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**Old Japanese in the *Man'yousyuu*, Books One and Two:
Grammar, Translations, and Analytical Concordance**

by

Jack Wiedrick

A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE

Master of Arts

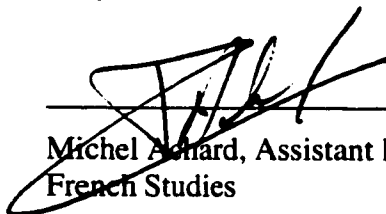
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Abstract

Old Japanese in the *Man'yousyuu*, Books One and Two: Grammar, Translations, and Analytical Concordance

by

Jack Wiedrick

I created a comprehensive analytic concordance of the first two books of the *Man'yousyuu*, an Old Japanese anthology of poetry. In addition, I transcribed all 234 poems in the corpus using a transcription system which faithfully and consistently indicates consonant and vowel distinctions reflected in the orthography, and likewise shows where these are not so reflected. The poems were also translated into English.

Using the concordance as a database of linguistic forms, I wrote a short grammatical sketch of Old Japanese, including discussions of historical phonology, inflection, and syntax, and furthermore, I briefly explored a few selected topics of relevance to Old Japanese textual study, including discussions of clause types, genitive constructions, emphatic particles, and tense and aspect suffixes.

A primary goal of the project was the creation of a good introductory primer to some of the earliest Old Japanese poetry encountered in the *Man'yousyuu*.

Acknowledgements

I would first of all like to extend my thanks to the members of my thesis committee: Philip, Spike, and Michel. They were most gracious in accepting the positions despite the short notice, lack of spare time, and general confusion that seems to be perpetually with us. Thanks especially to Philip for patiently fielding my whining during the course of my research.

Of course I should also thank the Rice University Linguistics department and the funding they have given me, without which I would probably be flipping burgers about now, instead of writing this. But within this department there is one person who always seems to be on top of things, and whose tireless help has been invaluable to me: Big heartfelt thanks to Ursula for everything!

And thanks also to Douglas, for being such a good friend despite my appalling lack of worthwhile education, and for helping me mature my view of language.

Finally I thank my fiancée, Gina, for her love and support during these troubled times of uncertainty and reclusion, when truly “the world is too much with us”.

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Preface

Most useful things start life as means to an end. But in due time they often end up being ends in themselves. This project is no exception. I initially had the idea that I would like to share my knowledge of Old Japanese with somebody (*anybody!*), but I wasn't sure what form it should take. The period of Japanese that I find most interesting is the pre-Nara period attested in the early books of the *Man'yōshū*, for a number of reasons. One is that the language of that period is some of the most archaic attested in Japanese written materials. Another is that the poems are interesting and beautiful, lacking much of the artificiality and rigidity that characterises the later poetry of the Heian period.

However, I also found that trying to collect data about any specific topic meant endless rummaging through piles of irrelevant things. In particular I was appalled at the idea that in order to find a few examples of a grammatical form I would have to read through hundreds of pages of text and commentary. I thought, "If only I had a concordance, this job would be so much easier." Well, concordances already exist, but my requirements were a bit more stringent yet. I wanted it to be based on the Nishi-Honganji-bon, to contain detailed information on the orthography of the text, to be analytic (i.e. to break up the words into their constituent parts), and finally, to be in English. Unfortunately, to the best of my knowledge, no such tools exist in the public domain.

At that point I had the far-fetched idea of making one myself. I say “far-fetched” because I had never tried writing anything of such magnitude before, nor did I feel that my knowledge of Old Japanese was quite good enough for me to write anything so ostensibly authoritative. But the more I thought about it, the more I liked the idea. I could design a tool that would suit my needs more-or-less exactly, and the act of doing it would most likely deepen my knowledge of Old Japanese considerably. So I decided to go ahead and do it.

But at that point, the focus of my interest shifted slightly. The fact of producing this tool seemed to outshine the earlier reason for doing it. My goal became one of industry, rather than one of expediency. The concordance became what I wanted to share *as my knowledge of Old Japanese*.

In the course of doing it, the project has expanded from mere concordance to concordance-and-translation to concordance-and-translation-and-grammatical-sketch, and beyond, to the point where we would probably prefer to call it a primer of Old Japanese.

Indeed, that characterisation suits my prejudices perfectly. I have long felt that the “good old days” of writing primers of ancient languages has waned in favour of producing either more theoretically-oriented discussions, or more texts aimed at popularising the material, such as literary-style translations. I feel that both approaches tend to suffer from a lack of adequate grounding in the original textual material. Theoretical approaches by their very nature are simplifying and hyper-specific, and also usually ignore most of what is most interesting about the texts in the first place: their literary beauty and their antiquity. Popular presentations, on the other hand, have the

opposite failing of highlighting literary beauty and antiquity, while passing over many of the more interesting details of philological and linguistic study. The primer, however, strikes a nice balance between the two, in presenting linguistic information about the texts as a means of making them accessible to the literary appreciation of the reader.

In the end, I have produced a look at the Old Japanese of the pre-Nara period which I believe will serve any student of the language well, either as an introductory textbook, or as a tool to be used for deeper study of the language. I know that, as a student of Old Japanese myself, I am certainly pleased to now have it as a part of my own personal library.

On a final note, I would like to draw the reader's attention to some valuable resources which I was not able to use in the preparation of this manuscript, because they were not accessible to me for one reason or another. In particular, I would have dearly liked to check the words in the concordance with Omodaka et al. 1967 (listed below), but unfortunately I was unable to obtain a copy through interlibrary loan. However, I made extensive use of Martin 1987 (see Bibliography), who largely agrees with Omodaka et al. on issues of vocalism and meaning, though his etymologies are considerably deeper than those of the latter. A list of some of the more important resources follows (check also the Bibliography for works which I did consult). For Japanese-language sources, I provide the Japanese in parentheses following the listing.

Heibonsha, ed. 1953-6. *Man'yooshuu Taisei*. 22 vols. Tokyo: Heibonsha.
 (平凡社編集部. 1953-6. 万葉集大成. 東京 : 平凡社.)

Maruyama, Rinpei. 1967. *Jodaigo-jiten*. Tokyo: Meiji Shoin.
 (丸山林平. 1967. 上代語辞典. 東京 : 明治書院.)

Omodaka, Hisakata, et al. 1967. *Jidaibetsu Kokugo-daijiten*. Jodaihen. Tokyo: Sanseido.
 (沢潟久雄, その他. 1967. 時代別国語大辞典. 上代編. 東京 : 三省堂.)

Ono, Toru. 1962. *Man'yoogana no kenkyuu*. Tokyo: Meiji Shoin.
 (大野透. 1962. 万葉仮名の研究. 東京 : 明治書院.)

Skillend, W. E. 1956. *The Vocabulary of the Manyoosyuu*. Ph.D. dissertation, Cambridge University.

Takeda, Yukichi. *Man'yooshuu Zenchuushaku*. 14 vols. Tokyo: Kadokawa Shoten.
 (武田勇吉(?). 万葉集全注釈. 東京 : 角川書店.)

Takeuchi, L. L. 1999. *The Structure and History of Japanese: from Yamatokotoba to Nihongo*. London: Longman.

Despite being unable to consult the above works, I put forth every effort to make the concordance as reliable and accurate as possible. However, any remaining errors are of course my own (since I also did all of the proofreading). I hope it will serve as a useful tool for all students of Old Japanese.

Introduction

The 万葉集 MAN'YOUSYUU 'collection of ten-thousand leaves' is a very large anthology of poetry thought to be compiled circa 759 AD, which is the last date mentioned in the anthology. According to the traditional numbering, there are 4,516 poems total, divided into twenty books. The name of the compiler is unknown, and in all likelihood there were several. While most of the poems were composed in the first half of the Nara periodⁱ, there are a large number of poems, especially in the earlier books, which are dated before then, some dated even as early as the 4th century AD, though this strains the limits of probability somewhat. (There are also many poems for which a precise date is neither mentioned nor known.) Nevertheless, there are quite a few poems which can be reliably assumed to come from the 7th century, at the end of the Asuka periodⁱⁱ. These occur in the first four books, but by far the largest concentration of them is in the first two books.

These first two books are special for a number of reasons. First, they show much more regularity of thematic content and apparent organisation (both chronological and contentive) than many of the other books. For this reason they are thought to be perhaps the compilation of one man (Pierson 1929:6), or at the very least a reproduction of an older anthology (小島 et al. 1971:40). Indeed, the introductions and commentary to several of the poems mention things like "another book's poem says" (或本歌曰) or "appears in an old book of poems" (古歌集中出), which suggest the latter interpretation.

Another anthology, the 類聚歌林 RUIZYUUKARIN 'forest of collected poems', now lost, is thought to have served at least as a model for these first two books (De Bary 1965:17).

A second reason for their specialness is their antiquity. According to Martin (1987:78), collectively they represent the oldest layer of significant written attestation for Old Japanese, spanning roughly from 622-710 AD, and perhaps in part even earlier. The only materials known to be earlier are such relics as a few words or poems written on fragments of wood or metal or carved in stone, attested indisputably in Japanese (and not Chinese, as was the case with even earlier fragments) from about the 5th century AD on, which is about the earliest that anybody thinks any writing was being done in Japanese (Seeley 1991:16ff.). Since both books are also arranged chronologically, and most of the poems within given precise authorship and date, it is possible to pinpoint the time period with considerable confidence.

Thirdly, they contain a large number of 長歌 TYOUKA 'long poems' on related themes (mainly eulogies to emperors). Since similar turns-of-phrase are repeated often in these poems, often in only slightly varying orthographic and/or lexico-semantic form, the determination of character readings and the identification and study of near-synonyms is greatly facilitated.

The last reason for their specialness is less fortunate for us than the previous three. The first two books are infamous for their difficult orthographic form. I will discuss the orthography a bit later in this section, but suffice it to say for now that the reading of the first two books in particular has been very difficult for even native scholars and commentators ever since the early 10th century, when commentaries first begin to

appear in the historical record. For a brief entertaining glimpse of this, we can see that in one of the extant manuscripts, for example, there appears a telling phrase after the very first poem (book 1, poem 1), which was inserted by a commentator: 不被読 'it can't be read' (小島 et al. 1971:2). There are also several places which defy all attempts at deciphering even today, and more than a few where parts of the text seem to have been botched by copyists. Fortunately there are many extant manuscripts, and errors can be cross-checked to a certain degree, but some vexing passages remain nonetheless. This state of affairs is in pretty stark contrast to the majority of the other books, which are for the most part written almost exclusively in 万葉仮名 MAN'YOUGANA 'kana of the Man'you[syuu]', which is a more-or-less phonetic representation of the individual syllables (discussed later), and are therefore (relatively) easily read.

The character of the *Man'yousyuu* poems is at once both regular and eclectic. The metrical forms of the poems (with the exception of the first poem of book one, thought to be the oldest in the anthology) fall into two groups: 長歌 TYOUKA 'long poems' (mentioned earlier), and 短歌 TANKA 'short poems'. The latter is of exactly five lines of 5-7-5-7-7 syllabification, while the former alternates quatrains of 5-7-5-7 until the final five lines, which are always 5-7-5-7-7. Sometimes individual poems show some irregularity in a line or two, but this scheme is the obvious and ubiquitous model for Old Japanese poetry. It would seem that the difference between the short and long poems, then, is merely one of length, but they also differ greatly in content matter. The long poems tend to focus on the greatness and splendor of emperors and their courts; in fact, they positively smack of imperial propaganda, and it doesn't seem unreasonable to

suppose that they were read at court ceremonies as a kind of tribute to the emperor, and perhaps even to peasants to inspire loyalty and devotion. They are full of fixed phrases and epithets and seem to have been intentionally composed along rather baroque lines, as might be expected of ceremonial poetry. Needless to say, they tend to make for rather dull reading. The short poems, on the other hand, are most often short sentimental vignettes describing scenes of nature or feelings of some intensity. They are sometimes quite subtle and delicate in sentiment, and often moving. Their tone is frequently plaintive or regretful, but not exclusively so, and some are quite cheery.

Each poem is generally preceded by a short introduction (written in Chinese) which gives authorship, circumstances of composition, and often date. Some of these circumstances show parallel mention in the 日本書紀 NIHONSHYOKI 'records of Japan', and the lives of some of the authors have been traced in considerable detail by later historians.ⁱⁱⁱ The poems are also sometimes followed by other information, added by later commentators, which frequently sheds light on details of the references made in the introduction. For good translations of these introductions and early commentary into English, I recommend Levy 1981, who includes them along with his translations of the poem texts.

The text I have used as a basis for the concordance is the 西本願寺本 NISHIHONGANZIBON version of the text, as reflected in 小島 et al. 1971, which also checks the text extensively with several other versions (小島 et al. 1971:51). This is essentially the same text as that used by Lange 1973 in his reconstruction of 8th century Japanese phonology, and as the basis of all modern translations and commentary it is widely

regarded as the most reliable of the many extant texts. The momentous compendium of 平凡社 1953-6 (see the Preface), which also includes a comprehensive concordance, is unfortunately based entirely on the 1644 edition of the 寛永本 KAN'EIBON manuscript, which is riddled with errors and corruptions, and is now considered to be far inferior to the *nisihonganzibon*. For further discussion on the various texts, see 小島 et al. (1971:34-8).

The final point to mention is the orthography. I will go into more detail later about the implications that the orthography has for the phonology of Old Japanese, but for now I would like to give a brief description of it. The best way to demonstrate is by example, so I have chosen a poem from my corpus (poem 27) which reflects the varied nature of the orthography quite clearly. I present the poem in four separate lines for each line of text. The first line is the actual shape of the orthography, followed in brackets by the reconstructed ancient Chinese translation, where relevant (following a modified version of Karlgren's reconstruction used in Lange 1973), the second is the (Chinese) meaning, the third is the Japanese reading, and the fourth is the Japanese meaning. (See Chapter 3—Poem Texts and Translations for a translation.)

淑	人	乃 [nâj]		
graceful	person	accordingly		
yoki	hito	nô		
good	person	(subject)		
良	跡	吉	見	而
good	trace	luck	see	but
yosi	tô	yôku	myi	te
is-good	as	good-ly	see	-ing

好	常	言	師 [ʃi]	
likeable	eternal	say	master	
yosi	tō	ihī	si	
is-good	(quotative)	say	-ed	
芳	野	吉	見	與 [jo]
fragrant	wild	luck	see	give
yosi	no	yōku	myi	yō
Yoshi-	-no	good-ly	see	(imperative)
良	人	四	來	三
good	person	4	come	3
yoki	hito	yō	ku	myi
good	person	good-	-ly	see!

Several things can be observed about this orthography. One is the fact that sometimes the meaning of the Japanese matches the meaning of the Chinese, and sometimes it does not. The latter case is further divided into times when the reading is intended to match the Chinese pronunciation, and times when it is not. When it is, the reading is called 音仮名 ONGANA ‘sound *kana*’, and when it is not, it is called 訓仮名 KUNGANNA ‘interpreted *kana*’. Lange (1973:9ff.) gives a more thorough description of these terms, but for our purposes we can say that Chinese characters are used (mainly) in three distinct ways: 1) semantically, to suggest the meaning of the Japanese word by way of the Chinese meaning; 2) phonetically, following the Chinese pronunciation; and 3) indirectly, suggesting one or more sounds of a Japanese word that translates the Chinese meaning.^{iv}

As an example of the first use, there is the character 人, which means ‘person’ in Chinese, and is used to represent *hito* ‘person’ in Japanese. Notice that there is no connection whatsoever between the Chinese pronunciation of the character and the

Japanese pronunciation of the word that translates the character. This is a *semantographic* kind of usage, and is somewhat similar to the way the Chinese themselves write their own language. It is probably the oldest method of writing “pure” (i.e. non-Sinified) Japanese.

Examples of the second use are hard to come by in this particular poem, but in most of the other books of the *Man'yōshū* this is the preferred way of doing things. The three examples are 乃 [nô] *nō* ‘(subject)’, 師 [shi] *si* ‘(past)’, and 與 [yo] *yō* ‘(imperative)’. The meanings of these characters have absolutely no bearing on the Japanese readings in this case, as they are being used purely for their sound, which was presumably close to the Japanese sound value for the syllable in question (more on this in Chapter 1—Grammatical Sketch, Section 2). This is a *phonographic* kind of usage.

A nice example of the third use is found in the last line: 四來三 *yō-ku-myi* ‘see well!’, where the characters are used because of the sound that their Japanese translations would have. “Four” is expressed by *yō* in Japanese, which happens to be homophonous with the adjective *yō*- ‘good’. Similarly, “three” is expressed by *myi*, which is homophonous with the verb *myi*- ‘see’. The inflection on the adjective is shown by the character meaning “come”, which is *ku* in Japanese. So, what would appear to a Chinese person as “4 comes 3” (an odd sentence at best) is really intended to be understood as “See well!” by the Japanese author. It is easy to see that this is a more sophisticated (and much more opaque) method of writing than the first two methods, requiring a detailed knowledge of both the meanings of Chinese characters, and a rich native Japanese vocabulary. We can’t help but notice that there was a much more efficient way of doing

things (the second method), and yet for some reason the Japanese chose this much more intricate style of writing on some occasions. Miller (1967:99) is probably correct in stating that the “tiny segment of the population that was at all concerned with reading and writing had in fact little if anything else to do with its time, and so quite naturally it delighted in any device that would make the process as time-consuming as possible.” We will call this last kind of usage *allographic*, meaning a mode of writing that uses a graph for some word other than the most obvious one suggested by the graph itself.

I mentioned earlier that the first two books of the *Man'yousyuu* are special in orthographic form.^v There is a preponderance of the semantographic and allographic styles, and less use of the phonographic style. This situation is reversed for most of the other books, which tend to favour the phonographic style over the other two. This fact also seems to support the belief that the first books are indeed the oldest in the anthology, not only in terms of vocabulary and content, but also perhaps in orthographic form, making it even more likely that some or all of the poetry was copied from earlier books.

Now that we have covered the necessary background, I will give a brief description of this project. In Chapter 1—Grammatical Sketch, I discuss the main categories of Old Japanese grammar as reflected in the first two books of the *Man'yousyuu*, the phonology (inasmuch as it is recoverable), the inflectional characteristics of inflecting words, and comment briefly on a few matters of syntactic arrangement. Chapter 2—Special Topics deals with a few side issues of Old Japanese grammar which are essential to reading and understanding the texts presented here. Chapter 3—Poem Texts and Translations gives complete transliterations and translations

of all of the poems in books 1 and 2 of the *Man'yōshū*. Chapter 4—Lexical Concordance makes up the bulk of the project, and serves as the basis for most of the statements concerning grammar found in chapters 1 and 2. Finally, there are two appendices at the end which are meant as reference material to aid in the understanding of the texts and transcriptions.

NOTES

ⁱ From 710-794 AD, during which the imperial capital was located in Nara.

ⁱⁱ From 507-710 AD, during which the imperial capital was mainly located in Asuka, in the south of the modern Nara basin.

ⁱⁱⁱ Pierson 1929 and De Bary 1965 give good summaries of the findings of this work.

^{iv} A fourth kind of use is as a rebus, employing characters in a puzzle-like way to humorously suggest a word or words, e.g. 山上復有山 'one mountain on top of another mountain' for 出 'emerge', because it looks somewhat like two 山 'mountain' characters stacked one on top of the other (Sansom 1995:26). This kind of writing is very rare, however, and doesn't appear at all in the first two books which we are concerned with.

^v Books 3 and 4 also employ similar styles of writing.

Chapter 1—Grammatical Sketch

The following grammatical sketch is intended to be just that: a sketch. There simply isn't enough space here to do a more complete description of the language. For a fuller picture, an excellent beginner's text of Classical Japaneseⁱ in English is Komai & Rohlich 1991. McCullough 1988, also in English, is very good as a guide to the most common particles and affixes. And for a more detailed look at the morphology and word structure of Old Japanese, Martin 1987 is indispensable.

The discussion below is not particularly dependent upon any other approach to describing Old Japanese. If anything, it is narrow and mildly idiosyncratic. Since my goal is to make the texts of the first 234 poems of the *Man'yōshū* more accessible to students of Old Japanese, I have attempted a descriptive approach which makes the best sense to me in the light of those texts, and particularly as seen in light of the concordance in Chapter 4—Lexical Concordance. Readers may sense a reliance on the terminology and categories of Japanese traditional grammar; this is for two reasons. One is that knowledge of that mode of understanding Old Japanese is critical for accessing the large body of literature in the field. The second and more important reason is that the traditional framework is a very clear and workable approach, despite its inconsistencies. In this work I will clean up the traditional morphological description to a certain extent, but I find that the traditional approach to syntactic categorisation is remarkably simple and cogent, and I will have little to add.

I would like to restate clearly the point that this sketch is not meant to cover nearly the full range of grammar usually referenced by the term “Old Japanese”. My use of that term is much more restricted. Specifically, I use it to point to the language seen in the first two books of the *Man'yōshū*, augmented sparingly and only as needed by material external to that corpusⁱⁱ. This stage of the language is for the most part a phenomenon of the 7th century AD, and differs in several ways from the more oft-described Classical Japanese of the 10th century and later.

Section 1: Basic Categories

In this section I will provide brief descriptions of the basic categories I find useful in describing Old Japanese. I would ask the reader to bear in mind the fact that these categories are just one way of describing the language, and are not by any means inherent in the language itself. Categorisation is one useful way of parsing up the blur of words we encounter, but no categorisation can claim to be definitive in the sense of fixing the language to a set of terms and formulae. Language always resists such an approach, anyway. These categories are a descriptive fiction intended to make the first step toward understanding the texts of Old Japanese an easier one, and nothing more.

The most fundamental distinction in Old Japanese is that between **inflected words** and **uninflected words**. In the traditional terminology these are called 用言 YUGEN and 体言 TAIGEN, respectively. Actually, the term *taigen* has a more restricted usage than I am implying here, in that it doesn't generally include the so-called 助詞 ZYOSI 'helping words', which we are inclined to call “particles”. The bulk of the

uninflected words are **nouns**, and while these are functionally distinct from the **particles**, there is no clear formal distinction between the two (other than perhaps accent patterning, which will not concern us here), and both can be easily seen to be in sharp contrast to the inflected words.

Inflected words are further divided into two main categories: **verb** and **adjective**. These are distinguished by their inflectional endings and range of potential for affixation, both of which differ considerably for the two groups. They are also distinguished by shape of the root. Both Martin 1987 and Unger 1993 posit disyllabic roots of the CVCV type for all Old Japanese words (other than particles), but it must be borne in mind that this analysis is based upon a reconstruction of Old Japanese, and requires some fancy footwork in many cases to work properly. For the stage of Old Japanese that we consider here, there is a fairly clear formal distinction in root shape between the verbs and adjectives: verbs are almost always consonant-final, while adjectives are vowel-final, like nouns.

In fact, as in many other languages, the status of the notion “adjective” is not entirely clear in Old Japanese. Formally, they have the canonical shape of nouns, and in our corpus, certainly, they appear more often in a bare form without inflection (usually compounded with nouns) than with inflectional endings. However, they differ from nouns both semantically and functionally, aligning more closely with verbs in these areas, and since they seem capable of inflecting, which nouns are not, it seems best to view them as a subclass of the inflected words.

Relevant to the inflected words is the distinction between **root** and **stem**. (For the uninflected words, there is of course no such distinction.) As we alluded to earlier, for adjectives the root is transparent, but for verbs it is always the result of an analysis, since verbs can never appear in bare-root form. Verbs are largely consonant-final, but there is a very small subclass of verbsⁱⁱⁱ which seem to be clearly vowel-final. These are the *kamiitidan* verbs (see Section 3 for details). They are an unusual group in that they are all monosyllabic, there is no theme vowel (roots show both *yi* and *ĩ* root-finally^{iv}), and they take inflections almost always following the bare root (which is analysed as one of the stems according to context, but which never changes shape). There is an analogical form in *-ru* for the *rentaikei* and *syuusikei* (see Section 3), but at the earliest attested stages of the language there is some evidence that these are not basic. For example, the hypothetical concessive suffix *-tōmo* always follows the *syuusikei*, except with the *kamiitidan* verbs, where it follows the bare root (analysed in our concordance as the *ren'youkei* in this case). Rather than invent a new class of words, it seems preferable to simply note this exception to the generalisation about verbal root-shape and move on.

The root is simply the invariant part of the word. For this reason I view the so-called “thematic” verbs (the *kaminidan* and *simonidan*; see Section 3) as having consonant-final roots, though this view does not predominate in the literature. Internal reconstruction indicates that the stem-shapes of these verbs are secondary in nature, deriving from the contraction of an earlier root + **-Ci-* (Martin 1987:667-8; Unger 1993:70-1)^v, which was a suffix that apparently reversed the transitivity of the earlier root and then became lexicalised into the inflectional system. Some modern reflexes of these

form still clearly show the transitivity reversal. These include such verb pairs as the following:

切る KIRU ‘cut’ (< kyir-)

~ 切れる KIRERU ‘be cut’ (< kyir-ë- < *kyir-ai- < *kyira-i- < kyira + *-Ci-)

開く AKU ‘be open’ (< ak-)

~ 開ける AKERU ‘open’ (< ak-ë- < *ak-ai- < *aka-i- < aka + *-Ci-).

However, at the stage of Old Japanese that we see in our corpus, the fact of any particular verb’s inflectional class is lexically determined, so it is necessary to have at least three general subclasses of verbs: two thematic and one athematic. Nevertheless, even with the thematic verbs, the smallest invariant in all the stem-shapes is a consonant-final root, so our generalisation holds.

A stem is a root plus a suffixed formant. At the most basic level this is simply a vowel (*i/u* for *kaminidan*, *ë/u* for *simonidan*, *alyi/ul/ë/ye* for *yodan*), but the thematic classes of verbs add some other material for a couple of the stems (see Section 3 for more details). This “other material” is most likely derivative in nature, but the source is unclear, so we simply analyse it as part of the stem formant. Adjective stems are quite different in form from verb stems, but serve essentially the same function (i.e. to serve as a base for other endings or to terminate the word). However, since there is considerably more irregularity in adjective inflection, I will put off that discussion until Section 3 of this chapter.

Another distinction which must be made is between **word** and **affix**. A word can be either a bare root or stem, or one of these with some affixes attached. An affix cannot

stand alone, but must be attached to a root or stem. These definitions are uncontroversial and clearly applicable to Old Japanese. Affixed elements usually also act as derivational formants by creating new stems, which in turn can take still more affixes, and so on. Some affixes are like nouns in having vowel-final shapes and lacking inflection, others are like verbs in having consonants finally and taking verbal inflections, and still others are like adjectives in having vowels finally and taking adjectival inflections. It is easy to surmise that historically these were all full nouns, verbs, and adjectives, respectively, but there are a few affixes which have idiosyncratic inflection or syntactic characteristics and were probably syntactically bound at the earliest stage we might care to reconstruct.

Other categories which we will find necessary for our description include **tense** and **aspect** and **mood** for verbs. Tense is time reference, aspect is a characterisation of the span of time for an event, and mood subsumes numerous ideas of evidentiality, desiderativity, and evaluation. All of these functions are carried by affixation, rather than specified lexically. Also **transitivity** and **voice** are important for verbs, and are usually specified lexically, but can be changed through affixation.

The distinction between **honorific** and **humble** is one that is relevant for a small set of words, mostly verbs and a few nouns.^{vi} Use of an honorific word indicates respect or reverence for a person (or god) of higher status than oneself. Use of a humble word indicates a sort of deference to such a person by demeaning one's own acts. Honorific forms are much more common than humble forms in Old Japanese. These categories are both lexically specified for certain words, and also indicated by certain affixes.

Combined with the notion of honorific/humble is also the related idea of

augmentation/diminution or affection/derision, but these are less important consequences of the more general honorific/humble distinction.

Finally, there are a few syntactic categories which we will need to mention. The most important of these is **role**^{vii}. There seem to be two basic roles in Old Japanese, somewhat akin to what we would call “subject” and “object”, but not entirely parallel to these terms as they are applied to European languages such as English. For now, I will say that these are distinguished from other noun functions by the fact that nouns filling one of these roles need not be marked by any particle (though they may be, and often are).

Another category is **postpositional phrase**. This is a very common way for nouns to appear in an Old Japanese **clause**, which is what I see as the basic syntactic unit in Old Japanese. A clause is minimally a verb, and it may contain one or two nouns acting as a role. In addition, there can be some nouns marked by postpositional particles which indicate such things as location and possession.

The final term to note is **emphasis**. This is a very important idea in Old Japanese, and much is made of it in the syntactic patterning. There are many types of emphasis (discussed in more detail in Chapter 2—Special Topics, Section 3), and there are a few different (but overlapping) ways in which it is expressed. The most common expression is through the use of a particle in the same clause as an emphasised word (or, as is the case with some questions, the whole clause may be seen as emphatic). Another means is through a strange kind of agreement called 係結び KAKARIMUSUBI ‘bound hanging’ (see Section 4). This term loosely describes a set of related phenomena which dictate that certain particles must go with certain types of stems under some semantically and/or

syntactically defined circumstances. Historically, it is clear that these patterns are the relics of earlier syntactic patterns which fossilised in a few structures, but we won't concern ourselves with the reconstruction of that syntax here. It is enough for our description to note the presence of *kakarimusubi* in clauses within our corpus, and to be able to comment on its function and meaning there.

Section 2: Phonology

The phonology of Old Japanese presents some vexing problems. But before I discuss these I should make clear what I mean by the term “phonology”. In using it, I don't wish to refer to any of the usual theories of phonology such as phonemic theory or natural phonology or optimality theory. These theories are by and large synchronic theories of sound patterns, and it is my feeling that such theories don't shed much light on either the shape of words or on any more general picture of language. A historical phonology, on the other hand, can reveal significant patterns of word formation and etymology, as well as give an account of such morphophonological phenomena as syncretism, homophony, alternation, and even inflection in general. It can also inform ideas about the processes involved in language change. While I don't plan on undertaking anything nearly so bold in this project, nevertheless it is important to make this bias of mine clear to readers.

There are of course three methods by which one goes about studying the historical phonology of a language. The most obvious of these is by examination of written records, if they exist. Fortunately, Old Japanese is attested quite copiously in writing,

albeit in a writing system which leaves much to be desired. However, one interesting fact about the writing system (see the Introduction for a brief description) is that it seems to show more syllable types than those preserved by the later *kana*. The first one to notice this seems to have been 本居宣長 Motoori Nobunaga, but the first modern systematisation was done by 橋本進吉 Hashimoto Shinkichi starting in 1917, who claimed an eight-vowel system for Old Japanese (modern Japanese, as reflected in the *kana* syllable-types, has a five-vowel system). See Lange 1973 for a more detailed discussion of this early research.

Another mode of investigation is through comparisons of modern dialects or related languages. In the case of Japanese, only Korean can be very reasonably shown to be related, and even this is not uncontroversial.^{viii} For this reason, it is usually best not to rely on any evidence from languages other than Japanese. This leaves us with the modern dialects and Okinawan (Ryukyuan). Unger (1993:1) says that “comparative study of known Japanese dialects...does not yield a phonemic inventory with more distinctions than are found in Old Japanese”, but some other scholars don’t share his view. Miller (1967:183-4) claims that comparative reconstruction of the Tokyo and “Satsuma” (Kyushu) dialects shows an eight-vowel system, but Lange (1973:64) takes issue with some aspects of his argument. Similarly, Martin 1987 uses Okinawan data throughout to show, among other things, correspondences which point to more than five distinct syllable nuclei for Old Japanese. Since these arguments have already been made, there is no point in repeating them here. The interested reader is referred to the above sources for

more details. The point to remember is that some comparative reconstructions have also indicated a richer inventory of syllables than modern Japanese contains.

Internal reconstruction is the final method, and it seems to be the one most preferred by scholars working on Old Japanese. In general, there are two areas of focus: vowels and voiced obstruents. The usual vowel reconstructions involve the recognition of certain final-vowel alternations in clearly related words, such as *kamu* ~ *kamī* ‘god’, *ta* ~ *tē* ‘hand’, and *kō* ~ *kī* ‘tree’. The idea is that the first word of each of these pairs (and other, similar pairs involving different vowels) combined with a suffixed element (the ubiquitous **-Ci-*, this time acting in an uncertain semantic capacity) that contracted to produce the second word. The fact of similar alternants across different verb classes has been noted above (Section 1).

Voiced obstruents are, with very few exceptions, always word-medially in Old Japanese, and often transparently at a morpheme boundary. This, coupled with the presence of several nasal-initial particles, makes attractive the hypothesis that such obstruents were formed as the result of a contraction of phrases showing the structure root + N + root, where N is some nasal particle, usually thought to be *na* or *nō*, both of which may link nouns in a kind of genitive relationship, or even perhaps *ni*, which tends to signal more adverbial relationships. Syncope of the particle’s vowel (after it had fused phonologically to the other words) and a subsequent voicing assimilation followed by loss of the conditioning nasal would account nicely for the voicing in these obstruents, allowing us to toss out voicing as a distinctive feature of the proto-language. However, there are a significant number of particles which are always voiced (though some also

have voiceless alternants), and furthermore, there are many words with root-internal voiced obstruents which cannot easily be broken down. This would not be problematic except for the fact that at least to a certain extent, the presence or absence of a medial voiced obstruent will condition the occurrence of a phenomenon known as 連濁 RENDAKU 'sequential voicing' ("Lyman's Law"; see Unger 1993:9), so voicing seems significant at some level. There also seems to be some evidence of $w \sim b$ and $y \sim d$ (and coupled with Korean data, $\emptyset \sim g$) alternations (Martin 1987), and when one looks at the Korean data (as in Martin 1966), it is compelling to reconstruct at least the initial voiced obstruents $*b$, $*d$, and $*g$ for proto-Japanese, so the idea that Old Japanese had only voiceless obstruents (all voiced ones being derived from earlier contractions or assimilations through phonological fusing of the particles) has never gained favour.

The above summary is no more than a cursory look at a few select topics in this rather immense field of research. Space will not permit a more detailed look, nor is one necessary for our purposes. What we are primarily concerned with is the sound system we see in our corpus of Old Japanese, and how best to understand it. In this regard, the most pressing concern is the vowel distinctions (eight or five or some other number?), and that is what I will devote most of the rest of this section to exploring.

First, we should take note of the sound system of Old Japanese as we see it. Since the syllable structure of Old Japanese is even more rigidly CV than modern Japanese, the most economical approach to a listing of sounds is a syllable inventory. Chart 1 shows the syllable types attested in Old Japanese. The consonants are for the most part uncontroversial. Many debates have sprung up over the phonetic nature of the sibilants

especially (i.e. whether they were affricates or true fricatives, and whether they were palatalised before some vowels), and also that of the voiced obstruents (i.e. whether they were prenasalised or affricated or just plain stops), but since our primary concern is the written material, we don't particularly care (except maybe out of curiosity) how they were pronounced, so long as we can be sure that they were meaningful sounds in Old Japanese. The written evidence alone should be more than enough to convince us of that.

	a	i ₁	i ₂	u	e ₁	e ₂	o ₁	o ₂
Ø	a	i ^{ix}		u	e ^x		o ^{xi}	
k	ka	kyi	kī	ku	kye	kě	kwo	kō
g	ga	gyi	gī	gu	gye	gě	gwo	gō
s	sa	si		su	se		swo	sō
z	za	zi		zu	ze		zwo	zō
t	ta	ti		tu	te		two	tō
d	da	dī		du	de		dwo	dō
n	na	ni		nu	ne		nwo	nō
h	ha	hyi	hī	hu	hye	hě	ho	
b	ba	byi	bī	bu	bye	bě	bo	
m	ma	myi	mī	mu	mye	mě	mwo	mō
y	ya	*yi		yu	ye		ywo	yō
r	ra	ri		ru	re		rwo	rō
w	wa	wi		*wu	we		wo	

*Chart 1: Old Japanese syllable types
(an asterisk "*" indicates a reconstructed syllable)*

The vowels, on the other hand, are much less certain to us. It is possible to identify several apparently contrastive syllable nuclei (I will explain later just how this is done), but we wonder how they contrasted. Are the different syllables evidence of different vowels? Or do they indicate the presence of some other phonetic elements such

as rounding or palatalisation? Or are they even significant at all? Modern scholars in the field almost universally assume that they were significant in some way, but they are divided as to whether the distinctions are vocalic or involve the presence of glides or other features.^{xii} What is generally agreed upon is that the problem is one of the syllabic nuclei, and not their onsets (i.e. it is a vowel problem, and doesn't impact our view of the consonants).

Keeping that in mind, I want to proceed to a discussion of Chart 1. The first point that requires explanation is the presence of two “reconstructed” syllables in what is supposed to be a chart of “attested” syllables. I feel that these syllables are entirely unproblematic, and deserve full inclusion in a chart such as this, but because of an orthographic peculiarity, they are usually not counted among the syllable types of Old Japanese. However, both are easily recoverable through even the most superficial internal reconstruction.

The verb 悔ゆ KUYU ‘regret’, a *kaminidan* verb, provides evidence for *yi through its *ren'youkei* くい *KUYI, which, although spelt in as *ku-i* in the *kana*, was undeniably pronounced [kuji] before the changes which merged medial *y* and *w* under certain conditions (circa the mid-10th century; see Martin 1987:38–41, Lange 1973:128, and 工藤 et al. 1996:178–9).

For *wu we have the verb 据う *SUWU, a *simonidan* verb. Contrasting the *ren'youkei* すゑ SUWE with the *syuusikei* すう *SUWU, spelt *su-u* in *kana*, and noting that sequences of even homorganic vowels were completely disallowed in word roots (and

almost completely absent even in compound forms) at the Old Japanese stage, there is really no choice but to conclude that the *syuusikei* of this verb was pronounced [suwu].

It isn't such a stretch to figure out why the Japanese might have neglected to include in their *kana* inventory letters for these two syllables. First, there is the fact that they must have been fairly rare to begin with (judging from the lexical evidence). Second, the place and manner of articulation of the glides is nearly identical to the following vowels, perhaps making an extra syllable letter seem redundant. In other words, [ji] and [wu] sound very much like [i] and [u], so why bother to have two letters each? Third, since there was no *Vi* or *Vu* sequence (i.e. no diphthongs or long vowels) to contend with, there is no harm in making the *i* and *u* serve double-duty in contexts where it is absolutely clear which pronunciation is intended.

Having dealt with the reconstructed syllables, there is next the issue of how to understand the $i_1 \neq i_2$, $e_1 \neq e_2$, and $o_1 \neq o_2$. These are generally given the term “*kou-otu* distinctions”, where 甲 KOU ‘A/alpha’ refers to the first member of a vowel pair, and 乙 OTU ‘B/beta’ refers to the second. Hereafter, when I use the term *kou-otu*, this is the phenomenon I refer to. As I mentioned earlier, the two main points of view regarding this are: 1) V_1 and V_2 are separate vowels, differing qualitatively, but they are neutralised in certain environments; and 2) V_1 and V_2 have the same vowel quality in each case, but differ according to the presence or absence of certain features (rounding in the case of $o_1 \neq o_2$, and a palatal onset or offset in the case of the other two pairs). Miller 1967 is

probably the strongest proponent of the first point of view, but not many others agree with him. Lange 1973 and Unger 1993, among others, favour instead the second view.^{xiii}

A possibility which I feel has not been adequately explored is the idea that the difference distinguishing the three sets need not be consistent one. It is entirely possible that one or more of the pairs reflects a distinction in vowel quality, and one or more of the others reflects the presence of some sort of glide. So far, the only proponent of this sort of interpretation I know of is 服部四郎 Hattori Shiro 1976 (cited in Shibatani 1990:136). Apparently, he argues for a six-vowel system where the front vowel pairs are distinguished by a palatal onset for the *kou* vowels versus no such onset for the *otu* vowels, and where *otu* “o” is a “central round vowel”.^{xiv}

I personally like the idea of a six-vowel system for Old Japanese, but I would have it a bit different than Hattori 1976 (ibid.). It seems clear that both types of “e” and *otu* “i” are derivative; they are the result of earlier contractions of vowels following the loss of an intermediate consonant. We have the following sources (following Unger 1993:26):

$e_1 = [je]$	$< *ia < *iCa$ $< *iö < *iCö$
$e_2 = [ej]$	$< *ai < *aC(y)i$ $< *öi < *öC(y)i$
$i_2 = [wi]$	$< *öi < *öC(y)i$ $< *ui < *uC(y)i$

Chart 2: Sources of derived vowels

Further, there is some evidence of *kou* “o” from earlier *u + ö/a* (Unger 1993:26), but this can be asserted only for “pitifully few” cases (Martin 1987:58-62). I prefer not to see *kou* “o” as derivative, but rather simply as a normal rounded [o]. For the cases where contraction can be shown convincingly, it doesn’t seem unreasonable to assume that the result of the contraction was simply identical to “original o”.

As for *kou* “i”, I assume it was a normal [i]. That leaves only the problem of *otu* “o” to deal with. Considering the frequency of this vowel, and the fact that it is the only kind of “o” to occur in particles (e.g. *nö, kösö*, etc.), I think it’s reasonable to assume that it was a central vowel, probably [ə] or [ɤ]. The suggestion in Hattori 1976 (ibid.) that it was a rounded vowel is made, no doubt, to account for the later merger with *kou* “o”, which must have been rounded. Of course it’s impossible to say one way or the other, but I feel that a rounded central vowel seems highly marked in an otherwise very simple vowel system; on the other hand, an unconditional merger of /ə/ and /o/ in favour of /o/ seems generally unmotivated. For now, all we can say for sure is that the question has not been resolved satisfactorily.

This leaves us with the following basic vowels for Old Japanese:

<u>Front</u>	<u>Central</u>	<u>Back</u>
i [i]		u [u]
e [e]	ö [ə] or [ɤ]	o [o]
	a [a]	

Chart 3: Old Japanese vowels

Kou and *otu* “e” are seen as sequences of *y + e* and *e + y*, respectively, but are transcribed as “ye” and “ë” in order to maintain continuity with other transcription systems (see Chapter 3—Poem Texts and Translations).

The final issue concerning the chart is the odd distribution of *kou-otu* pairs. It should be noticed that the front vowels are distinguished after labial and velar obstruents (“h” is considered a labial here; see Appendix B—Transliteration Guide) and the labial nasal, but not after any other consonant. In contrast, the back vowel set is distinguished in front of all consonants except labial obstruents and *w*. A phonological explanation for this phenomenon seems possible.

We will suppose that the *wo* ≠ *ö* distinction is basic to some earlier stage of Old Japanese, and further that it was probably reflected after all possible initial consonants. Labial consonants, however, having inherent rounding, discouraged the more unrounded articulation of *ö*, and favoured the more rounded articulation of *wo*. This caused the distinction to be lost first in those consonants. Indeed, the *Koziki* is the oldest substantial written evidence of this type, and it is the only document which preserves the *mwo* ≠ *mö* distinction at all. Martin (1987:79) gives the relative loss of contrast for all *wo* ≠ *ö* pairs as: (labial obstruents) → labial nasal → coronals → velars → word-initial (i.e. /#ö-/ > /#wo-/). This is exactly the sequence we would expect in a process of progressive labialisation, and might partly explain the odd merger: the system after labial consonants serves as a basis for extension to other consonants. Indeed, one must search far and wide

for full minimal pairs based on this distinction alone^{xv}, so the functional load must have been rather low.

Neither the *yi*≠*ĩ* nor the *ye*≠*ẽ* distinction is basic to Old Japanese, however. With only a handful of exceptions, all probably loan words (see Martin 1987:68), all attested cases of Old Japanese /e/ can be plausibly shown to be derived from earlier contractions (see above for details), most of them being *ẽ* rather than *ye*, which was comparatively rarer (Martin 1987:62). Similarly, we will view only *yi* as basic, and see *ĩ* as a later (and short-lived) addition to the syllable inventory, caused by the contraction of one of the back vowels plus *yi*. According to Martin (1987:79), the loss of distinctions between these last two *kou-otu* pairs followed the sequence: (*yi*/*ĩ* and *ye*/*ẽ* after coronals) → *yi*/*ĩ* after labials → *ye*/*ẽ* after labials and velars → *yi*/*ĩ* after velars → *ye*/*ẽ* word-initial (i.e. /#ẽ-/ > /#ye-/ → *i*(=*yi*)/*wi* (= *ĩ*) word-initial (i.e. /#wi-/ → /#i-/). Here again we see possible evidence of analogical extension across the board even to positions where it was contrastive, such as word-initially.

The question here is: Can we explain why these distinctions did not persist longer after coronals? We might assume that at some earlier stage prior to Old Japanese, widespread contractions created a full set of *yi*/*ĩ* and *ye*/*ẽ* pairs, but that these were all eventually neutralised, first after coronals, and later after labials and velars. The problem is that the glides in each case are different. *Ye*/*ẽ* involved a palatal on-glide and off-glide, respectively, and judging from the direction of the extension (*ẽ* > *ye*), and from Portuguese records of the 16th century which show [jɛ] for nearly all /e/ (see Spear 1975),

the on-glide articulation won out. But *i* was a labial on-glide, and it seems that in this case the non-glide articulation (i.e. *yi* [i]) won out.

I think both of these can be accounted for by assuming that there was articulatory pressure to maintain near-homorganic transitions (such as palatal glide to palatal front vowel), and a contrary pressure to disfavour non-homorganic transitions (such as labial glide to palatal front vowel). And the coronals as a group are most likely to favour palatalisation, and least likely to favour labialisation, which explains why they were the first to lose distinctions for both groups.

Now I would like to briefly touch on how one recovers the *kou-otu* distinctions in the first place. As I mentioned earlier, there is no evidence of a *mwo≠mö* distinction in our corpus (so we always transcribe “mo”), but the fact of such a distinction in Old Japanese is almost universally accepted by scholars because of data from the 古事記 *KOZIKI* ‘records of ancient matters’, which clearly reflects such a distinction. In the *Koziki*, unlike in the *Man'yousyuu*, the orthography used in the Japanese-language material^{xvi} is remarkably consistent, there almost always being a one-to-one relationship between a syllable and the Chinese character used to write it. For example, the second syllable of いも *IMO* ‘girl’ is always written as “毛”, but the second syllable of おもふ *OMOHU* ‘think’ is always written as “母”. The two symbols are never mixed; they are always kept distinct. Given the requirement of *otu* status for word-initial “o” (see note xi), we have to conclude that the “mo” in *omohu* is *otu*, giving us *ömöhu*. And because “毛” is distinct from “母”, we have to say that the “mo” in *imo* is *kou*, giving us *imwo*.

One place where both words occur is in poem 52 (of the *Koziki*): 伊毛袁淤母比伝 IMWO WO ÖMÖHYIDE ‘remembering her’.

The above example should give the reader a taste for how such distinctions are recovered. As I mentioned, the *Koziki* case is very simple because of its consistent orthography. The *Man'yousyuu* orthography, on the other hand, is far from consistent. In general, each of the syllables given in Chart 1 is represented not by only one Chinese character, but by several, which form a set. This is further complicated by the presence of several possible ways of reading any given character (see the Introduction for more details). It has taken literally more than a millennium of continuing research^{xvii} to uncover the mysteries of this very complicated document, and not all of them are uncovered even yet. Thanks to this body of work, however, we can read almost all of the *Man'yousyuu* with considerable confidence.

	k	g	h	b	m
yi	吉伎岐(寸來)	祇藝	比卑(日氷)	鼻婢妣	美彌民(御見三水)
i	貴奇紀(木樹城)	疑義宜	非悲斐飛(火)	備眉媚	未味尾(身實)
ye	鷄家祁計	夏雅	敝弊邊(重部)	別便辨	賣面(女召)
ë	氣(毛食消筭)	義宜	閑倍(戸經)	倍	米梅(目天雨夢)

	k	g	s	z	t	d	n	y	r
wo	古孤 (子籠兒)	吳胡	蘇素 (十麻)	俗	斗刀(戸門)	度渡	努怒	用欲(夜)	路
ö	己許(木)	暮期	曾增 (背其)	序紘	登等止騰 (跡鳥常十飛與)	杼騰	乃能	余與預 (四世代吉)	呂

Chart 4: Tables of common kou-otu man'yōgana

Chart 4 lists the most common *ongana* and *kungana* for *kou-otu* series (mostly) found in the first two books of the *Man'yōshū*.^{xviii} *Ongana* is given first, and *kungana* in parentheses following.

When a word from the corpus is spelt using one of the characters in Chart 4 (or one of a few others not listed there), then we can feel confident in associating the corresponding transcriptional value with that syllable. In all cases where the word is spelt in some other way (and there are many, many other ways), we are forced to transcribe the word with neutral vowels (simply “a”, “i”, “u”, “e”, or “o”), indicating that the text doesn’t clearly indicate which syllable of a *kou-otu* pair is intended. What this means is that in order to faithfully reflect the orthography in transcription, we must transcribe neutral vowels even for many words where we are sure of the “correct” vocalism. See Chapter 3—Poem Texts and Translations for more details on how the corpus was transcribed.

Section 3: Inflection

The inflectional systems of Old Japanese can be divided into two broad categories: verbal and adjectival. There are some irregularities present within each group, but all inflections seen will fall into one of these patterns. The verbal is by far the simpler of the two, but owing to some mixing of paradigms and other oddities it also has the greatest number of subclasses.

Before we present the inflections in more detail, I need to first discuss the categories into which these inflections are divided. The differences between the

inflectional systems of both verbs and adjectives are considered to be purely formal.

Functionally, the two systems are analysed more-or-less as having the same number and kind of distinctions. Though many modern scholars have attempted to improve upon the traditional grammatical classifications (e.g. Wenck 1976-7 for functional reasons, Yokoyama 1950 for formal reasons), I personally feel that the traditional system has merit.

The traditional classification of stems is into six different formally and functionally defined classes. These are known in the literature by the following labels: 未然形 MIZENKEI 'imperfective', 連用形 REN'YOUKEI 'adverbial', 終止形 SYUUSIKEI 'finite', 連体形 RENTAIKEI 'adnominal', 已然形 IZENKEI 'perfective', and 命令形 MEIREIKEI 'imperative'. The terms are meant to reflect both the syntactic and semantic nature of these stems. What is interesting is that all of the inflecting affixes which may appear after these stems are divided into discrete groups according to which stem each affix may follow. With rare exceptions (e.g. the suffix *-ba*), any given affix may appear following one and only one of the stems. There are probably good historical reasons for this. For example, suffixes which follow the *rentaikei* were most likely nouns at some earlier stage, suffixes which follow the *renyoukei* were most likely verbs, and so forth. But regardless of what the historical account might tell us, it is still possible to see semantic and functional grouping of the affixes into these same six classes, which gives the analysis considerable descriptive force. Chart 5 outlines the categories of affixes which follow each kind of stem.

<u>Stem Type</u>	<u>Affix Type</u>
mizenkei 'imperfective'	negative, future, voice, desire, hypothetical condition
ren'youkei 'adverbial'	past, perfect
syuusikei 'finite'	evidential, obligation, denial
rentaikei 'adnominal'	comparative, copular
izenkei 'imperfective'	concessive, actual condition
meireikei 'imperative'	imperative

Chart 5: Common affix types associated with stems

It is easy to see a clear arrangement of function and meaning here. The *mizenkei* is associated with some type of irrealis, the *syuusikei* with evidential and deontic modality, the *ren'youkei* with past time and completion (it is also the form used in compounding and to terminate conjunctive clauses; see Section 4 and Chapter 2—Special Topics, Section 1), and the *izenkei* acts as a sort of absolutive clause. Clearly, the *rentaikei* is functionally a noun, and as for the *meireikei*, we would not expect an imperative stem to take any other affixes anyway. This clarity of presentation is one attractive feature of the traditional system, and probably why it has remained in common use for so long, despite the emergence of more competitive and modern theories.

Now we will look at the formal markings of these stems for both verbs and adjectives. As I mentioned earlier (Section 1), verbs are divided formally into three main subclasses. There are two thematic subclasses and one athematic (so called because of the lack of syncretism in the stem-shapes). The athematic class is called the 四段 YODAN 'tetragrade' class because of the fact of four (actually five, but only four distinguished in *kana*) different vowels appearing in the stems. The thematic classes are the 上二段 KAMINIDAN 'upper bigrade' and 下二段 SIMONIDAN 'lower bigrade' classes, respectively,

so called because only two distinct vowels appear in their stems, one for the *syuusikei* and *rentaiki* which is identical to that of the corresponding *yodan* stems, and another “theme” vowel: *i* for the “upper” (because it’s higher in the native syllable organisation chart), and *e* for the “lower” (because it’s lower in the same chart). Wenck 1976-7 has tried to argue that there is also a semantic force associated with membership in the thematic classes. He claims that the manipulation of transitivity is one of the main functions of the thematic vs. athematic distinction (see Section 1), and further that the *kaminidan* thematic class is used for verbs referring to “natural (non-human) events...with an extension to psychological phenomena”. His points are well-taken, and I agree whole-heartedly with the first assertion, but the second point seems less useful to me. True, there is a trend of the sort he asserts, but too many of the relevant verbs require what he calls a “semantic twist” for it to be of any use as a descriptive device. For our purposes, we will assume that the inflectional differences between the thematic and athematic classes are just historical accidents, with perhaps some semantic motivations recoverable in prehistory.

The following charts present the paradigms for verbal inflection. As the charts show, there are some irregular verbs within both the *yodan* and *simonidan* classes. These are usually attributed to some mixing of inflection forms across paradigms. Indeed, there are many verbs in Old Japanese which show both *yodan* and *simonidan* inflections, sometimes as a deliberate manipulation of voice, and other times with no change in meaning, but instead depending on the time period and the document. However, if a verb shows *mizenkei* in *-a*, *meireikei* in *-(y)e*, and *ren'youkei* in *-(y)i* it is included in the *yodan*

class. If, on the other hand, the *mizenkei* and *meireikei* are identical, it is included in one of the *nidan* classes. The *kaminidan* class contains no irregular verbs. In each paradigm, I include a verb root ending in *k*, to show the use of the *kou-otu* distinctions in inflection. Finally, I include a chart showing some irregular words of the verbal type.

YODAN		<u>mizenkei</u>	<u>ren'youkei</u>	<u>syuusikei</u>	<u>rentaikei</u>	<u>izenkei</u>	<u>meireikei</u>
I	yuk- 'go'	yuk-a	yuk-yi	yuk-u	yuk-u	yuk-ë	yuk-ye
II	ar- 'be'	ar-a	ar-i	ar-i	ar-u	ar-e	ar-e
III	sin- 'die'	sin-a	sin-i	sin-u	sin-uru	sin-ure	sin-e

Chart 6: Yodan verb inflections

SIMONIDAN		<u>mizenkei</u>	<u>ren'youkei</u>	<u>syuusikei</u>	<u>rentaikei</u>	<u>izenkei</u>	<u>meireikei</u>
I	uk- 'get'	uk-ë	uk-ë	uk-u	uk-uru	uk-ure	uk-ë
II	k- 'come'	k-ö	k-yi	k-u	k-uru	k-ure	k-ö
III	s- 'do'	s-e	s-i	s-u	s-uru	s-ure	s-e

Chart 7: Simonidan verb inflections

KAMINIDAN	<u>mizenkei</u>	<u>ren'youkei</u>	<u>syuusikei</u>	<u>rentaikei</u>	<u>izenkei</u>	<u>meireikei</u>
ok- 'rise up'	ok-i	ok-i	ok-u	ok-uru	ok-ure	ok-i

Chart 8: Kaminidan verb inflections

IRREGULAR		<u>mizenkei</u>	<u>ren'youkei</u>	<u>syuusikei</u>	<u>rentaikei</u>	<u>izenkei</u>	<u>meireikei</u>
I	myi- 'see'	myi	myi	myi-ru	myi-ru	myi-re	myi
	mī- 'turn'	mī	mī	mī-ru	mī-ru	mī-re	mī
II	-nu 'NEG'	-n-a	-n-i / -zu	-zu	-n-u	-n-e	—

Chart 9: Irregular verbal inflections

Notes:

- Type II of the *yodan* is the ら行変格 RAGYOUHENKAKU ‘ra-line irregular’; it is a straightforward *yodan* verb where the *ren'youkei* has supplanted the *syuusikei* for some reason. Five verbs and four affixes.
- Type III of the *yodan* is the な行変格 NAGYOUHENKAKU ‘na-line irregular’; it has a *nidan*-style *rentaiki* and *izenkei*. Two verbs and one affix.
- Type II of the *simonidan* is the か行変格 KAGYOUHENKAKU ‘ka-line irregular’; it has a wholly peculiar *mizenkei/meireikei* and a *yodan*-style *ren'youkei*. One verb.
- Type III of the *simonidan* is the さ行変格 SAGYOUHENKAKU ‘sa-line irregular’; it has a *yodan*-style *ren'youkei*. Two verbs (and several derivatives of *s-* ‘do’).
- Type I of the irregulars is the 上一段 KAMIITIDAN ‘upper monograde’; the bare stem is used with most affixes, but it has *yodan*-type *syuusikei*, *rentaiki*, and *izenkei*. Ten verbs (and a few derivatives of *myi-* ‘see’ and *wi-* ‘sit’).

There is another kind of irregular verb called 下一段 SIMOITIDAN ‘lower monograde’, which has but a single member: 蹴る KERU ‘kick’. However, it is not attested at all in the Old Japanese period. It inflected the same as the *kamiitidan*, except that the root contained the vowel *e* instead (the *kou-otu* distinctions were long since gone by this time), but judging from alternative attestations such as < ㄱ ㄴ KUU (*syuusikei*) and < ㄱ ㄴ KUWE (*mizenkei*; probably pronounced [kuje] at the time), the so-called *simoitidan* form was the result of a contraction from an earlier *simonidan* verb, i.e. **kuw-e* > **kuy-e* > **kye-* > *ke-* (which was pronounced [kje] until comparatively recent times). In modern Japanese, however, it is a *yodan* (now called 五段 GODAN ‘pentagrade’) verb.

Now we will see the adjectival inflections. Adjectives are generally divided into four main classes, but only three are relevant for our corpus: the *ku*-type, the *siku*-type, and the *nari*-type. They are named for the form of their *ren'youkei* stems.

The *ku* and *siku* types are identical, except for the presence of an extra formative syllable *-si* in the latter, and the form of the *syuusikei*. The *-si* seems to have been a marker of some sort of emotional state, as most of the adjectives so formed seem to predicate a state of mind, e.g. 悲し KANA-SI- 'sad', 愛し ITÖHO-SI- 'dear', 怪し AYA-SI- 'doubtful'. There were even a few roots which appeared both with and without the *-si*, e.g. 甘 UMA- 'good, skillful' vs. 美し UMA-SI- 'splendid, magnificent'. The only impact this suffix had on the inflectional system was to cause a haplology in the *syuusikei*, i.e. **kana-si-si > kana-si*.

The *nari* type is clearly of the structure noun + copula, used with adjectival meaning. The justification for even including these structures in the adjective class is that the forms were lexicalised, so that the roots could no longer appear freely without the copula attached. The suffix *-nari* is an early contraction of *ni* 'as' and a stem-form of *ar-* 'be'; the expanded form is still attested in copular clauses in our Old Japanese corpus. Since *-nari* contains *ar-* 'be', it inflects exactly as a *ragyouhenkaku* verb, so we will not need to present the paradigm again here.

The paradigms for *ku* and *siku* adjectives are presented in Chart 10. Chart 11 shows some irregular affixes which inflect in the general adjective pattern. Note that adjectives don't have a *meireikei*; the usual way to express an imperative was to attach the *meireikei* of *ar-* 'be' to the *ren'youkei* of the adjective, often with contraction of the vowels at the juncture: *-ku + ar-e > -kar-e*. This form of stem enlargement was sometimes used with other stems as well, eventually replacing most of the older forms.

KU/SIKU		<u>mizenkei</u>	<u>ren'youkei</u>	<u>syuusikei</u>	<u>rentaikei</u>	<u>izenkei</u>
ku	aka- 'red'	aka-kye	aka-ku	aka-si	aka-kyi	aka-kye(re) ^{xix}
siku	kana- 'sad'	kana-si-kye	kana-si-ku	kana-si	kana-si-kyi	kana-si-kye(re)

Chart 10: Adjective stems

IRREGULAR	<u>mizenkei</u>	<u>ren'youkei</u>	<u>syuusikei</u>	<u>rentaikei</u>	<u>izenkei</u>
-kyi 'PAST'	-se	—	-kyi	-si	-si-ka
-rasi 'seem'	—	—	-ra-si	-ra-si(kyi)	-ra-si
-masi 'would'	-ma-se ^{xx}	—	-ma-si	-ma-si	-ma-si-ka

Chart 11: Irregular adjective-type inflecting affixes

Adjective inflection on the whole seems to be formed from two separate sources. One is the suffix *-ku*, which seems very old. Martin (1987:805) speculates that it might be related to the nominalizer *-aku*. His idea is that the verb *ar-* 'be' contains a formant suffix *-ra* (perhaps related to the plural suffix *-ra*), and that the "true" root of *ar-* is actually **a-* (maybe the source of the *mizenkei* vowel?). It is this root, plus the old suffix *-ku*, which makes up *-aku*. That would seem to make *-ku* a nominalizer in its own right. Indeed we see a nominalization using *-ku* in the 源氏物語 GENZI MONOGATARI 'tale of Genji' (circa 1000 AD): 多くのもの OHOKU NO MONO 'lots of things' (Martin 1987:804). However, most of these kinds of uses of *-ku* occur much later in the history of the language, and there don't seem to be any examples in the oldest Old Japanese texts. What does seem clear, though, is that adjectives were at the earliest stage nouns with some suffixed material, either *-ku* or *-sa* or *-myi*. (For a discussion of *-myi*, see Chapter 2—Special Topics, Section 1).

