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LANGUAGE USAGE IN KYOGEN

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LANGUAGE USAGE IN KYŌGEN

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

DOCTOR OF PHILOSOPHY

UNIVERSITY OF WASHINGTON

1986

Approved by

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Department  Asian Languages and Literature

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Doctoral Dissertation

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Abstract

LANGUAGE USAGE IN KYÔGEN

by Kanlayanee Sitasuwan

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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 Kyōgen.

Since Kyōgen 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 Kyōgen represent crucial elements in the unfolding of the plays.

Giseigo and kitaigo are abundant in Kyōgen. Because Kyōgen 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 Kyōgen among Japanese theatres. Giseigo and kitaigo help give reality, color, vividness and rhythmical effect to enhance the performance of Kyōgen.

The last aspect is plays on words. Part of the humor in Kyōgen emerges from the language used. Word-plays, puns, homonyms, shoku (witty double-entendre riddles) and renga (linked verse) including haikai no renga (comic linked verse) which are abundant in Kyōgen is examined for dramatic purpose as to how language plays a key role in Kyōgen.
The study is based on Kyōgen plays in two volumes of *Kyōgenshū* 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 |
| **Kyōgen texts** | 4 |
| Language in **Kyōgen** | 10 |
| Notes to Chapter I | 17 |

| CHAPTER II | HONORIFIC LANGUAGE IN **KYÔGEN** | 20 |
| Notes to Chapter II | 61 |

| CHAPTER III | **GISEIGO IN KYÔGEN** | 65 |
| Giseigo | 66 |
| Gitaigo | 79 |
| Notes to Chapter III | 101 |

| CHAPTER IV | PLAYS ON WORDS | 103 |
| Homonyms | 103 |
| **Shôku** | 106 |
| **Renga** | 113 |
| Notes to Chapter IV | 136 |

| CHAPTER V | **MIKAZUKI** | 138 |
| Commentary | 138 |
| Translation | 142 |
| Notes to Chapter V | 151 |

| BIBLIOGRAPHY: | Japanese Works | 153 |
| English Works | 163 |
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CHAPTER I

INTRODUCTION

Historical background

Kyōgen (狂言), classical Japanese comedy, is a traditional form of drama closely associated with Nō, the serious and courtly drama, that developed in the late fourteenth and early fifteenth centuries. Even though the Nō and Kyōgen 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 Nō is often tragic, symbolic and aristocratic while the Kyōgen is generally humorous, simple and down to earth. The Nō and Kyōgen, however, have maintained a close association with each other. They share the same stage, and Kyōgen continues to be part of a Nō program.

With its history of more than six hundred years, Kyōgen 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. Kyōgen is also the oldest drama using the colloquial language of the period.

The origin of Kyōgen is obscure. Some Kyōgen performers¹ have traced its origin to the time of myth and
legend and the celebrated account centering on Ame no Uzume no Mikoto (天雫女命) who performed a daring dance to lure the Sun Goddess out of the rock cavern. A more plausible theory is that 
Nō and Kyōgen 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 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 Fukukō looks for the robe, an Easterner's first visit to the capital, and Nun Myōkō requests swaddling clothes." These were probably short comic skits, but the underlying themes were carried over into the Kyōgen. By the late fourteenth century, under the patronage of the third Ashikaga Shogun Yoshimitsu (1358-1408), when Nō attained a high level of development and
refinement under the leadership of Kan'ami (1333-1384) and his son Zeami (1363-1443), Kyōgen also assumed much of its present shape. In his critical essays, Nosakusho, Shūdōsho, and Sarugakudangi, Zeami wrote about Kyōgen actors and their performance styles. We also learn that Kyōgen was performed between two Nō plays and that Kyōgen actors had a part in the Nō, including the ceremonial piece Okina in which the role of Sanbasō was taken by a Kyōgen actor.

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

During the late Muromachi period (1333-1600) and the early Edo periods (1600-1868) three Kyōgen schools—Ökura (大蔵), Sagi (鷹), and Izumi (知多) were established. In the Edo period, when Nō became an official ceremonial performance (shikigaku式楽) and was patronized by the Shogun and daimyo, Kyōgen also enjoyed a secure
patronage. The three schools of Kyōgen were active until the Meiji Era.\textsuperscript{10} By the end of the Meiji period, the Sagi school was defunct. At present there remain only two schools—the Ôkura and Izumi.\textsuperscript{11}

The word Kyōgen is written with two Chinese characters: 狂 (kyō), meaning "mad" or "wild" and 言 (gen), "speech" or "talk." The compound first appeared in the Manyōshū,\textsuperscript{12} the oldest poetic anthology. It was read tawagoto meaning "irrational or nonsense talk" or "words uttered in fun." Popular opinion is that Kyōgen came from k'uang yen ch'i yū (Japanese, Kyōgenkigo), an expression in Po Chü-i's writings,\textsuperscript{13} meaning "irrational language full of decoration." By the mid-fifteenth century Kyōgenkigo meant "joke" or "humor" and Kyōgen came to mean "words of jest" or "humorous language."\textsuperscript{14} In general Kyōgen 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 (Nanbokuchō 南北朝 1333-1392).\textsuperscript{15}


texts

Unlike Nō, in which the authorship of plays can generally be attributed to specific playwrights, the
authorship of Kyōgen is unknown. Originally Kyōgen texts were not written down but were transmitted orally from generation to generation. Kyōgen 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 Kyōgen performers. Kyōgen texts can be traced back as far as the late Muromachi period (1333-1600). In order to trace the development of Kyōgen and study the scripts, Koyama Hiroshi has divided Kyōgen into three periods:

1. The fluid period, which lasted from the mid-fourteenth century (Nanbokuchō—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.
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 *Vasunori-bon* (保教本) or *Den’emon-bon*
(佐右衛門本). 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 Kyōgen 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 Kyōgen school has its own tradition and its own text, and versions of a given play may vary from school to school. Sometimes these differences affect not only the dialogue of the play but also even its structure. For example, in the play Funawatashimuko (船渡箪) 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 Kyōgen texts that belong to three schools of Kyōgen, Ōkura, Izumi and Sagi, but I have chosen to base my study, here, on the Kyōgen plays as edited by Koyama Hiroshi (小山弘志) in the two volumes of Kyōgenshū (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 Ōkura 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 Kyōgen 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 Ōkura 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. 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 Ōkura school classifies the
180 plays in terms of the central characters as follows:

1. Waki Kyōgen (脇狂言) or "auspicious Kyōgen"
that strike a note of happiness and joy, 23 plays.

2. Daimyō Kyōgen (大名狂言) or "large landowner
Kyōgen," in which the daimyo is the main character (shite),
20 plays.

3. Shōmyō Kyōgen (小名狂言) or "small landowner
Kyōgen," in which Tarôkaja, the servant, is the main
calendar, 28 plays.

4. Muko Onna Kyōgen (女狂言) or "bridegroom and
woman Kyōgen." In the bridegroom Kyōgen, the bridegroom
is the shîte, while the woman or wife in woman Kyôgen is not the main character. These include 28 plays.

