Echoes of Sight and Sound: Reflections on translation from a *Hon'yaku awase*

By Loren Waller

The Waseda RILAS Research Area (Transdisciplinary Research for Creative Writing and Translation) organized a workshop on November 15, 2019 entitled "The Power of Translation: Who's Afraid of Poetry?" Thomas McAuley and Janine Beichman first presented lectures, followed by comments from Michael Watson. The second half of the workshop was a *Hon'yaku awase* ("Translation Contest") organized by Machiko Midorikawa, inspired by traditional *uta awase* ("poem contests")(1). Andrew Houwen was asked to select two modern poems (*tanka*), and I selected two traditional poems (*waka*). Students from the Global Studies in Japanese Cultures Program translated the poems individually or with a partner, using a few notes that we provided, coached by their professor Shiho Takai(2). Students presented their poems, sharing some thoughts about why they translated as they did. After the students' presentations, Houwen and I talked about the poems we selected and why we selected them, and also gave some general thoughts about translation. We also provided responses to the students' poems, inspired by the "judgments" in traditional poetry contests. Due to space and time limitations, this essay will focus on just one of the two waka from the Translation Contest.

As a teacher, and also as someone dedicated to introducing waka to a broader audience, I was impressed by students' insights into the original poems, bringing with them various levels of Japanese ability, and collaborating with one another based on the notes provided, with their professor Takai's instruction. Students were allowed to translate freely into English. Some followed a strict 5-7-5-7-7 meter, while others developed their interpretations of the original poems to create their own poetic works. In making my remarks, I approached this as a student-centered pedagogical exercise, and was pleased to find that the diversity of translation styles allowed discussion about the potential and limitations of translation. Also, some students were non-native speakers of English, which further allowed a diversity of poetic expressions.

In my personal reflections, I will consider the role of translation—into English and modern Japanese—focusing on aspects that are commonly problematic. While translation erases aspects of the original text, an examination of what has been erased and what has been added can shed light on the original work, as well as the language and media that convey the text to the reader. *Kakekotoba* ("pivot words") and *makurakotoba* ("pillow words"), often compared to puns and epithets, are notoriously untranslatable, yet translators who are conscious of the multiple valences of words search for ways to translate those nuances to the reader. As I will discuss, the challenges of translation exist regardless of whether a text is translated into another language or not. Translation, related to interpretation, can help to expose aspects of the text that may have been overlooked when the poem was merely read in the original.

Observations about the potential of translation were made by Yasuhiko Komatsu at a recent conference on World Literature, where he argued that "bi-directional" readings and collaborative research can help to overcome the limitations of translation(3). The *Hon'yaku awase* format of collaboratively comparing and analyzing translations can help to draw out the potential of poetry in and through translation.

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(1) See Thomas E. McAuley. *The Poetry Context in Six Hundred Rounds: A Translation and Commentary*. Vol. 1-2. Leiden: Brill, 2020.

(2) Japanese names of workshop participants in this section are included in standard English order (surname last). Japanese names for Japanese works cited are given in Japanese order (surname first), except for Japanese authors writing in English, where the names are included in standard English order.

Echoes of Sight and Sound – between original and translation

This paper will examine poem 545 from the *Kin'yōwakashū* 金葉和歌集 (completed 1126 or 1127), volume 9 (Miscellaneous Poems, Part 1 雑上), poem 545.

宇治前太政大臣布引の滝見にまかりたりける
共にまかりてよめる　　大納言経信

白雲とよそに見つればあしひきの山もとどろに落つる激つ瀬
Shirakumo to / yosoni mitsureba / ashihiki no / yama mo todoroni / otsuru tagi tsu se(4)

When the former Uji Grand Chancellor went to see the waterfalls at Nunobiki
Composed while accompanying him　　*Grand Counsellor Tsunenobu*

Staring the white clouds
far as if out of focus
Rumbling sounds echoed
between long stretching mountains
was the surging cataract

Translation by Yi Yun Lai

This poem was probably composed in the autumn of 1076, when Minamoto no Tsunenobu 源経信 (1016-1097) accompanied the Regent Fujiwara no Morozane 藤原師実 (1042-1101) on an excursion to view the waterfalls at Nunobiki. "Nunobiki Falls," in present-day Kobe, collectively refers to four waterfalls in the Nunobiki Valley. They are today sometimes ranked as one of the "Top Three Waterfalls of Japan" (*Nihon sandai meibaku* 日本三大名瀑), along with the Kegon Falls in Nikko and the Nachi Falls in Wakayama. During the workshop, I played a YouTube video uploaded by a tourist hiking the trail to the waterfalls. The sound of the falls is overwhelming, long before one turns the corner to see the waterfalls. Tsunenobu's poem indeed describes the visual and auditory impact of the falls, and the elegant confusion (*mitate*) of mistaking the waterfalls for clouds can be imagined in the context of the slow approach of the Regent's envoy. In any case, elegant confusion suggests a temporal element as one perception shifts to another.

I also provided the students with the following translation of the poem into modern Japanese by Kawamura Teruo and Kashiwagi Yoshio, the editors of the *Shin Nihon koten bungaku taikei* (hereafter Shintaikei) edition.

