

Unpacking Puns: Translating *Kakekotoba* in the *Hyakunin Isshu*

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Introduction

The world is full of different peoples and cultural traditions, all with something to teach those curious enough to want to learn from these traditions. Unfortunately, there is often a language barrier which separates the subject and the learner, and it is at this point that a translator becomes a necessity, particularly in situations involving literary works and even more so when the languages involved are as different as English and Japanese. In order to better understand what demands are placed on the translator, this thesis examines the subject of translation through looking at specific poems in a compilation from early thirteenth century Japan with a primary focus on a poetic device that is difficult to translate. Following the analyses of the poems, this thesis then looks at how each poem has been translated previously and then, through practical application, a new translation is offered up and used to explain translation complications based on personal trial-and-error. In essence, three methods are apparent in the handling of these classical Japanese poems: Stand-alone translation, annotated translation, and innovative interpretation.

Before discussing the specifics of translating Japanese poetry, some additional information regarding translation will lay a ground from which an understanding can be more easily developed. Edwin Gentzler provides a brief summary of three different kinds of translation in the second edition of his book, Contemporary Translation Theories. The first of these three is intralingual translation, which is the kind of translation that occurs on a daily basis when meaning is conveyed by the speaker and then reinterpreted by the listener, all in the same language (Gentzler, 1). The next is intersemiotic translation, or transmutation, in which a piece of one medium is translated into another medium altogether (Gentzler, 1). An example of this type of translation would be Goethe's *Der Erlkönig*, which was reinterpreted as a musical piece in addition to various visual artworks. The last of the three kinds of translation is what is more typically thought of as traditional translation, interlingual translation. Interlingual translation is the translation of an utterance or literary work from one language into another (Gentzler, 1). The focus of my thesis is on the last of these kinds of translations and in the conclusion I

will highlight some of the methods that Gentzler discusses.

In addition to this limited description of translation, background information on Japanese poetry at large will also prove to be useful. Although it is a slightly older work, Robert H. Brower and Earl Miner's Japanese Court Poetry, is still an excellent resource as an introduction to the Japanese poetic tradition. They open their book with an explanation discussing points of difference between Japanese and Western poetry, starting with points of focus, moving on to language (3-9). From that point, they describe differences in rhythm, poetic devices and the concept of public versus private and formal versus informal (9-19).

To begin discussing these differences, Japanese poetry frequently promotes a lyrical tendency, and due to the nature of the Japanese language, it is generally more focused on creating an experience than Western poetry, which offers a description. In Japanese, there are numerous inflections attached to verbs and adjectives. Furthermore, nouns are used with a more connotative than descriptive intent (Brower and Miner, 7). While Western poetry has sonnets, often used to describe the depth of an emotion, Japanese has forms like the *tanka*, a verse of thirty-one morae in a five-seven-five-seven-seven line format, which generally use images to create a situation the reader can relate to and understand the emotion in an empathetic way. In a sense, Western poetry tells where Japanese poetry shows.

Another point to take into consideration is syntax. Japanese syntax allows for certain types of manipulations that English does not, such as inflected verbs being used to directly modify nouns and allowance for different interpretations of clause subordination (Brower and Miner, 6-8). In certain constructions in English it is possible to use a verb to modify a noun, for example one can say “running man,” using the gerund form of the verb “to run.” In Japanese however, the system of auxiliary verbs and inflections allow more verb aspects to modify nouns. In Japanese, one can say “will run man,” “ran man,” “might run man,” “runs man,” “might run man,” “was running man,” all in addition to “running man.” Furthermore, the aspect of the verb or the aspect of the auxiliary verb attached to the main verb

can also be the sentence final form as well as the form used to modify that which follows. This manipulation of clausal interpretation allows for certain rhetorical techniques which will be discussed in great length in this study. Also, these auxiliary verbs sometimes allow a method to convey a large amount of meaning in a short amount of space, resulting in a sort of inflectional precision near impossible to produce in English without losing the audience along the way. As Brower and Miner state, "...But to render *nakenaku*, with an attempt at that linguistic precision which alone is literalness, as 'the fact being not that there is not' is absurd (9)."

As mentioned, Brower and Miner also discuss different rhetorical techniques. Among them are the *makurakotoba*, or pillow word; the *jo*, or preface; the *engo*, or associative word; the *honkadori*, or allusive variation; and the prime focus of this thesis, *kakekotoba*, or pivot words. A *makurakotoba* is defined by Brower and Miner as "a stylized semi-imagistic epithet, normally of five syllables, used to modify certain words (12)." They further explain it as something that amplifies that which it modifies in a sense to raise or lower it in the reader's esteem, to glorify it or increase its beauty (135-136). An example in English may be to compare pillow words to saying "the mighty oak" in place of "an oak tree," or perhaps a yet better example would be to connote a fixed, descriptive image of an object, such as "everlasting pines." The main difference in such a description is that the pillow word becomes more of a fixed set than "amplifiers" do in English (Brower and Miner, 136). In addition to affecting the estimation, *makurakotoba* can also be used to lean upon in order to bring to a poem the weight of that word's traditional usage (Brower and Miner, 13). A *jo*, or preface, is similar to a *makurakotoba*, but differs in that it doesn't have a set length and is usually linked to the statement it enhances through various means such as wordplay, echoing sounds, or through a metaphorical relationship (Brower and Miner, 14).

Engo, or associative words, is a technique in which the poet includes words that are associated with one another and which often bring out an additional dimension of meaning (Brower and Miner, 14). An example will be given in a later analysis. A fourth poetic device utilized in classical Japanese

poetry is *honkadori*, also referred to as allusive variation. This is a sort of echoing of older works, an allusion of sorts, which is then expounded upon and modified to enhance the situation described in the new poem (Brower and Miner, 14). Essentially, allusive variation is used to access tones and feelings from older sources to reinforce the point the poet is trying to convey. Allusive variation is utilized in poem ninety-one, which will be analyzed in later in this thesis.

The fifth, and most central to this thesis, is the poetic technique of *kakekotoba*, or pivot words. Brower and Miner define *kakekotoba* as a “rhetorical scheme of word play in which a series of sounds is so employed as to mean two or more things at once by different parsings (507).” As Joshua Mostow explains in his Pictures of the Heart: The Hyakunin Isshu in Word and Image, “...there need be no logical connection between the two phrases – much as if we said in English “I love [you] / yu / [ewe]s run through the forest (14).” Part of what makes this possible is the lack of diacritic marks in classical Japanese. These marks in modern Japanese are what differentiates, most frequently, voicing of consonants. For example, diacritic marks applied to “*tsu*” would make the character become “*dzu*.” Another facet which allow this punning is the greater range of syntactical functions Japanese words, as discussed with verbs and their capacity to function as a modifier. Most examples of pivot words are based on puns that simply do not exist in English and are syntactically difficult to preserve, as will be seen in the following analyses.

The source from which the poems to be analyzed are taken is the *Hyakunin isshu*, also known as *Ogura hyakunin isshu*, a compilation of one hundred poems by one hundred poets collected by Fujiwara no Teika in the mid-thirteenth century (Mostow, 24). Teika was a prolific compiler whose reputation in this regard is based on his involvement in two imperial anthologies including the *Shinkokinshū*, known as the greatest imperial anthology of the age, compiled ca.1210 (Brower and Miner, 237). The second anthology Teika was involved in was the *Shinchokusenshū*, for which he was the sole editor, securing him the position as the first individual to be involved in more than one imperial anthology (Brower and Miner, 237). This alone speaks of Teika's talent as a poet, for only a talented

poet would be asked to judge what poems should be included in an imperial anthology. Teika and his father, Fujiwara no Shunzei, also promoted certain poetic ideals which persisted through the mid-classical period of Japanese poetry (1100-1241) (Brower and Miner, 259-260). These ideals include *sabi*, known as loneliness, *yōen*, or ethereal charm, and *yūgen*, or mystery and depth (Brower and Miner, 260). *Hyakunin isshu* is perhaps the most famous and popular classical Japanese poetry sequence in Japan today by merit of a card game (*karuta asobi*) closely associated with New Year's Day (Mostow, 1). This game involves the recitation of the first three lines of a poem from the *Hyakunin isshu*, whereupon the player must find the card on which the last two lines of the poem are written (Mostow, 75).

As an anthology, Teika's collection is organized in such a way that takes into account chronological order, familial genealogy, group associations and poets, topics and themes, and overall development of poetry (Mostow, 43-57). This means that Teika paid close attention to the time line of poets but made modifications to place parent-child combinations close together. Take for example poems one and two in the sequence. The first poem was written by Emperor Tenji and the second was written by his daughter, Empress Jitō. In addition to chronological and genealogical associations, there are attributes within the poems that link them to those near them in the sequence. Take for example poems two, four and six, which all incorporate imagery involving the color white. When it comes to group associations, poets fifty-six through sixty-one were all members of Empress Akiko's (988-1074) court. Given the chronological and associative nature to the *Hyakunin isshu* organization, it also reflects a sort of genealogy of poetic development in treatment of ideas and imagery.

Another focus of this thesis, aside from a brief analysis of the original poem, is to examine how other translators have handled translating the material into English insofar as decisions in regards to grammar, word choice, and methodology. Given this, a small variety of translations have been selected. The translations range from the beginning of the twentieth century to the beginning of the beginning of the twenty-first century. There is a noticeable gap between the first translation, from 1909, and the

second, from 1982. This gap is due to time constraints, which affected my ability to locate appropriate translations from the time between these two.

Furthermore, for ideological reasons, I chose to include for consideration only complete translations of the entire *Hyakunin isshu* sequence. Although the organization of *Hyakunin isshu* was discussed above, there remains more to be explained in connection with poetry anthologies and general ordering. Brower and Miner state in their book that there is a form of integration of poems in sequences like *Hyakunin isshu*, which they have named “association and progression” (Brower and Miner, 319). Brower and Miner then continue to explain the concept of association and progression as a synergistic effect in which images and themes in poems are linked to one another in an associative manner and then progress on towards a new point. Ultimately, this makes the entire sequence a sort of collage style art work in itself in which poems take on new meanings when removed from their original social and temporal contexts. It is my working assumption that the translators may have been influenced in their methodology by concerns to treat each poem in the *Hyakunin isshu* as a link among the one hundred poem sequence, rather than a stand alone poem. As such, it becomes important to take the poems I have chosen for analysis from unified sources.

The first of these complete translations of *Hyakunin isshu* was created by William N. Porter and first published in 1909. Porter's translation is intended to inspire audiences that are unfamiliar with Japanese poetry to develop and pursue an interest in this poetry, an agenda outlined in his introduction (xiv). His attempt to appeal to English sensibilities is also outlined in his introduction in which he describes a decision to create a meter of 8-6-8-6-6 syllables and a rhyme scheme of a-b-c-b-b (vii). Ultimately, this creates a sort of charming effect that is perhaps not always a strong parallel to the original source. This is generally effective in piquing interest in the poetry.

The second translation that will be used is one written by Tom Galt, first published in 1982. Unfortunately, there is little information given in Galt's translation regarding his methodology or agenda. Lack of information aside, Galt seems to attempt to present the *Hyakunin isshu* as an English

literary work rooted in a Japanese literary inspiration. In other words, Galt maintains the original thought or overall emotion of each poem as well as the general theme and imagery. He then uses these to create a new English poem that resembles the original.

The third translation comes from Steven D. Carter's Traditional Japanese Poetry: An Anthology, first published in 1991. Carter lays out his intentions clearly in the translator's notes. He aims to maintain Japanese syntax and the order of the imagery as it is presented in the original source while paying careful attention to pauses and alternatives to traditional punctuation usage to reflect these pauses (xiii). Furthermore, his translation was written with the intention of being used in college classrooms (xv). This allows for the assumption that students would have access to alternative sources of information and therefore allows the translator to give concise notes.

The fourth translation belongs to Joshua Mostow and is titled Pictures of the Heart: The Hyakunin Isshu in Word and Image. This translation, or perhaps better called an English commentary, was first published in 1996. Mostow's book provides a romanized version of each poem, brief biographical information on each poet, and a heavy focus on analyzing various visual representations of the poem. Mostow also states that the commentary, based on a couple of different Japanese commentaries, is intended to help the reader better understand the rhetoric of each poem (139). Given this, Mostow's commentary seems to be aimed at readers approaching the material from a scholarly direction and yet are not intimately familiar with classical Japanese or the poets who contributed to the *Hyakunin isshu*.

