waranbewa, takaheida to koso iishika.

(京童は、高平太とこそいひしか。)

[The city riffraff used to call you “Towering Heita”.] ³⁴⁾

Taka heida (高平太) is used to mean the towering *Taro* (太郎), ‘the eldest son’, of the Heike, who puts on *takageta* (高下駄), ‘high wooden clogs’. *Geta* (下駄) is ‘a type of footgear associated with the lower classes’³⁵⁾. Saikō further adds as follows:

tenjōno majiwariwo dani kirawareshi hitono kode, daijō daijin made nariagattaruya kabun naruramu.

(殿上のまじはりをだにきらわれし人の子で、太政大臣までなりあがったるや過分なるらむ。)

[To rise to the eminence of Chancellor was certainly far beyond the deserts of the son of a man whose very presence in the Courtiers' Hall provoked resentment.]

The person whose very presence in the Courtiers' Hall provoked resentment in the above quotation was *Tadamori*, *Kiyomori's* father.

5. Exiles casting stupas afloat, and one stupa reaching Itsukushima

The secret conference held at Shishino tani was exposed to Kiyomori by Tadano Yukitsune, the betrayer, which was followed by punishment of the plotters. As mentioned in the preceding section, Saikō Hōshi (西光法師) was executed after cruel torture. Shin Dainagon Fujiwara no Narichika (新大納言藤原成親), one of the leaders of the plot, was first banished to a mountain temple called Arika no bessho (有木の別所) located at Niwase no gō (庭瀬の郷) on the border between Bizen (備前), the southeastern part of Okayama Prefecture, and Bicchū (備中), the western part of Okayama Prefecture. There he was to waste time until his last moment. On 19th August, 1177, Narichika's life

34) Ichiko (1994), p. 113. McCullough (1988), p. 66.

35) McCullough (1988), p. 66.

was taken at Kibi no nakayama (吉備の中山) in the aforementioned Niwase no gō. Punishment for Narichika's taking initiative in the plot did not finish by execution of Narichika himself. The misfortune befell also to his son Naritsune (成経). Naritsune, Shunkan Sōzu (俊寛僧都) and Hei Hōgan Yasuyori (平判官康頼), were banished to Kikaiga shima (鬼界が島) in Satsuma gata (薩摩潟). It has been said that Kikaiga shima is probably referred to as Iō jima (硫黄島), which is situated 'about thirty-five miles south of Kagoshima'³⁶⁾. One theory asserts that the island was called Kikaiga shima (黄海ヶ島) because of the sulfury yellow colour of the sea around it, and that later it was altered with two different Chinese Characters to Kikaiga shima (鬼界ヶ島).

The exiles to Kikaiga shima survived barely like dewdrops hanging from the tips of leaves. Yasuyori, who had long desired to renounce the world, had become a monk at Murozumi (室積) in Suō (周防), the eastern part of Yamaguchi Prefecture, on his way into banishment, and adopted Shōshō (性照) as his Buddhist name. He composed the following tanka (短歌):³⁷⁾

tsuini kaku (つひにかく) 'at last in this manner'
 somuki hatekeru (そむきはてける) 'I have given up'
 yononaka o (世間を) 'this world'
 toku sutezarishi (とく捨てざりし) 'I should have renounced it already'
 kotozo kuyashiki (ことぞくやしき) 'I extremely regret'

Yasuyori, who had become a priest, and Naritsune (成経) had long been strong in faith of Kumano (熊野), and they said, 'If, by some means or other, we could manage to enshrine branches on this island of the Kumano no Sanjo Gongen (熊野の三所権現), the three Kumano deities, we would pray for our return to the capital'. Shunkan, however, ignored the proposal because of irreligiousness in his nature. The two exiles, Yasuyori and Naritsune, went here and there on the island in search of a place resembling Kumano. At last they came across a place with a beautiful landscape which was most suitable for branches of Kumano Gongen. Every day they visited the place imitating Kumano mōde (熊野詣で) 'pilgrimage to Kumano', and implored as follows:

Namu Gongen Kongō Dōji, negawakuwa awaremiwo taresase owashimashite,
 kokyōe kaeshi iresasetamaite, saishi omo imaichido misetamae.
 (南無権現金剛童子、ねがはくは憐みをたれさせおはしまして、
 故郷へかへし入れさせ給ひて、妻子をも今一度みせ給へ。)³⁸⁾

36) Kajihara & Yamashita (1999), p. 219; Ichiko (1994), p. 154. Tyler (2012), p. 106.

37) Kajihara & Yamashita (1999), p. 242; Ichiko (1994), p. 170.

38) Kajihara & Yamashita (1999), p. 244; Ichiko (1994), p. 171.

