

## INFORMATION TO USERS

This reproduction was made from a copy of a manuscript sent to us for publication and microfilming. While the most advanced technology has been used to photograph and reproduce this manuscript, the quality of the reproduction is heavily dependent upon the quality of the material submitted. Pages in any manuscript may have indistinct print. In all cases the best available copy has been filmed.

The following explanation of techniques is provided to help clarify notations which may appear on this reproduction.

1. Manuscripts may not always be complete. When it is not possible to obtain missing pages, a note appears to indicate this.
2. When copyrighted materials are removed from the manuscript, a note appears to indicate this.
3. Oversize materials (maps, drawings, and charts) are photographed by sectioning the original, beginning at the upper left hand corner and continuing from left to right in equal sections with small overlaps. Each oversize page is also filmed as one exposure and is available, for an additional charge, as a standard 35mm slide or in black and white paper format.\*
4. Most photographs reproduce acceptably on positive microfilm or microfiche but lack clarity on xerographic copies made from the microfilm. For an additional charge, all photographs are available in black and white standard 35mm slide format.\*

**\*For more information about black and white slides or enlarged paper reproductions, please contact the Dissertations Customer Services Department.**

**U·M·I** Dissertation  
Information Service

University Microfilms International  
A Bell & Howell Information Company  
300 N. Zeeb Road, Ann Arbor, Michigan 48106



8626697

Sitasuwan, Kanlayanee

LANGUAGE USAGE IN KYOGEN

*University of Washington*

PH.D. 1986

University  
Microfilms  
International 300 N. Zeeb Road, Ann Arbor, MI 48106



LANGUAGE USAGE IN *KYŌGEN*

by

KANLAYANEE SITASUWAN

A dissertation submitted in partial fulfillment  
of the requirements for the degree of

DOCTOR OF PHILOSOPHY

UNIVERSITY OF WASHINGTON

1986

Approved by *Richard N. McManis*

Department Asian Languages and Literature

Date June 19, 1986

## **Doctoral Dissertation**

In presenting this dissertation in partial fulfillment of the requirements for the Doctoral degree at the University of Washington, I agree that the Library shall make its copies freely available for inspection. I further agree that extensive copying of this dissertation is allowable only for scholarly purposes, consistent with "fair use" as prescribed in the U.S. Copyright Law. Requests for copying or reproduction of this dissertation may be referred to University Microfilms, 300 North Zeeb Road, Ann Arbor, Michigan 48106, to whom the author has granted "the right to reproduce and sell (a) copies of the manuscript in microform and/or (b) printed copies of the manuscript made from microform."

Signature Kaulay - Sol

Date 6/19/86

University of Washington

Abstract

LANGUAGE USAGE IN *KYÔGEN*

by Kanlayanee Sitasuwan

Chairman of Supervisory Committee: Professor Richard N.  
McKinnon  
Department of Asian  
Languages and Literature

*Kyôgen* is a traditional form of Japanese comic drama closely associated with the *Nô*, a tragic, symbolic and aristocratic form, which developed in the late fourteenth and early fifteenth centuries. *Kyôgen* is part of the classic *Nô* program, but, unlike *Nô*, *Kyôgen* is humorous, simple, and down to earth.

With its history of about six hundred years, *Kyôgen* is the oldest fully developed form of comedy in Japan. It is also the oldest drama using colloquial language of the medieval period.

The main purpose of this study is to examine different aspects of language usage in *Kyôgen* which contributes to the genre's of *Kyôgen* as a dramatic form distinguishable from other forms of drama. These aspects are *keigo* (honorific language), *giseigo* (onomatopoeia) and *gitaigo* (mimesis), and plays on words. The study will focus

on functional and dramatic effects of these aspects in *Kyôgen*.

Since *Kyôgen* is oriented toward dialogue, typically involving two to three characters, *keigo* or honorific language can be fully observed. A careful examination of the levels of politeness or formality will provide important clues to the shifts in the nature, quality and texture of relationships between characters which in many *Kyôgen* represent crucial elements in the unfolding of the plays.

*Giseigo* and *gitaigo* are abundant in *Kyôgen*. Because *Kyôgen* lacks sound effects and uses hardly any props, the actors are responsible for creating whatever effects are required on stage. This characteristic is unique to *Kyôgen* among Japanese theatres. *Giseigo* and *gitaigo* help give reality, color, vividness and rhythmical effect to enhance the performance of *Kyôgen*.

The last aspect is plays on words. Part of the humor in *Kyôgen* emerges from the language used. Word-plays, puns, homonyms, *shûku* (witty double-entendre riddles) and *renga* (linked verse) including *haikai no renga* (comic linked verse) which are abundant in *Kyôgen* is examined for dramatic purpose as to how language plays a key role in *Kyôgen*.



The study is based on *Kyôgen* plays in two volumes of *Kyôgenshû* edited by Koyama Hiroshi in *Nihon Koten Bungaku Taikei* (Iwanami Shoten, 1960-61), which are easily accessible and widely used.

# TABLE OF CONTENTS

CHAPTER I	INTRODUCTION . . . . .	1
	Historical background . . . . .	1
	<i>Kyôgen</i> texts . . . . .	4
	Language in <i>Kyôgen</i> . . . . .	10
	Notes to Chapter I . . . . .	17
CHAPTER II	HONORIFIC LANGUAGE IN <i>KYÔGEN</i> . . . . .	20
	Notes to Chapter II . . . . .	61
CHAPTER III	<i>GISEIGO</i> IN <i>KYÔGEN</i> . . . . .	65
	<i>Giseigo</i> . . . . .	66
	<i>Gitaigo</i> . . . . .	79
	Notes to Chapter III . . . . .	101
CHAPTER IV	PLAYS ON WORDS . . . . .	103
	Homonyms . . . . .	103
	<i>Shûku</i> . . . . .	106
	<i>Renga</i> . . . . .	113
	Notes to Chapter IV . . . . .	136
CHAPTER V	<i>MIKAZUKI</i> . . . . .	138
	Commentary . . . . .	138
	Translation . . . . .	142
	Notes to Chapter V . . . . .	151
BIBLIOGRAPHY:	Japanese Works . . . . .	153
	English Works . . . . .	163

## ACKNOWLEDGEMENTS

In expressing my gratitude, I would like to thank my advisor, Professor Richard N. McKinnon for his guidance and assistance, and also the members of my Supervisory Committee: Professor Jay Rubin, Professor John W. Treat, and Professor Tetsu'en Kashima. I am very much indebted to Professor Joseph R. Cooke who has given me unending moral support.

I am grateful to Professor Tamai Kensuke, Professor Endô Kunimoto, Professor Kobayashi Seki, and Nomura Mansaku, for their valuable advice. I would like to extend my appreciation to Ichimura Noboru, Shinbô Kôichirô and Yamaguchi Gaku who have helped supply the reading materials from Japan.

I thank Kathy Elkins and Sara Farinelli who read the manuscript and suggested the corrections; nevertheless any remaining errors are my responsibility. In addition, I thank Narong Penla and Siriwan Limmongkol who patiently typed my dissertation.

Finally, I would like to thank my family for their support, encouragement and patience all through these years. To this I must add my American Host Family, Dr. and Mrs. Rosenbaum, my Thai and American friends.

I feel extremely fortunate to have been the recipient of a four-year grant from Chulalongkorn University, Thailand, and a grant of nearly three years from the Japan Foundation which made this study possible.

## CHAPTER I

### INTRODUCTION

#### *Historical background*

*Kyôgen* ( 狂言 ), classical Japanese comedy, is a traditional form of drama closely associated with *Nô*, the serious and courtly drama, that developed in the late fourteenth and early fifteenth centuries. Even though the *Nô* and *Kyôgen* have distant echoes in the *sangaku* ( 散楽 ) 'scattered or miscellaneous music,' a form of entertainment from China, they later developed into different forms of art. The *Nô* is often tragic, symbolic and aristocratic while the *Kyôgen* is generally humorous, simple and down to earth. The *Nô* and *Kyôgen*, however, have maintained a close association with each other. They share the same stage, and *Kyôgen* continues to be part of a *Nô* program.

With its history of more than six hundred years, *Kyôgen* is the oldest fully developed form of comedy in Japan. It does not simply provoke laughter; it reflects the customs and life styles of the common people in medieval Japan. Furthermore, its broad commentary on human nature is timeless and universal. *Kyôgen* is also the oldest drama using the colloquial language of the period.

The origin of *Kyôgen* is obscure. Some *Kyôgen* performers<sup>1</sup> have traced its origin to the time of myth and

legend and the celebrated account centering on Ame no Uzume no Mikoto (天鈿女命) who performed a daring dance to lure the Sun Goddess out of the rock cavern.<sup>3</sup> A more plausible theory is that *Nô* and *Kyôgen* come from the same source, *sangaku*, which was introduced to Japan in the Nara period (710-794) from T'ang China. *Sangaku* was a variety show consisting of acrobatic feats, jugglery and magic shows accompanied by music. In time, other indigenous performances were incorporated, and in the Heian period (794-1185) the name was corrupted into *sarugaku* (猿楽) 'monkey music' due partly to its humorous acrobatic quality.

A major development of *sarugaku* as a comedy appeared in the work entitled *Shin Sarugaku Ki*<sup>4</sup> which has been attributed to Fujiwara no Akihira (989-1066). The earliest record in which references are given to Japanese performing arts, it lists comical *sarugaku* play with dramatic content such as, "The pranks of a lad from the capital, the priest Fukukô looks for the robe, an Easterner's first visit to the capital, and Nun Myôkô requests swaddling clothes."<sup>4</sup> These were probably short comic skits, but the underlying themes were carried over into the *Kyôgen*. By the late fourteenth century, under the patronage of the third Ashikaga Shogun Yoshimitsu (1358-1408), when *Nô* attained a high level of development and

refinement under the leadership of Kan'ami (1333-1384) and his son Zeami (1363-1443), *Kyôgen* also assumed much of its present shape.<sup>6</sup> In his critical essays, *Nôsakusho*, *Shûdôsho*, and *Sarugakudangi*<sup>6</sup>, Zeami wrote about *Kyôgen* actors and their performance styles. We also learn that *Kyôgen* was performed between two *Nô* plays and that *Kyôgen* actors had a part in the *Nô*, including the ceremonial piece *Okina* in which the role of *Sanbasô* was taken by a *Kyôgen* actor.<sup>7</sup>

In the fifteenth century there were references to *Kyôgen* performances in *Kanmongyoki* (Record of things Seen and Heard), 1424, written by the Cloistered Emperor Go-Sukôin (1372-1456)<sup>8</sup> who was outraged by *Kyôgen* performances that depicted the impoverished nobility. Other references to *Kyôgen* performances appeared in records of performances for the fund-raising (*kanjin* 勧進) sponsored by temples and shrines for various benevolent purposes and by court nobles and feudal lords.<sup>9</sup>

During the late Muromachi period (1333-1600) and the early Edo periods (1600-1868) three *Kyôgen* schools--*Ôkura* (大蔵), *Sagi* (鷺), and *Izumi* (和泉) were established. In the Edo period, when *Nô* became an official ceremonial performance (*shikigaku* 式楽) and was patronized by the Shogun and daimyo, *Kyôgen* also enjoyed a secure

patronage. The three schools of *Kyôgen* were active until the Meiji Era.<sup>10</sup> By the end of the Meiji period, the Sagi school was defunct. At present there remain only two schools--the Ôkura and Izumi.<sup>11</sup>

The word *Kyôgen* is written with two Chinese characters: 狂 (*kyô*), meaning "mad" or "wild" and 言 (*gen*), "speech" or "talk." The compound first appeared in the *Manyôshû*,<sup>12</sup> the oldest poetic anthology. It was read *tawagoto* meaning "irrational or nonsense talk" or "words uttered in fun." Popular opinion is that *Kyôgen* came from *k'uang yen ch'i yû* (Japanese, *Kyôgenkigo*), an expression in Po Chû-i's writings,<sup>13</sup> meaning "irrational language full of decoration." By the mid-fifteenth century *Kyôgenkigo* meant "joke" or "humor" and *Kyôgen* came to mean "words of jest" or "humorous language."<sup>14</sup> In general *Kyôgen* refers to irrational and unusual language uttered in fun and humorous in content. The word was first used to refer to a stage performance in the period of the Northern and Southern Courts (*Nanbokuchô* 南北朝 1333-1392).<sup>15</sup>

#### *Kyôgen texts*

Unlike *Nô*, in which the authorship of plays can generally be attributed to specific playwrights, the



authorship of *Kyôgen* is unknown.<sup>16</sup> Originally *Kyôgen* texts were not written down but were transmitted orally from generation to generation. *Kyôgen* performers conferred on a plot or a story beforehand and then improvised on stage using colloquial language that was familiar to the audience, following a pre-determined plot. Since the performers were familiar with their materials, the recording of scripts probably was not necessary. There must have been those, however, who introduced stories which then were developed, refined and polished by generations of *Kyôgen* performers. *Kyôgen* texts can be traced back as far as the late Muromachi period (1333-1600).<sup>17</sup> In order to trace the development of *Kyôgen* and study the scripts, Koyama Hiroshi has divided *Kyôgen* into three periods:

1. The fluid period, which lasted from the mid-fourteenth century (*Nanbokuchô*--the period of the Northern and Southern Courts--1333-1392) to the mid-sixteenth century.

2. The formative period, which lasted about one hundred years, from the mid-sixteenth century to the mid-seventeenth century. During this time the outlines of plays or scripts came into existence.

3. The fixed-form or permanent script period, from the mid-seventeenth century to the present.<sup>18</sup>

The oldest extant text is the *Tenshōkyōgen-bon* (天正狂言本), 1578. It can hardly be called a script, but only a short rough outline of some one hundred and three plays. A second work comes from the early Edo period, 1642. It was entitled *Kyōgen no Hon* (狂言之本), but is popularly known as *Toraaki-bon* (虎明本 Toraaki Text). It was the first complete text compiled by Ōkura Yaemon Toraaki (1597-1662), head of the Ōkura school, and it included more than two hundred plays. Toraaki stated in the prologue of his text that he was recording for the first time what had originally been handed down by oral tradition from generation to generation. In 1646 there was another *Kyōgen no Hon* or *Torakiyo-bon* (虎清本 Torakiyo Text) containing only eight plays based on Torakiyo's script. Torakiyo (1566-1646) was Toraaki's father. When we compare the Toraaki Text with the Torakiyo Text we can see some variations which prove the fluidity of oral transmission even in the same family of the same school.

At about the time the Toraaki Text was written, there was also another text, *Kyōgen Rikugi* (狂言六義) also known as *Tenri-bon* (天理本). This was the first text of the Izumi school, and it contained two hundred twenty-two plays. Not long afterward, another work was written entitled *Yasunori-bon* (保教本) or *Den'emon-bon*

(伝右衛門本). This was the Sagi school's text and it was compiled around the late seventeenth century by Sagi Den'emon Yasunori (1675-1724). Still another work, the so-called *Kyôgen Ki* (狂言記), consisted of a series of texts from 1660-1730. It contained about two hundred plays, but it did not belong to any traditional school. Then in 1792 Ôkura Torahiro (1758-1805) compiled the revised version called the *Torahiro-bon* (虎寛本) or Torahiro Text, which contained one hundred sixty-five plays. This work is held to be the Ôkura school's representative text.

Each *Kyôgen* school has its own tradition and its own text, and versions of a given play may vary from school to school. Sometime these differences affect not only the dialogue of the play but also even its structure. For example, in the play *Funawatashimuko* (船渡掣) in the Ôkura school a bridegroom paying his first ceremonial visit (*mukoiri*) to his in-laws, carries with him a barrel of *sake* as a gift. On the way he has to ride in a ferry where the boatman happens to love drinking. The boatman forces his passenger to give him a drink but does not stop until all the *sake* is gone. The bridegroom also joins in drinking. When he arrives at his destination the groom presents his gift to his father-in-law who insists on drinking the bridegroom's *sake*. The bridegroom is embarrassed and runs

off when the servant finds out that the barrel is empty. But the play in the Izumi school shows the boatman and the father-in-law to be the same person. Thus, when the boatman notices that the passenger whom he had forced to give him *sake* on the boat is his son-in-law, he is so embarrassed that he refuses at first to meet the son-in-law. His wife shaves off his beard to change his appearance and forces him to meet with the son-in-law, who recognizes him in the end. The play could end whether the father-in-law beats a hasty retreat in embarrassment, or on a happy note in which the son-in-law states that the *sake* was meant for his father-in-law anyway, and they drink, sing and dance in celebration.

There are various versions of *Kyôgen* texts that belong to three schools of *Kyôgen*, Ôkura, Izumi and Sagi, but I have chosen to base my study, here, on the *Kyôgen* plays as edited by Koyama Hiroshi (小山弘志) in the two volumes of *Kyôgenshû* (狂言集) in the series *Nihon Koten Bungaku Taikei* (日本古典文学大系), which is both easily accessible and widely used. This version belongs to the Ôkura school, and it was compiled on the basis of a text rendered in written form by Yamamoto Azuma 山本 東 (1836-1902), the foremost *Kyôgen* actor in the early Meiji period. This version is close to the Torahiro Text, 1792, mentioned above, and contains the best known plays, including those

which were excluded from the Torahiro text. It also contains other plays that were discarded from the repertoire in the Meiji period.

At present, the Ôkura school has 180 plays in its standard repertoire, and the Izumi school has 254 plays. Of these plays, 174 are shared by the two schools.<sup>19</sup> There are several ways to classify the plays. They can be arranged according to the order in which they would appear in a program. The plays can also be categorized according to the levels of difficulty in attaining mastery of the roles. And finally the plays can be classified according to the central characters in the plays. The Ôkura school classifies the 180 plays in terms of the central characters as follows:

1. *Waki Kyôgen* (脇狂言) or "auspicious *Kyôgen*" that strike a note of happiness and joy, 23 plays.
2. *Daimyô Kyôgen* (大名狂言) or "large landowner *Kyôgen*," in which the daimyo is the main character (*shite*), 20 plays.
3. *Shômyô Kyôgen* (小名狂言) or "small landowner *Kyôgen*," in which Tarôkaja, the servant, is the main character, 28 plays.
4. *Muko Onna Kyôgen* (婿女狂言) or "bridegroom and woman *Kyôgen*." In the bridegroom *Kyôgen*, the bridegroom

is the *shite*, while the woman or wife in woman *Kyôgen* is not the main character.<sup>20</sup> These include 28 plays.

5. *Oni Yamabushi Kyôgen* ( 鬼 山 伏 狂 言 ) or "demon and mountain priest *Kyôgen*," 17 plays.

6. *Shukke Zatô Kyôgen* ( 出家 座 頭 狂 言 ) or "priest and blind man *Kyôgen*," 33 plays.

7. *Atsume Kyôgen* ( 集 狂 言 ) or "miscellaneous *Kyôgen*," 25 plays.

8. *Omo-narai* ( 重 習 advanced ) 3 plays.

9. *Goku omo-narai* ( 極 重 習 the most advanced ) 3 plays.<sup>21</sup>

#### *Language in Kyôgen*

Since the *Kyôgen* makes use of colloquial language and was developed in the Muromachi period, it may be expected that *Kyôgen* would be performed in the language of that period. This is partly true. Certain usages of the Muromachi period have been retained in the text. But many linguistic changes have also been introduced. Such changes came about partly because for many generations there was no written text and the plays were transmitted orally. Moreover, *Kyôgen* performers treated their texts with considerable freedom, improving as they saw fit. So the language of the plays had a tendency to change so as to reflect the colloquial speech of the time. This tendency

continued until the late Muromachi and early Edo periods when the plays were formally written down. Another source of change was the development of certain patterns of speech and special words used on stage called *butaigo* (舞台語), or "stage words." The result of all this is that the language in *Kyôgen* is a special kind of language that is based on the language in the Muromachi period plus "stage words" and language in the Edo period. A comparison of the text of the early Edo and that of the mid-Edo, shows that the former contains greater use of colloquialism while the latter has fully developed the uniform use of "stage words." Later, the *Kyôgen* texts have been polished, refined and stereotyped, and the plays have developed beginning sequences and ending formulas and other patterns as well.

In view of the age and history of the *Kyôgen* texts, it is not surprising that there would be many linguistic features in *Kyôgen* that distinguish the language from the present-day. These features include the following.

In *Kyôgen* there is an extensive use of personal pronouns and of causative and potential verbal forms. That is to say *keigo* or honorific language in *Kyôgen* has a lot more personal pronouns than in present-day Japanese. These personal pronouns require specific corresponding terminations. For example, when one uses *konata*, 'you,'

which signals a high degree of respect toward the addressee, the sentence always ends with *gozaru*, the elegant form of verb *aru* 'to be.' And verbs can be made into elegant forms by adding causative and potential suffixes. For example, *matsu* 'to wait' becomes *mataseraruru*. Honorific language in *Kyôgen* which indicates how characters in a play relate to each other will be fully examined in Chapter II.

*Kyôgen* abounds in *giseigo* or onomatopoeia and *gitaigo* or mimesis. Since *Kyôgen* lacks sound effects and hardly uses any props, the actors are responsible for creating whatever effects are required on stage. This characteristic is unique to *Kyôgen*. *Gitaigo* or mimesis occurs mostly in the form of adverbs which describe feelings and impressions. By appropriate use of specific words that describe specific feelings, actions or movements, *Kyôgen* can present vivid images. Note also that some *gitaigo* have many different meanings depending on the context. Both *giseigo* and *gitaigo* and their function as well as dramatic effect will be discussed in Chapter III.

There are also special pronunciations in *Kyôgen*. One of them is called *renshô* (連声) in which the sound *t* and *n* are assimilated into the next vowel. For example, *konnichiwa* (今日は) 'today' is pronounced *konitta* in *Kyôgen*, or *shitsunen itasu* (失念致す) 'to forget' (humble



verb) is *shitsunen nitasu*. And in conjugational forms, in verbs whose roots end either in *i(hi)*, *bi* or *mi*, the final syllable of the root is replaced by *u* before the past participle or past tense suffixes; for example, *chigai* 'differ' becomes *chigaute*, *oyobi* 'reach'-->*oyouda*, and *tanomi* 'request'-->*tanouda*,\*\* instead of *chigatte*, *oyonda* and *tanonda*. When the root ends in *shi* the *sh* is dropped in the same context, for example, *daite*, *nagaite* for *dashite* 'bring out' and *nagashite* 'flow.' This the Japanese scholars call *i onbin* (い音便). And the classical auxiliary verb (*jodôshi* 助動詞) *mu* which marks future tense is all *u* in *Kyôgen* instead of *u* and *yô*. For example, *miru* 'see,'-->*miu* pronounced *myô* in *Kyôgen* instead of *miyô*.

Besides these there are words or expressions that belong to medieval colloquial Japanese, but now obsolete, for example, *ikana koto* 'what thing?' *Nukaruru* 'to be cheated,' and *on demo nai* 'easy.' Some have different meanings now. For example, *ichidan* means 'particularly' in *Kyôgen*, but 'one step' in present-day Japanese, or *nanakanaka*, meaning 'yes' in *Kyôgen*, is now a particle having an adversative signification. *Kyôgen* also makes use of exclamation words like *sorya*, *ara*, *yare yare*, *sâ sâ* as

stage words to highlight the performance which is the heart of *Kyôgen* because *Kyôgen* will come to life only on stage.

*Kyôgen* retains not only linguistic features of the Muromachi period but cultural features as well. Thus, we find that many of the characters depicted in the plays represent newly-risen classes of common people of the Muromachi period, for example, a daimyo 大名 (lit. big name) who at that time was the owner of large land holdings rather than a feudal lord as the term was employed in the Edo period. Then there is Tarôkaja (太郎冠者), the daimyo's servant. Tarô is a common given name for the first son, and *kaja* means a young man who has received a headdress (*kan miteri*) in the ceremony of assuming manhood. In *Kyôgen* the term *kaja* indicates the practice in which the master (but not the father) places the ceremonial headdress on the servant when he comes of age; and this shows the long-term relationship between master and servant. Another character frequently encountered is the Buddhist priest--a reflection of the fact that in the medieval period Buddhism had flourished, with many new sects being born. So *Kyôgen* plays often feature priests of various types and religious persuasions: temple priests, traveling priests, acolytes and mountain priests (*yamabushi*).

Other cultural features of medieval Japan that are reflected in *Kyôgen* include the tea ceremony, flower arrangement and the *renga* (連歌) gathering. The *renga* (linked verse) was a form of poetry practiced extensively during the late fourteenth and the fifteenth centuries, when *Kyôgen* was still in its fluid stage. Such verse, including *haikai no renga* (俳諧の連歌 comic linked verse) provided occasion at that time both for literary creativity and for the enjoyment of companionship. We find that many *Kyôgen* feature the *renga*, for purposes of creating humor or as a means of exploring human relationships. This aspect of the *Kyôgen* together with the use of play on words, puns, humorous use of homonyms and *shûku* (秀句) or witty double riddles will be discussed in Chapter IV.

As an example of various ways in which literary forms may be used for dramatic purposes in a *Kyôgen* play may be seen in the way the *renga* is used in *Mikazuki* (笑被). The *renga*, a popular literary art form of the medieval period, is woven into *Mikazuki*, a simple but elegant play, there functioning as the focal issue in a dramatization of the relationship between husband and wife. A commentary and translation of *Mikazuki* will be provided in Chapter V.

This study is based on *Kyôgen* plays in two volumes of *Kyôgenshû* edited by Koyama Hiroshi in the series *Nihon Koten Bungaku Taikei* (Iwanami Shoten, 1960-61). From this collection I have selected certain plays for more detailed attention in order to illustrate and exemplify certain characteristics of the *Kyôgen*: certain plays, for example, that illustrate the special language unique to *Kyôgen*, plays that show a notable use of dramatic effect, and plays that bring out dimensions of variation and flavor that mark *Kyôgen* as a special form of theatre.

All translations into English of lines from plays and other sources in Japanese are made by the writer, unless otherwise stated.

The spelling of Japanese terms follows the romanization system of *Kenkyusha's New Japanese-English Dictionary*.<sup>23</sup> The symbol ^ is used to indicate long vowel. Japanese characters for play titles and significant terms are provided at the point of their first occurrence in this work. Japanese names are written with family names first.