The last and most recent of the translations is Peter McMillan's One Hundred Poets, One Poem Each: A Translation of the Ogura Hyakunin Isshu, published in 2008. McMillan states, "The purpose of my translation is to provide a readable and poetic translation that I hope will open it to a wider readership who will find in these versions something of the depth and beauty of this magical collection (xxiv)." He continues to discuss his methodology in which he attempts to stay true to what is generally believed to be Teika's own interpretations of these poems while still on occasion attempting to appeal to

a modern English speaking audience. He provides the reader with the poet's name, a handwritten calligraphic version of the poem, and his translation. He states that he leans heavily upon Mostow's more thoroughly historic approach, however in order to allow the reader to proceed through the poems without interruption he provides the notes along with a print version and romanized version of the original poem (xxiii).

The nine poems examined in this thesis were chosen because they contained examples of *kakekotoba* and therefore are syntactically complex. Such complexity places a great strain on a translator and therefore presents an ideal condition to pursue research on alternative translation methods. These are not the only poems in the collection that contain *kakekotoba*. In fact, there are a total of twenty-three poems containing *kakekotoba*. The nine poems in this thesis, however, stand out by containing examples of three different kinds of pivot words, a typology I myself have devised. These three types are place-names, which utilize a pun within names of places; modifiers, in which one interpretation of the pivot word directly modifies another clause; and miscellaneous pivot words. I have based my translation on an edition of *Hyakunin isshu* called Genshoku Ogura Hyakunin isshu (1999), which provides in addition to the texts of the poems: a modern Japanese rendering of the poem, a grammatical parsing of the poem, a brief biographical note on each poet, an analysis of notable grammar and word choices, and a general commentary. Each poem is also accompanied by a photograph inspired by the poem. The editors Suzuki Hideo, Yamaguchi Shin'ichi, and Yoda Yasushi have based their text on the oldest extant illustrated card game edition of the anthology created by Dōshōhoshinnō (d. 1620), which is held by the Tekisui Art Museum in Ashiya, Japan.

Poems and their Translations

Poem 8

Poem number eight in the *Hyakunin isshu* is written by the Buddhist monk, Kisen Hōshi. As noted by Joshua Mostow and as evident in the lack of information in the Japanese commentary by Suzuki et. al., little about him is known except that he is considered among the Six Poetic Immortals who are identified in the preface to the first imperial anthology, *Kokinshū*¹ (165). In this particular poem belonging to Kisen Hōshi the *kakekotoba* exists in the *uji* of *ujiyama*, and falls under the category of place names. Due to the previously discussed aspect of classical Japanese orthography and diacritic marks, *uji* from *ujiyama* could be read as *ushi*, a classical adjective meaning sorrowful, grievous, sad and the like. In this manner, one can obtain multiple facets in this poem. The poem relates to the reader that the speaker lives as he wishes in a hut on the place people call Uji Mountain, which is to the Southeast of the capital. Reading the adjective “sorrowful,” or *ushi*, into the place name Ujiyama, we also derive the reading, “people sometimes call this world 'sorrowful.’”

Following is a parsing of this poem. I have abbreviated “particle” as “ptc.” and “direct object” as “d.o.” Additionally I have decided to use dashes to denote separate characters and I have placed spaces between the different parts of the syntax.

わ	が	庵	は
wa	ga	iho	ha
I	(genitive ptc.)	hut	(contrastive ptc.)

都	の	たつみ
miyako	no	ta-tsu-mi
Capital	(genitive ptc.)	South-east

しか	ぞ	すむ
shi-ka	zo	su-mu
Thus	(Emotive ptc.)	Live

世	を	うじ	山	と
yo	wo	u-ji	yama	to
world	(d.o. ptc.)	Sorrowful	mountain (also Ujiyama)	(quotative ptc.)

人	は	いふ	なり
hito	ha	i-fu	na-ri

1

The Six Poetic Immortals are Bishop Henjō, Bun'ya Yasuhide, Kisen Hōshi, Ōtomo Kuronushi, Ono no Komachi, and Ariwara no Narihira (Brower and Miner, 163)

people (contrastive, emotive ptc.) say (hearsay auxiliary)

Proceeding in chronological order, Porter's translation is the first.

My home is near the Capital,
My humble cottage bare
Lies south-east on Mount Uji; so
The people all declare
My life's a 'Hill of Care'.
(Porter, 16)

As a stand-alone translation, the fact that there is a *kakekotoba* is not highlighted terribly well. Despite this, it may convey the existence of a *kakekotoba* because of the presence of quotation marks and the potential for readers to recognize the similarities in “Mount Uji” being a mountain called “Uji” and a “Hill of Care” being a hill. This would, however, require the reader to be paying close attention to such details. Porter gives an explanation after the poem, though it is sparse. It explains the *kakekotoba* in a similar fashion to what I have stated above. This translation seems to do a good job of carrying out its intended purpose as an introduction to readers unfamiliar to Japanese culture, literature, and literary conventions. Among the translations, *ushi* is generally considered a modifier of *yama*, resulting in phrases such as Porter's “Hill of Care,” though it is not in the appropriate conjugation to function in such a grammatical capacity. In order to function to modify the word “hill” it would need to be “*uki*.”

Second in chronological order is Tom Galt's translation.

Dreary Hill it's called,
Southeast of the capital;
Yet here in my hut
I live as peaceful in mind
As the wild deer that I feed.
(Galt, 8)

Galt has a tendency to take certain liberties with his translations, although the main concept of the poem is still within the translation. Claiming in his explanation that the adverb *shika* in line three of the original poem means “as in peace of mind” as well as “deer,” Galt produces a translation with these aspects in tact. Although *shika* does function as an adverb and is sometimes considered a

kakekotoba with the meaning “deer,” according to the Iwanami classical dictionary, *shika* is an adverb that either means “certainly,” “in this way,” or to be in agreement with another party (*Iwanami kogo jiten*, 611). Galt's interpolation of the action of feeding deer, despite the fact that the action is not in the original, serves as a way to bring both meanings of the word “*shika*” into the translation. In other words, the speaker “lives in peace of mind” like the “wild deer” that the speaker feeds. Although this may not be considered the most faithful of translations, it is not without merit.

Galt also manages to convey the meaning of the contrastive particle *ha*, pronounced “wa”, following “people” by saying that the place is called “Dreary Hill” by others. Despite the opinion of others, the speaker lives in his hut with peace of mind and would not consider his location to be dreary.

Regarding the pivot word *ujiyama*, Galt simplifies the process of translating by simply translating the name of Mount Uji as “Dreary Hill.” This could result in the loss of the sense that Ujiyama is a proper noun but capitalization of the name of the hill as though it were helps.

Following Galt's translation is the one by Steven D. Carter. Carter's translation reads,

In my little hut
Southeast of the capital,
I live as I wish –
And yet I hear this place called
Ujiyama, Bitter Hills.

(Carter, 208)

In addition to a five-seven-five-seven-seven format continued through his other translations, this translation takes on the tone of the contrastive particle *ha* and takes a more obvious attempt at identifying the pivot word in English. In addition to providing the place name Ujiyama next to the translation of the *kakekotoba* to indicate the pun in English, Carter provides a side note in the margin of his anthology stating that “the place-name *Uji* is homophonous with *uji*, meaning bitter or painful” (208). Carter is straightforward and conveys the basic meaning of the poem; Kisen Hōshi lives as he pleases in a hut southeast of the capital, and though he doesn't agree, people call it “bitter hills.” This draws the reader's attention to the first half initially and then through the use of a hyphen Carter brings

attention to the second half. Through this methodology he causes the reader to go through the poem in a thought process analogous to the original Japanese.

Joshua Mostow's translations were published between that of Carter's and Peter McMillan's translations, placing it in the second to last position chronologically in this survey of translations.

Mostow's translation is as follows:

My hut is to
the capital's southeast
and thus I live. But
people call it "Uji, hill
of one weary of the world," I hear.
(Mostow, 165)

Mostow's translation of the pivot word in this poem is perhaps more vague and unclear than Carter's. His handling of the *kakekotoba* can be seen in "Uji, hill of one weary of the world." While this gives a direct equivalent for the place name, it only suggests the meaning of "bitter" by saying that it is said the poet has become weary of the world. Despite this, Mostow handles his acknowledgment of the *kakekotoba* through commentary following the poem itself. In his explanation, it comes out that he considers the particle *wo*, pronounced as "oh" without the standard American diphthong, to indicate that it is the world which people call bitter, and not the location of Kisen Hōshi's abode. Mostow's lineation of the poem is also something of an oddity, but it seems to be an attempt to reflect the Japanese word order while still being intelligible in English. With this in consideration, the word "but" used to display the contrastive "*ha*" in line three may be better positioned in line four, closer to the word "people." Through Mostow's rendering of the adverb "*shika*" as "thus," he brings out the question in the original, "In what way is it that the speaker is living?" He further addresses this question in his commentary, noting the contrastive particle as well as acknowledging an alternative interpretation in which the poet is agreeing with what other people say.

Last in chronological order is Peter McMillan. This is his translation:

My dwelling is a hut

in the southeast of the capital.
People talk of me as the one
who fled the sorrows of the world
only to end up on the Hill of Sorrow
living alone with deer.

(McMillan, 10)

Many readers may see this translation as either a different yet similar poem or perhaps as an attempt to fit in as much implied detail as possible in an explicit way. McMillan certainly takes unusual options, such as marking the poet as the one that people are talking about, not the world or Ujijama. Of the translations thus far, McMillan is also the second to acknowledge the possible pivot word of deer or to live in a certain manner. He also deviates from the standard five lines. Perhaps the merit to be found in this translation exists in its quality of being unique. McMillan's work with this poem may highlight the translator as an author of an original work as discussed by Edwin Gentzler in regards to Lawrence Venuti (Gentzler, 36).

At any rate, McMillan translates the *kakekotoba* as a descriptive, proper name: “The Hill of Sorrow.” This may be a viable option in the sense that there are place names in English that are originally descriptive of the location but in which the name has become disassociated from the description. A concrete example of this would be a mountain named Mount Pleasant and yet not thought of as a pleasant mountain by the people who lived near there. As for his handling of *shika*, perhaps it could be interpreted as living in a manner of loneliness, accompanied only by deer.

In addition to these five works of translation, I would like to propose a possible translation of my own to examine. The principal goal of my translations in this thesis is to examine *kakekotoba* and how they may be made explicit in English. On occasion I will also attempt to highlight other aspects that are difficult to translate in order to explore difficulties and build understanding. If possible, I will attempt to create a poetic atmosphere in my translation, but this will be spared to some extent if it is necessary to highlight the pivot words. This is my attempt for Kisen Hōshi's poem:

My hut lies to the
Southeast of the capital,
and thus in this world I live –

yet “bitter-mountain,”
is what people call *Uji-yama*.

Because the potential pivot word *shika* as an adjective and a noun was under emphasized in the Japanese commentary used in this thesis, I have elected not to examine it. The approach I decided to take in the translation of *ujiyama* was to present it as a foreign place-name as well as giving an English word which functions as a descriptor. This points out the *kakekotoba* clearly in the sense that English speakers would acknowledge “*Uji-yama*” as a place-name and the descriptive name as a descriptor. While it is not what could be considered a direct translation it serves the function well. To further mark the *kakekotoba*, I have hyphenated the word *ujiyama* where the split in grammatical interpretation is and placed a corresponding hyphen in the English descriptor in the hopes that readers would see the parallel and make the intended connection. Another point to make regarding my translation is the way that *yo*, or world is handled. I hope to suggest that *Ujiyama* is the world in which the speaker lives, however the translation may be interpreted as two unrelated statements. The lack of clarification that *Ujiyama* and “the world” are both called sorrowful is accounted to limited space that does not leave much room for explanation.

Poem 9

Poem nine in the one hundred poem sequence is one composed by Ono no Komachi. She lived in the later half of the ninth century and is well known for rumors propagated by legends and then later through Noh theatre. These rumors consisted of her beauty and cold manner as a lover, and then later the decline of her appeal and loneliness in her old age. This poem is most likely the point of origin for such rumors (Suzuki et. al., 18).

Essentially, this poem discusses the fading of the speaker's beauty through a metaphor, all the while aging vainly, gazing at the rain. The metaphor implies a similarity in the color of flowers and the quality of a woman's charms and beauty. It is also implied that the height of the beauty is not seen because of the rains acting as a distraction (Suzuki et. al., 19). The *kakekotoba* in this poem is in both

the verb “*furu*” and in the noun “*nagame*.” “*Furu*” can be read as the two verbs “to fall” or “to age” and falls into the category of modifiers. Meanwhile, “*nagame*” can be read as the noun “reverie” or alternatively a shortening of the word “*nagaame*,” long rains, and is in the category of miscellaneous. The verb in this phrase can be read as *shūshikei*, or a verb form ending a clause, or it can be read as *rentaiki*, or a verb form that can modify nouns. This can result in the interpretation “falling rains” or alternatively as two phrases: “My body ages in this world” and “while passing gazing” or “while being in a reverie.”