[Hail, Kongō Dōji! Have pity on us, we beg of you;
return us to the capital. Allow us to meet our wives and children once more.]³⁹⁾

The days went by, and on each pilgrimage Yasuyori recited a long formal prayer. Sometimes on their visits they kept all-night vigil. On one such night they sang *imayo* (今様) songs.⁴⁰⁾ Toward dawn Yasuyori dozed off briefly, and in his dream appeared a small boat with a white sail coming toward him from the open sea. From the boat came ashore twenty or thirty ladies in scarlet *hakama* (袴),⁴¹⁾ tapping *tsuzumi* (鼓),⁴²⁾ singing a song in unison:⁴³⁾

yorozuno hotokeno (よろづの仏の) ‘of all the Buddhas’
gan yorimo (願よりも) ‘more than the vows’
Senjuno chikaizo (千手の誓ぞ) ‘the pledge of Thousand-Armed Kannon’
tanomoshiki (たのもしき) ‘is trustworthy’
karetaru kusakimo (枯れたる草木も) ‘even on withered trees and grasses’
tachimachi ni (忽ちに) ‘instantly’
hana saki mi naru (花咲き実なる) ‘flowers will bloom and fruit will grow’
tokoso kike (とこそきけ) ‘so they say.’
[More than the vows of all the Buddhas, the pledge of Thousand-Armed Kannon
is trustworthy. Even on withered trees and grasses, instantly, flowers will bloom and fruit will
grow, so they say.]

They sang the song three times, and then they disappeared immediately. The song thus predicts that spring will visit the exiles again. Another time, when they fell asleep after keeping vigil, the two dreamed that a wind blew from the sea, carrying two leaves; one leaf was blown against a sleeve of each man. They casually took the leaves, and looked at them. They gazed at the leaves in a dream. Unmistakably, they were leaves of *Nagi* (榎), a holy tree of Kumano. The leaves had wormholes, and by careful study of the wormholes of the two leaves it came about that they were arranged to form letters, thus a poem together as a whole. The poem reads as follows:⁴⁴⁾

chihayahuru (千はやふる) ‘(to) the mighty’
kamini inorino (神にいのりの) ‘your prayers to the deities’
shigekereba (しげければ) ‘have been thus eager’

39) McCullough (1988), p. 89.

40) Or ‘*imayōuta*’ (今様歌), comprising four couplets of the seven-and five-syllable meter, popular between the middle of Heian and Kamakura.

41) Trouser-skirts, or loose-legged pleated trousers.

42) A long hourglass drum beaten with the hand.

43) Kajihara & Yamashita (1999), p. 248; Ichiko (1994), p. 175.

44) Kajihara & Yamashita (1999), p. 250; Ichiko (1994), p. 175.

nadoka miyakoe (なとか都へ) ‘why to the capital’
 kaerazarubeki (帰らざるべき) ‘couldn’t you return?’
 [Your prayers to the mighty deities have been thus eager.
 Why couldn’t you return to the capital? You can.]

The first phrase, ‘chihayahuru’, is *makurakotoba* (枕詞), or a set epithet, applied to ‘god’. The last two phrases compose a rhetorical question.

Yasuyori longed for the capital so greatly that he thought of making one thousand ‘sotoba’ (卒都婆), or stupas,⁴⁵⁾ each of them marked with 𑖀 (pronounced ‘あ’), the first letter of Sanskrit, carved at the top⁴⁶⁾, followed by the date of production, his common and real names, and two poems he had composed. One of the two poems reads as follows:⁴⁷⁾

Satsumagata (さつまがた) ‘In the Bay of Satsuma’
 okino kojimani (おきの小島に) ‘on an island far off’
 ware arito (我ありと) ‘I am marooned’
 oyaniwa tsugeyo (おやにはつげよ) ‘tell the news to my mother’
 yaeno shiokaze (やへのしほかぜ) ‘O! winds blowing over distant seas.’
 [O, winds blowing over distant seas, tell my mother the news
 that I am marooned on an island far off in the Bay of Satsuma!]

The other reads:

omoiyare (思ひやれ) ‘think of me’
 shibashi to omou (しばしと思ふ) ‘even when he is assured of no long’
 tabidanimo (旅だにも) ‘(abroad on) journey’
 nao hurusatowa (なおふるさとは) ‘further for the capital’
 koishiki mono o (こひしきものを) ‘a man becomes homesick’.
 [Think of me! Even when a man is assured of no long journey,
 he becomes homesick further for the capital.]

Yasuyori took the stupas to the seashore, and said, ‘Namu kimyō chōrai (南無帰命頂礼),⁴⁸⁾ Bonten (梵天), Taishaku (帝釈), Shidaitennō (四大天王), Kenrōjijin (堅牢地神), Ōjō no chinju shōj

45) Both McCullough (1988, 91) and Tyler (2012, 122) use ‘stupa’ as the word equivalent to *sotoba* (卒都婆). *Sotoba* (卒都婆) is phonetic transliteration of Sanskrit *stupa* into Chinese characters. Kajihara & Yamashita (1999, 251) explains that *Sotoba* (卒都婆) is a slender board cut in the shape of *gorin no tō* (五輪塔), a Buddhist monument, *dagoba*.