# NOTES TO CHAPTER I

1. Ôkura Yaemon Toraaki大蔵弥衛門虎明 (1597-1662), the thirteenth generation head of the Ôkura school, wrote in his *Waranbegusa* わらんべ草, an essay on *Kyôgen*, (1660) section 48 that "*Kyôgen* began with Ame no Uzume no Mikoto (天饒女命)." Nishio Minoru, et al, eds. *Yôkyoku Kyôgen* 謡曲・狂言 vol. VIII in *Kokugo Kokubungaku Kenkyûshi Taisei* 国語国文学研究史大成, (Sanseidô, 1961), p. 583.
2. Kurano Kenji倉野憲司 and Takeda Yûkichi武田祐吉, eds., *Kojiki Norito* 古事記祝詞, *Nihon Koten Bungaku Taikei* 日本古典文学大系, (Iwanami Shoten, 1958), pp. 81-83. Also see translation by Basil Hall Chamberlain, *The Kojiki: Records of Ancient Matters*, (Rutland, Vermont and Tokyo, Japan: Charles E. Tuttle Company, 1982) pp. 63-65.
3. *Shin Sarugaku Ki* 新猿楽記 by Fujiwara no Akihiro 藤原明衡 (989-1066) is found in *Kokussho Kankôkai*, eds., *Gunsho Ruijû* 群書類従 VI (Tokyo, 1928), pp. 991-1002.
4. *Kyô waranbe no sorazare* 京童之座左礼, *Fukukô hijiri no kesa motome* 福広聖之袈裟求, *Azuma udo no uikyô nobori* 東人之初末上り, *Myôkô ni no mitsukigoi* 妙高尾之祓禊乞.
5. Richard N. McKinnon, *Selected Plays of Kyôgen*, (Tokyo: Uniprint, 1968), p. 9.
6. *Nôsakusho* 能作書 (1423), *Shûdôsho* 習道書 (1430) and *Sarugakudangi* 猿楽談儀 (1430) are among the 21 essays on the *Nô* by Zeami (世阿弥). There are translations in *On the Art of the Nô Drama*, translated by J. Thomas Rimer and Yamazaki Masakazu, (Princeton University Press, 1984), pp. 170, 225, 231, 234.
7. *Kyôgen* that is performed between two *Nô* plays is an independent *Kyôgen* called *Hon-Kyôgen* 本狂言 or *Kyôgen* Proper; the part of *Kyôgen* between the *Nô* scenes is called *Ai* or *Ai-Kyôgen* 間狂言 or Interlude *Kyôgen* in which a *Kyôgen* actor appears as a local person, who, in simple, understandable language, tells about the region and the main character. In this study I will concentrate only on *Kyôgen* Proper.

*Okina* 翁 (lit. the old man) which dates back at least to the tenth century, is a sacred ceremony where a set of songs and dances are performed first in a formal *Nô* program held on a special occasion. *Sanbasô* 三番叟 is a role that a *Kyôgen* actor performs in the play *Okina*. *Sanbasô* together with *Furyô* 風流 are called *Betsu-Kyôgen* 別狂言 or Special *Kyôgen* which are put in a separate category from the *Ai-Kyôgen* and *Hon-Kyôgen*.

8. *Kanmongyoki* 看聞御記 by Go Sukôin 後紫光院 in *Zoku Gunsho Ruijû Hoi* 3 続群書類従補遺 3, ed., (Zoku Gunsho Ruijû Kanseikai, 1933), p. 427.
9. *Geinôshi Kenkyû Kai* 芸能史研究会, ed., *Nihon Shomin Bunka Shiryô Shûsei* 日本庶民文化史料集成, vol. IV (San'ichi Shobô, 1975), p. 206.
10. Koyama Hiroshi 小山弘志, ed., *Yôkyoku Kyôgen Kadensho* 謡曲・狂言・花伝書, vol. XV of *Nihon Koten Kanshû Kôza* 日本古典鑑賞講座, (Kadokawa Shoten, 1959), p. 38.
11. There are five major families of *Kyôgen* actors today: the Ôkura 大蔵, the Shigeyama 茂山, and the Yamamoto 山本 families of the Ôkura school; and the Miyake 三宅 and the Nomura 野村 families of the Izumi school.
12. The *Manyôshû* 万葉集 is the oldest and largest anthology of Japanese poetry completed around the mid-eighth century. The anthology includes the works of 457 poets approximately 4500 poems.
13. *Kyôgenkigo* or *Kyôgenkigyo* 狂言綺語, a term used by the Chinese poet, Po Chû-i (772-846). His writings were so popular that they were quoted in *Wakanrôeishû* 和漢朗詠集, a collection of Japanese and Chinese poems. The passage is "願ハクハ、今生世俗ノ文字ノ業、狂言綺語ノ誤リヲ以テ翻シテ当来世々變仏衆ノ因、転法輪ノ縁ト為シタマヘト" which was rendered into English by Arthur Waley as:  
 May the vulgar trade of letters that I have  
 plied in this life, all the folly of wild words  
 and fine phrases, be transformed into a hymn of  
 praise that shall celebrate the Buddha in age  
 on age to come, and cause the Great Wheel of

Law to turn. (*The Nô Plays of Japan* [Grove Press, Evergreen books, 1957], p. 18).

14. Araki Yoshio 荒本良雄 and Shigeyama Sennojô 茂山千之丞, *Kyôgen 狂言*, *Nihon Bungaku Shinsho* 日本文学新書, (Osaka: Sôgensha, 1956), p. 9.
15. Andô Tsunejirô 安藤 常次郎, et al, eds., *Kyôgen Sôran* 狂言総覧 (Nôgaku Shorin, 1973), p. 3.
16. Ôkura Yaeman Toraaki claimed in his *Waranbegusa*, 1660, that Priest Gen'e 玄恵法印 (1269-1350), a Zen monk from Mt. Hiei, Kyoto, a scholarly advisor to Emperor Godaigo (1287-1338) was the original founder of the Ôkura school. Furthermore the Ôkura family recorded that Priest Gen'e wrote some 59 plays, while 78 plays were credited to Konparu Shirôjirô (active 1460-1470) or his adopted son Uji Yatarô Masanobu (ca 1500). There is, however, no evidence for the above claims.
17. Koyama Hiroshi 小山弘志, ed., *Kyôgenshû* 狂言集 vol. I of 2 vols in *Nihon Koten Bungaku Taikei* 日本古典文学大系, (Iwanami Shoten, 1960), p. 10.
18. *Ibid.*, p. 11.
19. *Kyôgen Sôran*, p. 19.  
The standard repertoire refers to plays that all families of each school perform. Every family has several plays that only they perform, but the latter are not counted in the standard repertoire.
20. Only Oryô (お 累), an old nun is the main character (*shite*) in only two *Kyôgen* plays--*Bikusada* 比丘貞, and *Iorinoume* 庵の梅.
21. *Kyôgen Sôran*, pp. 20-21.
22. This practice still obtains in the Kyoto dialect. Chamberlain, "On the Medieval Colloquial Dialect of the Comedies" in *Transactions of the Asiatic Society of Japan*, vol VI-part III, (May-June 1878), p. 367.
23. Masuda Koh, general editor, 4th ed. (Kenkyûsha, 1974).

## CHAPTER II

### HONORIFIC LANGUAGE IN *KYÔGEN*

*Kyôgen*, which was developed in the Muromachi period, is the oldest form of comedy using colloquial language. Therefore, it is natural that *Kyôgen* was performed using the language of the period. Still the language in *Kyôgen* changed during the fluid stage that followed and before it finally came to be written down in a fixed form in the late Muromachi and the early Edo periods.<sup>1</sup> In *Kyôgen* texts, the language, which was originally based on the language of the Muromachi period, later was influenced by the language of the Edo period as well as "stage words" (*butaigo*)<sup>2</sup>, i.e., patterns of speech and words frequently used on stage, which developed after years and years of performances. It is noticable that all the characters in *Kyôgen* tend to speak the same. God or demon, merchant or farmer, there is no distinction in the language of these different types of characters. But there is a distinction in the speech levels that reflect the vertical, that is social, relationship between characters such as a master and his servant.<sup>3</sup> That is to say the *keigo*, "honorific language," system of speech levels can still be fully observed in *Kyôgen*.



The Japanese have always been conscious of status or rank differences, and *keigo* is used to express an individual's humility while complimenting others. *Kyôgen* characters range from gods, daimyo (landowner), wealthy men, priests, *yamabushi* (a mountain priest), doctors, merchants, thieves, *zatô* (blind men), monkey trainer, farmers, servants to demons and even animals. In a dialogue between two characters of different status *keigo* is used. For example, the servant uses *keigo* when he talks to his master.

In this chapter, *keigo* or the system of speech levels in *Kyôgen* will be carefully examined to see how characters relate, and how their relationship develops in each play.

Traditionally *keigo* or "honorific language" consists of *sonkeigo* or "respect forms" which are used in reference to the addressee particularly when he is of a superior social position, *kenjôgo* or "humble forms" which the speaker uses in reference to himself, and *teineigo* or "polite forms" which are used regardless of addressee or speaker under neutral circumstances.<sup>4</sup>

*Keigo* in *Kyôgen* involves prefixes, suffixes, personal pronouns and verbs or predicates.

Deferential prefixes used in *Kyôgen* are *gyo*, *go*, *mi*, *on*, and *o*.

*Gyo* and *go* which are written with the same Chinese character 御, originally came from Chinese and mean 'royal' or 'imperial.' They are used with Chinese loanwords. *Gyo* is used limitedly as in *gyo-i* 御意 'your will, your intention,' *gyo-sei* 御製 'lord's song' and *gyo-kan* 御感 'lord's admiration.' *Go* is more widely used, for example *go-myôji* 御名字 'name,' *go-seibai* 御成敗 'execution,' and *go-hôkô* 御奉行 'service.' According to Doi Tadao, *gyo* is higher in degree of respect than *go*.<sup>5</sup>

*On*, *o* and *mi* are the Japanese readings of 御 and are generally used with Japanese words. *On* is used in written language as in *on-te* 'hand.' *O* is used in spoken language like *o-kotoba* 'language,' *o-tachi* 'sword,' *o-yorokobi*, 'delight' and *o-itoma* 'leave.' *Mi* is used both in written and spoken language, but with special words only. In common usage *on* and *o* usually replace *mi*.<sup>6</sup> In *Kyôgen* we find *mi-nengu* 'tax,' *mi-yo* 'reign' and *mi-gyôsho* 'an official endorsement.' According to Doi, *mi* is higher in degree of respect than *go* and *o*.<sup>7</sup>

Some suffixes used in *Kyôgen* are *sama*, *tono/dono* and *me*. *Sama* shows respect as in *gobôsama*, a word used

when someone directly addresses a priest. Or put after a name like *Oryōsama*, which a man in *Bikusada* (比丘貞) calls an old nun, *Oryō*.

*Tono/dono* is a suffix that shows politeness. In *Dondarō* (鈍太郎), *Dondarō* wants to be called "Dondarō-dono" by his wife and his mistress. According to *Arte da Lingoa de Iapam*, *tono* is a suffix used after a name when addressing someone. It is the third degree of politeness after *sama* (様) and *ko* (公).<sup>8</sup>

*Me* is a vulgar suffix. It shows the speaker's contempt or anger towards the addressee. It can be used in the case of a scolding. The wife in *Kamabara* (鎌腹) refers to her husband as *ano otokome* 'that man.'

There are more personal pronouns used in *Kyōgen* plays than in present day Japanese. In Japanese, the speaker refers to himself humbly while exalting the addressee. So the first person pronoun that shows the most humility shows the most respect, while the second person pronoun that exalts the addressee the most shows the most respect for those of higher rank.

The order given below is of an increasing degree of respect--of humility in the first person pronouns and of deference in the second person pronouns.

Among the first person pronouns used are, *ware*, *kochi*, *mi*, *midomo*, *soregashi* and *watakushi*.

*Ware* is usually used to inferiors.

*Kochi* is derived from a directional pronoun (*hōkō daimeishi*). It is less polite since it is shortened.<sup>9</sup>

*Mi* is used to inferiors and has an air of haughtiness.<sup>10</sup>

*Midomo* is used to those of slightly inferior status or of superior status since *mi* is joined with the suffix *domo* which shows humility.<sup>10</sup>

*Soregashi* can be used to all levels.<sup>11</sup> *Soregashi* and *midomo* are about the same level and are often used interchangeably. *Watakushi* is a humble word used when talking to a superior.

Besides the above personal pronouns, there are *gusō* used by a priest when referring to himself humbly, and *warawa* which is used by women only.

The second person pronouns are *onore*, *sochi*, *nanji*, *wagoryo*, *sonata konata* and *katagata*.

*Onore* is a term of abuse, used only with inferiors when scolding or in anger.

*Sochi* is also used with inferiors.

*Nanji* shows a low degree of respect. It is used by a master toward his servants or inferiors.

*Wagoryo* is about the same as *sonata*, the next level, but shows more intimacy.

*Sonata* shows respect. It can be used among equals. *Sonata* and *wagoryo* are frequently alternated even when speaking to the same person.

*Konata* shows the highest degree of respect for the addressee. It can be used among equals or to superiors.

*Katagata*, a plural, is a polite form. The man in *Irumagawa* ( 入 門 川 ) uses *katagata* when referring to the Daimyo and his servant, *Tarôkaja*.

In addition there are also *gobô* or *gobôsama* used when addressing a priest, although these are not pronouns, but they are used as one in *Kyôgen*.

For the third person pronoun, there is only *kyatsu* 'fellow' which is rather vulgar. *Tarôkaja*, a servant uses it when he refers to *Jirôkaja*, another servant in the play *Bôshibari* ( 棒 縛 ). In *Kyôgen* when one character refers to another who is not present, a noun is used. For example, when the servant talks about his master he refers to him as *tanôdahito* 'master,' or a husband refers to his wife *ano onna* 'that woman.' Therefore there is no third person pronoun used in *Kyôgen*, except *kyatsu* which is rarely used.

Yamazaki Yukihiisa, in *Kokugo Taigû Hyôgen Taikei no Kenkyû*,<sup>12</sup> sums up the second person pronouns in five levels which rank from the most polite to the least polite,

First level - *konata* level

Second level - *sonata* level

Third level - *wagoryo* level

Fourth level - *nanji* and *sochi* level

Fifth level - *onore* level

When second person pronouns appear as the subject of a sentence they require specific terminations which correspond to their status/rank/level. For example, *konata* corresponds with *gozaru*, *sonata--oryaru*, *sochi--ja*, and *onore--verb+oru*.<sup>13</sup> These terminations including verbs or predicates are the most complicated part in the system of speech levels in *Kyôgen*. They reveal different degrees of respect which reflect how the characters relate to each other.

Verbs can be divided into three groups: humble, neutral and elegant. For example *itadaku* 'to receive,' *itasu* 'to do,' *kudasaru* 'to bestow on,' and *mairu* 'to come, to go' are humble verbs describing the speakers's action, while *nasaru* 'to do,' *ôsu* 'to say' and *oboshimesu* 'to think' are elegant verbs describing the addressees' action.

*Kuru* 'to come' and *suru* 'to do' are neutral verbs that do not show respect or humility.

Three groups of verb can be summarized as follows:

	Humble	Neutral	Elegant
"To do"	<i>itasu</i>	<i>suru</i>	<i>nasaru</i>
"To say"	<i>mōsu</i>	<i>iu</i>	<i>ōsu</i>
"To think"	<i>zonzuru</i>	<i>omou</i>	<i>oboshimesu</i>
"To come"	<i>mairu</i>	<i>kuru</i>	<i>oide nasaruru</i>

For example, let's look at four sets of dialogues between the Daimyo (D) and Tarōkaja (T), his servant in the play *Irumagawa*.

1. D : Koi koi. (Come, come.)  
T : Mairimasuru, mairimasuru. (I am coming, sir.)
2. D : Dorekara mitemo nari no yoi yama ja na.  
(However you look at it, it's a splendidly shaped mountain.)  
T : Dorekara mimashitemo kakkō no yoi yama degozaru. (same.)
3. D : Hatta to wasureta. (All of a sudden I have forgotten.)  
T : Watakushi mo shitsunen tsukamatsurimashita. (I have forgotten too, sir.)
4. D : Kotoba o naoite toō. (I'll correct my language and ask.)  
T : O-kotoba o naoite towaserarei. (Please correct your language and ask, sir.)

In Dialogue 1, the Daimyo hurries Tarôkaja along. As the master, he does not use *keigo*, instead he uses the imperative form of the verb. *Koi* is the imperative form of *kuru* 'to come,' to which Tarôkaja responds respectfully by using the humble verb *mairu* 'to come' plus the polite inflectional suffix *masuru* that indicates an inferior's humility.<sup>14</sup>

In Dialogue 2, the Daimyo ends his sentence with only *ja*, a colloquialism derived from *nitearu*-->*dearu*-->*dea*-->*ja*,<sup>15</sup> which is neutral. He uses the plain form of verb *miru* 'to see' in *mi+temo*, while Tarôkaja uses *mimashitemo* which is *mi+mashi* (from polite *masu*) to show politeness, and ends his sentence with *de gozaru*, polite copula. Also notice the Chinese loanword *kakkô* 'shape,' seems to show more respect than the Japanese word, *nari* 'shape.' Similarly in dialogue 3, *wasureta* and *shitsunen tsukamatsurimashita* are the corresponding colloquial/plain and humble verb form respectively. The Daimyo uses only the plain form of verb *wasureru* 'to forget,' a Japanese word, while Tarôkaja uses the Chinese loanword *shitsunen*; *tsukamatsurimashita* comes from the humble verb from *tsukamatsuru* 'to do' plus *masu* then inflected into the perfect tense.



In Dialogue 4, Tarôkaja puts the honorific prefix *o* in front of *kotoba* 'language' because he is referring to his master's speech. *Towaserarei* is a elegant form of *tou* 'to ask'+suffix/*serare*/ which shows a high degree of respect<sup>16</sup>, plus *i* from *rei*, imperative form of *ru*.<sup>17</sup>

From these dialogues we can see that people of different status use different verb forms that correspond to the status of the speaker and addressee. Below some dialogues from various *Kyôgen* plays will be examined to determine the relationship between the characters.

*Mochisake* ( 餅 酒 ), a *Waki Kyôgen*, is about two farmers, one from Kaga, the other from Echizen, who are going to the capital to pay taxes. This play has both the ruling class and those being ruled. First, when the two farmers meet on a crossroad, the farmer from Kaga asks, "*Konata wa dore kara dore e gozaru zo.*" (Where are you from and where are you going?) He asks politely using the highest level *konata* and *gozaru*, because they are strangers. In return, he gets the same polite answer, "*Watakushi wa miyako e noboru mono de gozaru ga nanizo go yô bashi gozaru ka.*" (I am going up to the capital. Do you have any business with me, sir?) The Echizen farmer uses the humble

personal pronoun, *watakushi*, *de gozaru*-polite copula, honorific prefix *go* and elegant verb *gozaru*. Notice *de gozaru* is the polite copula of *de aru*, while *gozaru* is the elegant form of the verb *aru* 'to exist.' When the Echizen farmer finally finds out who his company is, the degree of respect is reduced. He says, "Sureba *wagoryo wa kaga no kunino o-hyakushō ja made.*" (So you are a farmer from Kaga.) *Wagoryo* is the third level of respect and *ja* is an informal ending that is neutral. Then he reveals who he is, "*Soregashi wa sonata no mattonari no mono ja...echizen no kunino o-hyakushō de oryaru ga,....*" (I am your neighbor,...a farmer from Echizen....) *Sonata* is next to *Konata* and *soregashi* is next to *watakushi*, also *de oryaru* is next to *de gozaru*. That is to say the level of respect is down one level. When both know they are farmers, *gozaru* is completely dropped. Notice that both call themselves *o-hyakushō* ( お百姓 ) which is unusual. When they introduce themselves they use the deferential *o* in front of *hyakushō* 'farmer' instead of the plain *hyakushō*. Andō Tsunejirō asserts that it may be because it is a *Waki Kyōgen*, a congratulatory piece.<sup>18</sup> But Toida Michizō maintains that it is due to the fact that the farmers are submitting their taxes to the landlord and as such the use of the deferential *o* is with respect to the lord.<sup>19</sup>

When they arrive in the capital at the place where they are supposed to submit their taxes, they meet an agent, *sôsha*, who conducts the business in place of the landlord, *ryôshu*. The *sôsha* belongs to the ruling class while the farmers belong to those being ruled. The *sôsha* introduces himself as, "Kore wa konnichi no *sôsha desu*." (I am the *sôsha* for today.) *Desu* which comes from *nitesô* (にて候) has an air of arrogance it is generally used by the daimyo in *Kyôgen* when they introduce themselves.<sup>20</sup> As a member of the ruling class the *sôsha* does not have to use any *keigo*, while the farmers have to use the highest level of respect. One farmer asks the *sôsha* to accept his taxes, "*Nanitozo o-sôsha no o-kokoroe o motte osamesaserarete kudasaryô naraba katajikenô gozaru*." (By your (*sôsha's*) arrangement, if you can accept my offering, I'll be grateful, sir.) The prefix *o* shows deference; the suffix-*saserare* shows the highest respect,<sup>21</sup> and *kudasaru* shows humility.

In *Utsubozaru* ( 韃 奴 ), there are the Daimyo (landowner), *Tarôkaja*, his servant, and a monkey trainer. The Daimyo introduces himself as, "*Ongoku ni kakure mo nai daimyô desu*." (I am a Daimyo of distinction.) As mentioned before *desu* in *Kyôgen* has an air of arrogance and

self-importance. Between the Daimyo and Tarôkaja, it is a master and servant relationship. The master gives orders and never uses *keigo*, while the servant always pays the highest respect using *konata* and ending his sentences with *gozaru* all the time. The Daimyo and his servant come upon a monkey and its trainer. Seeing the monkey's beautiful fur, the Daimyo wants it to make a cover for his quiver. As a Daimyo, a person of high status, he does not talk directly to the trainer, but talks to his servant, Tarôkaja, who then conveys his master's words to the trainer.

1. Daimyo-->Tarôkaja : Ano saruwa nôzaruka to iute  
toute koi. (Go and ask whether  
that is a well-trained monkey or  
not.)
2. Tarôkaja-->trainer : Nô nô sono saru wa nôzaruka to  
ôseraruru. (Say, my master asks  
(says) whether that is a well-  
trained monkey or not.)
3. Trainer-->Tarôkaja : Ikanimo nôzaru ja to ôserarei.  
(Please say it is a well-trained  
monkey.)
4. Tarôkaja-->Daimyo : Ikanino nôzaru ja to  
môshimasuru. (He says it is a  
well-trained monkey.)
5. Daimyo to himself : Nôzaru ja to iuka. (So he says  
it's a well-trained monkey.)

The Daimyo uses only the plain form of the verb *iu* 'to say,'  
*tou* 'to ask,' and imperative *koi* of verb *kuru* 'to come.' In  
2, Tarôkaja repeats what his master says and uses

*ôseraruru*, an elegant verb *ôsu* 'to say' plus respect suffix *seraruru* in reference to his master, when he talks to the trainer. In 3 the trainer's answer shows respect to Tarôkaja by using the elegant verb *ôsu* with *-rarei* which is a suffix showing respect in the imperative form.<sup>22</sup> When Tarôkaja informs the Daimyo in 4, he uses the humble verb *môsu* 'to say' in reference to the trainer with the polite suffix *masuru* in respect to his master.

The trainer's speech indicates that he regards Tarôkaja to be of higher status than himself. He puts Tarôkaja in the "in-group" with the Daimyo. He uses *gozaru* when talking to Tarôkaja. When he finds out that the Daimyo wants his monkey's fur, he is angry. Still maintaining his politeness, he continues to talk to Tarôkaja with respect, "...ikani o-daimyô demo sono yô na koto wa iwanu mono ja to *ôserarei*." (Please say that even a Daimyo must not say such a thing.) Hearing this the Daimyo gets angry, he talks directly to the trainer without going through Tarôkaja which is the customary thing to do considering his social position. He threatens the trainer, "*Onore sono tsure o iuta naraba tame ni warukarô*." (You! if you talk like that, you will be in trouble.) *Onore* is the abusive second personal pronoun used for scolding. The trainer's response is somewhat low in its degree of respect

considering the fact that he is talking directly to the Daimyo, "Tame ni warukarô to iute nan to *mesaru*." (What is it you say you will do to me?-->"What do you mean to do?") *Mesaru* is an elegant verb but in a plain form without a polite suffix. Later he does not use *keigo* at all when he responds to the Daimyo's, "Kuyamôzoyo" (you will regret this) as "Nan no kuyamu mono ka" (I won't regret anything. -->"What am I gonna regret?")

In *Suehirogari* (末広がり), a wealthy man asks his servant, Tarôkaja to go buy a *suehirogari*, a kind of fan, in the capital. Tarôkaja goes to the capital without knowing what a *suehirogari* is. Cheated by a swindler (*suppa*), he brings back an old umbrella. The language used between the master and Tarôkaja is a typical master-servant pattern. The master refers to himself as *soregashi* or *midomo*, he calls Tarôkaja *nanji* and uses the plain form of verbs or *ja* while Tarôkaja calls his master *konata*, uses *gozaru* and refers to himself as *watakushi*. But what are the speech levels between Tarôkaja and the swindler? How do they relate to each other? When Tarôkaja walks around the capital shouting out loud that he wants to buy a *suehirogari*, the swindler calls out to Tarôkaja who responds, "Yâ yâ kochi no koto *de gozaru* ka nanigoto *de*

*gozaru.*" (What! Are you talking to me? What is it, sir?) The swindler answers, "*Ikanimo sonata no koto ja.*" (Most certainly it's you.) *Tarôkaja* uses *de gozaru* but the swindler uses only *ja* and calls *Tarôkaja sonata*, the second level. The swindler also uses *wagoryo*, "*Wagoryo no ryôji osharu to iute togamuru dewa orinai.*" (Even though I said you shout (say rudely), I am not blaming you.) *Orinai* is a negative form of *oryaru* 'to be,' the next level below *gozaru*. *Wagoryo* and *orinai* are lower in degree of respect than the *konata* and *gozaru* that *Tarôkaja* uses with respect to the swindler. *Tarôkaja* is very polite as in "*Sono suehirogari ga mitô gozaru ga misete kudasaryô ka.*" (I would like to see that *suehirogari*, would you please show it to me, sir?) Perhaps because he realizes that *Tarôkaja* has come from the country, the swindler puts himself above *Tarôkaja*. Later it is clear he knows that *Tarôkaja* is a servant. *Tarôkaja*, who is a servant, is always polite and respectful towards people. So *Tarôkaja* pays respect even to the swindler in the capital too.