Notably, the third line, *itadzurani*, means “vainly” or “in vain” and modifies both the top two lines or the bottom two lines. If applied to the top two, it means the flowers' color has faded in vain and if applied to the bottom two it means that the speaker has been aging while gazing at the rains in vain. Also worth noting, the auxiliary verb *ki*, showing up as *shi* in *seshima*, is a past tense marker while the verb *furu* is not. This may be to achieve the appropriate number of mora, but is certainly an interesting facet. This is a not a disagreement of tenses when one “gazed at the falling rains” but does not quite match up when one “ages in this world, was in a reverie,” though it is not uncommon to mark the tense in the last verb of a sentence while not marking verbs in earlier clauses.

Here is a parsing of the poem:

花 の 色 は
hana no iro ha

flower (genitive ptc.) color (topic, emotive ptc.)

うつり に けり な
u-tsu-ri ni ke-ri na

fade (past tense auxiliary) (auxiliary of realization of existing fact) (emphatic final ptc.)

いたづらに
i-ta-dzu-ra-ni

Vainly

わ が 身 世 に ふる
wa ga mi yo ni fu-ru
I (genitive ptc.) body world (locative ptc.) age/fall/elapse

な が め せ し ま に
na-ga-me se shi ma ni
gaze pensively/long-rains do (past tense auxiliary) interval (locative ptc.)

Keeping all of this in mind, here is Porter's translation:

The blossom's tint is washed away
By heavy showers of rain;
My charms, which once I prized so much,
Are also on the wane, –
Both bloomed, alas! in vain.
(Porter, 18)

Porter's translation does an excellent job in making explicit how the third line modifies both the top and bottom half of the original poem, however he places this “both” at the end of his translation rather than in the middle. The presence of one meaning of each of the pivot words is explicit, but this representation is slightly lacking insofar as he deletes the idea of reverie or meditation from *nagame*, although it is possible that this facet is implicit in the fact that the speaker is being introspective by discussing this topic. *Furu* exists in the form of waning beauty and heavy showers. In other words, Porter addresses *furu* as a *kakekotoba* in an explicit manner but not the word *nagame*. This is further reflected in his comments at the bottom of the page in which he discusses the wordplay involved in usage of the words vanity and falling or aging, but not the double layer in *nagame*. He takes some reasonable liberty by adding the English verb “to bloom,” an implied action in the original, in order to meet his methodology of translating into a nontraditional Western meter and adding rhymes. Furthermore he highlights the emphatic particle *na* as part of line two in the original poem through unusual usage of punctuation and lack of capitalization; “Both bloomed, alas! in vain.” Overall the pivot words would not be apparent without his note at the bottom of the page.

Galt's translation reads:

See how the blossoms
That are falling about me
Fade after long rain
While, quietly as in prayer,
I have gazed my life away.
(Galt, 9)

Galt's translation of Ono no Komachi's poem takes liberties in ways that Porter's translation does not. Furthermore, it is much less direct in its handling of the pivot words and suggested comparisons. Among the liberties taken are a different interpretation of tense, a different interpretation of the meditative aspect and a different decision in what is made explicit. Among the five translations being examined, the general consensus is that the flowers have already faded by the time the speaker has noticed them. One possible interpretation of Galt's version of the poem is that the flowers are still in the process of fading, after the long rains have fallen. In the original, the verb "to fade" is governed by an auxiliary marking a perfect tense and so "fade after long rain" may be better rendered as "faded after long rain." Additionally there is another interesting feature occurring with verb tenses later in the poem. The flowers fade while the speaker gazed her life away. This tense disagreement may be a reflection of the previously mentioned tense differentiation in the original Japanese with the past marker auxiliary verb *ki* as *shi* connected with the uncompleted tense form of the verb to age, *furu*.

Another liberty taken involves one of the meanings of the pivot word *nagame*, more specifically the word with consideration of its interpretation of gazing, daydreaming, or even meditating. Galt chooses to translate this part of the *kakekotoba* as "while, quietly as in prayer." Although meditation and prayer have some similarities in connotation they are somewhat different in meaning and the Japanese word may not carry the same definition as prayer. To pray, while being a reflective act, could suggest a supplication to a higher power, while meditation, gazing, or daydreaming carries less of the meaning of supplication. This may create a sort of nuance not intended, but perhaps with the phrasing such as it is such a suggestion is not maintained. After all, to be as though one were in prayer does not necessarily mean that one is in fact in prayer.

Moving into a more broad examination of the *kakekotoba* present in the translation, Galt creates a more vague and translucent atmosphere. Rather than having the speaker say she has aged in this world, he has her say that she has gazed her life away, which is a slightly more indirect phrasing. Additionally, the vanity of such an action is not called vain explicitly but rather a waste of one's time is mentioned. This is a subtle distinction but one worth making because it creates more of a thought rather than a statement. If the speaker were to plainly state what she thought, perhaps it would be taken for granted instead of inviting the reader to empathize with the speaker. Basically, it is more conversational than stative. Ultimately the multiple facets of the *kakekotoba* are present-- *nagame* as long rains and gazing as though in prayer, *furu* as gazing a life away and falling rains. Although he manages to hit all of the technical points of the poem, the lineation and general lack of pauses through rhythm or punctuation creates a rushed, list-like feel. To a reader unfamiliar with the original poem or its features the pivot words are again not readily apparent, and, unlike Porter, Galt offers no supplementary information about the grammar.

Third is Carter's with:

Behold my flower:
Its beauty wasted away
On idle concerns
That have kept me gazing out
As time coursed by with the rains.

(Carter, 208)

Carter's translation brings out the metaphor of feminine beauty by changing the flowers from being "the flowers" to "my flower." Additionally Carter brings out the emphasis created by the particle *na* with a colon after the word flower. Although this emphasis is not in exactly the same position as in the original, that is to say after "fading," it would subtract from Carter's highlighting of *itadzurani*, or "in vain," with his placement of "idle concerns." The sentence would not flow correctly had it read, "Its beauty wasted away: on idle concerns," making the thought interrupted rather than continuous. Again, Carter's translation has a flow to it that resembles the original due to its syllable

count.

Carter's handling of the pivot word *furu* is interesting in the use of “to course” as a verb which can describe time and precipitation. By using this particular English verb Carter has produced a closer approximation to the poetic technique of *kakekotoba*. Although not as close of an approximation as the verb coursing, the manner in which Carter translates *nagame* almost creates a parallel functional usage of the words gazing and rains. In other words, it is during the time in which the speaker was gazing and during the time in which the rain was falling that the flower's beauty had faded. While “coursing” may be recognized by a reader aware of the concept of *kakekotoba*, *nagame* is still not clear in this English translation. Additionally, one could read the third line, “on idle concerns,” as being the thing on which the flower's, and therefore the speaker's, beauty had faded as well as being things that caused the speaker to gaze out in vain, so to speak. In this way Carter has also managed to carry the same weight as *itadzurani*.

Chronologically speaking, Mostow follows Carter with:

The color of the flowers
Has faded indeed
In vain
Have I passed through the world
While gazing at the falling rains.
(Mostow, 168)

Notably, Mostow also uses the third line as a modifier for either the top two, the bottom two, or both sets of lines, although more directly translated, so to speak. Mostow handles the emphatic particle *na* by supplying the reader with the English word “indeed.” The reader also gets a sense of a parallelism between the color of the flowers and the speaker's beauty as well when taking the potential understanding that the fading of the flowers has brought to the speaker's attention that she has aged.

The pivots words are presented as “I passed through this world” and “falling”; “gazing” and “rains.” In Mostow's version, he uses “passing through” and “falling” as the translation for *furu* while he uses “gazing” and “rains” for *nagame*. One who is unfamiliar with the original would still find ready

recognition of the pivot words elusive. However, unlike Galt and Carter, Mostow supplements this lack of recognition ability with a commentary similar to Porter's, but with more detail, explaining the more impressive grammatical features of this poem, including the adverbial phrase "in vain" as well as the pivot words *nagame* and *furu*, with a slightly less common take on "*furu*." Mostow informs his readers that there are three interpretations of the verb "*furu*" (169). It can mean "to fall," as in precipitation, "to pass (time), elapse, experience," and "to grow old." According to Mostow, the two most common interpretations are the first and third. Mostow decided to use the second interpretation, stating that Teika would have understood the *kakekotoba* to have the meanings of the first and second interpretations.

The last in the chronological sequence of translations of Ono no Komachi's poem is McMillan's translation:

A life in vain.
My looks, talents faded
Like these cherry blossoms
Paling in the endless rains
That I gaze out upon, alone.
(McMillan, 11)

McMillan, as is common in his other translations, seems to seek an answer to a different quandary in the field of translation-- the exploration of how a translator can produce new, unique translations from old works. He has taken a few liberties with rhythm and a couple of decisions to bring out assumed features in the poem. McMillan's translation reads as more melodramatic than melancholic with a more forceful and quick rhythm produced by few but sudden commas and a full stop in the first line. He makes explicit the kind of flower, previously implied by the spring category the poem was originally placed under (Mostow, 168). He also brings out the comparison of feminine beauty and the beauty of flowers. Furthermore, he highlights the adverbial phrase's ability to modify multiple sections, assuming one reads the translation with the understanding that the flowers have lived a life in vain as well as the speaker. He manages to hit on the meanings of all of the pivot words. The falling of rain and the fading, or aging, of talents and looks comprise his translation for *furu*. Meanwhile, "endless rains"

and “gazing” are the components of *nagame*. McMillan offers no explanation of the grammar, and as most of the previous translations these grammatical features are not readily perceived in translation.

Here is my translation:

The Flower's color--
It has faded
In vain,
While I fell through this world,
I gazed at the falling rains.

I have rendered the adverbial phrase in English in such a way as to modify both the top two lines and the bottom two lines in a manner similar to the original Japanese. The resulting effect is a confusing English structure that causes the reader to pause and examine the juxtaposition of the flower's color and the poetess' beauty. It seems difficult to find an equivalent phrase to mean both to age as well as the falling of precipitation. Although there is a possible way to connect “gazing” and “long rains” it is difficult to produce a poetically reasonable phrasing-- Long have I gazed out at falling long rains. Aside from being wordy, this phrasing seems to also indicate that a great length of time has passed by. Conversely, such a suggestion may contribute to a sense of vanity to gazing at the rain. At any rate, I was unable to personally justify lengthening the number of syllables, thereby reducing the impact of the poem, in favor of bringing out the complexity of the poem's layers in an English translation of the poem. I have elected to point out only one *kakekotoba* while maintaining the meanings of both. I chose the verb “to fall” in an attempt to avoid replicating Carter's translation as well as to imply an inevitable passing through life whereas “to course” is an active, rather than passive, verb.

Poem 10

Poem number ten in Teika's compilation is written by a poet known as Semimaru. Little is factually known about Semimaru, except that he was a blind musician and that he probably lived in the later half of the ninth century (Suzuki et. al., 20). That aside, he is still well known in a similar

fashion to Ono no Komachi in that a Noh piece was written about him.

His poem paints a picture of the Ōsaka Barrier, a bustling check point that Mostow tells us is not located in modern day Osaka, though its actual location is not given (172). It speaks of people going and coming, people parting, and of people who are familiar and people who are strangers. As a contrast to people parting, the pivot word in this poem is “*afusaka*,” which can be read as “*afu*,” to meet, and “*saka*,” hill, in addition to being a place name, resulting in something such as “People part at this gate of meeting.” Naturally, “*afusaka*” is a place name pivot word. According to the Japanese commentary, this poem not only represents an actual place but also an experience of human existence in Buddhist belief. Human beings are born into this life to meet and be separated later by death, only to meet again in another life (Suzuki et. al., 20). One of the greatest things about this poem is that it is something that anyone who has traveled can relate to, and it is a poem that comes to mind when one is traveling, and yet it speaks of something much greater than a possibly mundane occurrence.

The verbs to come, to go, to know, and not to know are given in nominalized forms, and so they become “coming,” “going.” This nominalization can possibly represent the modern day grammar structure of a verb being nominalized by the noun *no*, roughly meaning “the one that does blank,” and so the rendition becomes “those going,” “those coming,” “those known,” and “those unknown.” Most of the translators, including myself, look at a version of this poem where the third line is *wakarete ha*, though Mostow uses one which reads *wakaretsutsu*, where *tsutsu* is an auxiliary verb marking continuative or repetitive action, which will be discussed upon examining Mostow's translation.

Here is a parsing:

これ や	この
ko-re ya	ko-no
this (exclamatory ptc.)	this [one]
行く も	帰 る も
yu-ku mo	kahe-ru mo
going (emotive ptc.) [too]	returning (emotive ptc.) [too]
別 れ て	は
waka-re te	ha

separate (conjunctive ptc.) (topic, emotive ptc.)