白雲かとばかり遠目に見て気にせずにいたが、山に音を響かせてたぎり落ちる滝だったよ。

I encouraged students to consider how to deal with the double meaning of the *kakekotoba* ("pivot word") *yoso ni mi(ru)*. The above modern Japanese translation translates both meanings: to view distantly (遠目に見て), and to be unconcerned 気にせずにいた. I also provided the footnote from the Shintaikei edition 遠くに見る意と、関わりないものとみる意を懸ける, "playing on the meaning to look at something distant and to view something as irrelevant."

The phrase *yama mo todoro ni* also challenges the translator. To begin with, this poem requires us to decide

(3) Komatsu Yasuhiko. "Sōhōkōteki Nihon bungaku kenkyū o mezashite." in *Shōwa bungaku kenkyū*. Vol. 69. (forthcoming Sept. 2020), pp. 199-205. Another workshop on Sept. 3, 2020, organized by Kumiko Tsuchida and Áron Fittler, "Sekai no naka no waka: tagengo hon'yaku o tōshite miru Nihon bunka no juyō to henyō," took a full day to compare translations of just two waka in ten languages.

(4) Kawamura Teruo & Kashiwagi Yoshio, eds. *Kin'yōwakashū Shikawakashū*. Shin Nihon koten bungaku taikei 9. Tokyo: Iwanami shoten, 1989.

what we will consider the "original" version. The manuscript that the Shintaikei edition of the *Kin'yōwakashū* uses as its base text reads *yama mo tokoro ni*, but the editors emended their edition to the expression *todoro ni*, since the poem in their base text contains awkward diction. This archaic expression is found, for example, in the following phrase from an eighth-century *Man'yōshū* poem (6:1050).

…秋されば山もとどろにさを鹿はつまよびとよめ…
… aki sareba / yama mo todoro ni / saoshika wa / tsuma yobi to yome …

Edwin Cranston translates this phrase "… When autumn comes, / The young stags bellow for their mates / Until the slopes resound, / The mountains tremble with the sound of it …[5]," I encouraged the students to consider how to translate the aural beauty and archaic diction of *yama mo todoro ni*.

Interestingly, the Shintaikei edition editors also provide a footnote that the phrase *mitsureba* would make more sense as *mitsuredo*, as the poem appears in the *Tsunenobu Collection (Tsunenobu shū)*, an anthology of poems by Tsunenobu. Though the editors are faithful to the *Kin'yōwakashū* manuscript in transcribing the handwritten text as *mitsureba*, which expresses a temporal relationship ("when"), they choose to interpret the meaning as *mitsuredo*, showing contrast.

Finally, I urged students to consider how to translate the makurakotoba (epithet-like "pillow word") *ashihiki no*, which modifies the word "mountain." Most modern Japanese translations in academic commentaries bypass the issues of makurakotoba translation by repeating them in classical Japanese in parentheses. The above translation of this poem in the Shintaikei translation does not include *ashihiki* at all. In translation, it is erased.

Lai astutely tackles the challenges of translation in her poem. She chose to follow a strict 5-7-5-7-7 meter, which may have affected her diction choices. We might suggest ways to stylistically edit her poem to produce the same effect with more standard English diction: "Staring at white clouds / Far, as if out of focus, / Rumbling sounds echoed – / Between long stretching mountains / was the surging cataract." The addition of a dash after the third phrase, for example, would make the fourth phrase function within the nominal sentence, "The surging cataract was between the long stretching mountains." Such punctuation would render the English translation more grammatically "correct," but in Lai's version shared at the workshop, the lack of punctuation effectively highlights both sight and sound. The space "between the mountains" is where the rumbling sounds echo, and also the location from which the surging cataract appears. In the original also, the source of the rumbling (*todoro ni*) is not known until the shift from sight to sound when the rushing water appears in the last phrase. The absence of punctuation in Lai's translation helps the phrases convey multiple meanings, just as the white clouds and rumbling sound do not come into focus until the end of the poem is reached and the poem reread or recalled.

Another more explicit use of layered meaning is in the kakekotoba *yoso ni mi(ru)*. Lai said that she tried to convey both meanings of the word play: "staring … far" and "as if out of focus." In translation, such double meanings are often conveyed through footnotes, but her translation smoothly includes both valences.

In the following sections, I will examine in greater detail many of the above points introduced at the workshop.

Echoes of Sight and Sound – kakekotoba and puns, makurakotoba and folk etymologies

Kakekotoba function in that they carry multiple meanings, yet there is no expectation that both meanings work syntactically. They "pivot" between two meanings, as in the following poem by Fujiwara no Sanekata 藤原実方 (d. 998), found in the *Goshūiwakashū* (11:612) and *Hyakunin isshu* (51).

かくとだにえやはいぶきの**さしも草**さしも知らじな燃ゆる**思ひ**を
Kaku to dani / eya wa ibuki no / **sashimogusa** / sashimo shiraji na / moyuru **omohi** wo[6]
How can I tell you how much (I long for you)? You would not know the extent of my feelings that burn like fire

(5) Cranston, Edwin A. *A Waka Anthology, Vol. 1: A Gem-Glistening Cup*. Stanford, Calif.: Stanford University Press, 1993, p. 387.
(6) Kubota Jun & Hirata Yoshinobu, eds. *Goshūiwakashū*. Shin Nihon koten bungaku taikei 8. Tokyo: Iwanami shoten, 1994.