The characters in *Irumagawa*, are once again a Daimyo and *Tarôkaja*, his servant. This time they come to a big river and see a man on the opposite bank. The Daimyo calls out to ask the man something. Being a Daimyo who

never uses *keigo*, his manner of speaking is rather impolite and somewhat arrogant, "Yai yai mukaina mono ni mono toô yai." (Hey, you over there, I have something to ask.) *Yai* is an exclamation to call for attention usually used by a superior to an inferior.<sup>23</sup> However, in this case the addressee happens to be a man of distinction (*nanigashi*) who is used to respect and politeness. The Daimyo's words are an insult to him. He decides to show that he is of no lower status. So he answers in the same way, "Yai yai mukaina mono ni mono ga toitai to iu wa kochi no koto ka nanigoto ja iyai." (Hey, you over there, you say you wanna ask something, you mean me? What is it?) He starts with the same *yai* and ends with *iyai* which shows contempt to the listener.<sup>24</sup> Hearing this the Daimyo gets angry, but Tarôkaja calms him down saying that the man might not know who the Daimyo is since they are not in the Daimyo's domain. He suggests the Daimyo ask more politely, and the Daimyo agrees. This time he is polite, "*Môshi môshi mukai na hito ni mono ga toitô gozaru.*" (Hello the person over there I would like to ask you something.) Notice *môshi* 'hello' in place of *yai* 'hey,' *hito* not *mono* and the deferential termination *gozaru*. The man answers politely too. Now both know that they are of equal status, they pay respect to each other, both use *keigo* and *gozaru*. Later



when the Daimyo is enjoying the man's company, he shows friendliness toward the man by using the second person pronoun *wagoryo* and sometimes *sonata* which is lower than *konata*. The Daimyo ends his sentences with *oryaru* and *ja* while the man keeps on using *gozaru*, perhaps because he is talking to the Daimyo.

In *Futaridaimyô* (二人大名), two Daimyo are on their way to the capital. When they talk, they are very polite to each other. Both use *konata* and *gozaru*,

Daimyo A : *Konata wa kanegane miyako e noboru naraba sasôte kurei to ôserareta dewa gozaranuka.*  
(You have often asked me to invite you along when I go to the capital. Don't you remember?)

Daimyo B : *Sayô môshite gozaru.* (Indeed I do.)

*Ôserareta* comes from *ôsu* 'to say' an elegant verb, here it means 'said'; *môshite* comes from *môsu* 'to say' humble verb.

At the crossroad, the Daimyo A looks for someone to carry his sword. When he sees a passer-by who is on his way to the capital, the Daimyo calls out and asks the man to join them. At first the man refuses and then agrees. He is a commoner and sees that he does not fit in with the Daimyo. He has to use *keigo* and *gozaru* when talking to the Daimyo who uses *sonata* or *wagoryo* with *oryaru* and *ja*. The Daimyo forces the man to carry his sword for him. Later the

grudging man uses that sword to threaten the Daimyo. The man shouts, "*Gakkime* yarumaizo!" (Rascal! I won't let you get away.) *Gakkime* is an abusive term used when cursing. There is no respect from the man who was forced to do something against his will. This is the turning point in the story. The man, a commoner, now controls the situation and gives orders to the daimyo who once gave orders. This play is a good example of what is called the *gekokujo* (下剋上) "the low conquers the high"<sup>25</sup> phenomenon in medieval Japan.<sup>26</sup> The change in pronouns and patterns of speech denote a change in the status on the man's part. The Daimyo begs for his life, "Â abunai mappira inochi o tasukete kurei tasukete kurei." (Oh, it's dangerous, please spare my life.) Even when begging for his life, the Daimyo uses a suitable speech level for his status--not too polite. But the angry man drops all the *keigo* that he is supposed to use when talking to a daimyo, and goes down to the lowest level, "*Onore* saizen mochitsuke mo senu tachi o motaseta ga yoi ka kore ga yoi ka kubi o otoite yarô." (You! Which is better? Carrying this sword as you forced me to do even though I had never carried one before or how about this [drawing the sword]? I think I'll cut off your head.)

In *Bôshibari*, besides the relationship between master and servant which has been observed before, we will see the relationship between servants, Tarôkaja and Jirôkaja who serve the same master. Tarôkaja tells his master about Jirôkaja, "*Kyatsu wa kono aida bô o keiko itashimasuru.*" (That fellow is taking lessons in the sport of the pole (*bô*) lately.) *Kyatsu* is the third person pronoun which shows the contempt of the speaker towards the person he refers to. In this case Tarôkaja may be using it as a humble word since he and Jirôkaja as servants are of the same "in-group" and should be humble when talking to their master. On the other hand, it is entirely possible that Tarôkaja wants to show his master that he, Tarôkaja, considers himself on a higher social position than Jirôkaja. In any case, there is no question that Tarôkaja is "toadying up" to the master. *Itashimasuru* is the humble verb *itasu*+polite suffix *masuru*.

The master asks Tarôkaja to call Jirôkaja.

Tarôkaja calls Jirôkaja,

Tarôkaja : Iya nô nô Jirôkaja *mesu* wa. (Hey Jirôkaja, the master wants you.)

Jirôkaja : Nanja *mesu*. (What? The master wants me?.)

Both use the plain form of verb *mesu* 'to call, to summon,' an elegant verb which refers to the master's action. There is no need to be polite to each other since they are not talking in front of the master. Compare the situation when the master asks Jirôkaja to show him the sport of the pole (bô) Jirôkaja refuses at first but the master insists

- 1.Master : Na kakushiso Tarôkaja ga *tsugeta*. (Don't hide it. Tarôkaja has told me.)
- 2.Jirôkaja : Yâ yâ *wagoryo môshiageta* ka. (What! You told him?)
- 3.Tarôkaja : Môshiageta hodo ni tsukôte *ome ni kakesashime*. (I have told him, so show him how it is done.)

In Sentence 1, when the master talks to Jirôkaja, he uses the plain form of the verb such as a master usually does. Jirôkaja, hearing this, turns to Tarôkaja in sentence 2. He uses *wagoryo* for Tarôkaja and also the plain form of the verb *môshiageta* which is a humble verb referring to Tarôkaja's action. Tarôkaja responds to Jirôkaja in sentence 3 using *omeni kakesashime* which comes from the humble verb *omeni kakeru* 'to show' plus the suffix *sashime*, the imperative form of *sashimu* which carries a low degree of respect. It is used between equals, or when a master talks to his servant.<sup>27</sup> Here Tarôkaja orders Jirôkaja to show the master the sport of the pole. Tarôkaja and Jirôkaja

need not be polite to each other; but when they talk in front of their master, they have to use humble verbs. Between them the first person pronouns used are *soregashi* and *midomo*; and the second person pronoun is *wagoryo*. They use the plain forms of verbs, *ja*, and *-shime* or *-sashime*, the imperative endings.

At the end when the master comes back and sees that his servants are drinking his rice wine, he is so angry that he wants to hit them. Tarôkaja runs away leaving Jirôkaja behind. The master threatens to beat Jirôkaja, "Onore chôchaku shite kuryô." (Rascal! I'll beat you.) Caught by surprise, Jirôkaja drops the use of *keigo*, "Nanja chôchaku." (What! Beat me?) And uses his pole to protect himself and drive his master away. The absence of the socially required polite form also represents a show of rebelliousness, a readiness to turn the table on the master.

Now we will examine how merchants in *Kyôgen* relate to each other. In *Nabeyatsubachi* (鍋八提), a *Waki Kyôgen*, a drum seller and an earthen pan seller compete for the first stall in the new market.

When the drum seller sees someone sleeping in the stall, he calls out aggressively, "Yai sokona yatsu." (Hey! You there!) *Sokona yatsu* 'the one there' is a term that can

be used as a second person pronoun showing the speaker's contempt. To this the pan seller answers politely, "Ha *konata wa donata de gozaru.*" (Yes, who are you sir?) The response is very rude, "*Midomo wa kakko shōbainin ja iyai.*"<sup>24</sup> (I am the drum seller.) The pan seller then knows that he is talking to a fellow merchant, not an official as he had thought before. He then changes his speech accordingly, "...*soregashi wa asanabe uri jaiyai.*" (...I am the earthen pan seller.) So it seems that equals of a lower class, like merchants, are hardly ever polite to each other and seldom use *keigo*, and thus the level of politeness is low. But when they talk to the *mokudai*, an official of the ruling class who tries to help settle an argument, the merchants are very polite. They use *gozaru* instead of *ja* and refer to themselves as *watakushi*. The *mokudai* addresses them with *nanji*, denoting a superior-inferior relationship.

From the examples gathered from different *Kyōgen* plays above, we can observe the system of speech levels used between the ruling class and those who are ruled as in such relationships as landlords and farmers, masters and servants, Daimyo and commoners, and officials and merchants. The ruling class never uses *keigo* except amongst themselves. They give orders, and so they frequently use the imperative form of verbs. They use *nanji* when referring to their

subjects. The first person pronouns they use are *soregashi* or *midomo*. Those who are ruled call themselves *watakushi*, the most humble form and call the ruling class *konata*, the highest form of respect, and always use the deferential *gozaru*. In effect, if the social status is different, speech levels are different.<sup>28</sup>

What about language usage among equals? It seems that among equals of high status, like the Daimyo and the man of Iruma (*Iruma no nanigashi*), politeness and respect are maintained. *Konata* and *gozaru* are used between them. They humbly refer to themselves as *watakushi*. But between the equals of lower classes, like servants and merchants, formality is low. They refer to themselves as *midomo* and *soregashi*, and call each other *wagoryo* or *sonata*. The degree of respect is low. Perhaps among the lower classes each tries to show his superiority.<sup>29</sup>

The speech levels used among the ruling class and those who are ruled and among equals of high and low status can be summarized as follows:

	First person pronouns	Second person pronouns	Verbs or predicates	Imperative
1. To superiors	<i>watakushi</i>	<i>konata</i>	<i>gozaru, -nasuru</i>	<i>-saserare</i>
2. To equals: high status	<i>watakushi</i>	<i>konata</i>	<i>gozaru, -nasuru</i>	<i>-saserare</i>
low status	<i>soregashi,     nidono</i>	<i>wagoryo,     sonata</i>	<i>oryaru, ja,     plain form</i>	<i>-shine</i>
3. To inferiors	<i>soregashi,     nidono</i>	<i>nanji,     sochi</i>	<i>ja, plain form</i>	<i>plain</i>

Now let us turn to examine the language usage between men and women in *Kyôgen*. In *Mikazuki*, an *Onna Kyôgen*, the husband is so obsessed with *renga*, Japanese linked verse, that he hardly takes care of his family. When the husband comes back home, he calls to his wife, "Iya nô nô onnadomo oryaru ka isashimasu ka." (Hello, woman, are you home?) *Onnadomo* is a word used by a husband in addressing his wife. He shows some kind of respect using *oryaru* 'to be' and *isashimasu* which comes from *iru* 'to be'+*sashi* from the elegant auxiliary verb *sasu*<sup>2\*</sup>+the polite suffix *masu*. The wife answers with *gozaru*, "Ei modoraserarete gozaru ka." (Yes, are you back?) She shows the highest respect by using the suffix *-(a)serare*, an inflectional suffix of the highest respect in spoken language. Generally women are more sensitive and tend to



use more *keigo* than men. The wife in *Kyôgen* plays always uses the highest level of respect while the husband uses the next level. The wife will call her husband *konata* and use *gozaru*. She uses *warawa*, a first person pronoun for women, for herself. The husband calls himself *midomo* or *soregashi* and calls her *sonata*. This is a normal situation. In *Kamabara*, the strong wife is mad at her lazy husband. The play opens with the wife scolding and running after her husband, "*Yai waotoko onore nikui yatsu no.*" (Hey, you awful man, you rascal!) *Waotoko* is an abusive word used for scolding a husband. *Wa* is a prefix that denotes intimacy, lack of distance implying lack of respect.<sup>30</sup> *Onore* is another abusive word. In fact the whole phrase consists of a string of abusive terms to scold and curse. *Onore nikui yatsu no* is a typical *Kyôgen* phrase for scolding. Here the wife is so furious that she has no respect left for her husband. When the mediator interrupts, "*Â kore kore mazu matashime matashime.*" (Here, wait, wait.) *-Shime* is a imperative suffix of low respect such as a master would use on his servant. Here the mediator may be a person of higher status than the couple. The husband is only a woodcutter. Furthermore the mediator is an "out-group" person so commands respect. Despite her anger, the wife responds politely, "*Soko o nokaserarei uchikoroite yarimashô.*"

(Please step aside, so I may beat him to death.) -*Serarei* is a polite imperative suffix, *uchikoroite yaru* denoting a superior talking down to an inferior is in reference to her husband, but the polite suffix *masu-->mashô* is used to show politeness to the mediator. She talks to the mediator with respect using *konata* and *gozaru*, but refers to her husband with contempt by calling him *otokome*, *otoko* 'man' plus the abusive suffix *me*. The husband also uses the highest level second person pronoun *konata* and the polite form *gozaru* to the mediator, who, in turn, ends his sentence with only *ja*.

It is quite interesting to look at the husband's monologue which is the highlight of the play. He starts, "Satemo satemo abunai me ni aute *gozaru*." (What a frightening experience that was!) This *gozaru* is meant for the audience since he is alone and talking to himself. But later when he becomes engrossed in his soliloquy, *gozaru* is dropped and his sentences end with *ja*. He is talking to himself, not to an audience. He decides to kill himself with a sickle, "Ha ha kore ni kama ga *aru*." (Hmm. Here's a sickle.) Notice *aru* not *gozaru* 'to exist.' When the wife hears that her husband is going to kill himself, she rushes out to stop him, "*Môshi môshi kore wa mazu nanto shita koto de gozaru*. Nanitozo omoitomatte *kudasarei*." (What on

earth are you doing? Please stop.) She is now polite as she is no longer angry at him and is trying to stop him from harming himself.

In *Dondarô*, we can examine the relationship between women. *Dondarô* has a wife and a mistress. After three years from home, *Dondarô* has come back to the capital. He goes to his wife's house, but she will not let him in. So he goes to his mistress, who will not let him in either. *Dondarô* then decides to shave his head and become a priest. The next day, when the wife hears this, she rushes to the mistress's house to see her husband. The two women meet for the first time. They are very polite to each other. Both use *konata* and *gozaru*. They refer politely to *Dondarô* as *Dondarôdono*. When they meet him and talk to him, they use *konata* and *gozaru* as a woman usually does when talking to her husband. *Dondarô* uses the next level of *sonata* and *oryaru* for his women. At the end *Dondarô* wants to be carried by the women in a *teguruma*, a chair made with their arms clasped together. He asks them to chant, "*Dondarô dono no teguruma.*" (Master *Dondarô*'s *teguruma*.) But instead of *Dondarôdono* his wife says *Dondarôme*, using the vulgar suffix *me* instead of the polite suffix *dono*. *Teguruma* also means a hand-drawn cart in which nobles or

high-class people rode. Since Dondarô does not have a cart, he settles for just a clasped-arm chair and being called Dondarôdono as though he were an official. This presents an amusing picture of a commoner imitating high class people.

*Setsubun* ( 節分 ) is a story of a house wife and a demon. On the night of *Setsubun*, the eve of the beginning of Spring, a demon comes to Japan. He introduces himself, "Kore wa Hôrai no shima no oni desu." (This is the demon from Hôrai Island.) *Desu* is one of the self introduction (*nanori*) endings used in *Kyôgen* plays.<sup>31</sup> It has a sense of arrogance. The Daimyo in *Kyôgen* also uses *desu* in their *nanori*. The wife, who normally uses *gozaru*, is so frightened when she sees the demon that she tries to drive it away. She ends her sentence with *yai*. "Oni ga osoroshûnôtenan to suru monoka. Mata kore e kita. Dete usei yai." (If a demon is not scary, what is? Are you back again? Get out and get lost.) *Usei* is an abusive term which means 'get lost.' It seems that a demon is considered to be of somewhat lower status than human beings. The wife never uses any *keigo* talking to him. The demon, however, uses polite words even if they are not the highest level of respect. "Korewa Hôrai no shima no oni to iute sanomi

kowaimono demo osoroshii mono demo *orinai*." (I am the demon from Hôrai Island. I am neither fearful nor frightening.) *Orinai* is the negative form of *oryaru*, the next level of *gozaru*. The demon calls the wife *sonata*. In *Kyôgen*, gods and demons are human-like. The demon here is kind and playful. The wife sees that the demon means to do no harm and seems to be attracted to her. She decides to trick him out of his treasures. She says nicely, "Onidono yo makoto warawa o omoinaba takara o ware ni tabitamae." (Mr Demon, if you really like me, please give me your treasures.) After all the rude and abusive language that she has used to try to drive the demon away, she now turns to speak nicely to him so she can get what she wants by using the polite suffix *dono*, and the humble verb *tabitamae* 'please give' which reflects considerable respect. The demon gives her his treasures, but then is driven away by beans, *mamemaki*.<sup>32</sup>

A woman of the same age and status usually pays more respect than a man; but in *Bikusada*, Oryô is an old nun and a woman of some status. The man who comes to ask her to name his son pays respect to her using *konata* and *gozaru*. He himself refers to himself as *watakushi*. He also calls her Oryôsama. The old nun calls herself Oryô, and *warawa*. She uses *sonata* and sometimes *wagoryo* for the man

and uses *ja* to terminate her sentences. She also uses three special words: *sasa*, 'rice wine' *meme* 'rice,' and *oashi* 'money.' These words are used only by women of high status.

Between the man and his son, the man uses the second level of *sonata* and *oryaru* to his son, who uses the highest level of *konata* and *gozaru* to his father. The son also uses the same highest level of speech when addressing the nun.

In *Nakiama* ( 泣 尼 ), there are a nun and a priest. First, a man comes to see the priest to ask him to give a sermon, "...konitta kokorozasu hi ni atatte *gozaru* ni yotte nanitozo *gokurô* nagara *oide kudasare*, seppô o otsutome *kudasaryô* naraba *chikagoro katajikenô gozaru* (...since today is a memorial service day, I am sorry to trouble you, but if you could come and give a sermon, I will be grateful.) The man is very polite to the priest using the *keigo* of only the highest level and deferential prefixes. It seems that normally a commoner pays the highest level of respect to clergy. The priest also responds as politely as the man using *gozaru*. The priest agrees to give the sermon, but since he has never given a sermon before, he decides he will hire a nun who cries easily to come along and cry during his sermon to impress

people. He visits the nun, "Nô nô *ama oryaru ka isashimasuka.*" (Hello, nun, are you home?) He calls her simply *ama* 'nun' and uses the polite verbs *oryaru* and *isashimasu*. The nun answers respectfully, "*Ei oterasama warawa wa konata no okao o mimasureba mihotoke no omae e deta yô ni zonji arigatôte arigatôte, namida ga koboremasuru.*" (Oh, *oterasama* [lit. temple's person] when I see your face, it's as though I am in front of the Lord Buddha, I am so grateful that tears come to my eyes.) The priest offers to give half of the offering to her if she joins him, and she agrees. But instead of crying during his sermon, the nun sleeps through it. When she wakes up, she asks for her share, which the priest refuses to give. But the nun thinks that she should have the money that the priest has promised because she has joined him. When the priest refuses, she gets angry, "*Yai yai yai wabôzu. Kono toshiyotta momo o yômo yômo tarashi otta na. Fuse o okosazuwa koko o issun mo ugokasu koto de wa nai. Okosumaika okosumaika.*" (Hey priest! You have cheated an old woman like me, haven't you? If you don't give me the money, I won't let you move an inch. Will you give me the money or not?) *Yai* is a word that a superior uses to an inferior to call attention. Here the nun uses it to scold the priest. *Wabôzu* is an abusive word for a priest.

*Tarashi otta* is a vulgar verb, *tarasu* 'to cheat'+*oru*, is a verb of lowest level that usually used with *onore.*<sup>33</sup> *De wa nai* is a neutral negative form. So there is nothing that shows respect. The nun's words drop from the highest level of respect to the lowest level because of her anger.

In *Shōron* ( 宗論 ), the characters are a priest of the Nichiren sect and a priest of the Amida sect. They meet each other on the way to the capital and agree to travel together. As one stranger to another, both are polite. They exchange *konata* and *gozaru* between them. Each uses *gusō* when humbly referring to himself. When the Amida priest first finds out that his companion is of a different sect, the usage of *kanata-gozaru* drops to the *sonata* and *oryaru* level. Meanwhile the Nichiren priest still maintains his *konata-gozaru* until he, too, finds out that his companion is an Amida priest. He then drops *gozaru* and uses *oryaru* too. When both know that both are priests, there is no need to be formal. But the fact that each belongs to a different sect makes the Nichiren priest want to get away from the Amida priest. He tries to excuse himself politely, "*Gusō wa konata ni aute chito menmoku mo nai kotoga gozaru.*" (When I met you, I had something that I am a little bit ashamed of.) Note the use of *konata* and *gozaru*.



The Amida priest responds with *oryaru*, "Sore wa mata ikayô na koto de *oryaru*." (What is it?) The Nichiren priest says that he had forgotten that he was to wait for someone and asks the Amida priest to go ahead. But the Amida priest wants to tease the Nichiren priest, so he refuses to go. Finally they end up spending the night in the same room. All through this the Amida priest never goes back to the use of *konata-gozaru*, but the Nichiren priest tries to be formal and keep his distance by using *konata-gozaru*. Here we can see the use of another aspect of *keigo*, and the dramatic purposes to which levels of politeness can be put. It is called *hedatari*, a distance or a gap. That is when someone wants to keep his distance from someone, he will maintain the level of formality and politeness regardless of respect. However, when he gets angry or when he gets into an argument, he changes to *ja* or *-shime* terminations. His speech levels fluctuate according to his emotion, while the Amida priest stays calm and uses the same speech level. He enjoys teasing the Nichiren priest, who is upset because he is in the company of a priest of a different sect. In this play, the language usage and speech levels clearly reflect the characters' emotion and relationship.

There are also *Kyôgen* plays about mountain priests, *Yamabushi* (山伏). A *Yamabushi* is a priest of a certain esoteric Buddhist sect, who gains power after a long and difficult period of spiritual training in the mountains. In *Kaniyamabushi* (蟹山伏), a powerful mountain priest meets with the spirit of the crab. The *yamabushi* introduces himself, "Korewa dewa no Hagurosan yori idetaru kakede no *yamabushi desu*." (I am a *yamabushi* from Mount Haguro in Dewa who has finished his training.) The *yamabushi* uses *desu* in his self-introduction. He is on his way home with his servant, a *gôriki*, when he meets with the spirit of the crab. He asks, "Sono kani no sei ga nan to shite kore e wa detazo." (What is the spirit of a crab doing here?) As a powerful *yamabushi*, he does not use any *keigo* talking to the spirit of the crab. The crab answers, "*Nanjira ga gyôbô o manzuru ni yotte samatagen ga tame kore made araware idete aruzotoyo*." (I have come out to obstruct you because you boast of your training.) Notice that the crab does not yield to the *yamabushi*, instead calling him and his servant *nanjira* (-ra shows plurality) such as a master would call his servant, and also ending his sentence with the special termination, *aruzotoyo* which gods or supernatural beings use in a show of power, even arrogance.<sup>34</sup> In the end the proud

*yamabushi* loses. His power cannot even harm the spirit of a creature as small as the crab.

There are *Kyôgen* plays about blind people. In *Tsukimizatô* (月見座頭), on the viewing of the harvest moon, a blind man (*zatô*) goes out to listen to the chirping of insects. After a while a man from *Kamikyô*, the Upper Capital, comes by. He sees the *zatô* and wonders why the blind man is out there. The man must be from a higher class than the *zatô*, for when he talks to the *zatô*, he uses the *sonata* level while the *zatô* uses the highest level of *konata-gozaru* when talking to the man. They chat and drink and recite poems.

- Zatô* : *Konata niwa tsuki o tanoshimaseraruru koto naraba sadamete uta nado o yomaseraruru de gozarô.* (If you enjoy viewing the moon, you must certainly be able to recite poems.)
- Man : *Osharu tôri ima mo isshu ukô de oryaru.* (As you say, I thought of one just now.)

Notice the *zatô*'s high level of respect in using *konata*, *gozaru* and the suffix *-seraruru*, while the man uses the second level of *osharu* 'to say' and *oryaru*.

They part after enjoying each other's company. But the man thinks of playing a trick on the *zatô*. He runs into the blind man, making him fall over, then shouts abusively at him, "*Yai onore nikui yatsuno naze ni hito ni*

yukiatatta nokiore." (You rascal! Why do you run into others? Get out of my way.) The man uses language of the lowest level, the compound verb *nokiore* is *noki+oru* 'to get, set aside' that corresponds with *onore*. The *zatô*, though angry, responds less abusively, "Yaara *kokona hito* wa. *Sochi* wa *neaki sô* na ga me no mienu mono ni yukiataru to iu koto ga arumonoka." (You here, you seem to have good eyesight. What's the idea of running into a blind man?) *Kokonahito* 'a person here' is used when scolding someone, but is better than *onore*. *Sochi* is the fourth level, still higher than *onore* and the verbs are in plain form-neutral level. So it seems that even when people of the lower classes get angry their expression still contain some degree of politeness with respect to the superior they are addressing unlike those in the upper class who need not restrain their anger.

Finally, let us look at the relationship between the father-in-law and the son-in-law. In *Ebisubishamon* ( 恵比沙門 ), Ebisu and Bishamon, both popular deities that are supposed to bring good fortune, make their appearance as candidates for a man's son-in-law. As mentioned before, gods in *Kyôgen* have human traits. In this play, both gods are eager to marry the man's beautiful

daughter. Since they are gods, the endings of the self-introductions (*nanori*) are different from usual.

Bishamon : Somo somo kore wa Kurama no Bishamonden to wa  
waga kotonari. (This is Bishmonden of Kurama.)

Ebisu : Somo somo kore wa Nishinomiya no Ebisu  
Samurôdono nite *oryarashimasu*. (This is Ebisu  
Samurô of Nishinomiya.)

*Oryarashimasu* comes the from polite *oryaru*+respect *su*+polite  
*masu*.<sup>35</sup>

Normally, when a son-in-law speaks with his father-in-law, he uses the highest level of *konata-gozaru*, and the father-in-law will use the second level of *sonata-oryaru*. But in this play, since the prospective sons-in-law are gods, the father has to use *gozaru*, the highest respect, while the gods use special terminations. When the father answers the door,

Bishamon : Kurama hen yori muko no nozomi de kite  
*aruzotoyo*. (I have come from Kurama vicinity  
to become your son-in-law.)

Father : Kurama hen to ôserarureba moshi Bishamontennô  
bashi *gozaruka*. (If you say you come from the  
vicinity of Kurama vicinity, are you Bishamon?)

*Aruzotoyo*, as mentioned earlier, is a special ending used by gods and supernatural beings in *Kyôgen*.<sup>34</sup>

It is interesting to see how gods talk to each other.

Bishamon : Yai yai sore e kitawa Nishinomiya no Sabu ka yai. (Hey! Is that Sabu of Nishinomiya, who comes here?)

Ebisu : So iu wa Kurama no Bisha ka yai. (Is that Bisha of Kurama who speaks?)

There is no *keigo* used here, the plain form of verb is used and that shows a neutral level. They are two gods of equal power, so they need not pay respect to each other. Furthermore they try to dominate each other while fighting for the same woman.

From different *Kyôgen* plays with different types of characters we can see that social status, sex, and age determine the speech level that people use on each other. For example, if a daimyo talks to his servant he need not use any *keigo*, but if he talks to his friend, another daimyo, he pays the highest respect and humbles himself. This contrasts with equals of the lower classes who observe less politeness. Women speak respectfully to men, and people to clergy. But anger can change the highest degree of respect to the lowest.