知る	も		知らぬ		も
shi-ru	mo		shi-ra nu		mo
known	(emotive ptc.)	[too]	known	(negative auxiliary)	(emotive ptc.) [too]

逢	坂		の		関
afu	saka		no		seki
Meet	hill [also Ōsaka]		(genitive ptc.)		gate

Porter's translation is this:

The stranger who has travelled far,
The friend with welcome smile,
All sorts of men who come and go
Meet at this mountain stile,—
They meet and rest awhile.
(Porter, 20)

The Buddhist interpretation in regards to reincarnation is not something that is alluded to in the translation, however the original also does not say anything explicitly about this belief and as such it should not be surprising that one does not find a line such as “Parting in this life and meeting in the next.” Porter gets all of the basic information and the nuance of the pivot word in his translation. However, he does not convey the name, and more obvious reading, of the pivot word, instead opting for “mountain stile.” This is mainly because of his effort to stick to a set meter while maintaining a rhyme scheme as well, which is presumably also the reason for inserting the action of smiling and traveling a great distance. Porter does, however, note in his brief comments that follow each of his translations that the last line involves a place of meeting. As far as the *kakekotoba* goes in relation to this translation, there really is not much to speak of.

The translation by Galt reads:

This is the place where
These coming and those going
Chat, then separate,
Strangers or friends all the same
Though it's called Meeting Hill Gate.
(Galt, 10)

Galt, as is standard in his translation of the *Hyakunin isshu* poems, adds in some content not

present in the original, almost as though he were trying to fill in some interpretive gaps he perceives. Take, for example, line three. Without the word *chat* it would be noticeably shorter than the other lines. Like Porter's translation, Galt does not add any mention of Buddhist beliefs in his translation. Unlike Porter's translation, Galt does mention this aspect in his post translation comments. Galt's translation reflects the original poem in terms of ordering of events while Porter's was mismatched. Additionally the clause linkage is very similar in patterns. The original poem can be reduced to something as simple as "This is where people part; Meeting Hill," however these two clauses are augmented with sets of opposites that help to further play off of the initial pair of parting and meeting, and thereby highlight the *kakekotoba*. Galt's translation has the same interjections in the same placement as the original, therefore making the place name and its secondary meeting more obvious.

Carter translates poem ten as:

Here it is: the gate
where people coming and going
must part company,
where both friends and strangers meet –
on the slopes of Meeting Hill.
(Carter, 208)

Carter chooses to bring into his translation the emphatic function of the particle *ya* in the opening of the original poem through the use of a colon. He maintains the order of the sets of opposites. Although he adds in a word indicative of obligation, "must," it may be something implied in that people who go to the gate are on a journey of one sort or another and therefore are parting from traveling companions, friends or family. Rather than interpreting the usage of the word "must" as something that is imperative to do, perhaps it would be better to consider it more in the manner of something that is unavoidable. This addition in the English translation is part of his attempt to maintain a five-seven-five-seven-seven syllabic pattern to reflect the moraic lengths of the original Japanese lines. The translation of the pivot word is rendered in two parts. The second part is treated as it has been by Tom Galt-- as a name descriptive of the implied action in the original. The second is reminiscent of William Porter, by using the verb separated from the name: "...Where friends and

strangers alike meet.” This functions quite well to not only present the pivot word as a place name but also to highlight the meaning of *afu*, to meet.

Mostow produces this:

This it is! That
going, too, and coming, too,
continually separating
those known and those unknown,
meet at the Barrier of Ōsaka.

(Mostow, 171)

This translation reads as though depicting an energetic scene, which is a viable and likely interpretation of the original poem. Mostow makes use of the English adverb “too” in place of the Japanese particle *mo* of a similar meaning. The repetition, although true to the original structure, seems somewhat awkward or unusual. As previously mentioned, Mostow chooses to use the version of this poem included in the second imperial anthology *Gosenshū* (ca. 951) as his reference point. The reasoning for this decision was that “it also appears in Teika's other anthologies, such as the *Kindai Shūka*” (Mostow, 172). In this version, *wakarete ha*, “in parting/having parted” is replaced with *wakaretsutsu*, “continually parting.” This results in the rendition “continually separating.” While it is possible that the interpretation of *wakarete ha* could imply only a single action of separation it is more likely that it would imply multiple partings because of the various sets of opposites. Perhaps the significant difference between using *tsutsu* and using *te ha* would be that *tsutsu* would see the parting of people as one continuing action, the cycle of death and rebirth at large, whereas *te ha* would see multiple instances of parting, the cycle of death and rebirth in the life of a single person. Considering this and Mostow's treatment of *iku mo* and *kaeru mo* as nominalized actions and not the people who are coming and going, his translation becomes action oriented and not people oriented. Furthermore, the focus becomes not those known and those unknown but instead on their meeting.

Mostow handles the *kakekotoba* in his translation by separating the place name and the verb, translating the verb into English but not the name. However, he does not leave it to the reader to come to this conclusion on his or her own, which would be a near miraculous event if the reader were not

familiar with similar uses of the place name “Osaka.” Instead, he adds into his commentary a breakdown of the word *afusaka* into its pieces and giving the translation of “Barrier of Meeting Hill.”

McMillan converts the Japanese version into:

So this is the place!
The crowds,
coming
going
meeting
parting;
friends
strangers,
known
unknown—
The Osaka Barrier

(McMillan, 12)

Much like Mostow's translation, McMillan uses an unusual lineation to make his version quite fast paced. However, more so than energetic, this version could be called disjointed and frenetic. His use of “friends” and “strangers” in addition to “known” and “unknown” is an emphasized repetition of the fourth line of the original poem, perhaps to further create an atmosphere of excitement and distracting sights and, as would be in Semimaru's case as a blind person, sounds. McMillan separates the double layer of *afusaka* into its two parts in the same way as Mostow, where the verb is presented in English but the name is given in Japanese, though unlike Mostow, McMillan removes the verbal aspect from the final line to line five of eleven, in order to make it precede “parting” so as to point out the two verbs and their connection.

I decided to translate this poem as:

It is here, the
Returnings' and goings'
Parting ways,
Strangers and friends alike;
At the gate of Meeting Hill.

I introduce the pairs as they are presented in the original Japanese and attempt to place breaks to imply the placement of clauses, again, as they exist in the original Japanese. I decided to translate

the sets of opposites as nominalized verbs in English, which are then used to indirectly speak about the people at the gate, or possibly the cycle of reincarnation, as a sort of metonymy. This is in order to maintain the pair and lack of such an explicit noun to be modified by said verbs, as well as to mark the set as a secondary clause. It is my hope that if pared down, one would come up with the result, “It is here, the parting ways at the gate of Meeting Hill,” and in this manner bring the pivot word to the reader's attention.

Poem 16

Poem sixteen, another poem about partings, was written by Cūnagon Yukihiro, listed by his office of Middle Counselor rather than his family name. Such a listing emphasizing a male poet's place within the court hierarchy is a preferred method of naming poets in the *Hyakunin* isshu. Yukihiro was the son of Emperor Heizei and half brother of the author of poem seventeen, Ariwara no Narihira (Suzuki et. al., 27). This poem was composed upon his parting for a provincial position as governor in Inaba (Suzuki et. al., 27). There are two *kakekotoba* in this poem. The first is in “*inaba no yama.*” When the reader looks at the poem from the beginning to the end of “*inaba,*” then “*inu*” is a verb meaning to disappear, flee or leave, governed by an hypothetical auxiliary verb and thus becoming “*inaba,*” producing something close to “if I leave.” When the reader takes the second line in without the first, then “*inaba no yama*” becomes “Mount Inaba,” and therefore is a place name *kakekotoba*. The second pivot word in Yukihiro's poem is in the word “*matsu.*” When the poem is read from the beginning to the end of the second *kakekotoba* then it is read as pine, as in the tree. Read from the beginning of the second *kakekotoba* onward then it is read as a verb meaning “to wait,” with a connotation of waiting for the speaker to return, or in other words, to pine for Yukihiro. “*Matsu*” falls into the miscellaneous category of pivot words. Really, the poem conveys something of an impractical sentiment. Yukihiro says that he would return straightaway should he hear that he is missed, however this is beyond impractical considering his station would not permit him to do so.

Here is a parsing:

たち別 れ
ta-chi-waka-re
part [abruptly]

いな ば の ば 山 の
i-na ba no yama no
depart (hypothetical ptc.) [also Inaba] (genitive ptc.) mountain (genitive ptc.)

峰 に 生ふる
mine ni o-fu-ru
cliff (locative ptc.) grow

まつ と し 聞か ば
ma-tsu to shi ki-ka ba
pine [tree]/wait (quotative ptc.) (adverbial ptc.) hear (hypothetical ptc.)

今 帰 り来 る
ima kahe-ri-ko mu
now return [swiftly] (volitional auxiliary)

Porter decides to translate Yukihiro's poem as:

If breezes on Inaba's peak
Sigh through the old *pine* tree,
To whisper in my lonely ears
That thou dost *pine* for me,—
Swiftly I'll fly to thee.
(Porter, 32)

Porter contributes additional elements not present in the original, such as a sighing breeze and a whisper in an ear. This is most likely to appeal to a Western sensibility by producing personification as well as contributing to his meter. As for his use of “old” to modify the pine trees, this is probably because of the verb *ofuru*, which has a connotation of not only growing but of maturation. Little to no attention is paid to the pivot word present in “Inaba's peak,” although interestingly Porter chooses to replace “return” with “fly” in order to not exceed his meter. Perhaps he chose “fly” because of the possible reading of *inaba* as “if I should depart.” In order to fit his meter, Porter could have easily chosen “go” or even “come” since they are single syllable words. However, neither of these maintain the rapid quality of “*tachiwakare*” and the intensity of “to fly” may help it to hold some of the quality from the two verbs “*tachiwakare*” and “*inaba*.” Porter's treatment of the *kakekotoba* is nearly an over

exaggeration, highlighting a repeated word. He discusses this facet of the original poem in his comments following his translation, acknowledging that in English it must be rendered twice rather than being presented only once as in the Japanese (Porter, 32). This is a point which should be emphasized. Although this is a rare instance of a *kakekotoba* where both layers of the pivot word can be represented with the same word in English it still must be represented twice rather than once in translation, lest it sound awkward or poorly worded.

Galt's translation comes after Porter's. It is rendered as such:

Parting in sorrow
To the heights of Inaba
Where the old pines grow,
But I wait for winds to bring
Your tears; then I will rush back.
(Galt, 16)

Galt moves some of the focus from the pine trees to the mountain, using the growth of pine trees as a descriptor of the mountain rather than the mountain being the setting for the pine trees. In the original the pine trees are modified by Mount Inaba, with one translation of the clause being “the pines of Mount Inaba.” Like Porter, Galt contributes winds that carry tears. Intriguingly, Galt's contribution is used in place of translating the second *kakekotoba* as “to pine” as it applies to the person addressed in the poem. Galt also makes an unusual choice to translate the poem such that the speaker is waiting as well. This is not exactly a possible interpretation of the verb “to wait” as it is used in the original. It is possible that Galt wanted to create a unique and original translation as well as to avoid a repetition of words where there were none in the original. Overall the pivot words are not quite translated clearly and they are not discussed in Galt's brief comments after his translation.

Following Galt's translation, chronologically speaking, is Carter's translation:

I must depart now
for the pines that await me
at Mount Inaba—
but should I hear that you too pine,
I will hurry back to you.
(Carter, 210)

Carter's translation is presented as fairly simple and straightforward. He uses a dash after line three, which is where the second pivot word is introduced in the original, to show a shift in poetic direction. Again, like the previous two, Carter doesn't carry the double layer of the first *kakekotoba*, but this may be because of his aim to produce a five-seven-five-seven-seven syllabic patten, a pattern which does not leave one much room to work with in English. Overall, it hits the points made by the poem and translates the second *kakekotoba* in its typical fashion. Furthermore, Carter condenses the two verbs “*tachiwakare*,” meaning “to part,” and “*inaba*,” meaning “to leave,” into a single verb in English: “to depart.”

Next in line is the translation produced by Mostow. It reads:

Even if I depart
and go to Inaba Mountain,
on whose peak grow
pines, if I hear you pine for me,
I will return straightaway to you.
(Mostow, 190)

Mostow moves focus from the trees to the mountain, much like Galt, but to an end that is somewhat more easily discerned. By wording his translation as he has, Mostow has placed the pine for pine trees at the beginning of the line in which the second layer of *matsu* makes its appearance, which is also the same line in which the word is found in the original. This creates a sort of echo effect in which the reader may take a moment to pause after the first presentation of “pine” and then be introduced to the second presentation as though it were a thought that had come about through an association with the first. This is a fascinating handling which adds more interest in a poem that is perhaps not as lyrical as other translations. Furthermore, Mostow also makes an attempt to incorporate the first *kakekotoba* into his translation by creating two actions where others have used only one: “depart and go.” In addition to his handling of the poem, Mostow further discusses both pivot words as well as some background information in his commentary.