5. Oni Yasabushî 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 (重留 advanced) 3 plays.

9. Goku omo-narai (極重留 the most advanced) 3 plays.

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 Kyōgen 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 Kyōgen 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 Kyōgen texts, it is not surprising that there would be many linguistic features in Kyōgen that distinguish the language from the present-day. These features include the following.

In Kyōgen there is an extensive use of personal pronouns and of causative and potential verbal forms. That is to say keigo or honorific language in Kyōgen 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 Kyōgen which indicates how characters in a play relate to each other will be fully examined in Chapter II.

Kyōgen abounds in giseigo or onomatopoeia and gitaiigo or mimesis. Since Kyōgen 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 Kyōgen. Gitaiigo 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, Kyōgen can present vivid images. Note also that some gitaiigo have many different meanings depending on the context. Both giseigo and gitaiigo and their function as well as dramatic effect will be discussed in Chapter III.

There are also special pronunciations in Kyōgen. One of them is called renshō (連声) in which the sound t and n are assimilated into the next vowel. For example, konnichiwa (こんにちは) 'today' is pronounced konittta in Kyōgen, 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 chigautē, 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 (jodōshi 動助) mu which marks future tense is all u in Kyōgen instead of u and yō. For example, miru 'see,'--→mīu pronounced myō in Kyōgen instead of miyō.

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 Kyōgen, but 'one step' in present-day Japanese, or nakanaka, meaning 'yes' in Kyōgen, is now a particle having an adversative signification. Kyōgen also makes use of exclamation words like sorya, aras, yare yare, sā sā 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 冠) 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 (俳谐の連歌 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 Mikasuki (笑祝). The renga, a popular literary art form of the medieval period, is woven into Mikasuki, 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 Mikasuki will be provided in Chapter V.
This study is based on Kyōgen plays in two volumes of Kyōgenshū 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 Kyōgen: certain plays, for example, that illustrate the special language unique to Kyōgen, plays that show a notable use of dramatic effect, and plays that bring out dimensions of variation and flavor that mark Kyōgen 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. 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. Ōkura Yaemon Torasaki大倉弥衛門虎明 (1597-1662), the thirteenth generation head of the Ōkura school, wrote in his Waranbegusaわざべ革, an essay on Kyōgen, (1660) section 48 that "Kyōgen began with Ame no Uzume no Mikoto (天錦女命 )." Nishio Minoru, et al, eds. Yōkyoku Kyōgen論曲狂言 vol. VIII in Kokugo Kokubungaku Kenkyūshi Taisei国語国文学研究史大成, (Sanseidō, 1961), p. 583.


3. Shin Sarugaku Ki新猿楽記 by Fujiwara no Akihira藤原明衡 (989-1066) is found in Kokusho Kankōkai, eds., Gunsho Ruijō群書類従 VI (Tokyo, 1928), pp. 991-1002.


7. Kyōgen that is performed between two Nō plays is an independent Kyōgen called Hon-Kyōgen本狂言 or Kyōgen Proper; the part of Kyōgen between the Nō scenes is called Ai or Ai-Kyōgen愛, 爱狂言 or Interlude Kyōgen in which a Kyōgen 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 Kyōgen 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 Nō program held on a special occasion. Sanbasō 三番叟 is a role that a Kyōgen actor performs in the play Okina. Sanbasō together with Furyō 厳流 are called Betsu-Kyōgen 別狂言 or Special Kyōgen which are put in a separate category from the Ai-Kyōgen and Hon-Kyōgen.


11. There are five major families of Kyōgen actors today: the Ōkura 大蔵, the Shigeyama 菅山, and the Yamamoto 山本 families of the Ōkura school; and the Miyake 三宅 and the Nomura 野村 families of the Izumi school.

12. The Manyōshū 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. Kyōgenkigo or Kyōgenkigyo 狂言経曲, a term used by the Chinese poet, Po Chü-i (772–846). His writings were so popular that they were quoted in Wakanrōeishū 和漢朗詠集, a collection of Japanese and Chinese poems. The passage is "願ハクハ, 今生死ノ文字ノ業, 狂言経曲ノ講リテ羽衣を当来世々縁仏業ノ因, 報法輪ノ経卜為シタマヘト" 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


16. Ōkura Yaemon Toraaki claimed in his Waranbegusa, 1660, that Priest Gen'e 稲泉正 (1269-1350), a Zen monk from Mt. Hiei, Kyoto, a scholarly advisor to Emperor Go-daigo (1287-1338) was the original founder of the Ōkura school. Furthermore the Ōkura family recorded that Priest Gen'e wrote some 59 plays, while 78 plays were credited to Konparu Shirōjirō (active 1460-1470) or his adopted son Uji Yatarō Masanobu (ca 1500). There is, however, no evidence for the above claims.


18. Ibid., p. 11.


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 Oryō (お老 ) , an old nun is the main character (shite) in only two Kyōgen plays——Bokusada 比古秀 and Iorinoume 鳳の梅.


22. This practice still obtains in the Kyoto dialect.


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.¹ 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), 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.¹ 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. *Kyōgen* characters range from gods, daimyo (landowner), wealthy men, priests, *yamabushi* (a mountain priest), doctors, merchants, thieves, *satō* (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 *Kyōgen* 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, *kenjōgo* 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.

*Keigo* in *Kyōgen* involves prefixes, suffixes, personal pronouns and verbs or predicates.
Deferential prefixes used in Kyōgen are гyo, гo, 
mI, on, and o.

Gyo and гo 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 гyo-i御意 'your will, your 
intention,' гyo-sei御製 'lord's song' and гyo-kan御感 
'lord's admiration.' Go is more widely used, for example 
go-myōji 御名字 'name,' go-seibai御成敗 'execution,' and 
go-hōkō御奉行 'service.' According to Doi Tadao, гyo is 
higher in degree of respect than гo.

On, o and мI 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-птома 'leave.' МI is used both in 
written and spoken language, but with special words only. 
In common usage on and o usually replace мI.* In Kyōgen we 
find мI-nengu 'tax,' мI-yо 'reign' and мI-гyоshо 'an 
official endorsement.' According to Doi, мI is higher in 
degree of respect than гo and o.

Some suffixes used in Kyōgen are sama, tonо/dono 
and me. Sama shows respect as in gobο-sama, a word used
when someone directly addresses a priest. Or put after a name like Oryōsama, which a man in Bokusada (比丘舞) calls an old nun, Oryō.

_Tono/dono_ is a suffix that shows politeness. In Dondarō (鈴太郎), 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).