(any more than of) the mogusa of Ibuki (which is burned for moxibustion).

This poem contains two kakekotoba. The phrase *eya wa ibuki no* would make no sense semantically except as a pivot between *eya wa ifu* (how can I say?) and *Ibuki no* (of Ibuki). Voiced syllables were not explicitly distinguished from unvoiced ones—it was written ふ, not ぶ, and could be read *fu* or *bu*. Thus, the pun between *ifu* and *ibuki* is primarily a visual one. Also, the phrase *moyuru omohi* (burning feelings) contains the word *hi* (fire), so the poet's feelings are figuratively burning like fire. Furthermore, *mogusa* (also called *sashimogusa*) was an *engo* (conventional word association) with *omohi*, since mogusa grass was burnt on the skin for moxibustion therapy. Sanekata also uses the alternative name *sashimogusa*, not as a kakekotoba, but in repetition as the word *sashimo*, meaning "to such extent."

Kōji Kawamata has called kakekotoba "the most striking feature of waka[7]," and Yukiko Hirano calls them "the most important art in Heian waka composition[8]." This is remarkable in that puns in the English tradition have typically been disdained. Theorist Jonathan Culler argues that puns are characterized by their signifying "instability," as are related figures of speech such as homophones, rhymes, folk etymologies, anagrams, and portmanteau words. He writes,

> Not surprisingly, in both the realm of puns – relations between signs in a language at a particular moment – and the realm of etymology – relations between signs from different periods – there is no dearth of people anxious to control relations, to enforce a distinction between real and false connections, true and folk etymologies, puns and valid conceptual relations.[9]

If we compare kakekotoba to puns, we can compare makurakotoba to folk etymologies in that their interpretability and translatability are a matter of control over imagined significance diachronically. We can note that makurakotoba are similar in their instability, and are known for their untranslatability. Seiji Ōura recently wrote an article, "Should makurakotoba really be left untranslated?" (*'Makurakotoba wa yakusanai' de ii no ka*), dealing with the question[10]. In fact, the meaning of many makurakotoba is not known for certain, and they are characterized by an archaic tone that sounds meaningful but obscure[11]. With uncertain etymology and meaning, makurakotoba allow an expansive range of readerly interpretation (they are what Roland Barthes calls "readerly texts" as opposed to "writerly texts"[12]).

The earliest commentaries on makurakotoba often sought for a fixed mythological origin. The phrases *ashihiki* (*no*) and *ashihiki no yama* have been interpreted as follows:

- Used to describe dragging one's feet and walking when travelling in the mountains **(*Nihongi shiki*, 813)**
- The *ashibi* [*Pieris japonica*] plant [*ki*] is particularly glorious. The *ya* in *yama* [mountain] means "high," and *ma* means *maromu* [enclose]. Therefore, *ashihiki* introduces the word mountain. **(Sengaku, *Man'yōshū chūshaku*, 1269)**
- From the one-horned immortal of India, who injured his leg when the mountain path was hazardous. (**Yūa, *Shirin saiyōshō*, 1365**)

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(7) Koji Kawamoto. "Pun and Metaphor: To Reinstate the Auditory Imagination." *Otemae Journal of Humanities*. Vol. 6. 2005:155-163.

(8) Yukiko Hirano. "The Relationship between Nature and Human Feelings in Heian waka." in Bonaventura Ruperti, Silvia Vesco, and Carolina Negri, eds. *Rethinking Nature in Japan: From Tradition to Modernity*. Venezia: Edizioni Ca' Foscari, 2017:65-70.

(9) Jonathan Culler. "The Call of the Phoneme: Introduction." in Jonathan Culler, ed. *On Puns: The Foundation of Letters*. Oxford: Blackwell Publishing, 1988:1-16. Culler also provides numerous examples of historical attitudes towards puns.

(10) Ōura Seiji. "'Makurakotoba wa yakusanai' de ii no ka" in Matsuda Hiroshi, et al., eds. *Koten bungaku no jōshiki o utagau*. Tokyo: Bensei shuppan, 2017:6-9.

(11) Ōura Seiji. "Makurakotoba no kodaisei o dō yomu ka." *Kokubungaku: kaishaku to kanshō*. Vol. 76, No. 5. May 2011: 49-56.

(12) Roland Barthes. Trans. Richard Miller. *S/Z*. Oxford: Blackwell Publishing, 1992.