McMillan's translation of Yukihiro's poem is as follows;

Though I may leave

for Mt. Inaba,
famous for the pines
covering its peak,
if I hear you pine for me
I'll come straight home to you.
(McMillan, 18)

According to the commentary edited by Suzuki, Yamaguchi and Yoda, the pine trees' notoriety may have been more of a creation of Yukihiro's imagination than of something in factual evidence, utilized in order to pivot the poem with *matsu*. Additionally, the original poem does not exactly state that the pines are well known. Nonetheless, McMillan has decided to translate his poem as though the pine trees were indeed well known, although through his description he manages to convey the connotation of *ofuru*. The translator's comma usage indicates breakage in the clauses reminiscent of the pauses in the original. McMillan does not render the first pivot word and produces the same translation as most of the other translators.

Here is my translation;

Though I part and disappear
to the growing pines
on Mount Inaba's cliffs,
if I hear you pine for me,
swiftly I'll return.

Something I have attempted to maintain is the clausal ordering from the original Japanese combined with the focus of modifiers. It was difficult to maintain a focus on the pine trees, place “growing pines” after “Mount Inaba,” and still keep a fluid and possibly graceful feel to the clause. Some of the options I came up with included “to Mount Inaba's cliff's/growing pines,” “to Mount Inaba,/where the pine trees grow,” and “to the growing pines/on Mount Inaba's cliffs.” Each of these options missed one of the three components that I wanted to include and, ultimately, I decided to drop the original ordering of these two clauses in favor of maintaining the focus and poetic quality in English. Another one of the things I tried to keep in consideration when translating was pulling out the multiple meanings of the first *kakekotoba*. I was unable to find a way to make it inherently clear that the two meanings are connected, however I have made a distinction between the verbs “*tachiwakare*”

and “*inu*” with part and disappear. Needless to say, I have rendered the pivot word with the verb “to pine” and the noun “pine,” to reflect a double layer within a homophone. As Porter had pointed out, “in English we have to employ the word twice over (Porter, 32).” It may be possible to word it in such a way as to employ it once, but it would be quite difficult to maintain a poetic sense. Perhaps one could write “...to the pine; if that is what I hear you do, swiftly I'll return.” Unfortunately, this may create some ambiguity that is somewhat less than clever in which the reader may not realize that the poet means, “if you pine,” although it would certainly function in a similar manner as a Japanese pivot word, given the understanding that the original was not as clumsy.

Poem 22

Poem twenty-two was written by Fun'ya no Yasuhide of the middle of the ninth century (Suzuki et. al., 34). He was considered one of the Six Poetic Geniuses named by Ki no Tsurayuki in the *Kokin wakashū* and is also the father of Fun'ya no Asayasu, who wrote poem number thirty-seven (Suzuki et. al., 34). Other than this information, the *Genshoku ōgura hyakunin isshu* literally says, “personal history unknown (Suzuki et. al., 34).”

There is one *kakekotoba* in this poem. The word “*arashi*” can mean either “storm” or it can be a form of the adjective meaning rough or violent. Although “*arashi*” is an adjective, in this context it does not exactly modify another word and therefore falls into the category of miscellaneous. The two layers this creates are to say that the mountain wind is called a storm and that the mountain wind is called violent. The radicals of the Chinese character for “*arashi*” are “*yama*,” meaning “mountain,” and “*kaze*,” meaning “wind,” and so there is an additional third layer in which the meaning suggested is that because the characters for “mountain” and “wind” create “storm,” then it is no wonder people call the mountain wind a storm. If one were to give a literal translation and pay little attention to the poetic qualities of the piece it would read something like, “Since right after it blows it folds over the autumn plants and grasses, it's no wonder the mountain wind is called a storm/violent.” This method entirely

eliminates the play on written word. This requires the translator to make a decision; he or she can accept the simpler method of translation and eliminate the wordplay and leave the equivalent with no explanation, utilize the simpler method in addition to providing an explanation, or to seek another alternative, some of which will be discussed later.

Here is a parsing:

吹く からに
fu-ku ka-ra-ni
blow (conjunctive ptc.)

秋 の 草 木 の
aki no kusa-ki no
autumn (genitive ptc.) vegetation (genitive ptc.)

し を る れ ば
Shi-wo-ru-re ba
wither (conditional auxiliary)

む べ 山 風 を
mu-be yama-kaze wo
(adverb) mountain wind (d.o. ptc.)

嵐 と いふ らむ
arashi to i-fu ra-mu
violent (quotative ptc.) call (conjecture auxiliary)

Porter has rendered the translation:

The mountain wind in autumn time
Is well called “hurricane”;
It *hurries canes* and twigs along,
And whirls them o'er the plain
To scatter them again.
(Porter, 44)

As far as content and thought arrangement go, Porter has divided his translation in the same place as the original, though the parts are inverted. Porter seems to modify certain details and create others that do not exist in the original, but not without reason. His meter and rhyme scheme place restrictions on his translation choices resulting in two entirely created lines, “...and whirls them o'er the plain/to scatter them again.” Furthermore his translation of *arashi* as hurricane seems odd, but through his word choice he shows a certain level of cleverness and innovation. By choosing “hurricane” he can

divide the word into the verb “hurry” and “cane” making an analogue to the original wordplay.

Unfortunately, this makes the pivot word undergo a sort of metamorphosis in which “rough/violent” becomes “it hurries canes and twigs along,” which somewhat diminishes the forcefulness that the adjective *arashi* carries. This negation of the force of the Japanese adjective is reduced by the weight that the word “hurricane” carries, however this word choice also makes the translation less accurate in that an important element to a hurricane is rain, which is not necessarily key to a wind storm.

Nonetheless, this translation carries with it a sort of wit that is present in the original.

Galt decided to translate the poem like this:

As soon as it blows
From Proper Mountain, the trees
And Autumn grasses
Wither like an aging prince.
It should be named Robber Hill.
(Galt, 22)

The translation starts off close to the original in the first line but then quickly departs from the original poem. To put it simply, if a reader came across this translation unaware of what it was a translation of, it is likely that the reader would not immediately recognize that it is a translation of Yasuhide's poem. Perhaps the best way to analyze this translation is to examine what is similar first. The translation is split in terms of content where the original was, like the other translations are. The components that were maintained from the original are “as soon as it blows,” “trees and autumn grasses,” “wither,” and “it should be named,” with the last of these being more of a similarity than a so-called direct translation. Perhaps Galt has decided to make the word play analogous to how the mountain wind steals the life from the vegetation and should therefore be called a robber, as the mountain wind should be called a storm. This seems to be a method in which the translator maintains the kind of wordplay but ultimately creates his own reinterpretation of the poem. At any rate, the original pivot word is not maintained. Galt's usage of “an aging prince” may be attributed to the origin of this poem. The poem was originally introduced in the *Kokinshū* as being composed for a poetry competition hosted by an imperial prince (Suzuki et.al, 34).

Carter's translation reads:

As soon as it blows,
the autumn trees and grasses
begin to wither:
not for nothing do they name it
Witherer – this mountain wind!
(Carter, 211-12)

Carter divides his translation where the original is divided. An interesting point in Carter's translation is that there are eight instead of seven syllables in the fourth line. This is most likely to correspond to the excess of mora in line five of the original. Line four in Carter's translation contains the verb “to name” while in the original this was at the end of line five. Perhaps this is why Carter chose to make line four the line with excess syllables rather than to word his poem as, “It's no wonder they name it/Witherer – this rough mountain wind” to make the lines read as five-seven-five-seven-eight in terms of syllabic length. Furthermore, to avoid such a translation would also reduce the amount of redundancy. Carter has chosen to render the word storm as its second layer, the nominalized form of the verb “to wither.” This does not quite carry the meaning of “storm” from the original poem and it also does not inherently convey the word play of the radicals in the Chinese character. To compensate for the lack of the double meaning in the pivot word, Carter adds a side note to explain the pivot word, but does not explain the play on characters.

Now, to look at Mostow's translation:

As soon as it blows,
the autumn trees and grasses
droop, and this must be why,
quite rightly, the mountain wind
is called “the ravager.”
(Mostow, 207)

According to Mostow, who aims to interpret the poems as Teika himself would most likely have interpreted them, most poets during Teika's day would have ignored the play on orthography and only interpreted the character for storm only as the pivot word, “storm” and the nominalized “ravage” or “wither (Mostow, 207).” Nonetheless, he does explain this facet in his comments. Mostow also claims

that Teika and his contemporaries would have instead chosen to value this poem for its evocation of the “forlorn feeling of windswept plains” (Mostow, 207). Quite frankly, this would seem to make the interpretation of this poem far less entertaining and may suggest that Teika included this poem because it was written by Fun'ya no Yasuhide, one of the Six Poetic Geniuses, and that it was placed in this position because it fit in terms of season, in the sense that the poems before and after it are also of an autumnal setting, and it comes chronologically before Yasuhide's son. In terms of his translation, Mostow conveys the roughness of the wind without the use of the word storm. This is most likely because Mostow's focus in translating was to emphasize the imagery rather than the wit.

The rendition created by McMillan reads:

The mountain wind
has just to blow
and the leaves
and grasses of autumn
wither and die.
That must be why
the character for 'storm'
also means 'destroyer'!

(McMillan, 24)

McMillan's translation departs from the five line format of the original, as his translation of the *Hyakunin isshu* does from time to time. If one were to look more closely, some of the lines could be reasonably condensed from two into one line from the original, namely, lines two and three as well as lines six and seven. The first of these sets is analogous to a line in the original containing a compound, *kusaki*, for which the two characters read as grass and tree. The second set is analogous with the line containing the *kakekotoba*, splitting the two meanings into “storm” in line six and “destroyer” in line seven. McMillan adds a grammatical break with a period at the end of a clause in the original. The play of combining characters to make a third is not represented or explained, but where the pivot word is concerned, McMillan takes a literally more descriptive approach. The poem itself states explicitly what character is the *kakekotoba* and what the two meanings are.

Here is how I have attempted to translate the poem:

Since the autumn grass and
Trees bend
Over after it blows,
Really it's no wonder that the
Mountain winds are called rough!

When setting out to translate this poem, I wanted to utilize some method in which I could carry over the play on Chinese characters and decided to follow the suggestion of Professor Naomi Fukumori. This suggestion was to spell out the word “storm” by using an acrostic style of poetry. This is not quite the same as what is done in the original, though it has a similar effect. The play of orthography is one that is difficult to handle, as can surely be surmised after looking at these translations. Aside from an acrostic style and what Porter has done with his translation, the only other comparison I could think of was a play on morphemes. For example, one could say, “I love you so much I think you're lovely.” It should also be noted that acrostic works are not alien to classical Japanese poetry, as evidenced by the Tales of Ise, in which there is an episode where a man is challenged to compose a poem that spells out the word “iris” in an acrostic manner (McCullough, 42). An unfortunate side effect of using an acrostic method is an awkward lineation that visually separates “grass and trees” as well as “bend over,” which represents another example of editorial choices translators must make. I split my translation grammatically where there is a break in the original. Given the presence of the word “storm” already existing in the translation I decided to take the second interpretation of the pivot word and to translate it as “Mountain winds are called rough!”

Poem 25

Poem twenty-five was composed by Sanjō no Udaijin, also known as Fujiwara no Sadakata. He lived from 873CE to 932CE and was a skilled poet as well as musician (Suzuki et. al., 37). His sobriquet was derived from his residence in the third ward, *sanjou*, of Kyoto, and his title of Minister of the Right (Suzuki et. al., 37). Additionally, he has one poem in the *Kokinshū*, nine in the *Gosenshū*, and nine in later imperial anthologies, not to mention being the father of poet number forty-four, Fujiwara

no Asatada (Mostow, 217).