_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 Kambara (錦腹) 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. Kochi is used to inferiors and has an air of haughtiness.10

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

Soregashi can be used to all levels.11 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 uses katagata when referring to the Daimyo and his servant, Tarōkaja.

In addition there are also gobō or gobōsama used when addressing a priest, although these are not pronouns, but they are used as one in Kyōgen.

For the third person pronoun, there is only kyatsu ‘fellow’ which is rather vulgar. Tarōkaja, a servant uses it when he refers to Jirōkaja, another servant in the play Bōshibari (棒縛). In Kyōgen 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 tanōdahito ‘master,’ or a husband refers to his wife ano onna ‘that woman.’ Therefore there is no third person pronoun used in Kyōgen, except kyatsu which is rarely used.
Yamazaki Yukihiisa, in *Kokugo Taigō Hyōgen Taikei* no Kenkyū, 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 *gosaru, sonata--oryaru, sochi--ja,* and *onore--verb+oru.* These terminations including verbs or predicates are the most complicated part in the system of speech levels in *Hyōgen.* 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,' *dzu* '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:

<table>
<thead>
<tr>
<th>Humble</th>
<th>Neutral</th>
<th>Elegant</th>
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<tbody>
<tr>
<td>&quot;To do&quot;</td>
<td>itasu</td>
<td>suru</td>
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<tr>
<td>&quot;To say&quot;</td>
<td>mōsu</td>
<td>iu</td>
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<tr>
<td>&quot;To think&quot;</td>
<td>zonshuru</td>
<td>omou</td>
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<tr>
<td>&quot;To come&quot;</td>
<td>mairu</td>
<td>kuru</td>
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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 degosaru. (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 naiite tosho. (I'll correct my language and ask.)
   T : O-kotoba o naiite towaserarei. (Please correct your language and ask, sir.)
In Dialogue 1, the Daimyo hurries Tarōkaja 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 Tarōkaja responds respectfully by using the humble verb mairu 'to come' plus the polite inflectional suffix masuru that indicates an inferior's humility.¹⁴

In Dialogue 2, the Daimyo ends his sentence with only ja, a colloquialism derived from nitearu→dearu→desu→ja,¹⁵ which is neutral. He uses the plain form of verb miru 'to see' in miru temo, while Tarōkaja uses mimashitemo which is mimashiri (from polite masu) to show politeness, and ends his sentence with de gosaru, polite copula. Also notice the Chinese loanword kakko '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 Tarōkaja 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, Tarōkaja 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/sarare/ which shows a high degree of respect¹⁰, plus i from rei, imperative form of ru.¹¹

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 Kyōgen plays will be examined to determine the relationship between the characters.

Mochisake ( 餅 浴 ), a Waki Kyōgen, 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 yō 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. 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.
When they arrive in the capital at the place where they are supposed to submit their taxes, they meet an agent, sōsha, who conducts the business in place of the landlord, ryōshu. The sōsha belongs to the ruling class while the farmers belong to those being ruled. The sōsha introduces himself as, "Kore wa konnichi no sōsha desu." (I am the sōsha for today.) Desu which comes from nitesō (にてそ) has an air of arrogance it is generally used by the daimyo in Kyōgen when they introduce themselves. As a member of the ruling class the sōsha does not have to use any keigo, while the farmers have to use the highest level of respect. One farmer asks the sōsha to accept his taxes, "Nanitozo o-sōsha no o-kokoroe o motte osamesaerarete kudasaryō naraba katajikenō gozaru." (By your (sōsha'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, and kudasaru shows humility.

In Utsubozaru (垂遊), there are the Daimyo (landowner), Tarōkaja, his servant, and a monkey trainer. The Daimyo introduces himself as, "Ongoku ni kakure mo nai daimyō desu." (I am a Daimyo of distinction.) As mentioned before desu in Kyōgen 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
Oseraruru, an elegant verb ḍsu '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 Tarōkaja by using the elegant verb ḍsu with -rarei which is a suffix showing respect in the imperative form. When Tarōkaja informs the Daimyo in 4, he uses the humble verb mōsu '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 Tarōkaja to be of higher status than himself. He puts Tarōkaja in the "in-group" with the Daimyo. He uses gosaru when talking to Tarōkaja. When he finds out that the Daimyo wants his monkey's fur, he is angry. Still maintaining his politeness, he continues to talk to Tarōkaja with respect, "...ikani o-daimyō demo sono yō na koto wa iwanu mono ja to ḍserarei." (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 Tarōkaja which is the customary thing to do considering his social position. He threatens the trainer, "Onore sono tsuare o iuta naraba tame ni warukarō." (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 warukarō 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, "Kuyamōzoyo" (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, Tarōkaja to go buy a suehirogari, a kind of fan, in the capital. Tarōkaja 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 Tarōkaja is a typical master-servant pattern. The master refers to himself as soregashi or midomo, he calls Tarōkaja nanji and uses the plain form of verbs or ja while Tarōkaja calls his master konata, uses gozaru and refers to himself as watakushi. But what are the speech levels between Tarōkaja and the swindler? How do they relate to each other? When Tarōkaja walks around the capital shouting out loud that he wants to buy a suehirogari, the swindler calls out to Tarōkaja who responds, "Ya yā 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.) Tarōkaja uses de gozaru but the swindler uses only ja and calls Tarōkaja sonata, the second level. The swindler also uses wagoryo, "Wagoryo no ryōji 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 sonata and gozaru that Tarōkaja uses with respect to the swindler. Tarōkaja is very polite as in "Sono suehirogari ga mitō gozaru ga misete kudasaryo ka." (I would like to see that suehirogari, would you please show it to me, sir?) Perhaps because he realises that Tarōkaja has come from the country, the swindler puts himself above Tarōkaja. Later it is clear he knows that Tarōkaja is a servant. Tarōkaja, who is a servant, is always polite and respectful towards people. So Tarōkaja pays respect even to the swindler in the capital too.

The characters in Irumagawa, are once again a Daimyo and Tarōkaja, 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 toō 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. 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. Hearing this the Daimyo gets angry, but Tarōkaja 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, "Mōshi mōshi mukai na hito ni mono ga toitō gozaru." (Hello the person over there I would like to ask you something.) Notice *mōshi* '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 Futaridaimyo (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
sasōte kurei to ōserareta dewa gozaranuka.
(You have often asked me to invite you along
when I go to the capital. Don't you remember?)

Daimyo B: Sayō mōshite gozaru. (Indeed I do.)
ōserareta comes from ōsu 'to say' an elegant verb, here it
means 'said'; mōshite comes from mōsu '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 *sekokujō* (底下上) "the low conquers the high" phenomenon in medieval Japan. 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 yarō." (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 Bōshibari, besides the relationship between master and servant which has been observed before, we will see the relationship between servants, Tarōkaja and Jirōkaja who serve the same master. Tarōkaja tells his master about Jirōkaja, "Kyatsu wa kono aida bō o keiko itashimasuru." (That fellow is taking lessons in the sport of the pole (bō) lately.) Kyatsu is the third person pronoun which shows the contempt of the speaker towards the person he refers to. In this case Tarōkaja may be using it as a humble word since he and Jirōkaja 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 Tarōkaja wants to show his master that he, Tarōkaja, considers himself on a higher social position than Jirōkaja. In any case, there is no question that Tarōkaja is "toadying up" to the master. Itashimasuru is the humble verb itasu+polite suffix masuru.