We can sum up the speech levels used among characters in *Kyôgen* as follow :<sup>36</sup>

	First person pronouns	Second person pronouns	verbs or predicates	Imperative
A. To superiors	<i>watakushi</i>	<i>konata</i>	<i>gosaru,</i> <i>-nasuru</i>	<i>-saserare</i>
B. To inferiors				
1.father-->son	<i>soregashi</i>	<i>sonata</i>	<i>oryaru,</i> plain form	<i>ol. are,</i> <i>-shine</i>
2.master-->servant	<i>soregashi,</i> <i>aidono</i>	<i>nanji,</i> <i>sochi</i>	<i>ja,</i> plain form	plain form
3.swindler-->servant	<i>soregashi,</i> <i>aidono</i>	<i>wagoryo,</i> <i>sonata</i>	<i>oryaru, ja,</i> plain	<i>-shine</i>

## C. To equals

- 1 daimyo --> daimyo      same as A.  
 2 servant --> servant    same as B3.  
 3 priest --> priest        same as A or B3.

This is to give an idea of how personal pronouns and corresponding predicates are used between characters of different classes. Under B, there are different levels of inferiority. The son's status is higher than the servant, so when the father talks to his son, his speech levels will be different from when he talks to his servant. Or when the swindler talks to the servant, even though he may put himself above the servant, since his status is not as high as the master or the daimyo, so different personal pronouns and predicates are used. Under C-1, we have equals of high

status, C-2 equals of low status and C-3 equals of not as high but not as low.

A careful examination of the levels of politeness or formality also provides important clues to the shifts in the nature, quality and texture of relationships, which in many *Kyôgen* represent crucial elements in the unfolding of the plays, and in addressing the human condition.



## NOTES TO CHAPTER II

1. Koyama Hiroshi 小山弘志 has divided *Kyôgen* into three periods: the fluid, the formative and the fixed-form or permanent script periods. See Chapter I, p. 5.
2. *Butaigo* 舞台語. Kamei Takashi 亀井孝, et al., eds., *Nihongo no Rekishi 4 Utsuri Yuku Kodaigo* 日本語の歴史 4 移り行く古代語, (Heibonsha, 1964), p. 288.
3. *Ibid*, p. 299.
4. *Sonkeigo* 尊敬語, *Kenjôgo* 謙譲語, *Teineigo* 丁寧語. Ôno Susumu and Shibata Takeshi 大野晋, 柴田武 eds., *Iwanami Kôza Nihongo 4 Keigo*, 岩波講座 日本語 4 敬語 (Iwanami Shoten, 1977), p. 61.
5. Doi Tadao 土井忠生, et al., eds., *Nihongo no Rekishi* 日本語の歴史, (Shibundô, 1955, revised ed. 1973), p. 163.
6. Rodriguez' *Arte da Lingoa de Iapam*, translated by Doi Tadao as *Nihon Daibunten* 日本大文典 (Sanseidô, 1955), p. 570.
7. Doi Tadao, *Nihongo no Rekishi*, p. 163.
8. Rodriguez' *Arte da Lingao de Iapam*, p. 574.
9. Doi, p. 165.
10. Doi, p. 164.
11. B.H. Chamberlain, "On the Medieval Colloquial Dialect of the Comedies" in the *Transactions of the Asiatic Society of Japan* vol. VI-part III, May-June, 1878, p. 361.
12. Yamazaki Yukihiisa 山崎行之, *Kokugo Taigû Hyôgen Taikei no Kenkyû* 国語待遇表現大系の研究, (Musashino Shoten, 1963), p. 707.
13. Koyama Hiroshi, *Kyôgenshû* vol. I, p. 29.
14. *Arte da Lingoa de Iapam*, p. 585. Also Hachiya Kiyoto 蜂谷清人 explains that in the beginning of Edo period there appeared *masuru* which derived from the Muromachi word, *marasuru*. This *marasuru* was shortened from the

humble *mairasuru* 参らする which had changed in usage to shows politeness. This *masuru* then became *masu* of the present day. ("Kyôgen ni okeru Keigo" 狂言における敬語 *Kokubungaku--Kaishaku to Kyôzai no Kenkyû* 国文学一解説と教材の研究, July 1966, pp. 87-88).

15. *Arte da Lingoa de Iapam*, p. 549.
16. According to *Arte da Lingoa de Iapam*, suffixes can be added to the root of verb to determine the degree of respect. For example, verb(root)+re, rare, or ruru shows low degree of respect. Next step is verb with prefixes o or go plus suffixes ari or aru. Then verb+saserare is of higher degree, and verb+nasaruru shows the highest degree of respect. *Ibid*, p. 579.
17. Hachiya, "Kyôgen in okeru Keigo," p. 88.
18. Andô Tsunejirô, et al *Kyôgen Sôran* (Nôgaku Shorin, 1973) pp. 56-57.
19. Toida Michizô 土井田道三, *Kyôgen: Rakuhaku shita Kamigami no Henbô* 狂言:落 魄した神々の変身 (Heibonsha, 1973), p. 160.
20. Koyama, *Kyôgenshû* vol I, p. 81.
21. *Arte da Lingoa de Iapam*, p. 579.
22. *Ibid*, p. 61. There are 10 levels of imperative form arranged from less polite to most polite of verb *aguru* as 1. Agei 上げい, ageyo 上げよ. 2. Agesashime 上げさしめ. 3. Age sai 上げさい. 4. Agesasemase 上げさせませ. 5. Agerarei 上げられい. 6. Oageare お上げあれ. 7. Oagearô お上げあろ. 8. Agesaserarei 上げさせられい. 9. Oagenasarei お上げなさられい. 10. Oage nasaryô お上げなさりょう. Ôserarei equals to the 5th level.
23. Koyama, *Kyôgenshû* vol I, p. 51.
24. *I* in *iyai* shows contempt. *Ibid*, p. 127.
25. La Fleur, William R., *The Karma of Words: Buddhism and the Literary Arts in Medieval Japan*, (University of California Press, 1983), p. 138.

26. For different aspects of this phenomenon in Japanese literature, see Satake Akihiro 佐竹昭広, *Gekokujô no Bungaku* 下剋上の文学, (Chikuma Shobô, 1967, 1982).
27. *Ibid*, *Kyôgenshû*, vol II, p. 20.
28. "Kyôgen ni okeru Ningen Kankei to Gengo--Tokuni Shujô Kankei ni tsuite" (狂言における人間関係と言語-特に主従関係について) in Kyoto University's *Kokugo Kokubun Gakkaishi*, 1961, pp. 41-42.
29. Koyama, *Kyôgenshû*, vol II, p. 33.
30. Koyama, *Kyôgenshû*, vol II, p. 53.
31. In the old *Kyôgen* text, *Toraaki-bon* (1642), the endings of the self-introductions are different depending on who the speaker is. For example gods use *nari*; Emma (King of Hell), Asaina (a famous warrior), priests and *yamabushi* (a mountain priest) use *sôrô*; women use *oryashimasu*; daimyo use *desu*; and *gozaru* the most common, is used by wealthy men, masters, farmers, sons-in-law, blind men (*zatô*), daimyo, *yamabushi* and also women. [Hachiya Kiyoto, "Taigû Hyôgen no Utsuri Kawari 待遇表現の移り変り" in *Shin Nihongo Kôza IV Nihongo no Rekishi* 新日本語講座 4 日本語の歴史 (Sekibunsha, 1975, p. 150.) But in the *Kyôgen* texts of a later period lines have been polished, refined and standardized, and the differences have become less distinct. In *Kyôgenshû* vol. I and II which I have used here, most of the *nanori* sentences with only a few exceptions, end with *gozaru*. Emma, a demon, a daimyo, and a *yamabushi* use *desu*. But in some *Kyôgen* plays that parody *Nô* plays, like *Tsûen* 通円, *sôrô* is used.
32. *Mamemaki* 豆撒 is a bean-throwing ceremony held on the eve of the beginning of Spring, *Setsubun*. People throw beans while chanting "Happiness inside, demon outside" as a means to drive away evil spirits and keep happiness inside their home.
33. Yamazaki, p. 717.
34. Koyama, *Kyôgenshû* vol II, p. 159.
35. Koyama, *Kyôgenshû* vol I, p. 425.

36. Based on Jugaku Akiko 寿岳章子 , "Kyôgen no Bunpô"  
狂言の文法 in *Nihon Bunpô Kôza 4 Kaishaku Bunpô*  
日本文法講座4 解釈文法 (Meiji shoin, 1959), pp. 272-  
273.

### CHAPTER III

#### *GISEIGO IN KYÔGEN*

*Giseigo* (擬声語), in a narrow sense, are words that imitate the sounds of animate or inanimate objects such as a person's laughter, an animal's cry or an object breaking. In its broad sense, *giseigo* includes *gitaigo* (擬態語), which describes, in part, metaphorically the state or condition of something not directly related to sound. *Gitaigo* are words that "express in descriptive and symbolic terms the states or conditions of both animate and inanimate objects and of change, phenomena, movement, growth etc. in nature."<sup>1</sup> For example, in the expression "...kubi ga korori to ochite," (*Kamabara*) meaning 'the head will fall off,' the word *korori* describes a spherical object rolling or falling; but it does not convey the sense of the sound it makes, just its movement, so it is *gitaigo*. *Giseigo* is equivalent to "onomatopoeia" in English, and *gitaigo* to "mimesis".<sup>2</sup> *Giseigo* will be discussed first, then *gitaigo*. Examples are drawn from plays in the two volume collection of *Kyôgenshû* (*Nihon Kôten Bungoku Taikei*), the arabic numerals indicating the page number, and roman numerals the volume number.

In a *Kyôgen* play, a dialogue is typically oriented in terms of two or three characters. Furthermore, the stage properties are simple and rarely used, and no use is made of sound effects. *Kyôgen* is presented in the simplest way with almost no help from other sources or devices other than what the actors themselves provide. *Giseigo* or onomatopoeia which the actors employ must therefore serve in lieu of sound effects. This is a special characteristic of the *Kyôgen* not found in any other kind of stage performance.<sup>3</sup> The function of *giseigo* is to provide color and vividness to the situation on stage. For example, in *Konusubito* (子盗人), when a thief wants to get into a rich man's house to steal something, he says he will cut open the fence with a saw that he has brought with him. There is nothing on the stage but the actor who mimes cutting the fence using his fan as a saw while saying *zuka zuka zuka zuka, zuka zuka zuka zuka zukkari*, thus imitating the sound of a saw cutting the fence.

*Giseigo* in *Kyôgen* include the sounds of animal cries, of things, and of people.

*Sounds of animal cries.* There are many kinds of animals that appear in *Kyôgen* plays. In some cases, a human being pretends to be an animal and imitates its cry.

In some plays the *giseigo* of an animal's cry may function as more than a sound effect and actually provides a special dramatic effect.

In *Niwatorimuko* (鶯 鶯), an innocent son-in-law, who is tricked by his friend into crowing and acting like a rooster at his ceremonial first visit to his father-in-law (*mukoiri*), crows *kô kô kô kô kokyô kô kô kô* (432, I), and *kô kô kô kô kokyô kokyô kokyô* (433, I) in front of the father-in-law. The sight of a serious son-in-law dancing and crowing like a rooster is shocking first and then very funny. This is the turning point of the play. We don't know how the father-in-law will respond in such a situation. But the kind and considerate father-in-law chooses to do the same in order to save his son-in-law from embarrassment, even though he suspects that someone might have played a trick on him. Once the father crows *kô kô kô kô kokyô kokyô kokyô* (435, I), he enjoys it. So the next time he puts his heart to it. Then the two proceed to enjoy crowing and dancing together. The play ends on a congratulatory note with such singing and dancing as appropriate to the occasion and is capped by the son-in-law who crows for the last time *kô kô kô kô kokyôrô kô* (435, I), celebrating, as it were, the beginning of a new day, a new relationship.

In *Futaridaimyō*, a daimyo forces a passer-by to carry his sword. The resentful man uses that sword to threaten the daimyo and his friend instead. The two daimyo then are forced to imitate roosters, so they act like a rooster kicking and crowing, *kō kō kō kō kokyatt kō kō kō kō, kokyatt kō kō, kokyakkō kokyakkō kō kō kō*. Then they are forced to act like dogs fighting, so they cry *byō byō byō byō byō, byō byō byō byō byō* (224, I).

In *Kakiyamabushi* (柿山伏), the hungry *yamabushi* or the mountain priest climbs up a tree and helps himself to persimmons (*kaki* 柿) without permission. When the owner sees the *yamabushi*, who tries to hide in the tree still eating his persimmons, he decides to tease the *yamabushi*, so he says he sees a crow. The mountain priest imitates a crow by cawing, *kokā kokā kokā kokā*. The owner then says he sees a monkey. The *yamabushi* imitates a monkey, crying, *kyā kyā kyā kyā*. Next the owner says he sees a *tobi*, a black-eared kite. The *yamabushi* cries *hiyoro yoro hiyoro hiyoro hiyoro* and *hi hi hi hi yoro yoro yoro yoro* and even jumps down from the tree according to the owner's words and hurts his hip. The playwright pokes fun at the *yamabushi* who is supposed to be powerful because of the rigorous spiritual training he is supposed to have had



in the mountain. But the *yamabushi* here turns out to be a coward and totally without power. He acts as the owner says because he is afraid of being caught, and ends up hurting himself. The *giseigo* thus highlights the stupidity of the *yamabushi* as he goes to the extreme of imitating animal and birds.

Other animal cries found in *Kyôgen* include the following.

A cow cries *mô* (*Yokoza* 横座 , 419, II).

A fox yelps *kuai kuai kuai* (*Tsurigitsune* 釣狐 , 458, II). But in *Kitsunesuka* (狐塚), Tarôkaja, the servant, who suspects that the master is a fox in disguise, forces him to cry *kun* as a fox does, "Yai *kun* to ie" (Hey, say *kun*) (296, I).

A plover or *chidori* cries *chiri chiri chiri chiri* as Tarôkaja imitates it in the play *Chidori* 千鳥 (301, I).

And finally a mosquito cries *pun* in *Kazumô* 蚊又相模 (167, I), but when its proboscis is half broken, it can't cry *pun* but only *fu fû fû* (169, I).

*Sounds of things.* As mentioned before, in *Konusubito*, the sound of the thief cutting the fence with a saw is *zuka zuka zuka zuka, zuka zuka zuka zuka zukkari*, the last sound is when the fence breaks off. Then the thief

pushes the fence apart *meri, meri meri meri meri* (364, II). In *Urinusubito* (瓜盗人), however, *meri meri meri meri* is a sound of the melon thief pulling up melon vines, then he breaks the bamboo fence: *guara guara guara, guara guara guara guara* (359, II). The same onomatopoeia, *guara guara* is also used for the sound of the heavy door of the wine cellar being slid open in *Obagasake* (伯母加通) (112, II). But when Jirōkaja slides open the door of his master's wine cellar in *Bōshibari* the sound is *guarari, guarari, guarari guarari, guara guara guara guara* (310, I). The repetition of only *guarari* is used in *Sanningatawa* (三人片車輪) when a cripple slides open the wine cellar door (396, II). Besides the above usage, in *Kuriyaki* (栗焼), when chestnuts are removed from one container to another or when Tarōkaja rubs them with both hands, it sounds, *guara guara guara guara* (256-8, I). In *Busu* (附子), when the tea bowl falls down and breaks, it sounds *guarari chin* (322, I). And in *Kaminari* (神鳴), when the Thunder God appears, he says *hikkari hikkari, guarari guarari, guara guara guara guara dō* (153, II), which are claps of lightning, rolls of thunder and a thunder bolts. Actually *hikkari* is a *gitaigo* or mimesis describing lightning not an onomatopoeia. According to *Nippo Jisho*<sup>4</sup>, *guara guara* describes the rocky mountain tumbling down or the sound of thunder; and

*guarari guarari* to describes the clashing sound of armor and spear in battle or the creaking sound of a pulley raising or lowering sails. So both *guara* and *guarari* refer to the sound of something rather hard and heavy rolling, breaking or striking against something, and are used in various ways in *Kyôgen* according to the nature of the sound.

When one slides open a wooden door, it goes *sara sara sara* as in *Fujimatsu* 富士松 (204, II), *Kirokuda* 木六駄 (383, I), *Obagasake* (110, II), *Setsubun* (126, II), *Hanaori* 花折 (300, II), and *Konusubito* (365, II). Then upon closing the door it goes *sara sara sara sara pattari* the last sound referring to two panels of the door that are pulled close together and slam shut as in *Obagasake* (110, II) and *Setsubun* (125, II). The same onomatopoeia *sara sara* is also used when the wife in *Setsubun* pours some wheat for the demon to eat (127, II). Also in *Busu*, when Jirôkaja tears apart his master's picture scroll and throws it to the floor, the sound is given as *sarari sarari pattari* (321, I). In *Nippo Jisho*, *sara sara* has the same meaning as *sarari sarari* to which describes doing something smoothly and quickly.

In describing water, a variety of onomatopoeia are employed. In *Mizukakemuko* (水掛簀), when the father-in-law, whose paddy field is next to his son-in-law's, sees

that his field is dry while the son-in-law's field is full of water, he redirects the water into his field. The sound of water flows in, *gawa, gawa, gawa gawa gawa, gawa gawa gawa* (474-5, I). In *Dobukatchiri* (どぶかちり), when two blind men come to the river and have to walk across it, they test the depth of water by throwing stones into the water. At the first throw, it sounds *donburi zubu zubu zubu zubu* (344, II) which suggests that the stone hits the water and immediately sinks down, showing that the water is deep. The second time it sounds *donburi katchiri*. The stone hits the water and then immediately strikes the rocks on the bottom. This shows the water is shallow. The title of the play comes from these *giseigo*. And in the same play there is the sound of pouring *sake* or rice wine. In *Kyôgen* plays, we often come across a drinking scene. People drink *sake* for celebration, as a part of ceremony, as a part of social life, some drink because they love drinking or drink to keep warm. The sound of pouring rice wine is *dobu dobu dobu dobu* as found in *Kirokuda* (387, I), and *Tsukimizatô* (352, II). In *Dobukatchiri* and *Funawatashimuko*, after many rounds of pouring and drinking *sake*, there is less and less *sake* left in the container, the sound becoming *dobu dobu dobu dobu choro choro choro choro*.<sup>5</sup> This onomatopoeia has a dramatic effect in the play. It emphasizes the moment of crisis in

both plays. In the second half of *Dobukatchiri*, after both the blind men, *Kôtô* and his servant, Kikuichi, get wet crossing the river, they decide to drink some *sake* to warm themselves up. Kikuichi pours *sake* for his master but is intercepted by the mischievous passer-by who sticks his own cup under the mouth of the *sake* jug and drinks the *sake*, so the master gets none. There is less and less *sake* left, but neither of them drinks any, so they begin accusing each other of drinking all the *sake* and get into a quarrel. The passer-by enjoys this and begins pulling their ears and pinching their noses which cause them really to fight each other. In *Funawatashimuko* (see Chapter I, pp. 7-8), the son-in-law, whose gift of *sake* has been all drunk in the boat on his way to pay the ceremonial visit to his in-laws, is so embarrassed that he runs off when the servant discovers that the barrel of *sake* is empty.

Even though there are many *Kyôgen* plays with drinking scenes, only a few employ onomatopoeia to describe the pouring of the rice wine. For example, in *Mochisake*, a *Waki Kyôgen*, an official offers *sake* to two farmers from Kaga and Echizen, and the following exchange occurs "I'll pour you the rice wine." "That's very kind of you." "You drink first." "I'll drink first." "Here's a cupful." "You poured it to the brim." (80, I); but there is no

onomatopoeia. Another case makes use of *kakegoe* (掛け声), or a call *sorya sorya sorya* (here, here, here) when one character pours sake for another; and this is followed by the words, "A cupful," and "You poured it to the brim," as, for example, in *Suôotoshi* 素袍落 (353, I) when the master's uncle pours rice wine for Tarôkaja and here again there is no onomatopoeia. It seems that in *Waki Kyôgen* where formality is observed onomatopoeia is omitted. Perhaps decorum and sense of ceremony place certain restraints on the use of onomatopoeia. The status of the characters in the plays also appears to have something to do with the use of *giseigo*. Upper class people like the daimyo and the master seldom utter *giseigo* (*Futaridaimyô* is an exception and the two daimyo are acting under duress. See p. 68 above), but lower class people like Tarôkaja, the servant, the tea shop owner, the boatman and the blind man, tend to use more *giseigo* or onomatopoeia.<sup>7</sup> In plays with drinking scenes where *dobu dobu* is employed such as *Kirokuda*, Tarôkaja, the servant and the tea shop owner take turn pouring the rice wine, and in *Dobukatchiri* two blind men are engaging in drinking.

To continue with sounds of things, there is a sound for the breaking off a spray of *sakura*, which is rendered *potchiri* (*Hanaori*, 303, II); the sound when

chestnuts are roasted, *pon* and *shû* (*Kuriyaki*, 257, I). In *Kaminari*, when the Thunder God falls from a cloud and hurts his hip, a quack gives him acupuncture, and here *guasshi* is the sound of the quack pushing his needle in (154-5, II). The same sound is also used in *Nawanai* (縄縄) when Tarôkaja hits a child's head with his fist and the child cries *wâ* (278, I). In *Shûron*, when the Amida priest beats his gong, it sounds *gan gan gan gan*, but the Nichiren priest beats his drum as *don don don don* (231, II). And the sound of the temple bell is *gongôgo gongô* (*Hanago*, 450, II). In fact there is one *Kyôgen* play, *Kanenone* (鐘の音) that deals with the sound of the bells. The master asks Tarôkaja, his servant, to go to Kamakura to investigate the price of gold because he wants to have a ceremonial sword made for his son who has just come of age. Tarôkaja thinks his master wants him to check on the sound of the bells. Both "price of gold (金の値)" and "sound of bells (鐘の音)" have the same pronunciation of *kane no ne*. In Kamakura, Tarô goes around to different temples to sound out the bells. At Godaidô, the bell sounds *guan guan* (364, I) which Tarôkaja says is a cracked bell. At Jufukuji the bell sounds *chin*, a small sound. The Gokurakuji's bell sounds *kon kon*, which is hard without an echo, and finally at Kenchôji, the bell sounds *jan mon mon mon mon* (367, I) and is perceived as the best.

The monologue of Tarôkaja in Kamakura is the highlight of the play and *giseigo* or onomatopoeia helps make it colorful and real.

Now we come to onomatopoeia for sounds that humans make. In *Shidôhōgaku* (止動方角), *ehen ehen ehen* is *giseigo* for coughing or clearing one's throat. In the play this sound plays a key role. Every time the servant coughs *ehen*, the horse will jump and throw the master. The servant uses this device to take revenge when he is scolded by his master (249, I). In *Nakiama*, the priest repeatedly clears his throat *ehen ehen* in trying to wake the sleeping nun, who had promised to cry when overcome by his supposedly moving sermon.

In *Asaina* 朝比奈 (116, II) and *Yao* 八尾 (122, II) when Emma, King of Hell smells a sinner coming down to Hell, he sniffs *kushi kushi kushi*. Also in *Tsurigitsune*, when an old fox in disguise as the hunter's uncle, Hakuzōsu, sniffs at the snare, *kushi kushi kushi* is used (456-7, II). The sniffing sound, *kushi*, is used by animals, and here Emma is treated like one.

In *Konusubito*, when a thief plays with a baby and tickles him, he says *koso koso koso koso* (366, II). Also in *Niō* (仁王) when the worshippers detect that the Nio



statue has changed his posture, and doubt whether this is the real statue, they test the idea by tickling it and saying *koso koso koso*. The fake statue moves because it is ticklish (434, II).

There are many *Kyôgen* plays about priests and *yamabushi* or mountain priests. The priest reads or prays the sutra as *nyamo nyamo nyamo* as in *Jizômai* 地藏舞 (259, II), and *Fusenaikyô* 布施無経 (270, II). The *yamabushi* prays while rubbing his rosary *boron boro boron boro* as in *Kaniyamabushi* (161, II), *Kakiyamabushi* (166, II), *Negiyamabushi* 福宜山伏 (174, II) and *Kusabira* くさびら (178-9, II).

Finally there is a sound in imitation of a flute. At the end of the play *Imamairi* 今参り (see next chapter) which has a happy ending, the daimyo imitates the sound of the flute *hoppai hiuro hi* as a means to end the play which is called *shagiridome*<sup>s</sup>. If a flutist were present, he would play a solo with high final notes. There is another ending called *kusamedome* or ending with a sneeze in which the actor sneezes at the end of the play. In *Akagari* (あかがり), the master and servant on their way to a tea party come to a river. The master orders Tarôkaja to carry him across the river on his back. Tarô refuses, saying he has chapped feet that must not get wet. The master is forced to carry

the servant instead. In the deep water, the master throws Tarô down and leaves. Tarô now wet all over, sneezes, *kussame kussame.*\*

Besides all the above mentioned *giseigo* or onomatopoeia, there are some *kakegoe* 掛け声 (lit. throwing voice) or a shout or call that is frequently used in *Kyôgen*. The most common one is *ei ei yattona* which is uttered when one is doing something that requires strength.

Next is the pattern of *e-i* and *has-*. In *Daimyo Kyôgen* or *Shômyô Kyôgen*, after the daimyo or the master gives an order and Tarôkaja or the servant has to go and do it, the master will stress his order by saying *e-i* to which the servant will respond *has-*. This might be repeated two or three times. The more repetitions there are the more intense is the relationship implied between the two.

Other *kakegoe* is the expression *sasei hôsei* 掛け声 used when one pulls or drives an ox as in *Yokoza* (414, II) and oxen as in *Kirokuda* (384-5, I). When one pulls on the reins or tries to calm a horse, *do dôdôdôdô* is used as in *Shidôhōgaku* (248, I).

When two parties start a fight, one side will shout *eito eito eito eito* and attack, the other says *eiya eiya eiya* and tries to push back as in *Higeyagura* 髭櫓

(212, II) and *Yoneichi* 米市 (422, I). *Ei ei ô* is a call of triumph used by those who win the fight. The repetition of *eiya* alone is used when two thieves pushing each other in *Fumiyamadachi* 文山立 (401, II), or when the master wrestles with the fortune teller in *Igui* 居杭 (408, I), or when the son-in-law and his wife pull the father-in-law's legs in *Mizukakemuko* (478, I).

Finally, there is a call (*yobigoe* 呼び声) *ho-i ho-i* which is used to call attention in *Bôbôgashira* (花又頭). In *Funefuna* (舟船) and *Funawatashimuko* it is used when one calls a boat or ferry. In *Kitsunozuka*, the sound is used to scare the birds away, and when the master comes out to see his servants in the field, he calls out to them *ho-i ho-i*, and the servants answer *ho-i, ho-i*.