This poem was placed under the category of hidden love in the *Gosenshū*, the second imperial anthology (late 10th, early 11th century), and it was said that this was written to a woman (Suzuki et. al., 37). As far as *waka* go, this has an abundance of *kakekotoba*. The first of this proliferation of pivot words is *afusaka*, as already discussed in relation to Semimaru's poem, being a place name as well as partially the verb “to meet,” “*afu*,” and, as already discussed, is a place name pivot word. The second of these pivot words is in the word “*sanekadzura*.” In its first layer, this is the name of a type of creeper vine. The second layer involves only the first two mora, *sa, ne*. These can be read as the poetic prefix “*sa*” followed by the imperative form of the verb to sleep, or alternatively followed by the continuative form of “to sleep” creating the noun “joint sleep,” as in the shared sleep of lovers. This places it in the miscellaneous category. In the context of the poem the speaker is telling the recipient of the poem to come sleep with him in a coital sense. The third of the *kakekotoba* is the verb “*kuru*,” meaning both “to come” and “to pull in or wind,” as in a rope or, in this case, a vine. This last pivot word is used to describe “*yoshi*,” which is an equivalent for “method” or “way” which is then followed by a sentence particle indicating that the poet “wishes to have his lover come” or “wishes to pull his lover in to him,” thereby making it a *kakekotoba* in the modifiers category. Essentially, this piece is about the speaker musing over the suggestive name of the vines on Ōsaka Mountain as well as a sort of supplication due to his wish to have his lover over without others knowing.

Here is a parsing:

名	に	し	おは	ば
na	ni	shi	o-ha	ba
name	(locative ptc.)	(exclamatory ptc.)	bears [ie. a name]	(hypothetical conjunctive ptc.)

逢	坂	山	の
afu	saka	yama	no
meet	hill	mountain [also Ōsaka Mountain]	(genitive ptc.)

さねかつら
sa-ne-ka-dzu-ra

sanekadzura vine

人 　　に 　　　　　 しら 　れ 　　　　　 で
hito 　　ni 　　　　　 shi-ra re 　　　　　 de
people (locative ptc.) know (passive auxiliary) (negative conjunctive ptc.)

く 　る 　　よ し 　　　 も が な
ku-ru 　　yo-shi 　　　 mo-ga-na
come/reel way, manner (predicate ptc.) [wish for]

Porter has rendered his translation as;

I hear thou art as modest as
The little creeping spray
Upon Mount Ōsaka, which hides
Beneath the grass; then pray,
Wander with me to-day.
(Porter, 50)

Porter seems to take a more innocent approach to the poem, making it seem as though the speaker and recipient of the poem were a couple planning a picnic. It also does not quite convey the level of secrecy present in the original, though it is suggested by the hidden nature of the mountain in Porter's translation. This hinting at a necessity to be covert is blatantly obvious in the original, given the fourth line, “unknown to people,” however Porter does not address this in his post poem comments. Perhaps this was an attempt to better appeal to a Western audience at the time. Porter seems to have eliminated the first pivot word from his translation, unless the readers are to understand it is implied that the recipient of the poem should creep to the speaker, in which case he has altered the original meaning of “come, sleep” to be less blunt. Ōsaka as a *kakekotoba*, in this case, is also not rendered in the actual translation, although an explanation is given in the post comments. The third pivot word is rendered as “wander” rather than come. This allows for a similar effect present in the original poem in that a creeping vine can wander over a mountain as much as a person can wander with his lover. Additionally, Porter's use of “pray” as the asking of a request may hint at the poet's desire to wind his lover in to his location.

Here is Galt's version:

If it has the name

Berry of sleeping lovers
At Meeting Slope Hill,
Surely you will in secret
Come to me and sleep again!
(Galt, 25)

Galt's handling of the poem is more true to the level of suggestiveness in the original, however he seems to have deleted the word vine and replaced it with a berry with a suggestive name. This carries the same effect as the other so far as the name of the vines go, but in a way removes some of the possible connotations regarding the nature of lovers' intimacy and the way in which vines cling. At any rate, Galt manages to convey more forcefulness, found in the original as *sa ne*, which Porter had neglected. Galt does this with his usage of "surely." His way of handling of *sa ne* is to split the pivot word and render it in two locations; "come to me and sleep again," and, "Berry of sleeping lovers." When it comes to *afusaka*, he chooses to translate it into its alternate meaning and then used as a place name. The third *kakekotoba*, *kuru*, is missing one of its layers in this rendition and thereby loses the force of an entire layer in the poem in which the poet not only wishes his lover to come visit, but that he also wishes there was a way he could pull his lover in to him.

Carter's version reads:

If true to their names,
these "secret vines" I send you
from Meeting Hill
may wind me a way to you
unseen by the eyes of men.
(Carter, 212)

This translation is less explicit in sexual desire than Galt's, but more so than Porter's. This level of desire and subtlety is more fitting to the original poem, in which the meaning would be obvious but not bluntly stated as it is in Galt's poem. The original is very much a clever innuendo, rather than a lewd proposition. Carter changes the "come-sleep vine," as Mostow words it, to "secret vines," which echoes the final line, "unseen by the eyes of men," and in this manner has replaced a connection created by a pivot word in the poem with another connection. When it comes to *afusaka*, Carter has taken the same approach as Galt, which is to translate the place name pivot word as a descriptive name.

Lastly, *kuru* is rendered here as “wind,” which may suggest a more manipulative connotation, fitting for the quality of greediness the original poem.

The way in which Mostow renders this poem is:

If they bear such names;
the “come-sleep vine” of
“Meeting-Slope Hill”–
how I wish there was a way to come to you,
as if pulling in a vine, unknown to others.
(Mostow, 217)

Mostow's translation maintains a similar level of suggestiveness found in Carter's translation, but perhaps not the same level as forcefulness. It seems less that the poet is willing his lover to come to him and more that the poet is merely participating in wishful thinking. Ultimately, the contents of poem are in fact wishful thinking because the love is supposed to be hidden, however it still carries with it more pressure for the lover to come to the speaker despite the circumstances. Mostow has decided to produce all three pivot words in English. The first *kakekotoba*, *sa ne*, is produced to be read as it is in the original poem, where the suggestion is embedded into the name of the vines: “‘Come-sleep vine' of Meeting-Slope Hill.” This leads the reader into the next *kakekotoba*, *afusaka*, translated like the previous two pieces as a descriptive place name. Mostow further emphasizes the poetic device known as *engo*, or associative words, by placing the names in quotation marks, highlighting “*sa ne*,” or “come-sleep,” and “*afu*,” or “meeting.” Lastly, Mostow has brought out the double layer of the last pivot word, “*kuru*,” meaning “to come” or “to pull, to wind, to reel in,” through inclusion of a metaphor; “come to you, as if pulling in a vine.” The effect this has is somewhat confusing in English because the speaker is going to his lover, yet he is pulling his lover to him. This is intended to better reflect the actuality of Heian culture where the man visits his lover and not the other way around (Mostow, 217). Additionally, Mostow also brings out that the *sanekadzura* vine and the verb “to pull” also function as *engo*.

McMillan decided to translate the poem as:

If it is true to its name,
the 'let-us-sleep-together vine,'
that grows on Meeting Hill,

how I wish I could
draw you in to me
—like a tendril of that vine—
unknown to anyone.

(McMillan, 27)

McMillan's translation makes most of the suggested qualities of the poem more explicit in his translation, however there is at least one confusing point. McMillan writes, “If it is true to its name... how I wish I could draw you in to me...” which is a difficult thought to follow in English. This is due to his translation of *na ni shiwohaba*, which would be more natural to render into English as a conditional statement than a hypothetical situation, as it is in the original Japanese, that may be better translated as “since the vine bears it in its name” or “given that the vine bears it in its name.” Other than this potentially confusing point, the translation seems to do a thorough job of bringing out the multiple layers of the *kakekotoba*. First, McMillan has made the name of the vine carry its double layer like Mostow, making it “let-us-sleep-together vine,” which gets the job done, even though it is something of a mouthful. *Afusasaka* becomes “Meeting Hill,” much as it does in most of the other translations. Lastly, *kuru*, is rendered “draw you in to me,” used to evoke the image of desiring. McMillan then immediately makes the analogy to the drawing in of vines with an emphasized comparison.

Here is my rendition of Sanjou no Udaijin's poem;

Given that which bears such a name
as the “Come-Sleep” vine
of Meeting Hill,
I want you to come, to be reeled in,
unbeknownst to others.

My goals in translating this poem were to render a suggestive, but not crude, translation that incorporated aspects of all three *kakekotoba*. I found it particularly difficult to translate this poem while keeping my goals in mind without the piece becoming too extensive in word usage. I decided to handle the first and second pivot words as most of the others had, by giving them descriptive name equivalents in English. The handling of the last pivot word was the one I spent the most time debating. First of all, it took me a while to decide to handle the two meanings as separate clauses as opposed to

just one. It seemed as though to render it as one would carry the same feeling as the original but that it wouldn't carry the same meanings. From that point I had difficulty between choosing “to reel,” “to wind,” and “to pull.” “Pull” had less connotation of speedy action than “reel,” however it wasn't as closely associated to ropes and vines as either “reel” or “wind,” an association I was looking for since I did not intend to make such a connection obvious in the translation. “Wind” did not seem as fitting because things that are wound seem to be in more of a passive state; they do not usually put up much resistance. I chose “reel” because it seems more closely related to vines and it may also bring to mind the phrase, “reeling in emotion,” because the speaker seems to feel strongly if he should wish to perform an infeasible action. One aspect in which my translation is lacking is that I did not translate the noun *yoshi*, which means “manner, way, or method.” This is because I wanted to maintain the two meanings of the pivot word “*kuru*” and felt that if I also incorporated “I wish there was a way for you to come to me,” the translation would become too lengthy.

Poem 60

Skipping many other high quality poems, the next poem to be examined is poem number sixty, written by Koshikibu no Naishi. Koshikibu no Naishi, who led a short life approximately from the year 1000CE to 1025CE, was the daughter of poet number 56 in the sequence, Izumi Shikibu (Suzuki et. al., 76). This poem was composed under amusing circumstances. There were rumors that Koshikibu's poetic skills were in fact her mother's, who was allegedly standing in as Koshikibu's ghost writer, so to speak (Suzuki, et. al., 76). When she was spending time in the capital she was invited to a poetry contest, and it was under these circumstances that Fujiwara no Sadayori came to her and teasingly inquired if she had heard from her mother in Tango Province, whereupon she composed this poem on the spot (Suzuki et. al., 76).

In terms of rhetoric and poetic devices this poem is something of a masterpiece. It makes use of three images from Tango, making it appropriate to the location mentioned in conversation, two

kakekotoba, one of which, “*fumi*,” suggests that she has not heard from her mother through a “letter,” as well as being the poetic device of *engo*, through its second meaning “to step,” in connection with Ama no Hashidate, an isthmus located in Tango Province, which further demonstrates Koshikibu's cleverness. The first pivot word in this poem is “*ikuno*,” a location in Tango Province, which serves as a pun for “*iku*,” meaning to go, producing something like, “Going to Ōe Mountain, the Ikuno road.” “*Ikuno*” is a place name pivot word. The second *kakekotoba* in this poem creates a pun between “to step” in its nominalized form and “letter,” both being pronounced “*fumi*,” producing something like, “I still have not seen a letter from or stepped on and seen Ama no Hashidate.” “*Fumi*” is a *kakekotoba* in the miscellaneous category.

Here is a parsing:

大 江 山
o-ho-e-yama
Ōeyama

い く 野 の 道 の
i-ku no no michi no
Goes [also Ikuno] (genitive ptc.) road (genitive ptc.)

遠 け れ ば
toho-ke-re ba
far (hypothetical ptc.)

ま だ ふ み も み ず
ma-da fu-mi mo mi zu
still step/letter (emotive ptc.) [too] see (negative auxiliary)

天 の 橋 立
ama-no-hashidate
Ama-no-Hashidate [Bridge across the Heavens]

Porter produces:

So long and dreary is the road,
That I have never been
To Ama-no-Hashidate;
Pray, how could I have seen
The verses that you mean?
(Porter, 120)

The first thing to note about William Porter's translation is the conspicuous absence of both

Ikuno and Ōe Mountain. Porter notes these missing locations in his note and presumably this deletion was made once again for the reason of fitting a rhyme and meter. The removal of Ikuno naturally renders the translation of the first *kakekotoba* virtually impossible by the very fact that it isn't present to translate. That aside, Porter carries the primary sentiment of both the inclusion of three place names and the pun involving “the road that goes to Ōe Mountain” by noting the amount of effort required of such a venture as well as the length of such travels. When it comes to the matter of handling the second pun, of “step” and “letter,” Porter chooses to produce “I have never been/To Ama no Hashidate” and “Pray, how could I have seen/the verses that you mean?” This splits the two meanings of the pivot word into two clauses and lacks any kind of echo effect in the two, removing the recognition of the *kakekotoba* in English. Although the translation does not convey the pivot words well, they are indeed explained after the translation is given. Porter relies heavily on his post translation comments to carry across Koshikibu's cleverness.