The master asks Tarōkaja to call Jirōkaja.

Tarōkaja calls Jirōkaja,

Tarōkaja : Iya nō nō Jirōkaja mesu wa. (Hey Jirōkaja, the master wants you.)

Jirōkaja : 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 Jirōkaja to show him the sport of the pole (*bō*). Jirōkaja refuses at first but the master insists:

1. Master : Na kakushiso Tarōkaja ga tsugeta. (Don't hide it. Tarōkaja has told me.)

2. Jirōkaja : Yā yā wagoryo mōshiageta ka. (What! You told him?)

3. Tarōkaja : Mōshiageta hodo ni tsukōte *ome ni kakesashime*. (I have told him, so show him how it is done.)

In Sentence 1, when the master talks to Jirōkaja, he uses the plain form of the verb such as a master usually does. Jirōkaja, hearing this, turns to Tarōkaja in sentence 2. He uses *wagoryo* for Tarōkaja and also the plain form of the verb *mōshiageta* which is a humble verb referring to Tarōkaja's action. Tarōkaja responds to Jirōkaja 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. 27 Here Tarōkaja orders Jirōkaja to show the master the sport of the pole. Tarōkaja and Jirōkaja
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 *Kôgen* relate to each other. In *Nabeyatsubachi* (錦 八 槻), a *Waki Kôgen*, 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 gosaru." (Yes, who are you sir?) The response is very rude, "Midomo wa kakko shōbainin ja iyai."²⁴ (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 gosaru 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.\textsuperscript{18}

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.\textsuperscript{18}

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:
<table>
<thead>
<tr>
<th></th>
<th>First person pronoun</th>
<th>Second person pronoun</th>
<th>Verbs or predicates</th>
<th>Imperative</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. To superiors</td>
<td>watakushi</td>
<td>konata</td>
<td>gozaru, -nasuru</td>
<td>-saserarei</td>
</tr>
<tr>
<td>2. To equals: high status</td>
<td>watakushi</td>
<td>konata</td>
<td>gozaru, -nasuru</td>
<td>-saserarei</td>
</tr>
<tr>
<td></td>
<td>soregashi, nido</td>
<td>umoro, sona</td>
<td>oryru, ja, plain form</td>
<td>-shine</td>
</tr>
<tr>
<td></td>
<td>soregashi, nido</td>
<td>sonjji, nochi</td>
<td>ja, plain form</td>
<td>plain</td>
</tr>
</tbody>
</table>

Now let us turn to examine the language usage between men and women in Kyōgen. In Mikazuki, an Onna Kyōgen, 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 nō nō 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 + 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 midedo 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. 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 an 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→masuō 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, "Mōshi mōshi 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 Dondarō, we can examine the relationship between women. Dondarō has a wife and a mistress. After three years from home, Dondarō 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. Dondarō 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 Dondarō as Dondarōdono. When they meet him and talk to him, they use konata and gozaru as a woman usually does when talking to her husband. Dondarō uses the next level of sonata and oryaru for his women. At the end Dondarō wants to be carried by the women in a teguruma, a chair made with their arms clasped together. He asks them to chant, "Dondarō dono no teguruma." (Master Dondarō's teguruma.) But instead of Dondarōdono his wife says Dondarōme, 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 clapsed-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 (せつぶん) is a story of a housewife 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. 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
osoroshûnûtenan 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 orinaii." (I am the demon from Hōrai Island. I am neither fearful nor frightening.)

Orinaii is the negative form of oryaru, the next level of gozaru. The demon calls the wife sonata. In Kyōgen, 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."

A woman of the same age and status usually pays more respect than a man; but in Bikusada, Oryō 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 Oryō-sama. The old nun calls herself Oryō, 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' mame '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 gosaru to his father. The son also uses the same highest level of speech when addressing the nun.

In Nakiama (浄尼), 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 gosaru ni yotte nanitozo gokuro nagara oide kudasare, seppō o otsutome kudasaryō naraba chikagoro katajikenō gosaru (...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 gosaru. 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, "Nō nō 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, "Ki oterasama
warawa wa konata no okao o miasureba mihotoke no omae e
deta yō ni zonji arigatōte arigatōte, 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 wabōzu. Kono
toshiyotta momo o yōmo yōmo 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. Wabōzu 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." 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 Shūron (常論), 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 aite 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 ikayō 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 (兼山伏), 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. In the end the proud
yamabushi loses. His power cannot even harm the spirit of a creature as small as the crab.

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

Zatō : Konata niwa tsuki o tanoshimaseraruru koto naraba sadamete uta nado o yomaseraruru de gosarō. (If you enjoy viewing the moon, you must certainly be able to recite poems.)

Man : Osharu tōri ima mo isshu ukō de oryaru. (As you say, I thought of one just now.)

Notice the satō’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 satō. 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 sato, though
angry, responds less abusively, "Yaara kokona hito wa.
Sochi wa meaki sō 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
(恵比寿門), 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 Kyōgen 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 Samurōdono nite oryarashimasu. (This is Ebisu Samurō of Nishinomiya.)

Oryarashimasu comes the from polite oryaru+respect su+polite masu.35

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 ōserarureba moshi Bishamontennō bashi gozaruika. (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 Kyōgen.34
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 Kyōgen 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 Kyōgen as follow:  

"
<table>
<thead>
<tr>
<th>A. To superiors</th>
<th>First person pronouns</th>
<th>Second person pronouns</th>
<th>Verbs or predicates</th>
<th>Imperative</th>
</tr>
</thead>
<tbody>
<tr>
<td>watakushi</td>
<td>konata</td>
<td>gosararei</td>
<td>-saserarei</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B. To inferiors</th>
<th>First person pronouns</th>
<th>Second person pronouns</th>
<th>Verbs or predicates</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. father --&gt; son</td>
<td>soregashi</td>
<td>sonata</td>
<td>oryare, plain form</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>oryare, -shime</td>
</tr>
<tr>
<td>2. master --&gt; servant</td>
<td>soregashi, nidon</td>
<td>sonata</td>
<td>ja, plain form</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-shime</td>
</tr>
<tr>
<td>3. swindler --&gt; servant</td>
<td>soregashi, nidon</td>
<td>nagoryo, sonata</td>
<td>oryare, ja, plain</td>
</tr>
</tbody>
</table>

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 Kyōgen 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 Kyōgen into three periods: the fluid, the formative and the fixed-form or permanent script periods. See Chapter I, p. 5.