- Mikata no Sami [Mansei, active 8th century] departed on a mountainous journey on an inauspicious day [*ashiki hi* 悪き日] and met with calamity. Therefore, *ashihiki* also means "inauspicious day [*ashihi*] coming [*ki*]." (**Shimokōbe Chōryū, *Makurakotoba shokumyōshō*, 1670**)
- At the beginning of Japan, there were so many reeds [*ashi*] that people had to pull [*hiki*] them to make a place to live. The discarded reeds were called "Reed-Pulling Mountain" [*Ashihiki no Yama*]. **(ibid.)**
- When Japan [Yamato] was newly formed, people's footprints [*hito ato*] were left in the still wet mud. People called it "the foot-dragging country of Yamato" [*ashihiki no Yamato no kuni*], leading people to say "foot-dragging mountain" [*ashihiki no yama*] **(ibid.)**
- In *Later Collection of Japanese Poetry* [*Gosen wakashū*, 951. 10:632], Ōe no Asatsuna [886-957] composed, "Even if you have a foot-dragging illness [live in the foot-dragging mountains], how horrible it is that you do not so much as look at the trace of my letter [of my steps]" [*Ashihiki no / yamai wa su tomo / fumi kayou / ato o mo minu wa / kurushiki mono o*]. **(Keichū, *Man'yō daishōki*, 1688)**
- In the *Chronicles of Japan* [*Nihonshoki*, 720], the deity Izanagi's food became the Shigiyama deity. The phonographs for *shigiyama* mean "lush plant mountain," so the *shibiki* in *ashibiki* means "lush plant" (繁木 *shibiki*), used to praise mountains. The prefix *a* may mean heavenly (*ame*), green, or foot (*ashi*). **(Kamo no Mabuchi, *Man'yōkō*, 1768)**[13]

The compound multivalency of *ashi* (foot, reed, inauspicious, etc.), *hiki* (drag, pull, injure/become ill), and *no* (which has multiple syntactical functions[14]) creates further instability, or rather, productive potential, creating space to interpret the relationship with the word *yama*. It is not surprising that origin stories would emerge relating the mountain to reeds or feet or injuries, as argued by Orikuchi Shinobu[15]. This idea of mythological longing likely informs H. Mack Horton, who described the potential, or entelechy, of makurakotoba thus:

> [Makurakotoba] may have originally functioned to draw forth the entelechy of the word that followed. Many are so ancient that their meanings are no longer clear, but their presence as modifiers adds a venerability and grandeur evocative of their original magical intent. The most common interpretation of "sora mitsu" is "sky-seen," relating to a legend in which a god sailed the sky in a rock boat, but another interpretation is "sky-filling."[16]

Also, since Japanese poetry is typically written in the phonographic hiragana script, multiple interpretations of kakekotoba and makurakotoba are encouraged. In the *Man'yōshū*, compiled in the eighth century before the emergence of the hiragana phonographic script, *ashihiki* was written 足日木=foot-sun-plant (2:107), 足氷木=foot-ice-plant (3:460), 足引=foot-dragging (4:550), 足疾=foot-ill (4:670), 足病=foot-ill (7:1262), and 足檜木=foot-cypress-plant (10:2350). Though used phonographically, the kanji also convey logographic meanings, showing that the association with illness, for example, was made early on, but other visual homophones such as "sun-plant" are utilized.

As the Italian adage *traduttore, traditore* ("translator, traitor") reminds us, translation does betray the original. Indeed, makurakotoba will remain in the category of the "untranslatable."[17] Still, the resemblance of the two Italian

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[13] Fukui Kyūzō. Tokuhei Yamagishi, ed. *Shintei zōho Makurakotoba no kenkyū to Shakugi*. Tokyo: Yūseidō, 1987.

[14] Tsuchihashi Yutaka argues that the particle *no* in makurakotoba can function attributively, comparatively, metaphorically, or as word play. Tsuchihashi Yutaka. *Kodai kayō ron*. Tokyo: San-ichi shobō, 1980:395.

[15] Orikuchi Shinobu's theory that makurakotoba are remnants of the distant mythological past remains influential today. Orikuchi Shinobu. "Nihon bungaku no hassei—josetsu." in *Orikuchi Shinobu zenshū*. Vol. 1. Tokyo: Chūō kōronsha, 1975. To describe the relationship between the literary manifestation and the ancient essence of makurakotoba, Orikuchi borrows the term "life-index" from folklorist Charlotte S. Burne. For a thorough research history of Orikuchi's concept of life-index, see Itō Yoshihide. "Raifu-indekisu" in Nishimura Tōru, ed. *Orikuchi Shinobu jiten, zōhoban*. Tokyo: Taishūshoten, 1998:211-223. See also Takeuchi Kiyomi. "Raifu-indekisu" in Ariyama Daigo, et al. *Chōkū, Orikuchi Shinobu jiten*. Tokyo: Bensei shuppan, 2000:115-116.

[16] H. Mack Horton. "Man'yōshū" in Haruo Shirane, et al., eds. *The Cambridge History of Japanese Literature*. Cambridge: Cambridge University, 2016:50-85.

words, forming a kind of pun (*paronomasia* or *adnominatio*), also betrays us: their similarity makes their relationship appear essential even when it is accidental. Homophonic coincidences and folk etymologies may have been thought of as part of the "essential nature" of words, but we can recognize that double meanings are constructed based on linguistic conditions in time.

The poem by Ōe no Asatsuna from the *Gosen wakashū* (10:632), quoted by Keichū above, makes use of a few double meanings.