Galt's translation reads:

Though I have come far,
Over Big Inlet Hill and
The field called Living,
I have not even stepped on
Your scripts or Milky Way shore.
(Galt, 60)

Galt does a couple of interesting things with his translation. In Japanese poetry, the top three lines, with their five-seven-five mora format, and the bottom two lines, being a seven-seven mora format, are generally considered a natural division which is a factor in the development of haiku through *renga*, or linked verse (Brower and Miner, 34). The division of the translated poem is arranged such that the top three lines of the original and the bottom two are maintained in the same sections of the translation, however within the first section of the translation, the lines are rearranged. Another point of interest is Galt's translation of both *ikuno* and *ōheyama*. In Porter's translation, Ōe Mountain is named after the characters used to spell its name: “big,” “inlet,” and “mountain.” In the *Genshoku ogura hyakunin issyu*, the *iku* of *ikuno* is given in hiragana, one of the syllabaries of the Japanese

language, so as to highlight the possible pivot word, though the place name is typically written with two characters meaning “life, to live” and “field.” It may be possible Galt was looking at a copy that used the Chinese characters and not the kana, but despite this the image in his book of the handwritten version of this poem uses kana to spell *iku*. Galt seems to have handled the first *kakekotoba* by only giving *ikuno* as a place name and not the meaning carried by the verb, thereby acknowledging a nontraditional interpretation of the word. He handles the second by giving both meanings, “to step” and “letter,” in lines four and five, respectively.

Carter renders the poem as:

Mother is away
past Ōe and Ikuno,
near Heaven's *Ladder*,
whence would come her *letter*—
but neither have I yet seen.
(Carter, 224)

Carter's translation makes certain implicit facets explicit, such as the fact that the poem is discussing whether Koshikibu has heard from her mother. However, he also makes the explicit distance from the original, from the adjective *tohoshi*, meaning far, in its conditional form, implicit through stating her mother is past two locations. For those who know where these two places are the distance is obvious and for those who are not as familiar with Japanese geography then it sounds as though it may be a notable distance. The first *kakekotoba* is not rendered in a recognizable form in English. The second is replicated through a union of lines three and four in line five. Additionally, Carter has produced a near pun in his rendition with “letter” and “ladder,” which are separated only by a single vowel in American English pronunciation.

The poem as translated by Mostow is:

Ōe Mountain and
the road that goes to Ikuno
are far away, and so
not yet have I trod there, nor letter seen,
from Ama-no-Hashidate.
(Mostow, 319)

In terms of clausal ordering, that which Mostow produces is virtually identical to the original. Mostow translates *ikuno* as a place name, Ikuno, but then also highlights the pivot word in light two with “the road that goes.” Though this is not obvious as a pivot word in the text of the poem as it is in English, Mostow explains the *kakekotoba* in his commentary. The second pivot word is produced in two clauses placed next to each other which provide the double layer in *fumi*. Again, this pivot word is further explained in his commentary. The translation accompanied with its commentary does thorough work as far as transmission of the poetic device.

Here is McMillan's handling of the piece:

How could my mother
help me write this poem?
I have neither been
to Ōe Mountain nor Ikuno
nor have any letters
come from her
in a place so far away it's called—
The Bridge to Heaven.

(McMillan, 62)

McMillan's translation of Koshikibu's poem, as some of his other translations, seems like a list of points about the poem which he wanted to convey to the reader rather than as a poem itself. First of all, he makes the situation clear with his first two lines; clearly someone has suggested that the poet lacks the talent to not rely on her mother for a poem. He also conveys the distance, stating that her mother is in “a place so far away it's called—/The Bridge to Heaven.” The double layer of the first *kakekotoba* seems to have been lost, with McMillan only providing the place name. The second pivot word involving *fumi* is given in a similar fashion as that of Mostow: “I have neither been... nor have any letters come.” The double layer is given as two clauses that are closely connected.

Here is my translation:

The road that goes
to Ōe Mountain and to Ikuno
is far away, and so,
not yet have I stepped on Ama no Hashidate,
nor letter from there have I seen.

I spent some time debating on the inclusion of a kind of word play involving “letter” and “let her.” Unfortunately, fitting in that particular feature was kind of like trying to stick a square peg into a circular hole. Any attempt at rendering this pun of sorts resulted in grammatical confusion. For example; “The road is far from this poet/and so it has not let her seen/Ama no Hashidate.” The verb “to see” must be used in one form to be attached to the clause involving “letter,” being present perfect “has seen,” but in a different form to attach to the clause involving “Ama no Hashidate,” being the simple present “see.” In the end I decided to not use this possible pun because of the awkward phrasing it would create. I translated the first pivot word as “the road that goes” and the place name “Ikuno,” with the placement of “the road that goes” at the beginning seeming more syntactically clear in English. This has altered the order of the content in the top lines. I have chosen to translate the second *kakekotoba* into two clauses, which have in turn altered the line ordering of the bottom lines.

Poem 91

The next poem in the sequence to be studied is poem number ninety-one, written by Gokyōgoku Sesshō Saki no Daijō Daijin, also known as Fujiwara no Yoshitsune. He was the son of Kanezane, editor of the *Shinkokinshū* and author of its Japanese preface (Mostow, 409). Furthermore, Yoshitsune is counted among the Thirty-Six Poetic Immortals, a list of thirty-six poets of surpassing skill created by Fujiwara no Kintō, another imperial anthologist (Mostow, 23). Yoshitsune's name comes from his title as the Gokyōgoku Regent and Former Chancellor.

It is agreed that this poem relies on a sort of modified allusion to two previous poems and some think that it also relies on an allusion to a third, a technique known as *honkadōri*, or allusive variation (Suzuki et. al., 116). As mentioned above, *honkadōri* is a device that uses allusions to older poems in order to recall the imagery and emotions. This recall functions in a cumulative manner to build a newer presentation of emotion upon an already existing presentation and thereby increases the strength of the feeling expressed. Among these possible origins is the third poem to make an appearance in the

Hyakunin issū, written by Hitomaro (Suzuki et. al., 116).

For comparative purposes, here are translations of the poems that may have been the source for Yoshitsune's poem, being that written by Hitomaro and an anonymous poem from the *Kokinshū*, respectively:

Must I sleep alone
through the long autumn nights,
long like the dragging tail
of the mountain pheasant
separated from his dove?
(Mostow, 149)

On the cold reed-mat
spreading out her robe just for one,
this evening too
is she waiting for me—
the Goddess of Uji Bridge?
(Mostow, 409)

Poem ninety-one conveys the sentiments of a cold autumn night spent alone, calling upon the tradition of lovers spreading their robes out to sleep on, except in this poem the speaker must fold the sleeve of his robe under himself because he is sleeping alone (Suzuki et.al., 116). Yoshitsune borrows the question, “must I sleep alone,” from the first potential source and spreading a robe on a cold reed mat from the second possible source poem. Another point worth noting is the volitional or tentative auxiliary “*mu*,” used to govern the verb to sleep. It is used in a rhetorical manner and creates a sort of resigned, though unhappy, atmosphere-- “shall I sleep alone,” or alternatively, “I suppose I sleep alone.” The *kakekotoba* in this poem is in line three: “*samushiro*.” This line can be read as “*sa mushiro*,” where *sa* is a prefix of unknown meaning, according to the *Iwanami kogo jiten*, and “*mushiro*” is a type of rough mat or bedding. It can also be read as “*samushi*,” and adjective meaning cold. This pivot word is a modifier.

Here is a parsing:

きりぎりす
ki-ri-gi-ri-su
crickets

鳴く や 霜 夜 の
na-ku ya shimo-yo no
cry (exclamatory ptc.) frosty night (genitive ptc.)

さむし ろ に
sa-mu-shi/sa-mu-shi-ro ni
cold/reed mat (locative ptc.)

衣 かたしき
koromo ka-ta-shi-ki
robe half-spread [gerund]

ひとり か も 寝 む
hi-to-ri ka mo ne mu
alone (question, emotive ptc.) (emphatic emotive ptc.) sleep (volitional auxiliary)

Porter translated Yoshitsune's poem as:

I'm sleeping all alone, and hear
The crickets round my head;
So cold and frosty is the night,
That I across the bed
My koromo have spread.
(Porter, 182)

Porter makes the interesting decision not to give the English meaning of *koromo* in his translation and he does not offer up this information in his post comments. It is difficult to determine the reasoning for this choice, for he could have possibly rendered it as “...My lonely sleeves have spread.” This would not have sacrificed the meter or the rhyme. Perhaps this choice would have been produced a repetitive quality of being alone, but in the end it is not clear. The connotation carried by *mu* in the original is somewhat lost. Porter manages the pivot word by providing the reader “...So cold and frosty is the night./That I across the bed,” which conveys both possible interpretations. However this does not make it clear to the reader that the two elements come from the same word in the Japanese text, and Porter does not supply this information in his post comments.

Galt's rendition is:

On your sleeping mat
This night when the crickets' cry
Is predicting frost
Must you spread only one side
Of your robe for you alone?

(Galt, 91)

When taken by itself, this translation seems to hold a similar lonely sentiment as is described in the *Genshoku ogura hyakunin isshu*. However Galt's commentary states that this is “surely one of the most amiable amatory verses in this collection (Galt, 91).” He seems to have derived this interpretation from the lack of pronouns in the Japanese text, understanding the poem as being about someone other than the speaker and thereby understanding the question at the end of the poem as an invitation rather than a lament. The question presented is leaning on the volitional quality of *mu*, reading something like, “Is it alone that you intend to sleep?” Galt has provided his readers with the layer meaning “mat” with his “sleeping mat,” but does not give the meaning of being cold, perhaps because this quality is implied with “frosty evening,” which is also present in the original. Furthermore, Galt does not provide an explanation in his post comments about the *kakekotoba*.

That which Carter produced is:

A cricket cries out
near my straw mattress, in the cold
of a frosty night—
as I spread my single robe
to spend the night alone.

(Carter, 235)

Carter's translation carries more of the original feel than Galt's translation and brings more attention to the possibility of a *kakekotoba* than Porter's version. A solitary cricket and a single robe further emphasize the loneliness of sleeping alone, creating a strong solitary image. Carter maintains the content in its division between the top lines and the bottom lines, however he has modified lines two and three to create a more poetic feel. If he had wanted to maintain the original order in which the elements appeared it probably would have read more along the lines of, “A cricket cries out/in the frosty night/that is cold, on my mattress/I spread...” This seems less lyrical than the decision Carter has made and so he has chosen poetic quality in English over attempting literal accuracy from the Japanese. Additionally, he maintains a resigned overtone throughout the piece, influenced by the volitional *mu*. The manner in which he translates the pivot word is to identify both meanings and place them next to

each other in English-- "straw mattress, in the cold." This creates a suggestion of the original *kakekotoba* through their relative proximity, however it would still not be clear to those unfamiliar with the poem. Carter also does not offer further explanation for the pivot word in his side comments.

Mostow creates the following translation:

When the crickets
cry in the frosty night,
on the cold reed-mat,
spreading out my robe just for one,
must I sleep all alone?

(Mostow, 409)

When it comes to the effect of the volitional auxiliary, Mostow makes it into a question of necessity, to which the answer is that there is clearly no alternative to sleeping alone. The poem's imagery of crickets in the frosty night brings to mind that of a cool autumn night, as it does in the original, and knowledge of the speaker's being alone contributes a further sadness to the tone. Mostow uses the double layer of the pivot word in such a way to make the concept in English one item, a cold mat. This may not be clear to readers that do not understand the original text and may therefore cause them to think that the word mat is modified by an adjective that is a separate word. Despite this, it is not a clumsy translation by any means, and it is immediately recognizable to readers who are aware of the original text. Most of Mostow's commentary on this poem is devoted to discussing the disagreement of what exactly it is that this poem is alluding to and makes no comment about the *kakekotoba*.

McMillan handles the poem in the following way:

The crickets cry
on this frosty night
as I spread my robe for one
on the cold straw mat.
Must I sleep alone?

(McMillan, 93)

While still holding a solitary feeling, McMillan's translation does not quite seem to have the same depth of emotion as either Carter's or Mostow's translations. This is due to the fact that Carter's

simplistic precision sets the reader in such a mood as to look for something with a strong quality and Mostow's comma usage creates a sort of build up to the point of the poem. McMillan, however, gives more of a descriptive rendition with little to emphasize the emotion. The scene is still lonesome, though it does not convey as deep of emotion. McMillan, like Mostow, creates a rhetorical question from the volitional auxiliary, with the intended answer being, "Yes, I must sleep alone." The pivot word is rendered in this version as it was in Mostow's, and again no explanation is given for the *kakekotoba*.

I have translated the poem as:

Crickets crying out in
The frosty night;
Cold, over my rough mat
I spread my robe,
Is it alone I will sleep?