In addition to these suffixes, the paradigm seems to have included the past tense affix *-kyi*, itself apparently derived from two sources. One source had the shape *-si* (< *s-* ‘do’?)^{xxi}, and the other the shape *-kyi*, probably an original past suffix. Since *-kyi* is a kind of imperfective past (see Chapter 2—Special Topics, Section 4), the meaning of a noun root and this suffix together could be construed as a kind of stative predication of the quality of the noun: “the one that was redness” → “it is red”. One unexplained consequence of this analysis, though, is the indeterminacy of the *syuusikei* and *rentaikei* forms. In normal adjectival inflection, the *syuusikei* is *-si* and the *rentaikei* is *-kyi*. However, just the reverse is true for the past tense suffix *-kyi*. See Martin (1987:806-13) for a discussion of early confusion in the functions of these two stems for many words.

-Kyi is a very odd suffix. Not only does it show aberrant inflection patterns, it also shows some irregularity in its attachment to verb roots. It attaches predictably to the *ren'youkei* of all verbs except the two irregular verbs *s-* ‘do’ and *k-* ‘come’. For these verbs only, it seems to attach to either the *ren'youkei* or the *mizenkei*. All of the attested forms are: *kō-si* ~ *kyi-si* ‘came (*rentaikei*)’, *kō-sika* ~ *kyi-sika* ‘came (*izenkei*)’, *si-kyi* ‘did (*syuusikei*)’, *se-si* ‘did (*rentaikei*)’, and *se-sika* ‘did (*izenkei*)’ (McCullough 1988:87). There is some confusion of the *mizenkei* and the *ren'youkei* in these verbs in the Kyoto-Nara-Osaka region (the geographical source of our Old Japanese) even today. Compare the following forms from modern Osaka speakers: [se^jehē] ~ [ʃi^jiçī] ‘don’t do’; [ko^wahē] ~ [ki^jiçī] ‘don’t come’. So the confusion here may be a problem with the verbs themselves, and not with *-kyi* per se.

The other inflecting words in Old Japanese can be fit into one of the above verbal or adjectival categories. Quite a few of the suffixes are deficient in their paradigms (i.e. lacking one or more stems, the *meireikei* and the *mizenkei* being the most commonly missing), but what forms do occur suggest a categorisation. For affixes in general, the pieces of information one needs to account for it are: 1) which stem it follows; and 2) what type of inflection (if any) it has.

Section 4: Syntax

Old Japanese syntax is on the whole much simpler than either the phonology or morphology. If we disregard for a moment the many verbal suffixes which have been lost in modern Japanese, the clause structure of the two languages seems remarkably similar. This is true despite the fact that Japanese has been, typologically speaking, moving from a very synthetic type of language to a more and more isolating one over the course of time. Germanic languages underwent a similar development, yet the syntactic patterning was dramatically altered by such things as the loss of verbal endings and paradigmatic syncretism. Japanese, however, seems perfectly happy to be rid of the grammatical baggage of years gone by, showing no adverse effects in its syntactic patterning.

Like modern Japanese, Old Japanese seems to be very clearly an SOV language. Many of the syntactic features which often associate with SOV languages are also present in Japanese: modifiers of all types (including relative clauses) precede their heads, affixes are almost exclusively suffixed, titles and standards of comparison come before the reference nouns, and adverbial information and the roles of participants in the event are

indicated by postpositional elements (where they are indicated at all). Examples of all of these are given below. Sentence (5) is a very rare example of a sentence with both the subject and object expressed.

- (1) 菜採須兒
NA TUMA-SU KWO
greens pick-HON.RT girl
'girl who picks greens' (poem 1)
- (2) 令落
HURA-SIME-SI
fall.MZ-CAUS.RY-PAST.RT
'caused to fall' (poem 104)
- (3) 日双斯皇子
HYI-NAMI-SI NO MIKWO
sun-line.up.RY-PAST.RT GEN prince
'lined-up-(with)-sun prince (a title for Prince Kusakabe)' (poem 49)
- (4) 子松之末爾
KWO-MATU GA URE NI
child-pine GEN treetop LOC
'on treetops of small pines' (poem 228)
- (5) 吾勢子波借廬作良須
WA GA SEKWO HA KARI-IHO TUKURA-SU
me GEN husband EMPH temporary-hut build.MZ-HON.SS
'my husband (will) build a temporary hut' (poem 11)

What I would like to discuss here is the basic structure of an Old Japanese clause.

Something to keep in mind is the fact of another similarity between Old Japanese and modern Japanese: the possibility (high-likelihood, actually) of zero-anaphora. Almost any information that is recoverable from context can be left out of the clause. This includes the subject, any objects, locations, adverbials, and even the verb itself. Often

one only need state what is asserted directly, leaving all other information for the listener (the reader, in our case) to supply. Fortunately for us, the character of our corpus (mainly short poems) precludes the presence of clauses that are too obscure to be understood by a disinterested reader. However, even these have what might be called a “compact” character, meaning that there is not much in the way of excess information. The aesthetic viewpoint of the time (and even today, in some ways) dictates that less is more when it comes to almost anything, including writing poetry. A succinct and well-phrased poem, suggestive of many things left unmentioned, was valued more highly than a verbose and flowery long one. (The main exception to this that we see in our corpus is in the form of *tyouka* dedicated to an emperor praising the magnificence of his or her reign.) Thus, it is good to remember that no piece of an Old Japanese clause is actually “required” in order to make a good sentence. What is required is only that it be informative in some way.

The basic shape of a Japanese clause, including verbal suffixes, is as follows:

S (+ *ga/nö*) O (+ *wo*) N + *ni* V + *-su* + *-nu/-tu* + *-kyi/-mu* + *-nu* + *-bësi* + *-ba*

The example particles and suffixes are just that: examples of what might go in that place. The string of forms above is not in any way intended to be read as a syntactic rule. (I don’t believe there are such things, anyway.) Also, since it is always possible to rearrange the order of the clause, especially of the preverbal elements, the order listed above shouldn’t be taken too literally. Similarly with the relative ordering of the verbal affixes. Yokoyama 1950 has expended a great deal of effort in pinning down the precise

relative ordering of various affixes, but the simple fact is that one doesn't often find more than two or three of them together in any given verb, and some logical combinations probably don't occur at all. The general order for the verbal elements is: V + voice + aspect + tense + mood. Depending on what you call aspect or tense or mood, this may seem to be violated at times, but there are a few stable rules of thumb: 1) voice suffixes such as the causative *-su*, if they occur, are closest to the verb stem; 2) the tense suffixes *-kyi* and *-mu* always follow the aspect suffixes *-nu* and *-tu*; 3) the negative suffix *-nu* follows voice and aspect (and tense)^{xxii}, but comes before any mood suffixes; 4) the mood suffixes *-bēsi*, *-rasi*, and the like are after all other inflected suffixes; and 5) uninflected suffixes such as the conditional *-ba* are always last. One of the most complex single (i.e. non-compounded) verbs in the texts is 過去計良受 *SUGI-NI-KYERA-ZU* 'it had not passed by' (poem 221), which shows the expected order of all elements.

Any of the elements in caps above (S, O, N, V) can be a simple word, or a complex clause (or sequence of clauses), a compound element, or some other such thing. This, and not the verbal morphology, is the source of much of the complexity in Old Japanese. Nouns may freely form compounds with other nouns and with verbs (almost always as the first element). Adjectives, too, are like nouns and may combine with other adjectives, and with either nouns or verbs, always as the first element. Verbs may form multiple compounds (sometimes as many as four or more) with nouns or adjectives, usually as the last element, or with other verbs. Examples of all types of compounds appear abundantly in the texts of our corpus.

While nouns and adjectives compound in their base form, though, verbs use the *ren'youkei* stem. In this case it is difficult to tell whether a sequence of two verbs is truly compounded, or merely conjoined, since conjunction seems to be the major function of the *ren'youkei* in general. For example, in 立向 TATI-MUKAHU ‘standing continue-to-face’ (poem 230), the choice of whether to understand it as “they continue to face (while) standing” or “they stand, and continue to face” is not really resolvable, except according to the reader’s impression of the line in context. The thing to remember is that Old Japanese sees these two situations as the same thing linguistically. Questions like that are the problem of the translator, not the reader (and certainly not of the text!).

The two most common ways to modify nouns are relative clauses and constructions with *nō* (discussed in more detail in Chapter 2—Special Topics, Section 2). The most common way to modify verbs is using postpositional phrases that add such information as location, comparison, cause, etc. The postpositional phrases themselves are often entire clauses headed by a noun.

As I mentioned earlier, the S and O arguments are frequently left unmarked. There aren’t many examples of clauses with both S and O present (not to mention both present and unmarked), however, so it’s hard to say what would happen if there arose some ambiguity. There is certainly always the possibility of marking S with *ga* or *nō* (or a similar particle), and O with *wo*, but often what happens is that one or both of them will be marked with an emphatic particle such as *ha* or *mo*, or an interrogative particle such as *ka* or *ya* in the case of questions. These particles have a great deal of freedom of movement within the clause, and can occur in lieu of some other particle, or often even

following it. In rare cases, emphatic particles may be piled together to indicate some highly focussed material. Here are some examples (all glossed as “EMPH”; see Chapter 2—Special Topics, Section 3 for discussion of the differences in meaning):

- (6) 吾許背齒告目家呼毛名雄母
 WARE KÖSÖBA NORA-MĒ IHE WO MO NA WO MO
 me EMPH tell-FUT.IZ house ACC EMPH name ACC EMPH
 ‘I will (be the one to) tell (you), both (my) house and (my) name’ (poem 1)
- (7) 常丹毛翼名常処女煮手
 TUNENI MOGAMONA TÖKO-WOTOMYE-NI-TE
 always.RY EMPH eternal-virgin-COP.RY-CONJ
 ‘being *always* an eternal virgin’ (poem 22)
- (8) 吾此間有跡誰將告
 WARE KOKO NI ARI TÖ TARE KA TUGE-KEMU
 me here LOC be.SS QUOT who EMPH tell.RY-PAST.RT
 ‘who (might have) told you that I am here?’ (poem 226)

An interesting feature of Old Japanese syntax is the presence of some strange rules of agreement, called *kakarimusubi*. This is not agreement in the usual sense of noun-phrase concord or verbal cross-referencing of subject or object; Japanese has none of that at any stage in its history. Rather, it is agreement between emphatic particles and inflected stems. The historical source of this agreement is not entirely clear, but probably it comes from the fronting of particles which used to appear at the ends of clauses regularly after certain stems. Most of the agreement involves the *rentaikei*, which as we said earlier, is functionally a noun. Perhaps the most usual way to ask a question, for example, was to nominalize the clause and put an interrogative particle after it. It would be like using the phrase “Is it my cooking?” to mean “Am I cooking?” In time, perhaps

the particle was moved to the part of the clause being questioned (or even cliticised to the first word of the clause, in yes/no questions), but the clause retained the *ren'youkei* stem instead of regularising it to a finite stem. This also happened for the particle *sō/zō*, which could sometimes (and probably more often earlier) act as a kind of emphatic copula.

A second common kind of *kakarimusubi* was between the particle *kösō* and the *izenkei* stem. This is much less clearly understood. The function of the *izenkei* will be discussed in more detail in Chapter 2—Special Topics, Section 1, but for now we can say that evidence points to it being used as a sort of conjunctive stem early on. The etymology of *kösō* is also unclear. One idea is that it is a combination of *kō* ‘this’ and *sō* ‘that’; another has that it is the *meireikei* of an old verb *kōs-* ‘offer’, so the sense would be something like “take John, he...” (松村 et. al 1982:471). I find both of these etymologies unconvincing, but even if one of them is correct, it doesn’t help us much in our quest to understand why *kösō* should be linked so strongly to the *izenkei*.^{xxiii} No obvious reason comes to mind. A hypothesis of fronting like the one we gave for *rentaikei kakarimusubi* above is plausible, since examples of clause-final *kösō* following the *izenkei* do occur (indicating a strong assertion), but still the underlying link to the *izenkei* is left unexplained.

A final type of *kakarimusubi* is in negative imperative clauses. This involves two separate elements: *na* and *sō*. In order to make a negative imperative, the verb was placed in the *ren'youkei* and it was preceded by *na* and followed by *sō*. The former we can reasonably identify as the same root that appears in the adjective *na-* ‘lacking, absent’ and the negative suffix *-nu*. It could appear either before or after the verb, but most often

came before. The *sō*, on the other hand, is unclear. One idea is that it might be the same as the emphatic particle *sō*, but I prefer to suppose that it was an early *meireikei* of the verb *s-* ‘do’. In this particular agreement pattern, the *sō* was optional, but if it occurred, it always followed the verb, with *na* preceding. This inflexibility of movement for *sō* is a major argument against its identification with the homophonous emphatic particle, which can appear in many different positions within the clause.

Below are some examples of the *kakarimusubi* discussed above:

- (9) 迎加将行
MUKAHE KA YUKA-MU
greet.RY EMPH go.MZ-FUT.RT
‘shall (I) go and greet (him)?’ (poem 85)
- (10) 令還吾曾風流士者有
KAHESI-SI WARE SÖ MIYABIWO NI HA ARU
send.back-PAST.RT me EMPH courtier as EMPH be-RT
‘the me who sent (you) back is a (true) courtier’ (poem 127)
- (11) 吾許曾益目
WARE KÖSÖ MASA-ME
me EMPH increase-FUT.IZ
‘I will (be the one to) increase (in my love for him)’ (poem 92)
- (12) 荒備勿行
ARABI NA YUKI SO
act.wild.RY NEG_i go-RY NEG_i
‘don’t go, acting (so) wild!’ (poem 172)

This brief look at Old Japanese syntax should offer at least an initial perspective on the texts, which contain many examples of interestingly varied syntactic patterns, too

many to explore in depth here. One particular feature to always be aware of is the presence of clauses with multiple layers of embedding. (13) is an example of one.

(13) 神佐備世須等太敷為京乎置而

KAMU-SABĪ SE-SU-TÖ HUTO-SIKA-SU MIYAKO WO OKI-TE
 god-act.like.RY do.MZ-HON.SS-tho strong-lay.out.MZ-HON.RT palace ACC leave-CONJ
 ‘leaving the palace which (he) deigned to lay out strong even though (he) may
 deign to act like a god’ (poem 45)

NOTES

ⁱ Classical Japanese is considered to be the language of the Heian period (794-1185 AD), and even sometimes including later, neoclassical texts such as the 徒然草 TUREDUREGUSA (ca. 1325 AD). Old Japanese is the language of the Nara period and earlier (before 794 AD), as seen in the *Man'yōshū*, for example.

ⁱⁱ Mainly by poetic material from the 古事記 KOZIKI (712 AD).

ⁱⁱⁱ A total of six in our corpus, and only ten for the whole of Old Japanese. Cf. Unger (1993:61) for discussion.

^{iv} Unger (1993:75) asserts that 廻 *mi*- ‘turn’ and 干 *hi*- ‘dry’ were both *kaminidan* verbs at some stage prior to Old Japanese. There is some limited evidence for this in the case of *hi*-, and we analyse it as such in our concordance, but so far as I can tell, there is no such evidence for *mi*-, and we are forced for the time being to think of it as *kamiitidan*.

^v See Miller (1967:321-4) for a different view which also assumes contraction as a basis for the attested shapes of the verb stems.

^{vi} There is no formal correlate in Old Japanese to the “polite” forms of modern Japanese, which may combine with honorific or humble forms or neither. The main function of these forms in modern Japanese is to create social distance or formality of expression. In Old Japanese, formality is often expressed with excessive use of honorific forms or archaic expressions, and social distance seems to be purely a function of superior vs. inferior status, rather than the more complex and varied degrees of distance-between-equals found in modern society.

^{vii} See Davis 1987 for a characterisation of this term.

^{viii} For good discussions of attempts to relate Japanese to one or more other languages, see Shibatani 1990 and Vovin 1994.

^{ix} It seems justified to see *i* and *wi* as a *kou-otu* pair, but no one seems to have suggested it.

^x Sometimes seen as *ē* (*otu* “e”) because of alternations like 兄 *ē* ‘elder’ and 兄 *A[Ni]* ‘older brother’. No word-initial examples occur in our corpus, but given the syllable *ye*, a contrast of the *kou-otu* type is implicit, and need not be expressed in the transcription.

^{xi} Generally seen as *ö* (*otu* “o”) because of non-co-occurrence restrictions that proscribe *ö* and *wo* in the same root (the so-called “Arisaka’s Laws”; see Unger 1993:24-5). Because of words such as 音 *ÖTÖ* ‘sound’, where the *otu* “tö” is certain, word-initial “o” must also be *otu*. However, since the syllable *wo* already implies a contrast of the *kou-otu* type, we don’t need to express that in our transcription.

^{xii} Unger (1993:7) gives a concise summary of the two positions.

^{xiii} Shibatani (1990:131-9) discusses the history of research on this problem in more detail.

^{xiv} Many scholars, including Hattori 1976 (*ibid.*), Ono 1980 (cited in Shibatani 1990:137), Matsumoto 1984 (cited in Shibatani 1990:138), and Martin 1987, think that a four-vowel system is the most likely story for pre-Japanese, but Unger 1993 argues for an “original *e” distinct from later *ye* and *ë*. Since our concern is Old Japanese and not pre-Japanese, we won’t pursue the reconstruction further in this manner.

^{xv} 門 TWO ‘gate’ and 十 TÖ ‘ten’ is one such minimal pair.

^{xvi} Most of the *Koziki* is written in Chinese.

^{xvii} See Pierson 1929 for a history of early commentary work on the *Man’yousyuu*.

^{xviii} For a complete list of all *man’yougana*, see 松村 et al. (1982:1384-5).

^{xix} Sometimes the *izenkei* was *-kye*, and other times it was *-kyere*. There are too few cases to be sure what conditioned the alternation, if anything. Over time, the latter form won out, and it is the form of the *izenkei* (now called the 仮定形 KATEIKEI ‘hypothetical’) of modern adjectives.

^{xx} Later also *-ma-si-ka*.

^{xxi} If Martin 1987’s **a-* ‘be’ is in fact the source of the *mizenkei* vowel in general, then the *mizenkei* stem of *-kyi*, *-se*, could be reconstructed as *-si* ‘do (*ren’yōkei*)’ + **a-* ‘be’ > **-sye* > *-se*.

^{xxii} No simple cases of *-nu* ‘NEG’ and *-kyi* ‘PAST’ occur in our corpus. All cases involve the interpolation of *ar-* ‘be’ at some point. In all those cases the order is: *-nu* + *ar-* + *-kyi*. The same is true of *-mu* ‘FUT’.

^{xxiii} In fact, a few early examples of agreement with the *ren’yōkei* and the *syūsikei* of adjective-type stems occur (松村 et al. 1982:471), but this is probably because of incomplete development of the adjectival *izenkei* inflection (which at the earliest stages was identical to the *mizenkei*).

Chapter 2—Special Topics

In this chapter we will take a look at some more advanced topics in Old Japanese grammar. It is hoped that this will aid the reader somewhat in the interpretation of the more subtle and difficult passages. Limits of space prevent discussion of more than a few such topics, and even for the ones I have chosen to look at, a full treatment is hardly feasible. The focus throughout will be to offer perspectives on difficult passages in the texts, in order to facilitate reading.

Section 1: Clause Types

The notion of a clause type may not seem to be very “advanced grammar”, but Old Japanese has some odd-looking clauses that present difficulties of interpretation. The goal in this section is to describe as much as possible the functional and semantic import of some of the types of clauses one may encounter in the corpus.

The most basic clause type is a simple, unemphatic finite clause. This is terminated by a verb in the *syuusikei*. (14) is an example of such a clause.

- (14) 令視倍吉君之在
 MYI-SU-BĒKYI KIMI GA ARI
 see.MZ-CAUS.SS-should.RT you NOM be.SS
 ‘you, whom (I) should show (it) to, are (there)’ (poem 166)

This is the form of clause that one typically finds at the point of change from one main thought to another; it functions somewhat like a paragraph indent in a modern text.

It is also commonly encountered in narrative texts (which our corpus is not) at the change of one scene or event to another. When direct or indirect speech is introduced using the quotative particle *tō*, it is almost always in the form of this type of clause.

Another basic clause type is the conjunctive clause, which is probably the most common type. There are several kinds of conjunction, so it is important to look carefully at these. The major varieties are: *ren'youkei* clause, *-te* clause, and *izenkei* clause. Of the three, the *izenkei* presents the most problems for interpretation. First, some examples:

(15) 騰立國見乎為者

NOBORI-TATI KUNI-MYI WO SURE-BA
climb.RY-stand.RY land-see ACC do.IZ-when
'when (I) climb (the mountain) and stand (on it) and do a land-view' (poem 2)

(16) 秋茅之咲而散去流花

AKI-HAGI NO SAKI-TE TIRI-NURU HANA
autumn-bush.clover GEN bloom.RY-CONJ scatter.RY-PERF.RT flower
'the autumn bush clover's flowers that bloomed and (then) scattered' (poem 120)

(17) 入日刺奴礼...衣袖者通而沾奴

IRI-HYI SASI-NURE...KOROMO NO SODE HA TOHORI-TE NURE-NU
enter.RY-sun pour-PERF.IZ clothing GEN sleeve EMPH pass.RY-CONJ wet.RY-PERF.SS
'the entering sun poured in, and...(tears) passed through the sleeves of (my) clothing and (I) got wet.' (poem 135)

The *ren'youkei* type seen in (15) is the simplest of the three. The meaning is always on a cline of degree of connectedness to the following clause, going from conjunction at the loosest to manner adverb to compounded clause at the extreme tightest level of connectedness. I mentioned in Chapter 1—Grammatical Sketch, Section 4, that it is often hard to tell how tightly bound a *ren'youkei* V-V combination is, so the

interpretation will always need to be sensitive to the context and nature of the verbs used. For example, honorific and humble verbs are often suffixed to verbs in the *ren'yōkei*, and in this case the binding must be considered very tight. On the other hand, a sequence like 鳴濟遊久 NAKI-WATARI-YUKU 'go crossing crying' (poem 111), is probably best seen as a main verb *yuku* 'go' preceded by two manner adverbials.

The suffix *-te* is most likely a fossilised *ren'yōkei* usage of the perfect suffix *-tu*. In actual practice, however, there is often no discernable sense of perfectivity in *-te* clauses, as *-te* is most often simply a basic conjunction. Sometimes, as in (16) above, there is a sense of "one does X, *and then* Y". This is the legacy of the earlier perfective meaning, no doubt, but it is not a necessary interpretation for every instance of *-te* (if it were, we would have no *-te*, but simply the *ren'yōkei* of *-tu*). Occasionally, a *-te* clause may indicate the cause of the event in the following clause.

The third type of conjunction, seen in (17) above, is somewhat difficult to interpret. In our corpus, only two examples appear of the *izenkei* terminating a clause without an emphatic particle: the clause in (17), and the following clause in (18).

- (18) 大雪乃乱而來礼不奉仕
 OHO-YUKI NŌ MIDARE-TE KYI-TARE MATUROHA-ZU
 much-snow like be.chaotic.RY-CONJ come.RY-PERF.IZ submit.MZ-NEG.RY
 '(they) came in chaos like much snow, and not submitting...' (poem 199)

If we go outside of our corpus a bit and look at other books of the *Man'yōshū*, we manage to find a couple more examplesⁱ, which I give below, but it is clear that this clause type had become exceedingly rare by the Old Japanese period.

- (19) 家離伊麻須吾妹乎停不得山隱都礼情神毛奈思

IHE-ZAKA-RI I-MASU WAGIMO WO TODOME-KANE
house-separate.MZ-MEDPAS.RY INTENS-deign.be.RT me.GEN.wife ACC stop.RY-unable.RY

YAMA-GAKUSI-TURE KOKORO-DO MO NASI
mountain-conceal.RY-PERF.IZ heart-?stingⁱⁱ EMPH lacking.SS

'unable to stop my wife, who deigned to become separated from (our) home, (I)
have hid (her) (in) the mountains, and (I) have no ?sting of feeling' (poem 471)

- (20) 大舟乎荒海爾榜出八船多氣吾見之兒等之目見者知之母

OHO-BUNE WO ARUMI NI KOGIDE YA-HUNE-TAKĒ WA GA MYI-SI
big-boat ACC rough.sea LOC row.out.RY more-boat-spur.on.IZ me NOM see.RY-PAST.RT

KWO-RA GA MA-MYI HA SIRUSI MO
child-PL GEN eye-see.RY EMPH sign EMPH

'rowing (my) big boat out into the rough sea (I) spur the boat on even more, and
the looks of the children that I saw (are) a beacon' (poem 1266)

With so little to go on, it is hard to say exactly what the meaning of such a termination must have been. The sense of (17) seems to be something like "as soon as the evening sun poured in". (18), on the other hand, seems more purely conjunctive: "they came like the chaos of a great snowfall, not submitting". And (19) benefits more from an interpretation along the lines of "though (because?) I hid her in the mountains". The use in (20) seems more like how one might use a semi-colon in English to connect two clauses together more loosely than a comma would imply.

Perhaps the best generalisation we can make about *izenkei* conjunctive clauses is that the connection between them is not so strong as that between ones conjoined with the *ren'yōkei*, the meaning in any given passage left to the best interpretation context will allow. It seems likely that at some earlier stage of the language, there might have been a productive contrast between *izenkei* and *ren'yōkei* conjunction.

The next type of clause to consider is the concessive clause. There are two main types: the verbal type and the nominal type. The verbal type employs the suffixes *-tō* and *-dō* (and their mildly emphatic equivalents, *-tōmo* and *-dōmo*); the nominal type uses a postpositional particle, generally *ni*, but also sometimes *wo*. Some examples are given below.

- (21) 人者縦念息登母...不所忘鴨
 HITO HA YOSI OMOHI-YAMU-TŌMO...WASURA-YE-NU KAMO
 person EMPH even.if think.RY-stop.SS-tho.may forget.MZ-POTEN.MZ-NEG.RT EMPH
 'even if a person may stop thinking (of someone), (they) can't forget' (poem 149)
- (22) 君名者雖有吾名之惜裳
 KIMI GA NA HA ARE-DO WA GA NA SI WOSI MO
 you GEN name EMPH be.IZ-tho me GEN name EMPH precious.SS EMPH
 'your name is (thus for you), but my name is precious (to me)' (poem 93)
- (23) 寐之不所宿爾...多津鳴倍思哉
 I NO NERA-YE-NU NI...TADU NAKU-BĒSI YA
 sleep ACC sleep.MZ-POTEN.MZ-NEG.RT tho crane cry.SS-should.SS EMPH
 'should the cranes cry (so loud), though (I) can't sleep a wink?' (poem 71)
- (24) 伊勢能國爾母有益乎奈何可來計武
 ISE NŌ KUNI NI MO ARA-MASI WO NANI SI KA KYI-KYEMU
 Ise GEN land LOC EMPH be.MZ-would.RT tho why EMPH EMPH come.RY-might.RT
 '(he) would be in the land of Ise (if things were different), but why did (I) come (since he's not)?' (poem 163)

The main difference between *-tō* and *-dō* is that *-tō* is a hypothetical concessive, while *-dō* is an actual concessive. Since it is attractive to consider that they may have the same etymological source, voicing in *-dō* perhaps induced by an intervening particle long since lost, one wonders at this distinction in meaning. They occur on different verb

stems, as seen above (*-tō* follows the *syuusikei*, and *-dō* the *izenkei*), so perhaps the meaning difference has something to do with the meaning of the stems. This is plausible in the case of *-dō* with the *izenkei*, but the *syuusikei* is not generally associated with hypothetical events. In fact, quite the opposite. However, an odd fact about *-tō* is that, while it attaches to the *syuusikei* of verbs, it generally follows the *ren'yōkei* of adjectives (and with the *kamiitidan* verbs it follows the bare root, possibly an old noun used in a verbal sense). We have seen confusion between these stems before (see Chapter 1—Grammatical Sketch, Section 3), so there may be something lurking here.

The nominal type consists of a noun or nominalized inflecting word (usually in the *rentaikei*, but often also nominalized with *-aku*) followed by *ni* or *wo*. There doesn't seem to be much difference in meaning between the two. If anything, *wo* carries a somewhat more plaintive tone, and *ni* seems more resigned in tone, but that is just my own impression. *Wo* often follows the suffix *-masi*, which indicates a contrary-to-fact condition or supposition, as in (24), while *ni* commonly follows the nominalizer *-aku*. Only *wo* appears after a plain noun in this sense, as in (25). A *ni* in this location would force the clause to have a purpose or cause reading, i.e. “in order to make it a rough mountain road”, or “because it is a rough mountain road”.

(25) 荒山道乎石根禁樹押靡

ARAKI YAMA-DI WO IHA GA NE SAHE-KĪ OSI-NABE

rough.RT mountain-road tho rock GEN root hinder.RY-tree push.RY-bend.RY

‘though (it is) a rough mountain road, (by) pushing (aside) the rock-bases and bending the hindering-trees (one can manage to pass)’ (poem 45)

Next we will look at conditional clauses. The main type in this group is of course the *-ba* clause. There are two varieties of *-ba* clauses: one with the *mizenkei*, and one with the *izenkei*. This is another place where we can see a clear reflection of the differences in meaning between these two stems. The *mizenkei* with *-ba* always indicates an unrealised or hypothetical condition, while the *izenkei* with *-ba* always indicates a realised (or at the very least habitual) condition. The meaning of *-ba* in each case is essentially the same, however, the different senses in this case being provided by the verb stems.

Evidence that *-ba* is etymologically related to the particle *-ha* is given by the existence of conditional clauses with *-ha* (often following the conjunctive suffix *-te*, as in poem 16 of our corpus; see example (56) below). The reason for the voicing in *-ba* is not known, but seems comparable to the *-tō/-dō* situation seen earlier.

The particle *ni* can also be used in a conditional sense following a *rentaikei* verb stem (*ni* is a very flexible particle!), but these are not terribly common. In meaning it is similar to *izenkei* + *-ba*. Another type, the contrary-to-fact conditional *-masi*, has already been seen above in (24), and is shown again in (26).

Examples of conditional clauses of each of these types are given below in (26) through (29).

- (26) 加是有乃懷知勢婆...標結麻思乎
 KAKARA-MU TÖⁱⁱⁱ KANE-TE SIRI-SE-BA... SIME YUHA-MASI WO
 thus.be.MZ-FUT.SS QUOT presage.RY-CONJ know.RY-do.MZ-if marker tie.MZ-would.RT tho
 'if (I had) know(n) beforehand that it (would) be like this, (I) would (have) tie(d)
 a marker' (poem 151)

- (27) 泣涙雨^{iv} 爾落者衣 漬而
 NAKU NAMITA KO-SAME^v NI HURE-BA...KOROMO HIDUTI-TE
 cry.RT tear small-rain as fall.IZ-when clothing get.muddy.RY-CONJ
 'as the tears (he) cries fall like drizzle, (his) clothing gets muddy, and' (poem 230)
- (28) 草無者小松下乃草乎苅核
 KAYA NAKU HA KO-MATU GA MOTO NÖ KUSA WO KARA-SA-NE
 thatch lacking.RY if child-pine GEN base GEN grass ACC cut.MZ-HON.MZ-please
 'if (there) is no thatch, please cut the grass at the base of the small pine' (poem 11)
- (29) 見爾清潔之
 MYIRU NI SAYAKESI
 see.RT when clear.SS
 'when (one) sees (it), (it looks) clear' (poem 61)

Relative clauses ought to be considered, but since these are so straightforward, one simple example should suffice. To form a relative clause, an inflected word is placed in the *rentaikei* and positioned in front of a noun (or noun phrase), which acts as the head of the clause. (30) is an example.

- (30) 千遍参入之東乃大寸御門
 TI-TABI MAWIRI-SI HIMUGASI NÖ OHOKYI MYIKADWO
 1000-time go.HUM.RY-PAST.RT east GEN great.RT palace
 'the great eastern palace that (I) humbly went (to) 1,000 times' (poem 186)

The final clause type we will consider is a very common kind of adjectival clause. In this type of clause, the suffix *-myi* is attached directly to the adjective root, and the subject of the clause is optionally (but frequently) marked with *wo*. This is a very unusual sort of syntax. There is no other situation where *wo* can mark a subject, but for an adjective to require a direct object is even more odd, so however one looks at it, it is

aberrant grammar. Semantically, the *wo*-marked noun is the subject of the clause, i.e. it is the word that is being predicated. The N *wo* A-*myi* structure as a whole means “because N is A”. Old Japanese textbooks refer to this usage as み語法 MIGOHO ‘*mi*-word use’, and treat it as a mere anomaly. Martin (1987:805-6) discusses the structure and some of the problems encountered in trying to derive *-myi* from some other etymon. Most commonly suggested are: 1) the verb *myi*- ‘see’; 2) the future suffix *-mu*; and 3) the *ren'youkei* of a verb formant which Martin reconstructs as **-ma-*.

The first suggestion accounts nicely for the accusative particle, but tracing the meaning from “A-seeing N” to “because N is A” is a little sketchy. This is, however, the source suggested by the very reliable Omodaka et al. 1967 (see the Preface for the reference). Martin (1987:806) says he finds the etymology there “unconvincing”.

The second possibility seems very unlikely to me. *-Mu* is a future suffix which often includes modal nuances of supposition and desire, none of which is present in the meaning of the construction, and furthermore it always attaches to the *mizenkei* verb stem, and not the root. While Unger 1993, among others, discounts the validity of the *mizenkei* as a true stem, preferring to see it as the bare root, I feel that the ubiquity of the *a* theme vowel is strong evidence suggesting the presence of some formant in the *mizenkei*. Unger (1993:67) claims this could be accounted for by a large-scale “analogical restructuring” involving all athematic roots. Some evidence usually given for this point of view is the strange but apparently *mizenkei* stems in *o(ö)* in such words as *kyikö-yu* ‘can hear’ and *omoho-yu* ‘spontaneously think’, as well as a possible *meireikei* of *s-* ‘do’, *sö*, seen in negative imperative clauses (see Chapter 1—Grammatical Sketch,

Section 4). My view is that these are probably the result of a sporadic assimilation to the final *u* in certain words which could be used as honorifics (cf. *kyikösu* ‘deign to say’, and *omohosu* ‘deign to think’). I feel something better than “analogical restructuring” is required to account for the overwhelming presence of *a* in all other athematic *mizenkei* stems (by far the bulk of the verbal lexicon), and even in these two verb in other contexts, e.g. *omohazu* ‘don’t think’ (poem 3735, not in our corpus) and *kyikana* ‘want to hear’ (poem 1). The peculiarity of the semantic and phonological context strongly suggests that it is the suffixes *-yu* and *-su*, and not primordial root-shapes, that are to blame.

The third possibility is one that Martin seems to favour, albeit with reservation. The two main problems with this, as he mentions, are: the formant **-ma-* was not common, and adjective-derived verbs are not clearly attested using it until around the Heian period; and, the derived verbs in **-ma-* are all intransitive, requiring the extra formant **-Ci-* for a transitive sense. In the end, we will have to conclude that we are not sure where this *-myi* came from.

Troubled though the etymology may be, the usage is very clear:

- (31) 去来見乃山乎高三香裳日本能无所見
 IZAMYI NÖ YAMA WO TAKA-MYI KAMO YAMATO NÖ MYI-YE-NU
 Izami GEN mountain NOM high-because EMPH Yamato ACC see.RY-can.MZ-NEG.RT
 ‘(maybe) because Mt. Izami is high?, (I) can’t see Yamato’ (poem 44)

Section 2: Adnominal Constructions

The title for this section is a bit too big for its britches. There is nothing very dramatic about the noun-modifying constructions in Old Japanese that we have seen so

far. What we will be primarily concerned with is the difference in meaning and use between the four so-called “genitive” particles *ga*, *nō*, *na*, and *tu*.

The main ways a noun can be modified are: 1) a relative clause (seen earlier in Section 1); 2) another noun or nouns, forming a right-headed compound; or 3) using a genitive construction of some sort. An example of the first is (30) above; an example of the second is 村肝 MURA-KIMO ‘group-liver (=“internal organs”)’ (poem 5). These types of modification are both very straightforward, and don’t require further explanation.

Genitive constructions, on the other hand, are interesting because there seem to be so many alternatives. It seems very unusual for a language to have four different kinds of “of”, and we would like more information on the differences between these.

In the first place, there is a sharp dividing line between the very productive *nō* and *ga*, on the one hand, and the seemingly unproductive *na* and *tu*, on the other. We can easily list all of the instances of *na* and *tu* that appear in our corpus, but this the list for *ga* would be huge, and the list for *nō* would include phrases from nearly every poem in the corpus. As a starting point, we will list all the occurrences of *na* (plus a couple culled from 松村 et al. 1982) and some representative occurrences of *tu* in (32) and (33), respectively.

- (32) 水激 MYI NA SOSOKU ‘water rushes’ (poem 36)
 奈戸爾 NAHĒNI ‘in addition to’ (< *na* + *uhē* ‘top’ + *nī*) (poem 50)
 水伝 MYI NA TUTAHU ‘water follows along’ (poem 185)
 奈倍爾 NAHĒNI (same as above) (poem 209)
 水門 MYINATWO ‘harbour’ (< *myi* ‘water’ + *na* + *two* ‘door’) (poem 220)
 水源 MINAMOTO ‘base of the water’ (< *myi* ‘water’ + *na* + *motō* ‘base’)
 眼 MANAKO ‘pupil (of the eye)’ (< *ma* ‘eye’ + *na* + *kwo* ‘child’)

- (33) 五可新 ITUKASI 'sacred oak' (< *i* 'sacred' + *tu* + *kasi* 'oak') (poem 9)
 渡津海 WATATUMI 'god of the sea' (< *wata* 'sea' + *tu* + *myi* 'god') (poem 15)
 國都美神 KUNI TU MYIKAMI 'gods of the land' (poem 33)
 上瀬 KAMITUSE 'upper shallows' (< *kami* 'up' + *tu* + *se* 'shallows') (poem 38)
 奥津白波 OKI TU SIRANAMI 'white-waves of the offing' (poem 83)
 奥津加伊 OKI TU KAI 'oars of the offing' (poem 153)
 奥津藻 OKI TU MO 'seaweed of the offing' (poem 162)
 常都御門 TÖKO TU MYIKADWO 'eternal palace' (poem 174)
 天宮 AMA TU MIYA 'heavenly palace' (poem 204)
 時風 TOKITUKAZE 'timely wind' (< *tökyi* 'time' + *tu* + *kaze* 'wind') (poem 220)

Something we can see immediately, besides the general paucity of *na* examples, is the propensity that each particle has for certain words. *Na* seems to occur mainly with the word *myi* 'water', so much so that Martin (1987:476) suggests *myina* as the original root for *myi*, with the latter being a reduction. I don't agree with this analysis, particularly since at least a few examples of *na* occur with *ma* 'eye' with the same meaning. In particular, we see the adverb *nahëni*, which can attach to (presumably) any *rentaikei*. Further, I think that *na* and *nö* come from the same etymon, *nö* perhaps a reduced form of *na* (remember, we assert that *ö* is a central vowel; see Chapter 1—Grammatical Sketch, Section 2).

Tu seems much more widely attested. There are numerous examples in our corpus, but they all fall into three groups: 1) with a word for water, especially *okyi* 'offing', but also *se* 'shallows'; 2) with a word of spirituality such as *myi* 'god', *i* 'sacred', *kami* 'god', *ama* 'heaven', *tökö* 'eternal'; and 3) other, which in our corpus is the single word *tökyitukaze* 'timely wind'. This word referred to a regular wind that came every day at a certain time, such as after ebb tide. Perhaps this, too, then, is an example of the second category? Something else to consider is that in Shinto beliefs, water is seen as a

purifying agent, perhaps holy. So maybe we really have only one category with *tu*: divine things.

The two particles *ga* and *nö*, in contrast to *na* and *tu*, are very frequent. Furthermore, they are so diverse in usage that to even list just the most representative examples would take a lot of space, so I will refrain from doing so. Even the most cursory glance at the texts of our corpus will provide abundant examples of both particles in many settings. Their main function seems to be to mark a relationship between two nouns. This is the reason for their appearance as subject markers in subordinate clauses: verbs in these clauses are nominalizations, either *rentaikei* stems or other types of deverbal nouns.

In terms of the types of relationships between nouns they may signal, there are many varieties. *Nö* in particular can signal just about any spatial or logical relationship. Examples such as *yaku siho nö omohyi* ‘thoughts like burning salt’ (poem 6), *myiwa nö yama* ‘the mountain Miwa’ (poem 17), *hayasi nö sakyi* ‘edge of the woods’ (poem 19), *tabyi nö sirusi* ‘sign of the journey’ (poem 57), *i nö nerayenu* ‘being-unable-to-sleep of sleep’ (poem 71), *ta nö ho* ‘(rice) ears in the rice-fields’ (poem 88), *yuduruha nö myiwi* ‘imperial well by the evergreens’ (poem 111), and the like abound in the texts.

Similar examples of *ga* are not hard to come by, either: *hamamatu ga ye* ‘branches of the beach pines’ (poem 34), *kyimyi ga katamyi* ‘memento of you’ (poem 47), *wotömye ga tömö* ‘companions that are girls’ (poem 53), etc. However, unlike *nö*, *ga* doesn’t indicate spatial relationships. A main function of *ga* is to show part-of-whole relationships. While *nö* has part-of-whole uses as well, the relationship between two

nouns in this relationship when bound by *ga* seems much tighter than when bound by *nō*.

Take, for example, the following line which contains both:

(34) 小松下乃草

KO-MATU GA MOTO NO KUSA

small-pine GA base NŌ grass

‘grass at the base of the small pine’ (poem 11)

This is a very illustrative example in that it shows a kind of hierarchy of bondedness, with a clear distinction between the “base”, which is more clearly a part of the tree, and the “grass”, which is only accidentally related to the tree.

Another very important distributional fact in this regard concerns the pronouns *a/wa* and *are/ware*.^{vi} The difference between *wa* and *ware* (and *a* and *are*, but for simplicity’s sake I will only refer to the *wa* pair hereafter) seems to parallel the difference between *sō* ‘this’ and *sōre* ‘this’. The first seems to be the deictic root, and it appears in compound forms such as *sō-kō* ‘this-place (=“here”)’. The second, however, cannot participate in compounds of any sort. While *sō* does occasionally occur alone (in poem 50, for example), *wa* never does. It only appears with a particle following, usually *ga*, but sometimes also *ni*, *wo*, or *ha* (松村 et al. 1982:1208). The relevance of this is that it’s possible to have *nō* following *ware* (it doesn’t occur in our corpus, but in the *Genzi monogatari* we find *ware no kisyoku* ‘my appearance’), but never following *wa*. *Ga* can (and frequently does) appear after either, but seems to prefer *wa* on the whole. In fact, in our corpus, the phrase *wa ga* ‘my’ is by far the most common use of *ga*, accounting for

around two-thirds of the total number of occurrences. The “comfort” which *ga* feels with this semi-bound root, and the impossibility of a sequence like **wa nō* ‘my’, indicates to me that *ga* represents a more tightly bound relationship between two nouns than does *nō*.

These two bits of independent evidence (example (34) and similar examples, coupled with the distributional restriction for combinations with *wa*) seem to point clearly to *ga* marking a fundamental relationship, while *nō* marks an accidental one.

Section 3: Emphasis and Emotion

I claimed in Chapter 1—Grammatical Sketch that emphasis was a very important grammatical notion in Old Japanese. We have seen some examples already of how it affects morphosyntactic patterning, and the widespread occurrence of emphatic particles in all of the example sentences so far should impress upon the reader how frequently used they were. However, we will often wonder just how to interpret any given particle in context. This section is devoted to showing contrasts between some of the more common ones. There are a few, such as *we* and the like, which only occur very infrequently, so that the precise nature of the emphasis is nearly impossible to determine. Some, such as *si* and *sō/zō*^{vii}, are common but hard to pin down semantically. Others, such as *ha* and *mo*, are very frequent and have even survived into the modern language, making their interpretation somewhat less difficult. Finally, there are a few, like *sahē* and *nōmī*, whose meanings are so clear that it is not really necessary to discuss them at length.

We will divide emphatic particles into three main groups: 1) interrogative particles, which all participate in *kakarimusubi* (see Chapter 1—Grammatical Sketch,

Section 4); 2) focus particles which also participate in *kakarimusubi*; and 3) focus particles which do not participate in *kakarimusubi*. In the first category we will discuss *ka* and *ya*, and also the related *kamo*, though it is not always interrogative in meaning. In the second category we will look at *sö/zö* and *kösö*. The third category is the largest, but we will concern ourselves only with the very common *ha*, *mo*, and *si*.

Of the two interrogative particles *ka* and *ya*, the latter is generally considered to be more neutral in meaning, while the former expresses a greater degree of doubt or uncertainty. I'm not sure if our corpus will bear this distinction out, but let's look first at a few examples.

- (35) 何所爾可船泊為良武
IDUKU NI KA HUNA-HATE SU-RAMU
where LOC KA boat-moor.RY do.SS-must.RT
'where must (they) be doing the boat-mooring?' (poem 58)
- (36) 鳴而歟來良武
NAKI-TE KA KU-RAMU
cry.RY-CONJ KA come.SS-must.RT
'(is it that the birds) are coming crying?' (poem 70)
- (37) 大夫哉片戀將為
MASURAWO YA KATA-KOHI SE-MU
brave.man YA side-long.for.RY do.MZ-FUT.RT
'will a brave man have a (one-)sided longing?' (poem 117)
- (38) 蓋哉鳴之
KEDASI YA NAKI-SI
perhaps YA cry.RY-PAST.RT
'were (the birds) maybe crying?' (poem 112)

In (35) we see a very common use of *ka*, which is to appear after a question word. We don't find examples of *ya* used in this way in our corpus (although from the Heian period on they do occur; see McCullough 1988:67-8), but *ya* does sometimes occur after a word meaning "perhaps", as in (38). Both will occur after a word being questioned, with little discernable difference in meaning. Examples of this are seen in (36) and (37).

They can also both appear word-finally, but in this case *ya* diverges from the pattern in not requiring the verb to be in the *rentaikei*; *ka* almost always requires this. *Ya* can appear after either the *syuusikei* or the *izenkei*. In the latter situation, the question will most often be interpreted as rhetorical, and the overall sense of the clause strongly assertive. Rarely, *ka* can also follow the *izenkei*. This only happens in archaic-sounding poems along with highly honorific forms referring to acts of the emperor, and the meaning is never rhetorical. Below are some examples of both *ka* and *ya* in word-final position.

(39) 四宝三都良武香

SIHO MYTTU-RAMU KA
 tide fill.SS-must.RT KA
 'is the tide (maybe) coming in?' (poem 40)

(40) 君之齒^{viii}母吾代毛所知哉

KIMI GA YO MO WA GA YÖ MO SIRU YA
 you GEN life too me GEN life too know.SS YA
 'do (we) know (the course of) both your life and my life? (not at all)' (poem 10)

(41) 束之間毛吾忘目八

TUKA NO AHIDA MO WARE WASURE-ME YA
 fistful GEN interval EMPH me forget.MZ-FUT.IZ YA
 'will I forget (for) even the space of (one) fistful? (absolutely not)' (poem 110)

(42) 何方御念食可

IKASAMANI OMOHO-SI-MESE KA
 how.RY think.MZ^{ix}-HON.RY-HON.IZ KA
 ‘how does (he) deign to augustly think?’ (poem 29)

One thing the reader will notice is *ka*’s affinity for conjectural affixes like *-ramu*. This is perhaps why it is thought to include a nuance of doubt, as opposed to the more “pure” interrogative meaning purported for *ya*. The contrast after *izenkei* stems is also informative. It suggests that *ka* might have been more polite (i.e. less harshly questioning) than *ya*.

Both particles can also be used interjectionally to signal surprise, but only *ya* occurs in this sense in our corpus. However, there is another particle *kamo* (really a combination of *ka* and *mo*) which is similar to the interjectional *ya*. *Kamo* is never purely interrogative, but always contains an element of surprise or incredulity. In general, it adds a strong emotional overtone of doubt to the utterance, which will be interpreted more or less like questioning according to context. (43) and (44) are examples of *kamo*.

(43) 不生有之草生爾來鴨

OHIZARI-SI KUSA OHI-NI-KYERU KAMO
 grow.NEG.be.RY-PAST.RT grass grow.RY-PERF.RY-PAST.RT KAMO
 ‘how the grass that was not growing (before) had grown!’ (poem 181)

(44) 人者反而復將見鴨

HITO HA KAHERI-TE MATA MYI-KEMU KAMO
 person EMPH return.RY-CONJ again see.RY-PAST.RT KAMO
 ‘(I wonder if) the person ever returned and saw (it) again’ (poem 143)

The next group of emphatic particles, *sö/zö* and *kösö*, are both focus particles.

That means they are used to highlight information in the clause, or otherwise draw special attention to the clause as a whole. This function is reasonably obvious, but something to note in particular is that *kösö* is much more strongly emphatic in this way than *sö/zö*. A couple of examples of each should make the point clear.

(45) 野嶋波見世追...珠曾不拾

NOSIMA HA MYI-SE-TU... TAMA SÖ HIRIHA-NU
 Nojima EMPH see.MZ-CAUS.RY-PERF.SS pearl SÖ scoop.up.MZ-NEG.RT
 '(you) showed (me) Nojima...(but you) don't pick up pearls (for me)' (poem 12)

(46) 不寝夜叙多

I-NE-NU YWO ZÖ OHOKI
 sleep-sleep.MZ-NEG.RT night ZÖ many.RT
 '(I have) many sleepless nights' (poem 156)

(47) 人社不知松者知良武

HITO KOSO SIRA-NE MATU HA SIRU-RAMU
 person KÖSÖ know.MZ-NEG.IZ pine EMPH know.SS-must.SS
 'people don't know (it), but the pines must know' (poem 145)

(48) 古昔母然爾有許曾虛蟬毛孀乎相格良思吉

IHISIHE MO SIKA NI ARE KÖSÖ UTUSEMI MO TUMA WO ARASOHU-RASIYI
 old.days too thus as be.IZ KÖSÖ present.day too spouse ACC fight.for.SS-seem.RT
 'the old days are thus and (that's why) in the present day, too, (we) seem to
 fight for (our) mates' (poem 13)

The last group of emphatic particles is also in some ways the most slippery, partly because their high frequency of use has led to the proliferation of many separate but related functions. The least troublesome is *si*, which has disappeared from the modern language. It seems to function very much like *sö/zö*, except that it does not require the final verb to be in the *rentaikei*, as the latter does. In fact, it is difficult to see any strong

contrast in meaning between *sö/zö* and *si*, but in terms of distribution, *si* seems to favour certain specific contexts. One context is following a noun which is the subject of a verb with the suffix *-yu*, which is called a “spontaneous” suffix (it also has a “potential” reading in some contexts). It indicates that the subject of the clause did not consciously intend to perform the event; that it “just happened”. (49) is an example.

(49) 寒暮夕倭之所念

SAMUKI YUHU-HE HA YAMATO SI OMOHO-YU
cold.RT evening-around EMPH Yamato SI think.MZ⁺-SPON.SS
‘during the cold evenings (I tend to) think of Yamato’ (poem 64)

Another, similar context is between a noun and a predicating adjective with *mo* following, as in example (22) in Section 1 above. (50) is another example. The *mo* in this case highlights the emotional tone of the adjective, and the *si* seems to contrast the “me” who had false hopes with a hypothetical “me” whose faith might have been rewarded.

(50) 将榮等念而有之吾志悲毛

SAKAYE-MU TÖ OMOHI-TE ARI-SI WARE SI KANASI MO
flourish.MZ-FUT.SS QUOT think.RY-CONJ be.RY-PAST.RT me SI sad.SS EMPH
‘I, who was thinking that (it) would flourish, am so sad’ (poem 183)

The third context that *si* seems to favour may not appear immediately coherent, but I think I can offer an explanation for the grouping which will hopefully shed some light on our problem. *Si* occurs twice in the phrase *tabyi ni si areba* ‘when (I) am on a

journey’ (poems 5 and 142), and twice in the phrase *ihane si maku* ‘use a rock-base for a pillow’ (a euphemism for lying dead on a rocky beach, which was apparently a common occurrence) (poems 86 and 223). Poem 142, in particular, provides a nice context for contrast:

(51) 家有者筭爾盛飯乎旅爾之有者椎之葉爾盛

IHE NI ARE-BA KĒ NI MORU IHYI WO...TABI NI SIARE-BA SIHI NO
home LOC be-IZ-when bowl LOC pile.RT rice ACC journey LOC SI be-IZ-when beech GEN

HA NI MORU
leaf LOC pile.SS

‘the rice that (I) pile into a bowl when (I) am at home, (I) pile onto the leaf of a beech (tree) when (I) am on a journey’ (poem 142)

These two highly specific contexts seem to share a common semantic element: that of an unfortunate difference from the norm. In the first context, the situation of being on a journey, i.e. away from home, is contrasted with the more “normal” state of being at home. Moreover, the contrast always expresses some sense of regret or pining, so that being away from home is seen as a mournful state of affairs. The second context shows an even sharper contrast between the normal situation of using a pillow for a pillow, i.e. being alive and at home, and that of using rocks for a pillow, which intimates discomfort and even death.

The use of *si* in all of these contexts (i.e., with “spontaneous” -*yu*, with an emphatic adjective expressing an emotional state, and in the two specific contexts discussed in the paragraph above) would seem to signal that the situation to be discussed

is somehow “different” from what one would normally expect. This is not the same usage as what we find for *sō/zō*, which seems to provide a more neutral sense of focus.

We could easily fill a chapter each with discussion of the various uses of *ha* and *mo*, but since we don’t have that much space, we will have to limit ourselves to isolating what appear to us to be the most fundamental senses of these particles. This is not a particularly easy task, since whatever we may choose as a “fundamental” meaning, we will always be leaving some usage type out of the record. Really the best way to understand these particles is to see them in many, many contexts. In our case, this means reading carefully through the entire corpus. While that may be the ultimate goal for some students reading this, it would still be nice to have a little guidance to start out with. So that is how the following discussions of *ha* and *mo* should be understood: they are something to get you started, and not to be seen as a definitive characterisation (which would hardly be possible, anyway).

While the most common gloss for *ha* that I give in Chapter 4—Lexical Concordance, is “topic”, there are two reasons why I hesitate to call this the basic meaning of *ha*. One reason is that the notion “topic” is very vague, and I know that I didn’t follow any particular methodology to dictate what I would call “topic” and what I would not. If an instance of *ha* seemed to me to indicate what was most reasonably construed as a topic in context, I glossed it as such. This is obviously dependent upon my private notion of “topic” at any given moment. What seems like a topic to me may not look like one to somebody else, and vice versa.

The second reason is that I feel that even those instances which seem to be clearly marking topic can probably be construed as a subset of a more general type of usage: contrast. I feel that this is the most fundamental sense of *ha*. While it may occasionally require some stretch of the imagination, it is almost always possible to see *ha* as indicating some contrast or other. Below I give six instances of *ha*, all glossed differently in the concordance, and try to show (using comments in square brackets) how they might be seen as contrastive. Readers can judge for themselves whether the interpretations are convincing or not.

(52) 目爾者雖視直爾不相香裳

MĚ NI HA MYIRE-DOMO TADANI AHA-NU KAMO
eye INST HA see.IZ-tho direct.RY meet.MZ-NEG.RT EMPH
'even though (we) see (him) with (our) eyes [yet can't touch him], (we) don't
meet (him) directly (and that's a shame)' (poem 148)

(53) 今者許藝乞菜

IMA HA KÖGYI-IDE-NA
now HA row.RY-go.out.MZ-want
'(I) want to row out (there) now [and not later]' (poem 8)

(54) 太心者有之香杼

HUTOKI KOKORO HA ARI-SIKA-DÖ
strong.RT heart HA be.RY-PAST.IZ-tho
'(I) had a strong heart [before], but [now]...' (poem 190)

(55) 花耳開而不成有者誰戀爾有目

HANA NOMI SAKI-TE NARA-ZARU HATA GA KOHI-NARA-MĚ
flower only bloom.RY-CONJ fruit.MZ-NEG.be.RT HA who GEN longing-COP.MZ-FUT.IZ
'whose longing would (it) be where only the flowers bloom, and (it) isn't bearing
fruit [unlike most, which both flower and bear fruit]? (nobody's)' (poem 102)

(56) 木葉乎見而者黃葉乎婆取而曾思怒布

KÖ NO HA WO MYI-TE HA MOMITI WOBA TORI-TE SÖ SINWOHU
tree GEN leaf ACC see.RY-CONJ HA red.leaves ACC.EMPH take.RY-CONJ EMPH admire.RT
'whenever (I) see the leaves on the trees [and not at other times], (I) take the
coloured leaves and admire (them)' (poem 16)

(57) 零雪者安播爾勿落

HURU YUKI HA AHANI NA HURI SO
 fall.RT snow HA much.RY NEG.IMPER fall.RY NEG.IMPERⁱⁱ
 ‘o, falling snow [and nobody else], don’t fall (so) much!’ (poem 203)

In contrast to *ha*, the particle *mo* has a couple of different senses which are hard to fit into a coherent whole. One use is to mark similar items, typically in an explicit listing, but sometimes only one may be presented, with the others implied. Effective translations of this kind of *mo* into English are things like “both A and B”, “not only A, but also B”, “(A and) B, too”, and so forth. It was also possible to form a noun-noun compound of two conceptually related items, and follow the compound with *mo* to signal the fact that the combination was to be interpreted as two conjoined nouns, rather than as a true compound.^{xii} Examples:

(58) 晷波毛日之尽夜羽毛夜之尽

HIRU HA MO HYI NO KOTOGOTO YORU HA MO YWO NO KOTOGOTO
 daytime EMPH MO day GEN all nighttime EMPH MO night GEN all
 ‘in the daytime, all day (long), and in the nighttime, all night (long)’ (poem 204)

(59) 天地毛縁而有許曾

AMĒ-TUTI MO YORI-TE ARE KÖSÖ
 heaven-earth MO submit.RY-CONJ be.IZ EMPH
 ‘(I say that) both heaven and earth are (only there) to submit (to her)’ (poem 50)

The other, seemingly unrelated use of *mo* is as a type of focus particle, often very close in meaning to English “even”. Used in this sense, *mo* frequently follows a negatively-nuanced word or explicit negative, and makes the negative sense more

emphatic. It can also highlight certain information in a way that seems less emphatic than *sö/zö* or *si*. And sometimes it seems to do no more than add a sort of emotional overtone to the whole clause. In this case, it is not exactly interjectional like *ya* or doubt-laden like *kamo*, but simply strengthens an already existing expression in an emotive sort of way. It is hard to describe adequately, but easy to recognise in texts. (60) through (63) below offer some different but related senses of *mo*.

(60) 寐毛宿良目八方

I MO NU-RAMĚ YA MO
sleep MO sleep.SS-must.IZ EMPH MO
'does (he) sleep *any* sleep *at all*? (no, none)' (poem 227)

(61) 嶋乎母家跡住鳥

SIMA WO MO IHE TÖ SUMU TÖRI
garden ACC MO home as live.RT bird
'birds who live (in) the garden *just* like (it was their) home' (poem 180)

(62) 入而毛不取

IRI-TE MO TORA-ZU
enter.RY-CONJ MO take.MZ-NEG.SS
'*even* entering (the brush), (I) don't take (the flowers)' (poem 16)

(63) 荒有京見者悲毛

ARE-TARU MIYAKO MYIRE-BA KANASI MO
ruin.RY-PERF.RT capital see.IZ-when sad MO
'when (I) see the capital (now) in ruins, (I) am *so* sad' (poem 33)

Section 4: Tense and Aspect

The reader may feel that this particular topic deserves inclusion in the Grammatical Sketch, rather than being relegated to a section in a chapter entitled "Special Topics", but the simple fact is that neither tense nor aspect are obligatory pieces of the

grammar of Old Japanese. The simple stems of the verbs are adequate even in many cases where it would seem (to us) necessary to employ formal markings of tense and aspect. It is also common to find frequent switching back and forth between tensed and non-tensed passages in some genres.

Fortunately, the nature of our corpus being what it is, we are able to see a wide variety of words with tense and/or aspect marking. The subject matter of the poetry that makes up our corpus is often historical in character, and personal recollections abound. This sort of literary style encourages the use of tense and aspect marking to a degree not seen in other, more prosaic styles. For an excellent survey of the use of tense and aspect in these other styles, I recommend Takeuchi 1987. Keep in mind, however, that Takeuchi is dealing with what he calls “Classical Japanese”, which is the literary language of a time period spanning about five centuries, beginning roughly 200 years after the period of Old Japanese that we are considering here, so many features that he describes are not seen, or seen only imperfectly, in our corpus.