46) It is said to be ‘the mother of all the letters’, Ichiko (1994, 178), and ‘the source of all the laws’. Kajihara & Yamashita (1999, 251).

47) Kajihara & Yamashita (1999), p. 250; Ichiko (1994), p. 176.

48) A phrase used in the worship of deity.

daimyōjin (王城の鎮守諸大明神),⁴⁹⁾ and especially Deities of Kumano (熊野) and Itsukushima (厳島) deign to carry at least one of these stupas to the capital!’ Yasuyori, then, cast one of them into every white wave surging in and out. As time passed by, the number of stupas cast into the sea reached one thousand, and perhaps, either by the wind of a favourable opportunity or by the guide of Deities and Buddhas in answer to Yasuyori’s fervent wishes, one of them reached the beach in front of the Itsukushima Shrine in the Province of Aki (安芸). The news of the stupa reached the distant ears of Retired Emperor Go Shirakawa (後白河法皇), and then it was sent to Shigemori (重盛), who was famed for his prudence and benevolence. Shigemori (重盛) showed the stupa to Kiyomori, his father, who, being neither rock nor stone, expressed his feeling toward Yasuyori with the word aware (哀れ), ‘pitiable’. Kiyomori, moved with sympathy and persuaded by Shigemori, made decision to pardon the exiles to Kikaiga shima. On the pardon, however, were written the names of Yasuyori and Naritsune. Shunkan did not find his name in the letter of pardon. We should remember that Shunkan had not joined Yasuyori and Naritsune in their earnest pray to the deities for return to the capital. Yasuyori and Naritsune got on board the boat bound for the capital. Shunkan had to stay on the island and met his fate there. Deities must have left the impious person to his fate.



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Conclusion

In the introductory section of the present article instances of poems inserted in prosaic works are quoted from the documents written in Greek, Latin, Anglo-Saxon and Old Norse. Those parts ex-

49) Brahma, Indra, Four Great Heavenly Kings, Earth Deity, Guardian Deities of the City.

pressed in verse are employed to convey prophecy, condolence, and other matters of significance. Considerable discussion has been centred in the present account on poems and paronomasia, or a playing on words which sound alike, in *The Tale of the Heike*. This is a war chronicle of the middle of the 13th century, written fundamentally in prose, whereas the work sporadically includes paronomasia such as ridicule, and devotional, elegiac, nostalgic, and amorous verses, which has made this tale the type of imperishable literary work. The author of this work advocates merit of *yamatouta* (やまとうた), or *waka* (和歌), ‘a 31-syllable Japanese poem’, as follows: ⁵⁰⁾

Kakinomoto no Hitomaru⁵¹⁾ wa, shimaga kureyuku hune wo omoi,
(柿本人丸は、鳥がくれゆく船を思ひ、)
Yamanobe no Akahito⁵²⁾ wa, ashibe no tazu wo nagame tamau.
(山辺の赤人は、あしべのたづをながめ給ふ。)
Sumiyosi no Myōjin wa, katasogi no omoi wo nashi,
(住吉の明神は、かたそぎの思をなし、)
Miwa no Myōjin wa sugi tateru kado wo sasu.
(三輪の明神は杉たてる門をさす。)
mukashi Sosanoo no Mikoto, miso hito ji no yamatouta wo
(昔素盞鳴尊、三十一字のやまとうたを)
hajimeoki tamaishi yori konokata,⁵³⁾ moro moro no shinmei, budda mo,
(はじめおき給ひしよりこのかた、もろもろの神明、仏陀も、)
kano eigin wo motte, hakusenbantan no omoi wo nobetamau.
(彼の詠吟をもって、百千万端の思をのべ給ふ。)
[Kakinomoto no Hitomaro mourned a boat hiding away round an island;
Yamanobe no Akahito watched cranes (crying) in the reeds;
the Sumiyoshi god grieved over a (fallen) crossbeam (of his shrine);
the Miwa god pointed to the cedar at his gate.
Ever since Sosanoo no mikoto originated the thirty-one-syllable Japanese poem, various
gods and the buddhas have expressed every emotion in verse.]⁵⁴⁾

The power of *waka* is great and effective. Even Kiyomori, the stouthearted tyrant, was deeply affected by the sympathetic merit of Yasuyori’s poem, and determined to issue a pardon for the two of the three exiles.

50) Kajihara & Yamashita (1999), p. 254; Ichiko (1994), p. 178.

51) Kakinomoto no hitomaru (c. 660-724).

52) Yamanobe no Akahito (died 736?).

53) Yakumo tatsu/ izumo yaegaki/ tsumagomeni/ yaegaki tsukuru/ sono yaegaki wo (八雲立つ出雲八重垣妻ごめに八重垣造るその八重垣を) ‘Where rise eightfold clouds/ Izumo, an eightfold fence/ to keep my wife home/ I put up, an eightfold fence./ yes, a fence I build, eightfold!’ (trans. Tyler (2012), p. 621).

54) McCullough (1988), pp. 93-94; Tyler (2012), p. 125.

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