These *giseigo* or onomatopoeia in *Kyôgen* may vary according to different versions and different schools.

### *Gitaigo*

*Gitaigo* (擬態語) or mimesis are words that describe states conditions or impressions of something without any direct relation to sound. *Giseigo* or onomatopoeia and *gitaigo* or mimesis provide rhythm, color and vividness to the *Kyôgen* play. The function of *giseigo* and *gitaigo* is particularly important to the *Kyôgen* play

since the latter lacks both props and sound effects. The descriptive and decorative language of *gitaigo* therefore helps create a more concrete image in the minds of the audience as they follow what the actors say on stage. The Japanese language is rich in *gitaigo*. In context, each expression of this type has a clear and specific meaning which is frequently lost or vague in translation since they rarely have corresponding words in English.

Usually *gitaigo* occurs syntactically as an adverb but sometime also as a verb when accompanied by *suru* 'to do.' Typically it appears before the particle *to* 'in such a way as....'<sup>10</sup>

*Kyôgen* plays make very frequent use of *gitaigo*. And the most often used are: *chi(to)*, *fu(to)*, *hatta(to)*, *kit(to)*, *kuat(to)*, *sororisorori(to)*, *tsut(to)*, *wappa(to)* and *yururi(to)*. Examples of the usage of each follow.

*Chi(to)*

'a little' 'a bit' 'a short time'

*Chi to atatte myô to zonzuru.*  
(*Suehirogari*, 53, I.)

'I think I'll give it a try.'

*Mada yofuka na chi to madoromô to zonzuru.*  
(*Nabeyatsubachi*, 112, I.)

'It's still dark, I think I'll take a short nap.'

*Fu(to)*

'suddenly' 'all of a sudden'

Sate kayô ni *fu to* kotoba o kake, dô-dô  
 suru mo tashô no en de kana arôzo.  
 (*Futari-daimyô*, 218, I.)

'I *suddenly* call out to you like this, then  
 we walk along together. This must be a  
 bond from a previous existence.'

*Hatta(to)*

'suddenly' 'all of a sudden' (calls for a  
 negative verb.)

*Hatta to* shitsunen nitashimashite gozaru.  
 (*Fukunokami* 福の神 , 70, I.)

'All of a sudden I have forgotten, sir.'

*Kit(to)*

'surely' 'definitely'

Mokudai dono de gozaraba, *kit to*  
 ôsetsukerarete kudasarei. (*Nabeyatsu-*  
*bachi*, 114, I.)

'If you are an official please *definitely*  
 tell him so.'

*Kuat(to)*

'greatly' 'widely' 'big' 'generous'

Nanji ichinin wa, yô fumi todomatte hôkô  
 o shita ni yotte, kunimoto e kudatta  
 naraba, *kuat to* toritatete yarôzo.  
 (*Irumagawa*, 125, I.)

'Because you alone stayed and served me,  
 when we go back home (hometown) I will give  
 you a big promotion (lit. promote you  
 greatly.)

Suehirogari to iu wa, sue de *kuat to*  
 hiraita o suehirogari to iu. (*Suehirogari*,  
 59, I.)

'What we call "suehirogari" is a fan with a  
 wide open tip, that is why it is called  
 "wide-open tip."

Soregashi ga tanôda hito wa *kuat* to o-daimyô ja. (*Imamairi*, 135, I.)

'My master is a big/generous daimyo.'

*Sot(to)* 'a little bit'

Sore wa *sot* to mo kurushû gozaranu.  
(*Hagidaimyo* 萩大名, 186, I.)

'There is nothing whatsoever to worry.'

*Sorori-sorori(to)* 'slowly'

Mazu *sorori-sorori* to mairô. (*Fukunokami*, 68, I.)

'First, I'll get going.'

*Tsut(to)* 'directly' 'very' 'far away'

Ei Tarôkaja, sochi naraba annai ni oyobô ka, naze ni *tsut* to tôri wa seide.  
(*Senjimono* 煎物, 105, I.)

'Why, Tarôkaja, if it's you, you don't need to ask for admission, why didn't you come right in?'

Sarinagara goryônin wa *tsut* to mono hazukashigari o nasaru ni yotte ukagau aida *tsut* to achi e ite oryare. (*Yoneichi*, 419, I.)

'But since the Lady is very shy, you go and wait over there while I ask her.'

*Wappa(to)* 'noisily'

Are e inaka mono to miete nanika *wappa* to môsu (*Suehirogari*, 53, I.)

'Evidently he is a man from the countryside; he is shouting something *noisily*.'

*Yururi(to)* 'slowly' 'leisurely'

Koko kashiko o hashiri mawari yururi to  
kenbutsu itasô to zonzuru. (*Suehirogari*,  
53, I.)

'I think I'll go around sightseeing at my  
own pleasure.'

The *gitaigo* alone are representative examples that recur over and over again in *Kyôgen* plays, and they appear in more or less stereotypical situations. For example, *wappa(to)* 'noisily' is used in a number of plays in which someone comes to the capital to buy something, but he does not know where to shop, and in some case he does not even know exactly what it is that he is to buy. He starts shouting for what he wants, imitating the merchants who sell their goods while walking along the streets. *Suehirogari*, *Awataguchi* (粟田口), *Sakka* (察化), *Kanazu* (金津) and *Rokujizô* are outstanding examples in which this takes place. Then some swindler will come by and comment on this action as "wappa to môsu" (noisily shouting something) as in the example provided above. The swindler decides to try to cheat the man, and he says "Chito atatte myô to zonzuru." (I think I'll give it a try.) In a similar stereotyped way the sentence "sorori-sorori to mairô" (I'll get going) is used when a character starts on his journey or is going to see someone. Other *gitaigo* have their own

particular contexts in which they occur. Note, for example, that *fu(to)* 'all of a sudden' and *hatta(to)* 'all of a sudden' have the same meaning in English, but they cannot be used interchangeably.

I now turn to a more general consideration of the large number of *gitaigo* that appear in *Kyôgen* plays. But first a representative list of examples with rough English equivalents arranged according to their formal or syllabic characteristics.<sup>11</sup>

I. Simple one-syllable forms made up of a consonant plus a short vowel: *chi(to)* 'a little,' *fu(to)* 'suddenly,' *so(to)* 'secretly.'

*So(to)*: Midomo ga omou wa ano busu o *so to* myô to omou ga nan to arôzo. (*Busu*, 317, I.)

'I think I'll have a peek at that *busu* (poison), what do you think?

II. Those complex one-syllable forms in which there is an additional final *-i* or *-t* or in which the vowel is long: *bat(to)* 'something scattered,' *chat(to)* 'quickly,' *chô(to)* 'smack, slap'; *dô(to)* 'heavily,' *dot(to)* 'a lot, a lot of people laughing or crying together'; *gut(to)* 'strongly concentrate all one's strength in a single effort,' *kit(to)* 'surely, definitely'; *kuat(to)* 'greatly, a lot, wide-open'; *nyot(to)* 'suddenly,' *sot(to)* 'a little,' *tei(to)* 'surely,'



*tsut(to)* 'directly, very, far away'; *tô(do)* 'neatly,'

*zat(to)* 'quickly or boldly.'

Examples of occurrence:

*Bat(to)*: Sasuga onna no kanashisa wa koraezu *bat to* zo nigetarikeru. (*Higeyagura*, 212, II.)

'Unfortunately, the women, unable to stand against (the man's superior strength) scattered in all directions.'

*Chat(to)*: Waga mimi o *chat to* fusaita. (*Konusubito*, 364, II.)

'I quickly clapped my hands to my ears.'

*Chô(to)*: Kono makura o ottotte, oji ga kao o *chô to* utsu. (*Makuramonogurui* 枕物狂, 201, II.)

'(She) grabs this pillow and smacks grandpa in the face.'

*Dot(to)*: Kigen no naoite medetô *dot to* warôte modorô. (*Onigawara* 鬼瓦, 184, I.)

'Let's regain our good humor and laugh joyfully together and go home.'

*Nyot(to)*: Kano konata no o-fumi o motte annai o kôte gozareba, nanigashidono no jishin *nyot to* oide yarimashite,... (*Nawanai*, 274, I.)

'When I brought that letter of yours (over there) and asked admission, Master ... himself suddenly appeared,....'

*Tei(to)*: *Tei to* sô iuka (*Nabeyatsubachi*, 113, I.)

'Are you sure you mean it?'

*Zat(to)*: Zare e *zat to* shita motomete koi. (*Suehirogari*, 52, I.)

'Go buy one with a frolicking picture  
boldly painted on it.'

Ara ureshiya, zat to sunda. (*Irumagawa*,  
129, I.)

'Oh, I am glad. It's all over.'

III. Simple two-syllable forms: the sole example, here, is  
*toku(to)* which means adequately, carefully and nicely.

*Toku(to)*: Sate kore e yotte *toku to* dangô itasô  
hodo ni mazu shimo ni oryare.  
(*Sanbonnohashira* 三本の柱, 65, I.)

'Well, come over here and sit down, I have  
something I need to discuss carefully with  
you.'

Mazu kore e yotte ta no yôsu o *toku to*  
misaserarei. (*Kitsunozaka*, 293, I.)

'First come over here and please take a  
careful look at the paddy field.'

IV. Two-syllable forms having medial geminate or double  
consonant (*sokuon* 促音): *futtsu(to)* 'absolutely,'  
*hakki(to)* 'clearly,' *hatta(to)* 'suddenly,' *nikko(to)*  
'laughingly,' *potte(to)* 'completely,' *shitto(to)* 'firmly,'  
*suppa(to)* 'deftly,' *totto(to)* 'quickly,' and *wappa(to)*  
'noisily.'

Examples:

*Futtsu(to)*: Kono notta hoka eto iute wa *futtsu to*  
mairumai. (*Mikazuki*, 35, II.)

'From now on I absolutely won't go to other places anymore.'

*Potte(to): Potte to yôta. (Suôotoshi, 356, I.)*

'I am completely drunk,'

*Totto(to): Totto to motte sagare, motte sagare.  
(Sadogitsune 佐渡島, 92, I.)*

'Take (it) back, take (it) back quickly.'

V. Simple two-syllable forms plus *ri*: *kiriri(to)* 'firmly,'  
*korori(to)* 'rolling,' *parari(to)* 'entirely,' *shikiri(to)*  
'persistently,' *tsurari(to)* 'line up or in a row,'  
*yurari(to)* 'lightly,' and *yururi(to)* 'slowly, leisurely.'

*Kiriri(to): Kiriri to maware (Shibiri しゃぶり, 326, I.)*

'Turn around.'

*Kiriri* describes legs standing firmly on the ground. For example a lazy servant when told to go on an errand says that he has a sudden cramp in his legs so he cannot walk. But when the master says that he plans to take the servant along to his uncle's party, the servant says his legs are back to normal. To make sure the master asks him to walk, jump, and turn to see how firmly he can stand on his legs.

*Korori(to): Kondo wa kono kama o kubi e kakete chikara  
ni makasete mae e eito hiitanaraba kubiga  
korori to ochite sono mama shinuru de arô.  
(Kamabara, 57, I.)*

'Next, if I put the sickle to my neck and pull it down hard, then my head will fall (roll) off and then I'll die.'

*Tsurari(to):* Sono ato yori sanjû-yonin no kindachi shû no, keshi no hana o kazatta gotoku *tsurari* to idetataserare,...(*Kuriyaki*, 261, I.)

'After that thirty-four royal children came out in a row as if decorated with poppy flowers.'

VI. Type IV forms plus *ri*: *fûssari(to)* 'plentifully,'  
*futtsuri(to)* 'absolutely or completely'; *hisshiri(to)*  
 'closely,' *hittari(to)* 'closely,' *potchiri(to)* 'open one's  
 eyes,' *shikkuri(to)* 'prickly,' *tsukkuri(to)* 'idly,'  
*wassari(to)* 'noisy,' *yussari(to)* 'loosely.'

*Hisshiri(to):* Are kara *tsut* to are made nakayosasô ni noki to noki to o *hisshiri* to tate narabeta hodo nino. (*Suehirogari*, 53, I.)

'From there to over there, eaves stand snugly side by side as if they are on very good terms.'

*Potchiri(to):* Me o *potchiri* to akete nanja teo daite dakaryô (*Konusubito*, 366, II.)

'(He) opens his eyes and holds out his arms. What is it? You want me to take you in my arms?'

*Tsukkuri(to):* Tokoro de mata daidokoro ni *tsukkuri* to itaite orimasuru to, oku no hô kara, yamabato no umeki yôna koe o itaite, "Tarôkaja, Tarôkaja,"... (*Nawanai*, 276, I.)

'By the way, again when I sit idly in the kitchen, I hear moan like a turtle dove call out, "Tarôkaja, Tarôkaja,"....'

VII. Type II syllables reduplicated: *chat-chat(to)*

'quickly,' *chot-chot(to)* 'quickly' *kuat-kuat(to)* 'be beside one's self,' and *sas-sat(to)* 'quickly.'

*Chat-chat(to)*: Sashaku o ottori hikuzu domo *chat-chat* to uchiirete ukinu shizuminu tatekaketari.  
(*Tsûen* 通 円 , 219, II.)

'I take the spoon, scoop up tea chaff, quickly put it in (the bowl) and make tea, (the particles) floating and sinking in the water.'

*Kuat-kuat(to)*: Kono yôna koto o uketamawareba kokoro ga *kuat-kuat* to itasu. (*Mochisake*, 85, I.)

'When we receive (this kindness), we are beside ourselves with joy.'

VIII. Simple two-syllable roots (type III) reduplicated.

More *gitaigo* forms in *Kyôgen* belong in this group than any other. They are: *boja-boja(to)* 'disheveled,' *gudo-gudo* 'hesitatingly,' *hoto-hoto(to)* 'with a knock,' *kiri-kiri(to)* 'creaking,' *koso-koso(to)* 'sneakingly,' *kon-kon(to)* 'with a tap,' *kuri-kuri* '(eyes) large and round,' *kuru-kuru(to)* 'rotating,' *neso-neso(to)* 'wearily,' *pin-pin(to)* 'lively,' *pira-pira(to)* 'flutteringly,' *seka-seka* 'little by little,' *shiku-shiku(to)* 'piercingly,' *shin-shin(to)* 'serenely,' *sube-sube(to)* 'smoothly,' *sugo-sugo(to)* 'dejectedly,' *taji-taji(to)* 'totteringly,' *toro-toro(to)* 'doze off,' *uka-*

*uka(to)* 'wanderingly,' *yami-yami(to)* 'recklessly,' *yasu-yasu(to)* 'easily,' *yoro-yoro(to)* 'staggeringly,' and *zô-zô(to)* 'shudderingly.'

*Gudo-gudo* Nani o *gudo-gudo* shite iru. (*Utsubozaru*, 176, I.)

'What is (he) hesitating for?'

*Kuri-kuri:* Ano me no *kuri-kuri* shita tokoro, mata hana no ikatta tokoro nado wa, yô nita dewa naika (*Onigawara*, 184, I.)

'Those big round eyes and that pointed nose, don't they look like (her)?'

*Seka-seka:* Sore naraba daimyô no *seka-seka* okô yori, ichi do ni dotto okô. (*Imamairi*, 134, I.)

'Instead of getting one or two (servants) at a time, (I-the daimyo) will get a lot of them all at once.'

*Taji-taji(to)* Munaita o hodo tsuki *taji-taji-taji* to suru tokoro o, ottori naoite morosune o utte utte uchinayaite yarimasuru. (*Bôshibari*, 308, I.)

'I thrust the pole against his chest, as he becomes weakened, I pull it back and hit his shin.'

*Zô-zô(to):* Konya wa nanito yara ushiro kara *zô-zô* to tsukami tateraruru yôna, *shikiri* ni osoroshi kokoro ga deta. (*Urinusubito*, 360, II.)

'Tonight I have a chilling feeling like someone's about to grab me from behind, I am very fearful.'

IX. Type IV forms reduplicated: *hasshi-hasshi(to)* 'clearly and precisely' and *mekki-mekki(to)* 'rapidly.'

*Hasshi-hasshi(to)*: Satemo satemo awataguchi to môsu mono wa mono o *hasshi-hasshi* to môshite omoshiroi mono de gozaru. (Awataguchi 粟田口, 157, I.)

'Well, well, what the so called Awataguchi says is clear and to the point, it's very interesting.'

*Mekki-mekki*: ...Matawa yukishimo ni mizu o kakuru ga gotoku katahashi yori *mekki-mekki* to mekkyaku itashi, ... (Awataguchi, 156, I.)

'(He) will annihilate (the enemy) rapidly like throwing water on snow and frost.'

X. Type V. forms reduplicated: *chirari-chirari(to)*

'flashily,' *girori-girori(to)* 'glitteringly,' *hirari-hirari(to)* 'flutteringly,' *hokari-hokari(to)* 'split widely,' *hokuri-hokuri(to)* 'slowly upward,' *hyorori-hyorori(to)* 'staggeringly,' *jirori-jirori(to)* 'stare sharply,' *korori-korori(to)* 'rolling,' *mukuri-mukuri(to)* '(hair) grows thickly,' *nikori-nikori(to)* 'laughingly,' *nyorori-nyorori(to)* 'wrigglingly,' *shonbori-shonbori(to)* 'lonesomely,' *sorori-sorori(to)* 'slowly,' *ukari-ukari(to)* 'absent-mindedly,' *yurari-yurari(to)* 'leisurely,' and *zorori-zorori(to)* 'in a row.'

*Chirari-chirari(to)*: Soregashi ga me no mae o *chirari-chirari* to chirameku. Onore wa nani mono ja. (Asaina, 116, II.)

'Who are you flashing my eyes?'

*Nyorori-nyorori(to)*: Asoko no sumi kara hyorori koko no sumi  
kara wa nyorori-nyorori-nyorori to oide  
yarimashita. (*Nawanai*, 276, I.)

'(The children) came tottering from this corner, and wriggling and crawling from that corner.'

*Zorori-zorori(to)*: Tôdai wa ningen ga rikon ni nari hasshû  
kushû ni shûtei o wake, gokuraku e  
bakari zorori-zorori to zoromeku ni  
yotte jigoku no gashi motte no hokana.  
(*Asaina*, 115, II.)

'Nowadays human beings are so smart, they know of eight and nine religious sects, and they line up to go to paradise only. It is terrible for those who starve to death in hell.'

XI. Type VI forms reduplicated: *suppari-suppari(to)*

'deftly,' and *wassari-wassari(to)* 'cheerfully.' *Suppari-suppari(to)* will be mentioned later.

*Wassari-wassari(to)*: Sarinagara, nandoki mono o  
ôsetsukeraruru to attemo, tadaima no  
yôni gokigen yô wassari-wassari to  
ôsetsukeraruru ni yotte, gohômô ga  
itashi yoi koto de gozaru.  
(*Suehirogari*, 52, I.)

'But because my master is a good-humored man as you saw a while ago, when he gave an order cheerfully, it's nice to serve him.'

XII. Partially reduplicated: *same-zame* 'cry loudly' (*to*) and  
*sarari-zarari(to)* 'quickly and smoothly.'



*Same-zame(to)*: Sate sôjite seppô nado niwa *same-zame* to rakurui o shite chômon no suru mono ga nakereba shushô rashô gozaranu. (Nakama, 280, II.)

'Well, normally in a sermon if there is no one who cries while listening, it does not look like a good sermon.'

*Sarari-zarari(to)*:...Mon no tobira ni te o kake *sarari-zarari* to nazureba kane wa tachi machi yu to natte nagarenuru. (Asaina, 119, II.)

'When (he) placed his hands on the gate and ran his hands along it, the iron suddenly melts and dripped down like boiling water.'

The above are some examples of *gitaigo* or mimesis and their usage in *Kyôgen*. From some of the examples above we can see some *gitaigo* that modify a verb having a similar sound and sometimes also a similar meaning. For example, *chirari-chirari(to)* is linked with *chirameku*. *Chirari-chirari(to)* is a *gitaigo* that describes a "single instance of seeing something for an extremely short period of time." *Chirameku* is a verb of the same meaning. When put together the meaning is emphasized, here it means "saw in a flash." The repetition of sound also gives rhythm and a nice ring to the expression. The other *gitaigo*-verb pairs are *hirari-hirari* to *hirameku*, *mekki-mekki* to *mekkyaku*, *yoro-yoro-yoro* to *yoromeku* and *zorori-zorori* to *zoromeku*. *Hirari-hirari(to)* describes something thin and light moving quickly. *Hirameku* means to wave or flutter. So *hirari-*

*hirari* to *hirameku* means literally "to flutter flutteringly." *Mekki-mekki(to)* describes an outstanding change or means "rapidly." *Mekkyaku* means to perish, to be destroyed. Together *mekki-mekki* to *mekkyaku* means to "destroy something rapidly." *Yoro-yoro-yoro(to)* describes a state of staggering, tottering. *Yoromeku* means staggering, together *yoro-yoro-yoro* to *yoromeku* means "staggering and tottering." *Zorori-zorori(to)* describes something moving in a line. *Zoromeku* means to continue in a row; together *zorori-zorori* to *zoromeku* means "to move on in a line or row."

On the stage when actors move around and recite their dialogue, *gitaigo* helps describe movement or condition in a vivid and colorful way. When the main character acts alone or is engaging in a monologue, always the highlight of the play, it seems that *gitaigo* is used more. Perhaps for the sake of sound and rhythm as well as its descriptive function. A long monologue or soliloquy may not be interesting without *giseigo* and *gitaigo* to lend vividness and color that will hold the audience's attention for a longer period. For example, in the play *Kamabara* when the woodcutter decides to kill himself with the sickle after being humiliated by his nagging wife, the lengthy monologue

focuses on how he is going to go about it. He says he wants to cut open his stomach as a samurai does in a ritual death: "Kono kama o kô motte, hidari no wakitsubo e *gawa* to tate chikara ni makasete migie *kiri-kiri-kiri-kiri* to hiitanaraba, harawata ga *guara-guara-guara* to dete, me ga *kuru-kuru-kuru-kuru* to môte, sono mama shinuru de arô." (56, II).

'If I hold the sickle like this then thrust it strongly under my left armpit, draw it down hard to the right, then the entrails will gush out and I will grow dizzy, then maybe I'll die and that will be it.'

Note the four *gitaigo* here, all in one sentence, serving to highlight the action, with the actor miming at the same time. *Kiri-kiri* to describes a squeaking sound, here it may indicate the sound of the sickle cutting through the body. *Kiri* also is associated with *kiru* (cut). *Guara-guara* to describes something heavy (here-intestines) falling down, and *kuru-kuru* to describes something round rotating--here his eyes roll--he grows dizzy. *Gawa*(to) describes stabbing strongly. The combination of sounds and the multiple use of the *gitaigo* evokes immediate mirth. But it also signals how the protagonist, at this point, is distancing himself from the act. In other words, this is

still an abstract idea to him. The full effect of the scene, obviously, depends on the action on the stage.

With many *gitaigo* the audience gets both the feeling and the picture that the actor tries to convey and this makes the whole scene interesting to watch. Of course exaggeration is another aspect of *Kyôgen* that can bring forth laughter.

Besides the monologue which is the highlight in many plays, there is also a narrative portion of the *Kyôgen* play. The narrative part or *katari* ( 語り ), which tells about an event or a story in a formal style, is also performed by the main character (*shite*) and supported by the secondary character (*ado*). The focus is on the *shite* who recites the long descriptive story with interpretive gestures. In order to give details and vivid images of the content in the narrative piece, a lot of *gitaigo* are employed. There are narrative pieces or *katari* in *Bunzô* ( 文蔵 ) in which a battle scene at Mt. Ishibashi from *Genpei Seisuiiki*<sup>12</sup> is narrated by the master. In *Asaina*, the famous warrior, Asaina no Samurô Yoshihide narrates the famous war of the Wada clan in 1213 in which Asaina fought. In *Tsurigitsune*, the fox tells a story about foxes that were disguised as people and took revenge in various ways. And

in *Suzukibôchô* (鮓庖丁), the uncle narrates the origin of *sashimi* and tells how to prepare, cut and cook fish and other dishes as well.

The next example is taken from the narrative piece in *Suzukibôchô* to demonstrate how often the *gitaigo* is used to maintain vividness and interest all through a long narrative passage by the main character. In the story, the uncle who has just been promoted in rank, has asked his nephew to bring him a carp in celebration. The nephew does not try to get the fish but lies to his uncle claiming that he has caught a large carp which he tied in the river to keep it alive. But when he went to get it, he continues that he found that an otter had eaten half of it, so he threw the rest away. He comes to apologize. The uncle knows well that his nephew has lied to him and wants to teach him a lesson. He invites the nephew in for dinner, and orders the cook to prepare a perch (called *suzuki* in Japanese). While waiting, the uncle tells him the origin of *uchimi* (*sashimi*), how to prepare fish in detail, and also describes other delicious dishes that they will eat and *sake* that they will drink and goes on to describe how to make and drink tea. At the end he teaches the nephew the proper way to thank the host and say good bye which he advises the

nephew to use and go home right away because his treat of a perch has been eaten by something like the nephew's carp.

The highlight of the play is in the uncle's narrative piece telling about *sashimi*, how to cook fish and other things. Descriptive language is required to give a clear and vivid picture while the actor mimes using few props. The excerpt quoted here shows how the uncle prepares and cuts the fish.

"Tokoro de soregashi yoshi ni amari, itamoto ni oshinaori, hashi katana ottotte kami oba *chô-chô* to mitsu ni kiri, futatsu o shita ni oshi oroshi, hitotsu o manaita gashira ni *tô* do oki, reishiki no mitsu kosoge, *sas-sas-sat* to mikatana suru mama ni ichi no katana nite gyotô o tsugi, ni no katana nite uwami o oroshi, oroshi mo aezu gyotô o manaita gashira ni *tô* do oki, ottori kaeshite shitami o oroshi, nakauchi *chô-chô* to mitsu ni kiri, iza kore o irimono ni shite *môsô*." (395, I).

'Well, since I can't refuse (the request) I sit close to the cutting board, take chopsticks and a knife in my hands. Then I cut the paper into three pieces, neatly put two pieces down and leave one on the top part of the cutting board. I slightly wet my knife in the proper manner and cut the fish superbly three times. The first cut, I cut off the head, the second I slice the flesh off the bone on

the top side. I put the fish head that I just cut on the top part of the cutting board, then I quickly flip the fish over and slice off the other side. I cut the inside flesh into three pieces; these will be poached.'

Then the uncle tells how to make another dish of fish mixed with vinegar. "... katanabaya ni *suppari-suppari supa-supa suppari* to tsukuri sumaitte, *shôga zu o motte kik-kit* to ae nantenjiku no kaishiki, *fukakusa gawarake ni chobo, shobo* to yosôte,...."