First I will identify the suffixes which contribute to marking either tense or aspect or some combination of the two. The main tense suffixes are *-kyi* ‘PAST’ and *-mu* ‘FUT’, although the latter has many modal nuances of supposition and desire, and so is sometimes not to be interpreted exactly as a “pure” future (whatever that is). The main perfect suffixes are *-tu* and *-nu*, and these are notorious for generating a great deal of discussion about the difference between them, if any. There is also a durative aspect marker *-hu*, but it is unclear to what extent this was a productive morpheme, since it occurs with only a limited number of roots. The other so-called “affixes” of tense and

aspect can be straightforwardly shown to be derived from one of the two affixes *-kyi* and *-tu*, plus a form of the verb *ar-* ‘be’, or simply the latter on its own, suffixed directly to a stem or involved in some sort of periphrastic expression. In our corpus there are also rare instances of the verbs *wor-* ‘be’^{xiii} and *wi-* ‘sit’ being used in an analogous manner, but since these are so infrequent, we will not be concerned with them here. Their meaning should be obvious enough in the contexts where they occur.

Something which should be noted is the fact of a limited kind of tense/aspect concord in Old Japanese: *-tu* and *-nu* did not co-occur, nor did *-tari* and *-(y)eri*. This indicates one of two things: suppletive allomorphy, or a kind of fundamental distinction between the two in each pair. I prefer the latter interpretation for *-tu* and *-nu*, for the simple reason that there is a discernable contrast in meaning between the classes of verbs which each tends to follow (i.e. *-nu* mainly with stative verbs and *-tu* mainly with active verbs), and also because of the relative frequency of *-nu* co-occurring with *-kyi*, and the relative infrequency of *-tu* with *-kyi*. This seems to suggest that the meaning of *-tu* disfavours *-kyi*, and further that it is the sort of meaning which has an affinity for active verbs. A telic reading for *-tu* satisfies both observations, and also nicely accounts for its use as a punctual past tense.

For the distinction between *-tari* and *-(y)eri*, however, I am less certain. The limited distribution of the latter (which only occurs after *yodan* verbs) is highly suspect. There is no example of a verb in our corpus which contrasts them, for example, though cases like this can be found elsewhere. Takeuchi (1987:322-4) lists 65 verbs for which both forms are attested in his corpora, but only 6 of these show up in the earliest layer

(circa 900 AD): *idas-* ‘remove’, *omoh-* ‘think’, *sak-* ‘bloom’, *tatematur-* ‘offer’, *yar-* ‘send’, and *yom-* ‘read’. Of these, only *omoh-*, *sak-*, and *yar-* occur in our corpus, and only the first two occur with aspect marking, in our case both with *-(y)eri*: *omoheru* (poems 5 and 135), and *sakyeredö* (poem 16). Most of the rest of the *-tari* occurrences are after *nidan* verbs, with only a couple of *yodan* examples. Takeuchi 1987 fairly convincingly claims a distinction for Classical Japanese, but I hesitate to posit one for Old Japanese without more evidence. There is little, if any, difference in meaning.

The approach I will take here is to list the tense and aspect constructions that appear in the texts, each followed by a short explanation and examples. Chart 12 at the end of the section provides a handy reference.

- *-kyi* A simple past tense, which was usually imperfective in meaning, but not necessarily so. It is perhaps the source of the adjectival *rentaikei* (see Chapter 1—Grammatical Sketch, Section 3). Examples:

(64) 霍公鳥蓋哉鳴之

HOTOTOGISU KEDASI YA NAKI-SI
cuckoo perhaps EMPH cry.RY-KYI.RT
‘was the cuckoo maybe crying?’ (poem 112)

(65) 妹者...過伊去等...使乃言者

IMO HA... SUGI-TE INI-KI TÖ... TUKAHI NÖ IHE-BA
girl EMPH pass.RY-CONJ leave.RY-KYI.SS QUOT messenger NOM say.IZ-when
‘when the messenger said that she passed by and left’ (poem 207)

- *-mu* A modal future tense, with meanings ranging from a more-or-less neutral future or an expression of intention to conjecture about the future or a desire for a future event or circumstance. It has survived into modern Japanese as the hortative/intentional suffix *-u*. Examples:

(66) 復還見牟

MATA KAHERI-MYI-MU
again return.RY-see.MZ-MU.SS
'(I) will return again and see (it)' (poem 37)

(67) 不欲常将言可聞

INA TÖ IHA-MU KAMO
no QUOT say.MZ-MU.RT EMPH
'(I wonder if she) will say no' (poem 96)

(68) 誰加住・無

TARE KA SUMA-HA-MU
who EMPH dwell.MZ-DUR.MZ-MU.RT
'who would (be likely to) live (there)?' (poem 187)

- *-tu* A telic perfect aspect, usually indicating the punctual (i.e. non-durative) completion of an event. It can sometimes be used as a simple perfective past (in opposition to the imperfective *-kyi*). Examples:

(69) 野嶋波見世追

NOSIMA HA MYI-SE-TU
Nojima EMPH see.MZ-CAUS.RY-TU.SS
'(you) have shown (me) Nojima' (poem 12)

(70) 家在妹乎懸而小竹^{xiv}櫃

IHE NARU IMO WO KAKE-TE SINWOHI-TU
house LOC.be.RT girl ACC think.of.RY-CONJ recall.RY-TU.SS
'(I) thought of (my) girl who was at home, and remembered (her)' (poem 6)

- **-nu** An atelic perfect aspect, usually indicating the lasting state of a completed event. It is almost certainly related to the verbs *in-* ‘leave’ and *sin-* ‘die’, both sharing with it the eccentric *ragyouhenkaku* inflections (see Chapter 1—Grammatical Sketch, Section 3), but the direction of the relationships are uncertain; probably *in-* is the original source. Examples:

(71) 潮毛可奈比沼

SIHO MO KANAHYI-NU
 tide EMPH be.suitable.RY-NU.SS
 ‘the tide has become suitable (for travelling)’ (poem 8)

(72) 過去君之形見

SUGI-NI-SI KIMI GA KATAMYI
 pass.RY-NU.RY-PAST.RT you GEN memento
 ‘a memento of you, who had passed on’ (poem 47)

- **-hu** A durative or iterative aspect, indicating either that an event took place over an extended period of time, or that it was repeated frequently and regularly. There is some confusion in the conjugation of this suffix, and many instances can be found of both *yodan*-type and *simonidan*-type inflections, with no apparent difference in meaning. Examples:

(73) 穗上爾霧相朝霞

HO NO UHE NI KIRA-HU ASA-GASUMI
 (rice)ears GEN above LOC fog.MZ-HU.RT morning-mist
 ‘the morning mist that is fogging over the ears (of rice)’ (poem 88)

(74) 流經妻吹風

NAGARA-HURU TUMA-HUKU KAZE
 flow.MZ-HU.RT ?whirlwind^{xy}-blow.RT wind
 ‘flowing winds that blow (like) ?whirlwinds’ (poem 59)

(75) 靡相之孀

NABIKA-HI-SI TUMA
 lie.down.MZ-HU.RY-PAST.RT husband
 ‘(my) husband, whom (I) used to lie down (next to)’ (poem 194)

- *-kyemu* A contraction of *-kyi* and *-mu* (?< **-amu*, or perhaps a back-formation from *mizenkei* plus *-mu*), with the expected meaning of a past-tense conjecture or supposition. Example:

(76) 吾袂振乎妹見監鵝

WA GA SODE HURU WO IMO MYI-KEMU KAMO
 me NOM sleeve wave.RT ACC girl see.RY-KYEMU.RT EMPH
 ‘(I wonder if) she saw (me) waving my sleeve’ (poem 134)

- *-kyeri* A contraction of *-kyi* and *ar-* ‘be’ which has a wide range of uses. It is never a simple past tense like *-kyi*, but instead indicates the continuation of a state or completion of an action, not unlike *-nu*, with which it frequently co-occurs. It can also be used as a kind of past evidential for reported events not directly witnessed (though this is more common in narrative texts than in poetry), and sometimes as a kind of exclamatory device (chiefly in poetic genres). Examples:

(77) 妹之當乎過而來計類

IMO GA ATARI WO SUGI-TE KYI-NI-KYERU
 girl GEN location ACC pass.RY-CONJ come.RY-PERF.RY-KYERI.RT
 ‘(I) have come past (my) wife’s location’ (poem 136)

(78) 天下所知食來...倭

AMĖ NO SITA SIRA-SI-MESI-KYERU... YAMATO
 heaven GEN under rule.MZ-HON.RY-HON.RY-KYERL.RT Yamato
 'Yamato, which (he) augustly deigned to rule under heaven' (poem 29, variant 2)

(79) 遊士爾吾者有家里

MIYABIWO NI WARE HA ARI-KYERI
 courtier as me EMPH be.RY-KYERI.SS
 'I *am* a courtier!' (poem 127)

(80) 間無曾雨者零計類

MA NAKU SÖ AMĖ HA HURI-KYERU
 interval lacking.RY EMPH rain EMPH fall.RY-KYERL.RT
 'rain falls (there) without interval, they say' (poem 25)

- *-tari* A contraction of the *ren'youkei* of *-tu* and *ar-* 'be'. There are some attestations of the uncontracted form in the corpus (e.g. poem 183).

The meaning is always perfective, and it usually implies a resulting state. It is the only one of the aspect markers to survive into modern Japanese (as the past/perfect *-ta*). Example:

(81) 吾者毛也安見兒得有

WARE HA MO YA YASUMYIKWO E-TARI
 me EMPH EMPH INTERJ Yasumiko acquire.RY-TARL.SS
 'Hey! I got (the hard-to-get woman) Yasumiko!' (poem 95)

- *-(y)eri* Not a true suffix like the others above, but rather a contraction of the vowel of the *ren'youkei* verb stem and *ar-* 'be'. It only occurred after the athematic *yodan* verbs (why?), and was commonly used to express perfective meaning. Example:

(82) 野中爾立有結松

NO-NAKA NI TATERU MUSUBI-MATU

field-middle LOC stand.RY.be.RT tie.RY-pine

'the tied-together pines standing in the middle of the fields' (poem 144)

The following chart is a simplistic way of organising these affixes. Since it is only organised along the two dimensions of tense and aspect, it of course leaves out most of the important information needed for interpretation, so it should be taken with a grain of salt. Nevertheless, as a quick reference, it could be useful for showing some gross distinctions.

ASPECT	TENSE			
		Past	Present	Future
	Imperfect	-kyi/-kyemu	<i>syuusikei</i>	-mu
	Perfect	-tu/-kyeri	-nu/-tari/-(y)eri	-nu + -mu
	Durative	-hu + -kyi	-hu	-hu + -mu

Chart 12: A summary of Old Japanese tense and aspect markers

NOTES

ⁱ Cited in 松村 et. al (1982:1246).

ⁱⁱ See the entry for *two[2]* in Chapter 4—Lexical Concordance.

ⁱⁱⁱ See note on poem 151 in Chapter 3—Poem Texts and Translations.

^{iv} The actual character used in the texts is a rare character which my software cannot represent. For the benefit of those knowledgeable about Chinese characters, it consists of 雨 as the upper portion, and 泳 as the lower portion.

^v See the note on *kosame* in Chapter 4—Lexical Concordance.

^{vi} There doesn't appear to be any distinction between the forms with initial *a* and those with initial *wa*. Modern Japanese has a similar pair in *atasi/watasi* 'I, me', but in this case *atasi* is only used by women, while *watasi* can be used by either sex.

^{vii} The voiced variant is newer than the voiceless one, and in our corpus occurs very rarely. It has entirely replaced the voiceless *sō* in the modern language, however.

^{viii} This character, which means "tooth", and is generally read "ha" is obviously a mistake, but for what other character?

^{ix} See Section 1 for discussion of the aberrant form of the *mizenkei* for this verb.

^x As in note ix above.

^{xi} See the comments on *kakarimusubi* in Chapter 1—Grammatical Sketch, Section 4.

^{xii} It was also possible to have this sort of compound without *mo*; e.g. *yamakaha* 'mountains and rivers' in 山川之清河内跡 YAMAKAHA NO KIYOKI KAHUTI TÖ 'the mountains and rivers (are) like a pure riverbed' (poem 36).

^{xiii} Possibly *wor-* is derived from the root of *wi-* plus *ar-* in the following way. The shape of *wi-* suggests that it is like any other *otu* "i" syllable (our *i*), and therefore comes from **wu* or **wō* plus **-Ci-*. Thus:

**wu/wō + *a-r- > *wo-r- > wor-.*

^{xiv} See the note on *sinō* in Chapter 4—Lexical Concordance.

^{xv} See the entry for *tumahuku* in Chapter 4—Lexical Concordance.

Chapter 3—Poem Texts and Translations

The following section is a complete transliteration and translation of the poem texts of the first two books of the *Man'yōshū*. (The introductions and commentaries to the poems have not been included.) The poems are ordered and numbered in the traditional sequence, but I have not indicated the break between book one and book two, which occurs after poem 84. For the orthographic readings of the poems, I have usually followed 小島, 木下, and 佐竹 1971, but in some cases I have used Yoshimura, Okajima, Iwabuchi, Ruotolo, and Barrett 1999, or even my own reading, if I disagreed with both of the two.

The transcription I have used for vowels is a hybrid between the Yale system, as used in Martin 1987, and the traditional system, used in many works including Miller 1967. The two systems differ in how the *kou-otu* vowel distinctions are represented. In general, the Yale system is preferable because it clearly distinguishes between the *kou* sets and the neutralised sets, which the traditional system does not, but it has the disadvantage of using the odd orthographic device of “o” to represent an *otu* “o”. I have therefore used the traditional diereses for all of the *otu* vowels, and retained the Yale usage to distinguish between *kou* sets and neutralised sets. The chart below shows the differences between the three systems.

	Traditional	Yale	Used here
Kou	i e o	yi ye wo	yi ye wo
Otu	ī ē ō	iy ey o	ī ē ō
Neutral or unclear	i e o	i e o	i e o

Chart 13: Vowel transcription systems

For consonants, see Appendix B—Transliteration Guide. The only oddity that requires mention is my use of capital letters for some consonants. I did this where the character used to represent the syllable (or syllables) is generally read with an unvoiced initial, but which is clearly meant to be read with a voiced initial in the context. Since the judgement of whether or not a certain consonant is voiced is not always uncontroversial, particularly in compound words, I thought it best to clearly reflect the nature of the orthography using this convention.

Concerning the translations, it was my intention that they should do little more than clarify the Japanese text. I exerted no effort to make them either consistent or beautiful. Square brackets “[]” in the translations indicate one of two things: either that the text inside is not directly represented or recoverable through syntactic rules of elision, or that the gloss is of a corrupt section of text. (They are also used to set off notes.) In general, it is extra information that can be reasonably inferred, but is more accurately viewed as my personal interpretation of the sense of the passage, rather than a faithful

representation of the text. Sometimes it includes reference to contextual settings that aren't directly expressed in the poem text, but have been recovered by literary research or are discussed in the introductions to the poems. Square brackets are used in the transliterated text to show textual corruption, and are always followed by a note. When I include a question mark "?" immediately before a word, it indicates that I have some reservations about the gloss or transliteration I offer, usually in cases where the text is corrupt or otherwise sketchy. A doubled question mark "?" indicates a higher degree of uncertainty.

Finally, I would like to comment on the line breaks. In the transliterations, line breaks are made in accordance with the 5-7-5-7-(7) syllabification assumed for the poems, with a few minor exceptions where a line adds or lacks a syllable, but it is clear semantically that the line terminates at a certain point. The only exception to this scheme is poem 1, which has an eccentric pattern. In the translations, line breaks indicate nothing more significant than my own whims about their placement. They are obviously not meant to correspond in any meaningful way with the line breaks in the Japanese text. It should also be highlighted that a given line of translation will not usually correspond to that same number line in its Japanese counterpart. This is necessarily so owing to the different sentence structures of Japanese and English.

- 1 kwo mo yō myikwo moti
 hukusi mo yō myibukusi moti
 kono woka ni na tumasu kwo
 ihe kyikana [na] norasane
 soramyitu yamatō nō kuni ha
 osinaBēte ware kōsō wore
 sikeyinabēte ware kōsō imase
 ware kōsōBa noramē
 ihe wo mo na wo mo
- [Note: In line 4, na 'name' is not present in any of the texts, but has been supplied by all modern editors.]
- 2 yamatō ni ha
 murayama areDō
 toriyōrōhu
 amē nō kaguyama
 noboritati
 kunimiyi wo sureBa
 kunihara ha
 keburī tatitatu
 unahara ha
 kamamē tatitatu
 umasikuni sō
 akidusima
 yamatō nō kuni ha
- 3 yasumisisi
 wa ga ohokimi nō
 asita ni ha
 torinadetamahi
 yuhuhe ni ha
 iyoritatasisi
 myitorasi nō
 adusa no yumi no
 nakahazu nō
 oto sunari
 asaGari ni
 ima tatasurasi
 yuhuGari ni
 ima tatasurasi
 myitorasi nō
 adusa no yumi no
 nakahazu nō
 oto sunari
- that basket, you have a fine basket
 that trowel, you have a fine trowel
 girl who picks greens on this hill
 I want to hear of your family; tell me
 [your name]
 the country of Yamato
 I am the one controlling all of it
 I am the one ruling all of it
 I will be the one to tell you
 both my lineage and my name
- in Yamato
 though there are many groups of mountains
 the heavenly Kaguyama
 as you climb to the top
 and look out over the countryside
 in the wide-open land
 smoke rises and rises
 in the wide-open sea
 gulls fly up and up
 it is a grand country
 this land of Yamato
- my great emperor
 what in the morning he would pick up and rub
 and in the evening hours
 he would come near and stand next to
 his magnificent
 birchwood bow's
 between-the-notches
 seems to be making noise
 off to the morning hunt
 he seems to be leaving
 off to the evening hunt
 he seems to be leaving
 his magnificent
 birchwood bow's
 between-the notches
 seems to be making noise

- 4 tamakiharu
uti nō ohono ni
uma namete
asa humasuramu
sōno kusaBukano
in the wide Uti plain
lining up his horses
he must be stepping foot there this morning
that plain thick with grass
- 5 kasumitatu
nagaki haruhyi nō
kurenikyeru
waduki mo sirazu
murakimo nō
kokoro wo itamyi
nuyekwotōri
uranakeworeBa
tamaDasuki
kake nō yorosiku
tohotukami
wa ga ohokimi nō
idemasi nō
yama kosu kaze nō
hitori woru
wa ga koromoDe ni
asayohi ni
kaherahyinureba
masurawo tō
omoheru ware mo
kusamakura
tabi ni si areBa
omohiyaru
tadukyi wo sirani
ami nō ura no
amawotomyera ga
yaku siho nō
omohi sō yakuru
wa ga sitaGokoro
this long spring day
I don't know the point
when it ended
as I keep sobbing
because inside of me
my heart is in pain
as the wind that blows over
the mountain where,
it is fine to say,
my emperor
is having an outing
has been returning
day and night
to my sleeves
even I, who am thought of
as a strong and brave man,
when I am on my journey
I don't know how to clear away my thoughts
and like the fishing girls
in the bay of Ami
burn their salt
my hidden feelings
burning with longing
- 6 yamaGosi nō
kaze wo tokizimyi
nuru ywo otizu
ihe naru imo wo
kakete sinohitu
because the wind
that passes over the mountains
is untimely
every sleeping night without fail
I have thought of my wife
in our house
and remembered her
- 7 aki no no nō
myikusa karihuki
yadōrerisi
udi nō miyakwo nō
kariiho si omohoyu
I remember
the temporary shelter
that was our "palace" in Uji
where we stayed the night
cutting and making thatch of
the lovely grass of the autumn field

- 8 nikitatu ni
hunanori semu tö
tuki mateBa
siho mo kanahyinu
ima ha kögyiidenä
at Nikita Harbour
wanting to ride in my boat
while waiting for the moon
now that the tide is just right
I want to row out
- 9 [?sidumarisi
??oho ??na ?tuma ?yukë]
wa ga sekwo ga
itataserikemu
itukasi ga moto
[?having calmed down,
??most of the ??husbands ?left, but]
the base of the sacred oak,
where my husband
must have been standing
- [Note: The first part of this text contains a sequence of characters which is difficult to make sense of. There are many competing interpretations, but none entirely convincing. The first two lines (in brackets) are my own attempt, which would perhaps mean "most of the husbands, having calmed down, left, but...". Words with a single "?" are fairly reasonable, but words with "??" are very speculative (and probably wrong). Needless to say, they are not included in the concordance.]
- 10 kimi ga yo mo
wa ga yō mo siru ya
ihasiro nō
woka no kusane wo
iza musubitenä
my life
and your life
can we control them?
come on, let's tie together
some strands of grass
on the hills of Iwashiro
- [Note: There was a custom of tying plants together as a form of prayer for good luck.]
- 11 wa ga sekwo ha
kariho tukurasu
kaya naku ha
komatu ga moto nō
kusa wo karasane
you, my husband,
will build a temporary shelter
if there is no thatching
[then] cut the grass
at the base of the small pine
- 12 wa ga horisi
nosima ha myisetu
soko hukakyi
agwone nō ura nō
tama sō hirihanu
you have shown me Nojima
which I wanted to see
[but] you don't collect pearls
from the bottom-deep
bay of Agone
- [Variant: wa ga horisi / kwosima ha myisi wo ...]
[Variant: I have seen the small island, which I wanted to see, but...]

- 13 kaguyama ha
uneBī wowosi tō
miminasi tō
ahiarasohikyi
kamiyō yori
kaku ni arurasi
inisihe mo
sika ni are kōsō
utusemi mo
tuma wo
arasohurasikyi
- [Note: Here kōsō seems to cause the final verb, arasohurasikyi, to be in rentai, instead of the expected izen. This sometimes happens with adjective-style endings.]
- 14 kaguyama tō
miminasiyama tō
ahisi toki
tatite myi ni kosi
inamyikunihara
- 15 watatumi nō
toyohatakumo ni
irihyī sasi
koyohi nō tukuywo
sayakekari kōsō
- ever since the god-age,
when Kaguyama,
[thinking] “Unebi is manly”,
fought with Miminashi [for him],
this is the way it seems to be
just as it was that way
in ancient times
[so] in the present day
we seem to fight for our mates
- the wide-open plains of Inami,
where [the god Aho] stood up and came to see
when Kaguyama fought Miminashiyama
- the evening sun pours
into the sea's
full, banner-like clouds
tonight, moonlit night
stay clear and bright

- 16 huyuGōmori
 haru sarikureBa
 nakazarisi
 tōri mo kyinakinu
 sakazarisi
 hana mo sakyeredō
 yama wo simi
 irite mo torazu
 kusaBukami
 torite mo myizu
 akiyama nō
 kō no ha wo myite ha
 momiti woba
 torite sō sinwohu
 awoki woBa
 okite sō nageku
 sōkō si uramesi
 akiyama are ha
- [Note: In line 7, yama wo simi, =wo seems to be used by analogy to the common pattern, noun=wo + adjective-myi, which means "because noun is adjective", even though sim- is a verb. The usage parallels that in line 9: kusa[=wo] hukami > kusaBukami.]
- since spring has come along
 though birds who were not calling
 have come and called
 and flowers that were not blooming
 have bloomed
 because the mountain grows lush
 even entering I do not take [foliage]
 because the grass is thick
 even taking I do not look at it
 whenever I see the leaves on the trees
 of the autumn mountain
 I take the leaves turned colour
 and admire them
 but I leave behind the green ones
 and sigh
 that is what I regret
 the autumn mountain
 [that's] for me
- 17 umasake
 myiwa nō yama
 awoniyōsi
 nara nō yama nō
 yama no ma ni
 ikakuru made
 miti no kuma
 itumoru made ni
 tubarani mo
 myitutu yukamu wo
 sibasiba mo
 myisakemu yama wo
 kokoro naku
 kumo nō
 kakusahubēsi ya
- Mt. Miwa
 though I want to go looking again and again
 up to where it hides between
 the mountains of Nara
 up to where the curves in the road
 pile high
 the mountain that I want to see
 again and again from afar
 should the clouds
 so heartlessly
 be hiding it [from me]?
- 18 myiwayama wo
 sika mo kakusu ka
 kumo Dani mo
 kokoro arana mo
 kakusahubēsi ya
- are they really hiding
 Mt. Miwa like that?
 we [would] want even clouds
 to have a heart
 should they be hiding it [from you]?

- 19 heswokata nō
 hayasi no saki nō
 sanohari nō
 kinu ni tukunasu
 mē ni tuku wa ga se
 like the [?needles of the] wild alder
 on the edge
 of the Hesokata woods
 stick in your clothing
 my husband, who sticks in my eye
- [Note: In the third line, hari in the word sanohari is perhaps a kakekotoba, standing for both hari 'alder' and hari 'needle'.]
- 20 akanesasu
 murasakino yuki
 simeno yuki
 nomori ha myizu ya
 kimi ga sode huru
 going through the comfrey-flower field
 going though the forbidden field
 don't the field guards see you,
 waving your sleeve [at me]?
- 21 murasaki nō
 nihohyeru imo wo
 nikuku araBa
 hitoDuma yuwe ni
 are kohimē ya mo
 if you, who shine purple
 like the comfrey flower,
 were hateful to me,
 [then do you think] I would long for you
 [as I do],
 [just] on account of the fact that
 you are another man's wife?
- 22 kahanohe nō
 yutuihamura ni
 kusa musazu
 tuneni mogamona
 tōkowotomyenite
 [just like] the grass doesn't grow
 on the sacred cliffs
 above the river
 [so] I wish always
 [for] you to be eternally virginal
- 23 utiswowo
 womi no ohokimi
 amanare ya
 iraGwo no sima nō
 tamamo karimasu
 is Prince Omi a fisher?
 [I don't think so, but]
 he cuts lovely seaweed
 off the island of Irago
- 24 utusemino
 inoti wo wosimyi
 nami ni nure
 iragwo nō sima no
 tamamo karihamu
 because his life is precious
 he gets wet in the waves
 and cuts and feeds on the lovely seaweed
 off the island of Irago

- 25 myiyösino no
 mimiga no mine ni
 toki naku sō
 yuki ha hurikyeru
 ma naku sō
 amē ha hurikyeru
 sōno yuki nō
 toki nakigagoto
 sōno amē nō
 ma nakigagotoku
 kuma mo otizu
 omohitutu zō kosi
 sōno yamamiti wo
- on the peak
 of beautiful Yoshino's Mt. Mimiga
 they say snow was falling
 timelessly
 they say rain was falling
 without interval
 like the timelessness
 of that snow
 like the interval-less-ness
 of that rain
 I came feeling longing
 at every turn
 on that mountain road
- [Note: The ku-type suffix -götō- could sometimes follow a "redundant" =ga or =nō, and could also appear without inflections.]
- 26 myiyosino no
 mimiga no yama ni
 tokiziku sō
 yuki ha huru tō ihu
 ma naku sō
 amē ha huru tō ihu
 sōno yuki no
 tokizikigagoto
 sōno amē nō
 ma nakigagotoku
 kuma mo otizu
 omohitutu zō kosi
 sōno yamamiti wo
- on Mt. Mimiga,
 in beautiful Yoshino
 they say that snow falls
 timelessly
 they say that rain falls
 without interval
 like the timelessness
 of that snow
 like the interval-less-ness
 of that rain
 I came feeling longing
 at every turn
 on that mountain road
- 27 yoki hito nō
 yosi tō yōku myite
 yosi tō ihisi
 yosino yōku myiyō
 yoki hito yōku myi
- look good at Yoshino,
 which good people saw good as good
 and called good
 good people, look good [at it]!
- [Note: This poem is based on a pun: the name Yoshino means "good fields".]
- 28 haru sugite
 natu kyitarurasi
 sirotahe nō
 koromo hositari
 amē no kaguyama
- spring passes
 and summer seems to be coming
 clothes of white paper-mulberry cloth
 are hung out to dry
 [on] the heavenly Kaguyama

29 tamaDasuki
 uneBī no yama nō
 kasihara nō
 hyiZiri no myiyō yu
 aremasisi
 kami no kotogoto
 tukanokīnō
 iyatugitugi ni
 amē no sita
 sirasimesisi wo
 soranimitu
 yamato wo okite
 awoniyōsi
 narayama wo koye
 ikasama ni
 omohosimese ka
 amaZakaru
 hina ni ha aredo
 ihaBasiru
 ahumi no kuni nō
 sasanami nō
 ohotu no miya ni
 amē no sita
 sirasimesikemu
 sumeroki no
 kami no myikoto nō
 ohomiya ha
 koko tō kikedomo
 ohotono ha
 koko tō ihedomo
 harukusa no
 sigeku ohitaru
 kasumitati
 haruhi no kireru
 momosikīno
 ohomiyatokoro
 myireBa kanasi mo

[Variants: 1) ...hyiZiri no miya yu...; 2) ...amē no sita / sirasimesikyeru / soranimitu...; 3) ...soramyitu / yamato wo oki / awoniyōsi / narayama koyete...; 4) ...ikasama ni / omohosikyemē ka...; 5) ...haruhi ka kireru / natukusa ka / sigeku narinuru / momosikīno...; 6) ...myireBa sabusi mo.]

since the golden age
 of the sun-ruler [Jimmu]
 of Mt. Unebi's Kashiwara
 all god-emperors
 who were born
 came to rule [the land] under heaven,
 one after the other,
 but leaving Yamato behind
 and crossing the mountains of Nara,
 how did he think of it,
 the one they say ruled
 in the palace of Otsu at Sasanami
 in the land of Omi,
 though it was in the country
 [far away from civilisation]?
 even though I hear that
 the great palace
 of that divine god-emperor
 was here,
 even though they say that
 his great mansion
 was here,
 as I look at the imperial quarters,
 growing thick with spring grass,
 getting foggy in the spring-day sun,
 I feel so sad

[Variants: 1) ...from the palace of the sun-ruler...; 2) ...he has augustly deigned to rule under heaven...; 3) ...leaving Yamato behind and crossing the mountains of Nara...; 4) ...how must he have felt?...; 5) ...is it getting foggy in the spring-day sun? Has the summer-grass become thick?...; 6) ...as I look at it I feel so lonely.]

- 30 sasanamino
siga nō karasaki
sakiku aredo
ohomiyahito no
hune matikanetu
though Shiga's Karasaki
is safe and sound [as before],
I wait in vain for the boats
of the people of the great palace
- 31 sasanamyinō
siga nō ohowada
yōdōmutomo
mukasi no hito ni
mata mo ahamē ya mo
even though Shiga's large inlet bay
may be calm [now],
will I ever again meet
the people of the good old days?
[probably not]
[Variants: 1) sasanamysi nō hyira nō...;
2) ...mata mo ahamu tō [o]mohē ya.] [Variants: 1) ...Hira's large inlet bay in
Sasanami...; 2) ...do I think to meet again? [no,
I don't].]
- 32 inisihe no
hito ni ware are ya
sasanami nō
huruki miyako wo
myireBa kanasiki
am I a person
of ancient times?
when I look at the old capital
of Sasanami
I feel sadness
- 33 sasanami nō
kunitumiyikami nō
urasabīte
aretaru miyako
myireBa kanasi mo
the august patron gods
of the country of Sasanami
feel lonely at heart,
and so when I look
at the capital fallen to ruin
I feel so sad
- 34 siranaminō
hamamatu ga ye nō
tamukekusa
ikuyō made ni ka
tosi nō hēnuramu
the string offerings
in the branches of the beach-pines
for how many generations
have years passed [for them] by now,
I wonder?
[Variant: ..tosi ha hēnikyemu.] [Variant: ...years have they passed through, I
wonder?]
- 35 kore ya konō
yamato nisite ha
aga kohuru
kīdi ni ari to ihu
na ni ohu senōyama
[so] is this the one
that I longed for
when [I was] in Yamato?
the one they say is on the road to Ki,
the one that bears his name:
Senoyama ["Husband Mountain"]
[Note: In line 5, se, which is part of the
mountain's name, is seen as the word
se[1] 'dear man'.]

36 yasumisisi
 wa ga ohokimi no
 kikosiwosu
 amē no sita ni
 kuni ha simo
 saha ni aredomo
 kiyoki kahuti tō
 myikokorowo
 yōsino nō kuni no
 hanaDirahu
 akiDu nō nohye ni
 miyaBasira
 hutosikimaseBa
 momosikīnō
 ohomiyahito ha
 hune namete
 asakaha watari
 hunaGihohi
 yuhukaha wataru
 kono kaha nō
 tayuru koto naku
 kono yama nō
 iyatakasirasu
 myi na sosoku
 taki no miyakwo ha
 myiredō akanu kamo

though the land
 which my great empr[ess]
 commands under heaven
 is abundant,
 the mountains and rivers
 like a pristine river valley,
 when [she] deigns to lay out
 the mighty palace pillars
 among the fields of Akidu
 in the land of Yoshino
 the people of the palace,
 lining up their boats
 they cross the morning river,
 racing their boats
 they cross the evening river
 this river never stopping
 the palace of waterfalls
 of water rushing
 that this mountain
 commands ever higher
 when I look at it, how I never grow satisfied!

37 myiredo akanu
 yōsino nō kaha no
 tōkoname nō
 tayuru koto naku
 mata kaherimyimu

the eternal slipperiness
 of the river [rocks] in
 the river at Yoshino
 which I never tire of seeing
 I think I'll never stop
 going back to have another look

[Note: Line 4, tayuru koto naku, is a
 kakekotoba, predicating both the
 phrase before it, and modifying the
 clause following.]

- 38 yasumyisisi
wa ga ohokimi
kamunagara
kamusabī sesutō
yosinoGaha
tagyitu kahuti ni
takaDono wo
takasirimasite
noboritati
kunimyi wo seseba
tatanaharu
awokakiyama
yamatumī nō
maturu myituki tō
haruhye ni ha
hanakazasi moti
aki tateBa
momiti kazaseri
yukisohu
kaha no kami mo
ohomyikē ni
tukahematuru tō
kamituse ni
ukaha wo tati
simotuse ni
sade sasiwatasu
yamakaha mo
yorite tukahuru
kami nō myiyō kamo
- [Variant: ...momitiba kazasi...]
- 39 yamakaha mo
yorite tukahuru
kamunagara
tagyitu kahuti ni
hunade sesu kamo
- 40 amyi nō ura ni
hunanori suramu
wotomera ga
tamamo nō suswo ni
siho myituramu ka
- 41 kusirotsuku
tahuṣi nō saki ni
kehu mo kamo
ohomiyahito no
tamamo karuramu
- my great emperor
though [she] may act like a god
[being] just as a god [is],
building the high palace
in the raging river valley,
when [she] climbs up
and looks out over the land,
the green-rimmed mountains
stacked one on top of the other
like glorious tribute
that the mountain god offers
in the springtime
they bring [her] flowery decorations
and by the time autumn comes
they have decorated [her] with coloured leaves
and the god of the river, too,
who follows along,
though he may humbly offer [her]
rich and abundant food,
[she] conducts cormorant fishing
in the upriver shallows
[she] dips the fishnets
into the downriver shallows
when even mountains and rivers
come up to serve
what a divine age of gods [this is]!
- [Variant: ...they decorate [her] with coloured leaves...]
- as a god
whom even mountains and rivers
come up to serve
[that's how she] goes out in [her] boat
in the raging river valley
- in the bay of Ami
is the tide maybe rising
up to the hemlines of the beautiful skirts
of the girls
who are now probably riding in boats?
- on the point of Toshi
how the people of the great palace
must be cutting lovely seaweed
again today!

- 42 sihosawi ni
iraGwo nō simahye
kogu hune ni
imo noruramu ka
araki simami wo
in the roar of the tide
around the island of Irago
is my lover maybe riding now
in a boat,
rowing around the rough island shores?
- 43 wa ga sekwo ha
iduku yukuramu
okitumono
kabari nō yama wo
kehu ka koyuramu
where is my husband going now?
is it perhaps today that he is
crossing the mountains of Nabari?
- 44 wagimokwowo
izamyi nō yama wo
takamyi ka mo
yamato nō myiyenu
kuni tohomyi ka mo
is it because Mt. Izami is high
that I can't see Yamato?
or is it because the country is far away?
- 45 yasumisisi
wa ga ohokimi
takaterasu
hyi no mikwo
kamunagara
kamusabī sesutō
hutosikasu
miyako wo okite
komorikunō
hatuse no yama ha
makī tatu
araki yamadi wo
iha ga ne
sahekī osinabe
sakaDōrinō
asa koyemasite
tamakagiru
yuhu sarikureBa
myiyuki huru
akī nō ohono ni
hatususuki
sinō wo osinabe
kusamakura
taByiyaDori sesu
inisihe omohite
my great emperor
sun-prince
though he may act like a god
[being] just as a god [is]
he leaves the strongly laid out palace;
in the mountains of Hatuse
[there is] a treacherous mountain road
where magnificent trees stand,
but pushing down the trees blocking his path
and [rolling aside] the firmly fixed rocks
[by] morning he deigns to cross over,
and when evening comes
a beautiful snowfall
in the wide fields of Aki
pampas grass like banners,
pushing down the bamboo
he deigns to rest there for the night
thinking of old times
- 46 akī nō no ni
yadoru tabihito
utinabiki
i mo nuramē ya mo
inisihe omohu ni
a traveller who spends the night
in the plains of Aki
falls down flat,
but can he sleep a wink?
[of course he can't]
because he thinks of old times

- 47 makusakaru
arano ni ha aredo
momitibano
suginisi kimi ga
katamyi tō sō kosi
though [this] is a wasted field [now]
I came [thinking of it]
as a remembrance
of the departed emperor
- 48 himugasi no
no ni kagirohi no
tatu myiye te
kaherimyi sureBa
tuki katabukinu
the appearance
of the shimmering of dawn
becomes visible
in the eastern plains
when I turn around and look
the moon has [already] fallen to the side
- 49 hyinamisi no
mikwo no mikoto nō
uma namete
myikari tatasisi
toki ha kymukahu
the time when
the divine prince
who stood in line with the sun
lined up his horses
and set out [on] his glorious hunt
comes toward me
[Note: The phrase hyinamisi no mikwo
refers to Prince Kusakabe (661-89
a.d.), the first son of Emperor Tenmu.]
- 50 yasumisisi
wa ga ohokimi
takaterasu
hyi nō mikwo
aratahenō
hudihara ga uhē ni
wosu kuni wo
myesitamahamu tō
miaraka ha
takasirasamu tō
kamunagara
omohosu nahē ni
amētuti mo
yorite are kōsō
ihaBasiru
ahumi nō kuni no
koromoDenō
tanakamiyama no
makīsaku
hyi nō tumaDe wo
mononōhunō
yaswoudikaha ni
tamamonasu
ukabēnagasere
sō wo torutō
sawaku myitami mo
ihe wasure
myi mo tanasirazu
kamozimono
myidu ni ukiwite
my great empr[ess]
sun-prince[ss]
in the course of [her] thinking,
[being] as a god is,
that [she] will look over
the country around Fujiwara,
which [she] rules,
that [her] noble palace
[she] will erect on high,
both heaven and earth
being [there] just to submit [to her],
[she] floats the cypress logs,
[cut] from Mt. Tanakami in the land of Omi,
down the Uji River,
and [her] people, too,
who bustle around noisily,
though they may take hold of them,
forgetting their families
not knowing themselves at all
they sit floating in the water
as if they were ducks;
and from the road through Kose,
which [punning on its name, says]
give over the lands [she] doesn't rule
in the palace of the sun,
emerges also a mysterious turtle,
like a new age,
bearing an inscription on its back
[which says] my country
will be in an eternal age;

wa ga tukuru
 hyi no myikadwo ni
 siranu kuni
 yosikösed i yori
 wa ga kuni ha
 tökoyö ni naramu
 aya oheru
 kususikikame mo
 aratayö tö
 idumi nö kaha ni
 motikoseru
 makī nö tumaDe wo
 momo tarazu
 ikada ni tukuri
 nobosuramu
 iswo ha kumyireBa
 kamukara narasi

[they] are making rafts
 out of the cypress logs
 and when [we] see the race
 which must be to send them up[river]
 it seems to be divine

[Notes: 1) In line 34, (yosi)köse(di) is a kakekotoba: yosiköse 'give (it) over' & kösed i 'road through Kose'; 2) In line 40, idu(mi) is a kakekotoba: idu 'emerge' & idumi 'Izumi'; 3) In line 44, ikada is written "50-day-fat", so the first two syllables allow the makurakotoba momotarazu.]

51 unemye nö
 sode hukikahesu
 asukakaze
 miyako wo tohomyi
 itadura ni huku

the Asuka wind
 that blows back the sleeves
 of the lady-attendant-to-the emperor
 because the capital is far away
 it blows in vain

52 yasumisisi
 wagöohokimi
 takaterasu
 hyi no mikwo
 aratahe nö
 hudiwi ga hara ni
 ohomyikadwo
 hazimetamahite
 haniyasu nö
 tutumi no uhe ni
 aritatasi
 mesitamaheBa
 yamato nö
 awokaguyama ha
 hyi no tate nö
 ohoki myikadwo ni
 haruyama tö
 simyisabitateri
 uneBī nö
 kono myiduyama ha

my great emperor
 sun-prince[ss]
 in the wisteria-well fields
 the great imperial palace
 [she] deigns to begin [building it]
 on top of the embankment
 at Haniyasu
 [she] is standing
 and when [she] deigns to look,
 the green Kaguyama of Yamato
 in the great palace in the east
 [it] is standing looking lushly overgrown
 as a spring mountain [should]
 and this fresh-looking mountain
 Unebi
 deigning to act like a mountain
 in the great palace in the west
 as a fresh-looking mountain [should]
 and the green galingale grass mountain
 Miminashi

- hyi no yoko nö
ohoki myikadwo ni
myiduyama tö
yamasabüimasu
miminasi no
awosugayama ha
sötomo nö
ohoki myikadwo ni
yorosi nahë
kamusabütateri
naguhasiki
yösino nö yama ha
kagetomo nö
ohoki myikadwo yu
kumowi ni sö
tohoku arikyeru
takasiru ya
amë no myikage
amë siru ya
hyi no myikage nö
myidu kösöba
tuneni aramë
myiwi no sumimyidu
- 53 hudihara no
ohomiyatukahë
aretuku ya
wotomye ga tomo ha
tomosikyirö kamo
- 54 köseyama nö
turaturatubaki
turaturani
myitutu sinohana
köse nö haruno wo
- 55 asamoyösi
kihito tomosi mo
matutiyama
yukikutö myiramu
kihito tomosi mo
- 56 kahanohe nö
turaturatubaki
turaturani
myiredomo akazu
köse nö haruno ha
- acting like a god
better than good
in the great palace in the north
and the beautifully-named
Mt. Yoshino
from the great palace in the south
it's so far away
among the clouds!
the glorious light of heaven
it rules heaven!
in the glorious light of the sun
it is the water that I wish would be as always
the pure and clear water in the imperial well
- the servants in the great palace
of Fujiwara,
they are born into a [long] line [of such
servants]!
those girls,
how I do envy them!
- the rows and rows of camelias
on the Kose mountains
I want to keep staring at them
and admire
the spring fields of Kose
- I so envy the people of Ki
the people of Ki
who must often see
the Matsuchi mountains
[because] they come and go [though them]
I so envy them
- the rows and rows of camelias
above the river
even though I stare at them
I don't get satisfied
these spring fields of Kose

- 57 hikumano ni
nihohu harihara
irimidare
koromo nihohase
tabyi nō sirusi ni
go in and mix around
in the fields of alder
in Hikumano,
and stain your clothes
for a sign of your trip
- 58 iduku ni ka
hunehate suramu
are nō saki
kogitamīyukisi
tananasī woBune
where are [they] doing the boat-mooring
[of] the little boat without benchboards
that went rowing around Are Point?
- 59 nagarahuru
tumahuku kaze no
samuki ywo ni
wa ga se nō kimi ha
hitori ka nuramu
on this night of cold wind
that blows your wife continuously
with ?whirlwinds,
are you, my husband,
sleeping by yourself, I wonder?
- [Note: In line 2, tumahuku is a
kakekotoba: tuma[=wo]huku 'blow
[on] wife' & tumahuku 'blow ?(as a
whirlwind)' .]
- 60 yohi ni ahite
asita omo namyi
nabari ni ka
kē nagaki imo ga
ihori serikyemu
is it [punning on the name]
in order to hide
because [after] meeting at night
in the morning she was faceless
[=embarrassed]
that my lover
might have taken lodging
[for] a long number of days in Nabari?
- [Note: In line 3, nabari ni is a
kakekotoba: nabari ni 'in Nabari (place
name)' & nabari ni 'in order to hide' .]
- 61 masurawo no
satuya taBasami
tatimukahi
iru matokata ha
myiru ni sayakesi
Matokata,
which [punning on the name]
strong and brave men
holding hunting arrows in their hands
and standing facing it, shoot,
when I see it, it is clear
- [Note: The first three lines are an
elaborate pun based on the meaning of
mato 'target' in the placename
matokata.]
- 62 arineyōsi
tusima nō watari
watanaka ni
nusa torimukete
hayakaherikōne
[at] the Tsusima Crossing
hold a prayer cloth toward [the gods]
in the middle of the sea
and please come home quick

- 63 iza kwoDōmo
hayaku yamato hye
ohotomo nō
myitu nō hamamatu
matikohinuramu
come on kids,
quickly [on] to Yamato!
the beach pines at Mitsu
in Otomo
must be in [a state of] longing waiting [for us]
- 64 asihye yuku
kamo no hagahyi ni
simo hurite
samuki yuhuhe ha
yamato si omohoyu
frost falls
on the wingtip-meeting of ducks
who go [through] the reedy place
on cold evenings
I can't help but think of Yamato
- 65 arareutu
ararematuBara
suminoe nō
otohyiwotome tō
myireDō akanu kamo
with a ?"younger-days" girl
from Suminoe,
though we look at the Arare pine-fields
how we are never satisfied!
- 66 ohotomo nō
takasi nō hama nō
matu ga ne wo
makurakinuredō
ihe si sinohayu
on the beach at Takasi
in Otomo
I use the pine-tree roots as a pillow
and though I sleep
I remember my home
- 67 tabi nisite
[monokohisi??kyi ??ni
??tadu ??ga ?ne mo]
kikoyezariseBa
kwohite sinamasi
on a journey
[??because I am vaguely missing [my home]
if even the ??crane's ?voice]
were not audible,
I would die from longing
- [Note: Lines 2 and 3 present reading problems. The first and last words are reasonably certain, but the words in between are not. The one noted here seems the best of several competing interpretations, but it requires the post-hoc insertion of some characters. The meaning of the two lines would be "...because vaguely missing [my home], even the crane's voice..."]
- 68 ohotomo nō
myitu nō hama naru
wasureGahi
ihe naru imo wo
wasurete omohe ya
a shell of forgetting
on the Mitsu beach
at Otomo
can I forget my wife at home
and [still] long for her [like this]?
[of course not]

- 69 kusamakura
tabi yuku kimi tō
siramaseba
kisi nō hanihu ni
nihohasamasi wo
if [only] I would have known
that you [were the person]
who is going on the journey
I would have stained [your clothes]
at the red-clay place on the shore, but
[I didn't know]
- 70 yamato ni ha
nakite ka kuramu
yobu kwoDōri
kisanonakayama
yobi sō koyunaru
the small calling bird that,
is it now coming crying
into Yamato?
it sounds like it's crossing
the mountains in the middle of Kisa
calling
- 71 yamato kōhi
i no nerayenu ni
kokoro naku
kono susakimī ni
tadu nakubēsi ya
though I cannot get one wink of sleep
longing for Yamato
is it right that [those] cranes
should be crying [so] heartlessly
all around the jutting sandbar?
- 72 tamamokaru
okihye ha kogazi
sikitahenō
makura no atari
wasurekanetu mo
I will not row [out to] the offing
I just can't forget the treatment [I get]
around the pillow

[Note: In line 4, makura no atari is a pun meaning both 'area around the pillow' and 'treatment received at the pillow'. Also, atari is written "area-person", suggesting a lover or prostitute.]

- 73 wagimokwo wo
 hayami hamakaze
 yamato naru
 ware matutubaki
 hukazaruna yume
- [Note: This poem puns at several levels. Line 1, wagimokwo wo 'my dear wife', is a makurakotoba for hayami, but also references the direct object of the verb phrase hayami '[taking a] quick look', which itself is a pun for hayami 'quickness', describing hamakaze 'beach wind'. Next, in line 4, ware matu '[one] who waits for me' overlaps with the first part of matutubaki 'pines and camelias', meaning "the camelias and pines who wait for me", but the intention is clearly to suggest the author's wife by tubaki 'camelia', a tree which has flowers (a feminine item), matu 'pine' just added to suggest matu 'wait', and because it is also a tree.]
- a quick look at my wife
 [like] the quickness [of] the beach wind
 don't be not blowing [against]
 the pines and camelias
 in Yamato
 who wait for me,
 never [be not blowing]
- 74 myiyösino nö
 yama no arasi no
 samukeku ni
 hata ya koyohi mo
 a ga hitori nemu
- though the storms
 in the mountains of beautiful Yoshino
 are cold
 will I perhaps sleep alone
 tonight, too?
- 75 udimayama
 asakaze samusi
 tabi nisite
 koromo kasubeki
 imo mo aranaku ni
- [in] the mountains between [here and] Udi
 the morning wind is cold
 but I don't even have a wife
 to lend me clothes
 for my journey
- 76 masurawo no
 tomo nö oto sunari
 mononohunö
 ohomahetukimi
 tatetaturasi mo
- the protective leather armbands
 of the strong and brave men
 sound like they're making noise
 the many high court officials
 seem to be raising their shields
- 77 wa ga ohokimi
 mono na omohosi
 sumyekami nö
 tugite tamaheru
 wa ga nakenaku ni
- my great emperor
 don't worry about things
 because I,
 [upon] whom the exalted gods
 have bestowed an heir,
 am not absent

- 78 tobutörino
 asuka nō sato wo
 okite inaba
 kimi ga atari ha
 myiyezu kamo aramu
- [Variant: ...kimi ga atari wo / myizute
 kamo aramu.]
- [Note: In line 4, kimi ga atari 'place
 around you' refers to a gravesite.]
- if I leave [this] village of Asuka behind
 and go,
 your resting-place,
 I won't be able to see it!
- [Variant: ...I won't be seeing your resting
 place!]
- 79 ohokimi nō
 myikoto kasikomyi
 nikibīnisi
 ihe wo oki
 komoriku nō
 hatuse nō kaha ni
 hune ukete
 wa ga yuku kaha nō
 kahakuma no
 yaswokuma otizu
 yorodutabi
 kaherimi situu
 tamahokonō
 miti yukikurasi
 awoniyōsi
 nara nō miyako nō
 sahoGaha ni
 iyukiitarite
 wa ga netaru
 koromo nō uhe yu
 asaDukuywo
 sayakani myireBa
 tahe nō ho ni
 yoru no simohuri
 ihatoko tō
 kaha no hyikogori
 samuki ywo wo
 yasumu koto naku
 kayohitutu
 tukureru miya ni
 tiyō made ni
 imase ohokimi yō
 ware mo kayohamu
- because my great emperor's words
 are fearsome
 I left the house
 I had grown accustomed to
 and floated my boat
 in the Hatsuse river
 [through] all eighty curves of
 the bends of the river
 which I went [down]
 looking back ten-thousand times
 [for each curve]
 I travelled the road until dark
 and arrived at the Saho river
 near the Nara capital
 and when I looked [up]
 from over the clothing
 that I was sleeping [in]
 the morning moon [appeared] clear
 and a night-frost had fallen
 as white as the paper-mulberry cloth
 and the river had frozen to ice
 like a bed of rocks
 o, great emperor!
 deign to live for one-thousand generations
 in the palace that [we] built [for you]
 going back and forth
 without [even] resting
 on cold nights
 I, too, will go back and forth [there for you]
- 80 awoniyōsi
 nara nō miya ni ha
 yoroduyō ni
 ware mo kayohamu
 wasuru tō omohuna
- to the palace at Nara
 I intend to travel back and forth
 for ten-thousand generations
 don't suppose that I [will] forget

- 81 yama no hye nō
myiwi wo myigateri
kamukazenō
isewotomyeDōmo
ahimiyituru kamo
while in the process of seeing
the imperial well near the mountains
I've met up with [some] girls from Ise!
- 82 urasaburu
kokoro samaneshi
hisakatanō
amē no sigure nō
nagareahu myireBa
there are many
deep-down lonely thoughts [in me]
as I watch the stop-and-go flowing
of drizzle from the sky
- 83 wata no soko
oki tu siranami
tatutayama
itu ka koyenamu
imo ga atari myimu
when will I leave [here]
and cross Tatsuyama,
where [punning on the name]
white waves from the offing rise up?
I want to see the place where my wife is
- [Note: The first two lines of the poem
are an introductory sequence for
tatutayama, punning on tatu 'rise' in
the first part of the name; thus:
"...Tatsuyama [whose name is] white
waves of the offing that rise up..."]
- 84 aki saraBa
ima mo myirugoto
tumaGohi ni
ka nakamu yama sō
takanohara no uhē
if autumn comes
this mountain [will be]
as we see it now
where the deer will be crying
in longing for his mate
above the fields of Takano
- 85 kimi ga yuki
kē nagaku narinu
yama tadune
mukahe ka yukamu
mati ni ka matamu
you went,
and the number of days [you've been gone]
has become long
shall I search the mountain
and go [in order to] greet you [there]?
[or] shall I wait and wait [here]?

- 86 kaku bakari
 kohitutu arazu ha
 takayama no
 ihane si makite
 sinamasi monowo
- still longing for you [like this]
 is not what I would be
 if I were to die,
 using the rocky base
 of a high mountain
 as my pillow, but [I long for you anyway]
- [Note: The -zu ha construction in line 2 is problematic. It almost always occurs with some contrary-to-fact hypothetical clause following, but occurrences are rare. The usual interpretation is "rather than", but I choose a somewhat different one, thinking of ha as contrasting with a state opposite that indicated by the negative word, and drawing attention to the end-state of the following clause. In the traditional interpretation, this poem would mean "rather than keep longing for you...I would rather die", but I interpret it as "still longing for you is what I would not be...if I were to die".]
- 87 aritutu mo
 kimi woBa matamu
 utinabiku
 wa ga kurokami ni
 simo nō oku made ni
- being just [like this]
 I will wait for you
 until the frost
 is deposited in my black hair
- 88 aki no ta no
 ho no uhe ni kirahu
 asaGasumi
 ituhye nō kata ni
 a ga kōhi yamamu
- the morning mist
 that fogs over the ears of rice
 in the autumn rice-fields
 around when direction
 will my longing stop?
- [Note: In line 4, ituhye nō kata 'direction around when', is a combination of a temporal interrogative with spatial references, with hye acting as a kakekotoba.]
- 89 wiakasite
 kimi woBa matamu
 nubatamanō
 wa ga kurokami ni
 simo ha hurutōmo
- sitting [up] all night long
 I will wait for you
 even though frost may fall
 on my black hair

- 90 kimi ga yuki
 kē nagaku narinu
 yamata dunō
 mukahe wo yukamu
 matu ni ha matazi
 you went,
 and the number of days [you've been gone]
 have become long
 I will go to greet you
 I [have]wait[ed, but won't wait [anymore]
- 91 imo ga ihe mo
 tugite myimasi wo
 yamato naru
 ohosima no ne ni
 ihe mo aramasi wo
 your house
 I would look at continually,
 but if only [my] house
 were on Oshima Peak
 in Yamato, but [it's not]
- [Variants: 1) imo ga atari / tugite mo
 myimu ni...; 2) ...ihe woramasi wo.] [Variants: 1) where you are / I want to look at
 it continually...; 2) ...if only [my] house were,
 but [it's not].]
- 92 akiyama no
 kō no sitaGakuri
 yuku myidu nō
 ware kōsō masamē
 omohosu yori ha
 [like] the running water hidden
 underneath the trees
 of the autumn mountains,
 I will increase [in my love for him],
 more than [he] thinks of [me]
- 93 tamakusige
 ohohu wo yasumyi
 akete inaBa
 kimi ga na ha aredo
 wa ga na si wosi mo
 if you leave after it becomes dawn
 [saying] because it's easy to cover [up],
 [there] is your name [to consider],
 but my name is precious [to me]
- 94 tamakusige
 myimoro no yama nō
 sanakadura
 sanezu ha tuhi ni
 arikatumasizi
 the pitted vines
 on Mimoro mountain
 not sleeping [with you]
 [is something that] can't be at all
 [I must sleep with you]
- [Variant: ...myimurotwayama nō...] [Variant: ...of Mt. Mimuro-place...]
- 95 ware ha mo ya
 yasumyikwo etari
 minahito nō
 ekatenisu to ihu
 yasumyikwo etari
 I got Yasumiko!
 the one that everyone said
 no[body] could get
 I got Yasumiko

- 96 myikomokaru
sinanu nō mayumi
wa ga hikaBa
umahitosabīte
ina tō ihamu kamo
- the true bow of Sinanu
if I pull it [and you toward me]
you may just act like a snob
and say no
- [Note: In line 3, hikaBa 'if I pull', has a dual meaning, both of pulling the bow, and of attracting the attention of someone. This metaphor runs through the next four poems as well.]
- 97 myikomokaru
sinanu nō mayumi
hikazu site
[?sihisaru] waza wo
siru tō ihanaku ni
- the true bow of Shinanu
but I'm not saying that I know
a trick for [?forcing it away]
by not pulling it
- [Note: Line 4 of this poem presents problems, but the reading I have chosen is quite probable.]
- 98 adusayumi
hikaBa manimani
yoramēDomo
noti no kokoro wo
sirikatenu kamo
- if you pull, in accordance with that
I may well submit [to you],
but I cannot know
your feelings afterwards
- 99 adusayumi
turawo torihakē
hiku hito ha
noti no kokoro wo
siru hito sō hiku
- the person who takes
the bowstring cord in hand
fits it onto [the bow] and pulls
is a person who pulls
knowing his feelings afterwards
- 100 adumato no
nosaki no hako nō
ni no wo ni mo
imo ha kokoro ni
norinikyeru kamo
- just like the cord [which fastens] the box-load
of an Azuma-man's first-ear rice tribute
[to his horse, so]
you are appear in my thoughts completely
[so I can't think of anything else]
- [Note: The phrase kokoro ni noru 'ride in one's heart' means to occupy one's thoughts completely, to the exclusion of all else.]

- 101 tamakadura
mī naranu kī ni ha
tihayaburu
kami sō tuku tō ihu
naranu kīgoto ni
- [Note: In line 3, tihayaburu 'fastest-shaking' is written as "1,000-rock-break", perhaps suggesting furious power; cf. poem 199.]
- 102 tamakadura
hana nomi sakite
narazaru ha
ta ga kōhi naramē
a ha kwōhīomohu wo
- 103 wa ga sato ni
ohoyuki hureri
ohohara nō
hurinisi sato ni
huraṃaku ha noti
- 104 wa ga woka no
okamyi ni ihite
hurasimesi
yuki no kudake si
sōko ni tirikyemu
- 105 wa ga sekwo wo
yamato hye yarutō
saywo hukete
akatokituyu ni
wa ga tatinuresi
- 106 hutari yukedō
yukisugi katakyi
akiyama wo
ikani ka kimi ga
hitori koyuramu
- 107 asihyikīnō
yama no siduku ni
imo matutō
ware tatinurenu
yama no siduku ni
- [Note: This poem and the next are playing with several senses of =ni.]
- they say a god clings
to the tree that doesn't bear fruit
to every tree that doesn't bear
- whose longing will bear [fruit]
if [if it is like the tree you mention where]
only the flowers bloom,
and it doesn't bear [fruit]?
[no one's will]
as for me, though, I feel deep longing [for you]
- in my village
a lot of snow has fallen
when it will fall in
the grown-old village of Ohara
is later
- the flakes of snow
which I spoke to the rain-god
on my hill [about]
and caused to fall
must have scattered there [by now]
- the night grows old [=dark]
while I send my brother
[home] to Yamato
how I stood [here] and got wet
with the dawn-time dew!
- the autumn mountains
whose passage is difficult
though [we] both go
how are you [managing to] cross them
[now] by yourself?
- standing in the drops of water
[from the treetops] on [this] mountain
while waiting for you
I have gotten wet
because of the drops of water
[from the treetops] on [this] mountain

- 108 a wo matutō
kimi ga nurekyemu
asihyikīnō
yama no siduku ni
naramasi monowo
I hear you had gotten wet
while waiting for me
I would become a drop of water
on [that] mountain [if I could],
but [alas, I can't]
- 109 ohoBuneno
tumori ga ura ni
noramu tō ha
masasini sirite
wa ga hutari nesi
knowing full well
it would probably show up in
Tsumori's divination
we two slept [together anyway]
- 110 ohonakwo wo
wotikatanohye ni
karu kaya nō
tuka no ahida mo
ware wasuremē ya
will I forget Onako
[by] even the space of one fistful
of the thatching [they] cut
around the fields yonder?
[of course I won't]
- 111 inisihe ni
kohuru tōri kamo
yuduruha nō
myiwi nō uhe yori
nakiwatariyuku
birds longing for the old days
crying [as] they go across
though the [air] above
the imperial well
near the evergreens
- 112 inisihe ni
kohuramu tōri ha
hototogisu
kedasi ya nakisi
a ga kohurugōtō
the birds who seem to
long for the old days
are cuckoos
perhaps [their longing is]
like my crying longing?
- 113 myiyōsino nō
tamamatu ga ye ha
hasikiyī kamo
kimi ga myikoto wo
motite kaywohaku
the branches of the lovely pines
in beautiful Yoshino
are so endearing
[with them] courting [me]
carrying your beautiful words
- 114 aki no ta no
homuki nō yoreru
katayori ni
kimi ni yorinana
kotitaku aritōmo
like the one-sided leaning
of the bent ears of rice
that are leaning
in the autumn rice-fields
I want to be leaning toward you
even though there may be gossip

[Note: In line 3, katayori 'one-sided leaning' is written as "other-leaning", suggesting an infidelity. Also, kotitaku 'annoying' in line 5 is generally interpreted to mean gossip about one's private affairs.]