7. Doi Tadao, Nihongo no Rekishi, p. 163.


14. Arte da Lingoa de Iapam, p. 585. Also Hachiya Kiyoto 鋸谷清人 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 参上する which had changed in usage to shows politeness. This masuru then became masu of the present day. ("Kyōgen ni okeru Keigo" 異言における 敬語 Kokubungaku--Kaishaku to Kyōzai no Kenkyū 国文学-解釈と教科の研究, July 1966, pp. 87-88).


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.


31. In the old *Kyōgen* 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 *sōrō*; women use *oryashimasu*; daimyo use *desu*; and *gozaru* the most common, is used by wealthy men, masters, farmers, sons-in-law, blind men (*satō*), daimyo, *yamabushi* and also women. [Hachiya Kiyoto, "Taigō Kyōgen no Utsuri Kawari*"* 由縁変化 in *Shin Nihongo Köza IV Nihongo no Rekishi* 新日本語講座4 日本語の歴史 (Sekibunsha, 1975, p. 150.) But in the *Kyōgen* texts of a later period lines have been polished, refined and standardized, and the differences have become less distinct. In *Kyōgenshū* 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 *Kyōgen* plays that parody Nō plays, like *Tsūen* 通 円, *sōrō* is used.

32. *Mamemaki* 豆撇 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.


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 gitaiigo (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."¹ 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 gitaiigo. Giseigo is equivalent to "onomatopoeia" in English, and gitaiigo to "mimesis".² Giseigo will be discussed first, then gitaiigo. Examples are drawn from plays in the two volume collection of Kyôgenshû (Nihon Koten Bunguku Taikei), the arabic numerals indicating the page number, and roman numerals the volume number.
In a Kyōgen 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. Kyōgen 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 Kyōgen not found in any other kind of stage performance. The function of giseigo is to provide color and vividness to the situation on stage. For example, in Konusubito (子雀人), 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 sukkari, thus imitating the sound of a saw cutting the fence.

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

Sounds of animal cries. There are many kinds of animals that appear in Kyōgen 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 *Niwatorimukō* (ねにとりむく), 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 *kō kō kō kō kōyâ kō kō kō* (432, I), and *kō kō kō kō kōyâ kōyâ kōyâ* (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 *kō kō kō kō kōyâ kōyâ kōyâ* (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 *kō kō kō kō kōyârō kû* (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 kō kō kō kō kō kō kō kō kō kō kō kō kō kō kō 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 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* 枝) 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 kyā*. Next the owner says he sees a *tobi*, a black-eared kite. The *yamabushi* cries *hīyoro yoro hīyoro hīyoro hīyoro* and *hī hī hī hī hī hī 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 *Kyōgen* include the following.

A cow cries *mō* (*Yokoza*, 419, II).

A fox yelps *kuai kuai kuai* (*Tsurigitsune*, 458, II). But in *Kitsunesuka*, Tarōkaja, 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 Tarōkaja imitates it in the play *Chidori* (301, I).

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

*Sounds of things.* As mentioned before, in *Konosubito*, the sound of the thief cutting the fence with a saw is *zuka zuka zuka zuka, zuka zuka zuka zuka sukkari*, 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 (椀盗人), 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 伯母が酔 (112, II).

But when Jirôkaja slides open the door of his master's wine cellar in Bôshibari the sound is guarari, guarari, guarari guarari, guara guara guara guara (310, I). The repetition of only guarari is used in Sanningsatawa (三人片輪) 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 Tarôkaja 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 (神嘯), when the Thunder God appears, he says hikkari hikkari, guarari guarari, guara guara guara guara dô (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, guara guara to describes the rocky mountain tumbling down or the sound of thunder; and
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 guarari 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 Kyōgen according to the nature of the sound.

When one slides open a wooden door, it goes sara sara sara as in Fujimatsu (204, II), Kirokuda 木六駿 (383, I), Obagasake (110, II), Setsubun (126, II), Hansori 花 扇 (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 Jirōkaja 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 水橋間 kne), 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 (どぼかちり), 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 subu subu subu subu subu (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 Kyōgen 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 Tsukimizatō (352, II). In Dobukatchiri and Funawatashimukō, 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. 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, Kōtō 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 Kyōgen plays with
drinking scenes, only a few employ onomatopoeia to describe
the pouring of the rice wine. For example, in Mochisake, a
Waki Kyōgen, 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 (掛り声), 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 Suōotoshi 素袍落 (353, I) when the master's uncle pours rice wine for Tarōkaja and here again there is no onomatopoeia. It seems that in Waki Kyōgen 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 (Futaridaimyō is an exception and the two daimyo are acting under duress. See p. 68 above), but lower class people like Tarōkaja, the servant, the tea shop owner, the boatman and the blind man, tend to use more giseigo or onomatopoeia. In plays with drinking scenes where dobu dobu is employed such as Kirokuda, Tarōkaja, 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 shô (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 Nawani (絶絵) when Tarôkaja hits a child’s head with his fist and the child cries wa (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 (鐘の薛) 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 mon (367, I) and is perceived as the best.
The monologue of Tarōkaja 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 Shidōshakaku (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 Nakama, 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 Assina 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 Nidō (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 Kyōgen plays about priests and yamabushi or mountain priests. The priest reads or prays the sutra as nyamo nyamo nyamo as in Jisōmai 地蔵舞 (259, II), and Fusenaikyō布施無競 (270, II). The yamabushi prays while rubbing his rosary boron boro boron boro as in Kaniyamabushi (161, II), Kakiyamabushi (166, II), Negiyamabushi (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*. 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 (赤がり), the master and servant on their way to a tea party come to a river. The master orders Tarōkaja to carry him across the river on his back. Tarō 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 Tarō down and leaves. Tarō now wet all over, sneezes, kussame kussame.9

Besides all the above mentioned giseigo or onomatopoeia, there are some kakegoe (lit. throwing voice) or a shout or call that is frequently used in Kyōgen. 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 haa-. In Daimyo Kyōgen or Shōmyō Kyōgen, after the daimyo or the master gives an order and Tarōkaja 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 haa-. 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 hōsei 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 dōdōdō is used as in Shidōhōgaku (248, I).

When two parties start a fight, one side will shout eito eito eito eito and attack, the other says eiya eiya eiya eiya and tries to push back as in Higeyagura.
(212, II) and Yoneichi 米市 (422, I). Ei ei 8 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 Misukakemuko (478, I).

Finally, there is a call (yobigoe 呼び声) ho-i ho-i which is used to call attention in Bōbōgashira (三感頭). In Funefuna (舟船) and Funawatashimukko it is used when one calls a boat or ferry. In Kitsunesuka, 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 Kyōgen 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 Kyōgen play. The function of giseigo and gitaigo is particularly important to the Kyōgen 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....'"