> Even if you have a foot-dragging illness [live in the foot-dragging mountains],
> how horrible it is that you do not so much as look at the trace of my letter [of my steps].
> *Ashihiki no / yamai wa su tomo / fumi kayou / ato o mo minu wa / kurushiki mono o*[18]

The phrase *ashihiki no yamai* might be translated "foot (or inauspicious)-ill illness." *Yamai* means "mountain-dwelling" as well as "illness;" *fumikayou* means "step-visit" as well as "letter-correspond;" and *ato* suggests that the recipient sees no "trace" of his letter and no "footprints" either. If we read Asatsuna's poem as the complaint of a male poet, and we imagine the common topos that men visit women but each party writes poems of complaint in the meantime, then the poet's foot-dragging mountain journey is being juxtaposed with the recipient's allegedly dragging her feet in romantic affairs. The interplay between illness and dragging is coincidental yet works smoothly, just as the English expression "to drag one's feet" has a figurative double meaning that has become inseparable from its literal meaning.

Kakekotoba and makurakotoba allow the overlapping of poetic worlds, between figurative and literal, present and ancient. What is surprising is not that they are mostly untranslatable, but that they are so often untranslated. Translation can illuminate the untranslatability of Japanese poetry.

Echoes of Sight and Sound – the creation of a better original

I this final section, I will compare the challenges of translation with the challenges of interpreting poems in the "original" by analyzing some of the words appearing in Tsunenobu's poem. This poem from the *Kin'yōwakashū* is an excellent example to consider the difficulties of determining the "original." We might try to imagine the author's intent, but the poem has undertaken a transformative journey long before it reaches the translator.

The *Kin'yōwakashū* is the fifth imperial waka anthology, compiled by Minamoto no Toshiyori 源俊頼 (1055-1129) in response to the 1124 command of Retired Emperor Shirakawa 白河院 (1053-1129). In fact, Toshiyori compiled and presented three different *Kin'yōwakashū* to Shirakawa before finally receiving approval. Manuscripts of all three versions are extant, although the first version, the *shodobon* 初度本, presented in late 1124 or early 1125, only survives in part. The second version, the *nidobon* 二度本, had already begun being copied and circulated before Toshiyori presented it to Shirakawa later in 1125. After this too was rejected, he compiled a third version, the *sansōbon* 三奏本, which was finally approved in 1126 or 1127. This final version was not widely transmitted. Two manuscript copies of the third version exist; these apparently descend from a copy that the Grand Minister Fujiwara no Saneyuki (太政大臣藤原実行, 1080-1162) was able to borrow from his sister, Princess Shōshi (璋子 1101-1145), who was consort to Emperor Toba 鳥羽天皇 (1103-1156). In this sense, the title *Kin'yōwakashū* also refers to this second unauthorized version that was widely circulated. The poem of this study is poem 545 in the *nidobon* (1) and poem 538 in the *sansōbon* (2). The *shodobon* version has been lost, but it also appears in the *Tsunenobu Collection* (*Tsunenobu-shū*) in yet another form (3). This provides an interesting case study for considering which version of Tsunenobu's poem is authoritative: the earlier nidobon version first selected and circulated by the compiler, the

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(17) For discussion on the potential of the untranslatable, see Barbara Cassin, Emily Apter, et al., eds. *Dictionary of Untranslatables: A Philosophical Lexicon*, Princeton, NJ: Princeton University Press, 2014. See also Emily Apter. *Against World Literature: On the politics of untranslatability*. London: Verso, 2013. Apter's comparison of multiple translations of poems in "Keywords 3: 'Fado' and 'Saudade'" is similar to the bi-directional approach taken by Komatsu (see footnote 3), and similar to the idea of *Hon'yaku awase*.

(18) Katagiri Yōichi. *Gosenwakashū*. Shin Nihon koten buntaku taikei 6. Tokyo: Iwanami shoten, 1990.

sansōbon version approved by the Emperor, or the version in the *Tsunenobu Collection* associated with the author.

(1) しらくもとよそに**みつれは**あしひきのやまも**ところに**おつるたきつせ
(2) しらくもとよそに**みつれは**あしひきのやまも**とゝろき**おつるたきつせ
(3) しらくもとよそに**みつれと**あしひきのやまも**とゝろに**おつるたきつせ[19]

(1) Shirakumo to / yoso ni **mitsureba** / ashihiki no / yama mo **tokoroni** / otsuru tagitsuse
(2) Shirakumo to / yoso ni **mitsureba** / ashihiki no / yama mo **todoroki** / otsuru tagitsuse
(3) Shirakumo to / yoso ni **mitsuredo** / ashihiki no / yama mo **todoroni** / otsuru tagitsuse

There are two differences between the above *nidobon* and *sansōbon* versions. The first is the former's *tokoroni* compared to the latter's *todoroki*. The word *todoroni* appears twelve times in the *Man'yōshū*, but *todoroku*/*ki* does not; it appears to be a newer construction. One example is in the following lines from a miscellaneous *chōka* (long poem), 13:3232.

… Miredo mo akazu	… Never weary of the sight:
Miyoshino no	The white waves
Taki mo todoro ni	**In the torrent that descends**
Otsuru shiranami	**In thunder** at fair Yoshino.[20]

A second example (6:1050) is seen in the following excerpt from a *chōka* in praise of the new capital of Kuni.