- 115 okurewite
kohitutu arazu ha
ohisikamu
miti no kumami ni
simeyuhe wa ga se
[Note: For the meaning of -zu ha in
line 2, see poem 86.]
I will chase after you
and catch up to you
[and] not be left behind
to sit longing [like this]
[so] tie down some signal markers [for me]
at the bends of the road
my husband!
- 116 hitoGoto wo
sigemyi kōtitami
ono ga yō ni
imada wataranu
asakaha wataru
because people's words
are excessive and annoying
I [now] cross the morning river
which I don't yet cross [=haven't yet crossed]
in my own life [before]
- 117 masurawo ya
katakohi semu tō
nagekeDomo
siko nō masurawo
naho kohinikeri
even though I sigh
[saying to myself]
"is a strong and brave man
likely to do [=have] a one-sided longing?"
[what a] foolish "strong and brave man" [I am]
yet [even so] I have [fallen into] longing
- 118 nagekitutu
masurawonoko no
kohure kōsō
wa ga yuhu kami nō
hitite nurekyere
it's on account of
a cute little "strong and brave man"
longing [for me]
while he sighs
that my hair which I'm tying up
has come undone soaking in water!
- 119 yosinoGaha
yuku se no hayami
simasiku mo
yodomu koto naku
arikōsenu kamo
the quickness of the shallows
going [down] Yoshino River
not being still
for even a little while
won't [you] make [our love] last [like that]?
- 120 wagimokwo ni
kohitutu arazu ha
akihagi no
sakite tirinuru
hana ni aramasi wo
[Note: For the meaning of -zu ha in
line 2, see poem 86.]
I would be the bloomed
and scattered flower
of the autumn bush clover
[if I could],
and not be feeling longing
for my girl, but [I can't]
- 121 yuhu saraBa
siho mitikycinamu
suminoye nō
asaka nō ura ni
tamamo karitena
if evening comes
in the bay of Asaka in Suminoe
where the tide will have come [in] full
let's get the lovely seaweed cut

- 122 ohoBune no
 haturu tōmari nō
 tayutahyi ni
 mono omohiyasenu
 hito nō kwo yuwe ni
- [Note: Line 3, tayutahyi ni, is a kakekotoba, meaning both 'because of the rocking back and forth' and 'because of [my] decision-anxiety'.]
- because of the anxiety of indecision
 [like] the rocking back and forth
 of a dock where many boats moor
 I have grown thin worrying about things
 on account of [the fact that]
 [she is another] person's girl
- 123 takēba nure
 takaneBa nagakyi
 imo ga kami
 kono koro myinu ni
 kakiireturamu ka
- though lately I don't see
 my wife's hair that
 when she puts it up it comes loose
 and when she doesn't put it up it's [too] long
 I wonder, has she put [combs] in it?
- [Note: It was a custom to not fix one's hair or dress up while separated from one's spouse. See also the next poem.]
- 124 hito mina ha
 ima ha nagasi tō
 takeye tō ihedo
 kimi ga myisi kami
 midaretaritōmo
- people
 though everyone says
 "now it's [too] long"
 [or] "put up your hair!"
 [it's still] the hair you saw [before]
 even though it may be dishevelled
- 125 tatibana no
 kage humu miti nō
 yatimata ni
 mono wo sō omohu
 imo ni ahazu site
- at the eight [=many] crossroads
 of the road where I step on
 the shadows of orange trees
 I worry about [so many] things
 being unable to meet with you
- 126 miyabiwo tō
 ware ha kikeru wo
 yaDwo kasazu
 ware wo kaheseri
 osōnō miyabiwo
- I have heard that
 you are a refined man,
 but you have sent me back [home]
 without lending me a place to stay,
 [you] dim-witted "refined man"
- 127 miyabiwo ni
 ware ha arikyeri
 yaDwo kasazu
 kahesisi ware sō
 miyabiwo ni ha aru
- I am a refined man!
 the me who sent you back [home]
 without lending you a place to stay,
 [now that] is a refined man
- 128 wa ga kikisi
 mimi ni yoku niru
 asi no ure nō
 asi hiku wa ga se
 tutometabubēsi
- like the reed-tips
 which closely resemble
 the rumours I heard
 my dear man who drags his leg
 you ought to try to [get better]

- 129 hurinisi
 omina ni site ya
 kaku bakari
 koki ni sidumamu
 tawarahanogoto

 [Variant: ...koki wo Dani /
 sinobikanetemu...]
- 130 nihi nō kaha
 se ha watarazute
 yukuyuku tō
 koki itasi wa ga se
 idekayohikone
- 131 ihamyi nō umi
 tuno nō urami wo
 ura nasi tō
 hito koso myiramē
 kata nasi tō
 hito koso myiramē
 yosi we yasi
 ura ha nakutomo
 yosi we yasi
 kata ha nakutomo
 isanatori
 umiye wo sasite
 nikitadu nō
 ariso nō uhe ni
 kaawoku ohuru
 tamamo oki tu mo
 asa hahuru
 kaze koso yosemē
 yuhu hahuru
 nami koso kiyore
 nami no muta
 ka yori kaku yoru
 tamamonasu
 yorinesi imo wo
 tuyusimonō
 okite si kureBa
 kono miti nō
 yaswokumagoto ni
 yorodutabi
 kaherimi suredō
 iyatoho ni
 sato ha sakarinu
 iyataka ni
 yama mo koyekyinu
 natukusano
 omohisinayete
- being an old woman
who had grown [so] old
is it likely that I would sink
into longing
to such an extent?
[I'm] like a hand-held baby

[Variant: ...is it likely that I would fail to hold
back / even my feelings of [such a trivial thing
as] longing?...]
- not crossing the shallows
[of] the river at Nihu,
[but] as if going and going [forward]
my longing [for you] is painful, my brother
please come out and come over [to me]
- the area around the bay of Tsuno
in the sea of Iwami
people tend to see it as
lacking a bay
people tend to see it as
lacking a lagoon
well, even if
it may be lacking a bay
well, even if
it may be lacking a lagoon
aiming for the sea
the wind which flaps its wings in the morning
will draw near
the lovely seaweed, the seaweed in the offing
that covers the rocky shore of Nikitadu
in green
the waves which flap their wings in the evening
come near
and like the lovely seaweed
approaching over there
approaching like this
along with the waves
when I came here
leaving behind
my wife who drew up near [to me] and slept
at all eighty turns
of this road
I took a backward-look
ten-thousand times
but my village [only] became ever farther
separated [from me]
I have come ever higher
crossing the mountains
I want to see my wife
who must now be wilting away in longing
remembering [me]

sinwohuramu
imo ga kaDwo myimu
nabike kono yama

[Variants: 1) kata => iso; 2)
tamamonasu / yorinesi imo wo =>
hasikyi yōsi / imo ga tamoto wo]

you, mountain! lie down [flat]!

[Variants: 1) rocky shore; 2) my dear wife's
arms.]

132 ihamyi nō ya
takatunoyama no
kō no ma yori
wa ga huru sode wo
imo myituramu ka

I wonder, did my wife just see
the sleeve I wave[d]
from between the trees
of Takatunoyama
in Iwami?

133 sasa no ha ha
myiyama mo sayani
sayageDomo
ware ha imo omohu
wakarekyinureba

the leaves of bamboo grass
may rustlingly make rustling noises
at the lovely mountain,
but I long for my wife
since I have come [here] separated [from her]

134 ihamyi naru
takatunoyama nō
kō no ma yu mo
wa ga sode huru wo
imo myikemu kamo

though I wave[d] my sleeve
even from between the trees
of Takatunoyama
in Iwami,
[even so] my wife must have seen it!

135 tunosahahu
ihamyi no umi nō
kotosaheku
kara nō saki naru
ikuri ni sō
hukamiru ohuru
ariso ni sō
tamamo ha ohuru
tamamonasu
nabikinesi kwo wo
hukamirunō
hukamēte omohedō
sanesi ywo ha
ikuda mo arazu
hahututanō
wakare si kureBa
kimomukahu
kokoro wo itami
omohitutu
kaherimi suredō
ohoBuneno
watari nō yama no
momitiba nō
tiri no magahi ni
imo ga sode
sayani myiyezu
tumaGomoru

in the reefs
which are at Kara Point
near the sea by Iwami
deep seaweed grows
in the rough rocky shore
lovely seaweed grows
though I long for the girl
that I lay down [next to] and slept [with]
like the lovely seaweed [lays down]
the nights we slept [together]
are hardly any at all
and when the parting came
me longing for her
because my heart hurt
I took a backward-look,
but I couldn't clearly see
her sleeves
because of the mess of coloured-leaf-scatter
the moon which crosses [the sky]
through the spaces between the clouds
over Yakami mountain
is precious,
but when it came hiding [=hid]
the evening sun poured in
and even I,
who am thought of as a strong and brave man
[with my tears] passing through

yakami nō yama nō
 kumoma yori
 watarahu tuki nō
 wosikedomo
 kakurahyikureBa
 amaDutahu
 irihi sasinure
 masurawo tō
 omoheru ware mo
 sikitahenō
 koromo no sode ha
 tohorite nurenu

[Variant: yakami nō yama =>
 murokamiyama.]

136 awokoma ga
 aGaki wo hayami
 kumowi ni sō
 imo ga atari wo
 sugite kyinikyuru

[Variant: ...imo ga atari ha /
 kakurikyinikyuru.]

137 akiyama ni
 oturu momitiBa
 simasiku ha
 na tirimagahi sō
 imo ga atari myimu

[Variant: ...tiri na magahi sō...]

138 ihamyi nō umi
 tu nō ura wo namyi
 ura nasi tō
 hito koso myiramē
 kata nasi tō
 hito koso myiramē
 yōsi we yasi
 ura ha nakutomo
 yosi we yasi
 kata ha nakutomo
 isanatori
 umihye wo sasite
 nikitaDu nō
 ariso no uhe ni
 kaawoku ohuru
 tamamo oki tu mo
 akekureBa
 nami kōsō kiyore
 yuhu sareBa

the sleeves of my clothing
 got wet

[Variant: Mt. Murokami.]

[Note: "Kara Point" is the same place as
 "Karasaki" in poems 30 and 152.]

because the gallop
 of my grey horse is fast
 I have come [here]
 passing [where] my wife is
 [leaving it way off] in the clouds

[Variant: ...where my wife is has become
 hidden [to me].]

coloured leaves who fall
 on the autumn mountains,
 don't scatter and become scrambled
 for a while, at least
 I want to see where my wife is

[Variant: ...scatter, [but] don't become
 scrambled...]

because there is no bay [suitable for] a harbour
 in the sea of Iwami
 [some] people tend to see it as
 lacking a bay
 [some] people tend to see it as
 lacking a lagoon
 well, even if
 it may be lacking a bay
 well, even if
 it may be lacking a lagoon
 aiming for the sea
 when dawn comes
 the waves come near
 when evening comes
 the winds come near
 the lovely seaweed, the seaweed in the offing
 that covers the rocky shore of Nikitadu
 in green
 and like the lovely seaweed

- kaze kōsō kiyore
nami no muta
ka yori kaku yoru
tamamonasu
nabiki wa ga nesi
sikitaheno
imo ga tamoto wo
tuyusimonō
okite si kureBa
kono miti no
yaswokumagoto ni
yorodutabi
kaherimi suredō
iyatoho ni
sato sakarikyinu
iyataka ni
yama mo koyekyinu
hasiki yasi
wa ga tuma nō kwo ga
natukusano
omohisinayete
nagekuramu
tuno no sato myimu
nabike kono yama
- 139 ihamyi no umi
ututa no yama nō
kō no ma yori
wa ga huru sode wo
imo myituramu ka
- 140 na omohi tō
kimi ha ihedomo
ahamu toki
itu tō sirite ka
a ga kohizaramu
- 141 ihasiro nō
hamamatu ga ye wo
hikimusubi
masakiku araBa
mata kaherimyimu
- approaching over there
approaching like this
along with the waves
when I came here
leaving behind
my wife's arms
which I lay down and slept [in]
at all eighty turns
of this road
I took a backward-look
ten-thousand times
but [my] village [only] came to be ever farther
separated [from me]
I have come ever higher
crossing the mountains
I want to see the village of Tsuno
where the dear girl [who is] my wife
must now be wilting away in longing
sighing [for me]
you, mountain! lie down [flat]!
- I wonder, did my wife just see the sleeve
that I wave[d]
from between the trees
on Ututa mountain
by the Iwami sea?
- even though you say
“don't worry about it”
would[n't] I be not longing [for you]
knowing when the time is that
we will meet [again]?
[of course I wouldn't be longing,
if only I knew]
- I [now] tie together
the branches of beach-pines
at Iwashiro
and if I am truly safe and sound
I will return again and see them

[Note: See note on poem 10.]

- 142 ihe ni areBa
 kē ni moru ihyi wo
 kusamakura
 tabi ni si areBa
 sihi no ha ni moru
- the cooked rice
 that I heap up in a bowl
 when I am at home
 I heap up
 on the leaf of a beech-tree
 when I am on a trip
- 143 ihasiro no
 kisi no matu ga ye
 musubikemu
 hito ha kaherite
 mata myikemu kamo
- the person who
 must have tied together
 the branches of
 the pines on the shore
 did he ever return to see them again?
 [I hope so]
- 144 ihasiro no
 nonaka ni tateru
 musubimatu
 kokoro mo tokezu
 inisihe omohoyu
- [like] the pines tied together
 that are standing in the middle of the fields
 of Iwashiro
 my heart, too, doesn't relax,
 [as] I think of the old days
- 145 tubasanasu
 arigaywohyitutu
 myiramēdōmo
 hito koso sirane
 matu ha siruramu
- even though he must now be seeing [the world]
 travelling continually back and forth
 as if [on] the wings of birds
 people don't know [whether he is or not],
 but the pine trees know, I guess
- 146 noti myimu tō
 kimi ga musuberu
 ihasiro nō
 kwomatu ga ure wo
 mata myikemu kamo
- did you [already] see again
 the treetops of the small pines
 at Iwashiro
 that you have tied together
 [thinking] "I will see them later"?
- 147 ama no hara
 hurisakemyireBa
 ohokimi nō
 myiinoti ha nagaku
 amatarasitari
- as I look back and forth
 far away to the wide-open sky
 my great emperor's
 august life is long
 and is sufficient [to fill] the sky
- 148 awohatanō
 kōhata nō uhe wo
 kaywohu tō ha
 mē ni ha myiredomo
 tadani ahanu kamo
- though I see with [my own] eyes
 that [you] travel back and forth
 [in the skies] over Kohata
 [alas] I cannot meet [you] directly
- [Note: It was (and still is) a common belief that
 one could see the spirits of the dead at certain
 times.]
- 149 hito ha yosi
 omohiyamutōmo
 tamakadura
 kage ni miyietutu
 wasurayenu kamo
- even if one stops thinking of a person
 as long as [things] appear in their image
 you cannot forget

- 150 utusemi si
 kami ni aheneBa
 hanarewite
 asa nageku kimi
 sakariwite
 a ga kohuru kimi
 tama naraBa
 te ni makimotite
 kinu naraBa
 nuku toki mo naku
 a ga kohuru
 kimi sō kyizō nō ywo
 imē ni myiyeturu
- because [people of] this world
 do not withstand [the power of] gods
 I sit separated [from you]
 you, whom I sigh [in longing for]
 [every] morning
 I sit separated [from you]
 if you, whom I long for,
 were a jewel,
 I [would] wrap you up
 and hold you in my hands
 if you were clothing,
 there [would] be no time at all
 when I [would] take you off
 you, whom I long for,
 the night of last night
 I have seen you in my dreams
- 151 kakaramu to
 kanete siriseba
 ohomyihune
 hatesi tōmari ni
 sime yuhamasi wo
- [Note: In line 1, to 'quotative' is
 actually written as "nō", but based on
 an identical line elsewhere in the
 Man'yōshū, it is read as "tō". The
 relevant passage is poem 3959 in book
 17, written unambiguously as "ka-ka-
 ra-mu-tō / ka-ne-te-si-ri-se-ba".]
- if I knew beforehand
 that it would be like this
 I would [have] tie[d]
 a sign to ward off evil spirits
 to the dock
 where the imperial boat is moored
- 152 yasumisisi
 wagōohokimi nō
 ohomyihune
 mati ka kohuramu
 siga nō karasaki
- maybe [they] are waiting for
 the imperial boat
 of my great emperor
 and longing for [him]
 in Shiga's Karasaki?
- 153 isanatori
 ahumi nō umi wo
 okisakete
 kogikuru hune
 hye tukite
 kogikuru hune
 oki tu kai
 itaku na hane sō
 hye tu kai
 itaku na hane sō
 wakakusanō
 tuma no
 omohu tōri tatu
- the boats that come rowing
 leaving the sea of Omi far behind
 the boats that come rowing
 arriving at the shore
 oars in the offing
 don't [you] bounce [so] sharply!
 oars at the shore
 don't [you] bounce [so] sharply!
 the birds that my husband adore[d]
 are flying up

- 154 sasanami nō
 ohoyamamori ha
 ta ga tame ka
 yama ni sime yuhu
 kimi mo aranaku ni
 for whose purpose [=for whom]
 are the guards of the imperial mountain
 at Sasanami
 tying down signs to ward off evil spirits
 on the mountain?
 because you aren't even [alive anymore]
- 155 yasumisisi
 wagōohokimi no
 kasikoki ya
 myihaka tukahuru
 yamasina nō
 kagami no yama ni
 yoru ha mo
 ywo no kotogoto
 hiru ha mo
 hyi no kotogoto
 ne nomi wo
 nakitutu arite ya
 momosikinō
 ohomiyahito ha
 yukiwakarenamu
 [the ones] serving
 my great emperor's
 fearsome imperial tomb
 on Kagami mountain
 in Yamasina
 at night, all night,
 in the day, all day,
 crying only with crying voices,
 are the people of the great palace
 likely to have gone away?
- 156 myimoro no
 miwa no kamusugī
 [?imē ??ni ?nōmī
 ??myimazi ?tō ??myitutu]
 i nenu ywo zō ohoki
 the god-[possessed-]cedars on
 Mt. Miwa, [also known as] Mt. Mimoro,
 [?seeing [her, thinking] that
 I ??cannot be ?seeing [her]
 ?only ??as ?a dream]
 [I have] many sleepless nights
 [Note: For lines 3 and 4 there are
 several differing readings, but none
 considered standard. The above
 represents my own attempt, which
 would mean something like: "seeing
 [her, thinking] that I cannot be seeing
 [her] only as a dream".]
- 157 miwayama no
 yamahyemaswoyuhu
 mizikayuhu
 kaku nomi yuwe ni
 nagaku tō omohikiyi
 the true hemp fibres and paper-mulberry fibres
 of the mountainous region of Mt. Miwa
 the short [strands of] paper-mulberry fibres
 even though it [was] only like these [things]
 I thought of [her life] as long

158 yamaBuki no
tatiyosohitaru
tamasimyidu
kumi ni yukamedo
miti no siranaku

I want to go to ladle
the clear and pure water
[of] the mountain
which Japanese yellow roses
are standing [on] and adorning,
but not knowing the way [I can't]

[Note: This poem is based on a old Chinese term for the afterlife: "yellow-spring". The idea of yellow is expressed with the roses, and that of the spring with the clear mountain water in this poem. It is a contemplation of suicide.]

159 yasumisisi
wa ga ohokimi no
yuhu sareBa
myesitamahurasi
akekureBa
tohitamahurasi
kamiwoka nō
yama no momiti wo
kehu mo kamo
tohitamahamasi
asu mo kamo
myesitamahamasi
sōno yama wo
hurisakemyitutu
yuhu sareBa
aya ni kanasimi
akekureBa
urasabikurasi
aratahe nō
koromo nō sode ha
huru toki mo nasi

the coloured leaves
on the Kamioka mountain
that my great emperor
seems to deign to augustly view
when evening comes
and seems to deign to visit
when it becomes dawn
would he deign to visit them
today, too?
[if he were alive]
would he deign to augustly view them
tomorrow, too?
[if he were alive]
as [stand] I looking back and forth
far away to that mountain
night comes
and I feel inexplicably sad
when it becomes dawn
I spend the whole day
feeling lonely at heart
the sleeves of my clothing
there is no [longer] a time to wave them

160 moyuru hī mo
torite tutumite
hukurwo ni ha
iru to ihazu ya mo
[??sirinamaku ?mo]

don't [they] say that
one can take a burning fire in hand
wrap it up
and put it in a sack?
[??if only I would have known]

[Note: The last line is difficult to make sense of. There are a few different readings, but none entirely convincing. The above represents my own attempt, which would mean something like: "would that to have known!"]

- 161 kitayama ni
 tanabiku kumo no
 awokumo no
 hosi hanareyuki
 tuki wo hanarete
 the clouds stretching out
 on the northern mountains
 those grey clouds
 are going away from the stars
 separating from the moon
- 162 asuka nō
 kiyomi nō miya ni
 amē no sita
 sirasimesisi
 yasumisisi
 wa ga ohokimi
 takaterasu
 hyi no mikwo
 ikasamani
 omohisimese ka
 kamukazenō
 ise nō kuni ha
 oki tu mo mo
 namitaru nami ni
 sihokē nōmī
 kaworeru kuni ni
 umakori
 ayani tomosikyi
 takaterasu
 hyi no myikwo
 in the Kiyomi palace
 at Asuka
 my great emperor
 who augustly deigned to rule
 under heaven
 sun-prince
 how did he feel?
 though the country of Ise
 being a land where only the smell of brine
 hangs in the air
 from the waves
 where seaweed of the offing
 lays flat [or: lines up],
 what an inexplicably adorable
 sun-prince
- 163 kamukazenō
 ise nō kuni ni mo
 aramasi wo
 nani si ka kyikyemu
 kimi mo aranaku ni
 I would be
 in the country of Ise,
 [if I hadn't come]
 but why on earth did I come?
 because you aren't even [alive]
- 164 myimakuhori
 a ga suru kimi mo
 aranaku ni
 nani si ka kyikyemu
 uma tukarasi ni
 because you,
 whom I have a desire
 to want to meet,
 aren't even [alive]
 why on earth did I come?
 in order to tire the horse?
- 165 utusōmyi nō
 hitonaru ware ya
 asu yori ha
 hutaGamiyama wo
 irose tō a ga myimu
 from tomorrow on
 will I, who am a person
 of this world
 see Hutagamiyama
 as my brother
 [because he's buried there]?

- 166 iso no uhe ni
ohuru asibi wo
taworamëdö
myisubëkyi kimi ga
ari tö ihanaku ni
- I want to break off
the andromeda
growing on the rocky shore,
but [I can't]
because I don't say [=can't say] that you,
whom I would naturally show [it to],
are [alive]
- 167 amëtuti no
hazime no toki no
hisakatano
ama no kahara ni
yahoyorodu
tiyorodu kami no
kamutudohi
tudohiimasite
kamuhakari
hakarisi toki ni
amaDerasu
hyirumye no mikoto
amë woba
sirasimesu tö
asihara nö
myiduhö no kuni wo
amëtuti no
yoriahi no kihami
sirasimesu
kami no mikoto tö
amakumo no
yahye kakiwakete
kamukudasi
imasematurisi
takaterasu
hyi no mikwo ha
töbutörino
kiyomi no miya ni
kamunagara
hutosikimasite
sumeroki no
sikimasu kuni tö
ama no hara
ihatwo wo hiraki
kamuagari
agariimasinu
wa ga ohokimi
mikwo no mikoto nö
amë no sita
sirasimesiseBa
haruhana no
tahutokaramu tö
motiDuki nö
tatahasikyemu tö
amë no sita
- in the sky-riverbed
at the time of the beginning
of heaven and earth
eight million
ten million gods
deigned to gather
[in] a god-assembly
and when they discussed
the gods' discussion
[they decided] that
the divine sky-woman
who shines [in] heaven
[should] deign to augustly rule heaven
[and as for the] country of young rice-ears
in the reedy fields [=Japan]
the divine emperor
who [would] deign to augustly rule it
[until] the limit of
the meeting of heaven and earth
they divided the eight layers
of sky-clouds
and were humbly deigning to be
god-lowering him
the sun-prince
laid out strong [the structure]
in the palace of Kiyomi,
like the god he is,
and opening the stone door
of the wide-open sky
as though [it were] a country
for an emperor to deign to rule
he has deigned to rise up
[in] god's-rising
my great emperor
if the divine sun-prince
[had] deigned to augustly rule
under heaven
he might have been noble
like the spring flowers
he might have been abundant
like the full moon of the fifteenth night
under heaven
but though the people
of all four directions
adore[d] and trust[ed] him

- yömonohito nö
 ohoBuneno
 omohitanomite
 amatumyidu
 ahugite matu ni
 ikasamani
 omohosimese ka
 ture mo naki
 mayumi nö woka ni
 miyaBasira
 hutosikiimasi
 myiaraka wo
 takasirimasite
 asakoto ni
 myikoto tohasazu
 hyituki no
 maneku narinure
 söko yuwe ni
 mikwo no miyahito
 yukuhe sirazu mo
- [Variants: 1) ...sasiagaru / hyirumye no
 mikoto...; 2) ...amakumo no /
 yahyekumo wakete...; 3) ...ihatwo wo
 hiraki / kamunobori / imasinisikaba...;
 4) ...takahasikyemu tö / wosu kuni ...;
 5) ...maneku narinure / sasutakeno /
 mikwo no miyahito / yukuhye
 siranisu.]
- 168 hisakatanö
 amë myirugotoku
 ahugimyisi
 mikwo nö myikadwo no
 aremaku wosi mo
- 169 akanesasü
 hyi ha teraseredo
 nubatamano
 ywo wataru tuki no
 kakuraku wosi mo
- 170 sima no miya
 magari nö ike no
 hanatiDöri
 hitomë ni kohite
 ike ni kadukazu
- and looking up [at him]
 they expect[ed] him [to be their emperor]
 in what way does he deign to think?
 without him laying out strong
 the palace pillars
 on the hills of Mayumi,
 which lacks relation [to civilisation?],
 and without him deigning to erect a palace
 without his divine words asking
 the morning requests
 the days and months
 have become multipl[ied]
 and on account of that
 the sun-prince's palace people
 don't know where to go
- [Variants: 1) ...the divine sun-woman / who
 shiningly rises...; 2) ...they divide the eight-
 layered clouds / the sky-clouds...; 3) ...when he
 had been / god-climbing / opening the stone
 door...; 4) ...he might have been abundant / the
 country to rule...; 5) ...have become
 multipl[ied] / and the sun-prince's palace
 people / don't know where to go.]
- the imperial residence
 of the prince
 that I looked up at
 as if looking at the sky
 that it will probably fall to ruin
 is a real shame
- the sun deigns to shine,
 but that the moon
 that crosses the night [sky]
 is hiding
 is a real shame
- the garden palace
 the released birds
 in the curved pond [there]
 because they long for people's eyes
 they don't dive into the pond

- 171 takahikaru
wa ga hyi no mikwo nō
yoroduyō ni
kuni sirasamasi
sima no miya ha mo
my sun-prince
would [have] rule[d] the country
for ten-thousand generations
[if he hadn't died]
oh, his garden palace!
- 172 sima no miya
kami no ike naru
hanatiDōri
arabi na yuki so
kimi imasazutōmo
the garden palace
released birds
who are [there] in the upper pond,
acting wild, don't go!
even though the emperor
may not be [alive anymore]
- 173 takahikaru
wa ga hyi no mikwo nō
imasiseBa
sima no myikadwo ha
arezaramasi wo
if my sun-prince
were [alive now]
the imperial residence of the garden
would not be falling to ruin, but
[he's dead, so it is]
- 174 yoso ni myisi
mayumi nō woka mo
kimi maseBa
tōko tu myikadwo tō
tonowi suru kamo
Mayumi Hill,
which I saw as outside [my concern]
since you deign to be [there],
I stay at the palace
as [though it were]
the eternal imperial residence
- 175 imē ni Dani
myizarisi monowo
ohohosiku
miyade mo suru ka
sahyinokumami wo
I was not seeing [this]
even in my dreams,
but [can it be that]
am I [really] going to the palace
around [the road to] Hinokuma
depressed [like this]?
- 176 amētuti tō
tomo ni wohemu tō
omohitutu
tukahematurisi
kokoro tagahinu
my feelings, [which were]
thinking I would
finish [my service]
along with [the end of]
heaven and earth
I humbly served [him],
[those feelings] have missed their mark
[because he died, and I can't serve him
anymore]
- 177 asahyi teru
sada nō wokahye ni
murewitutu
wa ga naku namita
yamu toki mo nasi
in the hilly region of Sada
where the morning sun shines
the tears we cry
while sitting together in a group
there isn't any time at all when they stop

- 178 myitatasino
sima wo myiru toki
nihatadumi
nagaruru namita
tome sö kaneturu
when I look at
the augustly-standing garden
the tears that flow
to stop them I try in vain
- 179 tatibana no
sima no miya ni ha
akane kamo
sada nö wokahye ni
tonowi si ni yuku
[it is because] I don't become satisfied
with the garden palace at Tachibana
[I suppose]
[that] I go to the hilly region of Sada
in order to stay in the palace
- 180 myitatasi no
sima wo mo ihe tö
sumu töri mo
arabi na yuki so
tosi kaharu made
[hey you] birds,
who live in the augustly-standing garden
as [if it it were] your home
acting wild, don't go!
until the year changes
- 181 myitatasi no
sima no ariso ha
ima myireBa
ohizarisi kusa
ohinikyeru kamo
when I look now at the "rough rocky shore"
of the augustly-standing garden
[I see that]
grass which was not growing [before]
has grown up [and all over the place]
- 182 töGura tate
kahisi kari nö kwo
suDatinaBa
mayumi no woka ni
tobikaheriköne
[hey you] young geese
that [we] kept as pets
erecting birdhouses [for]
if you have left your nests
[then] please come flying back
to Mayumi Hill
- 183 wa ga myikadwo
tiyötökotöbani
sakayemu tö
omohite arisi
ware si kanasi mo
I, who was thinking that
my great emperor
would probably flourish
forever, eternal[ly],
[for] one-thousand generations,
am so sad
[because he died]
- 184 himugasi nö
tagyi nö myikadwo ni
samorahedo
kinohu mo kehu mo
myesu koto mo nasi
[Note: The meaning of tagyi nö in line
2 is unclear.]
though I am standing guard
by the imperial residence
of the eastern [rapids?]
there is no time at all
that [he] deigns to call me
[because he's dead],
neither yesterday nor today

- 185 myi na tutahu
iso nö urami nö
ihatutuzi
moku saku miti wo
mata mo myimu kamo
- how I wonder if I will ever see again
the "road" [of the garden]
where the azaleas bloom lush
on the "cliffs"
around the "bay's rocky shore"
where the water runs along
- 186 hitohyi ni ha
titabi mawirisi
himugasi nö
ohokyi myikadwo wo
irikatenu kamo
- the great imperial residence
in the east
which I humbly went [to]
one-thousand times each day
[now] I cannot enter
[because the emperor is dead]
- 187 ture mo naki
sada nö wokahye ni
kaheriwiBa
sima no myihasi ni
tare ka sumahamu
- when I return to and sit
on the hills of Sada
which has no relation [?=is far away]
who is likely to be dwelling
on the steps of the garden palace?
- 188 asaGumori
hyi no iriyukeBa
myitatasi no
sima ni oriwite
nagekituru kamo
- as the sun goes into
the morning cloudiness
I go down
to the augustly-standing garden
and sit
how I have sighed [sitting here]!
- 189 asahyi teru
sima nö myikadwo ni
ohohosiku
hitooto mo seneBa
mauraGanasi mo
- in the garden palace
where the morning sun shines
is depressing,
and because there is no sound of people
I am so truly sad at heart
- 190 makīBasira
hutoki kokoro ha
arisikadō
kono a ga kokoro
sidumēkanetu mo
- I had a strong heart [before],
but this heart of mine [right now]
I have tried in vain to calm it
- 191 kēkōrōmowo
toki katamakete
idemasisi
uda nö ohono ha
omohoyemu kamo
- the time comes,
and will [they] remember
the wide plains of Uda
where he deigned to go out
[on a trip this same season before he died]?
- 192 asahyi teru
sada nö wokahye ni
naku tōri no
ywo nakikaherahu
kono tosikōrō wo
- the birds that cry
on the hills of Sada
where the morning sun shines
come back crying one by one
at nights [all] during this year

- 193 hatakwora ga
 yoruhiru tō ihazu
 yuku miti wo
 ware ha kotogoto
 miyadi ni zō suru
 the roads that
 [some] good-ol' farmers go [on]
 not asking [=not caring whether]
 [it's] night or day
 I [will] make all [of those roads]
 roads to the palace
- 194 tōbutōrino
 asuka nō kaha no
 kamituse ni
 ohuru tamamo ha
 simotuse ni
 nagarehurabahu
 tamamonasu
 ka yori kaku yori
 nabikahisi
 tuma nō mikoto nō
 takanaDuku
 nikhada sura wo
 turugi tati
 mī ni soheneneBa
 nubatamanō
 ywotoko mo aruramu
 sōkō yuwe ni
 nagusamekanete
 kēdasiku mo
 ahu ya tō omohite
 tamaDarenō
 woti nō ohono no
 asatuyu ni
 koromo ha hiduti
 yuhuGiri ni
 koromo ha nurete
 kusamakura
 tabine kamo suru
 ahanu kimi yuwe
 the lovely seaweed that grows
 in the upriver shallows
 of the Asuka River
 flows to the downriver shallows
 and touches [me]
 approaching over there
 and approaching in this way
 as I sleep without having next to my body
 even the soft skin
 of my divine husband
 who lay down [next to me]
 like lovely seaweed
 our night-bed must be falling apart
 on account of that
 I try in vain to comfort [myself]
 thinking, perhaps we [will] meet?
 [but] the lovely seaweed gets muddled
 by the morning dew
 in the wide plains of Ochi
 and my clothes get wet
 in the evening mist
 I [think I'll] have a trip-sleep
 on account of you,
 whom I don't meet [here]
 [Variants: 1) probably will have been falling to
 pieces [by now]; 2) ...[thinking] "will I meet
 you?"...]
- [Variants: 1) aruramu => arenamu; 2)
 ...kimi mo ahu ya tō...]
- 195 sikitahenō
 sode kahesi kimi
 tamaDareno
 wotino sugiyuku
 mata mo ahame ya mo
 you, who exchanged sleeve[-waves with me]
 are going past the plains of Ochi
 will I ever see you again?
 [I don't think so]
 [Variant: ...have gone past the plains of Ochi...]
- [Variant: ..wotino ni suginu...]
- 196 tōbutōrino
 asuka nō kaha no
 kamituse ni
 isiBasi watasi
 simotuse ni
 spanning a stone bridge
 across the upper shallows
 spanning a wood-plank bridge
 across the lower shallows
 of the Asuka river

utihasi watasi
 isiBasi ni
 ohinabikeru
 tamamo mo zō
 tayureBa ohuru
 utihasi ni
 ohiwoworeru
 kahamo mo zō
 karureBa hayuru
 nani si kamo
 wa ga ohokimi nō
 tataseBa
 tamamo no mokōrō
 koyaseBa
 kahamonogotoku
 nabikahi no
 yorosiki kimi ga
 asamiya wo
 wasuretamahu ya
 yuhumiya wo
 sōmukitamahu ya
 utusōmi tō
 omohisi toki ni
 haruhye ni ha
 hana worikazasi
 aki tateBa
 momitiba kazasi
 sikitaheno
 sode tadasahari
 kagaminasu
 myiredomo akazu
 motiDuki no
 iyamēDurasimi
 omohosisi
 kimi tō tokiDoki
 idemasite
 asobitamahisi
 myikēmukahu
 kinohē no miya wo
 tōkomiya tō
 sadametamahite
 adisahahu
 mēkoto mo tayenu
 sikare kamo
 ayani kanasimi
 nuyeDōrino
 katakohiDuma
 asatōrino
 kayohasu kimi ga
 natukusanō
 omohisinayete
 yuhutuduno
 ka yuki kaku yuki

when the lovely seaweed
 that grows out lengthwise
 on the stone bridge
 stops [growing], it grows [again]
 when the river weeds
 that grow lush
 on the wood-plank bridge
 wilt, they sprout [again]
 how, then,
 when my great princess deigns to stand
 like the lovely seaweed
 when she deigns to lie down
 like the river weeds
 does she deign to forget
 the morning palace, of her prince,
 who is fine to be lying [next to]?
 how, then, does she turn her back on
 his evening palace?
 at the time when
 he thought she [was a person] of this world
 in the springtime
 he [would] break off flowers and decorate
 [her hair with them]
 and when autumn came,
 he [would] decorate [her] with coloured leaves
 crossing sleeves [with her],
 though he [would] look at her
 he [would] not become satisfied
 as with a mirror
 and the palace at Kinoe,
 where with her prince,
 who deigned to think
 that she was praiseworthy
 like a full moon on the fifteenth night
 she often deigned to go out [to]
 and enjoy herself
 she [had] decided that it was an eternal palace,
 but her sight and her words have stopped
 [with] it being this way
 the prince deigns to travel back and forth
 [to that palace]
 uncommonly sad
 a husband [left] alone longing
 he longs for her to the point of wilting
 goes hither and thither
 when I see him wracked by indecision
 there are no thoughts
 to provide him comfort
 on account of that,
 do I know what to do?
 [of course not]
 [if] only the sound [of her voice]
 [if] only her name

- ohoBuneno
tayutahu myireBa
nagusamoru
kokoro mo arazu
sōko yuwe ni
semu subye sire ya
oto nomi mo
na nomi mo tayezu
amētuti no
iyatohonagaku
sinohiikamu
myina ni kakaseru
asukaGaha
yoroduyō made ni
hasiki yasi
wa ga okokimi nō
katami ni koko wo
- [Variants: 1) isiBasi => isinami; 2) sikare kamo => sōko wo simo; 3) ...katakohi situtu...; 4) asatōrino => asaGirino.]
- 197 asukaGaha
sigaramyi watasi
sekamaseBa
nagaruru myidu mo
nōdōni ka aramasi
- [Variant: nagaruru myidu nō / yōdō ni ka aramasi.]
- 198 asukaGaha
asu Dani myimu tō
omohe ya mo
wa ga ohokimi no
myina wasuresenu
- [Variants: 1) Dani => sahē; 2) ...myina wasurayenu.]
- 199 kakemaku mo
yuyusiki kamo
ihamaku mo
ayani kasikokiyi
asuka nō
makami no hara ni
hisakatanō
ama tu myikadwo wo
kasikoku mo
sadametamahite
kamusabu tō
ihaGakurimasu
- does not stop
we will go on remembering her
ever longer and farther
like heaven and earth
the Asuka River
which [like] her noble name
he deigns to keep in mind
until ten-thousand generations [have passed]
[taking] this place as a memento
[of] my beloved
great princess
- [Variants: 1) line of stones; 2) because this is [sad]; 3) ...having a one-sided longing for [her]...; 4) "morning fog".]
- if I were to dam up
the Asuka River
spanning it with a crude dam
would the flowing water
be serene?
- [Variant: ...would the flowing water be stillwater?]
- do I think that I will see
the Asuka River, even tomorrow?
[of course not]
I don't forget the imperial name
of my great emperor
- [Variants: 1) even; 2) ...I can't forget the imperial name.]
- it is unlucky to put [this] into words
and to say it is inexplicably fearsome
my great emperor,
who deign[ed] to manage
quite fearsomely
the heavenly imperial residence
in the fields of Makami, in Asuka,
and [now lying entombed]
deigns to hide in the rocks,
crossed Fuwayama in the northern country
that he deign[ed] to augustly rule
where the true [=cypress] trees stand

yasumisisi
 wa ga ohokimi nō
 kikosimesu
 sōtomo nō kuni no
 makī tatu
 huhayama koyete
 komaturugi
 wazami ga hara nō
 karimiya ni
 amoriimasite
 amē no sita
 wosametamahi
 wosu kuni wo
 sadametamahu tō
 toriganaku
 aDuma nō kuni no
 myiikusa wo
 mesitamahite
 tihayaburu
 hito wo yahase tō
 maturohanu
 kuni wo wosame tō
 mikwonagara
 maketamaheBa
 ohomyimī ni
 tati torihakasi
 ohomyite ni
 yumi torimotasi
 myiikusa wo
 adōmohyitamahi
 totonohuru
 tudumi no oto ha
 ikaduti no
 kowe nō oto mo
 atamyitaru
 tora ka hoyuru tō
 morohito no
 obiyuru made ni
 sasagetaru
 hata no nabiki ha
 huyuGōmori
 haru sarikureBa
 nogoto ni
 tukite aru hī no
 kaze no muta
 nabikahugotoku
 torimoteru
 yuhazu nō sawaki
 myiyuki huru
 huyu nō hayasi ni
 tumuzi kamo
 imakiwataru tō
 omohu made

and coming down from heaven
 [=from the imperial capital]
 into the temporary palace
 in the fields of Wazami
 deigning to restore order
 under heaven
 and in order to deign to manage
 the lands which he rul[ed]
 when he deigned to assign [his son]
 [being] as a prince [is]
 [saying] "Call [forth] the imperial soldiers
 from the land of Azuma
 and make peaceful the people
 who are fastest-shaking [=unruly]!
 Restore order to the lands
 that do not submit [to the throne]!"
 [the prince] deigned to take
 and put his blade on his great august body
 and in his great august hands
 he deigned to take and hold his bow
 and deigning to compel the imperial soldiers
 until the sounds of the drums
 [playing] in unison
 sound like the voice of thunder
 and until the sound of the signal flute, too,
 like the snarling of a tiger
 facing his [prey] in battle [=the hunt]
 terrified all kinds of people [there]
 the fluttering of the banners
 [were] like the fluttering of the fires
 with the wind
 [fires] that have caught in every field
 when the spring comes
 the roar of the bow-nocks [=bowstrings]
 that [the soldiers] are carrying
 [was] so fearsome to hear
 so much so that one [would] think
 it was a whirlwind whirling through
 the winter woods
 where the beautiful snow falls
 the excessiveness of the arrows
 that are pull[ed] and releas[ed]
 [like] the disorderly coming
 of a great snow[fall]
 and the enemies,
 not submitting,
 during the fighting
 where [they fight as if thinking]
 "if I end up dead,
 it is only right to end up dead"
 from the palace of [our] sacred offering
 at Watarai
 god-winds blow and confuse them

kiki no kasikoku
 hikihanatu
 ya no sigekyaku
 ohoyuki nō
 midarete kytare
 maturohazu
 tatimukahi simo
 tuyusimono
 kēnaBa kēnubēku
 yukutōrinō
 arasohu hasi ni
 watarahi nō
 ituki no miya yu
 kamukaze ni
 ihukimatohasi
 amakumo wo
 hyi no mē mo myisezu
 tōkoyami ni
 ohohitamahite
 sadametesī
 myiduhō no kuni wo
 kamunagara
 hutosikimasite
 yasumisisi
 wa ga ohokimi no
 amē no sita
 mawositamaheBa
 yoroduyō ni
 sika simo aramu tō
 yuhuhananō
 sakayuru toki ni
 wa ga ohokimi
 mikwo no myikadwo wo
 kamumiya ni
 yosohimaturite
 tukahasisi
 myikadwo no hito mo
 sirotahe nō
 asaGoromo kite
 haniyasu nō
 myikadwo no hara ni
 akanesasu
 hyi no kotogoto
 sisizimono
 ihahyihusitutu
 nubatamanō
 yuhuhe ni itareBa
 ohotono wo
 hurisakemyitutu
 uduranasu
 ihahyi mo tohori
 samorahedo
 samorahyeneBa

by [=using] the clouds
 not showing them the eye of the sun
 and deigning to cover them
 as though in eternal blackness
 [this] land of young rice ears [=Japan]
 which he had kept in order
 [being] as a god [is]
 deigning to rule with a strong hand
 at the time when [it] flourishes
 like [saying]
 "that will be for ten-thousand generations"
 when he [=the prince] deign[ed]
 to humbly speak
 under heaven
 my great emperor
 [your people] humbly adorn
 the residence of the prince
 as though [it were] a god-palace
 and the people
 which you deigned to make serve [you]
 wear their hempen clothing
 of white paper-mulberry
 and every day
 in the fields of the imperial residence
 crawl on the ground
 as if [they were] wild animals
 and when it comes around evening
 looking far away from side to side
 at the great palace
 they pass through [the fields]
 like quail
 and though they guard [the prince]
 it is pointless to guard [him]
 and so while they have cried plaintively
 like spring birds
 yet their sighs
 do not pass on [=run their course]
 and because their feelings of longing, too
 are not yet used up
 through the fields of Kudara
 [they go]
 burying the burial of the god [=prince]
 he erected the palace of Kinoe
 high, like an eternal palace
 and [now] he has deigned to rest
 [in the ground]
 [being] as a god [is]
 even though it is this way
 do you think that
 the palace of Kaguyama
 which he deigned to build
 deigning to think that
 [it would last] ten-thousand generations

harutōri no
 samaywohyinureBa
 nageki mo
 imada suginu ni
 omohi mo
 imada tukineBa
 kotosahyeku
 kudara no hara yu
 kamuhaburi
 haburiimasete
 asamoyōsi
 kīnohe no miya wo
 tōkomiya tō
 takaku si tatete
 kamunagara
 sidumarimasinu
 sikaredomo
 wa ga ohokimi no
 yoroduyō tō
 omohisimesite
 tukurasisi
 kaguyama no miya
 yoroduyō ni
 sugimu tō omohe ya
 amēnogoto
 hurisakemyitutu
 tamaDasuki
 kakete sinohamu
 kasikoku aritōmo

[Variants: 1) ...yuyusikyeredōmo.; 2)
 wosametamahi => harahitamahite; 3)
 wosame => harahye; 4) kuda no oto
 => huye nō oto; 5) obiyuru made ni =>
 kikumatohu made; 6) ...huyuGōmori /
 haruno yaku hī nō...; 7) huyu nō hayasi
 => yuhu nō hayasi; 8) omohu made /
 kiki no kasikoku => morohito no /
 myimatohu made ni; 9) ohoyuki nō /
 midarete kytare => ararenasu / sōti
 yōrikureba; 10) ...asasimono / kēnaBa
 kē to ihu ni / utusemi tō / araswohu
 hasi ni...; 11) ...kaku simo aramu tō...;
 12) ...sakayuru toki ni / sasutakeno /
 mikwo no myikadwo wo...]

200 hisakatano
 amē sirasinuru
 kimi yuwe ni
 hyituki mo sirazu
 kohiwataru kamo

will pass on in ten-thousand generations?
 [not likely]
 while we look on it from far away
 [gazing] from side to side
 we keep him in mind and remember
 even though it may be fearsome

[Variants: 1) even though it is unlucky; 2)
 deigning to suppress the rebellion; 3) suppress
 the rebellion!; 4) the sounds of the flutes; 5)
 until they become confused hearing it; 6) ...the
 fires that burn the spring fields...; 7) the woods
 in evening; 8) until they become confused
 seeing it; 9) coming near there like hail; 10)
 ...during the fighting where [they fight] like
 people of this world [=immortal] and seem to
 be saying "if we end up dead, let us end up
 dead!"...; 11) ...like "it will be like this"...; 12)
 ...at the time when it flourishes, the prince's
 residence...]

although [it is now] you
 who have deigned to rule heaven
 how I will keep on longing for you
 not knowing the days or months

- 201 haniyasu nō
ike no tutumi no
komorinu nō
yukuhe wo sirani
toneri ha matohu
not knowing where to go
in the hidden swamps
by the embankment
of the pond in Haniyasu
the emperor's attendants are confused
- 202 nakisaha no
mori ni myiwa suwe
inoredomo
wa ga ohokimi ha
takahyi sirasinu
even though I put down
a wine-offering and pray
at the shrine of the crying marsh
my great emperor
has deigned to rule the sun on high
- 203 huru yuki ha
aha ni na huri so
yōnabari no
wokahi nō woka no
samukaramaku ni
hey, falling snow,
don't fall so much!
because Ikai Hill
in Yonabari
will be cold
- 204 yasumisisi
wa ga ohokimi
takahikaru
hyi no mikwo
hisakatanō
ama tu miya ni
kamunagara
kami tō imaseBa
sōko wo simo
ayani kasikomyi
hiru ha mo
hyi no kotogoto
yoru ha mo
ywo no kotogoto
husiwi nagekedo
akiDaranu kamo
my great emperor
sun-prince
since he deigns to be with gods
in the heavenly palace
[being] as a god [is]
that [idea] is inexplicably fearsome
in the daytime
all day
in the night
all night
though I sigh [both] sitting and lying down
how I never seem to get full satisfaction
[=relief from my mourning]
- 205 ohokimi ha
kami ni si maseBa
amakumo no
ihohye no sita ni
kakuritamahinu
since my great emperor
deigns to be a god
he has deigned to hide [himself]
underneath the five-hundred layers
of sky-clouds
- 206 sasanamino
siga sazarenami
sikusikuni
tuneni tō kimi ga
omohoserikyaru
“[like] the small waves [of] Siga
[I will exist] continuously
as always,”
you were deigning to think!
[but look what happened: you died]
- 207 amatōbuya
karu no miti ha
wagimokwo ga
sato ni si areBa
nemokoroni
myimaku hosikedō
the road to Karu
because [that's where] my girlfriend's village is
though I want to be seeing her
in earnest [=intimately]
if I go ceaselessly
there are many prying eyes

yamazu ikaBa
 hitomē wo ohomyi
 maneku ikaBa
 hito sirinubemyi
 sanekadura
 noti mo ahamu tō
 ohoBuneno
 omohitanomite
 tamakagiru
 ihakakihuti no
 komori nomi
 kohitutu aru ni
 wataru hyi nō
 kurenurugagoto
 teru tuki nō
 kumoGakurugoto
 okitumono
 nabikisi ima ha
 momitiba nō
 sugite iniki tō
 tamadusano
 tukahi nō ineBa
 adusayumi
 oto ni kikite
 ihamu subye
 semu subye sirani
 ne nomi wo
 kikite arieneBa
 a ga kohuru
 tihye no hitohye mo
 nagusamoru
 kokoro mo ari ya tō
 wagimokwo ga
 yamazu idemyisi
 karu no iti ni
 wa ga tatikikeBa
 tamaDasuki
 uneBī nō yama ni
 naku tōri no
 kowe mo kikoyezu
 tamahokono
 mitiyukiBito mo
 hitori Dani
 nite si yukaneBa
 subye wo namyi
 imo ga na yobite
 sode sō hurituru

[Variants: 1) ...oto nomi kikite...; 2)
 ...na nomi wo...]

and if I go multiple times
 people are sure to find out,
 so supposing and trusting
 that we will probably meet later
 though I long for her
 only in hiding
 as though [through] the rims of a rock fence
 like the sun turning dark [=setting]
 like the shining moon hiding in the clouds
 when the messenger says
 that the girl I lay down [with]
 left, passing by,
 I hear the sound [of his voice, but]
 I don't know what to say
 [or] what to do
 [but] since I can't be [here like this]
 hearing just [this] voice,
 so as I stand listening
 in the Karu marketplace,
 which my girlfriend went out to see ceaselessly,
 as if [maybe] there [could] be
 some thoughts to comfort
 even one layer
 of the one-thousand layers
 of my longing for her?
 [not likely],
 not even the birds crying
 on Mt. Unebi are audible
 but when not even one
 [among all] the people going on the road
 goes [along] resembling her
 because there was no [other] way
 I waved my sleeves
 calling out my girl's name

[Variants: 1) ...I hear only the sound [of his
 voice]...; 2) ...just [this] name [of his]...]

- 208 akiyama no
momiti wo sigemi
matohinuru
imo wo motomemu
yamadi sirazu mo
[Variant: ...miti sirazu site.]
oh, I don't know
the mountain road
that I would look on
for my wife, who has gotten lost
because the coloured leaves
are [so] excessive
[Variant: ...because I don't know the road [I
can't find her].]
- 209 momitiba no
tiriyuku nahēni
tamadusano
tukahi wo myireBa
ahisi hyi omohoyu
in the course of the coloured leaves
scattering away
I see the messenger,
and suddenly think of
the day we met
- 210 utusemi tō
omohisi toki ni
torimotite
wa ga hutari myisi
hasiride no
tutumi ni tateru
tuki no kī no
kōtigōti nō ye no
haru no ha no
sigekigagoto
omoherisi
imo ni ha aredo
tanomerisi
kwora ni ha aredo
yō no naka wo
sōmuki si eneBa
kagirohī no
moyuru arano ni
sirotahe no
amahireGakuri
tōrizimono
asaDatiimasite
irihiyasu
kakurinisikaBa
wagimokwo ga
katamyi ni okeru
midorikwo nō
kohinakugoto ni
toriatahuru
mono si nakereBa
wotokozimono
wakiBasamimoti
wagimokwo tō
hutari wa ga nesi
makuraDuku
tumaya no uti ni
hiru ha mo
like the lushness
of the spring leaves
here and there on the branches
of the ?zelkova trees
that stood on the running-out embankment
which the two of us watched
at the time when I thought
she [was a person] of this world
and I took and held [her hand]
though she is the wife I thought of
though she is the girl I trusted
I cannot turn my back to this world
and so she deigned to go
rising in the morning
to the wastelands where
glimmering fires burn
hiding in heaven
with her white paper-mulberry scarf
as if she were a bird
the toddler my dear wife left behind
as a memento [of her]
when she had hidden
like the evening sun
each time [he] cries out in longing
because there is nothing
to take in hand and give to him
I hold him between my armpit [and body]
as though I'm a man [=though it's not manly]
and inside the wedding house
where with my dear wife, we two slept
during the days
I feel lonely at heart until sunset
and during the nights
I moan until sunrise
even though I sigh
I don't know what to do
even though I long for her

urasabikurasi
 yoru ha mo
 ikiDukiakasi
 nagekeDomo
 semu subye sirani
 kohureDomo
 ahu yosi wo namyi
 ohotörinö
 haGahi nö yama ni
 a ga kohuru
 imo ha imasu tö
 hito no iheBa
 ihane sakumyite
 naDumikösi
 yökeku mo sö nakyi
 utusemi tö
 omohisi imo ga
 tamakagiru
 honokani Dani mo
 myiyenaku omoheBa

[Variant: utusömi tö...]

211 közo myitesi
 aki nö tukuywo ha
 terasedomo
 ahimyisi imo ha
 iyatosisakaru

212 husumadiwo
 hikiDe nö yama ni
 imo wo okite
 yamadi wo yukeBa
 ikeritömo nasi

213 utusömi tö
 omohisi toki ni
 tadusahari
 wa ga hutari myisi
 idetati no
 momoyetuki no kī
 kōtigōti ni
 yeda saserugoto
 haru no ha no
 sigekigagoto
 omoherisi
 imo ni ha aredo
 tanomerisi
 imo ni ha aredo
 yō no naka wo
 sōmuki si eneBa

there is no opportunity to meet her
 so when people say that
 the wife I long for
 is on Hagai mountain
 I came struggling
 pushing my way through rocks
 but it is no good
 when I think that
 the wife I thought
 [was a person] of this world
 doesn't appear even faintly

[Variant: of this world...]

even though the autumn moon
 that we had seen last year
 [still] deigns to shine
 the wife that I saw it with
 is becoming more and more
 separated [from me] by year
 [=she's dead and I just get older]

leaving my wife
 on Hikide mountain
 as I go along the mountain road
 even though I may be living
 I have no [feeling of it]

like the lushness
 of the spring leaves
 like the branches
 of the out-standing
 hundred-branch ?zelkova trees
 sticking out here and there
 which the two of us
 held hands and watched
 at the time when I thought
 she [was a person] of this world
 though she is the wife I thought of
 though she is the girl I trusted
 I cannot turn my back to this world
 and so she went
 rising in the morning
 to the wastelands where

kaGiru hī no
 moyuru arano ni
 sirotahe no
 amahireGakuri
 tōrizimono
 asaDatiiyukite
 irihyinasu
 kakurinisikaba
 wagimokwo ga
 katamyi ni okeru
 midorikwo no
 kohinakugoto ni
 torimakasu
 mono si nakereBa
 wotokozimono
 wakiBasamimoti
 wagimokwo tō
 hutari wa ga nesi
 makuraDuku
 tumaya no uti ni
 hiru ha
 urasabikurasi
 yoru ha
 ikiDukiakasi
 nagekedomo
 semu subye sirani
 kohuredomo
 ahu yosi wo namyi
 ohotōrino
 haGahi no yama ni
 a ga kohuru
 imo ha imasu tō
 hito no iheBa
 ihane sakumyite
 naDumikōsi
 yokeku mo zō naki
 utusōmi tō
 omohisi imo ga
 hahi nite imaseBa

214

kōzo myitesi
 aki no tukuywo ha
 wataredomo
 ahimiyisi imo ha
 iyatosisakaru

glimmering fires burn
 hiding in heaven
 with her white paper-mulberry scarf
 as if she were a bird
 the toddler my dear wife left behind
 as a memento [of her]
 when she had hidden
 like the evening sun
 each time [he] cries out in longing
 because there is nothing
 to take [for him] and let him be [with]
 I hold him between my armpit [and body]
 as though I'm a man [=though it's not manly]
 and inside the wedding house
 where with my dear wife, we two slept
 during the days
 I feel lonely at heart until sunset
 and during the nights
 I moan until sunrise
 even though I sigh
 I don't know what to do
 even though I long for her
 there is no opportunity to meet her
 so when people say
 "the wife you long for
 is on Hagai mountain"
 I came struggling
 pushing my way through rocks
 but it is no good
 when the wife I thought
 [was a person] of this world
 is [now just] ashes

even though the autumn moon
 that we had seen last year
 [still] crosses [the night sky]
 the wife that I saw it with
 is becoming more and more
 separated [from me] by year
 [=she's dead and I just get older]

- 215 husumadiwo
 hikide no yama ni
 imo wo okite
 yamadi omohu ni
 ikeru two mo nasi
- 216 ihe ni kyite
 wa ga ya wo myireBa
 tamaDoko no
 hoka ni mukikyeri
 imo ga kömakura
- 217 akiyamano
 sitahyeru imo
 naywotakenō
 tōwoyuru kwora ga
 ikasamani
 omohiwore ka
 takunahano
 nagaki inoti wo
 tuyu kōsōba
 asita ni okite
 yuhuhe ni ha
 kiyu tō ihe
 kiri kōsōba
 yuhuhe ni tatite
 asita ni ha
 usu tō ihe
 adusayumi
 oto kiku ware mo
 ohoni myisi
 koto kuyasiki wo
 sikitahenō
 tamakura makite
 turugitai
 mī ni sohenekyemu
 wakakusano
 sōno tuma no kwo ha
 sabusimyi ka
 omohite nuramu
 kuyasimyi ka
 omohikohuramu
 toki narazu
 suginisi kwora ga
 asatuyunōgoto
 yuhuGirinōgoto
- leaving my wife
 on Hikide mountain
 I worry about the mountain road
 but I don't even have a ?sting of living
- when I come home
 and see my house
 the beautiful bed
 is facing the outside
 [it must be] my wife's wooden pillow
- [Note: There was a belief that pillows were inhabited by the spirits of the dead who had used them.]
- my reddened [=beautiful] girl
 the girl who ?approaches in a supple manner
 what is she thinking?
 [she would have had] a long life, but
 [she's dead]
 the dew
 is deposited in morning
 and in the evening-time
 it disappears, they say
 the fog
 rises in the evening-time
 and in the morning
 it fades away, they say
 even I, who hear the sounds [of life]
 that I saw her [only] vaguely
 fills me with regret, but
 [I can't do anything about that]
 that girl, wife whom [a man] must have
 slept [with] at his side
 using her arms as pillows
 is [her husband] now sleeping
 feeling loneliness, I wonder?
 is [her husband] now longing for her
 feeling regretfulness, I wonder?
 [for] the girl who has passed by
 not in her time [=prematurely]
 [who is] like the morning dew
 [who is] like the evening fog
- [Note: This poem seems to be about a woman who committed suicide.]