**Kyōgen** 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 myō to zonzuru.

(*Suehirogari*, 53, I.)

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

Mada yofuka na *chi* to madoromō 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 kayō ni fu to kotoba o kake, dō-dō suru mo tashō no en de kana arōzo. (Futari-daimyō, 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 ōsetsukerarete kudasarei. (Nabeyatsubachi, 114, I.)
'If you are an official please definitely tell him so.'

Kuat(to) 'greatly' 'widely' 'big' 'generous'
Nanjī ichinin wa, yō fumi todomatte hōkō o shita ni yotte, kunimoto e kudatta naraba, kuat to toritatete yarōzo. (Iruragawa, 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 tanōda hito wa kusat to odaimyō ja. (Imamairi, 135, I.)

'My master is a big/generous daimyo.'

Sot(to)
'a little bit'

Sore wa sot to mo kurushū gozararu.
(Hagidaimyo 業大名 , 186, I.)

'There is nothing whatsoever to worry.'

Sorori-sorori(to) 'slowly'

Mazu sorori-sorori to mairō. (Fukunokami, 68, I.)

'First, I'll get going.'

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

Ei Tarōkaja, sochi naraba annai ni oyobō ka, naze ni tsut to tōri wa seide.
(Senjimono 神物 , 105, I.)

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

Sarinagara goryōnin 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 mōsu (Suehirogarī, 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 itasō to zonzuru. (Suehirogari, 53, I.)

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

The gitaiigo alone are representative examples that recur over and over again in Kyōgen 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 (稲田口), Sakka (察化), Kanazu (全津) and Rokuji-ō are outstanding examples in which this takes place. Then some swindler will come by and comment on this action as "wappa to mōsu" (noisily shouting something) as in the example provided above. The swindler decides to try to cheat the man, and he says "Chito atatte myō to zonzuru." (I think I'll give it a try.) In a similar stereotyped way the sentence "sorori-sorori to mairō" (I'll get going) is used when a character starts on his journey or is going to see someone. Other gitaiigo 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 gitai go that appear in Kyōgen plays. But first a representative list of examples with rough English equivalents arranged according to their formal or syllabic characteristics.11

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 myō to omou ga nan to arōzo. (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,' chō(to) 'smack, slap'; dō(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'; tō(do) 'neatly,'

sat(to) 'quickly or boldly.'

Examples of occurrence:

Bat(to):
Sasuga onna no kanashisa wa koraezu bat to zo ngetarikeru. (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.'

Chō(to):
Kono makura o ottotte, oji ga kao o chō to utsu. (Makuramonogurui , 201, II.)

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

Dot(to):
Kigen no naoite medetō dot to warōte modorō. (Onigawara , 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 kōte 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 sō iuka (Nabeyatsubachi, 113, I.)

'Are you sure you mean it?'

Zat(to):
Zare e sat to shita motomete koi. (Suehirogari, 52, I.)
'Go buy one with a frolicking picture boldly painted on it.'

Ara ureshiya, sat 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 dangō itasō hodo ni mazu shimo ni oryare.
(Sanbonnohashira 三本の社 , 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 yōsu o *toku* to misaserarei. (Kitsunesaka, 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*促促): *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. (Mikasuki, 35, II.)
'From now on I absolutely won't go to other places anymore.'

Potte(to): Potte to yôta. (Suûotoshi, 356, I.)

'I am completely drunk,'

Totto(to): Totto to motte sagare, motte sagare. (Sadogitsune 佐渡 竹 , 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 しばり , 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_: _fôssari(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. (Suehirogarı, 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,"... (Nawasai, 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 , 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 'hesitantly,' hoto-boto(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 zō-zō
to) 'shudderingly.'

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

'What is (he) hesitating for?'

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

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

Seka-seka:
Sore naraba daimyō no seka-seka okō yori,
ichi do ni dotto okō. (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 nai moito morosune o utte
utte uchinayaite yarimasuru. (Bōshibari,
308, I.)

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

Zō-zō(to):
Konya wa nanito yara ushiro kara zō-zō
to tsukami tateraru yōna, 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 mōsu mono wa mono o hasshi-hasshi to mōshite omoshiroi mono de gozaru. (Awataguchi 東田口, 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,' birari-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 byoriri 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):_ Tōdai wa ningen ga rikon ni nari hasshū kushū ni shōtei 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 ōsetsuqueraruru to attemo, tadaima no yōni gokigen yō wassari-wassari to ōsetsuqueraruru ni yotte, gohōkō ga itashi yoi koto de gozaru. (Suehirogarı, 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-same 'cry loudly'(to) and sarari-sarari(to) 'quickly and smoothly._
Same-same(to): Sate sōjite seppō nado niwa same-zame to rakurui o shite chōmon no suru mono ga nakereba shushō rashō gozararu. (Nakiama, 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 Kyōgen. 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 chiramuku. Chirari-chirari(to) is a gitaigo that describes a "single instance of seeing something for an extremely short period of time."

Chiramuku 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 hiramaku 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-sorori(to) describes something moving in a line. Zoromeku means to continue in a row; together sorori-sorori to soromeku 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 gitai go 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 gitai go 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 _Kyōgen_ that can bring forth laughter.

Besides the monologue which is the highlight in many plays, there is also a narrative portion of the _Kyōgen_ play. The narrative part or _katari_ (風呂敷), 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 _Bunshō_ (文蔵) in which a battle scene at Mt. Ishibashi from _Genpei Seisiuki_ is narrated by the master. In _Asaina_, the famous warrior, _Asaina no Samurō 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 *Susukibōchō* (鮎庖丁), 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 *Susukibōchō* 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-sats 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-supra suppari to tsukuri sumaitte, shōga zu o motte kiki-kit to ae nantenjiku no kaishiki, fukakusa gawarake ni chobo, shobo to yosote,...."

'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: hō-hō, 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 Kyōgen consists mainly of speech and gesture, speech that gives a clear and vivid picture is essential. Giseigo and gitaigo which are special characteristics in Kyōgen, 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 *Kyogetsu*. 
NOTES TO CHAPTER III


5. In the Izumi school the sound is dobu dobu bisho bisho (Dobukatchiri in Nonomura Kaizō and Ando Taunejirō 野々村 或三, 安藤晋次郎 ed., Kyōgenshūsei 狂言集成, Nōgaku Shokin, 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: kegō, bettō, kōtō, and zatō 株叔, 別当, 重大, 座頭.


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 サギリ留め an ending with a flute phrase; waraidome 笑い留め, a laughing ending; gashidome ガシ留め an ending involving kneeling on one knee. In case of failure, the endings are: oikosidome 遊行サ留め, a chasing off, which is the most typical one; shikaridome 世話留め a scolding ending; and kusamedome くさく留め ending with a sneeze. Other endings are serifudome せり夫留め a dialogue ending; utaidome 歌子留め a chant ending; hayashidome 髪子留め a chorus ending; maídome 舞留め a dance ending; and other minor

9. This ending with a sneeze is very difficult to perform. See Furukawa, ed., *Kyōgen Jiten: Jikō-hen*, p. 118.


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., *Nichigai Bia Gion. Gitaigo Katsuyō Jiten* 世界外差擬態語活用辞典 (Hokuseidō, 1984), pp. IX-XIII.