… Aki sa**reba**	… **When** autumn comes,
Yama mo todoro ni	The young stags bellow for their mates
Saoshika wa	**Until the slopes resound**,
Tsuma yobitoyome	**The mountains tremble with the sound of it**;
Haru sareba	When spring arrives,
Okabe mo shiji ni	The hillsides are a mass of bloom,
Iwao ni wa	Cascading blossoms
Hana sakiōri …	In wild profusion from the rocks …[21]

In both cases, the word *todoroni* is used to describe the sound echoing through the mountains. The first poem also contains the words *taki* and *otsuru*. In the *Man'yōshū*, the word *tarumi* 垂水 is used specifically to refer to waterfalls, while *taki* describes rushing water. In the *Man'yōshū*, the word is written with phonographs for both *taki* and *tagi* (the kanji phonographs for *ki* and *gi* were differentiated in the *Man'yōshū*), as well as the logograph 瀧 (which later referred to just a waterfall), and the logograph 激 (which describes a torrent). The phrase *tagi-tsu se*, as in poem 10:1878, shows that the word describes rapids, and not just waterfalls.

Ima yukite	Oh, that I could go
Kiku mono ni moga	And listen now to this one thing,
Asukagawa	**The sound the rapids make**
Harusame furite	**Roaring in the seething torrent**

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[19] These are transcriptions are in Kawamura Teruo, et al. (1) Akabane Shuku, Nōtorudamu seishin joshi daigaku koten sōsho kankōkai, eds. *Kin'yōwakashū*, Vol.2. Nōtorudamu seishin joshi daigaku koten sōsho dai 2 ki, 7. Tokyo: Fukutake shoten, 1977. (2) *Den GoKyōgyoku sesshō Yoshitsune hitsu Sansōbon Kinyōwakashū*. Tokyo: Kokumin seishin bunka kenkyūjo, 1937. (3) *Shikashū: shūshō 3*. Koten kenkyūkai sōsho dai 2 ki (Kokubungaku). Tokyo: Koten kenkyūkai, 1974.

[20] Cranston, p. 708 (See footnote 5).

[21] Ibid., p. 387.

Tagitsu se no to o While spring rain falls on Asuka.[22]

The 1120s, when the *Kin'yōwakashū* was being compiled, was a time of renewed interest in the *Man'yōshū*. The *Genryaku kōhon* collated edition of the *Man'yōshū* was completed in the latter half of the 11th century, around the time Tsunenobu composed his poem in 1076. Toshiyori too may have been interested in the archaic style of Tsunenobu's poem. In fact, the title *Kin'yōshū* 金葉集 was likely a nod to the Man'yōshū 万葉集. Indeed, the *Ruijū koshū* edition of *Man'yōshū* poems rearranged by topic had just been completed, by 1120[23]. It is likely that Tsunenobu composing the poem, and Toshiyori selecting the poem, were hearing echoes from *Man'yōshū* poems with similar diction and imagery.

Still, it is difficult to judge whether or not the word *taki* here should be read *tagi*, since voiced and unvoiced kana graphs were typically not distinguished in the 12th century. Also, did contemporary readers interpret *taki* as a general word for a waterfall, as it came to be used, or as a torrential current, as its original (historical) meaning conveyed? Though it may be difficult to convey the archaic diction of *tagitsu se* in translation—the genitive particle *tsu* was not generally used by the Heian period— a translation into a word like "cataract" or "torrent" can help draw attention to the marked difference that may be overlooked if this is read as the modern Japanese word *taki* 瀧 for waterfall. A transcription into *tagitsuse* たぎつせ would emphasize the word's difference from the modern *taki*, but such an editorial choice might not necessarily be faithful to 12th-century or even 8th-century phonology, not to mention orthography.

Another difference seen in the *Tsunenobu Collection* manuscript is the variant *mitsuredo* (and some other texts such as the nidobon shown below), especially interesting when considered from the point made by the editors of the Shintaikei edition of the *Kin'yōwakashū* mentioned above that the poem actually makes more sense this way. Although the poet had paid no heed to (*yoso ni mitsuredo*) what he thought were clouds, it turned out to be a magnificent waterfall. This *-do* may be an unwitting scribal alteration or an editorial emendation to make the diction conform to an interpretation. Perhaps the copyist was subconsciously bringing the text closer to the reader to produce a more fluent reading, in the way a translation might make an awkward or marked word sound more natural. Or perhaps, this was the original word, and an editor was correct in returning it to its intended form.

If the poem is read *mitsureba*, "When I paid no heed to the white clouds…," it suggests temporal movement between seeing the mist, hearing the roar, and then finally seeing the falls. Also, *mitsureba* makes the poem echo with *Man'yōshū* poem 1050 above: *aki sareba* (When autumn comes) *yama mo todoro ni* (the mountains also tremble—) *saoshika wa tsuma wo yobitoyome* (the young stags cry out resoundingly for their mates). Just as there is a poetic logic that the crying of the stags causes spring to come, there is a poetic logic of *mitate* (elegant confusion) that we should first see something as one thing before realizing it is another. If there is some awkwardness to *mitsureba*, then rather than emending it to what seems to be more natural (bringing the text closer to the reader), the awkwardness might cause the reader to consider the poem more deeply (bringing the reader closer to the text).