- 218 sasanamino
sigatu no kwora ga
makaridi no
kahase no miti wo
myireBa sabusi mo

[Variant: ...siga nō tu no kwo ga...]
- when the girl of Shiga Harbour
sees the road by the river shallows
the road of death
oh, it's so sad!

[Variant: ...when the girl of the harbour of
Shiga...]
- 219 sorakazohu
ohotu no kwo ga
ahisi hyi ni
ohoni myisikaBa
ima zō kuyasiki
- on the day
the girl from Otsu met me
I saw her [only] vaguely,
but now I regret it!
- 220 tamamoyōsi
sanukyi no kuni ha
kunikara ka
myiredomo akanu
kamukara ka
kokoda tahutokyi
amētuti
hyituki tō tomo ni
tariyukamu
kami nō myiomo tō
tugikyitaru
naka nō myinatwo yu
hune ukete
wa ga kogikureBa
tokitukaze
kumowi ni huku ni
oki myireBa
tōwinami tati
hye myireBa
siranami sawaku
isanatori
umi wo kasikomi
yuku hune nō
kadi kikiworite
woti koti no
sima ha ohokedo
naGuhasi
samine no sima nō
arisomo ni
ihorite myireBa
nami no oto nō
sigeki hamahye wo
sikitahenō
makura ni nasite
aratoko ni
korohusu kimi ga
ihe siraBa
yukite mo tugemu
tuma siraBa
- the country of Sanuki
[is it] because it is a country
[that] even though I see it [a lot]
I don't become satisfied?
[is it] because it is a god
[that] it is so utterly noble?
from the harbour at Naka,
which has come [to the present] continuing
like the face of a god who
together with heaven and earth
and the sun and moon
will go on being sufficient,
I float my boat
and as I come rowing
the wind-on-time blows in the clouds
and so when I look to the offing
undulating waves rise
and when I look to the shore
white waves make crashing noises
because the sea is fearsome
I pull [so hard] on the oars
of my boat going [along]
[that] I break them
there are many islands hither and thither
but I build a temporary shelter
on the face of the rough rocky shore
on the island of Samine
it is beautiful in name
and when I look
[I see] you lying down on your own
on a rough bed [of stones]
transforming the the beach shore,
which has excessive sounds of waves,
into a pillow
if I knew your family
I would go and inform them
[of your death]
if I knew your wife
I would come and visit her,

- kyi mo tohamasi wo
tamahokono
miti Dani sirazu
ohohosiku
mati ka kohuramu
hasikiyi tumara ha
- 221 tuma mo araBa
tumite tagēmasi
sami nō yama
no no uhe nō uhagī
suginikyerazu ya
- 222 oki tu nami
kiyori ariso wo
sikitahenō
makura tō makite
naseru kimi kamo
- 223 kamoyama no
ihane si makeru
ware wo kamo
sirani tō imo ga
matitutu aruramu
- 224 kehu kehu to
a ga matu kimi ha
isikaha no
kahi ni mazirite
ari tō ihazu ya mo

[Variant: ...tani ni mazirite...]
- 225 tadani ahaBa
ahikatumasizi
isikaha ni
kumo tatiwatate
myitutu sinohamu
- 226 aranami ni
yorikuru tama wo
makura ni oki
ware koko ni ari tō
tare ka tugekemu
- but I don't even know the way
is she longing for you right now,
waiting, depressed?
your beloved wife
- if my wife were [here]
we would pick and eat
the chrysanthemum shoots
in the fields
near the mountains
on the island of Sami
[but] hasn't [the season already] passed by?
- [it's] you,
who are sleeping [there]
[having] roll[ed] up like a pillow
the rocky shore
where the waves from the offing approach
- you must be waiting for me
as if not knowing [about] me
that [I] am using the rock-base
of Kamoyama
as a pillow
[=that I died]
- you, whom I wait for
like "today?...today?"
don't they say that
you have entered the ravine
at Ishikawa?
[I hope not]

[Variant: ...entered the valley...]
- if [only] we [could] meet directly
[but] I doubt we will be able to meet
clouds over Ishikawa,
[please] appear, and cross [the sky]!
I want to remember him
while watching [you]
- laying down for a pillow
the pearls that come near
[brought] by the rough waves
I wonder, who informed [you]
that I am here [dead]?

- 227 amaZakaru
hina no arano ni
kimi wo okite
omohitutu areBa
ikeru two mo nasi
leaving my wife
in the wastelands of the boondocks
because I am longing for her
I don't even have a ?sting of living
- 228 imo ga na ha
tiyö ni nagaremu
himesima no
kwomatu ga ure ni
koke musu made ni
your name will flow
for one-thousand generations
until moss grows
on the treetops of the small pines
on Himejima
- [Note: The use of nagaru 'flow' in line 2 in the sense of "live on" is a Sinicism.]
- 229 nanihaGata
sihohi na ari söne
siduminisi
imo ga sugata wo
myimaku kurusi mo
Naniwa Lagoon,
please don't be [at] ebb tide [yet]
it's hard to bear
seeing the appearance
of [this] dear girl who had sunk
[=drowned]
- 230 adusayumi
te ni torimotite
masurawo no
satuya taBasami
tatimukahu
takamatoyama ni
haruno yaku
noBî tö myiru made
moyuru hî wo
nani ka to toheBa
tamahokono
miti kuru hito nö
naku namita
kosame ni hureBa
sirotaheno
koromo hidutite
tatitomari
ware ni kataraku
nani si kamo
motona toburahu
kikeBa
ne nomi si nakayu
katারেBa
kokoro sô itaki
sumeroki no
kami no myikwo no
idemasi no
tahî no hikari sô
kokoda teritaru
the burning fires
on Takamatoyama,
which [punning on the name]
strong and brave men stand facing
taking and holding their birchwood bows
in hand
and holding hunting arrows in their hands,
[those fires] which burn the spring fields
until [one could] see them as field fires
[to clear out brush],
when I asked what [they were],
as the tears the person
coming on the road cries
fall like light rain
and he stops and stands,
his white paper-mulberry clothing
getting muddy
[this is] what he tells me:
"why, oh why do you ask [such a thing]
[so] pointlessly?!"
when I hear [your question]
only my crying voice cries uncontrollably
as I tell you [what they are]
my heart is so pained
it is the light from the torches
of the august outing [=funeral procession]
of the prince of the divine emperor
that is shining so much."

[Note: For the first five lines, see the
note on poem 61.]

- | | | |
|-----|---------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 231 | takamato no
nohye no akihagi
itadurani
saki ka tiruramu
myiru hito nasi ni | is the autumn bush-clover
around the fields of Takamato
now blooming and scattering
in vain, I wonder?
though there is no one to see it |
| 232 | myikasayama
nohye yuku miti ha
kökyidaku mo
sigeku aretaru ka
hisani aranaku ni | the road going to the area
of the fields of Mikasayama
is it really so overgrown and falling to pieces?
but it [has] not be[en] [such] a long time
[since I was last here] |
| 233 | takamato no
nohye nō akihagi
na tiri sone
kimi ga katamyi ni
myitutu sinuhamu | autumn bush-clover
around the fields of Takamato
please don't scatter
as a memento of the emperor
I want to fondly recollect [him]
while I look [at you] |
| 234 | myikasayama
nohye yu yuku miti
kökyidaku mo
arenikyeru kamo
hisani aranaku ni | the road going through the area
of the fields of Mikasayama
has it really fallen to pieces so much?
but it [has] not be[en] [such] a long time
[since I was last here] |

Chapter 4—Lexical Concordance

The following list is a comprehensive dictionary and concordance of the poem texts of the first two books of the *Man'yōshū*. (The introductions and commentaries to the poems were not included.) A “word” in this case is defined as a portion of text delimited by blank spaces on either side in the transliterations (see Chapter 3—Poem Texts and Translations). With very few exceptions, every word that appears in the transliterations appears in this list having the same formal shape. The exceptions are: 1) the so-called “particles”, which appear in this list prefixed by “=”; and 2) the word (-u), which of course never appears in that shape. Square brackets “[]” in this list indicate a sound or sounds which have been elided. In addition, there are many words (not “words” in the sense above) which appear as artefacts of analysis. These are always indicated by the use of a hyphen “-” before or after to indicate that the posited form is bound, and does not appear as an independent word in the corpus. However, all such parts of larger words, with the exception of complex particles, are also included and referenced by poem number. A final class of words in the list do not appear anywhere in the corpus, but have been included for reference purposes or as reconstructed forms; there are less than ten examples of this sort.

For the transcription of the sounds, see Chapter 3—Poem Texts and Translations and Appendix B—Transliteration Guide. I said that the words in this list for the most part match exactly their shapes in the poem texts, but that is not always entirely true. Some words appear as composites inferred across several instances of occurrence. The

orthography of the *Man'yōshū* being what it is, one cannot always hope to find exactly the shape of a word which one knows to be “correct”, but it is possible to determine the shape with high confidence by generalising across several instances in different poems. An extreme (and unique) example of this is *kōtō* ‘thing’, which never occurs in the corpus with *otu* vowels (only indeterminate), but because it is presumed to be cognate to *-gōtō* ‘resembling’, which does occur with *otu* vowels, the basic form is given with *otu* vowels. In general, if any word occurs with a distinct *kou* or *otu* vowel even once, I will give its basic form with that vowel. In the very few cases where the *Man'yōshū* editors seem to have mistaken the vowel (based on *Koziki* usage, which is much more consistent), I give the *Man'yōshū* form as basic for the purposes of this concordance, but note the *Koziki* usage (which is more likely correct). Concerning the spelling of proper names, I have given the popular version (i.e. the Hepburn version) in cases where the name is known today. For unknown names, I retain the orthographic spelling.

In the “CLASS” column I give the grammatical part of speech, or in the case of particles, the sorts of words they tend to cliticise to, and with basic forms of verbs, adjectives, or inflecting suffixes the grammatical subclass to which they belong. For the nature of these categories, see Chapter 1—Grammatical Sketch. Here I will simply define the terms. I follow the terminology of Japanese traditional grammar for the main reason that not to do so would be to break from a long history of grammatical studies, translations, and commentaries written in both Japanese and English that rely on those terms. A complication of terms is confusing to the student who doesn't fully grasp the subject matter, and against the spirit of this work.

Finally, many entries have “See Makura-Kotoba” in the “ANALYSIS” column. That means that the reader is to refer to Appendix A—Glossary of Makura-Kotoba, a separate dictionary and concordance list of only 枕詞MAKURAKOTOBA ‘pillow words’, which have a special status (briefly discussed in the Introduction). They were separated off from the main list for two reasons: 1) they are often archaic and opaque in meaning; and 2) they tend not to contribute much to the meaning of a poem, other than to display the poet’s erudition, and as such are not considered to be important for textual study.

Abbreviations

adj.	adjective
n.	noun
vi.	intransitive verb
vt.	transitive verb
4	yodan ‘tetragrade’ verb
s2	simonidan ‘lower bigrade’ verb
k2	kaminidan ‘upper bigrade’ verb
k1	kamiitidan ‘upper monograde’ verb
ra	ragyou-henkaku ‘ra-line irregular’ verb
na	nagyou-henkaku ‘na-line irregular’ verb
sa	sagyou-henkaku ‘sa-line irregular’ verb
ka	kagyou-henkaku ‘ka-line irregular’ verb
ku	ku-type adjective inflection
siku	siku-type adjective inflection
nari	nari-type adjective inflection
mizen	mizenkei ‘imperfective’ stem
renyo	ren’yokei ‘adverbial’ stem
syusi	syuusikei ‘finite’ stem
rentai	rentaikei ‘adnominal’ stem
izen	izenkei ‘perfective’ stem
meirei	meireikei ‘imperative’ stem
kakari	agreement (see Chapter 1—Grammatical Sketch, Section 4)

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
a	n.	cf. are	l/me {35, 74, 88, 102, 108, 112, 140, 150, 164, 165, 190, 207, 210, 224}
adisahahu	v?	See Makura-Kotoba	uncertain {196}
adōmoh-	vt.4		compel (someone to do something) {199}
adōmohyitamahi	v.	renyo adōmoh- + renyo tamah-[1]	deign(ing) to compel (them) {199}
aduma	n.		Azuma, the eastern area of modern Honshu, which, though populated by Japanese-speaking peoples, was considered to be crude and rustic {100, 199}
adumato	n.	aduma + [hi]to[1]	an Azuma person {100}
adusa	n.		a species of birch tree (yogusominebari in modern Japanese) {3, 230}
adusayumi	n.	adusa + yumi	birchwood bow {230}
adusayumi	n.	See Makura-Kotoba	"birchwood bow" {98, 99, 207, 217}
aGaki	n.	a[sil][2] + renyo kak-[1]	scratching (the ground) with (one's) feet {136}
agar-	vi.4		rise up {167, 167v}
agariimasinu	v.	renyo agar- + i-[1] + renyo mas-[1] + syusi -nu[1]	(one) has deigned to rise up {167}
agwone	n.		Agone, of uncertain location, probably around modern Nojima, Wakayama {12}
ah-[1]	vt.4		reciprocal (in renyo as verbal prefix) {13, 81}; fight with {14}; meet {60, 125, 140, 148, 167, 194, 195, 199, 207, 209, 210, 213, 219, 225}; plural subject {84}; comitative (in renyo as verbal prefix) {211, 214}
ah-[2]	vt.s2		withstand {150}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
aha-	adj.ku		pale and bland {29, 50, 153}
aha	n.	cf. saha[1]	much {203}
ahaBa	v.	mizen ah-[1] + -ba	if (one) meets {225}
ahamë	v.	mizen ah-[1] + izen -mu	will meet {31, 195}
ahamu	v.	mizen ah-[1] + rentai -mu	(when) will meet {140}
ahamu	v.	mizen ah-[1] + syusi -mu	will meet {31v, 207}
ahanu	v.	mizen ah-[1] + rentai -nu[2]	(what) not meet {148, 194}
ahazu	v.	mizen ah-[1] + renayo -nu[2]	not meet(ing) {125}
aheneBa	v.	mizen ah-[2] + izen -nu[2] + -ba	because (one) doesn't withstand {150}
ahiarasohikyi	v.	renyo ah-[1] + renyo araswoh- + rentai -kyi	(when) fought each other {13}
ahida	n.		interval {110}
ahikatumasizi	v.	renyo ah-[1] + syusi -kat- + syusi -masizi	(one) probably will not be able to meet {225}
ahimyisi	v.	renyo ah-[1] + renyo myi-[1] + rentai -kyi	(what) saw with {211, 214}
ahimiyituru	v.	renyo ah-[1] + renyo myi-[1] + rentai -tu	(who) have met up with each other {81}
ahisi	v.	renyo ah-[1] + rentai -kyi	(when) fought with {14}; (when) met {209, 219}
ahite	v.	renyo ah-[1] + -te	meet(ing) {60}
ahu	v.	rentai ah-[1]	(what) meet {194, 210, 213}
ahug-	vt.4		look up at {167, 168}
ahugimiyisi	v.	renyo ahug- + renyo myi-[1] + rentai -kyi	(what) saw looking up at {168}
ahugite	v.	renyo ahug- + -te	look(ing) up at {167}
ahumi	n.	aha- + umi = fresh-water sea	Omi, an ancient country corresponding to modern Shiga {29, 50, 153}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
ak-[1]	vi.4		become satisfied {36, 37, 56, 65, 179, 196, 204, 220}
ak-[2]	vi.s2		become dawn {93, 138, 159}
aka	n.		dawn {105}
akane	v.	mizen ak-[1] + izen -nu[2]	not becom(ing) satisfied {179}
akanesasu	v.	See Makura-Kotoba	"giving off madder (tree) colour" {20, 169, 199}
akanu	v.	mizen ak-[1] + rentai -nu[2]	(what) don't become satisfied {36, 37, 65, 220}
akas-	vt.4		do until the sun rises {89, 210, 213}
akatoki	n.	aka + toki	dawn-time {105}
akatokituyu	n.	akatoki + tuyu	dew at dawn {105}
akazu	v.	mizen ak-[1] + syusi -nu[2]	(one) doesn't become satisfied {56, 196}
akekureBa	v.	renyo ak-[2] + izen k- + -ba	when (it) comes to be dawn {138, 159}
akete	v.	renyo ak-[2] + -te	after becom(ing) dawn {93}
akī	n.		Aki, in modern Nara {45, 46}
aki	n.		autumn {7, 16, 38, 84, 88, 92, 106, 114, 120, 137, 196, 208, 211, 214, 231, 233}
akiDaranu	v.	renyo ak-[1] + mizen tar- + rentai -nu[2]	(what) don't become sufficiently satisfied {204}
akiDu	n.		Akidu, of uncertain location, probably in modern Nara or Wakayama {36}
akidusima	n.	See Makura-Kotoba	"dragonfly island" {2}
akihagi	n.	aki + hagi	autumn bush clover (flower) {120, 231, 233}
akiyama	n.	aki + yama	autumn mountain(s) {16, 92, 106, 137, 208}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
akiyamano	n.	See Makura-Kotoba	"of the autumn mountains" {217}
-aku	rentai		nominaliser (-Ci + -aku > -Cyeku; -Cu + -aku > Caku) {50, 74, 77, 97, 103, 113, 154, 158, 163, 164, 166, 168, 169, 199, 203, 207, 210, 213, 229, 230, 232, 234}
ama[1]	n.		fisher {5, 23}
ama[2]	n.		sky {147, 167, 199, 204, 205}; heaven {199, 210, 213}
amaDerasu	v.	ama[2] + mizen ter- + rentai -su[2]	(what) shines (in) the sky {167}
amaDutahu	v.	See Makura-Kotoba	"going along the sky" {135}
amahireGakuri	v.	ama[2] + hire + renyo kakur-	heaven-scarf-hid(ing) (=hiding in heaven with her scarf) {210, 213}
amakumo	n.	ama[2] + kumo	sky-clouds {167, 199, 205}
amanare	v.	ama[1] + izen -nar-	be(ing) a fisher {23}
amane-	adj.ku		be spread through and through {82}
amatarasitari	v.	ama[2] + mizen tar- + renyo -su[2] + syusi -tari	(one) is sufficient for the sky {147}
amatöbuya	v.	See Makura-Kotoba	"it flies in the sky!" {207}
amatumyüdu	n.	See Makura-Kotoba	"sky-water" {167}
amawotomvera	n.	ama[1] + wotomye + -ra	fishing girls {5}
amaZakaru	v.	See Makura-Kotoba	"being far off in the sky" {29, 227}
amë	n.		heaven {2, 28, 29, 36, 50, 52, 162, 167, 176, 196, 199, 200, 220}; rain {25, 26}; sky {82, 168, 199}
amënogoto	n.	amë + =nö + -götö-	like the sky {199}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
amētuti	n.	amē + tuti	heaven and earth {50, 167, 176, 196, 220}
ami	n.		Ami, in modern Kagawa {5}
amoriimasite	v.	am[a][2] + renyo or- + i-[1] + renyo mas-[1] + -te	deign(ing) to go down from heaven (=leave the palace) {199}
amyi	n.		Ami, of uncertain location, probably in modern Mie {40}
ar-[1]	vi.ra		be {2, 5, 6, 29, 47, 50, 52, 68, 73, 75, 86, 87, 91, 93, 94, 114, 115, 119, 120, 127, 134, 135, 141, 142, 151, 154, 155, 163, 164, 166, 172, 183, 196, 197, 199, 207, 210, 213, 221, 223, 224, 226, 227, 229, 232, 234}; perfect (as verbal suffix after v. renyo -Ci + ar- > Cyer-) {7, 9, 21, 38, 50, 52, 60, 77, 79, 103, 114, 126, 135, 144, 146, 162, 196, 199, 206, 210, 212, 213, 215, 217, 222, 223}; stative (as suffix after adj. renyo - Cu + ar- > -Car-) {15, 16, 67, 73, 78, 102, 140, 167, 173, 175, 181, 203}; have {18, 190}; continuative (in renyo as verbal prefix) {52, 145}
ar-[2]	vi.s2		be born {29, 53}
ar-[3]	vi.s2	cf. ara-	fall to ruin {33, 168, 173, 194, 194v, 232, 234}
ara-	adj.ku		rough {42, 131, 135, 138, 181, 220, 222, 226}; treacherous {45}; unkempt {47, 210, 213, 227}
arab-	vi.k2	cf. ara-	act wild {172, 180}
araBa	v.	mizen ar-[1] + -ba	if (it) is {141}
arabī	v.	renyo arab-	act(ing) wild {172, 180}
araka	n.		imperial residence (honorific) {50, 167}
araki	adj.	rentai ara-	(what) is rough {42}; (what) is treacherous {45}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
aramasi	v.	mizen ar-[1] + rentai -masi	(what) would be {91, 120, 197}
aramë	v.	mizen ar-[1] + izen -mu	(I) want (it) to be {52}
aramu	v.	mizen ar-[1] + rentai -mu	(what) will be {78}
aramu	v.	mizen ar-[1] + syusi -mu	(it) will be {199}
aranaku	v.	mizen ar-[1] + rentai -nu[2] + -aku	not being {154, 163, 164, 232, 234}
aranamo	v.	mizen ar-[1] + -namo	wish (it) had {18}
aranamyi	n.	ara- + namyi	rough waves {226}
arano	n.	ara- + no	(lonely) field gone to seed {47}; wasteland {210, 213, 227}
arare	n.		hail {65, 199v}
ararematuBara	n.	?arare 'hail' + matuBara = hail?-pine-field	the pine-fields of Arare, of uncertain location, probably in modern Osaka {65}
ararenasu	n.	arare + -nasu	like hail {199v}
arareutu	v.	See Makura-Kotoba	"hails hits" {65}
arasi	n.		storm {74}
arasohurasikyi	v.	syusi araswoh- + rentai -rasi	(who) seem to fight {13}
araswoh-	vi.4		fight {13, 199}
araswohu	v.	rentai araswoh-	(when) fight {199}
arata-	adj.siku/nari		new {50}
aratahenö	n.	See Makura-Kotoba	"rough paper-mulberry cloth" {50, 52, 159}
aratayö	n.		new age {50}
aratoko	n.	ara- + toko	rough bed {220}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
arazu	v.	mizen ar-[1] + renyo -nu[2]	not be(ing) {86, 120}
arazu	v.	mizen ar-[1] + syusi -nu[2]	(there) is not {196}
are[1]	n.	cf. a	I/me {16, 21}
are[2]	n.		Are, of uncertain location, perhaps in modern Aichi? {58}
are	v.	izen ar-[1]	be(ing) {13, 32, 50}
areBa	v.	izen ar-[1] + -ba	when (it) is {5, 142}; because (it) is {207, 227}
aredö	v.	izen ar-[1] + -dö	though (it/there) is {2, 29, 30, 47, 93, 210, 213}
aredomo	v.	izen ar- + -dömo	though (it) is {36}
aremaku	v.	mizen ar-[3] + rentai -mu + -aku	probably falling to ruin {168}
aremasisi	v.	renyo ar-[2] + renyo mas-[1] + rentai -kyi	(who) deigned to be born {29}
arenamu	v.	renyo ar-[3] + mizen -nu[1] + syusi -mu	(it) will have probably fallen to ruin {194v}
arenikyeru	v.	renyo ar-[3] + renyo -nu[1] + rentai -kyeri	(what) has fallen to ruin {234}
aretaru	v.	renyo ar-[3] + rentai -tari	(what) has fallen to ruin {33, 232}
aretuku	v.	renyo ar-[2] + rentai tuk-[1]	(what) is born into a (family) line {53}
arezaramasi	v.	mizen ar-[3] + renyo -nu[2] + mizen ar-[1] + rentai -masi	(what) would not be falling to ruin {173}
ari	v.	renyo ar-[1]	be(ing) {229}
ari	v.	syusi ar-[1]	(it) is {35, 166, 207, 226}
arieneBa	v.	renyo ar-[1] + mizen (-u) + izen -nu[2] + -ba	because (it) cannot be {207}
arigaywohyitutu	v.	renyo ar-[1] + renyo kaywoh- + -tutu	continuing to travel back and forth {145}
arikatumasizi	v.	renyo ar-[1] + syusi -kat- + syusi -masizi	(one) probably won't be able to be {94}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
arikösenu	v.	renyo ar-[1] + mizen k- + mizen -su[1] + rentai -nu[2]	(what) doesn't make last {119}
arikeri	v.	renyo ar-[1] + syusi -kyeri	(one) is! {127}
arikeru	v.	renyo ar-[1] + rentai -kyeri	(what) is! {52}
arineyösi	adj.	See Makura-Kotoba	uncertain {62}
ariso	n.	ar[a-] + iso	rough rocky shore {131, 135, 138, 181, 222}
ariso	n.	ar[a-] + iso + [o]mo	face of the rocky shore {220}
aritatasi	v.	renyo ar-[1] + mizen tat-[1] + renyo -su[2]	be(ing) deigning to stand {52}
arite	v.	renyo ar-[1] + -te	be(ing) {155}
aritömo	v.	syusi ar-[1] + -tömo	even though (it) may be {199}
aritutu	v.	renyo ar-[1] + -tutu	continuing to be {87}
aru	v.	rentai ar-[1]	(what) is {127, 199, 207}
aruramu	v.	rentai ar-[1] + rentai -ramu	(what) must be {223}
aruramu	v.	syusi ar-[3] + syusi -ramu	(it) must be falling to ruin (now) {194}
arurasi	v.	rentai ar-[1] + syusi -rasi	(it) seems to be {13}
asa[1]	n.	cf. asu	morning {3, 4, 5, 36, 45, 75, 79, 88, 116, 131, 150, 167, 177, 188, 189, 192, 194, 196, 210, 213, 217}
asa[2]	n.		hemp {199}
asaDatiimasite	v.	asa[1] + renyo tat- + i-[1] + renyo mas-[1] + -te	deign(ing) to go rising in morning {210}
asaDatiyukite	v.	asa[1] + renyo tat- + i-[1] + renyo yuk- + -te	go(ing) rising in morning {213}
asaDukuywo	n.	asa[1] + tukuywo	morning-moon {79}
asaGari	n.	asa[1] + renyo kar-[1]	morning hunt {3}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
asaGasumi	n.	asa[1] + kasumi	morning mist {88}
asaGirino	n.	See Makura-Kotoba	"morning fog" {196v}
asaGoromo	n.	asa[2] + körömo	hemp clothing {199}
asaGumori	n.	asa[1] + renyo kumor-	morning cloudiness {188}
asahyi	n.	asa[1] + hyi[1]	morning sun {177, 189, 192}
asaka	n.		Asaka, in modern Osaka {121}
asakaha	n.	asa[1] + kaha	morning river {36, 116}
asakoto	n.	asa[1] + kötö	morning words {167}
asamiya	n.	asa[1] + miya	morning palace {196}
asamoyösi	adj.	See Makura-Kotoba	"the hemp skirts are good" {55, 199}
asasimono	n.	See Makura-Kotoba	"morning frost" {199v}
asatörino	n.	See Makura-Kotoba	"morning birds" {196}
asatuyu	n.	asa[1] + tuyu	morning dew {194, 217}
asatuyunögoto	n.	asatuyu + =nö + -götö-	like the morning dew {217}
asayohi	n.	asa[1] + yohi	morning and night {5}
asi[1]	n.		reed {64, 128, 167}
asi[2]	n.		leg {128, 136}
asibi	n.		Japanese andromeda {166}
asihara	n.	asi[1] + hara	reedy field, in the phrase asihara no kuni 'country of reedy fields', another name for Japan {167}
asihye	n.	asi[1] + hye	reedy place {64}
asihyikünö	n.	See Makura-Kotoba	uncertain {107, 108}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
asita	n.	cf. asa[1]	morning {3, 60, 217}
asob-	vi.4		enjoy entertainment {196}
asobitamahisi	v.	renyo asob- + renyo tamah-[1] + rentai -kyi	(what) deigned to enjoy {196}
asu	n.	cf. asa[1]	tomorrow {159, 165, 198}
asuka	n.		Asuka, in modern Nara, site of various imperial palaces from late 7th century to 794 a.d. {51, 78, 162, 194, 196, 197, 198, 199}
asukaGaha	n.	asuka + kaha	the Asuka River {196, 197, 198}
asukakaze	n.	asuka + kaze	winds of Asuka {51}
atah-	vt.s2		give {210}
atam-	vt.4		face in battle {199}
atamyitaru	v.	renyo atam- + rentai -tari	(what) (one) is facing in battle {199}
atar-	vt.4		make contact with {72}; receive (guests) {72}
atari	n.	renyo atar-	area around {72}; treatment {72}; place where (it) is {78, 83, 91v, 136, 137}
awo-	adj.ku		green {16, 38, 52, 131, 138}; grey {136, 161}
awohatanö	n.	See Makura-Kotoba	"banner of green" {148}
awokaguyama	n.	awo- + kaguyama	the green Mt. Kagu {52}
awokakiyama	n.	awo- + kaki + yama	green-rimmed mountain {38}
awoki	adj.	rentai awo-	(what) is green {16}
awokoma	n.	awo- + koma	grey horse {136}
awokumo	n.	awo- + kumo	grey cloud(s) {161}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
awoniyösi	adj.	See Makura-Kotoba	"verdigris is good" {17, 29, 79, 80}
awosugayama	n.	awo- + suga + yama	green-galingale-mountain {52}
aya	n.		drawn pattern {50}
ayani	adv.		inexplicably {159, 162, 196, 199, 204}
-ba	mizen/izen		regular condition (w/izen) {2, 5, 8, 16, 29, 36, 38, 45, 48, 50, 52, 79, 82, 123, 131, 133, 135, 138, 142, 147, 150, 159, 167v, 174, 181, 187, 188, 189, 194, 196, 199, 199v, 204, 205, 207, 209, 210, 212, 213, 216, 218, 219, 220, 227, 230}; hypothetical condition (w/mizen) {21, 67, 69, 78, 84, 93, 96, 98, 121, 141, 150, 151, 167, 173, 182, 197, 199, 207, 220, 221, 225}
=bakari	various		extent {86, 129}
-bësi	syusi	siku-type	rational expectation {18, 71, 75, 207}; obligation {128}; natural or proper action {166, 199}
-bu	nominal	k2-type	have the qualities of {126, 127}
-da	nominal	cf. -ra	plural {135, 213}
=Dani	various		even (such a thing as) {18, 129v, 175, 198, 207, 210, 220}
-di	compounds only		road {35, 50, 193, 208, 212, 215, 218}
-dö	izen		concession {2, 16, 29, 36, 37, 47, 65, 66, 93, 106, 124, 131, 135, 138, 158, 166, 168, 184, 190, 199, 207, 210, 213, 220}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
-dōmo	izen	-dō + =mo	(weakly) emphatic version of -dō {29, 36, 56, 98, 117, 135, 140, 145, 148, 196, 199, 199v, 202, 211, 214, 210, 213, 220}
ekatenisu	v.	renyo (-u) + mizen -kat- + renyo -nu[2] + syusi s-	(one) is not able to acquire {95}
eneBa	v.	mizen (-u) + izen -nu[2] + -ba	because (one) cannot {210, 213}
etari	v.	renyo (-u) + syusi -tari	(one) has acquired {95}
=ga	nominal		possession {3, 5, 9, 10, 11, 19, 36, 38, 40, 45, 50, 52, 59, 77, 85, 87, 88, 89, 90, 91, 93, 102, 103, 104, 105, 109, 113, 115, 116, 120, 123, 128, 130, 131, 131v, 134, 135, 138, 152, 154, 155, 159, 162, 167, 171, 173, 183, 190, 196, 198, 199, 202, 204, 207, 210, 213, 216, 220, 228, 229}; subject (subordinate clause) {5, 12, 20, 35, 50, 60, 64, 74, 77, 79, 96, 105, 106, 108, 109, 112, 118, 124, 128, 132, 138, 139, 140, 146, 150, 164, 165, 166, 177, 193, 206, 207, 210, 213, 217, 218, 219, 220, 223, 224}; part of whole {11, 34, 50, 66, 78, 83, 136, 137, 141, 143, 146, 210, 213, 233}; "redundant" (before -gōtō-) {25, 26, 207, 210, 213}; attribute {47, 53}
-gateri	verbal		while in the process of {81}
-goto	nominal		every {101, 131, 138, 199, 210, 213}
-gōtō-	rentai, or after =nō or =ga	ku-type	be similar to {25, 26, 84, 112, 129, 168, 196, 199, 207, 210, 213}
h-{1}	vi.s2		pass {34}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
h-[2]	vi.k2		dry up [Note: Considered to be a k2 rather than a k1 verb (as it is now) at this stage of the language on the basis of forms like that seen in Man'yōshū poem 3710: siho hīnaBa 'if the tide has dried up (=ebbed)'; the ī vowel is a mark of the k2 renyo.] {229}
ha-	adj.siku		endearing {113}; beloved {131v, 138, 196, 220}
=ha	various		contrast {1, 2, 3, 12, 72, 86, 90, 92, 93, 95, 102, 115, 120, 133, 145, 148, 193, 196, 204, 210, 211, 213, 214, 217}; emphasis {2, 8, 25, 26, 29, 34v, 47, 56, 70, 89, 124, 126, 131, 135, 137, 155, 160, 165, 186, 210, 213, 220}; topic {1, 2, 11, 13, 16, 29, 35, 36, 38, 43, 44, 49, 50, 52, 53, 59, 61, 64, 78, 80, 99, 100, 101, 103, 109, 112, 113, 127, 130, 131, 135, 136v, 138, 140, 143, 147, 148, 149, 154, 155, 159, 162, 167, 171, 173, 179, 190, 191, 194, 199, 199v, 201, 202, 205, 207, 217, 220, 224, 228, 232}; hypothetical situation {11, 94, 102}; regular condition {16}; vocative {203}
ha[1]	n.		leaf {16, 38v, 111, 133, 135, 137, 142, 196, 209, 210, 213}
ha[2]	n.		wing(s) {64, 131}
habur-	vt.4		bury (the dead) {199}
haburiimasete	v.	renyo habur- + i-[1] + renyo mas-[3] + -te	deign(ing) to bury {199}
hada	n.		skin {194}
haGahi	n.	ha + renyo kah-[1]	place where wingtips meet {64}; Hagai, a mountain of uncertain location, possibly in modern Nara {210, 213}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
hagi	n.		bush clover (flower) {120, 231, 233}
hah-	vi.4		crawl {199}
hahi	n.		ash(es) {213}
hahur-	vi.4	ha[2] + hur-[2]	flap (one's) wings {131}
hahuru	v.	rentai hahur-	(what) wing-flap {131}
hahututanö	n.	See Makura-Kotoba	"crawling grapevine" {135}
hak-	vt.s2/4		wear (on the lower part of the body) {99, 199}
haka	n.		tomb {155}
hakar-	vt.4		discuss {167}
hakarisi	v.	renyo hakar- + rentai -kyi	(what) discussed {167}
hako	n.		box {100}
ham-	vt.4		feed on (of animals) {24}
hama	n.		beach {34, 63, 66, 68, 73, 141, 220}
hamahye	n.	hama + hye	beach shore {220}
hamakaze	n.	hama + kaze	beach wind {73}
hamamatu	n.	hama + matu	beach-pine {34, 63, 141}
han-	vi.s2		bounce {153}
hana	n.		flower {16, 38, 102, 120, 167, 196}
hanaDirahu	v.	See Makura-Kotoba	"flowers are scattering" {36}
hanakazasi	n.	hana + kazasi	flowery decorations {38}
hanar-	vt.s2		separate from {150, 161}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
hanarete	v.	renyo hanar- + -te	separat(ing) from {161}
hanarewite	v.	renyo hanar- + renyo wi- + -te	sit(ing) separated from {150}
hanareyuki	v.	renyo hanar- + renyo yuk-	go(ing) away from {161}
hanat-	vt.4		release {170, 172, 199}
hanatiDöri	n.	renyo hanat- + töri	released bird(s), following a custom of releasing kept birds after a person's death {170, 172}
hane	v.	renyo han-	bounc(ing) {153}
hani	n.	cf. ni 'soil'	red clay {69}
hanihu	n.	hani + -hu[2]	place of red clay {69}
haniyasu	n.		Haniyasu, in modern Nara {52, 199, 201}
hara	n.		open area {2, 14, 147, 167}; field {29, 51, 57, 65, 84, 103, 167, 199}
harah-	vt.4		put down a rebellion {199v}
harahitamahite	v.	renyo harah- + renyo tamah-[1] + -te	deign(ing) to put down a rebellion {199v}
harahye	v.	meirei harah-	put down the rebellion! {199v}
hari	n.		alder (tree) {19, 57}
harihara	n.	hari + hara	field of alders (trees) {57}
haru	n.		spring (season) {5, 16, 28, 29, 38, 52, 54, 56, 167, 196, 199, 199v, 210, 213, 230}
haruhana	n.	haru + hana	spring flowers {167}
haruhye	n.	haru + hye	springtime {38, 196}
haruhyi	n.	haru + hyi[1]	spring day(s) {5, 29}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
harukusa	n.	haru + kusa	spring grass {29}
haruno	n.	haru + no	spring field(s) {54, 56, 199v, 230}
harutōri	n.	haru + tōri	spring bird(s) {199}
haruyama	n.		spring mountain(s) {52}
hasam-	vt.4		hold in between {61, 210, 213, 230}
hasi[1]	n.		stairs {187}; bridge {196}
hasi[2]	n.		time during {199}
hasikyī	adj.	rentai ha-	(what) is endearing {113}; (what) is beloved {131v, 138, 196, 220}
hasir-	vi.4		run {210}
hasira	n.		pillar {36, 167}
hasiride	n.	renyo hasir- + renyo [i]d-	a running-out {210}
hat-	vt.s2		moor (a boat) {58, 122, 151}
hata[1]	n.		banner {15, 45, 148, 199}
hata[2]	adv.		perhaps {74}
hata[3]	n.		(rice) farm {193}
hatakwora	n.	hata[3] + kwo[1] + -ra	good-ol' farmers {193}
hatasusukyī	n.	hata[1] + susukyī	pampas grass flowing like a banner {45}
hatesi	v.	renyo hat- + rentai -kyi	(where) moored (a boat) {151}
haturu	v.	rentai hat-	(what) moor (boats) {122}
hatuse	n.		Hatuse, modern Hase, Nara {45, 79}
hay-	vi.s2		sprout {196}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
haya-	adj.ku		quick {62, 63, 73, 119, 136, 199}
hayakaherikōne	v.	haya- + renyo kaher- + mizen k- + -ne	please come back quick {62}
hayaku	adj.	renyo haya-	quickly {63}
hayamyi	adj.	haya- + -myi	quickness {119}; because (it) is quick {136}
hayamyi	n.	haya- + -myi / renyo myi-[1]	quickness / a quick look (see note on poem 73) {73}
hayasi	n.		woods {19, 199}
hayuru	v.	rentai hay-	(what) sprout {196}
hazim-	vt.s2		begin {52, 167}
hazime	n.	renyo hazim-	the beginning {167}
hazimetamahite	v.	renyo hazim- + renyo tamah-[1] + -te	deign(ing) to begin {52}
hazu	n.		nock of bow (where bowstring attaches) {3, 199}
hēnikyemu	v.	renyo h-[1] + renyo -nu[1] + rentai -kemu	(what) must have passed {34v}
hēnuramu	v.	renyo h-[1] + syusi -nu[1] + rentai -ramu	(what) must have passed (by now) {34}
heswo	n.		twisted (hemp) rope {19}
heswokata	n.	heswo + kata[1]	(place name?) spun-rope-shaped {19}
hī	n.		fire {48, 160, 199, 210, 213, 230}
hidut-	vi.4		get muddy {194, 230}
hiduti	v.	renyo hidut-	get(ing) muddy {194}
hidutite	v.	renyo hidut- + -te	get(ing) muddy {230}
hik-	vt.4		pull {57, 96, 97, 98, 99, 141, 161, 199, 212, 215, 220}; drag {128}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
hikaBa	v.	mizen hik- + -ba	if (one) pulls {96, 98}
hikar-	vi.4		shine {230}
hikari	n.	renyo hikar-	light {230}
hikazu	v.	mizen hik- + renyo -nu[2]	not pull(ing) {97}
hikide	n.	renyo hik- + renyo [i]d- = pulling-out	Hikide, a mountain of uncertain location {212, 215}
hikihanatu	v.	renyo hik- + rentai hanat-	(what) pull and release {199}
hikimusubi	v.	renyo hik- + renyo musub-	pull(ing) and ty(ing) {141}
hikiworite	v.	renyo hik- + renyo wor-[2] + -te	pull(ing) and break(ing) off {220}
hiku	v.	rentai hik-	(what) pull {99}; (what) drag {128}
hikumano	n.	rentai hik- + [u]ma + no = pulling-horses plain	Hikumano, in modern Aichi {57}
hime	n.	hyi[1] + mye	princess {228}
himesima	n.	hime + sima = princess island	Himejima, the name of an island that used to be visible at the mouth of the Yodo River, in modern Osaka {228}
himugasi	n.		the east {48, 184, 186}
hina	n.		the boondocks {29, 227}
hirak-	vt.4		open {167}
hiraki	v.	renyo hirak-	open(ing) {167}
hire	n.		scarf {210, 213}
hirih-	vt.4		pick up (off the ground) {12}
hirihanu	v.	mizen hirih- + rentai -nu[2]	(what) doesn't pick up {12}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
hisa-	adj. nari		be for a long time {232, 234}
hisakatanö	n.	See Makura-Kotoba	"long-time place" {82, 168, 199, 200, 204}
hisani	adj.	renyo hisa-	be(ing) for a long time {232, 234}
hit-	vt.4		soak in water {118}
hitite	v.	renyo hit- + -te	soak(ing) in water {118}
hito[1]	n.		person {21, 27, 30, 31, 32, 36, 41, 46, 55, 95, 96, 99, 100, 116, 122, 124, 131, 138, 143, 145, 149, 155, 165, 167, 170, 189, 199, 199v, 207, 210, 213, 230, 231}
hito[2]	n.		1 {5, 59, 74, 106, 186, 207}
hitoDuma	n.	hito[1] + tuma	somebody (else)'s wife {21}
hitoGoto	n.	hito[1] + kötö	people's words {116}
hitohye	n.	hito[2] + -hye	1 layer {207}
hitohyi	n.	hito[2] + hyi[1]	1 day {186}
hitomë	n.	hito[1] + më	a person's eye(s) {170}; people's (prying) eyes {207}
hitonaru	v.	hito[1] + rentai -nar-	(who) is a person {165}
hitooto	n.	hito[1] + oto	sound(s) of people {189}
hitori	n.	cf. hito[2]	one person {5, 59, 74, 106, 207}
ho-	adj. siku		be wantful of {207}
ho[1]	n.		the part that stands out {79}; ears (of rice) {88, 114, 167, 199}
ho[2]	n.		100 {167, 205}
hoka	n.		the outside (world) {216}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
homuki	n.	ho[1] + renyo muk-[1]	bent ears (of rice) {114}
honoka-	adj.nari		soft and faint {210}
honokani	adj.	renyo honoka-	softly and faintly {210}
hor-	vt.4		desire {12, 164}
horisi	v.	renyo hor- + rentai -kyi	(what) desired {12}
hos-	vt.4		(hang clothes out to) dry {28}
hosi	n.		star(s) {161}
hosikedō	adj.	izen ho- + -dō	though (one) is wantful of {207}
hositari	v.	renyo hos- + syusi -tari	(it) is hung out to dry {28}
hototogisu	n.		cuckoo (bird) {112}
hoy-	vi.s2		snarl {199}
hoyuru	v.	rentai hoy-	(what) snarl {199}
-huf[1]	mizen	s2-type/4-type	durative {5, 17, 18, 49, 59, 61, 88, 135, 184, 185, 187, 196, 199, 230}; iterative {192, 194}
-hu[2]	nouns of natural resources		place of {69, 130}
hudi	n.		wisteria (short for hudi-hara?) {52}
hudi-hara	n.		Fujiwara, site of an imperial palace (694-710 a.d.), and surname of a prominent clan {50, 53}
hudiwigahara	n.	hudi + wi[1] + =ga + hara	uncertain, possibly a field where a Fujiwara well was? {52}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
huhayama	n.	cf. yama	Fuwayama, a mountain straddling the border of modern Gifu and Shiga {199}
huk-[1]	vi/t.4		blow {51, 59, 73, 199, 220}
huk-[2]	vt.4		thatch (a roof) {7}
huk-[3]	vi.s2		become old {105}
huka-	adj.ku		dense {4, 16}; deep {12, 135}
hukakyi	adj.	rentai huka-	(what) is deep {12}
hukam-	vt.s2	cf. huka-	deepen {135}
hukamēte	v.	renyo hukam- + -te	deepen(ing) {135}
hukamiru	n.	huka- + miru	deep seaweed {135}
hukamirunō	n.	See Makura-Kotoba	"of the deep seaweed" {135}
hukete	v.	renyo huk-[3] + -te	becom(ing) old {105}
hukikahesu	v.	renyo huk- + rentai kahes-	(what) blows back {51}
huku	v.	rentai huk-[1]	(what) blow {220}
huku	v.	syusi huk-[1]	(it) blows {51}
hukurwo	n.		sack {160}
hukusi	n.		trowel {1}
hum-	vt.4		step on {4, 125}
humasuramu	v.	mizen hum- + syusi -su[2] + syusi -ramu	(he) must be deigning to step on {4}
humu	v.	rentai hum-	(what) step on {125}
huna	compounds only	cf. hune	boat {8, 36, 39, 40}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
hunade	n.	huna + renyo id-	going out in boats {39}
hunaGihohi	v.	huna + renyo kihoh-	boat-rac(ing) {36}
hunanori	n.	funa + renyo nor-[2]	boat-riding {8, 40}
hune	n.	cf. huna	boat {30, 36, 42, 58, 79, 122, 151, 153, 220}
hunehate	n.	hune + renyo hat-	boat-mooring {58}
hur-[1]	vi.4		fall {25, 26, 45, 64, 79, 89, 103, 104, 199, 203, 230}
hur-[2]	vt.4		wave {20, 132, 134, 139, 159, 207}; flap (wings) {131}; do from side to side (in renyo as verbal prefix) {147, 159, 199}; shake {199}
hur-[3]	vi.k2		grow old {103, 129}
hurabah-	vt.s2		touch (repeatedly?) {194}
hurabahu	v.	syusi hurabah-	(one) touches (repeatedly?) {194}
huramaku	v.	mizen hur-[1] + rentai -mu + -aku	what is going to fall {103}
hurasimesi	v.	mizen hur-[1] + renyo -simu + rentai -kyi	(what) caused to fall {104}
hureBa	v.	izen hur-[1] + -ba	as (it) falls {230}
hureri	v.	renyo hur-[1] + syusi ar-[1]	(it) has fallen {103}
huri	v.	renyo hur-[1]	fall(ing) {203}
hurikyeru	v.	renyo hur-[1] + rentai -kyeri	(what) they say rained {25}
hurinisi	v.	renyo hur-[3] + renyo -nu[1] + rentai -kyi	(what) had grown old {103, 129}
hurisakemyireBa	v.	renyo hur-[2] + renyo sak-[2] + izen myi-[1] + -ba	when (one) looks far away from side to side (=moves one's head to scan the horizon) {147}
hurisakemyitutu	v.	renyo hur-[2] + renyo sak-[2] + renyo myi-[1] + -tutu	while (one) looks far away from side to side (=moves one's head to scan the horizon) {199}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
hurite	n.	renyo hur-[1] + -te	fall(ing)
hurituru	v.	renyo hur-[2] + rentai -tu	(what) had waved {207}
huru-	adj.ku		old {32}
huru	v.	rentai hur-[1]	(what) falls {26, 45, 199, 203}
huru	v.	rentai hur-[2]	(what) wave {20, 132, 134, 139, 159}
huruki	adj.	rentai huru-	(what) is old {32}
hurutōmo	v.	syusi hur-[1] + -tōmo	even though (it) may fall {89}
hus-	vi.4		lie down {199, 204, 220}
husi	n.		joint (of bone) {41}
husiwinagekedo	v.	renyo hus- + renyo wi- + izen nagek- + -dō	though (one) sighs (both) sitting (and) lying down {204}
husumadiwo	n.	See Makura-Kotoba	uncertain {212, 215}
huta	n.		2 {106, 109, 165, 210, 213}
hutaGamiyama	n.	huta + kami[2] + yama = 2-top-mountain	Hutagamiyama, a mountain corresponding to Nijosan in modern Nara {165}
hutari	n.		two people {106, 109, 210, 213}
huti	n.		rim {207}
huto-	adj.ku		strong {36, 45, 167, 190, 199}
hutoki	adj.	rentai huto-	(what) is strong {190}
hutosikasu	v.	huto- + mizen sik-[1] + rentai -su[2]	(what) deign to lay out strong {45}
hutosikiimasi	v.	huto- + renyo sik-[1] + i-[1] + renyo mas-[1]	deign(ing) to lay out strong {167}
hutosikimaseBa	v.	huto- + renyo sik-[1] + izen mas-[1] + -ba	(when) deigns to lay out strong {36}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
hutosikimasite	v.	huto- + renyo sik-[1] + renyo mas-[1] + -te	deign(ing) to lay out strong {167}
hutosikimasite	v.	huto- + renyo sik-[2] + renyo mas-[1] + -te	deign(ing) to rule with firm hand {199}
huye	n.		flute {199v}
huyu	n.		winter {199}
huyuGömorì	n.	See Makura-Kotoba	"winter lock-up" {16, 199}
hye	n.		(spring-, morning-, etc.) time {3, 38, 64, 88, 196, 199, 217}; area around {36, 42, 64, 81, 88, 110, 167, 201}; region of {72, 131, 138, 157, 177, 179, 187, 192, 231, 232, 233, 234}; shore {153, 220}
-hye	numerals		-layer[ed/s] {167, 205, 207}
=hye	nominal		allative {63, 105}
hyi[1]	n.		day {5, 155, 167, 186, 199, 200, 204, 209, 219}; sun {15, 29, 45, 49, 50, 52, 135, 162, 167, 169, 171, 173, 177, 188, 189, 192, 199, 202, 204, 207, 210, 213, 220, 228}
hyi[2]	n.		hinoki cypress {50, 175}
hyi[3]	n.		ice {79}
hyikogori	v.	hyi[3] + renyo kogor-	freez(ing) to ice {79}
hyinamisi	n.	hyi[1] + renyo nam-[2] + rentai -kyi	(who) stood in line with the sun {49}
hyinokuma	n.	hyi[2] + =nō + kuma = corners of cypress	Hinokuma, in modern Nara {175}
hyinōtate	n.	hyi[1] + =nō + tate[1]	the east {52}
hyinōyoko	n.	hyi[1] + =nō + yoko	the west {52}
hyira	n.		Hira, of uncertain location, probably an area of modern Shiga {31v}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
hyiru	n.	cf. hyi[1]	daytime {155, 193, 204, 210, 213}; sun {167}
hyirumye	n.	hyiru + mye	sun-goddess {167}
hyituki	n.	hyi[1] + tuki	days and months {167, 200}; sun and moon {220}
hyiZiri	n.	hyi[1] + renyo sir-[1]	"sun-controlling"; refers to the legendary first emperor of Yamato, Jimmu {29}
i[1]	n.		sleep {46, 71, 156}
i[2]	n.		5 {205}
i[3]	n.	cf. yu	sacred (thing) {9, 199}
i-[1]	verbal		intensive {1, 3, 9, 17, 52, 79, 167, 172, 173, 199, 204, 210, 213}
i-[2]	vt.k1		shoot (an arrow) {61}
id-	vi.s2		go out {5, 8, 39, 50, 130, 175, 191, 196, 207, 210, 213, 230}; expose {212, 215}
idekayohikone	v.	renyo id- + renyo kaywoh- + mizen k- + -ne[1]	please come out and come over {130}
idemasi	n.	renyo id- + renyo mas-[1]	august outing {5, 230}
idemasisi	v.	renyo id- + renyo mas-[1] + rentai -kyi	(what) deigned to go out {191}
idemasite	v.	renyo id- + renyo mas-[1] -te	deign(ing) to go out {196}
idemyisi	v.	renyo id- + renyo myi-[1] + rentai -kyi	(what) went out and saw {207}
idetati	n.	renyo id- + renyo tat-	a departing {213}
idu	v.	syusi id-	(it) emerges {50}
iduku	adv.		where {43, 58}
idumi	n.		Izumi River, modern Kizugawa, flowing from Nara and Mie through Kyoto {50}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
ih-	vt.4		say {26, 29, 35, 95, 96, 97, 101, 124, 140, 160, 166, 193, 199, 199v, 207, 210, 213, 217, 224}; speak {104}
iha	n.		large rock(s), cliff(s) {22, 45, 79, 86, 131, 132, 134, 135, 138, 139, 141, 143, 144, 146, 167, 185, 199, 207, 210, 213, 223}
ihaBasiru	v.	See Makura-Kotoba	"cliff-running" {29, 50}
ihaGakurimasu	v.	iha + renyo kakur- + rentai -mas-[1]	(who) designs to hide in the rocks (=be entombed) {199}
ihagane	n.	iha + =ga + ne[1]	large and firmly fixed rock {45}
ihahyī	v.	i-[1] + renyo hah-	crawl(ing) {199}
ihahyīhusitutu	v.	i-[1] + renyo hah- + renyo hus- + -tutu	while crawling on the ground {199}
ihakakihuti	n.	iha + kaki + huti	rim of a rock fence {207}
ihamaku	v.	mizen ih- + rentai -mu + -aku	what (one) is going to say {199}
ihamu	v.	mizen ih- + rentai -mu	(what) may say {96, 207}
ihamyī	n.	iha + renyo myī-[1] = rock-seeing	Iwami, an ancient country corresponding to the western portion of modern Shimane {131, 132, 134, 135, 138, 139}
ihanaku	v.	mizen ih- + rentai -nu[2] + -aku	not saying {97, 166}
ihane	n.	iha + ne[1]	base of the rock {86, 210, 213, 223}
ihasiro	n.	? < iha + sirō 'farmland' = rocky farmland	Iwashiro, in modern Wakayama {10, 141, 143, 144, 146}
ihatoko	n.	iha + toko	rockbed {79}
ihatutuzi	n.	iha + tutuzi	azaleas on the cliffs {185}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
ihatwo	n.	iha + two[1]	stone door {167}
ihazu	v.	mizen ih- + renyo -nu[2]	not say(ing) {160, 193}
ihazu	v.	mizen ih- + syusi -nu[2]	(one) doesn't say {224}
ihe	n.		lineage {1}; family {50, 220}; home {66, 68, 79, 142, 180, 216}; house {91}
ihe	v.	izen ih-	say(ing) {217}
iheBa	v.	izen ih- + -ba	when (one) says {207, 210, 213}
ihedo	v.	izen ih- + -dō	though (one) says {124}
ihedomo	v.	izen ih- + -dōmo	even though (one) says {29, 140}
ihyi	n.		cooked rice {142}
ihisi	v.	renyo ih- + rentai -kyi	(what) said {27}
ihite	v.	renyo ih- + -te	speak(ing) {104}
iho	n.		crude shelter {7, 60, 220}
ihohye	n.	i[2] + ho[2] + -hye	500-layered {205}
ihor-	vi.4	cf. iho	make temporary lodging {60, 220}
ihori	n.	renyo ihor-	temporary lodging {60}
ihorite	v.	renyo ihor- + -te	mak(ing) temporary lodging {220}
ihu	v.	rentai ih-	(what) say {35, 95, 199v}
ihu	v.	syusi ih-	(one) says {26, 101}
ihukimatohasi	v.	i-[1] + renyo huk-[1] + mizen matoh- + renyo -su[2]	caus(ing) (it) to become confused (because of) blowing {199}
ik-[1]	vi.4		be alive {212, 215, 227}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
ik-[2]	vi.4	cf. yuk-	go {196, 207}
ika-	adj.nari		what/how {29, 106, 162, 167}
ikaBa	v.	mizen ik-[2] + -ba	if (one) goes {207}
ikada	n.		raft {50}
ikaduti	n.		thunder {199}
ikakuru	v.	i-[1] + rentai kakur-	(what) hide {17}
ikani	adj.	renyo ika-	how {106}
ikasama-	adj.nari	cf. ika-	what manner {29, 162, 167, 217}
ikasamani	adj.	renyo ikasama-	in what way {29, 162, 167, 217}
ike	n.		pond {170, 172, 201}
ikeritōmo	v.	renyo ik-[1] + syusi ar-[1] + -tōmo	even though (one) may be living {212}
ikeru	v.	renyo ik-[1] + rentai ar-[1]	(what) is living {215, 227}
iki	n.		breath {210, 213}
ikiDuk-	vi.4	iki + tuk-[1]	moan {210, 213}
ikiDukiakasi	v.	renyo ikiDuk- + renyo akas-	moan(ing) until the run comes up {210, 213}
iku-	nominal		how many {34, 135}
ikuda	n.	iku- + -da	how many {135}
ikuri	n.		reef {135}
ikusa	n.		soldier(s) {199}
ikuyō	n.	iku- + yō[1]	how many generations {34}
ima	n.		now {3, 8, 84, 124, 181, 219}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
imada	adv.		yet {116, 199}
imakiwataru	v.	i-[1] + renyo mak-[1] + syusi watar-	(it) crosses whirling around {199}
imasazutōmo	v.	i-[1] + mizen mas-[1] + syusi -nu[2] + -tōmo	even though (he) may not deign to be (alive) {172}
imase	v.	i-[1] + izen mas-[1]	deign(ing) to be {1}
imase	v.	i-[1] + meirei mas-[1]	deign to be! {79}
imaseBa	v.	i-[1] + izen mas-[1] + -ba	because (one) deigns to be {204, 213}
imasematurisi	v.	i-[1] + renyo mas-[3] + renyo matur- + rentai -kyi	(what) deigned to humbly be {167}
imasinisikaba	v.	i-[1] + renyo mas-[1] + renyo -nu[1] + izen -kyi + -ba	when (one) had deigned to be {167v}
imasiseBa	v.	i-[1] + renyo mas-[1] + mizen -kyi + -ba	if (one) deigned to be (alive) {173}
imasu	v.	i-[1] + syusi mas-[1]	(one) deigns to be {210, 213}
imē	n.		dream(s) {150, 175}
imo	n.		dear woman {6, 42, 60, 68, 75, 83, 120, 131, 132, 133, 134, 135, 137, 138, 139, 207, 208, 210, 211, 213, 214, 215, 216, 217, 223, 229}; you (affectionate to woman) {21, 91, 100, 107, 123, 125, 228}
in-	vi.na		leave {78, 83, 93, 207}
ina	n.		no {96}
inaba	v.	mizen in- + -ba	if (one) leaves {78, 93}
inamyi	n.		Inami, in modern Hyogo {14}
inamyikunihara	n.	inamyi + kunihara	wide-open plains of Inami {14}
iniki	v.	renyo in- + syusi -kyi	(one) left {207}
inisihiye	n.		ancient times {13, 32, 45, 46, 111, 112, 144}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
inor-	vi.4		pray {202}
inoredomo	v.	izen inor- + -dōmo	even though (one) prays {202}
inoti	n.		life {24, 147, 217}
ir-[1]	vi.4		enter {15, 16, 57, 135, 186, 188, 201, 210, 213}
ir-[2]	vt.s2		insert {123, 160}
iragwo	n.		Irago, an island of uncertain location, probably near to modern Shikoku {23, 24, 42}
irihyi	n.	renyo ir-[1] + hvi[1]	the entering (=evening) sun {15, 135, 210, 213}
irihyinasu	n.	irihyi + -nasu	like the entering (=evening) sun {210, 213}
irikatenu	v.	renyo ir-[1] + mizen -kat- + rentai -nu[2]	(where) cannot enter {186}
irimidare	v.	renyo ir-[1] + renyo midar-	enter(ing) and get(ting) mixed up with {57}
irite	v.	renyo ir-[1] + -te	enter(ing) {16}
iriyukeBa	v.	renyo ir-[1] + izen yuk- + -ba	when (one) goes into {188}
iro-	nouns of relationship		beloved {165}
irose	n.	iro- + se[1]	maternal (half-)brother {165}
iru	v.	rentai i-[2]	(what) shoot {61}
iru	v.	syusi ir-[2]	(one) inserts {160}
isanatori	n.	See Makura-Kotoba	"whale-taking" {131, 138, 153, 220}
ise	n.		Ise, an ancient country corresponding to most of modern Mie {81, 162, 163}
isewotomyeDōmo	n.	ise + wotomye + tōmo	girls from Ise {81}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
isi	n.		stone {196, 224, 225}
isiBasi	n.	isi + hasi[1]	stone bridge {196}
isikaha	n.	isi + kaha = stone river	Ishikawa, of uncertain location, perhaps in modern Shimane {224, 225}
isinami	n.	isi + renyo nam-[2]	a line of stones {196v}
iso	n.		rocky shore {131, 131v, 135, 138, 166, 181, 185, 220, 222}
iswohaku	n.	iswoh- + aku	a race {50}
iswoh-	vi.4		race {50}
ita-	adj.ku		painful {114, 130, 135, 230}; sharp {153}
itadura-	adj.nari		pointless {51, 231}
itadurani	adj.	renyo itadura-	in vain {51, 231}
itaki	adj.	rentai ita-	(what) is painful {230}
itaku	adj.	renyo ita-	be(ing) sharp {153}
itamyi	adj.	ita- + -myi	because (it) is painful {5, 135}
itar-	vi.4		arrive {28, 79, 199}
itareBa	v.	izen itar- + -ba	when (one) arrives {199}
itasi	adj.	syusi ita-	(it) is painful {130}
itataserikemu	v.	i-[1] + mizen tat-[1] + renyo -su[2] + renyo ar-[1] + rentai -kyemu	(where) must have been dearly standing {9}
iti[1]	n.		marketplace {207}
iti[2]	adv.		most {199}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
itu[1]	adv.		when {83, 88, 140}
itu[2]	n.	i[3] + =tu; cf. yutu	sacred (thing) {9}
ituhye	adv.	itu[1] + hye	around when {88}
itukasi	n.	itu[2] + kasi	sacred oak {9}
ituki	n.	i[3] + renyo tuk-[1]	sacred offering {199}
itumoru	v.	i-[1] + rentai tumor-	(what) pile up {17}
iya-	various		more and more {29, 36, 131, 138, 196, 211, 214}
iyamēDurasimi	adj.	iya- + mēDura- + -myi	ever more praiseworthiness {196}
iyataka	adj.	iya- + taka-	ever high(er) {131, 138}
iyatakasirasu	v.	iya- + taka- + mizen sir-[1] + rentai -su[2]	(what) deigns to rule ever higher {36}
iyatoho	adj.	iya- + toho-	ever far(ther) {131, 138}
iyatohonagaku	adj.	iya- + toho- + renyo naga-	ever longer and farther {196}
iyatosisakaru	v.	iya- + tosi + mizen sak-[2] + syusi -ru	(one) becomes more and more separated by years {211, 214}
iyatugitugini	adv.	iya- + tugitugi + =ni	more and more, one right after the other {29}
iyoritatasisi	v.	i-[1] + renyo yōr- + mizen tat-[1] + renyo -su[2] + rentai -kyi	(what) approaching, (he) deigned to stand by {3}
iyukiitarite	v.	i-[1] + renyo yuk- + renyo itar- + -te	go(ing) and arriv(ing) {79}
iza	interjection		come on! {10, 63}
izamyi	n.		Mt. Izami, of uncertain location, perhaps corresponding to modern Mt. Takami, on the border between Nara and Mie {44}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
k-	vi.ka		come {14, 16, 25, 26, 28, 45, 47, 49, 50, 55, 62, 70, 119, 121, 130, 131, 133, 135, 136, 138, 153, 159, 163, 164, 182, 199, 210, 213, 216, 220, 222, 226, 230}
ka-	adjective		uncertain meaning, probably intensive, but often seems to merely regulate the metre of a line {131, 138}
=ka	kakari=rentai		hesitant interrogative {18, 29, 29v, 34, 40, 42, 43, 58, 59, 60, 70, 83, 85, 106, 123, 132, 139, 140, 152, 154, 162, 163, 164, 167, 174, 187, 197, 199, 217, 220, 226, 230, 231, 232}
ka[1]	n.		deer {84}
ka[2]	deictic		over there {131, 138, 194, 196}
kaawoku	adj.	ka- + renyo awo-	be(ing) green {131, 138}
kadi	n.		(fixed) oar(s) {220}
kaduk-	vi.4		dive {170}
kadukazu	v.	mizen kaduk- + syusi -nu[2]	(one) doesn't dive {170}
kadura	n.		vine {94}
kadwo	n.	cf. two[1]	gate {50, 52, 131, 168, 173, 174, 183, 184, 186, 189, 199}
kagami	n.		Kagami, a mountain in modern Kyoto {155}; mirror {196}
kagaminasu	n.	kagami + -nasu	like a mirror {196}
kage	n.		light {52}; shadow {125}; image {149}
kagetomo	n.	kage + =t[u] + omo	the south {52}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
kaGir-	vi.4		glimmer {213}
kagirohī	n.	cf. kaGir-, hī	uncertain, possibly the shimmering horizon at dawn {48}; glimmering fire(s) {210}
kaGiru	v.	rentai kaGir-	(what) glimmer {213}
kaguyama	n.	cf. yama	Kaguyama, a mountain in modern Nara {2, 13, 14, 28, 52, 199}
kah-[1]	vi.4		cross paths {64}
kah-[2]	vt.4/s2		exchange {180, 195}
kah-[3]	vt.4		keep as a pet {182, 203}
kaha	n.		river {22, 36, 37, 38, 39, 50, 56, 79, 116, 119, 130, 167, 194, 196, 197, 198, 218, 224, 225}
kahakuma	n.	kaha + kuma	bend(s) in the river {79}
kahamo	n.	kaha + mo[1]	river weed(s) {196}
kahamonogotoku	n.	kahamo + =nō + renyo -götō-	like river weed(s) {196}
kahanohe	n.	kaha + =nō + [u]hē	space above the river {22, 56}
kahara	n.	ka[ha] + hara	dry riverbed {167}
kaharu	v.	mizen kah-[2] + rentai -ru	(what) change {180}
kahase	n.	kaha + se[2]	river shallows {218}
kaher-	vi.4		return {5, 37, 48, 62, 79, 131, 135, 138, 141, 143, 182, 187, 192}
kaherahyinuureba	v.	mizen kaher- + renyo -hu[1] + izen -nu[1] + -ba	when (it) has been returning {5}
kaherimyi	n.	renyo kaher- + renyo myo-[1]	a backwards look {48, 79, 131, 135, 138}
kaherimiyimu	v.	renyo kaher- + mizen myi-[1] + syusi -mu	(one) will return and look {37, 141}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
kaherite	v.	renyo kaher- + -te	return(ing) {143}
kaheriwiBa	v.	renyo kaher- + izen wi- + -ba	when (one) returns and sits {187}
kahes-	vt.4		send back {51, 126, 127}
kaheseri	v.	renyo kahes- + syusi ar-[1]	(one) has sent back {126}
kahesi	v.	renyo kah-[2] + rentai -kyi	(what) exchanged {195}
kahesisi	v.	renyo kahes- + rentai -kyi	(who) sent back {127}
kahi[1]	n.		seashell {68}
kahi[2]	n.		ravine {224}
kahisi	v.	renyo kah-[3] + rentai -kyi	(what) kept as a pet {182}
kahuti	n.	kah[a] + uti[1]	river valley {36, 38, 39}
kai	n.	? < *kayi	(loose) oar(s) {153}
kak-[1]	vt.4		intensifier (in renyo as verbal prefix) {123, 167}; scratch {136}
kak-[2]	vt.s2		put into words {5, 199}; have in mind {6, 196, 199}
kakaramu	v.	kak[u] + mizen ar-[1] + syusi -mu	(it) will probably be like this {151}
kakasaru	v.	mizen kak-[2] + renyo -su[2] + rentai ar-[1]	(what) have deigned to have in mind {196}
kake	n.	renyo kak-[2]	turn of phrase {5}
kakemaku	v.	mizen kak-[2] + rentai -mu + -aku	what is going to be put into words {199}
kakete	v.	renyo kak-[2] + -te	hav(ing) in mind {6, 199}
kaki	n.		fence {38, 207}
kakiireturamu	v.	renyo kak-[1] + renyo ir-[2] + syusi -tu + rentai -ramu	(what) must have inserted {123}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
kakiwakete	v.	renyo kak-[1] + renyo wak- + -te	separat(ing) {167}
kaku	adv.		in this way {13, 86, 129, 131, 138, 151, 157, 194, 196, 199v}
kakur-	vi.4		hide {17, 92, 135, 136, 169, 199, 205, 207, 210, 213}
kakurahyikureBa	v.	mizen kakur- + renyo -hu[1] + izen k- + -ba	when (one) comes to be hiding {135}
kakuraku	v.	rentai kakur- + -aku	hiding {169}
kakurikyinikeyeru	v.	renyo kakur- + renyo k- + renyo -nu[1] + rentai -kyeri	(what) has come to be hidden {136v}
kakurinisikaba	v.	renyo kakur- + renyo -nu[1] + izen -kyi + -ba	when (one) had hidden {210, 213}
kakuritamahinu	v.	renyo kakur- + renyo tamah-[1] + syusi -nu[1]	(one) has deigned to hide {205}
kakus-	vt.4		hide {18}
kakusahubēsi	v.	mizen kakus- + syusi -hu[1] + syusi -bēsi	(one) should be hiding {17, 18}
kakusu	v.	rentai kakus-	(what) hide {18}
kamamē	n.		seagull {2}
kame	n.		turtle {50}
kami[1]	n.	cf. kamu	god {13, 38, 77, 101, 150, 159, 167, 199, 204, 205, 220}; emperor {29, 167, 230}
kami[2]	n.		upper (part) {38, 165, 172, 194, 196}
kami[3]	n.		head hair {87, 89, 118, 123, 124}
kamituse	n.	kami[2] + =tu + se[2]	upriver shallows {38, 194, 196}
kamiwoka	n.	kami[1] + woka = god-hill	Kamioka, corresponding to Ikazuchi Hill in modern Nara {159}
kamiyō	n.	kami[1] + yō[1]	god-age {13}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
kamo	n.		duck {50, 64, 223}
=kamo	kakari=rentai	=ka + =mo	strong emotional tone {36, 38, 39, 41, 53, 65, 78, 81, 96, 98, 100, 111, 113, 119, 134, 143, 146, 148, 149, 159, 174, 179, 181, 185, 186, 188, 191, 194, 196, 198v, 199, 200, 204, 222, 223, 230, 234}
kamoyama	n.	kamo + yama = duck mountain	Kamoyama, a mountain of uncertain location, possibly corresponding to Kamoyama in modern Shimane {223}
kamozimono	n.	kamo + -zimono	as if (they were) ducks {50}
kamu	compounds only	cf. kami[1]	god {38, 39, 45, 50, 52, 156, 167, 167v, 199, 204}; emperor {199}
kamuagari	n.	kamu + renyo agar-	god's-rising {167}
kamuhaburi	n.	kamu + renyo habur-	burying the emperor {199}
kamuhakari	n.	kamu + renyo hakar-	gods' discussion {167}
kamukara	n.	kamu + -kara	because (it) is a god {220}
kamukaranarasi	v.	kamu + -kara + rentai -na[r-] + syusi -rasi	(it) seems to be divine {50}
kamukaze	n.	kamu + kaze	god-wind {199}
kamukazenō	n.	See Makura-Kotoba	"of the divine wind" {81, 162, 163}
kamukudasi	v.	kamu + renyo kudas-	gods' lower(ing) {167}
kamumiya	n.	kamu + miya	god-palace {199}
kamunagara	adv.	kamu + -nagara	(being) as a god (is) {38, 39, 45, 50, 167, 199, 204}
kamunobori	v.	kamu + renyo nobor-	gods' climb(ing) {167v}
kamusabi	n.	kamu + renyo -sabu	god-like behaviour {38, 45}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
kamusabīterī	v.	kamu + renyo -sabu + renyo tat-[1] + syusi ar-[1]	(it) has emerged acting like a god {52}
kamusabu	v.	kamu + syusi -sabu	(one) acts like a god {199}
kamusugī	n.	kamu + sugī	god-cedar, cedars being thought of as possessed by gods {156}
kamutudohi	n.	kamu + renyo tudoh-	assembly of gods {167}
kan-	vt.s2		futility of action (as verbal suffix) {30, 72, 129v, 178, 190, 194}; think of the future {151}
kana-	adj.siku		sad {29, 32, 159, 183, 189, 196}
kanah-	vi.4		be just right (for something) {8}
kanahyinu	v.	mizen kanah- + syusi -nu[1]	(it) has become just right {8}
kanasi	adj.	syusi kana-	(it) is sad {29, 33, 183}
kanasikyi	adj.	rentai kana-	(what) is sad {32}
kanasimi	adj.	kana- + -myi	because (it) is sad {159, 196}
kanete	v.	renyo kan- + -te	think(ing) of the future {151}
kaneturu	v.	renyo kan- + rentai -tu	(what) have tried (to do) in vain {178}
kar-[1]	vt.4		hunt {3, 49}
kar-[2]	vt.4		cut {7, 11, 23, 24, 41, 110, 121}
kar-[3]	vi.s2		with(er) {196}
kara	n.		China or Korea: "the west" {30, 135, 152}
-kara	nominal		having the character of {50}; because (it) is {220}
karasaki	n.	kara + saki = western point	Karasaki, in modern Shiga {30, 152}
karasane	v.	mizen kar-[2] + mizen -su[2] + -ne	please dearly cut (it) {11}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
kar[1]	n.		temporary (thing) {7, 199}
kar[2]	n.		goose {182}
karihamu	v.	renyo kar-[2] + syusi ham-	(one) cuts and feeds on {24}
karihuki	v.	renyo kar-[2] + renyo huk-[2]	cut(ting) and thatch(ing) {7}
kariho	n.	kari[1] + iho	temporary shelter {7, 11}
karimasu	v.	renyo kar-[2] + syusi mas-[1]	(he) deigns to cut {23}
karimiya	n.	kari[1] + miya	temporary palace {199}
karitena	v.	renyo kar-[2] + mizen -tu + -na	let's get (it) cut {121}
karu	n.		Karu, corresponding to an area of modern Kashihara, Nara {207}
karu	v.	rentai kar-[2]	(what) cut {110}
karuramu	v.	syusi kar-[2] + rentai -ramu	(what) must be cutting {41}
karureBa	v.	izen kar-[3] + -ba	when (it) withers {196}
kas-	vt.4		lend {75, 126, 127}
kasa	n.		rainhat {232, 234}
kasazu	v.	mizen kas- + renyo -nu[2]	not lend(ing) {126, 127}
kasi	n.		oak {9, 29}
kasihara	n.	kasi + hara = oak field	Kashiwara, in modern Nara, purported to be the location of the legendary emperor Jimmu's coronation {29}
kasiko-	adj.ku		fearsome {79, 155, 199, 204, 220}
kasikoku	adj.	renyo kasiko-	be(ing) fearsome {199}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
kasikokoyi	adj.	rentai kasiko-	(what) is fearsome {155, 199}
kasikomoyi	adj.	kasiko- + -myi	because (it) is fearsome {79, 204, 220}
kasubeki	v.	syusi kas- + rentai -bësi	(what) should lend {75}
kasum-	vi.4		become misty {5, 88}
kasumi	n.	renyo kasum-	mist {5, 88}
kasumitati	n.	See Makura-Kotoba	"mist rising" {29}
kasumitatu	n.	See Makura-Kotoba	"mist rises" {5}
-kat-	renyo	s2-type	be able to {94, 95, 98, 186, 225}
kata-	adj.ku		difficult {106}
kata[1]	n.		shape {19, 61}; symbol {47, 196, 210, 213, 233}
kata[2]	n.		direction {88, 110}; side {114, 117, 196}
kata[3]	n.		lagoon {131, 138, 229}
katabuk-	vi.4		fall to one side {48}
katabukinu	v.	renyo katabuk- + syusi -nu[1]	(it) has fallen to one side {48}
katakohi	n.	kata[2] + renyo kwoh-	one-sided longing {117, 196, 196v}
katakohiDuma	n.	katakohi + tuma	husband (left) alone longing {196}
katakoyi	adj.	rentai kata-	(what) is difficult {106}
katamak-	vi.s2		come (of seasons, etc.) {191}
katamakete	v.	renyo katamak- + -te	(the time) com(ing) {191}
katamoyi	n.	kata[1] + renyo myi-[1]	memento {47, 196, 210, 213, 233}
katar-	vt.4		tell {230}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
kataraku	v.	rentai katar- + -aku	telling {230}
katareBa	v.	izen katar- + -ba	as (one) tells {230}
katayori	n.	kata[2] + renyo yör-	lean(ing) to one side {114}
kawor-	vi.4		hang in the air (of smoke, mist, etc.) {162}
kaworeru	v.	renyo kawor- + rentai ar-[1]	(what) is hanging in the air {162}
kaya	n.		thatching material {11, 110}
kayohamu	v.	mizen kayoh- + syusi -mu	(I) intend to travel back and forth {79, 80}
kayohasu	v.	mizen kaywoh- + rentai -su[2]	(who) deign to travel back and forth {196}
kayohitutu	v.	renyo kayoh- + -tutu	continuing to go back and forth {79}
kaywoh-	vi.4		travel back and forth {79, 80, 145, 148, 196}; court (a woman) {113}; arrive {130}
kaywohaku	v.	rentai kaywoh- + -aku	courting (a woman) {113}
kaywohu	v.	syusi kaywoh-	(one) travels back and forth {148}
kazas-	vt.4		decorate {38, 196}
kazaseri	v.	renyo kazas- + renyo ar-[1]	hav(ing) decorated {38}
kazasi	n.	renyo kazas-	decoration {38}
kazasi	v.	renyo kazas-	decorat(ing) {38v, 196}
kaze	n.		wind {5, 59, 73, 75, 131, 138, 199, 220}
kē	v.	meirei kē[5] (see note)	die! {199v}
kē[1]	n.		food {38}
kē[2]	n.		number of days {60, 85, 90}
kē[3]	n.		bowl {142}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
kē[4]	n.		vague evidence or sign (of something) {162}
kē[5]	vi.s2; see kiy-		die [Note: Perhaps mizen/renyo of kiy-, kiyē, contracted: kiyē > *kyē > kē, but i[y]ē > ē otherwise unattested; on this basis a s2-like conjugation was created: mizen kē, renyo kē, syusi ku, rentai kuru, izen kure, meirei kē.] {199, 199v}
kebur-	vi.4		smoke {2}
keburi	n.	renyo kebur-	smoke {2}
kedasi	adv.	cf. kēdasiku	perhaps {112, 194}
kēdasiku	adv.	cf. kedasi	perhaps {194}
kehu	n.		today {41, 43, 159, 184, 224}
kēkōrōmowo	n.	See Makura-Kotoba	"o, ordinary clothes!" {191}
kēnaBa	v.	renyo kē[5] (see note) + mizen -nu[1] + -ba	if (one) ends up dead {199}
kēnubēku	v.	renyo kē[5] (see note) + syusi -nu[1] + renyo -bēsi	(it) is right to end up dead {199}
ki-	vt.k1		wear (on the whole body) {199}
kī[1]	n.		tree {45, 50, 101, 199, 210, 213}
kī[2]	n.		Ki, an ancient country corresponding to parts of modern Wakayama and Mie {35, 55}
kī[3]	n.		fortress {196, 199}
kīdi	n.	kī[2] + -di	the road to Ki {35}
kīgoto	n.	kī[1] + -goto	every tree {101}
kiham-	vt.s2		reach the limit of {167}
kihami	n.	renyo kiham-	limit {167}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
kāhito	n.	kā[2] + hito[1]	person(s) from Ki {55}
kihoh-	vi.4		race {36}
kikeBa	v.	izen kyik- + -ba	when (one) listens {230}
kikedomo	v.	izen kyik- + -dōmo	even though (one) hears {29}
kikeru	v.	renyo kyik- + rentai ar-[1]	(what) have heard {126}
kiki	n.	renyo kyik-	hearing {199}
kikimatoHu	v.	renyo kyik- + rentai matoh-	(what) hear and become confused {199v}
kikisi	v.	renyo kyik- + rentai -kyi	(what) heard {128}
kikite	v.	renyo kyik- + -te	hear(ing) {207}
kikos-	vt.4	mizen? kyik- + -su[2]	say (honorific) {36, 199}
kikosimesu	v.	renyo kikos- + rentai myes-	(what) deign to rule {199}
kikosiwosu	v.	renyo kikos- + rentai wos-	(what) deign to rule {36}
kikoy-	vi.s2	mizen? kyik- + -yu	be audible {67, 207}
kikoyezariseBa	v.	mizen kikoy- + renyo -nu[2] + renyo ar-[1] + mizen -kyi + -ba	if (it) were not audible {67}
kikoyezu	v.	mizen kikoy- + syusi -nu[2]	(it) is not audible {207}
kiku	v.	rentai kyik-	(what) hear {199, 217}
kimi	n.		emperor {3, 5, 36, 38, 45, 47, 50, 52, 77, 79, 147, 152, 155, 159, 162, 167, 172, 198, 199, 202, 204, 205}; you (honorific to male) {10, 20, 59, 69, 78, 85, 87, 89, 90, 93, 106, 108, 113, 114, 124, 140, 146, 150, 154, 163, 164, 166, 174, 194, 194v, 195, 200, 206, 220, 222, 224, 227, 233}; royal person {23, 196}; noble person {76}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
kimo	n.		internal organ {5}
kimomukahu	v.	See Makura-Kotoba	"facing the liver" {135}
kīnohē	n.	kī[3] + =nō + [u]hē = above the fortress	Kinoe, of uncertain location, but almost certainly within modern Nara {196, 199}
kinohu	n.		yesterday {184}
kinu	n.		clothing {19, 150}
kinunaraBa	v.	kinu + mizen -nar- + -ba	if (one) were clothing {150}
kir-	vi.4		get foggy {29, 88}
kirahu	v.	mizen kir- + rentai -hu[1]	(what) is getting foggy {88}
kireru	v.	renyo kir- + rentai ar-[1]	(what) is getting foggy {29}
kiri	n.	renyo kir-	mist {194}; fog {217}
kisa	n.	? < kisa 'elephant'	Kisa, in modern Nara {70}
kisanonakayama	n.	kisa + =nō + naka + yama	mountains in the middle of Kisa {70}
kisi	n.		shore {69, 143}
kita	n.		the north {161}
kitayama	n.	kita + yama	northern mountains {161}
kite	v.	renyo ki- + -te	wear(ing) {199}
kiy-	vi.s2		die {199, 199v}; disappear {217}
kiyo-	adj.ku		pristine {36, 162, 167}
kiyoki	adj.	rentai kiyo-	(what) is pristine {36}
kiyomi	n.	kiyo- + myi[1] = pristine water	Kiyomi, the site of the Kiyomihara palace, in modern Nara {162, 167}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
kiyu	v.	syusi kiy-	(it) disappears {217}
kō[1]	n.	cf. kō[1]	tree {16, 92, 132, 134, 139, 148, 216}
kō[2]	n.		place {16, 29, 167, 194, 196, 196v, 204, 226}
kō[3]	deictic		this {1, 15, 29, 35, 36, 52, 71, 74, 123, 131, 138, 190, 192, 196, 210, 213, 220, 226}
kög-	vt.4		row (a boat) {8, 42, 58, 72, 153, 220}
kogazi	v.	mizen kög- + -zi[1]	(I) will not row {72}
kogikureBa	v.	renyo kög- + izen k- + -ba	when (one) comes rowing {220}
kogikuru	v.	renyo kög- + rentai k-	(what) come rowing {153}
kogitamiyukisi	v.	renyo kög- + renyo tam- + renyo yuk- + rentai -kyi	(what) went rowing around {58}
kogor-	vi.4		freeze {79}
kögu	v.	rentai kög-	(what) row {42}
kögyidena	v.	renyo kög- + mizen id- + -na	(I) want to set out rowing {8}
köhata	n.	kō[1] + hata[1]	Kohata, in modern Kyoto {148}
kohi	n.	renyo kwoh-	longing {88, 102, 129, 130}
kohi	v.	renyo kwoh-	long(ing) for {71}
kohimë	v.	mizen kwoh- + izen -mu	(one) will long for {21}
kohinakugoto	v.	renyo kwoh- + rentai nak-[1] + -goto	(with) every cry out of longing {210, 213}
kohinikyeri	v.	renyo kwoh- + renyo -nu[1] + syusi -kyeri	(one) has (fallen into) longing {117}
kohitutu	v.	renyo kwoh- + -tutu	continuing to long for {86, 120, 207}
kohiwataru	v.	renyo kwoh- + rentai watar-	(who) keep longing for {200}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
kohizaramu	v.	mizen kwoh- + renyo -nu[2] + mizen ar-[1] + rentai -mu	(what) will be not longing {140}
kohuramu	v.	syusi kwoh- + rentai -ramu	(who) usually seen to long for {112}; (what) must be longing for {152, 220}
kohure	v.	izen kwoh-	long(ing) for {118}
kohuredomo	v.	izen kwoh- + -dōmo	even though (one) longs for {210, 213}
kohuru	v.	rentai kwoh-	(who) long for {35, 111, 150, 207, 210, 213}
kohurugötö	v.	rentai kwoh- + -götö-	like longing for {112}
koke	n.		moss {228}
koko	deictic	kō[3] + kō[2]	here {29, 196, 226}
kokoda	adv.	cf. kökyidaku	so utterly {220}; so much {230}
kokoro	n.		heart {5, 135, 144, 190, 230}; feeling(s) {5, 17, 18, 71, 98, 99, 176}; thought(s) {82, 100, 196, 207}
kökyidaku	adv.	cf. kokoda	a lot [Note: Etymologically kökida[ku], but written here (and everywhere else in the Man'yōshū) unambiguously as kökyida[ku]; cf. Kojiki 10: kōkida hīwene 'shave a lot off!'] {232, 234}
koma	n.		horse {136}
kōmakura	n.	kō[1] + makura	wooden pillow {216}
komaturugi	n.	See Makura-Kotoba	"a Koma sword" {199}
komor-	vi.4		hide {201, 207}
komori	v.	renyo komor-	hid(ing) {207}
komorikunö	n.	See Makura-Kotoba	"hidden place" {45, 79}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
komorinu	n.	renyo komor- + nu	hidden swamp {201}
konö	deictic	kö[3] + =nö	this {1, 35, 36, 52, 71, 123, 131, 138, 190, 192}
kore	deictic	cf. kö[3]	this {35}
koro-	adj?		by oneself {220}
körö	n.		period of time {123, 192}
korohusu	v.	koro- + rentai hus-	(who) lie down on their own {220}
körömo	n.		clothes {5, 28, 57, 75, 79, 135, 159, 194, 199, 230}
koromoDe	n.	körömo + te	sleeve(s) {5}
koromoDenö	n.	See Makura-Kotoba	"sleeves" {50}
kos-	vt.4		go over {5}; bring {50}
kosame	n.	kwo[1] + *samë (> amë) / s[a]- + amë	light rain [Note: This word is generally taken as evidence that amë 'rain' once had initial s, but the form *samë never occurs independently, and the s may be < sa-[1] or sa-[2].] {230}
köse	n.		Kose, in modern Nara {50, 54, 56}
kösedì	n.	köse + -di	road through Kose {50}
köseyama	n.	köse + yama	the Kosë mountain(s), in modern Nara {54}
kosi	v.	mizen k- + rentai -kyi	(where) came {14, 25, 26, 47}
=kösö	kakari=izen		strong emphasis {1, 92, 131, 138, 145}; strong affirmation (follows izen) {13, 50, 118}; request (follows renyo) {15}
=kösöba	kakari=izen	=kösö + =ha	contrastive emphasis {1, 52, 217}
kosu	v.	rentai kos-	(what) cross over (a mountain) {5}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
kōti	n.	cf. kō[3]	hither {210, 213, 220}
kōtigōti	n.	kōti (reduplicated)	hither and hither (=here and there) {210, 213}
kōtita-	adj.ku	kōt[ō] + ita-	be (verbally) annoying {114, 116}
kōtitaku	adj.	renyo kōtita-	be(ing) (verbally) annoying {114}
kōtitamyi	adj.	kōtita- + -myi	because (it) is (verbally) annoying {116}
kōtō	n.		thing {29, 49, 167, 194, 199, 217}; event {36, 37, 79, 119, 184}; word {79, 113, 114, 116, 167, 196}
kotogoto	n.	kōtō (reduplicated)	every(thing) {29, 155, 193, 199, 204}
kotosahyeku	v?	See Makura-Kotoba	uncertain {135, 199}
kowe	n.		voice {199, 207}
koy-[1]	vt.s2		cross over {29, 43, 45, 70, 83, 106, 131, 138, 199}
koy-[2]	vi.4		lie down {196}
koyaseBa	v.	mizen koy-[2] + izen -su[2] + -ba	when (one) deigns to lie down {196}
koye	v.	renyo koy-[1]	cross(ing) over {29}
koyekyinu	v.	renyo koy-[1] + renyo k- + syusi -nu[1]	(one) has crossed over and come {131, 138}
koyemasite	v.	renyo koy-[1] + renyo mas-[1] + -te	deign(ing) to cross over {45}
koyenamu	v.	renyo koy-[1] + mizen [i]n- + rentai -mu	(when) will leave crossing over {83}
koyete	v.	renyo koy-[1] + -te	cross(ing) over {29v, 199}
koyohi	n.	kō[3] + yohi	tonight {15, 74}
koyunaru	v.	syusi koy-[1] + rentai -nari	(what) sounds like (it) is crossing {70}
koyuramu	v.	syusi koy-[1] + rentai -ramu	(what) must be crossing {43, 106}
kōzo	n.		last year {211, 214}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
kuda	n.		a kind of small military signal flute {199}
kudak-	vi.s2		get smashed to bits {104}
kudake	n.	renyo kudak-	flake(s) {104}
kudara	n.		Kudara, in modern Nara {199}
kudas-	vt.4		lower {167}
kuha-	adj.siku		beautiful {52, 220}
kum-	vt.4		ladle (water from a source) {158}
kuma	n.		(inside) corner {17, 25, 26, 79, 115, 131, 138, 175}
kumami	n.	kuma + renyo mi-	around the corners {115}
kumi	v.	renyo kum-	ladl(ing) (water from a source) {158}
kumo	n.		cloud(s) {15, 17, 18, 52, 135, 136, 161, 167, 167v, 199, 205, 207, 220, 225}
kumoGakurugoto	v.	kumo + rentai kakur- + -götö-	like hiding in the clouds {207}
kumoma	n.	kumo + ma[ɿ]	space between the clouds {135}
kumor-	vi.4	cf. kumo	become cloudy {188}
kumowi	n.	kumo + renyo wi-	where the clouds are {52, 136, 220}
kuni	n.		country {1, 2, 14, 29, 33, 36, 44, 50, 162, 167, 167v, 171, 199, 220}; land {2, 36, 38}
kunihara	n.	kuni + hara	open land {2, 14}
kunikara	n.	kuni + -kara	because (it) is a country {220}
kunimiyi	n.	kuni + renyo myi-[ɿ]	observing the land {2, 38}
kunini	v.	kuni + renyo -nar-	be(ing) a country {162}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
kunitumyikami	n.	kuni + =tu + myikami	august patron god(s) of the country {33}
kur-	vi.s2		get dark {5, 207}
kura	n.		a place to rest {182}
kuramu	v.	syusi k- + rentai -ramu	(what) must be coming {70}
kurasa-	vt.4		do until the sun goes down {79, 159, 210, 213}
kureBa	v.	izen k- + -ba	when (one) comes {131, 135, 138}
kurenikyeru	v.	renyo kur- + renyo -nu[1] + rentai -kyeri	(what) has gotten dark {5}
kurenurugagoto	v.	renyo kur- + rentai -nu[1] + =ga + -götö-	like (what) has gotten dark {207}
kuro-	adj.ku		black {87, 89}
kurokami	n.	kuro- + kami[3]	black hair {87, 89}
kuru-	adj.siku		hard to endure {229}
kuru	v.	rentai k-	(what) come {230}
kurusi	adj.	syusi kuru-	(it) is hard to bear {229}
kusa	n.		grass {4, 7, 10, 11, 16, 22, 29, 29v, 181}; material {34}
kusaBukami	adj.	kusa [+ =wo] + huka- + -myi	because the grass is dense {16}
kusaBukano	n.	kusa + huka- + no	field thick with grass {4}
kusamakura	n.	See Makura-Kotoba	"grass pillow" {5, 45, 69, 142, 194}
kusane	n.	kusa + -ne[2] '??'	grass {10}
kusirotuku	v.	See Makura-Kotoba	"bracelets are attached" {41}
kusu-	adj.siku		mysterious {50}
kususiki	adj.	rentai kusu-	(what) is mysterious {50}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
kuya-	adj.siku		be filled with regret {217, 219}
kuyasiki	adj.	rentai kuya-	(what) is filled with regret {217, 219}
kuyasimyi	adj.	kuya- + -myi	regretfulness {217}
kwo[1]	n.		girl {1, 122, 135, 138, 210, 217, 218, 218v, 219}; diminutive (as nominal affix) {9, 10, 11, 12v, 43, 70, 105, 118, 120, 146, 193, 207, 210, 213, 228}; child {45, 49, 50, 52, 63, 162, 167, 168, 171, 173, 199, 204, 210, 213, 230}; young (of animals) {182}; boy {210, 213}
kwo[2]	n.		basket {1}
kwoDömo	n.	kwo[1] + tömo	children {63}
kwoDöri	n.	kwo[1] + töri	small bird {70}
kwoh-	vt.k2		long for {21, 35, 63, 67, 71, 84, 86, 88, 102, 111, 112, 117, 118, 120, 129, 130, 140, 150, 152, 170, 196, 200, 207, 210, 213, 217, 220}
kwohiomohu	v.	renyo kwoh- + rentai omoh-	(what) feel deep longing for {102}
kwohite	v.	renyo kwoh- + -te	because (one) longs for {67, 170}
kwomatu	n.	kwo[1] + matu	little pine(s) (trees) {10, 146, 228}
kwora	n.	kwo[1] + -ra	girl {210, 217, 218}
kwosima	n.	kwo[1] + sima	small island {12v}
-kyemu	renyo	4-type	past conjecture {9, 29v, 34v, 60, 104, 134, 143, 146, 163, 164, 217, 226}; past hearsay {29, 108}
-kyeri	renyo	ra-type	resultative {5, 100, 117, 136, 136v, 181, 216, 221, 234}; past hearsay {25}; perfect {29v}; exclamatory {52, 118, 127, 206}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
-kyi	renyo, except ra/sa also mizen	irregular	past {3, 7, 12, 13, 14, 16, 29, 47, 49, 58, 67, 79, 103, 104, 105, 109, 112, 124, 127, 128, 129, 131, 135, 138, 151, 157, 162, 167, 167v, 168, 173, 174, 175, 176, 181, 182, 183, 186, 190, 191, 194, 195, 196, 199, 209, 207, 210, 211, 213, 214, 217, 219, 229}
kyik-	vt.4		hear, listen {1, 126, 128, 199, 199v, 207, 217, 230}
kyikana	v.	mizen kyik- + -na	(I) want to hear {1}
kyikyemu	v.	renyo k- + rentai -kyemu	(what) might have come {163, 164}
kyimukahu	v.	renyo k- + mizen muk-[2] + syusi -hu[1]	(it) is coming toward {49}
kyinakinu	v.	renyo k- + renyo nak-[1] + syusi -nu[1]	(one) has come and cried {16}
kyinikyeru	v.	renyo k- + renyo -nu[1] + rentai -kyeri	(what) has come {136}
kyitare	v.	renyo k- + izen -tari	hav(ing) come {199}
kyitarurasi	v.	renyo k- + syusi itar- + syusi -rasi	(it) seems to be coming {28}
kyite	v.	renyo k- + -te	com(ing) {216}
kyiyore	v.	renyo k- + izen yör-	com(ing) near {131, 138}
kyiyoru	v.	renyo k- + rentai yör-	(what) come near {222}
kyizō	n.		last night {150}
ma-	nominal		true and pure {45, 50, 55, 96, 97, 141, 157, 167, 174, 182, 189, 199}
ma[1]	n.		space {17}; interval {25, 26}; space between {75, 132, 134, 135, 139}
*ma[2]	compounds only	cf. mē	eye
=made	various		until {17, 34, 79, 87, 180, 196, 199, 199v, 228, 230}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
magah-	vi.4		become scrambled {135, 137}
magahi	n.	renyo magah-	a mess {135}
magahi	v.	renyo magah-	becom(ing) scrambled {137v}
magar-	vi.4		bend {170}
magari	n.	renyo magar-	curved (thing) {170}
mahe	n.		front {76}
mak-[1]	vt.4		use as a pillow {86, 217, 223}; roll up {150, 222}; whirl around {199}
mak-[2]	vt.s2		assign {199}
makami	n.	ma- + kami[1] = true god (=wolf)	Makami, in modern Nara {199}
makar-	vi.4		pass away (=die) {218}
makaridi	n.	renyo makar- + -di	the road to death {218}
makas-	vt.s2		let be {213}
makeru	v.	renyo mak-[1] + rentai ar-[1]	(what) use as a pillow {223}
maketamaheBa	v.	renyo mak-[2] + izen tamah-[1] + -ba	when (one) deigns to assign {199}
makī	n.	ma- + kī[1]	magnificent tree, usually referring to a hinoki cypress {45, 50, 199}
makīBasira	n.	See Makura-Kotoba	"cypress pillars" {190}
makimotite	v.	renyo mak-[1] + renyo mot- + -te	wrap(ping) up and hold(ing) {150}
makisaku	v.	See Makura-Kotoba	"cypress-splitting" {50}
makite	v.	renyo mak-[1] + -te	us(ing) as a pillow {86, 217}; roll(ing) up {222}
makura	n.	?< rentai mak- + -ra = rolls	pillow {66, 72, 216, 217, 220, 222, 226}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
makuraDuku	v.	See Makura-Kotoba	"hitting the pillow" {210, 213}
makurak-	vt.4	cf. makura	use as a pillow, formed by analogy with mak- 'roll up (and use as a pillow)' {66}
makurakinuredö	v.	renyo makurak- + izen n- + -dö	though (one) uses as a pillow and sleeps {66}
makusakaru	v.	See Makura-Kotoba	"cutting pure grass" {47}
mane-	adj.ku		multiple {167, 207}
maneku	adj.	renyo mane-	be(ing) multiple {167, 207}
manimani	adv.		in accordance with {98}
mas-[1]	vi.4		be (honorific) {1, 79, 167v, 172, 173, 174, 204, 205, 210, 213}; honorific (as verbal suffix) {5, 23, 29, 36, 38, 45, 52, 167, 191, 196, 199, 230}; go (honorific) {210}
mas-[2]	vi.4		increase {5, 61, 76, 92, 117, 118, 135, 230}
mas-[3]	vi.s2	? < mizen ma[wir-] + -su[1]	be (honorific, less than mas-[1]) {167, 199}
*masa-	adj.siku		proper
masakiku	adv.	ma- + sakiku	truly safe and sound {141}
masamë	v.	mizen mas-[2] + izen -mu	(it) will increase {92}
masasini	adv.	cf. masa-	exactly {109}
maseba	v.	izen mas-[1] + -ba	since (he) deigns to be {174, 205}
-masi	mizen	irregular	conjecture about contrary-to-fact situation {67, 69, 86, 91, 108, 120, 159, 163, 171, 173, 197, 221}
-masizi	syusi, except ra rentai	siku-type	negative conjecture {94, 225}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
masurawo	n.	rentai? mas-[2] + -ra + wo[1]	strong and brave man {5, 61, 76, 117, 118, 135, 230}
masurawonoko	n.	masurawo + =nö + kwo[1]	cute little strong and brave man {118}
maswo	n.	ma- + swo[1]	true hemp fibre {157}
mat-	vt.4	renyo mat-	wait for {8, 30, 63, 73, 85, 87, 89, 90, 107, 108, 152, 220, 223, 224}; expect {167}
mata[1]	adv.		again {31, 37, 141, 143, 146, 185, 195}
mata[2]	n.		fork (in the road) {125}
matamu	v.	mizen mat- + rentai -mu	(what) will wait for {85}
matamu	v.	mizen mat- + syusi -mu	(one) will wait for {87, 89}
matazi	v.	mizen mat- + -zi[1]	(I) will not wait for {90}
mateBa	v.	izen mat- + -ba	when (one) waits for {8}
mati	v.	renyo mat-	wait(ing) for {152, 220}
matikanetu	v.	renyo mat- + renyo kan- + syusi -tu	(one) waits for but doesn't end up meeting {30}
matikohinuramu	v.	renyo mat- + renyo kwoh- + syusi -nu[1] + syusi -ramu	(one) must be waiting in longing for {63}
matitutu	v.	renyo mat- + -tutu	waiting for {223}
mato	n.		target {61, 230, 231, 233}
matoh-	vi.4		get confused {199, 199v, 201, 208}
matohinuru	v.	renyo matoh- + rentai -nu[1]	(who) has gotten confused {208}
matohu	v.	syusi matoh-	(one) is confused {201}
matokata	n.	mato + kata[1] = target-shaped	Matokata, in modern Mie {61}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
matu	n.		pine (tree) {34, 63, 65, 66, 73, 113, 141, 143, 144, 145, 146, 228}
matu	v.	rentai mat-	(what) wait for {90, 224}; (what) expect {167}
matuBara	n.	matu + hara	pine-field(s) {65}
matur-	vt.4		offer {38, 176, 199}; humble (as verbal suffix) {167, 199}
maturoh-	vi.4	mizen? matur- + -hu[1]	submit {199}
maturohanu	v.	mizen maturoh- + rentai -nu[2]	(what) doesn't submit {199}
maturohazu	v.	mizen maturoh- + renyo -nu[2]	not submit(ing) {199}
maturu	v.	rentai matur-	(what) offer {38}
matutiyama	n.	ma- + tuti + yama = pure earth mountains	the Matsuchi mountains, extending from modern Nara into Wakayama {55}
matutö	v.	syusi mat- + -tö	while waiting {107, 108}
matutubaki	n.	matu / rentai mat- + tubaki	pinces / waiting-for camelias (see note to 73) {73}
mauraGanasi	adj.	ma- + ura[1] + syusi kana-	(it) is true-heart-sad {189}
mawir-	vi.4		go (humble) {186}
mawirisi	v.	renyo mawir- + rentai -kyi	(where) humbly went {186}
mawos-	vt.4		say (humble) {199}
mawositamaheBa	v.	renyo mawos- + izen tamah-[1] + -ba	when (one) deigns to humbly say {199}
mayumi	n.	ma- + yumi	true bow {96, 97}; Mayumi, name of a hill in modern Nara {167, 174, 182}
mazir-	vi.4		enter (going between) {224}
mazirite	v.	renyo mazir- + -te	enter(ing) (going between) {224}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
mē	n.	cf. ma[2]	eye {19, 148, 170, 196, 199, 207}
mēDura-	adj.siku		praiseworthy {196}
mēkoto	n.	mē + kōtō	eye(s) and word(s) (=what you see and what you hear) {196}
mesikyeru	v.	renyo myes- + rentai -kyeri	(who) has augustly ruled {29v}
mesitamaheBa	v.	renyo myes- + izen tamah-[1] + -ba	(when) deigns to augustly look upon {52}
mesitamahite	v.	renyo myes- + renyo tamah-[1] + -te	deign(ing) to augustly call {199}
mī-	vi.k1		go around (in a circle) {42, 71, 115, 131, 185}
mī[1]	n.		self {50}; body {194, 199, 217}
mī[2]	n.		fruit {101}
miaraka	n.	myi-[2] + araka	august imperial residence {50}
midar-	vi.s2		become mixed up {57}; be dishevelled {124}; be in disorder {199}
midaretaritōmo	v.	renyo midar- + syusi -tari + -tōmo	though (it) may be dishevelled {124}
midarete	v.	renyo midar- + -te	be(ing) in disorder {199}
midori	n.		green (=young) (thing) {210, 213}
midorikwo	n.	midori + kwo[1]	toddler {210, 213}
mikwonagara	n.	myikwo[2] + -nagara	(being) as a prince (is) {199}
mimi	n.		ear(s) (=rumours) {128}
mimiga	n.		Mt. Mimiga, of uncertain location, probably in modern Yoshino, Nara {25, 26}
miminasi	n.		Mt. Miminashi, in modern Nara {13, 14, 52}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
miminasiyama	n.	miminasi + yama	Mt. Miminashi, in modern Nara {14}
mina	n.		everyone {95, 124}
minahito	n.	mina + hito[1]	everyone {95}
mine	n.	cf. ne[2]	peak (of a mountain) {25, 220}
miru	n.		(a species of) seaweed {135}
miti	n.		road {17, 25, 26, 45, 79, 125, 131, 138, 158, 185, 193, 207, 208v, 218, 220, 230, 232, 234}
mitikynamu	v.	renyo myit- + renyo k- + mizen -nu[1] + rentai -mu	(what) will have come full {121}
mitiyikiBito	n.	miti + renyo yuk- + hito[1]	people going along the road {207}
miya	n.		palace {29, 29v, 30, 36, 41, 53, 79, 80, 155, 162, 167, 170, 171, 172, 175, 179, 193, 196, 199, 204}; imperial court {126, 127}
miyaBasira	n.	miya + hasira	palace pillars {36, 167}
miyabiwo	n.	miya + renyo -bu + wo[1]	a man having the qualities of the court, i.e. a refined man {126, 127}
miyade	n.	miya + renyo [i]d-	going to the palace {175}
miyadi	n.	miya + -di	road to the palace {193}
miyahito	n.	miya + hito[1]	palace people {167}
miyakwo	n.		imperial house {7, 36, 45}; capital {32, 33, 51, 79}
mizika-	adj.ku		short {157}
mizikayuhu	n.	mizika- + yuhuf[2]	short (strands of) paper-mulberry fibre {157}
mo-	adj.ku		be lush {185}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
=mo	various		focus {1, 5, 8, 18, 31, 80, 84, 87, 91, 91v, 100, 133, 160, 162, 163, 174, 175, 180, 194v, 199, 207, 217, 221}; listing of similar items {1, 10, 13, 16, 38, 44, 50, 159, 184, 196, 199, 204, 210, 213, 220}; emotional tone {17, 18, 21, 25, 26, 29, 31, 33, 46, 55, 72, 76, 93, 95, 155, 160, 167, 168, 169, 171, 183, 189, 190, 194, 195, 198, 208, 210, 218, 224, 229, 232, 234}; even (though) {16, 38, 39, 134}; too {41, 50, 74, 79, 91, 131, 135, 138, 144, 185, 194, 195, 197, 199}; emphatic negative (w/other negative or negatively-nuanced word) {46, 50, 75, 110, 119, 135, 150, 154, 159, 163, 164, 167, 177, 184, 187, 189, 196, 199, 200, 207, 210, 213, 215, 227}
mo[1]	n.		seaweed {23, 24, 41, 121, 131, 135, 138, 162, 194, 196}
mo[2]	n.		skirt {40}
=mogamona	various	=mo + =ga + =mo + -na	desiderative {22}
mokörö	adv.		like {196}
moku	adj.	renyo mo-	be(ing) lush {185}
momiti	n.		autumn leaves that have turned colour {16, 38, 135, 137, 159, 196, 208, 209}
momitiba	n.	momiti + ha[1]	coloured (autumn) leaves {38v, 135, 137, 196, 209}
momitibano	n.	See Makura-Kotoba	"the coloured autumn leaves" {47, 207}
momo	n.		100 {213}
mosikūno	n.	See Makura-Kotoba	uncertain {29, 36, 155}
momotarazu	v.	See Makura-Kotoba	"not fulfilling 100"