12. Genpei Seisuiki (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 Kyōgen helps advance and develop the play. Since Kyōgen is an art of dialogues and gestures, some plays like Bōshibari 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 Kyōgen 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, Tarōkaja, to buy an "awataguchi" in the capital. Not knowing what an "awataguchi" is or where to buy it, Tarō 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." Tarō 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 (刀身) or 'teeth (歯 ).' The swindler says his ha "teeth" are strong. The last description is, "an awataguchi has a mei." Mei means 'signature (氏 )' 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 Tarōkaja 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 Kyōgen plays.

In Shūron, 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, "Gojū tenden no zuiki no kudoku" (五十展転の隨喜の功德). 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 (gojū) people are able to experience the joy—the virtue (kudoku) of it is so great.¹ 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 gojū 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), hoping to overwhelm his rival with his "sublime" logic. The
Nichiren priest successfully captures the same sound of "gojū 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.

Shūku

There are a lot of similar word-plays in Kyōgen plays which help elevate the humor but do not constitute an important role in the play. But in the plays Satumanokami and Imamairi language in the form of shūku (秀句), a kind of double entendre riddle, has a central role in developing the story.

In Satumanokami (薩摩國) 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 shūku which will enable him to ride on the ferry boat for free because the boatman is very fond of shūku. 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 shūku 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 Kyūshū 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 shūku is the main element.
The next play, *Imamairi* also involves *shōku*. A daimyo of distinction, who has only one servant, Tarōkaja, decides to hire more servants. He calls Tarōkaja out to confer on the matter. The daimyo says he will hire three thousand men, but Tarōkaja objects saying that is too many. The daimyo then reduces the number to five hundred, but Tarō 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 *Daimyō Kyōgen* 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, Tarōkaja 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 Tarōkaja to become the daimyo's new servant. On the way, Tarōkaja teaches the newcomer some *shōku* 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 Tarōkaja 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 oriso are e oriso.

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

The new servant (Imamairi) answers in shūku that he has learned from Tarō:

"Imamairi are e oriso are e oriso to gojō sōrae 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 sōrowanu

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

It is a "broken target" (yabure mato) because the "shooting mark" (idokoro 𢌐𢒆) is missing. Idokoro can also mean "place to live 𢒆." So the hidden meaning implies that the new servant, who has just come, has no place to live. The daimyo enjoys the shūku very much. He calls again,

"Imamairi are e kore e hayō orisoe to orisoe.

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

The new servant answers:

"Imamairi are e kore e hayō orisoe to orisoe to gojō sōrae domo Hōgandono 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 shûku, 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 shûku 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?)
Imamiri: Sore wa samo sōrae nakani kami no sōraeba.

(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 shōku about parts of the body:

Daimyo: Hitai koso wa takakere.

(The forehead is high.)

Imamiri: Hachibitai de sōraeba

(It's called a "hachi" forehead.) Hachi is a 'bowl' and also means 'bee'.

Daimyo: Mayu ga mata kagōda.

(The eyebrows are curved.)

Imamiri: Kagi mayu de sōro mono.

(They are hook-eyebrows.)

Daimyo: Me koso wa tsubokere.

(The eyes are hollow and narrow.)

Imamiri: Subbome de sōraeba.

(They are sunken eyes.)

Daimyo: Hana ga mata ōkina.

(The nose is big.)

Imamiri: Köryōbana de sōro mono.

(It's a turned-up nose.)
Daimyo: Mimi ga mata usui wa.
(Ears are thin.)

Imamairi: Saru no mimi de sōraeba.
(They are monkey-ears.)

Daimyo: Kuchi koso wa hirokere.
(The mouth is wide.)

Imamairi: Waniguchi de sōro mono.
(It’s the crocodile-mouth.) Wan 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 sōraeba.
(It’s the pigeon-chest.)

Daimyo: Koshi koso wa hosokere
(The waist is narrow.)

Imamairi: Arigoshi de sōro mono.
(It’s an ant-waist.)

Daimyo: Sune ga hoso nagai wa.
(The shin is thin and long.)

Imamairi: Koorogizune de sōro 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.¹ 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 hî, which is one of the endings of KyÔgen play called shagiridome.²

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." It was widely popularized among the general public in the mid fourteenth century. It should come as no surprise that many *Kyôgen* plays mention *renge* and a few even are built around it. *Renge* referred to in the *Kyôgen* were *haikai no renga* (俳諧の連歌) or comic linked verse.

The art of *renge* (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.

Accordingly, witty word-plays contributed to the achievement of *renge*, especially *haikai no renga*, found in many *Kyôgen* plays such as *Mikazuki*, *Funefuna*, *Fujimatsu* and *Hachikurenga*. In these plays the playwright cleverly wove into *renge* levels of plays on words in order to advance the play. Since *renge* 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:

Funade shite
ato wa itsushika
tôzakaru

The boat goes out
traces recede
unnoticed
sumi 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
_akashi no ura no_  mists over Akashi Bay
_asagiri no_  longings trace the ship
_shima gakure yuku_  vanishing from sight floating
_fune 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_

_Funabito wa_  Longing for someone
_tare o kou toka_  the boatman’s
_ôshimano_  sad song
_ura kanashige ni_  is heard around
_koe no kikouru*_  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. 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,

Funakīō
horie nokawa no
mina giwa ni
kiitsutsu naku wa
miyakodori kamo

It must be the capital birds
that come and sing
near the bank of
Horie River
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, funemō kogarete izuran" (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 Tarō gleefully picks up to score once more against his dejected master. The master scolds Tarō, and the play ends.

In this type of Kyōgen play (Shōmyō Kyōgen) in which Tarōkaja is the principal character (shite) and the master is secondary one (ado), Tarōkaja 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 Tarō knows his master's weak points well enough, he doesn't hesitate to jump all over him. Tarō 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 *kyōgen* 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 *kyōgen* which aims at humor. Many of the *renga* in this play are drawn from the *Shinsen Inutsukubashō* (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

"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
wataraeba shizumu will sink
ukibashi o¹² 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.\(^1\) 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 Tarō can managed to add tsakeku that make sense. The master's maeku is

\[
\begin{align*}
\text{Ue mo katakata} & \quad \text{Half above} \\
\text{shita mo katakata} & \quad \text{half below}
\end{align*}
\]
and Tarō adds

mikazuki no if you look at the reflection
mizu ni utsuro of the crescent moon
kage mireba 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 Tarō: 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 Tarō protests that it's the same *maeku* but in reverse order, he cleverly adds:

utsuogi no at a hollow tree
moto sue tataku when a wood pecker pecks
keratsutsuki at the bottom and the top

By taking advantage of homophones in Japanese, Tarō 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
chihiro no soko ni
shika nakite
A deer cries
at the bottom of the deep
sea of the west

Tarō quickly adds:

ka no ko madarani
tatsu wa shiranami
the white waves form
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 Tarō manages to relate
words and ideas.