The above comparison of three different versions (1) – (3) of this poem from three different manuscript lineages suggests that editors and scribes make not only mistakes, but also intentional decisions when transmitting poems. These decisions are similar to the kinds of mistakes and decisions that the translator faces.

More significantly, these variations reveal a creative productivity. Each variation can be enjoyed in its own right. When the differences are enjoyed side by side as in a collated edition like the *Genryaku hōhon* edition of the *Man'yōshū*, then it is like hearing a poem with echoes, or in stereo. When two texts are seen side by side, then even more so. Rather than consider variations deviations, they can be appreciated as amplifications, each originating in the potential (the entelechy) of the original text and the formal features of its transmission, whether developed intentionally or accidentally.

Two different *Kin'yōwakashū* texts from the Waseda University Library will be used here to consider the effects

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[22] Ibid., p. 668.

[23] Kawamura Teruo and Kashiwagi Yoshio. "'Kin'yōwakashū' kaisetu." in Kawamura Teruo and Kashiwagi Yoshio, eds. *Kin'yōwakashū Shika wakashū*. Shin Nihon koten bungaku taikei 9. Tokyo: Iwanami shoten, 1989:429-446.

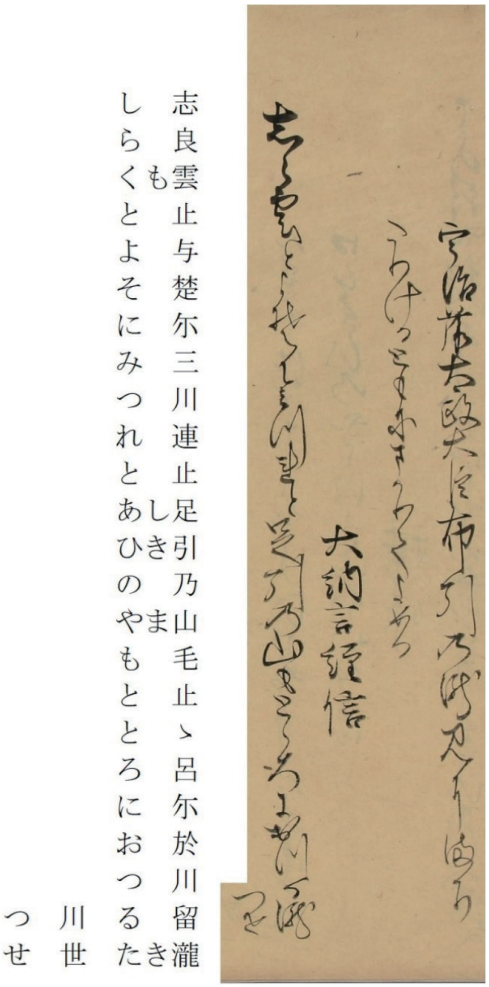
志良雲止与楚尓三川連止足引乃山毛止ゝ呂尓於川留瀧
も　しき　ま
しらくとよそにみつれとあひのやもととろにおつるた
川　世
つ　せ

Figure 1: Waseda Library, イ04 03163 0013 p.90
Nidobon *Kin'yōwakashū* (9:545)

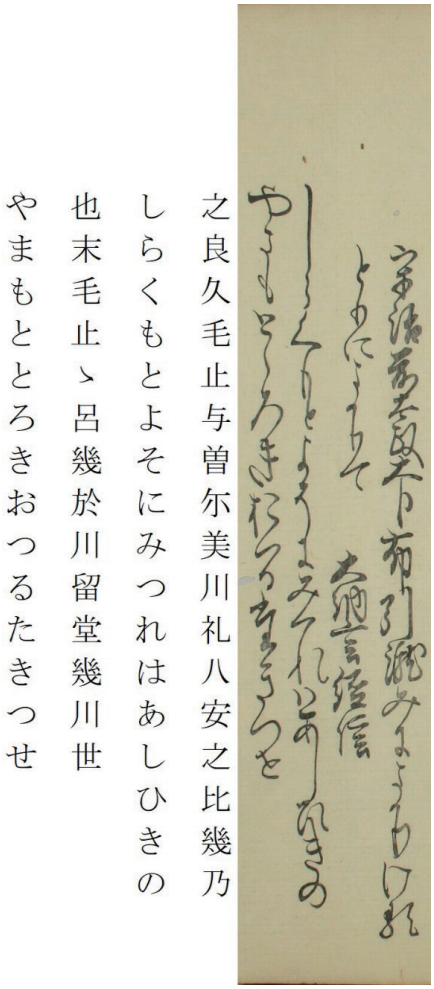
之良久毛止与曽尓美川礼八安之比幾乃
しらくもとよそにみつれはあしひきの
也末毛止ゝ呂幾於川留堂幾川世
やまもととろきおつるたきつせ

Figure 2: Waseda Library, 文庫 30 D0020 Vol.2 p.35
Sansōbon *Kin'yōwakashū* (9:538)

of textual differences. Figure 1 is a nidobon early Edo-period manuscript[24], and Figure 2 is a sansōbon 1838 printed edition of a manuscript[25]. The glosses to the left of each poem are transcriptions of the handwritten graphs (The prefaces to the right of each poem are not transcribed). Since the kana phonographs in premodern texts used the hentaigana script originating from kanji used phonographically, the same syllable can be written multiple ways. For example, the first syllable *shi* (modern kana し) was written with the cursive forms of 志 (*shi*) in the nidobon manuscript and of 之 (*shi*) in the sansōbon edition. Since these choices were considered equivalent, different graphs could be used to write the same syllable.

