

## A Study of Waka in Stories in the History of Waka of the 10<sup>th</sup> Century

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In the 10<sup>th</sup> Century, on Waka (Japanese Poetry), there were many movements. A lot of people composed Waka without distinction of rank. “Zōtō-ka” came to be attached more importance to and they were composed for the purpose of daily correspondence. “Teisū-ka” (a fixed number of Waka) was established. Events such as “Uta-awase” and “Uta-kai”, which were aimed to compose Waka in accordance with a theme, were frequently held. At the same time many stories were composed, and Waka were written in these stories. Therefore, Waka written in the stories are an important element of the history of Waka. However, studies of Waka written in stories lack perspective which consider Waka in stories as part of the history of Waka. Especially it can be said that studies of stories which were composed before “Genji-monogatari” tend to consider their Waka just an element of the story. I regard Waka in stories should be considered as an element of the whole history of Waka. So, in this study I tried to consider Waka found in stories composed in the 10<sup>th</sup> century from the perspective of the history of Waka.

The first chapter aims to prove that Waka in stories are connected with Waka in the real world. Section 1 deals with some new expressions created by “Shoki-Teisū-ka kajin”, which were taken in the Waka of “Utsuho-monogatari”. I pointed out that those expressions came to bear a new meaning to adapt to a scene of the story. In section 2, I focused on new expressions of Waka about becoming a Buddhist priest, which were seen in Ampō-Hōshi’s Waka and Waka in “Utsuho-monogatari”. These examples show that people tried expressing with their Waka their concern about their way of life. In section 3, I revealed that an expression pattern was formed in “Sanjō-Sadaijin-dono-Senzai-Uta-awase” (a party for composing Waka on the theme of the autumn garden), and pointed out the expression pattern was used in Waka in “Utsuho-monogatari” by adapting to a scene. These three articles are intended to clarify the expression of Waka, which, as it developed, started to have various meanings in relation to each scene in the story. I also tried to prove the effectiveness and relevance of seeing the expression of Waka not only in particular stories but also across many genres of literature.

We can recognize that Waka in stories are connected with Waka in the real world. On the other hand, there are some functions that are peculiar to Waka in stories, which cannot be found in the real world. In the second chapter, I focused on them by seeing “Zōtō-ka” in some stories. In section 1, I picked up on “Taketori-monogatari” and featured “Zōtō-ka” which were exchanged between Princess Kaguya and four princes who proposed to her. I consider some unique expressions of Princess Kaguya’s Waka contribute to making her unique character. Section 2 also featured unique expressions of hers which were sent to the Emperor when she was just about to go back to the Moon. And I said her unique expressions of Waka constructed her unique character. In section 3, I picked up on “Ochikubo-monogatari”, and pointed out that it was an unprecedented feature that explanation about the sentiment of the composer was written with “Zōtō-ka”. I consider the

explanation stresses the fact that the feeling of the composer is his/her true one and that “Zōtō-ka” were given the function to clearly show the plot of the story. By these considerations, I can say “Zōtō-ka” in stories work not only as a means of expressing feelings between characters but also as one of creating characters and of showing the relationship between them.

The third chapter shows that Waka in stories construct a world of the stories by seeing Waka in “Utsuho-monogatari”. In section 1, I paid attention to “Shōwaka-gun” (a gathering of Waka people composed on the same occasion and in accordance with the same motif) in the scene where the characters visited their old friend. The “Shōwaka-gun” consists of Waka which connects the past with the present in the story. I consider these Waka show the passage of time and make this long story a well-formed one. In section 2, I featured Toshikage-no-musume’s Waka in the last volume of the story. These Waka tend to express her feelings about the past, and even those which refer to the present are based on and allude to the past. I consider the tendency is the feature of her Waka in this volume, and her Waka works as a way, among many others, of ending this long story. Her Waka seem to urge readers to read the ending of the story from her viewpoint. These two articles show Waka in stories were used to organize the story.

In conclusion, I proved that Waka in stories were certainly linked to the above-mentioned 10<sup>th</sup> century movements of Waka in the real world. And I clarified Waka expanded in the world of stories its possibility as a means of expression. For example, it helps guide readers’ interpretation, create characters, and build the story world. In addition to that, by my study, I can say it has become clear that seeing Waka across the many genres of literature is effective for grasping the whole history of Waka of the 10<sup>th</sup> century.