'You cut the fish deftly and rapidly into pieces, then take ginger and vinegar and mix them quickly with it. You put green leaves at the bottom of a Fukakusa bowl, then tastefully put the fish in.'

When the uncle talks about making tea, he starts with boiling water. The water has to be boiled completely *gitaigo*: *hô-hô, muku-muku, yawa-yawa* are used to describe the boiling state which is difficult to render into English.

From the examples above we can see that a lot of *gitaigo* is used to give a vivid picture that captures the audience's interest.

Since *Kyôgen* consists mainly of speech and gesture, speech that gives a clear and vivid picture is essential. *Giseigo* and *gitaigo* which are special characteristics in *Kyôgen*, help create descriptive language

that conveys such a picture. *Giseigo* or onomatopoeia functions as sound effects for the sense of reality. *Gitaigo*, on the other hand, helps bring a vivid image to the audience's mind. The repetition of *gitaigo* emphasizes the action and also has a rhythmic effect which, when paired with gestures, bring forth laughter, and thus heightens the humor that is so much a part of *Kyôgen*.



# NOTES TO CHAPTER III

1. Ono Hideichi, ed., *A Practical Guide to Japanese-English Onomatopoeia & Mimesis* (*Nichi-Ei Gion Gitaigo Katsuyō Jiten* 日英擬音・擬態語活用辞典), (Hokuseidō Shoten, 1984), p. V.
2. Koh Masuda, ed., *Kenkyusha's New Japanese-English Dictionary*, (Kenkyūsha, 4th ed. 1974), p. 340. Many Japanese scholars use the word *giongo* 擬音語 to be equivalent to onomatopoeia.
3. Kobayashi Seki 小林 黄, *Kyōgen o Tanoshimu* 狂言をたのしむ, *Heibonsha Karā Shinsho* 平凡社カラー新書 33 (Heibonsha, 1976), p. 123.
4. *Vocabulario da Lingoa de Iapam* translated and ed. by Doi Tadao et al., as *Hōyaku Nippo Jisho* 邦訳日葡辞書, (Iwanami Shoten, 1980), p. 314.
5. In the Izumi school the sound is *dobu dobu bisho bisho* (*Dobukatchiri* in Nonomura Kaizō and Ando Tsunejirō 野々村 成三, 宇藤常次郎 ed., *Kyōgenshūsei* 狂言集成, Nōgaku Shorin, 1974, p. 310).
6. In the Muromachi period, educated blind men such as musicians and scholars formed a guild in which there were four official ranks: -*kengyō*, *bettō*, *kōtō*, and *zatō* 校校, 別当, 勾当, 座頭.
7. Uno Yoshikata 宇野義方, "Nōkyōgen no Gion o Megutte" 能狂言の擬音をめぐって in *Kindaigokenkyū I* 近代語研究 I (Musashino Shoin, 1965) p. 92.
8. Since there is no curtain to mark the end of the play, *Kyōgen* develops stylized ending formulas. In the case of a happy ending or a reconciliation, the endings are: *shagiridome* シャキリ留め an ending with a flute phrase; *waraidome* 笑い留め, a laughing ending; *gasshidome* ガシ留め an ending involving kneeling on one knee. In case of failure, the endings are: *oikomidome* 追込サ留め, a chasing off, which is the most typical one; *shikaridome* 叱り留め a scolding ending; and *kusamedome* くさめ留め ending with a sneeze. Other endings are *serifudome* セリふ留め a dialogue ending; *utaidome* 謡留め a chant ending; *hayashidome* 囃子留め a chorus ending; *maidome* 舞留め a dance ending; and other minor

variations. See Furukawa 古川, *Kyôgen Jiten: Jikô-hen*, 狂言辞典 草項編, p. 244.

9. This ending with a sneeze is very difficult to perform. See Furukawa, ed., *Kyôgen Jiten: Jikô-hen*, p. 118.
10. Roy Andrew Miller, *The Japanese Language* (University of Chicago Press, 1967, Midway Reprint 1980), p. 294. Miller calls *gitaigo* "sound symbolism."
11. This arrangement is based largely on that found in "The formation of onomatopoeia and mimesis" in *A Practical Guide to Japanese-English Onomatopoeia & Mimesis*. Ono Hideichi, ed., *Nichi-Ei Gion. Gitaigo Katsuyô Jiten* 日英擬音・擬態語活用辞典 (Hokuseidô, 1984), pp. IX-XIII.
12. Genpei Seisuiiki (源平盛衰記) a war chronicle, centers on the rise of Taira no Kiyomori (1118-1181) and the war between the Minamoto and Taira clans. It was written around the middle or late Kamakura period (1185-1333).

## CHAPTER IV

### PLAYS ON WORDS

Language in *Kyôgen* helps advance and develop the play. Since *Kyôgen* is an art of dialogues and gestures, some plays like *Bôshibari* and *Urinusubito* rely more on action, movement and gestures. Others like *Fujimatsu* and *Hachikurenga* (八句連歌) rely more on language. Part of the humor in *Kyôgen* emerges from the language used: the word-plays, puns and witty usage of homonyms or homophones that are so abundant in Japanese.

#### *Homonyms*

For example, in *Awataguchi*, a daimyo sends his servant, Tarôkaja, to buy an "awataguchi" in the capital. Not knowing what an "awataguchi" is or where to buy it, Tarô walks around shouting for an "awataguchi," which is actually a sword of a famous-make. A swindler passes by and claims that he is the "awataguchi." Tarô buys him and takes him home to his master, the daimyo, who does not know what an "awataguchi" is either, but does not think that it is a man. The daimyo, however, does have a document that tells how to recognize a good "awataguchi," and decides to test the man with it. The document says, "the *mi* (身) of an awataguchi

is old." *Mi* means 'the blade of the sword' (刀身) and also 'the body.' The swindler says that his *mi* "body" is old and dirty since he has not bathed since he was born. Next, "an Awataguchi's *habaki* is black." A *habaki* is a 'piece of iron that holds a sword and its handle together, but can also mean 'leggings worn for travel.' The swindler points out that his *habaki* "leggings" are black. Then, "an awataguchi's *ha* is strong." *Ha* means 'the edge of a sword (刀の刃)' or 'teeth (歯).' The swindler says his *ha* "teeth" are strong. The last description is, "an awataguchi has a *mei*." *Mei* means 'signature (印)' and also 'niece (姪).' The swindler says his sister and younger sister both have one daughter each so he has two "nieces" (*mei*). This makes the daimyo very glad because the document states that an "awataguchi with two *mei* is of better quality." So the swindler qualifies as an *awataguchi* thanks to the homonyms. It is unlikely that a man can pose as a sword, but since both the daimyo and Tarôkaja don't know exactly what an *awataguchi* is, they are easily fooled. The swindler takes advantage of the daimyo's ignorance and the convenience of homonyms in the language to benefit himself. As a result of putting homonyms to work the play advances in

a humorous way and the audience gets a good laugh. This is how language can play an important role in *Kyôgen* plays.

In *Shûron*, two priests of different sects, Nichiren and Amida, carry on an argument as to whose sect is better. They agree that if one can demonstrate the superior merit of his sect, the other will become his follower. The Nichiren priest starts by commenting on a particularly well known phrase, "Gojû tenden no zuiki no kudoku" (五十展転の随喜の功德. The virtue of the transmission of joy to the Fifty) which is recorded in the eighteenth volume of the Lotus Sutra. It is about a person who is filled with "joy" (*zuiki*) after listening to the Lotus Sutra and goes on to tell another person about it. This person then tells another and the word spreads (*tenden*) until fifty (*gojû*) people are able to experience the joy--the virtue (*kudoku*) of it is so great.<sup>1</sup> The way the Nichiren priest explains this, however, is something completely different. He talks about the growth of an *imo* (芋 - 'taro'). After receiving rain and dew, how forty to fifty buds sprout out, and, hence the reference to *gojû tenden* (五十展転 'fifty sprouts'). With fervent expression of piety he goes on to say that the Lord Buddha cooked a dish of 'stems of taro' (*zuiki*芋莖), hoping to overwhelm his rival with his "sublime" logic. The

Nichiren priest successfully captures the same sound of "gojû tenden no zuiki" (stems of taro from fifty sprouts) which has not the slightest relation to the Lotus Sutra. This nonsensical play on words pokes fun at the Nichiren priest as well as the Amida priest.

### *Shôku*

There are a lot of similar word-plays in *Kyôgen* plays which help elevate the humor but do not constitute an important role in the play. But in the plays *Satsumanokami* and *Imamairi* language in the form of *shôku* (秀句), a kind of double entendre riddle<sup>2</sup>, has a central role in developing the story.

In *Satsumanokami* (薩摩守) a traveling priest is on his way to the capital. He is thirsty so he stops for a cup of tea. When he is ready to leave, the tea shop owner asks him to pay. The priest does not have any money. So the kind owner decides to give him the tea for free. He then teaches the priest a *shôku* which will enable him to ride on the ferry boat for free because the boatman is very fond of *shôku*. The priest comes to the river and calls for the ferry. The boatman refuses to carry only one passenger. The priest has to lie that he has come with a big group so that the boatman will come over. When asked where the group

is, the priest answers, "They will arrive in two or three days." This makes the boatman angry because the priest, who is not supposed to lie, has lied to him. The priest explains that he had to because he wants to cross the river and adds that it is a good deed to help a priest crossing a river. The boatman agrees to ferry him over, but asks for the fare first. The priest says the fare is "Satsumanokami" (the governor of Satsuma). The boatman knows that it is a *shôku* and can hardly wait to hear the meaning. The priest promises to tell him when they reach the opposite bank. When the priest gets off the boat, the boatman demands the meaning of *Satsumanokami*. The priest is supposed to say *Tadanori*. *Tadanori* is the name of the governor of Satsuma in Kyûshû in *The Tale of Heike*, but also a pun on "free ride" from *tada* 'free' and *nori* 'ride.' Unfortunately the priest forgets the punch line. Instead of saying *Tadanori*, he says *aonori no hikiboshi* 'dried green seaweed.' *Aonori* is 'green seaweed' (*nori* alone is 'seaweed') which the priest might have seen spread out to dry on the bank of the river. At least he gets the same *nori*! The disappointed boatman chases the priest away. Thus ends a play in which *shôku* is the main element.

The next play, *Imamairi* also involves *shôku*. A daimyo of distinction, who has only one servant, Tarôkaja, decides to hire more servants. He calls Tarôkaja out to confer on the matter. The daimyo says he will hire three thousand men, but Tarôkaja objects saying that is too many. The daimyo then reduces the number to five hundred, but Tarô still argues that it will cost him a lot to feed that many people. The daimyo simply gives the rather heartless solution that he will feed them water. Finally they agree to hire one more servant. The exaggeration on the daimyo's part is rather typical in the *Daimyô Kyôgen* because the daimyo always boasts about his power. So it is more ridiculous when a poor daimyo who has only one servant proposes to hire three thousand servants.

At the crossroad, Tarôkaja waits for a suitable person to pass who will become the new servant. Soon a man who needs a job passes by. He agrees to come with Tarôkaja to become the daimyo's new servant. On the way, Tarôkaja teaches the newcomer some *shôku* because he knows that his master is very fond of them. If the newcomer can deliver some, the daimyo may hire him. When they arrive and Tarôkaja informs the daimyo that he has brought along a newcomer, the daimyo loudly gives out orders to impress the man. When they first meet, instead of verbal commands the



daimyo uses his eyes, to which the new servant cleverly moves accordingly. This pleases the daimyo, who then calls,

Imamairi are e orisoe are e orisoe.

(Imamairi [new servant], come out here. Come out here.)

The new servant (Imamairi) answers in *shôku* that he has learned from Tarô:

Imamairi are e orisoe are e orisoe to gojô sôrae domo  
ozashiki o mireba yabure mato desu.

(Even though you order Imamairi to come out here, when I see the room it is a broken target.)

When asked for the meaning, Imamairi answers,

Idokoro ga sôrowanu

(There is no shooting mark-->bull's eye.)

It is a "broken target" (*yabure mato*) because the "shooting mark" (*idokoro* 射所) is missing. *Idokoro* can also mean "place to live 居所." So the hidden meaning implies that the new servant, who has just come, has no place to live.

The daimyo enjoys the *shôku* very much. He calls again,

Imamairi are e kore e hayô orisoe to orisoe.

(Imamairi, come out here quick, come out here fast.)

The new servant answers:

Imamairi are e kore e hayô orisoe to orisoe to gojô  
sôrae domo Hôgandono no omoibito desu.

(Even though you order Imamairi to come out quickly, to come out fast, it's Hôgandono's lover.)

"Hôgan" is Minamoto no Yoshitsune's military rank, so "Hôgandono" refers to Yoshitsune. When asked the meaning of this *shôku*, Instead of answering "shizuka ni mairô" (I will come quietly). "Shizuka," besides meaning "quietly" is also the name of Yoshitsune's wife. Imamairi answers "Benkei," which is the name of a warrior-priest follower of Yoshitsune. The daimyo gets angry because a big, rough man like Benkei cannot be Yoshitsune's lover and chases Imamairi away. Imamairi tells Tarôkaja that the daimyo is so awe-inspiring that he cannot even answer correctly. So the daimyo tries again but the newcomer fails again. Then the would-be new servant informs Tarô that in his home town people do the riddles or *shôku* to a rhythm; so if the daimyo will try this method, he feels he can do better. The daimyo gives Imamairi another chance by rhythmically posing questions, to which the new servant answers in the same manner. The two enjoy rhythmical exchanges.

Daimyo:           Imamairi mairi ga kitaru eboshi wa hokora nizo  
nitaru.

(Imamairi, how come the hat that you are  
wearing looks like a small shrine?)

Imamairi: Sore wa samo sôrae nakani kami no sôraeba.  
 (Because there is *kami* inside.) *Kami* means  
 'god' and also 'hair.' So "god" corresponds  
 with "shrine," and "hair" with "hat."

Then the daimyo starts doing the *shôku* about parts of the  
 body:

Daimyo: Hitai koso wa takakere.  
 (The forehead is high.)

Imamairi: Hachibitai de sôraeba  
 (It's called a "hachi" forehead.) *Hachi* is a  
 'bowl' and also means 'bee'.

Daimyo: Mayu ga mata kagôda.  
 (The eyebrows are curved.)

Imamairi: Kagi mayu de sôro mono.  
 (They are hook-eyebrows.)

Daimyo: Me koso wa tsubokere.  
 (The eyes are hollow and narrow.)

Imamairi: Subbome de sôraeba.  
 (They are sunken eyes.)

Daimyo: Hana ga mata ôkina.  
 (The nose is big.)

Imamairi: Kôryôbana de sôro mono.  
 (It's a turned-up nose.)

Daimyo: Mimi ga mata usui wa.

(Ears are thin.)

Imamairi: Saru no mimi de sôraeba.

(They are monkey-ears.)

Daimyo: Kuchi koso wa hirokere.

(The mouth is wide.)

Imamairi: Waniguchi de sôro mono.

(It's the crocodile-mouth.) *Wani* is crocodile, a gong in the temple is also called *waniguchi*.

Daimyo: Mune ga mata takaina.

(The chest is high.)

Imamairi: Hato no mune de sôraeba.

(It's the pigeon-chest.)

Daimyo: Koshi koso wa hosokere

(The waist is narrow.)

Imamairi: Arigoshi de sôro mono.

(It's an ant-waist.)

Daimyo: Sune ga hoso nagai wa.

(The shin is thin and long.)

Imamairi: Koorogizune de sôro mono.

(It's a grasshopper-shin.)

Daimyo: Otogaiga sashi deta.

(The chin protrudes.)

Imamairi: Yari otogai de sôro mono.

(It's a spear-chin.)

The witty repartee about physical appearance constitutes variations of *shôku*.<sup>3</sup> Notice there are many kinds of animals and insects involved in these *shôku*: a bee, a monkey, a crocodile, a pigeon, an ant, and a grasshopper. Both the daimyo and the newcomer enjoy this rhythmic *shôku*, and the newcomer gets the job. These may not sound humorous or witty in English, but they are very enjoyable and amusing on stage when rhythm and repetition are employed. The play ends on a happy note. The daimyo imitates the flute sound, *hoppai hiuro hf*, which is one of the endings of *Kyôgen* play called *shagiridome*.<sup>4</sup>

The whole play revolves around *shôku*, witty double meaning riddles. Whether the daimyo is pleased or angry depends on how well the new servant does on the *shôku*. So language in the form of *shôku* is the main element in the play. Those who are familiar with *shôku* will enjoy the play more, especially the last part, which is done to rhythm.

### *Renga*

*Renga* or "linked verse" provides another creative framework in which comic possibilities of language are

explored. *Renga* was "the most typical literary art of the Muromachi period."<sup>5</sup> It was widely popularized among the general public in the mid fourteenth century. It should come as no surprise that many *Kyôgen* plays mention *renga* and a few even are built around it. *Renga* referred to in the *Kyôgen* were *haikai no renga* (俳諧の連歌) or comic linked verse.

The art of *renga* (linked verse) originated as a kind of elegant parlor game. Each participant was expected to display his readiness of wit by responding to the lines of verse composed by another man with lines of his own, copying the first man's contribution in such a way as to make a complete *waka* (verse form) of thirty-one syllables in five lines. The more absurd or puzzling the content of the first man's lines, the greater the achievement of the second man if he managed to add two or three lines that, perhaps by a clever play on words, made sense of the whole.<sup>6</sup>

Accordingly, witty word-plays contributed to the achievement of *renga*, especially *haikai no renga*, found in many *Kyôgen* plays such as *Mikazuki*, *Funefuna*, *Fujimatsu* and *Hachikurenga*. In these plays the playwright cleverly wove into *renga* levels of plays on words in order to advance the play. Since *renga* by definition implied participation by two or more people, it furnished a vehicle of communication among people in unexpected and dramatic ways.

First, let us examine *Mikazuki*, a story about a man and his wife. The husband is so obsessed with *renga* (linked verse) that he neglects his family. The wife asks that he either give up *renga* or else she will leave. The man chooses the linked verse; so the wife prepares to leave him and is given a winnow as a symbol of divorce, which she carries on her head as she exits. Her receding figure inspires the husband to compose a *hokku*, the first stanza of *renga*, to which the wife responds with a *wakiku*, the second stanza. Thus, linked verse, which had been the cause of their separation, now brings them back together. A commentary and a translation of *Mikazuki* is presented in the following chapter.

*Funefuna* is a *Shômyô Kyôgen* in which Tarôkaja, the servant, is the main character (*shite*) and his master is the secondary character (*ado*). The two argue about the correct pronunciation of the word "boat" in Japanese, *fune* or *funa*. Actually this is rather nonsensical because both words are correct depending on how they are used in context. Independently, the word usually used is *fune* but in a compound noun the last vowel *e* changes to *a* to become *funa* as in *funabito* 'boatman.' Both the master and servant take this argument seriously and use old poems to substantiate

their respective claims. Normally poetry is an elegant art, but here it is used to settle a trivial argument.

The master takes Tarôkaja on an outing. They decide to go to Nishinomiya. On the way they have to cross a big river whose name the master doesn't know. The knowledgeable servant informs him in a rather impudent way that it is the Kanzaki River. Tarôkaja calls out for the ferry boat using the word *funa* to which the master objects saying that the boat won't come unless Tarô calls *fune*. An arrogant Tarô does not listen and tells his master, "This is something you don't know about, so leave it to me." The master should stop and leave it to Tarô, but he cannot help exercising his authority by insisting that Tarô use the word *fune* not *funa*. To this Tarô in turn warns his master, "If you say *fune* in front of everyone, you'll be ridiculed." The master wants proof that the word *funa* is correct, not *fune*, to which Tarô replies that in all the old poems the word *funa* is used, not *fune*. It never occurred to the master that Tarô would cite poetry as proof. He is curious to know how much Tarôkaja knows about poetry or poems, so he asks Tarô to name one, which Tarô does:

<i>Funade shite</i>	The boat goes out
<i>ato wa itsushika</i>	traces recede
<i>tôzakaru</i>	unnoticed



suma no ueno ni	the autumn wind blows
aki kaze zo fuku	over Ueno in Suma

In response the master cites a poem with the word  
*fune*:

Hono bono to	Dimly through morning
akashii no ura no	mists over Akashi Bay my
asagiri ni	longings trace the ship
shima gakure yuku	vanishing from sight floating
<i>fune</i> o shizo omou	silently behind the isle'

Now the two are really confronting each other. It  
is a battle of wills. Tarô continues by saying that he has  
another poem with the word *funa*:

<i>Funabito</i> wa	Longing for someone
tare o kou toka	the boatman's
ôshimano	sad song
ura kanashige ni	is heard around
koe no kikouru <sup>o</sup>	Ôshima Bay

The master's pride won't allow him to give in, and  
Tarô challenges him to cite another poem. The master,  
whose knowledge of poetry is limited to one poem, recites  
the same one again with speed and concludes that it's *fune*.  
Tarô, who knows his master well, contemptuously comments by

an old saying, "Ke nimo hare nimo uta isshu" (casual or formal, one cites only one poem), and says his master's poem is the same one he has cited before. The master argues lamely that the first poem was composed by Hitomaru (Kakinomoto no Hitomaro), and the speedy one by Sarumarudayû.<sup>9</sup> Tarô pays no attention to his master's excuse, saying it's the same poem no matter who composed it. To press his point further, Tarô asks for the word "port" or "harbor," *funatsuki*. The master does not answer because he cannot admit that he is wrong. He forces himself to say *funetsuki* instead.

Tarô shows his superiority by saying that he has one more poem with the word *funa*,

<i>Funa</i> kiô	It must be the capital birds
horie no kawa no	that come and sing
mina giwa ni	near the bank of
kiitsutsu naku wa	Horie River
miyakodori kamo <sup>10</sup>	where boats come and go

Another point for Tarôkaja. But the master, who is supposed to be well-educated and cultivated, finds it hard for him to give in to his servant even though he cannot think of any poems. Amazed by Tarô's knowledge of poems, the master can only think of a song with the word *fune*. He

needs a point to get even and a chance to recover, so he moves from the poetry level down to the more base song level. The master starts singing, "Yamada yabase no watashi bune no , yoru wa kayou hito naku to mo, tsuki no sasowaba onozukara , *funemo* kogarete izuran"<sup>11</sup> (At night even though there is no passenger at the ferries of Yamada and Yabase, the moon is so persuasive that the boat rows out by itself). Here the master stops abruptly because the next phrase, "*funabito* mo kogare izuran," (The boatman rows the boat out) begins with the word *funabito* 'boatman,' which Tarô gleefully picks up to score once more against his dejected master. The master scolds Tarô, and the play ends.

In this type of *Kyôgen* play (*Shômyô Kyôgen*) in which Tarôkaja is the principal character (*shite*) and the master is secondary one (*ado*), Tarôkaja seems to be superior to his master in all ways except status. He is educated, cultured and refined. He can cite famous poems, while the master is rather ignorant, rustic and boorish. Even though Tarô knows his master's weak points well enough, he doesn't hesitate to jump all over him. Tarô is arrogant, impudent and never gives in even to his master. The playwright cleverly weaves in famous poems and a song to enhance the servant's character and at the same time uses these to advance the play. Poems are used to explore the

relationships between master and servant who are at odds over a rather trivial matter. The servant exercises his superiority through poems, while the master, who cannot accept his inferiority, ends up losing control of the situation.

The next play, *Fujimatsu*, is another *Kyôgen* play in which language in the form of *renga* is used as the means to develop the play. The master, the secondary character (*ado*), and his servant, Tarôkaja, the principal character (*shite*), compete in a game of *haikai no renga*, comic linked verse, which was popular from the sixteenth century on. The comical elements in *haikai no renga* suit the nature of *Kyôgen* which aims at humor. Many of the *renga* in this play are drawn from the *Shinsen Inutsukubashû* (新撰犬筑波集), a collection of comic linked verse compiled by Yamazaki Sôkan (山崎宗鑑) around 1523-1532, with some changes to match the situation.

In the play Tarôkaja has gone to pay homage at Mt. Fuji without his master's permission. When the master hears that Tarô came back the night before bringing a fine Fuji pine tree (*fujimatsu*) with him, the master decides he wants it for his garden. So he goes to Tarô's house. Tarô says that he cannot give up the tree because it belongs to

someone else. The master offers to trade his sword or a hunting dog or even his horse for it, but Tarô refuses saying that the owner of the tree has no use for such things. When the master prepares to leave, Tarô offers him rice wine (*sake*) saying that it's rice wine from Mt. Fuji (*fuji no miki* 富士の神酒). The master stays to drink and composes a *renga* with Tarô because he recalls that Tarô often joins the *renga* meetings. His first stanza goes,

Te ni moteru	What I hold in my hand
kawarake iro no	is the dark yellow
furu awase	old awase (autumn kimono)

The master is drinking *sake* from an unglazed wine cup, *kawarake*. The dark yellow of *kawarake* then relates to the color of *awase*, an autumn kimono, which Tarô had ordered his man to take to pay for the rice wine that he offers to his master. The master's stanza implies that he overheard Tarô send his man for the wine so he knows that the wine did not come from Mt. Fuji as Tarô has told him. Tarô goes inside and tells his man to be quiet or else the master might compose another stanza on what he hears again. Tarô comes back to add a *tsukeku*, a connected stanza of fourteen syllables to the master's *maeku*, the preceding stanza of seventeen syllables.

sakegoto ni aru	at every fissure
tsugime narikeri	there is a seam

"Fissure" (*sakegoto*) and "seam" (*tsugime*) correspond to *awase*, the kimono; at the same time *sakegoto* also means 'drinking,' and *tsugi* means 'to pour.' Both words relate to *sake* or rice wine.

Then the master decides to go to pay homage at Hiesannô Shrine, and Tarô accompanies him. On the way they compose *renga*. The master challenges Tarô to respond to his *maeku*, or he will take away the pine tree. The master starts with,

Ato naru mono yo	The person behind,
shibashi todomare	stop for a while

Tarô attaches

futari tomo	the floating bridge
watareba shizumu	will sink
ukibashi o <sup>12</sup>	if two crossing together.

Here the master's *maeku* (preceding verse) is in fourteen-syllable stanza (two seven-syllable lines) to which Tarô's *tsukeku* (added verse) of a seventeen-syllable stanza (three lines of five, seven, five syllables respectively) is added.

It seems that the order is reversed. Originally, the *maeku* of seventeen syllables is usually followed by a *tsukeku* of fourteen syllables. But Donald Keene notes that most examples in the standard collections are reversed, perhaps an indication of the importance of the *tsukeku*.<sup>13</sup> So the above poem and the next two in the play follow this practice, the fourteen-syllable stanza first and then the seventeen-syllable stanza. However, the above poem can also be put together in the normal order as

The floating bridge  
will sink  
if, two crossing together,  
the person behind  
stop for a while.