Figure 3 is poem 606 from volume 10 of the same nidobon text as in Figure 1. Notice that in the same line in Figure 3, *ni* (modern に) is written in cursive 尓 and 仁 (the modern に derives from this graph), and *ki* (modern き) is written in cursive 紀 and 支, compared to the 幾 (the modern き derives from this graph) in Figures 1 and 2.

Above, I speculated about editorial or scribal intervention as possible reasons for the variants seen between the nidobon and sansōbon versions of the poems. One other consideration is matter of orthographic accidentals. In terms of content, it should not matter whether the syllable *ni* was written 尓 or 仁, or *ki* was written 幾, 紀, or 支. There is no substantive difference between these: they are "accidental," or of no consequence to the reading, much as English spellings were not fixed in premodern times[26]. At the same time, it is an accident of history that 尓 (*ni*) and 支 (*ki*)

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[24] Waseda University Library. *Kin'yōwakashū*. Call No. イ04 03163 0013. https://www.wul.waseda.ac.jp/kotenseki/html/i04/i04_03163_0013/index.html

[25] Waseda University Library. *Kin'yōwakashū*. Call No. 文庫 30 D0020 00263. https://www.wul.waseda.ac.jp/kotenseki/html/bunko30/bunko30_d0020/index.html

looked very similar in their cursive forms, as can be seen in Figure 3, and were often mistaken. There is no way to know if the manuscript variants of *todoroni* and *todoroki* were caused by their accidental orthographic resemblances or by a semantic shift from the archaic *todoroni* to the later *todoroki*, but it is conceivable that a scribe, expecting the word *todoroki*, misread and miscopied the text, creating the new variant. Likewise, if one is expecting *mitsuredo*, like the manuscript in Figure 2, where the *ba* 八 of *mitsureba* is followed by the thick horizontal stroke of the cursive *a* 安 in *ashihiki*, then it is not inconceivable that this can resemble と, a cursive form of *to* /*do* 止, similar to the *to* in *todoroni* in Figure 1 (as opposed to the other two *to* in the Figure 2 poem). Finally, the repetition symbol ゝ used in todoro とゝろ can look very much like こ, particularly in cursive ligatures. This was certainly the reason that this word changed to *tokoro* ところ in poem 545 in the base nidobon text for the Shintaikei version of the *Kin'yōwakashū*.

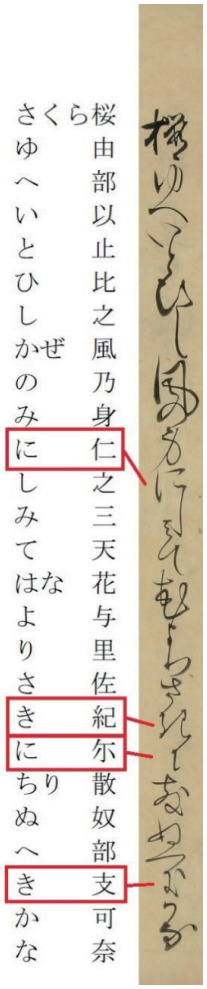

Figure 3: Waseda Library, イ04 03163 0013 p.103. Nidobon *Kin'yōwakashū* (10:606)

After literary works are composed by an author, they can be further transformed by editor or scribe, fire or worm, and, of course, by a translator. In fact, the same skepticism that we hold towards translations should be applied to texts that are read "in the original." Premodern texts in particular change when they are "translated" from manuscript to modern print editions. These transformations can be seen as a productive part of the writing and reading process connected to the entelechy of early manifestations. We should not be betrayed into thinking that our translated waka, perhaps broken into multiple lines and surrounded by white space according to our own expectations[27], is the same as the original. The translation, like modern printed editions of premodern texts, will bring the original closer to us, but it should also point us on a path that leads back to the original as we continue to reread.

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(26) Shakespeare scholar W. W. Greg called formal copy-editing features that he viewed as not affecting the author's meaning "accidentals," compared to "substantives" that should not be changed by a copy editor. Claire Bourne's recent research of early modern English playbooks looks at the ways that these accidentals (both intentional and unwitting) create a kind of visual performance. W. W. Greg. "The Rationale of Copy-Text." *Studies in Bibliography*, Vol. 3. (1950/1951), pp. 19-36. Clair M. L. Bourne. *Typographies of Performance in Early Modern England*. Oxford: Oxford University Press, 2020.

(27) On the white space surrounding Japanese poems in translation, see Mark Morris, "Waka and Form, Waka and History," *Harvard Journal of Asiatic Studies* 46.2 (1986), pp. 551-610. H. Mack Horton. "Making it Old: Premodern Japanese Poetry in English Translation." *Asia Pacific Translation and Intercultural Studies*, Vol .5, No. 2 (2018), pp. 110-204.

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