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
momoyetuki	n.	momo + ye + tuki[3]	100-branch (=many-branched) ?zelkova (tree) {213}
mono	n.		thing(s) {77, 122, 125, 210, 213}
mononöhunö	n.	See Makura-Kotoba	"civil and military court officials" {50, 76}
=monowo	nominal	mono + =wo	emphatic concessive {86, 108, 175}
mor-[1]	vt.4		guard {20, 109, 154, 184, 199}
mor-[2]	vt.4		heap up {142}
mori[1]	n.		guard {20, 109, 154}
mori[2]	n.	renyo mor-[1]	a shrine in the woods {202}
moro-	nominal		all kinds of {199, 199v}
morohito	n.	moro- + hito[1]	all kinds of people {199, 199v}
moru	v.	rentai mor-[2]	(what) heap up {142}
moru	v.	syusi mor-[2]	(one) heaps up {142}
mot-	vt.4		have {1}; carry {38, 50, 113}; hold {150, 199, 210, 213, 230}
moti	v.	renyo mot-	hav(ing) {1}; carry(ing) {38}
motiDuki	n.	renyo myit- (> mot-) + tuki	full moon on the 15th night of the lunar month, considered auspicious {167, 196}
motikoseru	v.	renyo mot- + renyo kos- + rentai ar-[1]	(what) was carried over {50}
motite	v.	renyo mot- + -te	carry(ing) {113}
moto	n.		base {9, 11, 131v, 138}; cause {230}
motom-	vt.s2		search for {208}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
motomemu	v.	mizen motom- + rentai -mu	(what) would search for {208}
motona	adv.	moto + na-	pointlessly {230}
moy-	vi.s2		burn {160, 210, 213, 230}
moyuru	v.	rentai moy-	(what) burn {160, 210, 213, 230}
-mu	mizen	4-type	intention {1, 8, 37, 50, 79, 80, 87, 88, 90, 115, 141, 146, 176, 183, 198}; desire {17, 52, 83, 91v, 131, 137, 138, 158, 164, 166, 207, 225, 233}; future {21, 31, 50, 74, 78, 83, 84, 85, 88, 102, 103, 110, 131, 165, 195, 196, 199, 203, 220, 228, 229}; future conjecture {96, 98, 109, 140, 167, 168, 185, 191, 194v, 196, 207, 208, 210, 213, 220}; probability {117, 129, 129v, 151, 155, 187}
muk-[1]	vt.s2		cause to face {34, 62}
muk-[2]	vt.4		turn to face {49, 61, 114, 196, 199, 210, 213, 216, 230}
mukah-	vt.s2		greet {85, 90}
mukahe	v.	renyo mukah-	greet(ing) {85, 90}
mukasi	n.		the (good) old days {31}
mukikyeri	v.	renyo muk-[2] + syusi -kyeri	(it) is facing {216}
mur-	vi.s2		be collected into a group {177}
mura	n.	cf. mur-	a group {2, 5, 22}
murakimo	n.	mura + kimo	insides (=internal organs) {5}
murasaki	n.		comfrey (purple flower) {20, 21}
murasakiino	n.	murasaki + no	comfrey(flower)-field(s) {20}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
murayama	n.	mura + yama	a group of mountains {2}
murewitutu	v.	renyo mur- + renyo wi- + -tutu	while sitting together in a group {177}
muro	n.		room {94, 135v}
murokamiyama	n.	muro + ?kami[1] + yama = room-?god-mountain	Murokami, an alternate name for Yakami? {135v}
mus-	vi.4		grow {22, 228}
musazu	v.	mizen mus- + renyo -nu[2]	not grow(ing) {22}
musu	v.	rentai mus-	(what) grow {228}
musub-	vt.4		tie together {10, 141, 143, 144, 146}
musuberu	v.	renyo musub- + rentai ar-[1]	(what) have tied together {146}
musubikemu	v.	renyo musub- + rentai -kyemu	(what) must have tied together {143}
musubimatu	n.	renyo musub- + matu	pinetrees tied together {144}
musubitena	v.	renyo musub- + mizen -tu + -na	let's tie (them) together {10}
muta	n.		(after noun + =nö) along with {131, 138, 199}
mye	n.		woman {5, 22, 40, 53, 65, 81, 167, 228}
myes-	vt.4		honorific (as verbal suffix) {29, 162, 167, 199}; rule (honorific) {29v}; see (honorific) {50, 52, 159}; call (honorific) {184, 199}
myesitamahamasi	v.	renyo myes- + mizen tamah-[1] + syusi -masi	(one) would deign to augustly view {159}
myesitamahamu	v.	renyo myes- + mizen tamah-[1] + syusi -mu	(one) intends to deign to augustly view {50}
myesitamahurasi	v.	renyo myes- + syusi tamah-[1] + rentai -rasi	(what) seem to be deigning to augustly view {159}
myesu	v.	rentai myes-	(what) deign to call {184}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
-myi	follows adj. base		cause (usually w/=wo) {5, 6, 16, 24, 44, 51, 60, 79, 93, 116, 136, 138, 159, 196, 207, 210, 213, 220}; nominaliser {73, 119, 196, 217}
myi	v.	meirei myi-[1]	see! {27}
myi	v.	renyo myi-	see(ing) {14}
myi[1]	n.	cf. myidu	water {36, 162, 167, 185, 220}
myi[2]	n.		god {15, 38, 104, 202}
myi[3]	n.		3 {232, 234}
myi-[1]	vt.k1		inspect {2, 16, 38}; see, look at {12, 16, 29, 36, 37, 44, 47, 48, 50, 54, 55, 56, 61, 65, 73, 78, 78v, 79, 81, 82, 83, 84, 91, 91v, 123, 124, 131, 132, 134, 135, 137, 138, 139, 141, 143, 145, 146, 147, 148, 149, 150, 159, 165, 166, 168, 174, 175, 178, 181, 185, 196, 198, 199, 199v, 207, 209, 210, 211, 213, 214, 216, 217, 218, 219, 220, 225, 229, 230, 231, 233}; meet {81, 164}
myi-[2]	nominal		honorific {3, 29, 45, 49, 50, 52, 79, 94, 147, 151, 152, 155, 162, 167, 168, 171, 173, 174, 178, 180, 181, 183, 184, 186, 187, 188, 189, 194, 196, 198, 199, 204, 220, 230}; elegant {1, 7, 25, 26, 38, 45, 49, 52, 74, 81, 111, 113, 133, 199}
myiaraka	n.	myi-[2] + araka	august imperial residence {167}
myibukusi	n.	myi-[2] + hukusi	lovely trowel {1}
myidu	n.	cf. myi[1]	water {36, 50, 52, 92, 158, 162, 167, 185, 197}
myidu-	nominal		young and fresh-looking {52, 167, 199}
myiduhu	n.	myidu- + ho[1]	young ears of rice {167, 199}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
myiduyama	n.	myidu- + yama	fresh-looking mountain {52}
myigateri	v.	renyo myi-[1] + -gateri	while in the process of seeing {81}
myihaka	n.	myi-[2] + haka	imperial tomb {155}
myihasi	n.	myi-[2] + hasi[1]	steps of the palace {187}
myiikusa	n.	myi-[2] + ikusa	imperial soldier(s) {199}
myiinoti	n.	myi-[2] + inoti	august life {147}
myikadwo	n.	myi-[2] + kadwo	imperial residence {50, 52, 168, 173, 174, 184, 186, 189, 199}; emperor {183}
myikage	n.	myi-[2] + kage	glorious light {52}
myikami	n.	myi-[2] + kami	august god {33}
myikari	n.	myi-[2] + renyo kar-[1]	glorious hunt {49}
myikasayama	n.	myi[3] + kasa + yama = 3-rainhats mountain	Mikasaayama, a mountain in modern Nara {232, 234}
myikemu	v.	renyo myi-[1] + rentai -kyemu	(what) must have seen {134, 143, 146}
myikēmukahahu	v.	See Makura-Kotoba	"facing imperial food" {196}
myikokorowo	n.	See Makura-Kotoba	"august mind" {36}
myikomokaru	v.	See Makura-Kotoba	"cutting the water-reeds" {96, 97}
myikoto	n.	myi-[2] + kōtō	divine one {29, 49, 167, 194}; the emperor's words {79, 167}; beautiful words {113}
myikusa	n.	myi- + kusa	lovely grass {7}
myikwo[1]	n.	myi-[2] + kwo[2]	lovely basket {1}
myikwo[2]	n.	myi-[2] + kwo[1]	prince {45, 49, 50, 52, 162, 167, 168, 171, 173, 199, 204, 230}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
myimaku	v.	mizen myi-[1] + rentai -mu + -aku	what (one) is going to see {229}
myimakuhori	n.	mizen myi-[1] + rentai -mu + -aku + renyo hor-	a desire to meet {164}
myimasi	v.	mizen myi-[1] + rentai -masi	(what) would see {91}
myimatohu	v.	renyo myi-[1] + rentai match-	(what) see and become confused {199v}
myimoro	n.	See myimuro	Mimuro/Mimuro, fabled mountain where the gods reside, usually used as another name for Mt. Miwa {94, 156}
myimu	v.	mizen myi-[1] + rentai -mu	(what) will see {185}
myimu	v.	mizen myi-[1] + syusi -mu	(I) want to see {83, 91v, 131, 137, 138}; (I) will see {146, 165}
myimuro	n.	myi-[2] + muro = august room	Mimuro/Mimuro, fabled mountain where the gods reside, usually used as another name for Mt. Miwa {94v}
myimurotwoyama	n.	myimuro + two + yama = august room-place mountain	Mimuro/Mimuro, fabled mountain where the gods reside, usually used as another name for Mt. Miwa {94v}
myina	n.	myi-[2] + na[2]	a royal name {196}; the emperor's name {198}
myinatwo	n.	myi[1] + =na + two[1]	harbour {220}
myinu	v.	mizen myi-[1] + rentai -nu[2]	(what) don't see {123}
myiomo	n.	myi-[2] + omo	august face {220}
myiramē	v.	renyo myi-[1] + izen -ramu	usually seem(ing) to see {131, 138}
myiramēdōmo	v.	renyo myi-[1] + izen -ramu + -dōmo	even though (one) must (now) be seeing {145}
myiramu	v.	renyo myi-[1] + rentai -ramu	(what) must see often {55}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
myireBa	v.	izen myi-[1] + -ba	when (one) sees {29, 32, 33, 50, 79, 82, 181, 196, 209, 216, 218, 220}
myiredö	v.	izen myi-[1] + -dö	though (one) sees {36, 37, 65}
myiredomo	v.	izen myi-[1] + -dömo	even though (one) sees {56, 148, 196, 220}
myiru	v.	rentai myi-[1]	(what) see {61, 178, 230, 231}
myirugoto	v.	rentai myi-[1] + -götö-	as if seeing {84}
myirugotoku	v.	rentai myi-[1] + renyo -götö-	as if see(ing) {168}
myisakemu	v.	renyo myi-[1] + mizen sak-[2] + rentai -mu	(what) see from afar {17}
myisetu	v.	mizen myi-[1] + renyo -su[1] + syusi -tu	(one) has showed {12}
myisezu	v.	mizen myi-[1] + mizen -su[1] + renyo -nu[2]	not show(ing) {199}
myisi	v.	renyo myi-[1] + rentai -kyi	(what) saw {12v, 124, 174, 217}
myisikaBa	v.	renyo myi-[1] + izen -kyi + -ba	because (one) saw {219}
myisubëkyi	v.	mizen myi-[1] + syusi -su[1] + rentai -bësi	(what) would (naturally) show {166}
myit-	vi.4		become full {40, 120, 167, 196}
myitami	n.	myi-[2] + tami	the emperor's people {50}
myitatasi	n.	myi-[2] + mizen tat-[1] + renyo -su[2]	augustly standing (thing) {178, 180, 181, 188}
myite	v.	renyo myi- + -te	see(ing) {16, 27}
myitesi	v.	renyo myi-[1] + renyo -tu + rentai -kyi	(what) had seen {211, 214}
myitorasi	n.	myi-[2] + mizen tor- + renyo -su[2]	augustly taken (thing) {3}
myitu	n.	? < myi-[2] (or myi[3]?) + tu = august (or 3?) port(s)	Mitsu, in modern Osaka {63, 68}
myituki	n.	myi-[2] + tuki[2]	wonderful tribute {38}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
myituramu	v.	renyo myi-[1] + syusi -tu + rentai -ramu	(what) must have seen (just now) {132, 139}
myituramu	v.	syusi myit- + rentai -ramu	(what) must be becoming full {40}
myitutu	v.	renyo myi-[1] + -tutu	seeing repeatedly {17, 54}; while seeing {225}
myiwa[1]	n.		Mt. Miwa, in modern Nara {17, 18, 156, 157}
myiwa[2]	n.	cf. myi[2]	wine offered to gods {202}
myiwayama	n.	myiwa[1] + yama	Mt. Miwa, in modern Nara {18, 157}
myiwi	n.	myi-[2] + wi[1]	imperial well {52, 81, 111}
myiyama	n.	myi-[2] + yama	lovely mountain(s) {133}
myiyenaku	v.	mizen myi-[1] + mizen -yu + rentai -nu[2] + -aku	not appearing {210}
myiyenu	v.	mizen myi-[1] + mizen -yu + rentai -nu[2]	(who) can't see {44}
myiyete	v.	mizen myi-[1] + renyo -yu + -te	becom(ing) visible {48}
myiyeturu	v.	mizen myi-[1] + renyo -yu + rentai -tu	(what) has appeared {150}
myiyetutu	v.	mizen myi-[1] + renyo -yu + -tutu	while (it) appears {149}
myiyezu	v.	mizen myi-[1] + mizen -yu + renyo -nu[2]	not be(ing) able to see {78, 135}
myiyō	n.	myi-[2] + yō[1]	august age {29, 38}
myiyō	v.	meirei myi-[1] + =yō	see! {27}
myiyōsino	n.	myi-[2] + yōsino	beautiful Yoshino {25, 26, 74, 113}
myiyuki	n.	myi-[2] + yuki	beautiful snow {45, 199}
myizarisi	v.	mizen myi-[1] + renyo -nu[2] + renyo ar-[1] + rentai -kvi	(what) has not seen {175}
myizu	v.	mizen myi-[1] + -syusi -nu[2]	(one) doesn't look at {16, 20}
myizute	v.	mizen myi-[1] + renyo -nu[2] + -te	not see(ing) {78v}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
n-	vi.s2/4		sleep {6, 46, 59, 66, 71, 74, 79, 94, 109, 131, 135, 138, 156, 194, 210, 213, 217, 222}
na-	adj.ku		be lacking {11, 25, 26, 36, 37, 58, 60, 71, 79, 119, 131, 138, 150, 159, 167, 177, 184, 187, 207, 210, 212, 213, 215, 227, 230}; be absent {77, 231}
-na	mizen		desire {1, 8, 18, 54, 114}; hortative {10, 121}
=na	nominal		subject (subordinate clause) {36, 185}; attributive {50, 209, 220}
na[1]	n.		greens {1}
na[2]	n.		name {1, 35, 52, 93, 196, 198, 207, 207v, 220, 228}
na[3]	verbal clitic		negative imperative {73, 77, 80, 137, 140, 153, 172, 180, 203, 229, 233}
na[4]	n.		you {213}
nab-[1]	vt.s2	cf. nam-[1]	arrange {1}
nab-[2]	vt.s2		bend down {45}
nabar-	vi.4		hide {60}
nabari	n.		Nabari, in modern Mie {43, 60}
nabari	v.	renyo nabar-	hid(ing) {60}
nabik-	vi.4	cf. nab-[2]	fall prone {46, 131, 135, 138, 194, 206, 207}; flutter {199}
nabikahi	n.	mizen nabik- + renyo -hu[1]	ly(ing) down (next to) {196}
nabikahisi	v.	renyo nabik- + renyo -hu[1] + rentai -kyi	(what) kept bending down {194}
nabikahugotoku	v.	mizen nabik- + rentai -hu[1] + renyo -götö-	like (what) keeps fluttering {199}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS (LOCATIONS)</u>
nabike	v.	meirei nabik-	lie down! {131, 138}
nabiki	v.	renyo nabik-	ly(ing) down {138}; flutter(ing) {199}
nabikinesi	v.	renyo nabik- + renyo n- + rentai -si	(what) lay down and slept {135}
nabikisi	v.	renyo nabik- + rentai -kyi	(what) lay down {207}
nad-	vt.s2		rub {3}
naDum-	vi.4		struggle to go {210, 213}
naDumikōsi	v.	renyo naDum- + mizen k- + rentai -kyi	(what) came struggling {210, 213}
naga-	adj.ku		long {5, 60, 85, 90, 123, 124, 147, 157, 196, 217}
nagaku	adj.	renyo naga-	be(ing) long {85, 90, 147, 157}
nagakyi	adj.	rentai naga-	(what) is long {5, 60, 123, 217}
nagar-	vi.4/s2		flow {59, 82, 178, 194, 197, 228}
-nagara	nominal		(being) as (is) {38, 39, 45, 50, 167, 199, 204}
nagarahuru	v.	mizen nagar- + rentai -hu[1]	(what) keeps flowing {59}
nagareahu	v.	renyo nagar- + rentai -ah-	(what) flow iteratively {82}
nagaremu	v.	mizen nagar- + syusi -mu	(one) will flow {228}
nagaruru	v.	rentai nagar-	(what) flow {178, 197}
nagas-	vt.4		cause to flow (like water) {50}
nagasi	adj.	syusi naga-	(it) is long {124}
nagek-	vi.4		sigh {16, 117, 118, 138, 150, 188, 199, 210, 213}
nagekedomo	v.	izen nagek- + -dōmo	even though (one) sighs {117, 210, 213}
nageki	n.	renyo nagek-	sigh(s) {199}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
nagekituru	v.	renyo nagek- + rentai -tu	(what) have sighed {188}
nagekitutu	v.	renyo nagek- + -tutu	sighing over and over {118}
nageku	v.	rentai nagek-	(what) sigh {150}
nageku	v.	syusi nagek-	(one) sighs {16}
nagekuramu	v.	syusi nagek- + rentai -ramu	(where) must be sighing {138}
naGuhasi	adj.	na[2] + syusi? kuha-	it (is) beautiful in name {220}
naguhasiki	adj.	na[2] + rentai kuha-	(what) is beautiful in name {52}
nagusam-	vt.s2		provide comfort for {194, 196, 207}
nagusamekanete	v.	renyo nagusam- + renyo kan- + -te	try(ing) in vain to provide comfort for {194}
nagusamoru	v.	rentai nagusam- (< nagusamuru)	(what) provide comfort for {196, 207}
nahëni	adv.	=na + [u]hë + =ni	in the course of {50, 209}
naho	adv.		yet (even so) {117}
nak-[1]	vi.4		cry by making animal-specific mouth-noise {16, 70, 71, 84, 111, 112, 155, 177, 192, 202, 207, 210, 213, 230}
nak-[2]	vi.s2		cry spontaneously {5}
naka	n.		in-between part {3}; middle (of) {62, 70, 144, 210, 213}; Naka, around modern Nakatsu, Shimane {220}
nakahazu	n.	naka + hazu	place between nocks (of a bow) {3}
nakamu	v.	mizen nak-[1] + rentai -mu	(where) will probably be crying {84}
nakayu	v.	mizen nak-[1] + syusi -yu	(one) cries uncontrollably {230}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
nakazarisi	v.	mizen nak-[1] + renyo - nu[2] + renyo ar-[1] + rentai -kyi	(what) were not crying {16}
nakenaku	adj.	mizen na- + rentai -nu[2] + -aku	what is not absent {77}
nakereBa	adj.	izen na- + -ba	because (it) is lacking {210, 213}
nakigagoto	adj.	rentai na- + =ga + -götö-	be(ing) similar to (what) is lacking {25}
nakigagotoku	adj.	rentai na- + =ga + renyo -götö-	be(ing) similar to (what) is lacking {25, 26}
nakikaherahu	v.	renyo nak- + mizen kahe- + rentai -hu[1]	(what) are returning one by one crying {192}
nakisaha	n.	renyo nak-[1] + saha[2]	crying swamp, the place where the god Izanagi is said to have mourned the death of his wife Izanami {202}
nakisi	v.	renyo nak-[1] + rentai -kyi	(who) cried {112}
nakite	v.	renyo nak-[1] + -te	cry(ing) {70}
nakitutu	v.	renyo nak-[1] + -tutu	continuing to cry {155}
nakiwatariyuku	v.	renyo nak-[1] + renyo watar- + rentai yuk-	(what) go across crying {111}
naku	adj.	renyo na-	be(ing) lacking {11, 17, 25, 26, 36, 37, 71, 79, 119, 150}
naku	v.	rentai nak-[1]	(what) cry {177, 192, 207, 230}
nakubësi	v.	syusi nak-[1] + syusi -bësi	(one) should cry {71}
nakutomo	adj.	renyo na- + -tömo	even though (it) is lacking {131, 138}
naki	adj.	rentai na-	(what) is lacking {167, 187, 210, 213}
nam-[1]	vt.s2	cf. nab-[1]	line up {4, 36, 49}
nam-[2]	vi.4		be lined up {49}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
nam-[3]	vi? k2?		uncertain, but based on the character spelling, presumed to be identical to nabik- 'fall prone', although possibly nam-[2] 'be lined up' {162}
name	n.		slipperiness {37}
namete	v.	renyo nam-[1] + -te	lin(ing) up {4, 36, 49}
namita	n.		tear(s) {177, 178, 230}
namitaru	v.	renyo nam-[3] + rentai -tai	uncertain, possibly "(what) is laying flat", or "(what) is lined up" {162}
namyi	adj.	na- + -myi	because (it) is lacking {138, 207, 210, 213}
namyi	n.		wave(s) {24, 29, 30, 31, 32, 33, 83, 131, 138, 154, 162, 206, 220, 222, 226}
nani	adv.		why {163, 164, 230}; how {196}; what {230}
naniha	n.		Naniwa, corresponding to modern Osaka {229}
nanihaGata	n.	naniha + kata[3]	Naniwa Lagoon {229}
-nar-	copula	ra-type, except renyo also -ni	be {22, 23, 50, 150, 162, 165}
nar-[1]	vi.4		become {29v, 50, 85, 90, 108, 167}
nar-[2]	vt.4		bear (fruit) {101, 102}
nara	n.		Nara, in the Man'yousyuu generally the southern portion of modern Nara {17, 29, 79, 80}
naramasi	v.	mizen nar-[1] + rentai -masi	(what) would become {108}
naramē	v.	mizen nar-[2] + izen -mu	to be bear(ing) (fruit) {102}
naramu	v.	mizen nar-[1] + rentai -mu	(what) will become {50}
nananu	v.	mizen nar-[2] + rentai -nu[2]	(what) doesn't bear (fruit) {101}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
narayama	n.	nara + yama	the mountains of Nara {29}
narazaru	v.	mizen nar-[2] + renyo -nu[2] + rentai ar-[1]	(what) has not borne (fruit) {102}
narazu	v.	=n[i] + mizen ar-[1] + renyo -nu[2]	not be(ing) in/at {217}
-nari	syusi, except ra rentai	ra-type	inference based on (auditory) evidence {3, 70, 76}
narinu	v.	renyo nar-[1] + syusi -nu[1]	(it) has become {85, 90}
narinure	v.	renyo nar-[1] + izen -nu[1]	hav(ing) become {167}
narinuru	v.	renyo nar-[1] + rentai -nu[1]	(what) has become {29v}
naru	v.	=n[i] + rentai ar-[1]	(what) is in/at {6, 68, 73, 91, 134, 135, 172}
nas-[1]	vt.4		transform {220}
nas-[2]	vt.4		cause to make noise {199}
naseru	v.	mizen n- + renyo -su[2] + rentai ar-[1]	(what) is sleeping {222}
naseru	v.	renyo nas-[2] + rentai ar-[1]	(what) is causing (it) to make noise {199}
nasi	adj.	syusi na-	(it) is lacking {131, 138, 159, 177, 184, 212, 215, 227}; (one) is absent {231}
nasite	v.	renyo nas-[1] + -te	transform(ing) {220}
-nasu	nominal		in the manner of {19, 131, 135, 138, 145, 194, 196, 199, 199v, 210, 213}
natu	n.		summer {28, 29v}
natukusa	n.	natu + kusa	summer grass {29v}
natukusano	n.	See Makura-Kotoba	"of the summer grass" {131, 138, 196}
naywotakenö	n.	See Makura-Kotoba	"slender bamboo" {217}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
ne[1]	n.		root {45, 66, 86, 210, 213, 223}
ne[2]	n.	cf. mine	peak {91}
ne[3]	n.		voice {155, 207, 230}
-ne[1]	mizen		request {1, 11, 62, 130, 182, 229, 233}
-ne[2]	nominal		uncertain; examples: ha-ne 'wing', kakyi-ne 'fence', sima-ne 'island' {10}
nemokoro-	adj.nari		be in earnest {207}
nemokoroni	adj.	renyo nemokoro-	be(ing) in earnest {207}
nemu	v.	mizen n- + rentai -mu	(what) will sleep {74}
nenu	v.	mizen n- + rentai -nu[2]	(when) not sleep {156}
nesi	v.	renyo n- + rentai -kyi	(what) slept {109, 138, 210, 213}
netaru	v.	renyo n- + rentai -tari	(where) was sleeping {79}
ni-	vt.k1		resemble {128, 207}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
=ni	nominal		location {1, 2, 4, 5, 6, 8, 15, 17, 19, 24, 25, 26, 29, 35, 36, 38, 39, 40, 41, 42, 45, 46, 48, 50, 52, 57, 58, 60, 62, 64, 68, 69, 70, 71, 73, 79, 80, 87, 88, 89, 91, 100, 101, 103, 104, 107, 109, 110, 115, 121, 125, 129, 131, 134, 135, 136, 137, 138, 142, 144, 148, 150, 151, 154, 155, 160, 161, 162, 163, 166, 167, 170, 172, 175, 177, 179, 182, 184, 187, 188, 189, 192, 194, 195v, 196, 199, 202, 204, 205, 207, 210, 212, 213, 215, 216, 217, 220, 224, 225, 226, 227, 228, 230}; attendant circumstance/condition {3, 5, 13, 21, 29, 32, 36, 47, 50, 120, 127, 131, 138, 198v, 203, 205, 207, 209, 210, 213}; purpose {3, 14, 57, 60, 158, 164, 179}; dative object {31, 104, 111, 112, 114, 120, 125, 128, 170, 179, 207, 216, 230}; point in time {34, 38, 59, 60, 79, 87, 116, 167, 196, 199, 199v, 210, 213, 217, 219, 228}; like/as {35, 38, 50, 79, 100, 114, 149, 167, 174, 176, 193, 196, 199, 199v, 210, 213, 220, 226, 230, 233}; cause {46, 77, 84, 105, 107, 122, 135, 154, 162, 163, 164, 166, 167, 194, 196, 203, 220, 226}; temporal condition (follows rentai) {61, 199}; concessive (follows rentai) {71, 74, 75, 90, 91v, 97, 123, 157, 167, 200, 207, 215, 231, 232, 234}; stretch of time {80, 171, 186, 196, 199, 210, 213, 228}; intensifier (between renyo and other form of same verb) {85}; transformation {108}
ni[1]	n.		a load {100}
ni[2]	n.		cinnabar {130}
nihatadumi	n.	See Makura-Kotoba	"water standing in the garden" {178}
nihoh-	vi.4		shine colourfully {21}; be coloured {57, 69}
nihohasamasi	v.	mizen nihoh- + mizen -su[2] + rentai -masi	(what) would have caused (it) to be coloured {69}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
nihohase	v.	mizen nihoh- + meirei -su[2]	make (it) coloured! {57}
nihohu	v.	rentai nihoh-	(what) is coloured {57}
nihohyeru	v.	renyo nihoh- + rentai ar-[1]	(who) is shining colourfully {21}
nihu	n.	ni[2] + -hu[2] = place of cinnabar	Nihu, of uncertain location, perhaps an area in modern Nara {130}
niki-	nominal		soft and delicate {194}
nikib-	vt.k2		grow accustomed to {79}
nikibinisi	v.	renyo nikib- + renyo -nu[1] + rentai -kyi	(what) had grown accustomed to {79}
nikihada	n.		soft skin {194}
nikitadu	n.	cf. tu	Nikitadu, of uncertain location, probably corresponding to Watazu in modern Shimane {131, 138}
nikitatu	n.	cf. tu	Nikita Harbour, in modern Ehime {8}
niku-	adj.ku		hateful {21}
nikuku	adj.	renyo niku-	be(ing) hateful {21}
niru	v.	rentai ni-	(what) resemble {128}
=nisite	nominal	=ni + renyo s- + -te	location {35, 67}; purpose {75}; at (a certain age) {129}
nite	v.	renyo ni- + -te	resembl(ing) {207}
=nite	nominal	=ni + -te	attendant circumstance/condition {213}
no	n.		plain(s) {4, 45, 46, 48, 57, 84, 191, 194, 195}; field(s) {7, 20, 25, 26, 27, 36, 37, 38, 46, 52, 54, 56, 74, 110, 113, 119, 144, 199, 199v, 221, 230, 231, 232, 233, 234}; wild (thing) {19, 210, 213, 227}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
=nō	nominal		possession {3, 5, 15, 29, 30, 36, 49, 51, 52, 76, 79, 100, 119, 122, 147, 152, 167, 168, 194, 199, 207, 230}; part of whole {4, 5, 7, 10, 11, 12, 16, 17, 19, 22, 23, 25, 26, 29, 30, 31, 34, 36, 37, 40, 42, 43, 45, 46, 50, 52, 53, 54, 56, 63, 64, 65, 66, 68, 70, 72, 74, 78, 79, 80, 81, 82, 84, 86, 88, 91, 92, 94, 100, 107, 108, 110, 111, 113, 115, 121, 125, 128, 130, 131, 132, 133, 134, 135, 138, 139, 141, 143, 144, 146, 148, 152, 153, 154, 155, 156, 157, 159, 162, 166, 167, 170, 177, 179, 181, 182, 184?, 185, 187, 189, 191, 192, 194, 196, 199, 201, 202, 203, 205, 207, 208, 210, 213, 218, 218v, 219, 220, 221, 223, 224, 227, 230, 231, 233}; objective genitive {5, 44, 57, 71, 158, 199}; apposition {1, 2, 7, 15, 23, 26, 29, 32, 33, 35, 36, 40, 44, 45, 49, 50, 52, 58, 59, 94, 100, 103, 135, 138, 139, 150, 156, 161, 162, 163, 167, 171, 173, 174, 194, 199, 207, 210, 213, 217, 220, 230}; attribute {1, 2, 3, 4, 5, 6, 7, 12, 17, 25, 26, 28, 29, 31, 32, 35, 36, 37, 38, 41, 48, 50, 52, 53, 62, 79, 88, 96, 97, 98, 99, 111, 113, 117, 118, 123, 126, 131, 135, 147, 155, 159, 165, 167, 170, 171, 172, 173, 174, 178, 180, 181, 182, 184, 186, 188, 190, 192, 196, 199, 204, 207, 210, 211, 212, 213, 214, 215, 217, 220}; subject (subordinate clause) {3, 5, 17, 19, 25, 26, 27, 29, 33, 34, 36, 48, 49, 59, 61, 65, 74, 76, 77, 79, 82, 87, 92, 95, 114, 118, 120, 121, 122, 135, 153, 158, 159, 161, 167, 168, 169, 171, 173, 188, 192, 196, 197v, 198, 199, 199v, 203, 207, 209, 210, 213, 220, 230}; comparison {5, 21, 128, 167, 196, 199, 207}; redundant (before -gōtō-) {129, 196, 199, 217} field fire, used to clear ground for farming {230}
noBĩ	n.	no + hĩ	