I liked that Mostow and Carter both built up either tension or emotion in their translations, ultimately leading up to the poem's final point: "Must I sleep alone?" As such I wanted to replicate a similar effect and have tried to do so through pausing in between clauses to create a tension and make the reader more alert and receptive to the final line. Due to the nature of line five in the original in which emphasis is placed on the question of whether or not the speaker is to be alone combined with the volitional auxiliary, I have decided to use a cleft construction in my version of the final line. This draws attention away from sleeping and to the fact that the speaker is alone. I have split the two layers of the *kakekotoba* and placed them side by side, as Carter has done, without using one meaning to modify the other as Mostow did.

Poem 100

The last poem of the collection, poem one-hundred, is written by Juntoku In, a retired emperor who lived from 1197CE to 1242CE (Suzuki et.al., 128). He had participated in his father's failed rebellion and then was exiled to Sado Island, where he eventually died (McMillan, 152).

This poem, evoking images of imperial palaces long since in decay, brings to the table a

political interpretation lamenting the decline of the authority of the emperor (Suzuki et. al., 128). This image comes from the use of the *makurakotoba*, or pillow word, *momoshiki*. A pillow word is a sort of epithet that raises the tone of a poem and function as an image in some capacities (Brower and Miner, 508). This particular pillow word is associated with the imperial house and is sometimes translated as “The house of a hundred stones,” or something similar, because of the characters used to write the word. The *kakekotoba* in this poem is a pun playing on the term *shinobu*, which is a type of grass as well as the verb “to think on with nostalgia.” This is a miscellaneous pivot word. In the context of this poem where the “eaves of the aged imperial house” have become covered by the *shinobu* grass, it is implied that thoughts of the imperial household are covered in nostalgia (Suzuki et. al., 128). It should be noted that the *Hyakunin issyu* sequence ends as it began: with a poem written by an emperor. These bookends not only mark the genealogical journey of poetry from the 900's to the 1200's, but also vaguely notes the gradual decline in power of the emperor (Mostow, 437).

Here is a parsing:

も	も	し	き	や
mo	mo	shi	ki	ya
hundred	stone	house		(exclamatory ptc.)

古	き	軒	端	の
furu	ki	noki	ba	no
old	eaves			(genitive ptc.)

し	の	ぶ	に	も
shi	no	bu	ni	mo
remember/grasses	(case-marking ptc.)	(emotive ptc.)	[too]	

な	ほ	あ	ま	り	あ	る
na	ho	a	ma	ri	a	ru
(adverb)	excess	exist				

昔	なり	けり
mukashi	na-ri	ke-ri
ancient	(inferential auxiliary)	(auxiliary of realization of existing fact)

Porter's rendition is this:

My ancient Palace I regret,
 Though rot attacks the eaves,

And o'er the roof the creeping vine
Spreads out and interweaves
Unpruned its straggling leaves.
(Porter, 200)

Porter's translation almost sounds as though the speaker regrets having had his palace, however it is more likely that Porter means to say that the speaker regrets the current condition the palace is in, given that he explains in his post comments that the emperor who wrote this verse regrets the decline of power. This translation carries quite effectively the image brought to mind with aged eaves overgrown with vines in the original. Unpruned leaves further bring to mind an image of neglect and decline. William Porter decided to handle the *kakekotoba* in verse by providing the two meanings separated into two clauses and then further removed from each other. The translator gives the reader “regret” and, two lines later, “creeping vine.” Regret may not be the best word choice in this circumstance, however it seems to fit the meter better than something such as “For my ancient palace I long,” or some similar more accurate sentiment. Though he provides his audience with the two meanings in the pivot word, they are not readily recognized as a pivot word on their own, and so Porter has included an explanation for *shinobu* in his post comments.

The way Galt translates the poem is:

In these ancient eaves,
Built of so many hundreds
Of stones, the bracken
Growing wild bring back sadly
The glories of long ago.
(Galt, 100)

Galt produces some interesting points to discuss. First, he takes a more literal approach to *momoshiki*, translating it as “built of so many hundreds of stones.” This method does not have quite the same connotation of grandeur and imperial power that the image has in the original and the only hint that Galt provides is to say that the poem reads of years before the Kamakura Shogunate. The pivot word, *shinobu*, becomes a type of fern that carries the “glories of long ago,” thereby presenting the more prominent layer of the *kakekotoba* and suggesting the second layer of “remembrance.” The word

bracken can be either plural or singular which may lead to what would seem like a number-verb disagreement when it actually is not, which may influence the fluidity of the poem in English.

Carter's translation reads:

In the stone-built palace
the old eaves are overgrown
with Memory Fern—
but ah, what a past is here
still left to be remembered!
(Carter, 238)

Carter's translation is one that attempts to convey many qualities of the original. He comes very close to producing a five-seven-five-seven-seven syllable format and he maintains the same translation of *momoshiki* that he had used earlier in his anthology to maintain the quality that a pillow word would have in Japanese (Carter, 57). Furthermore, by use of an exclamation, he brings into English the exclamatory particle *ya*. He translates the pivot word into English in such a way that its name contains both layers of the *kakekotoba*, and then further reinforces it by making an exclamation which indicates the speaker's yearning for the past. This rendition seems to convey the pivot word well enough on its own, but Carter adds in a more precise explanation of *shinobu* in his side notes.

Mostow produces:

The hundredfold palace!
even in the *shinobu* grass
on its old eaves,
I find a past for which
I long yet ever more.
(Mostow, 437)

Mostow also uses an exclamation to carry over the particle *ya*, and then through unusual lack of capitalization attempts to carry into English that the particle *ya* does not necessarily mean the end of a sentence. He does not carry over much of the fourth line in the poem in which the fern is described as overgrown. He produces a moment of discovery of a past in line four, this reflects of the use of the auxiliary *keri*. *Keri* is used to establish that what it is attached to is something of an externally established fact: in this case the speaker has discovered that the remains have become part of the days

of old. The *kakekotoba* is separated into “*shinobu* grasses” and “I long yet ever more.” This is not evident of a *kakekotoba* as a stand alone, and interestingly this is one of the few *kakekotoba* Mostow does not formally recognize in his commentary.

McMillan contributes this translation:

Memory ferns sprout in the eaves
of the old forsaken palace.
But however much I long for them,
they will never come back—
the days of old.

McMillan's translation seems to deviate from the original in terms of details, however he also sticks to the overall sentiment conveyed in the original. The pillow word is actually removed from the poem, and it is not discussed in McMillan's notes. The effect that *keri* produces does not quite carry through in this version when it comes to the discovery that the palace has become part of the days of old; rather, it is more that the speaker knows that they have faded. The effect this has is to place more emphasis on *shinobu* as a verb in its English translation. *Shinobu* as a pivot word is handled by McMillan such that, like Carter's version, the reader is given the two meanings as “memory ferns” and “however much I long.” By nature of memory and longing being associated, these two meanings become linked and more easily recognized as a *kakekotoba*, though still not necessarily clear to unfamiliar audiences. Unlike the pillow word, the pivot word is explained in McMillan's notes.

Here is how I have translated this poem:

The House of a Hundred Stones:
the grasses of remembrance
grow out of its aged eaves
in wild abundance,
it has become part of the days of old.

There were a couple of points I kept in mind when translating this poem. The primary target of my aim was to focus on the *kakekotoba*, however I also wanted to keep in mind the presence of the pillow word as well as the effect produced by the final line. I attempted to produce a tone of melancholic lament, so to speak, with the last line coming to a final end after having already given the

image of a thing of greatness in disrepair. Whether or not this creates the notion that the speaker has come upon this discovery or not will depend heavily on the reader, and so the effect of the auxiliary *keri* has lost some of its impact through the process of translation. I have rendered the pillow word into an epithet that carries with it a sort of weight and significance through word order and capitalization; somehow “the hundred stone house” does not seem as impressive as “The House of a Hundred Stones.” Lastly, I have produced “grasses of remembrance,” taken from the title of a work done by Edwin Cranston. In doing so, I have made the name of the *shinobu* grass into something that conveys the double layer in the same manner as “memory ferns.” The goal of this usage is to enable a sort of suggested metaphor in which the eaves of the house could be construed as the mind of the speaker. This would mean that grasses of remembrance, or memories, have sprung up from the speaker. When this metaphor is combined with the fifth line, it produces a sense of nostalgia or longing for the good old days.

Conclusion

In conclusion, the Japanese poetic device known as *kakekotoba* utilizes multiple meanings derived from different syntactical interpretations of a single pun. Pivot words create new depths and textures to a poem that would not be possible without the multiple layers that are found within these words. Rarely do these puns translate well into English and even those that do require certain modifications such as an echo effect. If these modifications are not made then they frequently become grammatically confusing in English. After examining the ways in which these nine poems and the *kakekotoba* within them were translated, one may notice three basic manners in which one can approach translation. These are what I have dubbed as stand-alone translation, innovative translation, and annotated translation. These three categories are not necessarily mutually exclusive from each other, and, in fact, most of the translators have used a combination of each. These are intended to be paradigms that the translations have tended towards in varying degrees.

The first of these, the stand-alone translation, is a method in which the translator attempts to present the author with the poem in translation with attempted accuracy in the hopes that the reader will pick up on the feeling, tone, and as many of the subtleties of the original as possible. In some ways this is similar to the direction of Lawrence Venuti in which the focus of the translation is more literal and attempts to convey meaning and syntax over feeling, making that which is not said explicit (Gentzler, 37-38). Steven Carter tends to lean more towards this paradigm than the others through his careful attention to syntax, imagery, and rhythm of the original piece. He provides notes only where necessary, postponing any notes more than one or two lines for an appendix in his anthology. Carter is not so literal as Venuti recommends, but nonetheless attempts to make the unstated more explicit. To an extent, Peter McMillan leans towards this paradigm as well, saving his note for the end of his work, though they are more detailed than Carter's notes. The failure of this paradigm is that sometimes not all of the subtleties can be conveyed poetically as is evident in Carter's suggestive translation choices that go unnoticed by those unfamiliar with the original text and McMillan's occasional overly descriptive poems.

The second of these paradigms is the innovative translation. What this paradigm represents is a method in which the translator innovates the original poem, instead producing a new work that is reflective of an already existing poem, focusing on the translator as author. This can take two directions in which the poem is either translated to maintain the feel and associations of the original, in the manner of Ezra Pound's vorticism in which a word is viewed as a vortex which channels energy from traditional meaning, connotation, and association. In translations of this manner it is the feel of the poem rather than the literal meaning that is to be conveyed (Gentzler, 16). An example of this would be Porter's Western inspired rhyme scheme and meter, or alternatively Galt's unusual translation decisions. The drawback to this particular paradigm is that some of the grammatical qualities and syntactical genius of the Japanese poems are frequently lost or given little information in sparse supplemental notes.

The last of these paradigms, annotated translation, is most characteristic of Joshua Mostow, though to some extent all of the translators have utilized this method. As the name suggests, the poem is presented along with additional information to cover the losses of the other translations. This paradigm is more of a supplement to the other two paradigms, seeing as it would merely be a commentary, perhaps with a parsing, if it were to be used not in conjunction with a stand-alone or innovative translation. Although certainly the most comprehensive, this too has a drawback. This paradigm has the potential to lose a poetic sensibility in the sea of information provided to the reader.

Generally speaking, my translations fall in between paradigms one and three. The goal of my translations was to create a poem in which the reader could identify *kakekotoba*, as well as some other facets such as Fun'ya no Yasuhide play on orthography in poem twenty-two. Given that I aimed for stand-alone translations, I wrote these in the context of this thesis and therefore also would have to provide my motivations and decision process for each translation. These explanations combined with the framing of background information used to discuss the other translations, my renderings became placed into the third paradigm of annotated translation. Though there are some examples of innovation, such as my undesired deletion of “*yoshi*” from poem-twenty five or my handling of the auxiliary “*nari*” in poem one-hundred, for the most part, I would not consider my poems to be in the second paradigm of innovative translation.

What all of this indicates is that there is no such thing as a perfect exact translation. Instead there are only methods of translating that are appropriate to certain contexts, aims, and time periods. A stand-alone translation may be a solid choice for translators presenting to an audience already familiar with the works or background information surrounding the piece. An innovative translation may be appropriate to casual audiences who seek to appreciate the poem removed from its cultural significance or to introduce an audience to a sort of halfway point of flavors as part of an acclimation process. Meanwhile an annotated translation would be desirable for an audience with a scholarly intent that is not intimately familiar with the original source or the information surrounding it.

Although this thesis does not delve too deeply into translation theory at large, there are perhaps some points that may yet still apply. The realization that there is no perfect translation is not something new to the field. However, it is my hope that these paradigms may serve a purpose to those involved in Japanese translation and perhaps to provide insight into a wider scope of translation.

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