The master continues:

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

Hearing this Tarō 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 Tarō cannot add to his stanza he
will take away the pine tree. So Tarō 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, Tarō
manages to add tsukeku nicely.

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

Sannō no  The torii in front of
mae no torii ni  Sannō Shrine
ni o nurite  is painted red

Tarō 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 Sannō. The
color vermilion (ni) relates to akaki (red). When Tarō
says the monkey's face is red and funny, the master becomes
angry thinking that Tarō is referring to his face which is red from drinking. Tarō insists that he means the face of the monkey that is the god’s messenger not his master’s face. Tarō 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:

\[ \text{Att to iu} \quad \text{You should be trembling} \]
\[ \text{koe ni mo onore} \quad \text{with fear} \]
\[ \text{ojiyokashi} \quad \text{when I say "att"} \]

But impudent Tarō gleefully adds

\[ \text{Kera hara tateba} \quad \text{if the mole cricket shows his middle} \]
\[ \text{tsugumi yorokobu}^{14} \quad \text{the dusky thrush is glad.} \]

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 Tarō to behave himself, but what he gets is a playful and impudent attitude in response. Tarō’s reply to the master’s warning implies that if one side (master) is angry, the other (Tarō) is happy. To catch a thrush (tsugumi) a
mole cricket (kera) is used as a bait. Harastateba also means 'angry.' Tarō senses that his master is angry but he cannot help showing that he is happy. Hearing Tarō's response disappoints the master and this disappointment turns into anger, so he cannot help but scold Tarō, and that ends the play.¹⁷

On the surface, Tarō tries to behave like a good servant, but deep down inside he cannot help arguing, talking back and even giving advice to his master. Tarō 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), Tarō 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 Tarō explains that it is the monkey's face that is red not the master's, he uses keigo (honorable 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 tsuma. 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* (*愼紙*), 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*), 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* 木に聳旬に亭主). The borrower's first stanza is

<table>
<thead>
<tr>
<th>Hana zakari</th>
<th>Flowers are in full bloom</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>gomen</em> narekashi</td>
<td>so pine wind</td>
</tr>
<tr>
<td><em>matsu</em> no kaze</td>
<td>please don’t blow</td>
</tr>
</tbody>
</table>

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

sakura ni *nageya* turn them into cherry blossoms
ame no *ukigumo* 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) 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,

*Ikutabi mo* At twilight mist
*kasumi ni wabin* when the moon comes out
*tsuki no kure* you must feel lonely
The second line *kasumi ni wabin*, *kasumi* means 'haze or mist' and also 'borrower' (貸す人); *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:

\begin{align*}
  \text{koi seme kakuru} & \quad \text{hearing the temple bell signaling an evening hour} \\
  \text{iriai no kane} & \quad \text{my love becomes intense.}
\end{align*}

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

\begin{align*}
  \text{Niwatori mo} & \quad \text{the rooster,} \\
  \text{semete wakare wa} & \quad \text{please delay your crowing} \\
  \text{nobete nake} & \quad \text{so that I can prolong my parting.}
\end{align*}

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

\begin{align*}
  \text{hito me morasuna} & \quad \text{don't let anyone know,} \\
  \text{koi no sekimori} & \quad \text{barrier guard of love}
\end{align*}
Morasuna 'not let (someone) know' can also means '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


4. Since there is no curtain, Kyōgen 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.


7. This is a famous poem by Kakinomoto no Hitomaro (柿本人麻呂), a noted Manyōshū poet, which is found in the Kokinshū. The English translation is by Laurel Rasputic Rodd in Kokinshū: 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. Sarumarudayū (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 Kokinshū'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 Manyōshū, and also in the Nō play Sumidagawa.

11. This song is in the Nō play Miidera. Yokomichi Mario (横道万里雄) and Omote Akira (表章), eds.,
12. This poem is found in Shinsen Inutsukubashō, a collection of Haikai no renga (comic linked verse). But the last line of tsukêku, "ukibashi o" (the floating bridge) is "hashibashira" (the bridge's pillar) in the original.


14. This poem is also from Shinsen Inutsukubashō, but the last line is "kage mite" in the original.

15. This is also from Shinsen Inutsukubashō, 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, a book about *Haikai* by Matsue Shigeyori (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 haku. See Earl Miner, *Japanese Linked Poetry* (Princeton University Press, paperback ed. 1980), pp. 63, 163-4.
CHAPTER V

MIKAZUKI

A Commentary

*Mikazuki*, an *Onna Kyōgen* 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 *renge*. The *hokku* reads:

\[
\begin{align*}
\text{Imada} & \quad \text{minu} \\
\text{yet} & \quad \text{not see}
\end{align*}
\]

\[
\begin{align*}
\text{hatsuka} & \quad \text{no} \quad \text{yoi} \quad \text{no} \\
\text{the twentieth} & \quad \text{of} \quad \text{night} \quad \text{of}
\end{align*}
\]

\[
\begin{align*}
\text{mikazuki} & \quad \text{wa} \\
\text{crescent moon} & \quad \text{particle}
\end{align*}
\]

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

\[
\begin{align*}
\text{Koyoi} & \quad \text{zo} \quad \text{izuru} \\
\text{tonight} & \quad \text{particle} \quad \text{go out/come out}
\end{align*}
\]

\[
\begin{align*}
\text{mi} & \quad \text{koso} \quad \text{tsurakere} \\
\text{self} & \quad \text{indeed} \quad \text{hard}
\end{align*}
\]
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.' Isuru '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

Shite  The Man (husband)
Ado    The Woman (wife)

(The Man, followed by the Woman, comes down the hashigakari, or the passage way. The Man proceeds to the jōza*, and introduces himself. The Woman continues on to sit in front of the fuesa* 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 jōza.) Oh, while I have
been talking, I have arrived home. *Iya, nö nö,*
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 *renge* 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 *renge* 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 *renge* 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, nā nā.

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 jōza.) 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 ha, even the God of letters 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 ha, 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 *kōken* 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."² (He finishes dancing in upstage center [*daishōmae*²].) 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 舃原道眞 (845-903) was a scholar of Chinese learning in the early Heian period.

2. This is paraphrased from the Nō play, Ashikari 芦辺 (Yokomichi Mario 橋道万里雄 and Omote Akira 宇多斐, eds., Yōkyokusha 詞曲集 集 vol. 1 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 Nō and Kyōgen stage on page 152.
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)
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