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
nobor-	vt.4		climb {2, 38, 167}
noboritati	v.	renyo nobor- + renyo tat-[1]	climb(ing) and stand(ing) (on) {2, 38}
nobos-	vt.4		cause to climb {50}
nobosuramu	v.	syusi nobos- + rentai -ramu	(what) must be causing (it) to climb {50}
nödö-	adj.nari		serene {197}
nödöni	adj.	renyo nödö-	be(ing) serene {197}
nogoto	n.	no + -goto	every field {199}
nohye	n.	no + hye	area around the fields {36}; region of the fields {231, 232, 233, 234}
=nōmī	nominal		only {102, 155, 157, 162, 196, 207, 207v, 230}
nomori	n.	no + mori	field guard(s) {20}
nonaka	n.	no + naka	the middle of the field(s) {144}
nor-[1]	vt.4		tell {1}
nor-[2]	vt.4		ride in (a vehicle) {8, 40, 42}; appear in {100, 109}
noramē	v.	mizen nor-[1] + izen -mu	to be say(ing) {1}
noramu	v.	mizen nor-[2] + syusi -mu	(one) will probably appear {109}
norasane	v.	mizen nor-[1] + mizen -su[2] + -nef[1]	please dearly tell (me) {1}
norinikyeru	v.	renyo nor-[2] + renyo -nu[1] + rentai -kyeri	(what) is appearing completely {100}
noruramu	v.	syusi nor-[2] + rentai -ramu	(what) must be riding in {42}
nosaki	n.		first ears of rice offered to the emperor as tribute at the end of each year {100}
nosima	n.		Nojima, in modern Wakayama {12}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
noti	n.		afterwards {98, 99, 103, 146, 207}
nu	n.		swamp {201}
-nu[1]	renyo	na-type	(atelic) perfect {5, 8, 16, 29v, 47, 48, 63, 79, 85, 90, 100, 103, 107, 114, 117, 120, 122, 129, 131, 133, 135, 136, 136v, 138, 155, 167, 176, 181, 182, 196, 199, 200, 202, 205, 207, 208, 210, 213, 217, 221, 229, 232}
-nu[2]	mizen	irregular	negative {5, 6, 16, 22, 36, 37, 44, 50, 56, 65, 67, 71, 73, 75, 77, 78, 78v, 86, 94, 95, 97, 98, 101, 102, 115, 116, 119, 120, 123, 125, 126, 127, 130, 135, 140, 144, 145, 148, 149, 150, 154, 156, 158, 160, 163, 164, 166, 167, 170, 172, 173, 175, 179, 181, 186, 189, 193, 194, 196, 198, 198v, 199, 200, 201, 204, 207, 208, 210, 213, 217, 220, 221, 223, 224, 232, 234}
nubatamanö	n.	See Makura-Kotoba	"iris-seeds" {89, 169, 194, 199}
nuk-	vt.4		take off (clothing) {150}
nuku	v.	rentai nuk-	(what) take off {150}
nur-[1]	vi.s2		get wet {24, 105, 107, 108, 135, 194}
nur-[2]	vi.s2		come undone {118, 123}
nuramë	v.	syusi n- + izen -ramu	to be probably sleep(ing) {46}
nuramu	v.	syusi n- + rentai -ramu	(who) must be sleeping {59, 217}
nure	v.	renyo nur-[1]	get(ting) wet {24}
nure	v.	renyo nur-[2]	com(ing) undone {123}
nurekyemu	v.	renyo nur-[1] + rentai -kyemu	(what) I hear had gotten wet {108}
nurekyere	v.	renyo nur-[2] + izen -kyeri	com(ing) undone {118}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
nurenu	v.	renyo nur-[1] + syusi -nu[1]	(one) has gotten wet {135}
nurete	v.	renyo nur-[1] + -te	get(ting) wet {194}
nuru	v.	rentai n-	(when) sleep {6}
nusa	n.		prayer cloth, offered to gods in exchange for a safe journey {62}
nuyeDörino	n.	See Makura-Kotoba	"of the tiger-thrush bird" {196}
nuyekwotōri	n.	See Makura-Kotoba	"little tiger thrush bird" {5}
obi-y-	vi.s2		be terrified {199}
obi-yuru	v.	rentai obi-y-	(who) is terrified {199}
oh-[1]	vt.4		carry on the back {35, 50}
oh-[2]	vi.k2		grow {29, 131, 135, 138, 166, 181, 194, 196}
oh-[3]	vt.4		chase {115}
oheru	v.	renyo oh-[1] + rentai ar-[1]	(what) is carrying on (its) back {50}
ohinabikeru	v.	renyo oh-[2] + renyo nabik- + rentai ar-[1]	(what) has grown out horizontally {196}
ohinikyeru	v.	renyo oh-[2] + renyo -nu[1] + rentai -kyeri	(what) has finished growing {181}
ohisikamu	v.	renyo oh-[3] + mizen sik-[3] + syusi -mu	(I) will chase and catch up to {115}
ohitaru	v.	renyo oh-[2] + rentai -tari	(what) is grown {29}
ohiwoworeru	v.	renyo oh-[2] + renyo wowor- + rentai ar-[1]	(what) has grown lush {196}
ohizarisi	v.	mizen oh-[2] + renyo -nu[2] + renyo ar-[1] + rentai -kyi	(what) was not growing {181}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
oho-[1]	adj.ku		expansive {4, 29, 45, 103, 191, 194, 219}; great (often honorific) {3, 29, 30, 36, 38, 41, 50, 52, 53, 63, 66, 68, 77, 79, 91, 147, 151, 152, 154, 155, 159, 162, 167, 186, 196, 198, 199, 202, 204, 205}; many {76, 122, 156, 207, 220}; much {103, 199}
oho-[2]	adj.nari		be vague {217, 219}
ohoBune	n.	oho-[1] + hune	many boats {122}
ohoBuneno	n.	See Makura-Kotoba	"of many boats" {109, 135, 196, 207}
ohoh-	vt.4		cover {93, 199}
ohohara	n.	oho-[1] + hara = wide fields	Ohara, in modern Nara {103}
ohohitamahite	v.	renyo ohoh- + renyo tamah-[1] + -te	deign(ing) to cover {199}
ohoho-	adj.siku	cf. ohoh-	be depressed {175, 189, 220}
ohohosiku	adj.	renyo ohoho-	be(ing) depressed {175, 189, 220}
ohohu	v.	rentai ohoh-	(what) cover {93}
ohokedo	adj.	izen oho- + -dō	though (it) is many {220}
ohokimi	n.	oho-[1] + kimi	great emperor {3, 5, 36, 38, 45, 50, 52, 77, 79, 147, 152, 155, 159, 162, 167, 198, 199, 202, 204, 205}; royal person {23, 196}
ohokyi	adj.	rentai oho-[1]	(what) is great {52, 186}; (what) is many {156}
ohomahetukimi	n.	oho-[1] + mahe + =tu + kimi	the many high court officials {76}
ohomiya	n.	oho-[1] + miya	great palace {29, 30, 36, 41, 53, 155}
ohomiyahito	n.	ohomiya + hito[1]	people of the great palace {30, 36, 41, 155}
ohomiyatokoro	n.	ohomiya + tokoro	imperial quarters {29}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
ohomiyatukahē	n.	ohomiya + tukahē	great-palace servant {53}
ohomyi	adj.	oho-[1] + -myi	because (there) are many {207}
ohomyihune	n.	oho-[1] + myi-[2] + hune	great imperial boat {151, 152}
ohomyikadwo	n.	oho-[1] + myi-[2] + kadwo	great imperial house {52}
ohomyikē	n.	oho-[1] + myi-[2] + kē	rich and abundant food {38}
ohomyimī	n.	oho- + myi-[2] + mī[1]	great august body {199}
ohomyite	n.	oho- + myi-[2] + te	great august hand {199}
ohonakwo	n.		Onako, a woman's name {110}
ohoni	adj.	renyo oho-[2]	vaguely {217, 219}
ohono	n.	oho-[1] + no	wide plain(s) {4, 45, 191, 194}
ohosima	n.	oho-[1] + sima	Oshima, of uncertain location, probably in modern Nara {91}
ohotomo	n.	oho-[1] + tōmo = great companions	Otomo, in modern Osaka {63, 66, 68}
ohotono	n.	oho-[1] + tono	great mansion {29}; great palace {199}
ohotōrinō	n.	See Makura-Kotoba	"of many birds" {210, 213}
ohotu	n.	oho-[1] + tu = wide harbour	Otsu, in modern Shiga {29, 219}
ohowada	n.	oho-[1] + wada	large inlet bay {31}
ohoyamamori	n.	oho-[1] + yama + mori	guard(s) of the great mountain (=the imperial mountain) {154}
ohoyuki	n.	oho-[1] + yuki	a lot of snow {103, 199}
ohu	v.	rentai oh-[1]	(what) carry on the back {35}
ohuru	v.	rentai oh-[2]	(what) grow {131, 135, 138, 166, 194, 196}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
ok-	vi/t.4		leave alone {16}; leave behind {29, 45, 78, 79, 131, 138, 153, 210, 212, 213, 215, 227}; be deposited {87, 217}; put down {226}
okamyi	n.	cf. myi[2]	rain-god {104}
okeru	v.	renyo ok- + rentai ar-[1]	(what) has left behind {210, 213}
oki	n.		offing {72, 83, 131, 138, 153, 162, 220, 222}
oki	v.	renyo ok-	leav(ing) behind {29v, 79}; put(ting) down {226}
okihye	n.	oki + hye	the region of the offing {72}
okisakete	v.	renyo ok- + renyo sak-[2] + -te	leav(ing) far behind {153}
okite	v.	renyo ok- + -te	leav(ing) alone {16}; leav(ing) behind {29, 45, 78, 131, 138, 212, 215, 227}; be(ing) deposited {217}
okitumono	n.	See Makura-Kotoba	"seaweed of the offing" {43, 207}
oku	v.	rentai ok-	(what) is deposited {87}
okur-	vi.s2		stay behind {115}
okurewite	v.	renyo okur- + renyo wi- + -te	stay(ing) behind sitting {115}
omina	n.		old woman {129}
omo	n.		a face {52, 60, 167, 199, 220}
omoh-	vt.4		think of {5, 7, 29, 29v, 45, 50, 64, 77, 92, 135, 144, 149, 157, 162, 191, 196, 199, 206, 209, 210, 213, 217}; feel longing for {25, 26, 68, 102, 131, 133, 135, 138, 196, 199, 227}; suppose {80, 176, 183, 194, 199, 207}; worry about {122, 125, 140, 215}; adore {153, 167}
omohe	v.	izen omoh-	think(ing) of {68, 199}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
[o]mohë	v.	izen omoh-	think(ing) of {31v}
omoheBa	v.	izen omoh- + -ba	when (one) thinks of {210}
omohedö	v.	izen omoh- + -dö	though (one) feels longing for {135}
omoherisi	v.	renyo omoh- + renyo ar-[1] + rentai -kyi	(what) had been thinking of {210, 213}
omoheru	v.	renyo omoh- + rentai ar-[1]	(what) has been thinking (=has been thought) of {5, 135}
omohi	n.	renyo omoh-	longing thought(s) {5, 199}
omohi	v.	renyo omoh-	worry(ing) about {140}
omohikohuramu	v.	renyo omoh- + syusi kwoh- + rentai -ramu	(what) must be think(ing) of and feel(ing) longing for {217}
omohikyi	v.	renyo omoh- + syusi -kyi	(one) thought of {157}
omohisi	v.	renyo omoh- + rentai -kyi	(what) thought of {196, 210, 213}
omohisinayete	v.	renyo omoh- + renyo sinay- + -te	feel(ing) longing to the point of wilting {131, 138, 196}
omohitanomite	v.	renyo omoh- + renyo tanom- + -te	ador(ing) and trust(ing) {167}; suppos(ing) and trust(ing) {207}
omohite	v.	renyo omoh- + -te	think(ing) of {45, 217}; suppos(ing) {183}
omohitutu	v.	renyo omoh- + -tutu	while feeling longing for {25, 26, 135, 227}; while supposing {176}
omohiwore	v.	renyo omoh- + izen wor-	be(ing) (in a state of) thinking of {217}
omohiyamutömo	v.	renyo omoh- + syusi yam-[1] + -tömo	even though (one) may stop thinking of {149}
omohiyaru	v.	renyo omoh- + rentai yar-	(what) cheer up {5}
omohiyasenu	v.	renyo omoh- + renyo yas- + syusi -nu[1]	(one) has grown thin worrying about {122}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
omohos-	vt.4	mizen? omoh- + -su[2]	think (honorific) {29, 29v, 50, 77, 92, 162, 167, 196, 199, 206}
omohoserikyveru	v.	renyo omohos- + renyo ar-[1] + rentai -kyeri	(what) was deigning to think of {206}
omohosi	v.	renyo omohos-	deign(ing) to think {77}
omohosikyemē	v.	renyo omohos- + izen -kyemu	to have been probably deign(ing) to think {29v}
omohosimese	v.	renyo omohos- + izen myes-	augustly deign(ing) to think {29, 162, 167}
omohosimesite	v.	renyo omohos- + renyo myes- + -te	augustly deign(ing) to think of {199}
omohosisi	v.	rentai omohos- + rentai -kyi	(what) deigned to think of {196}
omohosu	v.	rentai omohos-	(what) deign to think {50, 92}
omohoyemu	v.	mizen? omoh- + mizen -yu + rentai -mu	(what) will probably think of spontaneously {191}
omohoyu	v.	mizen? omoh- + syusi -yu	(one) thinks of spontaneously {7, 64, 144, 209}
omohu	v.	rentai omoh-	(what) think of {46, 125}; (what) adore {153}; (what) suppose {199}; (what) worry about {215}
omohu	v.	syusi omoh-	(one) supposes {80}; (one) feels longing for {133}
ono	n.		myself {116}
or-	vi.k2		go down {188, 199}
oriwite	v.	renyo or- + renyo wi- + -te	go(ing) down and sit(ing) {188}
os-	vt.4		by force (in renyo as verbal prefix) {1}; push {45}
osinabe	v.	renyo os- + renyo nab-[2]	push(ing) and bend(ing) down {45}
osinaBête	v.	renyo os- + renyo nab-[1] + -te	arrang(ing) by force (=controlling) {1}
osinabete	v.	renyo os- + renyo nab-[2] + -te	push(ing) and bend(ing) down {45}
osö-	adj.ku		dim-witted {126}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
osönö	adj.	osö- + =nö	dim-witted {126}
ot-	vi.k2		lack {6, 25, 26, 79}; fall {137}
otizu	v.	mizen ot- + renyo -nu[2]	not lack(ing) {6, 25, 26, 79}
oto	n.		sound {3, 76, 189, 196, 199, 207, 217, 220}
otohyiwotome	n.	?< oto- 'younger' + hyi[1] + wotomye	uncertain meaning, perhaps "younger-days girl" = a prostitute? {65}
oturu	v.	rentai ot-	(what) fall {137}
-ra	nominal	cf. -da	uncertain meaning {5, 61, 76, 117, 118, 135, 210, 217, 218, 220, 230}; plural {40, 193}
-ramu	syusi, except ra rentai, k1 sometimes renyo	4-type	conjecture about a present situation {4, 34, 40, 41, 42, 43, 46, 59, 63, 70, 106, 123, 131, 132, 138, 139, 145, 152, 194, 217, 220, 223, 231}; conjecture about habitual events {55, 112, 131, 138}
-rasi	syusi, except ra rentai	irregular	reasoned inference {3, 13, 28, 50, 76, 159}
-rayu	mizen	s2-type; cf. -yu	potential {71}
-rö	various		emotional tone {53}
-ru	mizen	4-type	medio-passive {131, 133, 135, 138, 150, 155, 180, 199, 211, 214}
s-	vi/t.sa		do {2, 8, 38, 39, 40, 45, 48, 58, 60, 79, 95, 97, 117, 125, 131, 135, 138, 164, 167, 173, 174, 175, 179, 193, 194, 196, 196v, 198, 207, 208v, 210, 213}; happen (of spontaneous events) {3, 76, 189}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
sa-[1]	various	? < sa-[2]	uncertain; often seems to be merely regulating the metre of a phrase {19, 30, 31, 82, 94, 105, 135, 175, 184, 199}
sa-[2]	nominal		small {29, 32, 33, 154, 220}
sab-	vi.k2		feel lonely {33}
sabu-	adj.siku		lonely {29v, 217, 218}
-sabu	nominal	k2-type	act like {38, 45, 52, 82, 96, 159, 199, 210, 213}
sabusi	adj.	syusi sabu-	(it) is lonely {29v, 218}
sabusimiyi	adj.	sabu- + -myi	loneliness {217}
sada	n.		Sada, hilly region in modern Nara {177, 179, 187, 192}
sadam-	vt.s2		decide {196}; manage {199}
sadametamahite	v.	renyo sadam- + renyo tamah-[1] + -te	deign(ing) to decide {196}; deign(ing) to manage {199}
sadametamahu	v.	renyo sadam- + syusi tamah-[1]	(one) deigns to manage {199}
sadametesi	v.	renyo sadam- + renyo -tu + rentai -kyi	(what) had managed {199}
sade	n.		fish(net) trap {38}
sah-	vt.s2		hinder {45}
saha[1]	n.	cf. aha	much {36}
saha[2]	n.		marsh {202}
=sahē	various		even {198v}
sahēkī	n.	renyo sah- + kī[1]	tree(s) standing in the way {45}
sahoGaha	n.	cf. kaha	Saogawa, in modern Nara {79}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
sahyīnokumami	n.	sa-[1] + hyīnokuma + renyo mī-	around Hinokuma {175}
sak-[1]	vi.4		bloom {16, 102, 120, 185, 231}
sak-[2]	vt.s2/4		separate {17, 131, 138, 147, 150, 153, 159, 199, 211, 214}
sakaDōrinō	n.	See Makura-Kotoba	"hill birds" {45}
sakarikyīnu	v.	mizen sak-[2] + renyo -ru + renyo k- + syusi -nu[1]	(one) has come becoming separated {138}
sakarīnu	vi.4	mizen sak-[2] + renyo -ru + syusi -nu[1]	(one) has become separated {131}
sakarīwite	v.	mizen sak-[2] + renyo -ru + renyo wī- + -te	sit(ting) being separated {150}
sakay-	vi.s2		flourish {183, 199}
sakayemu	v.	mizen sakay- + syusi -mu	(it) will probably flourish {183}
sakayuru	v.	rentai sakay-	(what) flourishes {199}
sakazarisi	v.	mizen sak-[1] + renyo -nu[2] + renyo ar-[1] + rentai -kyi	(which) were not blooming {16}
saki	n.		edge {19}; point {30, 41, 58, 135, 152}; jutting area {71}
saki	v.	renyo sak-[1]	bloom(ing) {231}
sakiku	adv.		safe and sound {30, 141}
sakite	v.	renyo sak-[1] + -te	bloom(ing) {102, 120}
saku	v.	rentai sak-[1]	(where) bloom {185}
sakum-	vt.4		push (one's way) through {210, 213}
sakumyite	v.	renyo sakum- + -te	push(ing) (one's way) through {210, 213}
sakyeredō	v.	renyo sak-[1] + izen ar-[1] + -dō	though (it) has bloomed {16}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
samanesi	adj.	sa-[1] + syusi [a]mane-	(it) is numerous {82}
samaywoh-	vi.4		cry plaintively {199}
samaywohyinureBa	v.	renyo samaywoh- + izen -nu[1] + -ba	because (one) has cried plaintively {199}
samine	n.	sa-[2] + mine = small peak; cf. samyi	Samine, an island corresponding to modern Shami, Kagawa {220}
samorahedo	v.	sa-[1] + mizen mor-[1] + izen -hu[1] + -dö	though (one) is guarding {184, 199}
samorahyieneBa	v.	sa-[1] + mizen mor-[1] + renyo -hu[1] + mizen (-u) + izen -nu[2] + -ba	because (it) is useless to guard {199}
samu-	adj.ku		cold {59, 64, 74, 75, 79, 203}
samukaramaku	adj.	renyo samu- + mizen ar-[1] + rentai -mu + -aku	what will be cold {203}
samukeku	adj.	rentai samu- + -aku	coldness {74}
samuki	adj.	rentai samu-	(what) is cold {59, 64, 79}
samusi	adj.	syusi samu-	(it) is cold {75}
samyi	n.	cf. samine	Sami, an island corresponding to Shami in modern Kagawa {221}
sana	compounds only	cf. sane	pit (of fruit) {94}
sanakadura	n.	sana + kadura	pitted vine {94}
*sane	n.	cf. sana	pit (of fruit)
sanekadura	n.	See Makura-Kotoba	"pitted vine" {207}
sanesi	v.	sa-[1] + renyo n- + rentai -kyi	(what) slept {135}
sanezu	v.	sa-[1] + mizen n- + renyo -nu[2]	not sleep(ing) {94}
sanohari	n.	sa-[1] + no + hari	wild alder (tree) {19}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
sanukyi	n.		Sanuki, an ancient country corresponding to modern Kagawa {220}
sar-	vi.4		move along {16, 45}; come (of seasons, etc.) {84, 121, 138, 159, 199}
saraBa	v.	mizen sar- + -ba	if (the time) comes {84, 121}
sareBa	v.	izen sar- + -ba	when (the time) comes {138, 159}
sarikureBa	v.	renyo sar- + izen k- + -ba	when (it) moves along and comes {16, 45}; when (the time) comes {199}
sas-[1]	vt.4		jab with {38}; aim for {131, 138}; stick out {213}
sas-[2]	vi.4		pour in (and mix with) {15, 135}; shine {167v}
sasa	n.		bamboo grass {133}
sasag-	vt.s2		raise high {199}
sasagetaru	v.	renyo sasag- + rentai -tari	(what) is raised high {199}
sasanami	n.	sa-[2] (reduplicated) + nanyi = ripples	Sasanami, in modern Shiga {29, 32, 33, 154}
sasanamyinö	n.	See Makura-Kotoba	"of tiny ripples" {30, 31, 206, 218}
saserugoto	v.	renyo sas-[1] + rentai ar-[1] + -götö-	like sticking out {213}
sasi	v.	renyo sas-[2]	hav(ing) pour(ed) in {15}
sasiagaru	v.	renyo sas-[2] + rentai agar-	(what) shiningly rise {167v}
sasinure	v.	renyo sas-[2] + izen -nu[1]	pour(ing) in {135}
sasite	v.	renyo sas-[1] + -te	aim(ing) for {131, 138}
sasiwatasu	v.	renyo sas-[1] + syusi watas-	(one) keeps jabbing {38}
sasutakeno	n.	See Makura-Kotoba	"shooting bamboo" {167v, 199v}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
sato	n.		village {78, 103, 131, 138, 207}
satu	n.		hunting {61, 230}
satuya	n.	satu + ya[1]	hunting arrow {61, 230}
sawak-	vi.4	cf. sawi	bustle around noisily {50}; make loud noises {199, 220}
sawaki	n.	renyo sawak-	roar {199}
sawaku	v.	rentai sawak-	(what) bustle around noisily {50}
sawaku	v.	syusi sawak-	(one) makes loud noises {220}
sawī	n.		roar {42}
sayag-	vi.4	cf. sayani[1]	make rustling noises {133}
sayageDomo	v.	izen sayag- + -dōmo	even though (it) makes rustling noises {133}
sayaka-	adj.nari	cf. sayake-, sayani[2]	clear {79}
sayakani	adj.	renyo sayaka-	clearly {79}
sayake-	adj.ku	cf. sayaka-, sayani[2]	clear {15, 61}
sayakekari	v.	renyo sayake- + renyo ar-[1]	be(ing) clear {15}
sayakesi	adj.	syusi sayake-	(it) is clear {61}
sayani[1]	adv.	cf. sayag-	rustlingly {133}
sayani[2]	adv.	cf. syaka-, sayake-	clearly {135}
saywo	n.	sa-[1] + ywo	night {105}
sazare-	nominal	cf. sa-[2]	small {206}
sazarenami	n.	sazare- + namyi	small waves {206}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
se[1]	n.		dear man {9, 11, 19, 35, 43, 59, 105, 115, 128, 130, 165}
se[2]	n.		shallows {38, 119, 130, 194, 196, 218}
sek-	vt.4		dam up {197}
sekamaseBa	v.	mizen sek- + mizen -masi + -ba	if (one) were to dam (it) up {197}
sekwo	n.	se[1] + kwo[1]	dear man {9, 11, 43, 105}
semu	v.	mizen s- + rentai -mu	(what) is likely to do {117}; (what) may do {196, 207, 210, 213}
semu	v.	mizen s- + syusi -mu	(one) will do {8}
seneBa	v.	mizen s- + izen -nu[2] + -ba	because (it) does not happen {189}
senöyama	n.	cf. yama	Mt. Seno, in modern Wakayama {35}
serikyemu	v.	renyo s- + renyo ar-[1] + rentai -kyemu	(what) must have done {60}
seseba	v.	mizen s- + izen -su[2] + -ba	when (one) deigns to do {38}
sesu	v.	mizen s- + rentai -su[2]	(what) deign to do {39}
sesu	v.	renyo s- + syusi -su[2]	(one) deigns to do {45}
sesutö	v.	mizen s- + syusi -su[2] + -tö	though (one) may deign to do {38, 45}
=si	various		emphasis {5, 7, 16, 64, 66, 86, 93, 104, 131, 135, 138, 142, 150, 163, 164, 183, 196, 199, 207, 210, 213, 223, 230}
sibasiba	adv.	cf. simasiku	again and again {17}
siduku	n.		drop(s) of water {107, 108}
sidum-[1]	vi.4		sink {129, 229}; be at rest {199}
sidum-[2]	vt.s2		calm (something) down {190}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
sidumamu	v.	mizen sidum- + rentai -mu	(what) will sink {129}
sidumarimasinu	v.	mizen sidum-[1] + renyo -ru + renyo mas-[1] + syusi -nu[1]	(he) has deigned to rest {199}
sidumēkanetu	v.	renyo sidum-[2] + renyo kan- + syusi -tu	(one) has tried in vain to calm (it) down {190}
siduminisi	v.	renyo sidum-[1] + renyo -nu[1] + rentai -kyi	(what) had sunk {229}
siga	n.		Shiga, corresponding to portions of modern Shiga {30, 31, 152, 206, 218, 218v}
sigaram-	vt.4		entangle {197}
sigaramyi	n.	renyo sigaram-	a crude dam made of tangled twigs interspersed between stakes {197}
sigatu	n.	siga + tu	Siga Harbour {218}
sige-	adj.ku		be lush {29, 29v, 210, 213}; be excessive {116, 199, 208, 220}; be overgrown {232}
sigeki	adj.	rentai sige-	(what) is excessive {220}
sigekigagotoku	adj.	rentai sige- + =ga + renyo -gōtō-	be(ing) like (something) lush {210, 213}
sige-ku	adj.	renyo sige-	be(ing) lush {29, 29v}; be(ing) overgrown {232}
sigekyeku	adj.	rentai sige- + -aku	excessiveness {199}
sigemyi	adj.	sige- + -myi	because (it) is excessive {116, 208}
sigure	n.		drizzle {82}
sihi	n.		(a species of) beech (tree) {142}
siho	n.		salt {5}; tide {8, 40, 42, 121, 229}; salt-water {162}
sihohi	n.	siho + renyo h-[2]	ebb tide {229}
sihokē	n.	siho + kē[4]	salty moisture {162}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
sihosawi	n.	siho + sawi	roar of the tide {42}
sik-[1]	vt.4		lay out over an area {36, 45, 167}
sik-[2]	vt.4		rule {1, 167, 199}
sik-[3]	vt.4		catch up to {115}
sika	adv.		in that way {13, 18, 196, 199}
sikare	v.	sika + izen [a]r-[1]	be(ing) that way {196}
sikaredomo	v.	sika + izen ar-[1] + -dōmo	even though (it) is that way {199}
sikimasu	v.	renyo sik-[2] + rentai mas-[1]	(what) deign to rule {167}
sikitahenō	n.	See Makura-Kotoba	"spread-out paper-mulberry cloth" {72, 135, 138, 195, 196, 217, 222}
siko	n.		undesirable (thing) {117}
sikusikuni	adv.		continuously {206}
sikyinabēte	v.	renyo sik-[2] + renyo nab- + -te	rul(ing) and arrang(ing) {1}
sim-	vi.4		grow lush {16, 52}
sima	n.		island {23, 42, 91, 220, 228}; garden with an artificial pond {170, 171, 172, 173, 178, 179, 180, 181, 187, 188, 189}
simahye	n.	sima + hye	around the island {42}
simami	n.	sima + renyo mī-	rim of the island {42}
simasiku	adv.	cf. sibasiba	for a little while {119, 137}
sime	n.		mark of ownership, forbidding trespassing {20}; signal marker {115}; sign to ward off evil spirits {151, 154}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
simeno	n.	sime + no	forbidden field {20}
=simo	various	=si + =mo	emphatic focus {36, 196v, 199, 204}
simo[1]	n.		lower (part) {38, 194, 196}
simo[2]	n.		frost {64, 79, 87, 89}
simohuri	n.	simo[2] + renyo hur-{1}	frost-fall {79}
simotuse	n.	simo[1] + =tu + se	downriver shallows {38, 194, 196}
-simu	mizen	s2-type	causative {104}
simyi	v.	renyo sim-	grow(ing) lush {16}
simyidu	n.	cf. myidu	clear and pure water {158}
simyisabitateri	v.	renyo sim- + renyo -sabu + renyo tat-[1] + syusi ar-[1]	(it) is standing looking lushly overgrown {52}
sin-	vi.na		die {67}
sina	n.		goods {155}
sinamasi	v.	mizen sin- + rentai -masi	(what) would die {86}
sinamasi	v.	mizen sin- + syusi -masi	(one) would die {67}
sinanu	n.		Shinanu, an ancient country corresponding to modern Nagano {96, 97}
sinay-	vi.4		wilt {131, 138, 196}
sinō	n.		(a species of) small bamboo [Note: Etymologically sinwo, but here written unambiguously as sinō; cf. Kojiki 36: asa-zinwo-hara 'shallow field of small bamboo'] {45}
sinob-	vt.k2		hold back (one's) feelings {129v}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
sinobikanetemu	v.	renyo sinob- + renyo kan- + mizen -tu + rentai -mu	(who) will have failed to hold back (their) feelings {129v}
sinohamu	v.	mizen sinwoh- + syusi -mu	(one) will fondly recollect {199}; (I) want to fondly recollect {225}
sinohana	v.	mizen sinwoh- + -na	(I) want to admire {54}
sinohayu	v.	mizen sinwoh- + syusi -yu	(one) remembers {66}
sinohiikamu	v.	renyo sinwoh- + mizen ik-[2] + rentai -mu	(what) will go on remembering {196}
sinuh-	vt.4	cf. sinwoh-	recollect fondly {233}
sinuhamu	v.	mizen sinuh- + syusi -mu	(I) want to fondly recollect {233}
sinwoh-	vt.4	cf. sinuh-	recollect fondly {6, 66, 131, 196, 199, 225}; admire {16, 54}
sinwohitsu	v.	renyo sinwoh- + syusi -tu	(one) has fondly remembered {6}
sinwohu	v.	syusi sinwoh-	(one) admires {16}
sinwohuramu	v.	syusi sinwoh- + rentai -ramu	(who) must be fondly recalling {131}
sir-[1]	vt.4		control {10, 29, 36, 38, 50, 52, 162, 167, 171, 200, 202}
sir-[2]	vt.4		know {5, 50, 69, 97, 98, 99, 109, 140, 145, 151, 158, 167, 167v, 196, 200, 201, 207, 208, 210, 213, 220, 223}
sira	compounds only	cf. siro-	white {83, 220}
siraBa	v.	mizen sir-[2] + -ba	if (one) knows {220}
siramaseba	v.	mizen sir-[2] + mizen -masi + -ba	if (one) would have known {69}
siramesiseBa	v.	mizen sir-[1] + renyo myes- + mizen -kyi + -ba	if (he) deigned to augustly rule {167}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
siranaku	v.	mizen sir-[2] + rentai -nu[2] + -aku	not knowing {158}
siranami	n.	sira + namyi	white waves {83, 220}
siranaminö	n.	See Makura-Kotoba	"of the white waves" {34}
sirane	v.	mizen sir-[2] + izen -nu[2]	not know(ing) {145}
sirani	v.	mizen sir-[2] + renyo -nu[2]	not know(ing) {5, 201, 207, 210, 213, 223}
siranisu	v.	mizen sir-[2] + renyo -nu[2] + syusi s-	(one) doesn't know {167v}
siranu	v.	mizen sir-[1] + rentai -nu[2]	(what) doesn't rule {50}
sirasamasi	v.	mizen sir-[1] + mizen -su[2] + syusi -masi	(one) would deign to rule {171}
sirasimesikemu	v.	mizen sir-[1] + renyo -su[2] + renyo myes- + rentai -kyemu	(who) they say augustly deigned to rule {29}
sirasimesisi	v.	mizen sir-[1] + renyo -su[2] + renyo myes- + rentai -kyi	(what) augustly deigned to rule {29, 162}
sirasimesu	v.	mizen sir-[1] + rentai myes-	(who) augustly deign to rule {167}
sirasimesu	v.	mizen sir-[1] + syusi myes-	(one) augustly deigns to rule {167}
sirasinu	v.	mizen sir-[2] + renyo -su[2] + syusi -nu[1]	(he) has deigned to rule {202}
sirasinuru	v.	mizen sir-[1] + renyo -su[2] + rentai -nu[1]	(who) have deigned to rule {200}
sirazu	v.	mizen sir-[2] + renyo -nu[2]	not know(ing) {200}
sirazu	v.	mizen sir-[2] + syusi -nu[2]	(one) doesn't know {5, 167, 208, 220}
sire	v.	izen sir-[2]	know(ing) {196}
sirikatenu	v.	renyo sir-[2] + mizen -kat- + rentai -nu[2]	(what) cannot know {98}
sirinubemyi	v.	renyo sir-[2] + syusi -nu[1] + -bësi + -myi	because (one) is sure to have known (=to know) {207}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
siriseba	v.	renyo sir-[2] + mizen -kyi + -ba	if (one) knew {151}
sirite	v.	renyo sir-[2] + -te	know(ing) {109, 140}
siro-	adj.ku		white {28, 199, 210, 213, 230}
sirotahe	n.	siro- + tahe	white paper-mulberry cloth {28, 199, 210, 213, 230}
siro	v.	rentai sir-[2]	(what) know {99}
siro	v.	syusi sir-[1]	(one) controls {10, 52}
siro	v.	syusi sir-[2]	(one) knows {97}
siruramu	v.	syusi sir-[2] + syusi -ramu	(one) must know {145}
sirusi	n.		a sign {57}
sisi	n.		wild animal (=game, especially deer or boar) {199}
sisizimono	n.	sisi + -zimonio	as if (they were) wild animals {199}
sita	n.		lower part {5}; space underneath {29, 36, 92, 162, 167, 199, 205}
sitaGakuri	n.	sita + renyo kakur-	hidden part underneath {92}
sitaGokoro	n.	sita + kokoro	hidden feelings {5}
sitah-	vi.4		reddden {217}
sitaheru	v.	renyo sitah- + rentai ar-[1]	(what) has reddened {217}
site	v.	renyo s- + -te	do(ing) {97, 125, 208v}
situtu	v.	renyo s- + -tutu	doing over and over {79}; continuing to do {196v}
sō[1]	deictic		that {4, 16, 25, 26, 50, 159, 167, 194, 196, 196v, 199v, 204, 217}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
sō[2]	n.		back {52, 196, 199, 210, 213}
=sō[1]	kakari=rentai	cf. =zō	emphatic copula {2, 84}; emphasis {5, 12, 16, 25, 26, 47, 52, 99, 101, 125, 127, 135, 136, 150, 178, 207, 210, 230}
=sō[2]	kakari=na[3] + renyo V + =sō	? < s- 'do'	negative imperative (w/na[3]) {137, 153, 172, 180, 203, 229, 233}
sode	n.		sleeve {20, 51, 132, 134, 135, 139, 159, 195, 196, 207}
soh-[1]	vi.4		follow along {38}
soh-[2]	vt.s2		attach to the side {194, 217}
sohenekyemu	v.	renyo soh-[2] + renyo n- + rentai -kyemu	(what) must have attached to the side and slept (with) {217}
soheneneBa	v.	renyo soh-[2] + mizen n- + izen -nu[2] + -ba	because (one) attaches to the side and does not sleep {194}
sökō	deictic	sō[1] + kō[2]	that {16, 167, 194, 196, 196v, 204}; there {104}
soko	n.		bottom (of the sea) {12}
sömuk-	vt.4	sō[2] + muk-[2]	turn (one's) back on {196, 210, 213}
sömuki	v.	renyo sōmuk-	turn(ing) (one's) back on {210, 213}
sömukitamahu	v.	renyo sōmuk- + rentai tamah-[1]	(what) deign to turn (one's) back on {196}
sōno	deictic	sō[1] + =nō	that {4, 25, 26, 159, 217}
sorakazohu	v.	See Makura-Kotoba	"sky-counting" {219}
soramyitu	v.	See Makura-Kotoba	"fills the sky" {1, 29v}
soranimitu	v.	See Makura-Kotoba	"fills in the sky" {29}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
sosok-	vi.4		flow rapidly {36}
sosoku	v.	rentai sosok-	(what) flow rapidly {36}
sōti	n.	cf. sō[1]	thither {199v}
sōtomo	n.	sō[2] + =t[u] + omo	the north {52, 199}
su[1]	n.		sandbar {71}
su[2]	n.		(bird's) nest {182}
-su[1]	mizen	s2-type	causative {12, 50, 119, 166, 199}; honorific {169}
-su[2]	mizen	4-type	honorific {3, 4, 29, 29v, 36, 37, 38, 39, 45, 49, 50, 52, 77, 92, 147, 162, 167, 171, 178, 180, 181, 188, 196, 199, 200, 202, 206, 211}; affection {1, 9, 11, 222}; causative {57, 69, 164, 199}
subye	n.		way, means {196, 207, 210, 213}
suDatinaBa	v.	su[2] + renyo tat-[1] + mizen -nu[1] + -ba	if (one) has left the nest {182}
sug-	vi.k2		pass by {28, 47, 106, 136, 195, 199, 207, 217, 221}; pass through {199}
suga	n.		galingale (wild grass of the sedge family) {52}
sugata	n.		appearance {229}
sugi	n.		cedar (tree) {156}
sugimu	v.	mizen sug- + syusi -mu	(it) will pass through {199}
suginikyerazu	v.	renyo sug- + renyo -nu[1] + mizen -kyeri + syusi -nu[2]	(it) has not passed by {221}
suginisi	v.	renyo sug- + renyo -nu[1] + rentai -kyi	(what) has passed on {47, 217}
suginu	v.	mizen sug- + rentai -nu[2]	(what) doesn't pass by {199}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
suginu	v.	renyo sug- + syusi -nu[1]	(one) has passed by {195v}
sugite	v.	renyo sug- + -te	pass(ing) by {28, 136, 207}
sugiyuku	v.	renyo sug- + syusi yuk-	(one) goes past {195}
sum-[1]	vi.4		be pure and clear {52}
sum-[2]	vi.4		dwelt {65, 121, 180, 187}
sumahamu	v.	mizen sum-[2] + mizen -hu[1] + rentai -mu	(who) is likely to be dwelling {187}
sumeroki	n.	cf. sumye-	emperor {29, 167, 230}
sumimiyidu	n.	renyo sum-[1] + myidu	pure and clear water {52}
suminoye	n.	renyo sum-[2] + =nō + yō- (> ye-) = good-living	Suminoe, in modern Osaka {65, 121}
sumu	v.	rentai sum-[2]	(what) dwell {180}
sumye-	nouns of gods or emperors		exalted {29, 77, 167, 230}
sumyekami	n.	sumye- + kami[1]	exalted gods {77}
sunari	v.	syusi s- + syusi -nari	(it) sounds like (it) is happening {3, 76}
=sura	various		even {194}
suramu	v.	syusi s- + rentai -ramu	(what) must be doing {40, 58}
sureBa	v.	izen s- + -ba	when (it) does {2, 48}
suredō	v.	izen s- + -dō	though (one) does {131, 135, 138}
suru	v.	rentai s-	(what) do {164, 174, 175, 193, 194}
susaki	n.	su[1] + saki	sandbar jutting (into the sea) {71}
susakimi	n.	susaki + renyo mī-	circumference of the sandbar jutting (into the sea) {71}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
susukyi	n.		pampas grass {45}
suswo	n.		hemline (of clothing) {40}
suw-	vt.s2		set down {202}
suwe	v.	renyo suw-	set(ting) down {202}
swo[1]	n.		hemp fibre {157}
swo[2]	compounds only		10 {50, 79, 131, 138}
ta[1]	compounds only	cf. te	hand {34, 41, 61, 129, 131v, 138, 166, 196, 213, 217, 230}
ta[2]	n.		rice field {88, 114}
ta[3]	n.	cf. tare	who {102, 154}
tab-	vt.4		honorific (as verbal suffix) {128}
taBasam-	vt.4	ta[1] + hasam-	hold in between the hands {61, 230}
taBasami	v.	renyo taBasam-	hold(ing) between the hands {61, 230}
tabi	n.		occasion {79, 131, 138, 186}
tabihito	n.	tabyi + hito[1]	traveller {46}
tabine	n.	tabyi + renyo n-	trip-sleeping {194}
tabyi	n.		journey {5, 45, 46, 57, 67, 69, 75, 142, 194}
taByiyaDori	n.	tabyi + renyo yadör-	spending the night away from home {45}
tadani	adv.		directly {148, 225}
tadu	n.		crane (bird) {71}
taduki	n.		means {5}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
tadun-	vt.s2		search {85}
tadune	v.	renyo tadun-	search(ing) {85}
tadusahar-	vi.4	cf. ta[1]	cross sleeves (an act of affection?) {196}; hold hands {213}
tadusahari	v.	renyo tadusahar-	cross(ing) sleeves {196}; hold(ing) hands {213}
tag-	vt.s2		eat or drink (food) {221}
tagah-	vi.4		miss the mark {176}
tagahinu	v.	renyo tagah- + syusi -nu[1]	(one) has missed the mark {176}
tagēmasi	v.	mizen tag- + syusi -masi	(one) would eat {221}
tagyi	n.		uncertain, perhaps "rapids", based on tagyit- 'flow violently'? {184}
tagyit-	vi.4		flow violently {38, 39}
tagyitu	v.	rentai tagyit-	(what) flow violently {38, 39}
tahe	n.		paper-mulberry cloth {28, 79, 199, 210, 213, 230}
tahī	n.	ta[1] + hī	torch {230}
tahusi	n.	ta[1] + husi = wrist	Toshi, in modern Mie {41}
tahuto-	adj.ku		noble {167, 220}
tahutokaramutō	adj.	renyo tahuto- + mizen ar-[1] + syusi -mu + -tō	though (he) might have been noble {167}
tahutokyi	adj.	rentai tahuto-	(what) is noble {220}
tak-	vt.4		put up (one's) hair {123, 124}
taka-	adj.ku		high {36, 38, 44, 45, 50, 84, 86, 131, 132, 134, 138, 167, 199, 202, 230, 231, 233}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
takaDono	n.	taka- + tono	high palace {38}
takahikaru	v.	See Makura-Kotoba	"high-shining" {171, 173, 204}
takahyi	n.	taka- + hyi[1]	the sun on high {202}
takaku	adj.	renyo taka-	be(ing) high {199}
takamato	n.	taka- + mato = high-target	Takamato, a mountain in modern Nara {230}
takamatoyama	n.	takamato + yama	Takamato, a mountain in modern Nara {230}
takamyi	adj.	taka- + -myi	because (it) is high {44}
takaneBa	v.	mizen tak- + izen -nu[2] + -ba	when (one) doesn't put up (their) hair {123}
takano	n.	taka- + no = high plains	Takano, in modern Nara {84}
takanohara	n.	takano + hara	fields of Takano {84}
takasi	n.	?< taka- + isi = high stones	Takasi, in modern Osaka {66}
takasir-	vt.4	taka- + sir-[1]	erect a palace {38, 50, 167}
takasirasamu	v.	mizen takasir- + mizen -su[2] + syusi -mu	(one) intends to deign to erect a palace {50}
takasirimasite	v.	renyo takasir- + renyo mas-[1] + -te	deign(ing) to erect a palace {38, 167}
takasiruya	v.	See Makura-Kotoba	"does it command from on high?" {52}
takaterasu	v.	See Makura-Kotoba	"he deigns to shine from on high" {45, 50, 52, 162, 167}
takatunoyama	n.	taka- + tuno + yama = high-horn mountain	Takatunoyama, (a mountain?) of uncertain location, probably in modern Shimane {132, 134}
takayama	n.	taka- + yama	high mountain {86}
takēba	v.	izen tak- + -ba	when (one) puts up (their) hair {123}
taki	n.		waterfall {36}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
takunahano	n.	See Makura-Kotoba	"paper-mulberry rope" {217}
takye	v.	meirei tak-	put up (your) hair! {124}
tam-	vi.k2		wind around {58}
tama	n.		pearl {12, 226}; lovely (as nominal prefix) {23, 24, 40, 41, 113, 121, 131, 135, 138, 194, 196, 216}; jewel {150}
tamaDarenō	n.	See Makura-Kotoba	"jewel-dangling" {194, 195}
tamaDasuki	n.	See Makura-Kotoba	"jewelled sleeve-tie" {5, 29, 199, 207}
tamaDoko	n.	tama + toko	beautiful bed {216}
tamadusano	n.	See Makura-Kotoba	"jewelled birchwood" {207, 209}
tamah-[1]	vt.4		honorific (as verbal suffix) {3, 50, 52, 159, 196, 199, 199v, 205}; bestow (honorific) {77}
*tamah-[2]	vt.s2		receive (humble); humble (as verbal suffix)
tamaheru	v.	renyo tamah-[1] + rentai ar-[1]	(what) have bestowed {77}
tamahokonō	n.	See Makura-Kotoba	"of the jewelled sword-spear" {79, 207, 220, 230}
tamakadura	n.	See Makura-Kotoba	"jewelled vines" {101, 102, 149}
tamakagiru	v.	See Makura-Kotoba	"jewel-glimmering" {45, 207, 210}
tamakiharu	v?	See Makura-Kotoba	uncertain {4}
tamakura	n.	ta[1] + makura	(woman's) arm used as a pillow {217}
tamakusige	n.	See Makura-Kotoba	"jewelled comb-box" {93, 94}
tamamo[1]	n.	tama + mo[1]	lovely seaweed {23, 24, 41, 121, 131, 135, 138, 194, 196}
tamamo[2]	n.	tama + mo[2]	beautiful skirt {40}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
tamamokaru	v.	See Makura-Kotoba	"cutting lovely seaweed" {72}
tamamonasu	n.	See Makura-Kotoba	"like lovely seaweed" {50}
tamamonasu	n.	tamamo[1] + -nasu	like lovely seaweed {131, 135, 138, 194}
tamamoyösi	adj.	See Makura-Kotoba	"lovely seaweed is good" {220}
tamanaraBa	v.	tama + mizen -nar- + -ba	if (one) were a jewel {150}
tame	n.		purpose {154}
tami	n.		people (excluding the emperor) {50}
tanoto	n.	ta[1] + moto	upper arm {131v, 138}
tamuke	n.	ta[1] + renyo muk-[1]	offering (to a god) {34}
tamukekusa	n.	tamuke + kusa	materials to use as offerings to a god, usually thread or cloth {34}
tana	n.		benchboard (of a boat) {58}
tana-	verbal		completely {50, 161}
tanabik-	vi.4	tana- + hik-	stretch out lengthwise {161}
tanabiku	v.	rentai tanabik-	(what) stretch out lengthwise {161}
tanakamiyama	n.	cf. yama	Mt. Tanakami, in modern Shiga {50}
tananasi	adj.	tana + syusi? na-	(it) lacks a benchboard {58}
tanasirazu	v.	tana- + mizen sir-[2] + renyo -nu[2]	not know(ing) at all {50}
tani	n.		valley {224v}
tanom-	vt.4		trust {167, 207, 210, 213}
tanomerisi	v.	renyo tanom- + renyo ar-[1] + rentai -kyi	(what) had trusted {210, 213}
tar-	vi.4		be sufficient {147, 204, 220}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
tare	n.	cf. ta[3]	who {187, 226}
-tari	renyo	ra-type	past progressive {28, 79}; resultative {29, 95, 124, 147, 158, 162, 199, 220, 230, 232}
tariyukamu	v.	renyo tar- + mizen yuk- + rentai -mu	(what) will go on being sufficient {220}
tat-[1]	vi.4		stand {2, 3, 9, 14, 38, 45, 52, 61, 105, 107, 144, 158, 178, 180, 181, 188, 196, 199, 207, 210, 230}; rise {2, 5, 210, 213, 217, 220}; depart {3, 49, 182}; come (of seasons) {38, 196}; be conducted (of group activities) {38}; appear {48, 52, 225}; fly up {153}
tat-[2]	vt.s2		raise {76}; erect {182, 199}
tataha-	adj.siku		abundant {167}
tatahasikyemutö	adj.	mizen tataha- + syusi -mu + -tö	though (it) might have been abundant {167}
tatanaDuku	v.	See Makura-Kotoba	"piled in layers" {194}
tatanahar-	vi.4		be stacked up {38}
tatanaharu	v.	rentai tatanahar-	(what) is stacked up {38}
tataseBa	v.	mizen tat-[1] + izen -su[2] + -ba	when (one) deigns to stand {196}
tatasisi	v.	mizen tat-[1] + renyo -su[2] + rentai -kyi	(what) deigned to depart {49}
tatasurasi	v.	mizen tat-[1] + syusi -su[2] + syusi -rasi	(one) appears to deign to depart {3}
tate	v.	renyo tat-[2]	erect(ing) {182}
tate[1]	n.	cf. tat-[2]	vertical (axis) {52}
tate[2]	n.		shield {76}
tateBa	v.	izen tat-[1] + -ba	(when) (the time) comes {38, 196}
tateru	v.	renyo tat-[1] + rentai ar-[1]	(what) is standing {144, 210}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
tatete	v.	renyo tat-[2] + -te	erect(ing) {199}
tati	n.		blade, a name for any sword-like object {199}
tati	v.	renyo tat-[1]	conduct(ing) (a group activity) {38}; ris(ing) {220}
tatibana	n.		a small (species of) orange tree {125}; Tachibana, in modern Nara {179}
tatikikeBa	v.	renyo tat-[1] + izen kyik- + -ba	when (one) stands and hears {207}
tatimukahi	n.	renyo tat-[1] + mizen muk-[2] + renyo -hu[1]	the enemy {199}
tatimukahi	v.	renyo tat-[1] + mizen muk-[2] + renyo -hu[1]	be(ing) standing and turning to face {61}
tatimukahu	v.	renyo tat-[1] + mizen muk-[2] + rentai -hu[1]	(what) are standing and facing {230}
tatinurenu	v.	renyo tat-[1] + renyo nur-[1] + syusi -nu[1]	(one) has stood and gotten wet {107}
tatinuresi	v.	renyo tat-[1] + renyo nur-[1] + rentai -kyi	(what) stood and got wet {105}
tatitatu	v.	renyo tat-[1] + syusi tat-	(one) rises and rises {2}
tatite	v.	renyo tat-[1] + -te	stand(ing) {14}; ris(ing) {217}
tatitomari	v.	renyo tat-[1] + renyo tömar-	stand(ing) and stop(ping) {230}
tatiwatere	v.	renyo tat-[1] + meirei watar-	appear and cross! {225}
tatiyosohitaru	v.	renyo tat-[1] + renyo yosoh- + rentai -tari	(what) are standing and adorning {158}
tatu	v.	rentai tat-[1]	(what) rise {5}; (what) stand {45, 199}; (what) appear {48}
tatu	v.	syusi tat-[1]	(one) flies up {153}
taturasi	v.	syusi tat-[2] + syusi -rasi	(one) seems to raise {76}
tatutayama	n.	cf. yama	Tatsutayama, a mountain in modern Nara {83}
tawaraha	n.	ta[1] + waraha	hand-held child {129}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
tawarahanogoto	n.	tawaraha + =nö + -götö-	like a hand-held child {129}
tawor-	vt.4	ta[1] + wor-[2]	break off with the hands {166}
taworamädö	v.	mizen tawor- + izen -mu + -dö	though (I) want to break (it) off with (my) hands {166}
tay-	vi.s2		stop {36, 37, 196}
tayenu	v.	renyo tay- + syusi -nu[1]	(it) has stopped {196}
tayezu	v.	mizen tay- + renyo -nu[2]	not stop(ping) {196}
tayureBa	v.	izen tay- + -ba	when (it) stops {196}
tayuru	v.	rentai tay-	(what) stop {36, 37}
tayutah-	vi.4		rock back and forth {122}; be distressed by indecision {122, 196}
tayutahu	v.	rentai tayutah-	(who) is distressed by indecision {196}
tayutahyi	n.	renyo tayutah-	rocking back and forth {122}; decision-anxiety {122}
te	n.	cf. ta	hand {5, 150, 199, 230}; agentive (as verbal suffix) {77}
-te	renyo		attendant circumstance {1, 4, 6, 16, 22, 45, 50, 52, 62, 64, 68, 70, 78v, 89, 91, 96, 97, 102, 109, 113, 115, 125, 130, 131, 135, 138, 140, 150, 151, 155, 161, 167, 183, 194, 196, 199, 207, 210, 213, 220, 224}; prior action in a sequence {14, 16, 27, 28, 29v, 36, 38, 39, 45, 48, 49, 60, 78, 79, 93, 104, 105, 118, 120, 131, 136, 138, 143, 153, 160, 167, 188, 196, 199v, 210, 213, 212, 215, 216, 217, 220, 221, 222, 227, 230}; cause {33, 67, 86, 170, 191, 208v, 217}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
ter-	vi.4		shine {167, 169, 177, 189, 192, 207, 211, 230}
terasedomo	v.	mizen ter- + izen -su[2] + -dōmo	even though (it) deigns to shine {211}
teraseredo	v.	mizen ter- + izen -su[1] + -dō	though (it) deigns to shine {169}
teritaru	v.	renyo ter- + rentai -tari	(what) is shining {230}
teru	v.	rentai ter-	(what) shine {177, 189, 192, 207}
ti	n.		1, 000 {79, 167, 183, 186, 207, 228}
tihayaburu	v.	[i]ti + haya- + rentai hur-[2]	(what) is fastest-shaking (=terrible) {199}
tihayaburu	v.	See Makura-Kotoba	"fastest-shaking" {101}
tihye	n.	ti + -hye	1, 000 layers {207}
timata	n.	[mi]ti + mata	fork in the road {125}
tir-	vi.4		scatter {104, 120, 135, 137, 137v, 209, 231, 233}
tiri	n.	renyo tir-	a scattering {135}
tiri	v.	renyo tir-	scatter(ing) {137v, 233}
tirikyemu	v.	renyo tir- + rentai -kyemu	(what) must have: scattered {104}
tirimagahi	v.	renyo tir- + renyo magah-	scatter(ing) and becom(ing) scrambled {137}
tirinuru	v.	renyo tir- + rentai -nu[1]	(what) has scattered {120}
tiriyuku	v.	renyo tir- + rentai yuk-	(what) scatter and go {209}
tiruramu	v.	syusi tir- + rentai -ramu	(what) must be scattering {231}
titabi	n.	ti + tabi	1, 000 times {186}
tiyō	n.	ti + yō[1]	1, 000 generations {79, 183, 220}
tiyorodu	n.	ti + yorodu	10, 000, 000 {167}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
tiyötökotöbani	adj.	tiyö + töko + renyo töba-	be(ing) forever, eternal, (for) 1, 000 generations {183}
-tö	syusi	cf. -tömo	hypothetical concessive {38, 45, 50, 167}; while {105, 107, 108}
=tö	various		as/like {5, 27, 36, 38, 47, 50, 52, 69, 79, 130, 165, 167, 174, 180, 199, 199v, 207, 220, 222, 223, 224, 230}; purpose (follows -mu) {8, 50, 146}; cause {13, 55}; comitative {13, 65, 176, 196, 204, 210, 213, 220}; quotative (after verbs say, think, etc.) {26, 29, 31v, 35, 80, 95, 96, 97, 101, 109, 117, 124, 126, 131, 135, 138, 140, 148, 151, 157, 160, 166, 167, 176, 183, 193, 194, 196, 198, 199, 199v, 206, 207, 210, 213, 217, 224, 226, 230}
töb-	vi.4		fly {182}
töba-	adj.nari		be forever {183}
töbikaheriköne	v.	renyo töb- + renyo kaher- + mizen k- + -ne[1]	please come flying back (here) {182}
toburah-	vt.4		ask {230}
toburahu	v.	rentai toburah-	(what) ask {230}
töbutörino	n.	See Makura-Kotoba	"of flying birds" {78, 167, 194, 196}
töGura	n.	tö[rɪ] + kura	birdhouse {182}
toh-	vt.4		visit {159, 220}; ask {167, 230}
tohamasi	v.	mizen toh- + rentai -masi	(where) would visit {220}
tohasazu	v.	mizen toh- + mizen -su[2] + renyo -nu[2]	not deign(ing) to ask {167}
toheBa	v.	izen toh- + -ba	when (one) asks {230}
tohitamahamasi	v.	renyo toh- + mizen tamah-[1] + syusi -masi	(one) would deign to visit {159}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
tohitamahurasi	v.	renyo toh- + syusi tamah-[1] + rentai -rasi	(what) seem to deign to visit {159}
toho-	adj.ku		far {44, 51, 52, 131, 138, 196}
tohoku	adj.	renyo toho-	be(ing) far away {52}
tohomyi	adj.	toho- + -myi	because (it) is far {44, 51}
tohor-	vi.4	cf. toho-	pass through {135, 199}
tohori	v.	renyo tohor-	pass(ing) through {199}
tohorite	v.	renyo tohor- + -te	pass(ing) through {135}
tohotukami	n.	See Makura-Kotoba	"far-off god" {5}
tok-[1]	vi.s2		relax {144}
*tok-[2]	vt.4		untie
tokezu	v.	mizen tok-[1] + renyo -nu[2]	not relax(ing) {144}
toki	n.		time {6, 14, 25, 26, 49, 105, 140, 150, 159, 167, 177, 178, 191, 196, 199, 210, 213, 217, 220}
tokiDoki	adv.	toki (reduplicated)	often {196}
tokitukaze	n.	toki + =tu + kaze	wind that always comes at a certain time, such as before and after the ebb tide {220}
tokizikigagoto	adj.	toki + rentai -zi[2] + =ga + -götö-	be(ing) similar to (what) is timeless {26}
tokiziku	adj.	toki + renyo -zi[2]	be(ing) timeless {26}
tokizimiyi	adj.	toki + -zi[2] + -myi	because (it) is untimely {6}
toko	n.		bed {79, 194, 216, 220}
töko	n.		eternal (thing) {22, 37, 50, 174, 183, 196, 199}
tökomiya	n.	töko + miya	eternal palace {196, 199}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
tōkoname	n.	tōko + name	eternally slippery (rocks) {37}
tokoro	n.		place {29}
tōkowotomyenite	v.	tōko + wotomye + renyo -nar- + -te	be(ing) eternally virginal {22}
tōkoyami	n.	tōko + yami	eternal blackness {199}
tōkoyō	n.	tōko + yō[1]	eternal age {50}
tom-	vt.s2		stop {178}
tōmar-	vi.4	cf. tom-	be parked (of boats) {122, 151}; stop {230}
tōmari	n.	renyo tōmar-	dock {122, 151}
tome	v.	renyo tom-	stop(ping) {178}
tomo-	adj.siku		be enviable {53}; be adorable {162}
tōmo	n.		plural (as nominal suffix) {53, 63, 81}; companion(s) {63, 66, 68, 176, 220}
tomo	n.		protective leather armband {76}
-tōmo	syusi, adj. renyo	-tō + =mo	(weakly) emphatic version of -tō {31, 89, 114, 124, 131, 138, 149, 172, 199, 212}
tomosi	adj.	syusi tomo-	(it) is enviable {55}
tomosiki	adj.	rentai tomo-	(what) is enviable {53}; (what) is adorable {162}
toneri	n.	tono + renyo ir-[1] (> *tönëri)	attendants to the emperor {201}
tono	n.		mansion {29}; palace {38, 174, 179, 199, 201}
tonowi	n.	tono + renyo wi-	staying at the palace {174, 179}
tor-	vt.4		take (in hand) {3, 16, 50, 62, 99, 160, 199, 210, 213, 230}; intensive (in renyo as verbal prefix) {2}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
tora	n.		tiger {199}
torazu	v.	mizen tor- + syusi -nu[2]	(one) doesn't take {16}
töri	n.		bird {16, 70, 111, 112, 153, 170, 172, 180, 182, 192, 199, 207, 210, 213}
toriatahuru	v.	renyo tor- + rentai atah-	(what) take and give {210}
toriganaku	v.	See Makura-Kotoba	"birds cry" {199}
torihakasi	v.	renyo tor- + mizen hak- renyo -su[2]	deign(ing) to take and wear {199}
torihakë	v.	renyo tor- + renyo hak-	tak(ing) and wear(ing) {99}
torimakasu	v.	renyo tor- + syusi? makas-	(one) takes and lets (it) be {213}
torimotasi	v.	renyo tor- + mizen mot- + renyo -su[2]	deign(ing) to take and hold {199}
torimoteru	v.	renyo tor- + renyo mot- + rentai ar-[1]	(what) is taking and holding {199}
torimotite	v.	renyo tor- + renyo mot- + -te	tak(ing) and hold(ing) {210, 230}
torimukete	v.	renyo tor- + renyo muk-[1] + -te	hold(ing) toward {62}
torinadetamahi	v.	renyo tor- + renyo nad- + renyo tamah-[1]	deign(ing) to take and rub {3}
torite	v.	renyo tor- + -te	tak(ing) (in hand) {16, 160}
toriyöröhu	v?	See Makura-Kotoba	uncertain {2}
törizimono	adv.	töri + -zimono	as if (one were) a bird {210, 213}
torutö	v.	syusi tor- + -tö	though (one) may take {50}
tosi	n.		year {34, 180, 192, 211, 214}
tosikörö	n.	tosi + körö	during the year {192}
totonoh-	vt.s2		arrange in order {199}
totonohuru	v.	rentai totonoh-	(what) arrange in order {199}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
töwi	n.		undulation {220}
töwinami	n.	töwi + namyi	undulating waves {220}
töwo-	adj?		be supple {217}
töwoyor-	vi.4	töwo- + ?yör-	?approach in a supple manner {217}
töwoyoru	v.	rentai töwoyor-	(what) ?approach in a supple manner {217}
toyo	n.		abundance {15}
toyohatakumo	n.	toyo + hata[1] + kumo	full, banner-like clouds {15}
tu	n.		harbour {8, 29, 109, 131, 138, 218, 218v, 219}
-tu	renyo	s2-type	(telic) perfect {6, 10, 12, 30, 72, 81, 121, 123, 129v, 132, 139, 150, 178, 188, 190, 199, 207, 211, 214}
=tu	nominal		attribute {9, 15, 22, 38, 76, 174, 194, 196, 199, 220}; possession {33}; part of whole {83, 131, 138, 153, 162, 204, 222}
tubaki	n.		camelia (tree) {54, 56, 73}
tubara-	adj.nari		(do) over and over {17}
tubarani	adj.	renyo tubara-	(doing) over and over {17}
tubasa	n.		wing(s) of a bird {145}
tubasanasu	n.	tubasa + -nasu	like the wings of birds {145}
tudoh-	vi.4		gather together {167}
tudohimasite	v.	renyo tudoh- + i-[1] + renyo mas-[1] + -te	deign(ing) to gather together {167}
tudumi	n.		drum {199}
tug-[1]	vt.4		continue {77, 91, 220}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
tug-[2]	vt.s2		inform {220, 226}
tuganokĩnō	n.	See Makura-Kotoba	"of the spruce tree" {29}
tugekemu	v.	renyo tug-[2] + rentai -kyemu	(what) must have informed {226}
tugemu	v.	mizen tug-[2] + syusi -mu	(one) would inform {220}
tugikytaru	v.	renyo tug-[1] + renyo k- + rentai -tari	(what) has come continuing {220}
tugite	n.	renyo tug-[1] + te	an heir {77}
tugite	v.	renyo tug-[1] + -te	continu(ing) {91}
tugitugi	n.	cf. tug-[1]	things that come next {29}
tuhini	adv.		at all (w/negatives) {94}
tuk-[1]	vt.4		attach to {19, 199}; be added on to {53}; cling to {101, 210, 213}; arrive at {153}; catch (fire) {199}
tuk-[2]	vt.k2		be used up {199}
tuka	n.		a fistful, a measure of length across the four fingers when clenched into a fist, also used to count bundles of straw, etc. {110}
tukah-[1]	vt.s2		be a servant to {38, 39, 53, 155, 176}
tukah-[2]	vt.4		send {207, 209}; make serve {199}
tukahasisi	v.	mizen tukah-[2] + renyo -su[2] + rentai -kyi	(what) deigned to make serve {199}
tukahematur-	vt.4	renyo tukah-[1] + matur-	serve (humble) {38, 176}
tukahematurisi	v.	renyo tukah-[1] + renyo matur- + rentai -kyi	(what) humbly served {176}
tukahematurutō	v.	syusi tukahematur- + -tō	though (one) may humbly serve {38}
tukahi	n.	renyo tukah-[2]	messenger {207, 209}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
tukahuru	v.	rentai tukah-[1]	(what) serve {38, 39, 155}
tukar-	vi.4		become tired {164}
tukarasi	v.	mizen tukar- + renyo -su[2]	mak(ing) tired {164}
tuki[1]	n.	cf. tuku	moon {8, 48, 135, 161, 167, 169, 196, 207, 220}; month {167, 200}
tuki[2]	n.		tribute {38}
tuki[3]	n.		a tree of uncertain characteristics, perhaps a zelkova, keyaki in modern Japanese {210, 213}
tukineBa	v.	mizen tuk-[2] + izen -nu[2] + -ba	when (it) isn't used up {199}
tukite	v.	renyo tuk-[1] + -te	arriv(ing) at {153}; catch(ing) (fire) {199}
tuku	n.	cf. tuki[1]	moon {15, 79, 211, 214}
tuku	v.	rentai tuk-[1]	(what) cling to {101}
tukunasu	adv.	rentai tuk-[1] + -nasu	like (it) attaches {19}
tukur-	vt.4		build {11, 50, 79, 199}
tukurasisi	v.	mizen tukur- + renyo -su[2] + rentai -kyi	(what) deigned to build {199}
tukurasu	v.	mizen tukur- + syusi -su[2]	(one) dearly builds {11}
tukureru	v.	renyo tukur- + rentai ar-[1]	(what) has built {79}
tukuri	v.	renyo tukur-	build(ing) {50}
tukuru	v.	rentai tukur-	(what) build {50}
tukuywo	n.	tuku + ywo	moonlit night {15}; moon {79, 211, 214}
tum-	vt.4		pick {1, 221}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
tuma	n.		spouse {13, 210, 213}; wife {21, 59, 84, 138, 217, 220, 221}; husband {153, 194, 196}
tumaDe	n.		uncertain, possibly unsmoothed branches or logs (?< tuma 'edge' + te 'arm-like thing')? {50}
tumaGohi	n.	tuma + renyo kwoh-	longing for a spouse {84}
tumaGomoru	v.	See Makura-Kotoba	"the wife is hiding" {135}
tumahuku	v.	tuma 'whirlwind' + rentai huk-[1]	(what) blows (?like a whirlwind ?< tum[uzikaze] 'whirlwind'; cf. Syuusou-gun Aichi dialect tumakaze 'whirlwind'; cf. tumuzi) {59}
tumara	n.	tuma + -ra	wife {220}
tumasu	v.	mizen tum- + rentai -su[2]	(what) dearly pick {1}
tumaya	n.	tuma + ya[3]	wedding house {210, 213}
tumite	v.	renyo tum- + -te	pick(ing) {221}
tumor-	vi.4		pile up {17}
tumori	n.	tu + mori = border guard	Tsumori-no-Murajitoru, a lower-ranking official who apparently discovered through divination that Prince Otsu (664-86 a.d.) had secretly married a woman named Lady Ishikawa {109}
tumuzi	n.	cf. tumahuku	whirlwind {199}
tune-	adj.nari		be as (one) always is {22, 52, 206}
tuneni	adj.	renyo tune-	(as) always {22, 52, 206}
tuno	n.		Tsuno, in modern Shimane {131, 138}; horn {132, 134}
unosahahu	v.	See Makura-Kotoba	"blocking (passage to) Tsuno" {135}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
tura[1]	n.		bowstring {99}
tura[2]	n.		a row {54, 56}
turatura-	adj.nari		be in earnest {54, 56}
turaturani	adj.	renyo turatura-	be(ing) in earnest {54, 56}
turaturatubaki	n.	tura[2] (reduplicated) + tubaki	rows and rows of camelias (trees) {54, 56}
turawo	n.	tura[1] + wo[2]	bowstring cord {99}
ture	n.		relationship {167, 187}
turugitati	n.	See Makura-Kotoba	"sword-blade" {194, 217}
tusima	n.	? < tu + sima = harbour island	Tsusima, an island off the coast of modern Nagasaki, served as a waypoint for travel to Korea {62}
tut-	vi.4		go along {185}
tutahu	v.	mizen tut- + rentai -hu[1]	(what) is going along {185}
tuti	n.		earth {50, 55, 167, 176, 196, 220}
tutom-	vt.s2		make an effort to do {128}
tutometabubësi	v.	renyo tutom- + syusi tab- + syusi -bësi	(one) ought to deign to make an effort to do (it) {128}
-tutu	renyo		repetition {17, 54, 79, 118}; concomitant action {25, 26, 135, 149, 159, 176, 177, 196, 199, 225, 233}; continuing action {86, 87, 115, 120, 145, 155, 207, 223, 227}
tutum-	vt.4		contain {52, 201, 210}; wrap up {160}
tutumi	n.	renyo tutum-	embankment {52, 201, 210}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
tutumite	v.	renyo tutum- + -te	wrap(ping) up {160}
tutuzi	n.		azalea (flower) {185}
tuyu	n.		dew {105, 194, 217}
tuyusimonö	n.	See Makura-Kotoba	"of the dew and frost" {131, 138}
two[1]	n.		place {94v, 126, 127}; door {167, 220}
two[2]	n.		uncertain, perhaps to be identified with adj.ku two- 'sharp', which is seen in Man'yōshū poem 2525: a ga kokoroDwo no ikeru two mo naki 'my heart-sharpness has no ?sting of living' {215, 227}
u	n.		cormorant (bird) {38}
(-u)	vt.s2	verb-base is glottal stop?	acquire {95}; be useful (to do) {199}; potential {207, 210, 213}
uda	n.		Uda, in modern Nara {191}
udi	n.		Uji, in modern Kyoto {7, 50, 75}
udimayama	n.	udi + ma[1] + yama = mountains in the space between [here and] Udi	uncertain, but the name, "mountains in the space between [here and] Udi", indicates a probable location in the north of modern Nara {75}
udura	n.		quail {199}
uduranasu	n.	udura + -nasu	like quail {199}
uhagi	n.		a flower of the chrysanthemum family, yomena in modern Japanese, whose young shoots are edible {221}
uhē	n.		space above {22, 52, 56, 79, 84, 88, 111, 148, 196, 199}; area around {50, 131, 138, 166, 221}; in addition to {50, 209}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
uk-[1]	vi.4		float {50}
uk-[2]	vt.s2		cause to float {79, 220}
ukab-[1]	vt.s2		cause to float {50}
*ukab-[2]	vi.4		float
ukaBënagasere	v.	renyo ukab-[1] + renyo nagas- + izen ar-[1]	be(ing) caused to float and flow {50}
ukaha	n.	u + kaha	cormorant river-fishing {38}
ukete	v.	renyo uk-[2] + -te	caus(ing) to float {79, 220}
ukiwite	v.	renyo uk-[1] + renyo wi- + -te	sit(ting) afloat {50}
uma-	adj.siku		grand {2, 96}
uma	n.		horse {4, 49, 57, 164}
umahitosabïte	v.	uma- + hito[1] + renyo -sabu + -te	act(ing) like an important person {96}
umakori	n.	See Makura-Kotoba	uncertain {162}
umasake	n.	See Makura-Kotoba	"tasty saké" {17}
umasikuni	n.	syusi? uma- + kuni	great land {2}
umi	n.		sea {29, 50, 131, 135, 138, 139, 153, 220}
umihye	n.	umi + hye	region of the sea {131, 138}
una	compounds only	cf. umi	sea {2}
unahara	n.	una + hara	open sea {2}
uneBï	n.		Mt. Unebi, in modern Nara {13, 29, 52, 207}
unemye	n.		beautiful female attendant to the emperor, usually received as tribute {51}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
ura[1]	n.		underside {5}; heart {33, 82, 159, 189, 210, 213}
ura[2]	n.		bay {5, 12, 40, 121, 131, 138, 185}
ura[3]	n.		divination {109}
urame-	adj.siku		be regrettable {16}
uramesi	adj.	syusi urame-	(it) is regrettable {16}
urami	n.	ura[2] + renyo mi-	around the bay {131, 185}
uranakeworeBa	v.	ura[1] + renyo nak-[2] + izen wor-[1] + -ba	when (it) is sobbing from the heart {5}
urasabikurasi	v.	ura[1] + renyo -sabu + renyo kuras-	feel(ing) lonely at heart until the sun goes down {159, 210, 213}
urasabite	v.	ura[1] + renyo sab- + -te	feeling lonely at heart {33}
urasaburu	v.	ura[1] + rentai -sabu	(what) feel lonely at heart {82}
ure	n.		tip of a plant part {128}; treetop(s) {146, 228}
us-	vi.s2	cf. usu-	fade away {217}
usu	v.	syusi us-	(it) fades away {217}
*usu-	adj.ku		thin, faint
ut-	vt.4		intensifier (in renyo as verbal prefix) {46}; hit strongly {196}
uti[1]	n.		inside {36, 38, 39, 210, 213}
uti[2]	n.		Uti district, in modern Nara {4}
utihasi	n.	renyo ut- + hasi[1]	simple bridge of just a single plank of wood dropped across a river {196}
utinabiki	v.	renyo ut- + renyo nabik-	fall(ing) down flat {46}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
utinabiku	v.	See Makura-Kotoba	"falling to the side" {87}
utiswowo	n.	See Makura-Kotoba	"oh, beaten hemp!" {23}
utusemi	n.	cf. utusömyi	the present {13, 150, 199v, 210}
utusemino	n.	See Makura-Kotoba	"of this world" {24}
utusömyi	n.	cf. utusemi	the present {165, 196, 210v, 213}
ututa	n.		Ututa, a mountain of uncertain location, probably in modern Shimane {139}
wa	pronoun	cf. ware	I/me {3, 5, 9, 10, 11, 12, 19, 36, 38, 43, 45, 50, 52, 59, 77, 79, 87, 89, 93, 96, 103, 104, 105, 115, 118, 120, 128, 130, 132, 134, 138, 139, 152, 155, 159, 162, 167, 171, 173, 183, 196, 198, 199, 202, 204, 207, 210, 213, 216, 220}; we {109, 177, 210, 213}
wada	n.		curved (inlet) potion (of a bay) {31}
waduki	n.	? < wa[kyi] 'division' + [ta]dukyi 'means'	distinguishing feature {5}
wagimokwo	n.	wa + =g[a] + imo + kwo[1]	my dear little girl {120, 207, 210, 213}
wagimokwowo	n.	See Makura-Kotoba	"o, my dear little girl!" {44, 73}
wagöohokimi	n.	wa + =ga (>gö) + ohokimi	my great emperor {52, 152, 155}
wak-	vt.s2/4		divide {133, 135, 155, 167, 167v}
wakakusanö	n.	See Makura-Kotoba	"young grass" {153, 217}
wakar-	vi.s2	wak- + -ru	separate {133, 135, 155}
wakare	n.	renyo wakar-	parting {135}
wakarekyinureba	v.	renyo wakar- + renyo k- + izen -nu[1] + -ba	since (one) has come separated {133}
wakete	v.	renyo wak- + -te	divid(ing) {167v}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
waki	n.		armpit {210, 213}
wakiBasamimoti	v.	waki + renyo hasam- + renyo mot-	hold(ing) between the armpit (and body) {210, 213}
waraha	n.		small child {129}
ware	pronoun	cf. wa	I/me {1, 5, 32, 73, 79, 80, 92, 95, 107, 110, 126, 127, 133, 135, 165, 183, 193, 217, 223, 226, 230}
wasur-	vt.s2/4		forget {50, 68, 72, 80, 110, 149, 196, 198, 198v}
wasurayenu	v.	mizen wasur- + mizen -yu + rentai -nu[2]	(what) cannot forget {149, 198v}
wasure	v.	renyo wasur-	forget(ting) {50}
wasureGahi	n.	renyo wasur- + kahi[1]	seashell of forgetting, based on a folk belief that a half-shell found would cause one to forget one's lover, as the one half of the shell had forgot the other {68}
wasurekanetu	v.	renyo wasur- + renyo kan- + syusi -tu	(one) tries to forget but can't {72}
wasuremë	v.	mizen wasur- + izen -mu	(one) will forget {110}
wasuresenu	v.	renyo wasur- + mizen s- + rentai -nu[2]	(what) don't forget {198}
wasuretamahu	v.	renyo wasur- + rentai tamah-[1]	(what) deign to forget {196}
wasurete	v.	renyo wasur- + -te	forget(ting) {68}
wasuru	v.	syusi wasur-	(one) forgets {80}
wata	n.		sea {15, 62}
watanaka	n.	wata + naka	the middle of the sea {62}
watanosoko	n.	See Makura-Kotoba	"the bottom of the sea" {83}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
watar-	vt.4		cross (a river) {36, 62, 111, 116, 130, 135, 169, 199, 207, 214, 225}; durative (as verbal suffix) {200}
watarahi	n.	renyo watar- + renyo ah-[1] = where the crossings meet	Watarai, in modern Ise, Mie {199}
watarahu	v.	mizen watar- + rentai -hu[1]	(what) is crossing {135}
wataranu	v.	mizen watar- + rentai -nu[2]	(what) don't cross {116}
watarazute	v.	mizen watar- + renyo -nu[2] + -te	not cross(ing) {130}
wataredomo	v.	izen watar- + -dōmo	even though (it) crosses {214}
watari	n.	renyo watar-	a crossing or strait {62, 135}
watari	v.	renyo watar-	cross(ing) {36}
wataru	v.	rentai watar-	(what) cross {169, 207}
wataru	v.	syusi watar-	(one) crosses {36, 116}
watas-	vt.4		durative (as verbal suffix) {38}; span (a river) with {196, 197}
watasi	v.	renyo watas-	span(ning) (a river) with {196, 197}
watatumi	n.	wata + =tu + myi[2]	sea-god {15}
waza	n.		trick {97}
wazamyi	n.		Wazami, corresponding to modern Sekigahara, Gifu {199}
=we	various		exclamation {131, 138}
wi-	vi.k1		sit {50, 52, 89, 115, 136, 150, 177, 187, 188, 220}; stay {174, 179}
wi[1]	n.		a well {52, 81, 111}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
wi[2]	n.		wild pig {203}
wiakasite	v.	renyo wi- + renyo akas- + -te	sit(ting) until the sun rises {89}
wikahi	n.	wi[2] + renyo kah-[3] = wild-pig-keeping	Ikai, a hill in modern Yonabari, Nara {203}
=wo	nominal		direct object {1, 2, 5, 6, 10, 11, 16, 18, 21, 29, 32, 38, 43, 45, 50, 54, 66, 77, 78v, 79, 81, 97, 98, 99, 105, 106, 108, 110, 113, 125, 126, 129v, 131, 132, 135, 136, 138, 139, 141, 142, 146, 153, 159, 161, 165, 166, 167, 178, 181, 185, 193, 194, 196, 199, 201, 207, 208, 209, 210, 212, 213, 215, 216, 218, 220, 222, 223, 226, 227, 229, 230}; subject (w/-myi) {5, 6, 16, 24, 44, 51, 93, 116, 135, 136, 138, 204, 207, 208, 210, 213, 220}; concessive (follows nominal) {12v, 17, 29, 45, 69, 91, 102, 120, 126, 134, 151, 163, 173, 217, 220}; oblique object {13, 25, 26, 42, 79, 148, 155, 175, 180, 186, 192, 199, 212}; purpose {90}
wo[1]	n.		male {5, 61, 76, 117, 118, 126, 127, 135, 230}
wo[2]	n.		cord {99, 100}
wo-[1]	adj.siku		precious {24, 93, 135}; regrettable {168, 169}
wo-[2]	nominal		small {58}
=woba	nominal	=wo + =ha	contrastive direct object {16, 87, 88, 167}
woBune	n.	wo-[2] + hune	small boat {58}
woh-	vt.s2		bring an end to {176}
wohemu	v.	mizen woh- + syusi -mu	(one) will bring an end to {176}
woka	n.		hill {1, 10, 104, 159, 167, 174, 177, 179, 182, 187, 192, 203}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
wokahye	n.	woka + hye	hilly region {177, 179, 187, 192}
womi	n.		Omi, the name of a legendary prince {23}
wor-[1]	vi.ra		be {1, 5, 91v, 217}
wor-[2]	vt.4		break off {166, 196, 220}
woramasi	v.	mizen wor-[1] + rentai -masi	(what) would be {91v}
wore	v.	izen wor-[1]	be(ing) {1}
worikazasi	v.	renyo wor-[2] + renyo kazas-	break(ing) off and decorat(ing) (with) {196}
woru	v.	rentai wor-[1]	(who) is {5}
wos-	vt.4		partake in (honorific) {36}; rule {50, 167v, 199}
wosam-	vt.s2		keep in order {199}
wosame	v.	meirei wosam-	keep (it) in order! {199}
wosametamahi	v.	renyo wosam- + renyo tamah-[1]	deign(ing) to keep in order {199}
wosi	adj.	syusi wo-[1]	(it) is precious {93}; (it) is regrettable {168, 169}
wosikedomo	adj.	izen wo-[1] + -dōmo	even though (it) is precious {135}
wosimyi	adj.	wo-[1] + -myi	because (it) is precious {24}
wosu	v.	rentai wos-	(what) rule {50, 167v, 199}
woti	n.		yonder {110, 220}; Ochi, in modern Nara {194, 195}
wotikata	n.		yonder-direction {110}
wotikatanohye	n.	wotikata + no + hye	the area around yonder fields {110}
wotino	n.	woti + no	the Ochi plains {195}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
woto-	+ kwo[1] or mye		?adult [Note: Only attested in a few (frequent) words, including woto-kwo 'man', woto-mye 'woman', woto-na 'adult' (na ?= as in myina 'everyone', okina 'old man', omyina (> onna) 'old woman', and womyina (> onna) 'beautiful woman')] {5, 22, 40, 53, 65, 81, 210, 213}
wotoko	n.	woto- + kwo[1]	man {210, 213}
wotokozimono	adv.	wotoko + -zimono	as if (one were) a man {210, 213}
wotomye	n.	woto- + mye	unmarried girl {5, 22, 40, 53, 65, 81}
wowo-	adj.siku		manly {13}
wowor-	vi.4		grow lush {196}
wowosi	adj.	syusi wowo-	(he) is manly {13}
=ya	kakari=rentai		interrogative {10, 17, 18, 20, 35, 71, 74, 112, 117, 129, 155, 160, 165, 194, 196, 207, 221, 224}; rhetorical question (follows izen or (later) syusi) {21, 23, 31, 31v, 32, 46, 68, 110, 195, 196, 198, 199}; exclamatory {52, 53, 95, 132, 155}
ya[1]	n.		arrow {61, 199, 230}
ya[2]	n.		8, considered to be an average "large" sum, also a sacred number {50, 79, 125, 131, 138, 167}
ya[3]	n.		house {126, 127, 135, 210, 213, 216}
yadör-	vi.4		spend the night {7, 45, 46}
yadörerisi	v.	renyo yadör- + renyo ar-[1] + rentai -kyi	(where) had spent the night {7}
yadoru	v.	rentai yadör-	(who) spend the night {46}
yaDwo	n.	ya[3] + two[1]	lodging {126, 127}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
yahas-	vt.4		make peaceful {199}
yahase	v.	meirei yahase-	make (it) peaceful! {199}
yahoyorodu	n.	ya[2] + ho[2] + yorodu	8, 000, 000 {167}
yahye	n.	ya[2] + -hye	8-layered {167}
yahyekumo	n.	yahye + kumo	8-layered clouds {167}
yak-[1]	vt.4		burn {5, 199, 230}
yak-[2]	vi.s2		burn {5}
yakami	n.	ya[3] + ?kami[1] = house-?god	Yakami, a mountain of uncertain location, probably in modern Shimane {135}
yaku	v.	rentai yak-[1]	(what) burn {5, 199, 230}
yakuru	v.	rentai yak-[2]	(what) burn {5}
yam-[1]	vi.4		stop {88, 149, 177, 207}
*yam-[2]	vt.s2		stop
yama	n.		mountain {2, 6, 13, 14, 16, 17, 18, 25, 26, 28, 29, 35, 36, 37, 38, 39, 44, 45, 50, 54, 55, 70, 75, 81, 84, 85, 86, 92, 94, 106, 107, 108, 131, 132, 133, 134, 135, 137, 138, 139, 154, 155, 157, 158, 159, 161, 165, 199, 207, 208, 210, 212, 213, 215, 221, 223, 230, 232, 234}
yamabuki	n.	cf. yama	Japanese yellow rose (flower) {158}
yamadi	n.	yama + -di	mountain road(s) {208, 212, 215}
yamaGosi	n.	yama + renyo kos-	mountain-crossing {6}
yamahye	n.	yama + hye	mountainous region {157}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
yamahyemaswoyuhu	n.	yamahye + maswo + yuhu[2]	true her:p fibre and paper-mulberry fibre from a mountainous region {157}
yamakaha	n.	yama + kaha	mountains and rivers {36, 38, 39}
yamamiti	n.	yama + miti	mountain road {25, 26, 45}
yamamu	v.	mizen yam-[1] + rentai -mu	(when) will stop {88}
yamasabiïmasu	v.	yama + renyo -sabu + i-[1] + syusi mas-[1]	(it) deigns to act like a mountain {52}
yamasimyïdu	n.	yama + simyïdu	clear and pure mountain water {158}
yamasina	n.	yama + sina = mountain goods	Yamashina, in modern Kyoto {155}
yamatadunö	n.	See Makura-Kotoba	"of the mountain black elder" {90}
yamatö	n.	? < yama + tö 'gateway' = mountain gateway	Yamato (southern Nara) {1, 2, 29, 35, 44, 52, 63, 64, 70, 71, 73, 91, 105}
yamatumi	n.	yama + =tu + myi[2]	mountain god {38}
yamazu	v.	mizen yam-[1] + renyo -nu[2]	not stop(ping) {207}
yami	n.		blackness {199}
yamu	v.	rentai yam-[1]	(what) stop {177}
yar-	vt.4		send away {5, 105}
yarutö	v.	syusi yar- + -tö	while sending away {105}
yas-	vi.s2		become thin {122}
=yasi	various	=ya + =si; cf. =yösi	sequence inserted to regulate the metre of a line, often midly exclamatory {131, 138, 196}
yasu-	adj.ku		easy {93}
yasum-	vi.4		rest {79}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
yasumu	v.	rentai yasum-	(what) rest {79}
yasumyi	adj.	yasu- + -myi	because (it) is easy {93}
yasumyisisi	v?	See Makura-Kotoba	uncertain {3, 36, 38, 45, 50, 52, 155, 159, 162, 199, 204}
yasumyikwo	n.		Yasumiko, a woman's name {95}
yaswo	n.	ya[2] + swo[2]	80 {50, 79, 131, 138}
yaswokuma	n.	yaswo + kuma	80 corners {79}
yaswokumagoto	n.	yaswo + kuma + -goto	all 80 corners {131, 138}
yaswoudikaha	n.	yaswo + udi + kaha	Yasoujigawa, corresponding to modern Ujigawa, which runs from Lake Biwa through Kyoto {50}
yatimata	n.	ya + timata	8 (=many) forks in the road {125}
ye	n.		branch(es) {34, 113, 141, 143, 210, 213}
yeda	n.	ye + -da	branches {213}
yö-	adj.ku		good {25, 26, 27, 36, 37, 38, 52, 65, 74, 113, 119, 121, 128, 210, 213}
=yö	various		emphasis {1}; imperative (after k1 meirei) {27}; vocative {79}
yö[1]	n.		life {10, 116}; age {13, 29, 50, 210, 213}; generation {34, 79, 80, 171, 183, 196, 199, 220}
yö[2]	n.		4 {167}
yob-	vi.4		call {70, 207}
yobi	v.	renyo yob-	call(ing) {70}
yobite	v.	renyo yob- + -te	call(ing) {207}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
yobu	v.	rentai yob-	(what) call {70}
yödö	n.		stillwater {31, 119, 198v}
yödöm-	vi.4	cf. yödö	be still {31, 119}
yodomu	v.	rentai yödöm-	(what) is still {119}
yödömutomo	v.	syusi yödöm- + -tomo	though (it) may be still {31}
yohi	n.	cf. yuhu	night {5, 60, 74}
yökeku	adj.	rentai yö- + -aku	goodness {210, 213}
yoki	adj.	rentai yö-	(what) is good {27}
yoko	n.		horizontal (axis) {52}
yöku	adj.	renyo yö-	be(ing) good {27, 128}
yömo	n.	yö[2] + [o]mo	(all) 4 directions {167}
yönabari	n.		Yonabari, corresponding to the interior region of the Hase valley, in modern Nara {203}
yönonaka	n.	yö[1] + =nö + naka	the (present) world {210, 213}
yör-	vi/t.4		approach {3, 38, 39, 131, 138, 167, 194, 199, 217?, 222, 226}; submit to {50, 98}; lean toward {114}
yoramëDomo	v.	mizen yö- + izen -mu + -dömo	even though (one) will probably submit {98}
yoreru	v.	renyo yö- + rentai ar-[1]	(what) has leaned toward {114}
yori	v.	renyo yö-	approach(ing) {131, 138, 194}
=yori	nominal	cf. =yu	from {13, 50, 132, 139, 165}; more than {92}; through {111, 135}
yoriahi	n.	renyo yö- + renyo ah-[1]	meeting (place) {167}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
yörükureBa	v.	renyo yör- + izen k- + -ba	because (it) comes near {199v}
yörükuru	v.	renyo yör- + rentai k-	(what) come near {226}
yörinana	v.	renyo yör- + mizen -nu[1] + -na	(I) want to have leaned toward {114}
yörinesi	v.	renyo yör- + renyo n- + rentai -kvi	(what) came near and slept {131}
yörite	v.	renyo yör- + -te	approach(ing) {38, 39}; submit(ing) to {50}
yoro-	adj.siku		fine {5, 196}
yorodu	n		10, 000 {80, 131, 138, 167, 171, 196, 199}
yorodutabi	n.	yorodu + tabi	10, 000 times {79, 131, 138}
yoroduyö	n.	yorodu + yö[1]	10, 000 generations {80, 171, 196, 199}
yöröh-	vt.4		wear as armour {2}
yorosiki	adj.	rentai yoro-	(what) is fine {196}
yorosiku	adj.	renyo yoro-	be(ing) fine {5}
vorosinahë	adj?	?< syusi? yoro- + =na + [u]hë	uncertain, possibly "better than good"? {52}
yoru	n.	cf. ywo	night {79, 155, 193, 204, 210, 213}
yoru	v.	rentai yör-	(what) approach {131, 138}
yoruhiru	n.	yoru + hiru	night and day {193}
yos-[1]	vt.4		entrust {50}
yos-[2]	vi.s2		draw near {131}
yosemë	v.	mizen yos-[2] + izen -mu	(one) will draw near {131}
yosi	adj.	syusi yö-	(it) is good {27}
yösi	adv.		even if {131, 138, 149}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
yosi	n.		opportunity {210, 213}
=yösi	various	=yö + =si; cf. =yasi	sequence inserted to regulate the metre of a line, often midly exclamatory {131}
yosiköse	v.	renyo yos-[1] + mizen k- + meirei -su[1]	give (it) over (to me)! {50}
yösino	n.	syusi? yö- + no = good fields	Yoshino, in modern Nara {25, 26, 27, 36, 37, 38, 52, 74, 113, 119}
yösinoGaha	n.	yösino + kaha	Yoshino River, flows through modern Nara into Wakayama {38, 119}
yoso	n.		outside {174}
yosoh-	vt.4		adorn {158, 199}
yosohimaturite	v.	renyo yosoh- + renyo matur- + -te	humbly adorn(ing) {199}
-yu	mizen	s2-type; cf. -rayu	spontaneous {7, 48, 64, 66, 144, 149, 150, 191, 209, 210}; potential {44, 67, 78, 135, 149, 198v, 207}
yu	n.	cf. i[3]	sacred (thing) {22}
=yu	nominal	cf. =yori	from {29, 52, 79, 134, 199, 220}; through {199, 234}
yudur-	vt.4		yield to {111}
yuduruha	n.	rentai yudur- + ha[1]	a species of evergreen, so named because the old leaves only drop once the new leaves have sprouted in the spring {111}
yuh-	vt.4		attach by tying {115, 151, 154}; tie up (one's hair) {118}
yuhamasi	v.	mizen yuh- + rentai -masi	(what) would attach by tying {151}
yuhazu	n.	yu[mi] + hazu	bow-nock {199}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
yuhe	v.	meirei yuh-	attach (it) by tying! {115}
yuhu	v.	rentai yuh-	(what) tie up {118, 154}
yuhu[1]	n.	cf. yohi	evening {3, 36, 45, 64, 121, 131, 138, 159, 194, 196, 199, 199v, 217}
yuhu[2]	n.		paper-mulberry fibre {157}
yuhuGari	n.	yuhu[1] + renyo kar-[1]	evening hunt {3}
yuhuGiri	n.	yuhu[1] + kiri	evening fog (=mist) {194, 217}
yuhuGirinōgoto	n.	yuhuGiri + =nō + -gōtō-	like the evening fog {217}
yuhuhananō	n.	See Makura-Kotoba	"tied flowers" {199}
yuhuhe	n.	yuhu[1] + hye	around evening-time {3, 64, 199, 217}
yuhukaha	n.	yuhu[1] + kaha	evening river {36}
yuhumiya	n.	yuhu[1] + miya	evening palace {196}
yuhutuduno	n.	See Makura-Kotoba	"the evening star (Venus)" {196}
yuk-	vi.4	cf. ik-[2]	go {17, 20, 38, 43, 55, 58, 64, 69, 79, 85, 90, 92, 106, 111, 119, 130, 155, 158, 161, 167, 172, 179, 180, 188, 193, 195, 196, 201, 207, 209, 212, 213, 220, 232, 234}
yukamedo	v.	mizen yuk- + izen -mu + -dō	though (I) want to go {158}
yukamu	v.	mizen yuk- + -rentai -mu	(when) want to go {17}; (what) will go {85}
yukamu	v.	mizen yuk- + syusi -mu	(one) will go {90}
yukaneBa	v.	mizen yuk- + izen -nu[2] + -ba	when (one) doesn't go {207}
yukeBa	v.	izen yuk- + -ba	as (one) goes {212}
yukedō	v.	izen yuk- + -dō	though (one) goes {106}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
yuki	n.		snow {25, 26, 45, 103, 104, 199, 203}
yuki	v.	renyo yuk-	go(ing) {20, 85, 90, 172, 180, 196}
yukiku	v.	renyo yuk- + syusi k-	(one) comes and goes {55}
yukikurasi	v.	renyo yuk- + renyo kuras-	go(ing) until the sun goes down {79}
yukisohu	v.	renyo yuk- + rentai soh-[1]	(what) goes following along {38}
yukisugi	n.	renyo yuk- + renyo sug-	passage {106}
yukite	v.	renyo yuk- + -te	go(ing) {220}
yukiwakarenamu	v.	renyo yuk- + renyo wakar- + mizen -nu[1] + rentai -mu	(what) is likely to have gone away {155}
yuku	v.	rentai yuk-	(what) go {64, 69, 79, 92, 119, 193, 220, 232, 234}
yuku	v.	syusi yuk-	(one) goes {179}
yukuhye	n.	rentai yuk- + hye	where to go {167}; where (it) goes {201}
yukuramu	v.	syusi yuk- + rentai -ramu	(where) must be going {43}
yukutörinö	n.	See Makura-Kotoba	"like birds going" {199}
yukuyuku	adv.	syusi yuk- (reduplicated)	while keeping on going {130}
yume	adv.		never, at all (w/negative imperative) {73}
yumi	n.		bow {3, 96, 97, 167, 174, 182, 199, 230}
yutu	n.	yu + =tu; cf. itu	sacred (thing) {22}
yutuihamura	n.	yutu + iha + mura	sacred cliffs {22}
yuwe	n.		on account of (the fact that) {21, 122, 167, 194, 196}; even though {157, 200}
yuyu-	adj.siku		unlucky {199, 199v}