As mentioned before the more absurd or puzzling the content of the *maeku*, the greater the achievement of the person who manages to add *tsukeku*. Here the master's *maeku* are rather absurd, but Tarô can managed to add *tsakeku* that make sense. The master's *maeku* is

Ue mo katakata	Half above
shita mo katakata	half below

and Tarô adds

mikazuki no	if you look at the reflection
mizu ni utsurô	of the crescent moon
kage mireba <sup>14</sup>	in the water.

The *maeku* is like the element of a riddle: what is half above and half down below, and the answer is given by Tarô: it's the reflection of the crescent moon in the water. The next poem starts out almost the same, the master just reverses the order of the phrase:

Shita mo katakata	It clatters down here
ue mo katakata	and also clatters up there

Even though Tarô protests that it's the same *maeku* but in reverse order, he cleverly adds:

utsuogi no	at a hollow tree
moto sue tatau	when a wood pecker pecks
keratsutsuki <sup>15</sup>	at the bottom and the top

By taking advantage of homophones in Japanese, Tarô can add a completely different answer to what looks like the same question.

Next the master says he will make a difficult one



Nishi no umi	A deer cries
chihiro no soko ni	at the bottom of the deep
shika nakite	sea of the west

Tarô quickly adds:

ka no ko madarani	the white waves form
tatsu wa shiranami	like spots of a baby deer

Here *shiranami* (white waves) corresponds with *umi* (sea), and *kanoko* (baby deer) with *shika* (deer). It is difficult because the *maeku* doesn't make much sense to have a deer cry at the bottom of the deep sea, but Tarô manages to relate words and ideas.

The master continues:

Okuyama ni	Deep in the mountains
fune kogu oto no	sound of rowing a boat
kikouru wa	is heard

Hearing this Tarô cannot help making the suggestion that if the master put "the deer" in "the mountain" and "the boat" in "the sea", it would sound better. But the master won't change things and says if Tarô cannot add to his stanza he will take away the pine tree. So Tarô quickly continues:

yomo no konomi ya      fruits in the trees  
umi wataruran          ripen all over everywhere.

That is to say what sounds like rowing a boat in the mountain is actually the sound of fruits ripening all over the place. There is a pun on *umi* 'sea' and 'ripen.' *Konomi* 'fruits' related to *okuyama* 'deep in the mountain.' The boat (*fune*) goes with the sea (*umi*), while *umiwataru* besides 'crossing the sea' can also mean 'ripen all over.' No matter how difficult or absurd the master's *maeku* are, Tarô manages to add *tsukeku* nicely.

When the master and Tarôkaja arrive at the shrine, the master sees that the *torii* has been rebuilt, and he cites:

Sannô no	The <i>torii</i> in front of
mae no torii ni	Sannô Shrine
ni o nurite	is painted red

Tarô adds:

akaki wa saru no	it's funny
tsura zo okashiki	the monkey's face is also red

The monkey (*saru*) is a messenger of the god Sannô. The color vermillion (*ni*) relates to *akaki* (red). When Tarô says the monkey's face is red and funny, the master becomes

angry thinking that Tarô is referring to his face which is red from drinking. Tarô insists that he means the face of the monkey that is the god's messenger not his master's face. Tarô doesn't show any sign of inferiority in this game of *renga*. Moreover he is in a playful mood and teases his master. The annoyed master, wanting to show his authority, says:

Att to .iu	You should be trembling
koe ni mo onore	with fear
ojiyokashi	when I say "att"

But impudent Tarô gleefully adds

Kera hara tateba	if the mole cricket shows his middle
tsugumi yorokobu! <sup>6</sup>	the dusky thrush is glad.

This is the climax of the play. The tension of competition in *renga* which has been gradually built up from the beginning reaches its peak here. The master wants to win the round and ends the servant's impudence. He wants to warn Tarô to behave himself, but what he gets is a playful and impudent attitude in response. Tarô's reply to the master's warning implies that if one side (master) is angry, the other (Tarô) is happy. To catch a thrush (*tsugumi*) a

mole cricket (*kera*) is used as a bait. *Haratateba* also means 'angry.' Tarô senses that his master is angry but he cannot help showing that he is happy. Hearing Tarô's response disappoints the master and this disappointment turns into anger, so he cannot help but scold Tarô, and that ends the play.<sup>17</sup>

On the surface, Tarô tries to behave like a good servant, but deep down inside he cannot help arguing, talking back and even giving advice to his master. Tarô is playful and likes teasing his master. When the master starts his *maeku*, "ato naru mono yo/shibashi todomare" (the person behind, stop for a while), Tarô stops walking and sits down thinking that he is told to stop for a while until the master says that it is his *maeku*. And when Tarô explains that it is the monkey's face that is red not the master's, he uses *keigo* (honorific language) in reference to the monkey by adding deferential prefixes and suffix to it. He says "osaru dono no okao." *O* is a deferential prefix, and *dono* is differential suffix, *saru* means 'monkey' and *kao* is 'face,' *no* is possessive particle equal to 'of.' But he refers to his master's face with the vulgar term *tsura*. And at the end even he sees that his master is angry, he cannot hide that he is happy.

By superbly adopting old comic linked verses (*haikai no renga*) which are full of word-plays and puns and putting them in the play, the playwright successfully develops *Fujimatsu* into a fine art form that displays both the personality of each character and the relationship between them through language.

The last play to be dealt with in this chapter, *Hachikurenga*, also relies mostly on language, in the form of an eight-stanza *renga* as indicated in the title (*hachiku-eight stanzas*). In this play *renga* is used to settle money matters. It is interesting and fun to see how the lender tries to get his money back while the borrower tries to postpone repayment through the use of linked verse in eight stanzas. *Renga* is the means to advance the play.

*Hachikurenga* is a play about two men, the lender and the borrower. The former is the *ado*, the secondary character, while the latter is the *shite*, the main character. The lender lent the money to the borrower quite some time ago, and the borrower has not returned it yet. He has sent someone on several occasions to settle the matter, but the borrower is never home. Today the lender decides to go there by himself. He arrives and calls out, but the borrower plays the same trick of absence and then sneaks out

the back door, where he is caught by the lender, who knows this trick well. The lender takes the borrower to his home against the latter's will to settle the account. When urged to settle the business, the borrower buys time by admiring and commenting on the house and its interior. He also praises the handwriting on the *kaishi* (懷紙), paper used for writing poems. It is the handwriting of the lender's son. Talking about *kaishi*, the lender recalls that the borrower is interested in *renga* and also participates in *renga* meetings. So he proposes they compose *omote hakku*, eight stanzas on the front side of the paper (*kaishi*)<sup>10</sup> together. The borrower starts out because the lender insists that it is the custom to have the guest start the first stanza (*hokku*); then the host continue with the second stanza (*wakiku*) (Kyaku bokku ni teishu waki 客に壁句に亭主脇). The borrower's first stanza is

Hana zakari	Flowers are in full bloom
<i>gomen</i> narekashi	so pine wind
<i>matsu</i> no kaze	please don't blow

The flowers are in full bloom so the borrower asks the wind blowing through the pine trees not to blow the flowers away. The word *gomen* 'excuse me' implies the borrower's pardon for owing money. *Matsu* 'pine tree' also means 'wait'. So the

borrower first excuses himself and then asks the lender to wait. The lender says he does not like the word *gomen*, which the borrower says is essential in his stanza. The lender adds

<i>sakura ni naseya</i>	turn them into cherry blossoms
<i>ame no ukigumo</i>	drifting rain clouds.

The meaning of this stanza is unclear. But *sakura* 'cherry blossoms' corresponds with *hana* 'flowers' and *matsu* 'pine tree'; *ame* 'rain' and *kumo* (-*gumo*) 'cloud' with *kaze* 'wind.' *Sakura* is often made a metaphor of a cloud (*kumo*), but here rain clouds (*ame gumo*) give a gray and heavy feeling which may relate to the lender's feeling of not getting back the money. *Nase* from the verb *nasu* (済す) means 'to return what one has borrowed.' While the borrower excuses himself from owing money, the lender presses for payment. Here the borrower comments that he does not like the word *nase*, although the lender insists that it is essential to his stanza.

The borrower continues on,

<i>Ikutabi mo</i>	At twilight mist
<i>kasumi ni wabin</i>	when the moon comes out
<i>tsuki no kure</i>	you must feel lonely

The second line *kasumi ni wabin*, *kasumi* means 'haze or mist' and also 'borrower' (貸す身); *wabin* means 'lonely' and also 'an excuse' or 'apology,' so the line has two meanings: 'feeling lonely in the mist' which is the surface meaning and 'excuse the borrower,' the hidden meaning. The borrower is still apologizing about the money he has borrowed.

The lender attaches:

<i>koi seme kakuru</i>	hearing the temple bell signaling an evening hour
<i>iriai no kane</i>	my love becomes intense.

The word *koi* 'love' also puns on *kou* 'to beg.' *Kane* 'bell' is homonymous with 'money.' The lender begs for money to be returned.

The borrower continues

<i>Niwatori mo</i>	the rooster,
<i>semete wakare wa</i>	please delay your crowing
<i>nobete nake</i>	so that I can prolong my parting.

*Nobete* 'to postpone' implies not only the poet's departure but also the borrower's return of the money. Still the lender presses on:

<i>hito me morasuna</i>	don't let anyone know,
<i>koi no sekimori</i>	barrier guard of love



*Morasuna* 'not let (someone) know' can also mean 'not let go,' in this case 'don't let the borrower go away without payment.'

The borrower resumes:

Nanotatsu ni	It concerns the reputation
tsukai na tsukeso	so don't send a messenger,
shinobizuma	my love

Hearing this the lender gets angry saying that he does not send so many messengers to the borrower to stir such rumors. The borrower explains that he didn't say "tsukai na tsuke so" (don't send a messenger) but "tsukai na tsuge so" which sounds similar but means 'messenger, don't tell the master.' And the lender accepts this explanation. He concludes with,

amari shitaeba	yearning so much for you
fumi o koso yare	I send a letter

and takes out the promisory note and pushes it towards the borrower who quickly pushes it back promising that he will settle the account in a few days and asking the lender to keep the document for a while longer. The lender says that he is giving it back as a reward because he likes the way the borrower corrected the phrase in his last stanza. The borrower pretends that he cannot accept the document since

he is late in payment. The lender insists on returning the note but the lender still pretends that he cannot accept it if he does not pay back the money. They push the note back and forth several times until finally the lender picks it up. The borrower then quickly stops him saying it is impolite not to accept what a person offers to you, and takes the document and puts it in his pocket, and thanks the lender. The lender tells the borrower that he himself is very fond of *renga* but he cannot find a suitable partner. He invites the borrower to come back another time to compose *renga* together. The borrower promises to come again now that the money matter is cleared up and he is free of his former obligation. The two men part. The borrower is very happy that *renga* has freed him from debt. Praising the lender's kindness, he sings and tears up the loan document.

This is a simple yet very interesting play about the way *renga* is used to solve the problem of money between two men. On the surface, the poems are about flowers and love, suitable subjects for poetry. However, the underlying significance is the borrower apologizing and asking for postponement of his debt while the lender presses for the return of his money. Thanks to the borrower's wit in the art of *renga*, he is at last free from debt. The play has a happy ending. *Hachikurenga* demonstrates that language in

the form of *renga* helps develop and turn a simple story into an amusing play.

# NOTES TO CHAPTER IV

1. Koyama Hiroshi, ed., *Kyôgenshû* vol. II, p. 228 note 5  
(法華經を聞いて隨喜した人が次々に語り伝え五十人まで尾転  
相伝しても、受ける功德は大きい).
2. Don Kenny, *A Guide to Kyôgen* (Hinoki Shoten, 1968) p.  
101.
3. Koyama, *Kyôgenshû*, vol. I, p. 145, note 19.
4. Since there is no curtain, *Kyôgen* developed stylized  
formulas to mark the end of the play. The *Shagiridome*,  
"an ending to flute phrase" is used to denote a  
reconciliation. In this case it is between the daimyo  
and his new servant.
5. Donald Keene, "The Comic Tradition in *Renga*" in Hall and  
Toyada, ed., *Japan in the Muromachi Age* (University of  
California Press, 1977), p. 241.
6. Donald Keene, *World Within Walls* (New York: Grove Press,  
Inc., 1978), p. 11.
7. This is a famous poem by Kakinomoto no Hitomaro  
(柿本人麿), a noted *Manyôshû* poet, which is found  
in the *Kokinshû*. The English translation is by Laurel  
Rasplia Rodd in *Kokinshû: A Collection of Poems  
Ancient and Modern* (Princeton University Press, 1984) p.  
165.
8. This poem is found in the "Tamakatsura" chapter of *The  
Tale of Genji*.
9. Sarumarudayû (猿丸大夫) was a poet of the early Heian  
period about whom little is known. He is one of the 36  
*Kasen* (poetic geniuses) mentioned in *Kokinshû*'s Chinese  
Preface. His name is put up against Hitomaru in that  
period. There is also a pun in their names: *hito* means  
'human being' and *saru* means 'monkey.'
10. This poem is in the *Manyôshû*, and also in the *Nô* play  
*Sumidagawa*.
11. This song is in the *Nô* play *Miidera*. Yokomichi Mario  
(横道万理雄) and Omote Akira (表章), eds.,

*Yōkyokushū* (謡曲集) vol. II of 2 vols. in *Nihon Koten Bungaku Taikei* (Iwanami Shoten, 1960), p. 389.

12. This poem is found in *Shinsen Inutsukubashū*, a collection of *Haikai no renga* (comic linked verse). But the last line of *tsukeku*, "ukibashi o" (the floating bridge) is "hashibashira" (the bridge's pillar) in the original.
13. Donald Keene, *World Within Walls*, p. 20.
14. This poem is also from *Shinsen Inutsukubashū*, but the last line is "kage miete" in the original.
15. This is also from *Shinsen Inutsukubashū*, following the one above, but the last line is "teratsutsuki" which also means 'a wood pecker' in the original.
16. This stanza is from *Kefukigusa* 毛吹草, a book about *Haikai* by Matsue Shigeyori 松江重頼 (1602-80) published in 1645.
17. Scolding ending (*Shikari-dome*) is one of the *Kyōgen* endings used in case of failure or an unhappy situation. The most common one is *oikomi-dome* or chasing off.
- 18 In writing *renga* of a hundred links (*hyakuin*) four sheets of paper are used. Each paper is folded to make two outsides and two insides, with only the two outsides being written on. The first eight stanzas that are written on the front side are called *omote hakku*. See Earl Miner, *Japanese Linked Poetry* (Princeton University Press, paperback ed. 1980), pp. 63, 163-4.

## CHAPTER V

### *MIKAZUKI*

#### A Commentary

*Mikazuki*, an *Onna Kyôgen* about a man and his wife, revolves around the *renga* or linked verse, which is used as a means to explore human relationships between husband and wife. *Renga* also has a dramatic function in the play.

At the opening of the play, we learn that the husband is frequently involved in something that is inappropriate to his status. He is poor but he is very fond of *renga*, which was popular among the general public from around the mid-fourteenth century. Here the playwright pokes fun at the lower class people who try so hard to imitate the upper class, and the result turns out to be something rather absurd. In this case, the husband has gone too far; he forgets to go home and he neglects his family. The *renga* is his consuming interest. Nothing else matters. It is not surprising, then, that the *renga* thus becomes the cause of serious conflict between him and his wife. She is a practical person and once tried to cope with his obsession by borrowing some money from her father. But this time the

situation is intolerable for her. She threatens to leave him if he does not give up *renga*. The man, somewhat reluctantly, to be sure, chooses *renga* over his wife.

The wife leaves with a winnow, which her husband hands over to her as a formal gesture indicating separation. There is a moment of silence when he watches her departing. But then the sight of her carrying the winnow on her head inspires him to compose a *hokku*, the first stanza of a *renga*, and he recites it to her, in obvious satisfaction. "It's very interesting," he says. This is the turning point of the play, for here the pace changes. In fact, his behavior is quite unexpected, for one would not think that a man can come up with a *hokku* and be very happy with it while his wife is leaving. This shows that he is totally absorbed in *renga* and thinks of nothing else. When the wife returns and says that she has a *wakiku*, the second stanza, to respond to his *hokku*, he is interested for they are talking the same language now--*renga*.

Her response makes him realize for the first time that she is not only capable of composing *renga*, but is also good at it. It is this new discovery about his wife that leads to the reconciliation. So *renga*, which was to have

been the cause of their separation, instead brings them back together.

Let's look at the two stanzas of *renga*. The *hokku* reads:

*Imada*      *minu*  
yet          not see

*hatsuka*              *no*      *yoi*      *no*  
the twentieth      of      night      of

*mikazuki*              *wa*  
crescent moon      particle

The meaning is, "I have never seen

the crescent moon

on the night of the twentieth."

The word *mikazuki* 'the crescent moon' happens to be homonymous with the expression meaning 'to carry a winnow on one's head' which describes the wife's appearance when leaving. *Hatsuka* 'the twentieth' is actually a moonless night, for according to the lunar calendar there is no moon between the sixteenth and the twentieth, not even a crescent moon. On a second level, then, the husband is saying that he has never seen someone holding a winnow on her head on that night. The winnow reminds him of the crescent moon, new moon. The *wakiku* is

*Koyoi*              *zo*              *izuru*  
tonight          particle      go out/come out

*mi*              *koso*              *tsurakere*  
self          indeed          hard



The meaning is "It is indeed hard for me/the moon  
to go/come out tonight."

The *wakiku* echoes words and ideas of the *hokku*. The word *koyoi* 'tonight' corresponds with *yoi* 'night.' *Izuru* 'to go out,' (come out) also implies the moon coming out in the sky, so it relates to the moon (*mikazuki*--crescent moon). *Mi* 'self' forms a pun on 'winnow' (*mi*--winnow, *kazuki*--'to carry on the head'). The wife says she feels uneasy and wretched to have to leave the house tonight with a winnow. When the new moon comes out of the darkness, it shows a paleness, uncertainly, hesitation and loneliness. These feelings apply to her, too. These are simple but meaningful stanzas.

The ending song is appropriately put. It praises the boundless value and power of poetry. It is taken from the Nô play with a similar theme called *Ashikari*, in which *waka* (Japanese poetry) brings the husband and wife back together. When the man sings and dances with the winnow which he finally puts on his wife's head, this time it is a symbol welcoming her home. Previously the winnow had served as a symbol of a divorce. This is the significance of wearing a winnow on one's head--*mikazuki*, which is also the title of the play.

## MIKAZUKI

<i>Shite</i>	The Man (husband)
<i>Ado</i>	The Woman (wife)

(The Man, followed by the Woman, comes down the *hashigakari*, or the passage way. The Man proceeds to the *jôza*\*, and introduces himself. The Woman continues on to sit in front of the *fueza*\* facing front.)

Man: I am a man who lives in this neighborhood. Despite my status, I am very fond of *renga*. If there are *renga* gatherings here and there, I go around and join them. It is so interesting and fun that I forget to go home. But tomorrow I am in charge of the meeting and everybody will come, so I have to go home and prepare for everything. Well, I'll start on my way home now. (He starts walking.) Really, in this world there is nothing more fun and more interesting than *renga*. To compose the *hokku* is fun, to do the *waki* is interesting too, and to be a host is even more enjoyable. (He circles the stage, then comes back and stops at the *jôza*.) Oh, while I have

been talking, I have arrived home. *Iya, nô nô,*  
woman, are you home?

Woman: (She stands up.) *Iya*, I see that my husband has  
come home. Yes, you are home. (She walks  
downstage to the *wakiza*.)

Man: I am coming in just now.

Woman: Oh, you haven't forgotten the way home.  
Surprisingly enough you have come back now.

Man: Yes, in fact there were these *renga* gatherings  
and those for beginners, so I went from one to  
another. It was so interesting that I haven't  
come home for some time.

Woman: You say that it was fun and interesting. You are  
so fascinated by *renga* that you stay out day and  
night. You don't care whether we can make ends  
meet. Soon I won't be able to tolerate this  
anymore. You should think about your own family  
a little bit.

Man: You scold me like this because you don't know how  
interesting *renga* is. Tomorrow it's my turn to  
be the host and everybody promises to come, so  
make necessary preparations.

Woman: What! Are you crazy? We can't even feed  
ourselves morning and evening like this. How can

we get through today? You should have refused them and given it up.

Man: Oh, you are such an uncultured woman. Your father also composes *renga*, doesn't he? And when I was in charge sometime ago, you made the preparations, didn't you?

Woman: That's because I had no choice. I went back home and borrowed from my father.

Man: If so, go and borrow from your father again.

Woman: How can you say that? It's not going to be just once or twice. Even with your own parents, how can you keep asking? If you don't give up the *renga*, I'll leave you.

Man: What! You'll leave me?

Woman: Yes.

Man: You really mean it?

Woman: I mean it.

Man: Are you sure?

Woman: Positive

Man: *Hoi Ha*, well you are the one who brought up this impossibility. Since you have come up with such an idea, I won't be able to stop it now. There is no choice. Well I'll be in trouble, but I'll give you leave. Go back to your parents' home.

- Woman: So you will let me leave, and not give up the *renga*.
- Man: I'm afraid so.
- Woman: If so, there is no choice. I'll return to my parents. Please give me something for a keepsake.
- Man: You can take whatever you want.
- Woman: Just any small thing, anything from the husband's hand. Please hand me something.
- Man: I would like to give you something, but I don't have anything. (The man picks up a winnow the *koken*, stage assistant, has put out near the *shitebashira*\*) Here, here's a winnow. It's the winnow that you use every morning and evening. You can take this and go home. (He hands her the winnow.)
- Woman: (She receives it.) Then I'll carry this on my head. (With her right hand, she puts the winnow on her head.)
- Man: I am ashamed of myself.
- Woman: I'll go now.
- Man: Leaving so soon? If you happen to pass by this way again, stop by; I will serve you some tea.

- Woman: That's very kind of you. (She walks slowly towards the *hashigakari*.)
- Man: (He looks after the woman.) Oh, what a pitiful sight. It reminds me of a cicada's shell. That gives me an idea for a *hokku*. (He calls out to her.) *Iya, nō nō*.
- Woman: (At the first pine tree, the woman turns back.) What is it? Do you want anything with me?
- Man: No, not really. Seeing you leave like this, I thought of a *hokku*, so I called out to you.
- Woman: What is your *hokku*?
- Man: "I have never seen  
the crescent moon  
on the night of the twentieth"  
That's all, good-bye, good-bye. (He turns and faces front.)  
"I have never seen  
the crescent moon  
on the night of the twentieth"  
It's very interesting. (He walks to the front of the *fueza* and sits down.)
- Woman: What a thing to say! They say if you don't reply when someone composes a poem for you, you will be born a mouthless insect in the next life. I

think I'll go back and give him my *waki*. (She walks back to the *jôza*.) Hello, hello, are you there?

Man: (He stands up.) *Iya*, that's the woman's voice.  
(He moves down to the *wakiza*.) Hey, woman, you've come back to me?

Woman: No, I haven't. It's because of the old saying that you will be born a mouthless insect in the next life, if you don't respond when someone cites a poem to you. I have walked back to give you my *waki*.

Man: *Yare, yare*. What a gentle person you are! Then, what is your *waki*? Let me hear it, quick.

Woman: "It is indeed hard for me  
to go out tonight"

Man: *Ha hâ*, even the God of letters<sup>1</sup> couldn't have done better. Very interesting, very interesting. I didn't even know that you could compose such a fine *renga*. From now on I will stay at home. I won't be a host, either. I'll stay home and enjoy composing *renga* with you. How's that? Will you come back to me?

Woman: Oh, what a delightful thing you've said. If you just stay home, how can I say no to you.

- Man: Yare, yare, what a happy occasion! First come this way.
- Woman: All right. (She walks to the *wakiza* and sits down, putting the winnow beside her.)
- Man: (He walks to sit down in the middle of the stage.) I feel as if I'm seeing you for the first time all over again.
- Woman: Me too, I feel the same way.
- Man: *Ha hâ*, I didn't have the slightest idea that you could compose *renga*. Well, it's auspicious, let's drink and make up.
- Woman: I am so glad.
- Man: (He goes upstage and returns with the lid of a large, round lacquered box known as *kazura-oke*, in his left hand and holding an open folding fan in his right hand. He sits down in the middle of the stage.) You drink first, then give it to me. (He hands her the lid and pours *sake*, or rice wine, using the fan to suggest that wine is being poured.)
- Woman: All right. (She receives the lid and drinks.) Then I give it to you. (She hands him the lid.)



- Man: (He receives it.) *Dore dore*, I'll drink. (He pours *sake* by himself and drinks.) Then I give it to you again. (He hands her the lid.)
- Woman: (She receives it.) I'll drink again.
- Man: (He starts singing a song while pouring *sake*.)
- Woman: I'll finish this auspicious cup. (She puts down the lid which the *kôken* comes and removes.)
- Man: Now, to end this, I'll dance. Lend me the winnow.
- Woman: All right. (She hands him the winnow.)
- Man: (He holds the winnow in one hand, and dances while singing.) "Even if we could count all the grains of sand on the beach, the way of poetry would still be inexhaustible. We can appreciate it forever. At the bay of Naniwa, famous for its poetry, we will cover our resentment. (He puts the winnow on her head, then dances with the fan.) We are glad to continue the bond between husband and wife as before."<sup>2</sup> (He finishes dancing in upstage center [*daishômae*]<sup>2</sup>.) Come, my dear, come over here, come over here. (He beckons to her.)
- Woman: All right, all right. (She stands up and walks to the *hashigakari* with the winnow on her head.)

Man: Come along, come along. (He follows her.)

Woman: I'm coming, I'm coming.

Man: Come along, come along.

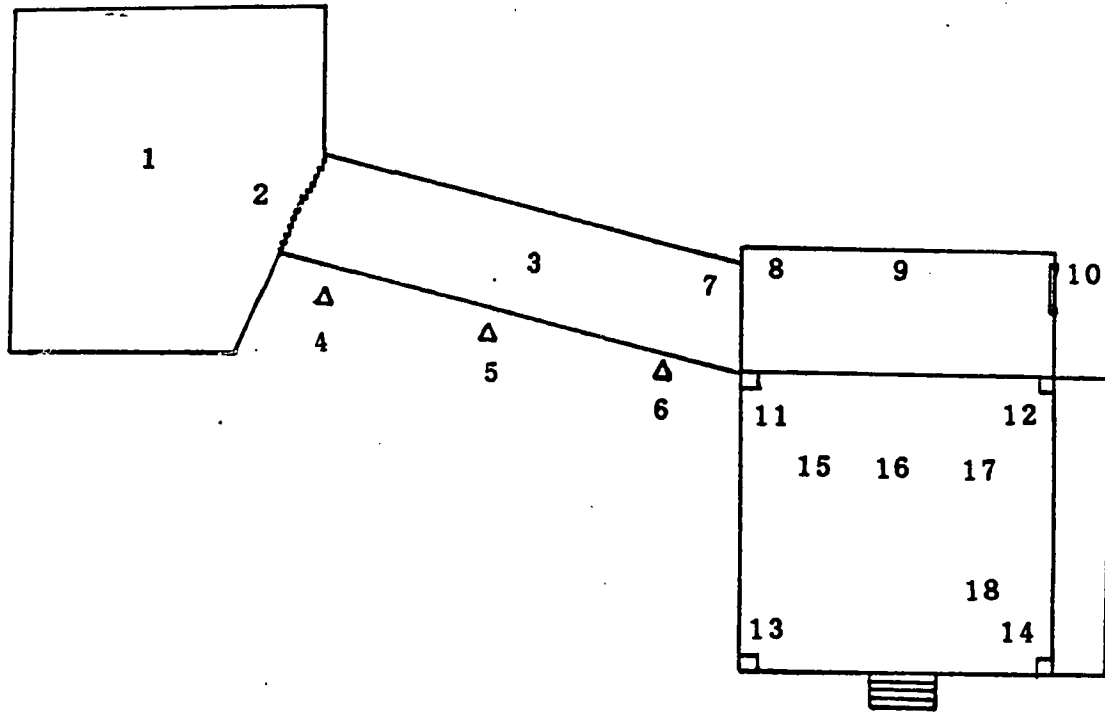
Woman: I'm coming, I'm coming.

(The woman goes first, followed by the man. They exit.)

# NOTES TO CHAPTER V

1. Sugawara no Michizane 菅原道真 (845-903) was a scholar of Chinese learning in the early Heian period.
2. This is paraphrased from the *Nô* play, *Ashikari* 芦刈 (Yokomichi Mario 横道万里雄 and Omote Akira 表章, eds., *Yôkyokushû* 謡曲集 vol. I of 2 vols. in *Nihon Koten Bungaku Taikei* [Iwanami Shoten, 1960], p. 367). However, the word "cover" is "forget" in the original; here "cover" is used to suit with the winnow that the husband puts on the wife's head.
3. \* See sketch of *Nô* and *Kyôgen* stage on page 152.

## NÔ-KYÔGEN STAGE



1. *Kagami no ma* (mirror room)
2. *Age maku* (lift curtain)
3. *Hashigakari* (passageway)
4. *San no matsu* (third pine tree)
5. *Ni no matsu* (second pine tree)
6. *Ichi no matsu* (first pine tree)
7. *Kyôgenza* (*Kyôgen*'s position)
8. *Kôkenza* (stage assistant's position)
9. *Kagami ita* (a backdrop with a pine drawing)
10. *Kiri do* (hurry door)
11. *Shite-bashira* (main character's pillar)
12. *Fue-bashira* (flute pillar)
13. *Metsuke-bashira* (eye-fixing pillar)
14. *Waki-bashira* (supporting character's pillar)
15. *Jôza* (the *shite*'s custom position)
16. *Daishômae* (in front of big and small drums)
17. *Fueza mae* (in front of flutist's position)
18. *Wakiza* (supporting character's position)

BIBLIOGRAPHY: JAPANESE WORKS

Japanese works cited are published in Tokyo,  
unless otherwise indicated.

- Andô Tsunejirô 安藤常次郎 ; Miyake Tôkurô 三宅藤九郎 ;  
Furukawa Hisashi 古川久 ; and Kobayashi Seki 小林資 .  
*Kyôgen Sôran* 狂言総監 . Nôgaku Shorin, 1973.
- Araki Yoshio 荒木良雄 . *Chûsei Bungaku Jiten* 中世文学  
事典 . Shunjûsha, 1961.
- \_\_\_\_\_; and Shigeyama Sennojô 茂山千之丞 . *Kyôgen* 狂言 .  
*Nihon Bungaku Shinsho* 日本文学新書 . Osaka: Sôgensha,  
1956.
- Asano Tsuruko 浅野鶴子 , ed. *Giongo Gitaigo Jiten* 擬音語擬  
態語辞典 . *Kadokawa Kojiten* 角川小辞典 12. Kadokawa  
Shoten, 1978.
- Doi Tadao 土井忠生 et al., eds. *Nihongo no Rekishi* 日本語  
の歴史 . Revised ed. Shibundô, 1957.
- \_\_\_\_\_; Morita Takeshi 森田武 ; Chônzan Minoru 長南実 , tr.  
*Vocabulario da Lingoa de Iapam as Hôyaku Nippo Jisho*  
邦訳日葡辞書 . Iwanami Shoten, 1980.
- Furukawa Hisashi 古川久 , ed. *Kyôgen Jiten: Goi-hen* 狂言辞典  
語彙編 . Tôkyôdô, 1963.
- \_\_\_\_\_. *Kyôgen no Kenkyû* 狂言の研究 . Fukumura Shoten,  
1948.
- \_\_\_\_\_. *Kyôgen no Sekai* 狂言の世界 . No. 304, *Gendai  
Kyôyô Bunko* 現代教養文庫 . Shakai Shisô Kenkyûkai  
Shuppan, 1960.

\_\_\_\_\_; Kobayashi Seki 小林 資 ; and Ogiwara Tatsuko 荻原達子  
eds. *Kyôgen Jiten: Jikô-hen* 狂言辞典・事項編.  
Tôkyôdô, 1976.

Geinôshi Kenkyûkai 芸能史研究会, ed. *Nihon shomin Bunka  
Shiryô Shûsei Kyôgen* 日本庶民文化史料集成・狂言,  
Vol. IV. Sanichi Shobô, 1975.

Hachiya Kiyoto 蜂谷 清人 . *Kyôgen Daihon no  
Kokugogakuteki Kenkyû* 狂言台本の国語学的研究 .  
Kasama Shoin, 1977.

\_\_\_\_\_. "Kyôgen ni okeru Keigo" 狂言における敬語.  
*Kokubungaku Kaishaku to Kyôzai no Kenkyû* 国文学解釈と  
教材の研究, (July 1966), pp. 84-89.

\_\_\_\_\_. "Muromachi Jidai" 室町時代 . Satô Kiyoji 佐藤  
喜代治 ed. *Kokugoshi ge* 国語史下 . Ôfûsha,  
1973, pp. 201-294.

\_\_\_\_\_. "Taigû Hyôgen no Utsuri Kawari" 待遇表現の移りかわり.  
*Nihongo no Rekishi* 日本語の歴史 . Vol. IV of *Shin  
Nihongo Kôza* 新日本語講座 . Sekibunsha, 1975, pp.  
139-163.

Hayashi Shirô 林 四郎 ; and Minami Fujio 南 不二男, eds.  
*Chûsei no Keigo* 中世の敬語 and *Kinsei no Keigo* 近世  
の敬語. Vols. III & IV of *Keigo Kôza* 敬語講座.  
Meiji Shoin, 1973-1974.

Hayashita Akira 林田 日月 . "Kohon Kyôgenbun no Shishô"  
古本狂言文の詞章 . Kindaigo Gakkai 近代語学会 ed.  
*Kindai-go Kenkyû* 近代語研究 Vol. II. Musashino Shoin,  
1968, pp. 19-65.

Hayashiya Tatsusaburô 林屋辰三郎. "Kyôgen ni okeru Warai  
狂言における笑い. *Bungaku* , XXI-8 (August, 1953),  
pp. 39-59.

Hisamatsu Senichi 久松潜一 et al., eds. *Chûsei* 中世. Vol.  
III of *Shinpan Nihon Bungaku Shi* 新版日本文学史 .  
Shibundô, 1971.

Ikeda Hiroshi 池田広司. *Ko Kyôgen Daihon no Hattatsu ni  
kanshite no Shoshiteki Kenkyû* 古狂言台本の発達に関する  
書誌的研究 . Kazama Shobô, 1967.

\_\_\_\_\_; ed. *Nihon Bungaku no Warai* 日本文学の笑い . *Wakôsensho*  
和光選書 2. *Wakô Daigaku Kôhō Iinkai Shuppan*,  
1977.

\_\_\_\_\_; and Kitagawa Tadahiko 北川忠彦 ; eds. *Kyôgen:  
Okashi no Keifu* 狂言「おかし」の系譜. Vol. IV of *Nihon no  
Koten Geinô* 日本の古典芸能 . Heibonsha, 1970.

Jugaku Akiko 寿岳章子. "Kyôgen no Bunpô" 狂言の文法 .  
*Kaishaku Bunpô* 解説文法 . Vol. IV of *Nihon Bunpô  
Kôza* 日本文法講座 Meiji Shoin, 1959, pp. 267-279.

\_\_\_\_\_. *Muromachi Jidaigo no Hyôgen* 室町時代語の表現 .  
Seibundô, 1983.

Kaizuka Shigeki 貝塚彦樹 ; Fujino Iwatomo 藤野岩友 ; and  
Ono Shinobu 小野忍 , eds. *Kadokawa Kan Wa Chû Jiten*  
角川漢和中辞典 . Kadokawa Shoten, 1966.

Kamei Takashi 亀井孝 ; Ôfuji Tokihiko 大藤時彦 ; and  
Yamada Toshio 山田俊雄 , eds. *Utsuri yuku Kodaigo*  
移りゆく古代語 . Vol. IV of *Nihongo no Rekishi*  
日本語の歴史 . Heibonsha, 1964.

Kanei Kiyomitsu 金井 清光 . *Nô to Kyôgen* 能と狂言 .  
Meiji Shoin, 1977.

\_\_\_\_\_. "Tenshō Kyôgenbon no Chiikisei" 天正 狂言本の地域  
性 . *Kokugo to Kokubungaku* 国語と国文学 , August,  
1982, pp. 34-47.

Kawatake Shigetoshi 河竹 繁 俊 , ed. *Geinō Jiten* 芸能  
辞典 . Tōkyōdō, 1965.

\_\_\_\_\_. *Nihon Engeki Zenshi* 日本演劇全史 . Iwanami  
Shoten, 1964.

Kindaigo Gakkai 近代語学会 , ed. *Kindaigo Kenkyū*  
近代語研究 . Vol. I. Musashino Shoin, 1965.

Kobayashi Seki 小林 貞 . *Kyôgen o Tanoshimu* 狂言をたのしむ .  
No. 33 *Heibonsha Karā Shinsho* 平凡社カラー新書 .  
Heibonsha, 1976.

\_\_\_\_\_. *Kyôgenshi Kenkyū* 狂言史研究 . Wanya Shoten,  
1974.

Kokugo Gakkai 国語学会 , ed. *Kokugo Gaku Daijiten* 国語学  
大辞典 . Tōkyōdō, 1980.

Kokusho Kankōkai 国書刊行会 , ed. *Gunsho Ruijū* 群書  
類從 , VI. Kokusho Kankōkai, 1928.

Koyama Hiroshi 小山 弘 志 . "Kyôgen no Kotei" 狂言の固  
定 . *Bungaku* 文学 , XVI-7 (July, 1984), pp. 24-34.

\_\_\_\_\_. "Kyôgen no Kotoba" 狂言の言葉 . *Kokugo to*  
*Kokubungaku* XXVII April, 1950, pp. 38-48.



\_\_\_\_\_; and Kitagawa Tadahiko 北川忠彦, eds. *Yôkyoku Kyôgen* 謡曲・狂言. Vol. XXII of *Kanshō Nihon Koten Bungaku* 鑑賞日本古典文学. Kadokawa Shoten, 1977.

Kurano Kenji 倉野寛司; and Takeda Yûkichi 武田祐吉, eds., *Kojiki Norito* 古事記祝詞, *Nihon Koten Bungaku Taikei* 日本古典文学大系. Iwanami Shoten, 1958.

Kyôto Furitsu Daigaku Kokugo Kokubun Gakkai 京都府立大学  
国語国文学会, ed. "Kyôgen ni okeru Ningen Kankei to Gengo-Tokuni Shujû Kankei ni Tsuite" 狂言における人間  
関係と言語—特に主従関係について: Kyoto University:  
*Kokugo Kokubun Gakkaishi* 国語国文学会誌. Kyoto, 1961,  
pp. 41-52.

Maeda Isamu 前田勇, ed. *Edogo no Jiten* 江戸語の辞典,  
*Kôdansha Gakujutsu Bunko* 422. Kôdansha, 1979.

\_\_\_\_\_. *Kinsei Kamigatago Jiten* 近世上方語辞典. Tôkyôdô,  
1964.

Maejima Toshiko 前島年子 "Jidai o Tsûshite Mita Giseigo Gitaigo" 時代を通して見た擬声語・擬態語. *Nihon Bungaku* 日本文学. Tôkyô Joshi Daigaku, (March 1967),  
pp. 42-55.

Matsumura Akira 松村 明, ed. *Nihon Bunpô Daijiten*  
日本文法大辞典. Meiji Shoin, 1971.

Miyake Tôkurô 三宅 藤九郎. *Kyôgen Kanshō* 狂言鑑賞.  
Wanya Shoten, 1943.

\_\_\_\_\_. *Kyôgen no Midokoro* 狂言の見どころ. Wanya  
Shoten, 1964.

- Naruse Mukyoku 成瀬無極 . *Bungaku ni Arawaretaru Warai no Kenkyû* 文学に現れたる笑いの研究 . *Fuzanbô Hyakka Bunko* 富士房百科文庫 , no 92. Fuzanbô, 1939.
- Nihon Bungakû Kenkyû Shiryô Kankôkai. 日本文学研究資料刊行会 , ed. *Yôkyoku. Kyôgen* 謡曲・狂言 . Yûseidô, 1981.
- Nishio Minoru 西尾実 et al., eds. *Yôkyoku Kyôgen* 謡曲・狂言 Vol. VIII of *Kokugo Kokubungaku Kenkyûshi Taisei* 国語国文学研究史大成 . Sanseidô, 1961.
- Nogami Toyoichirô 野上豊一郎 , ed. *Nôgaku Zensho* 能楽全書 . Vol. V New revised ed. Sôgensha, 1980.
- Nomura Hachirô 野村八郎 . *Nôkyôgen no Kenkyû* 能狂言の研究 . Kôfûkan Shoten, 1916.
- Nomura Mansaku 野村万作 . *Tarôkaja o Ikiru* 太郎冠者を生きろ . Hakusuisha, 1984.
- Nomura Manzô 野村万蔵 . *Kyôgen Geiwa* 狂言芸話 . Wanya Shoten, 1981.
- \_\_\_\_\_. *Kyôgen no Michi* 狂言の道 . Wanya Shoten, 1955.
- Ono Hideichi 尾野秀一 , ed. *Nichi-Ei Gion Gitaigo Katsuyô Jiten* 日英擬音擬態語活用辞典 . A *Practical Guide to Japanese-English Onomatopoeia & Mimesis*. Hokuseidô, 1984.
- Ôno Susumu 大野晋 ; and Shibata Takeshi 柴田武 , eds. *Iwanami Kôza Nihongo 4 Keigo* 岩波講座日本語4 敬語 . Iwanami Shoten, 1977.

- Rodriguez, Ioao. *Arte da Lingoa de Iapam*. Translated by Doi Tadao 土井忠生 as *Nihon Daibunten* 日本大文典. Sanseidō, 1955.
- Satake Akihiro 佐竹昭広. *Gekokujō no Bungaku* 下剋上の文学. Chikuma Shobō, 1967.
- Shibundō 至文堂, ed. "Nō to Kyōgen no subete" 能と狂言のすべて *Kokubungaku Kaishaku to Kanshō* 国文学解釈と鑑賞, XXIII-10 (October, 1958), pp. 1-224.
- Shinmura Izuru 新村出, ed. *Kōjien* 広辞苑. Iwanami Shoten, 1966.
- Sugimori Miyoko 杉森英代子. *Kyōgen Kenkyū-Kōsatsu to Kanshō* 狂言研究—考察と鑑賞. Ofūsha, 1969.
- Suzuki Tōzō 鈴木棠三. *Nihongo no Share* 日本語のしれ, no. 445 *Kōdansha Gakujutsu Bunko* 講談社学術文庫. Kōdansha, 1979.
- Taguchi Kazuo 田口和夫. *Kyōgen Ronkō* 狂言論考. Miyai Shoten, 1977.
- Toida Michizō 戸井田道三. *Kyōgen: Rakuhaku shita Kamigami no Henbō* 狂言: 落魄した神々の変貌. Heibonsha Sensho 22. Heibonsha, 1973.
- . "Nō to Kyōgen no mondai" 能と狂言の問題. *Bungaku* 文学, XXI-8 (August, 1953), pp. 69-77.
- Tsujimura Toshiki 辻村敏樹, ed. *Keigoshi* 敬語史. Vol. V of *Kōza Kokugoshi* 講座国語史. Taishōkan Shoten, 1971.

Yamamoto Tôjirô 山本東次郎 . *Kyôgen no Susume* 狂言の  
ため, *Tamagawa Sensho* 玉川選書 70. Tamagawa Daigaku  
Shuppanbu, 1978.

Yamazaki Hisayuki 山崎 久之 . *Kokugo Taigû Hyôgen*  
*Taikei no Kenkyû* 国語待遇表現体系の研究 .  
Musashino Shoin, 1963.

Yanagita Kunio 柳田 国男 . "Nihon no Warai" 日本の笑い ,  
*Bungaku* 文学 XXI-8 (August, 1953), pp. 1-7.

Yanagita Seiji 柳田 征司 . ed. *Chûseigo* 中世語 .  
Vol. 13 of *Ronshû Nihongo Kenkyû* 論集 日本語研究 .  
Yûseido, 1980.

Yuzawa Kôkichiro 湯沢幸吉郎 . *Kaisetsu Nihon Bunpô* 解説  
日本文法 Daikôsan Shoten, 1931.

Yokomichi Mario 横道万里雄 ; and Omote Akira 表章 ,  
eds. *Yôkyokushû* 謡曲集 . Vols. 40-41. *Nihon*  
*Koten Bungaku Taikei* 日本古典文学大系 . Iwanami  
Shoten, 1963-1964.

Zoku Gunsho Ruijû Kansei Kai 続群書類従完成会, ed. *Zoku*  
*Gunsho Ruijû Hoi* 続群書類従補遺 Vol. III, 1933.

### *Kyôgen Texts*

Furukawa Hisashi 古川 久 , ed. *Kyôgen Kohon Nishu: Tenshō*  
*Kyôgen-bon Torakiyo Kyôgen-bon* 狂言古本二種 天正 狂言本  
虎清 狂言本 Wanya Shoten, 1966.

\_\_\_\_\_. *Kyôgenshû* 狂言集 . 3 vols. *Nihon Koten Zensho*  
日本古典全書 Asahi Shinbun, 1968.

Ikeda Hiroshi 池田広司 and Kitahara Yasuo 北原保雄. *Ôkura Toraaki-bon Kyôgenshû no Kenkyû* 大蔵虎明本狂言集の研究. 3 vols. Hyôgensha, 1972-1983.

Kitagawa Tadahiko 北川忠彦. *Kyôgen Hyakuban* 狂言百番. Kyôto: Tankô Shinsha, 1964.

\_\_\_\_\_; and Yasuda Akira 安田章, eds., *Kyôgenshû* 狂言集 *Nihon Koten Bungaku Zenshû* 日本古典文学全集. Shôgakukan, 1972.

Koyama Hiroshi 小山弘志. *Kyôgenshû* 狂言集. Vols. 42-43. *Nihon Koten Bungaku Taikei* 日本古典文学大系. Iwanami Shoten, 1960-1961.

\_\_\_\_\_; and Kitagawa Tadahiko 北川忠彦, eds. *Yôkyoku Kyôgen* 謡曲・狂言. Vol. 22 *Kanshû Nihon Koten Bungaku* 鑑賞日本古典文学. Kadokawa Shoten, 1977.

Nakayama Yasumasa 中山泰昌 ed. *Kyôgenki* 狂言記. Vol. 22 *Kôchû Nihon Bungaku Taikei* 校註日本文学大系. Seibundô, 1931.

Nonomura Kaizô 野々村成三; and Andô Tsunejirô 安藤常次郎 eds. *Kyôgen Sanbyakubanshû* 狂言三百番集. 2 vols. Fuzanbo, 1937-1938.

\_\_\_\_\_, eds. *Kyôgen Shûsei* 狂言集成. Nôgaku Shorin, 1974.

Sasano Ken 笹野堅 ed. *Ôkura Torahiro-bon Nôkyôgen* 大蔵虎寛本能狂言. 3 vols. *Iwanami Bunko* 岩波文庫. Iwanami Shoten, 1965-1966.

Yokomichi Mario 横道万里雄 ; and Furukawa Hisashi 古川久 ,  
eds. *Nô Kyôgen Meisakushu* 能狂言名作集 Vol. XX  
*Koten Nihon Bungaku Zenshû* 古典日本文学全集 . Chikuma  
Shobô, 1962.

## BIBLIOGRAPHY: ENGLISH WORKS

- Berberich, Junko Sakaba. "Rapture in *Kyôgen*." Ph. D. dissertation, University of Hawaii, 1982.
- Bowers, Faubion. *Japanese Theatre*. New York: Hermitage House, 1952.
- Chamberlain, Basil Hall. *Hand book of Colloquial Japanese*. London, Tokyo: Shûyêisha, 1898.
- . *The Kojiki: Records of Ancient Matters*. Rutland, Vermont and Tokyo, Japan: Charles E. Tuttle Company, 1982.
- . "On the Medieval Colloquial Dialect of the Comedies." *Transactions of The Asiatic Society of Japan* Vol. VI-part III (May-June 1878), pp. 357-396.
- Golay, Jacqueline. "Pathos and Farce: *Zatô* Plays of the *Kyôgen* Repertoire." *Monumenta Nipponica*, XXVIII-2 (Summer 1973), pp. 139-149.
- Hall, John Whitney. *Japan: From Prehistory to Modern Times*. Tokyo: Charles E. Tuttle Company, 1971.
- Haynes, Carolyn. "Parody in *Kyôgen*: *Makura Monogurui* and *Tako*." *Monumenta Nipponica*, XXXIX-3 (Autumn 1984), pp. 261-279.
- Hoff, Frank. *Song, Dance, Storytelling: Aspects of the Performing Arts in Japan*. New York: Cornell University East Asia Papers No. 15, 1978.
- Inoura Yoshinobu and Kawatake Toshio. *Traditional Theatre of Japan*. New York: Weatherhill, 1981.
- Katô Shûichi. *A History of Japanese Literature: The First Thousand Years*. Translated by David Chibbett. New York, Tokyo and San Francisco: Kodansha International, 1979.
- Keene, Donald. "The Comic Tradition in *Renga*" in Hall and Toyoda, eds. *Japan in the Muromachi Age*. Los Angeles: University of California Press, 1977, pp. 241-277.

- \_\_\_\_\_. *Nô: The Classical Theatre of Japan*. Tokyo: Kodansha International, 1973.
- \_\_\_\_\_. ed. *Twenty Plays of the Nô Theatre*. New York: Columbia University Press, 1970.
- \_\_\_\_\_. *World Within Walls*. New York: Grove Press, Inc., 1976.
- Kenny, Don. *A Guide to Kyôgen*. Hinoki Shoten, 1968.
- Komparu Kunio. *The Noh Theatre: Principles and Perspectives*. New York, Tokyo, Kyoto: Weatherhill/Tankôsha, 1983.
- LaFleur, William R. *The Karma of Words: Buddhism and the Literary Arts in Medieval Japan*. Berkeley, Los Angeles and London: University of California Press, 1983.
- Lombard, Frank Alanson. *An Outline History of the Japanese Drama*. New York: Haskell House, 1966.
- Masuda, Koh, ed. *Kenkyusha's New Japanese-English Dictionary*, 4th ed. Kenkyûsha, 1974.
- McKinnon, Richard N. "Kyôgen: Comedy as Theatre (*Buaku*)" Paper presented at Japan Seminar meeting, Seattle: University of Washington, 31 May 1976.
- \_\_\_\_\_. *Selected Plays of Kyôgen*. Tokyo: Uniprint Inc., 1968.
- \_\_\_\_\_. *Telecourse Viewers Guide to the Arts of Japan*. Seattle: University of Washington, 1965.
- Miller, Roy Andrew. *The Japanese Language*. Chicago: University of Chicago Press, 1967; Midway Reprint, 1980.
- \_\_\_\_\_. "Levels of Speech (*Keigo*) and the Japanese Linguistic response to Modernization." Donald H. Shively, ed. *Tradition and Modernization in Japanese Culture*. New Jersey: Princeton University Press, 1971, pp. 601-667.
- Miner, Earl. *Japanese Linked Poetry*. New Jersey: Princeton University Press, 1979.



- Nippon Gakujutsu Shinkôkai. *Japanese Noh Drama*. 3 vols.  
Tokyo: Nippon Gakujutsu Shinkôkai, 1955-1960.
- Nogami, Toyoichirô. *Zeami and His Theories on Nô*.  
Translated by Ryôzô Matsumoto. Tokyo: Hinoki Shoten,  
1955.
- Putzar, Edward. *Japanese Literature: A Historical Outline*.  
Tucson: The University of Arizona Press, 1973.
- Rimer, J. Thomas and Yamazaki Masakazu. *On the Art of the  
Nô Drama*. Princeton, N.J.: Princeton University  
Press, 1984.
- Rodd, Laurel Rasplica. *Kokinshû: A Collection of Poems  
Ancient and Modern*. Princeton, New Jersey: Princeton  
University Press, 1984.
- Sakanishi Shio. *Japanese Folk-Plays: The Ink-Smeared Lady  
and Other Kyôgen*. Rutland and Tokyo: Charles E.  
Tuttle Company, 1960.
- Sansom, George. *Japan: A Short Cultural History*. Tokyo:  
Charles E. Tuttle Company., 1973.
- Shibano, Dorothy Toshiko. "Kyôgen: The Comic as Drama."  
Ph. D. dissertation, University of Washington, 1973.
- Ueda, Makoto. *Literary and Art Theories in Japan*.  
Cleveland, Ohio: The press of Western Reserve  
University, 1967.
- Waley, Arthur. *The Nô Plays of Japan*. New York: Grove  
Press, inc., 1957.

## VITA

**Name --** Kanlayanee Sitasuwan

**Date of birth** July 31, 1946.

**Place of birth** Bangkok, Thailand

**Parents** Kamthorn and Vanee Sitasuwan

**Education:**

1962-64 Triam Udom Suksa (high school), Bangkok.

1964-68 B.A. (Hons.) Chulalongkorn University,  
Bangkok.

1968-73 and  
1975-77 B.A. and M.A. in Japanese Linguistics,  
Tokyo University of foreign Studies,  
Tokyo, Japan.

1979-86 Ph.D. Asian Languages and Literature,  
University of Washington, Seattle,  
Washington.

1973- Lecturer of Japanese language, Department  
of Oriental Languages, Faculty of Arts,  
Chulalongkorn University, Bangkok.

**Publication:** Translation from Japanese into Thai of  
*Kappa* by Akutagawa Ryūnosuke, 104  
pages, published in Thailand by  
Duangkamon, 1978.