<u>WORDFORM</u>	<u>CLASS</u>	<u>ANALYSIS</u>	<u>MEANINGS {LOCATIONS}</u>
yuyusikyeredōmo	adj.	izen yuyu- + -dōmo	even though (it) is unlucky {199v}
yuyusikiyi	adj.	rentai yuyu-	(what) is unlucky {199}
ywo	n.		night {6, 15, 59, 79, 105, 135, 150, 155, 156, 169, 192, 194, 204, 211, 214}
ywotoko	n.	ywo + toko	night bed {194}
-zi[1]	mizen	uninflected	negative intention {72, 90}
-zi[2]	nominal	siku-type	un- {6, 26}
-zimono	adv.		as if (one was a) {50, 199, 210, 213}
=zō	kakari=rentai	cf. =sō[1]	emphasis {25, 26, 156, 193, 196, 213, 219}

Appendix A—Glossary of Makura-Kotoba

<u>Wordform</u>	<u>kakari</u> <u>Locations</u> <u>Etymology</u>	<u>Meaning</u>
adisahahu	më 196 ?? < adi 'flavor' + saha 'block' + hu 'durative' = "flavor-blocking", but connection to më 'eye' is opaque	uncertain
adusayumi	hiku, otō 98, 99, 207, 217 < adusa '(a species of) birch tree' + yumyi 'bow'	"birchwood bow"
akanesasu	murasaki, hyi 20, 169, 199 < akane 'madder (tree)' + sasu 'give off (light)'	"giving off madder (tree) colour"
akidusima	yamatō 2 < akyidu 'dragonfly' + sima 'island'	"dragonfly island" (= Japan)
akiyamano	sitahu 217 < akyi 'autumn' + yama 'mountain' + nō 'genitive'	"of the autumn mountains"
amaDutahu	hyi 135 < ama 'sky' + tuta 'go along' + hu 'durative'	"going along the sky"
amatōbuya	karu 207 < ama 'sky' + tōbu 'fly' + ya 'exclamatory'	"it flies in the sky!"
amatumyidu	ahugite matu 167 < ama 'sky' + tu 'genitive' + myidu 'water'	"sky-water"
amaZakaru	hina 29, 227 < ama 'sky' + sakaru 'be far away'	"being far off in the sky"
arareutu	arare 65 < arare 'hail' + utu 'hit'	"hail hits"
aratahenō	hudi 50, 52, 159 < ara 'rough' + tahe 'paper-mulberry cloth' + nō 'genitive'	"rough paper-mulberry cloth"

arineyösi	tusima 62 ??< ar[a] 'rough' + [m]ine 'peak' + yösi 'good'	uncertain
asaGirino	kaywohu 196v < asa 'morning' + kiri 'fog' + nö 'genitive'	"morning fog"
asamoyösi	kī 55, 199 < asa 'hemp' + mo 'skirt' + yösi 'good'; because Ki was famous for hemp textiles?	"the hemp skirts are good"
asasimono	kē 199v < asa 'morning' + simo 'frost' + nö 'genitive'; cf. tuyusimonō	"morning frost"
asatörino	kaywohu 196 < asa 'morning' + töri 'bird' + nö 'genitive'	"morning birds"
asihyikīnō	yama 107, 108 ??< a[wo] 'green' + si[myi>]hyi 'grow' + kī 'tree' + nö 'genitive'; another etymology has asi 'foot' + hyikyī 'pull', but both the accent of asi, and the final vowel of hyikyī are incongruent	uncertain
awohatanō	kōhata 148 < awo 'green' + hata 'banner' + nö 'genitive'	"banner of green"
awoniyösi	nara 17, 29, 79, 80 < awo- 'green' + ni 'soil' + yösi 'good'; because Nara was famous for verdigris deposits?	"the verdigris is good"
hahututanō	wakare 135 < hahu 'crawl' + tuta 'grapevine' + nö 'genitive'; because vines get tangled and need to be separated?	"crawling grapevine"
hanaDirahu	akyidu 36 < akyi 'autumn' + tira 'scatter' + hu 'durative'	"flowers are scattering"
hisakatanō	amē, ama 82, 167, 168, 199, 200, 204 < hisa 'long-time' + kata 'place' + nö 'genitive'	"long-time place"
hukamirunō	hukamu 135 < huka 'deep' + myiru '(a kind of) seaweed' + nö 'genitive'	"of the deep seaweed"

husumadiwo	hyikyide 212, 215 ?< husuma 'bedsheet' + ?? di 'road' + wo 'o!'	uncertain
huyuGōmori	haru 16, 199 < huyu 'winter' + kōmori 'being closed up'	"winter lock-up"
ihaBasiru	ahumyi 29, 50 < iha 'cliff' + hasiru 'run'	"cliff-running"
isanatori	umi 131, 138, 153, 220 < isana 'whale' + t[w?]ori 'take'	"whale-taking"
kamukazenō	ise 81, 162, 163 < kamu 'god' + kaze 'wind' + nō 'genitive'; because Ise is a holy emperor-cult shrine?	"of the divine wind"
kasumitai	haruhi 29 See kasumitatu	"mist rising"
kasumitatu	haruhi 5 < kasumyi 'mist' + tatu 'rise'	"mist rises"
kēkōrōmowo	toki 191 < kē 'normal' + kōrōmo 'clothes' + wo 'o!'; because ordinary clothes are what one wears all the time?	"o, ordinary clothes!"
kimomukahu	kokoro 135 < kyimo 'liver' + muka 'face' + hu 'durative'	"facing the liver"
komaturugi	wa 199 < kōma 'Koma, an ancient region in the north of Korea' + turugyi 'sword'; because the hilts of the swords had a round attachment	"a Koma sword"
komorikunō	hatuse 45, 79 < komori 'hiding' + ku 'place' + nō 'genitive'	"hidden place"
koromoDenō	tanakami 50 < kōrōmo 'clothing' + te 'hand' + nō 'genitive'; because tanakami (?< ta 'hand, arm' + na 'genitive' + kami 'upper part')?	"of sleeves"

kotosahyeku	kara, kudara 135, 199 ?< kōtō 'word' + sahi 'hinder' + aku 'nominaliser' (sahi + aku > sahyeku) = "stammering words"; because foreign peoples seem incomprehensible?	uncertain
kusamakura	tabyi 5, 45, 69, 142, 194 < kusa 'grass' + makura 'pillow'	"grass pillow"
kusirotsuku	tahusi 41 < kusirō 'bracelet' + tuku 'attach'	"bracelets are attached"
makīBasira	hutosi 190 < ma 'true' + kī 'tree' + hasira 'pillar'; because makī often = hyi(nokī) 'cypress'; cf. makīsaku	"cypress pillars"
makīsaku	hyi 50 < ma 'true' + kī 'tree' + saku 'split'; because makī often = hyi(nokī) 'cypress'; cf. makīBasira	"cypress-splitting"
makuraDuku	tuma 210, 213 < makura 'pillow' + tuku 'arrive at'	"hitting the pillow"
makusakaru	arano 47 < ma 'true' + kusa 'grass' + karu 'cut'	"cutting pure grass"
momitibano	sugu 47, 207 < momiti '(leaves) turn colour' + ha 'leaf' + nō 'genitive'	"coloured autumn leaves"
momosikīno	ohomiya 29, 36, 155 ?< momo '100' + [i]si 'stone' + kī 'fortress'	uncertain
momotarazu	i(ka) 50 < momo '100' + tara 'fulfill' + zu 'not'; because i(ka) '50 (days)' less than 100	"not fulfilling 100"
mononōhunō	yaswo, ohomahyetukyimyī 50, 76 ?< monō 'person' + nō 'genitive' + hu 'office' + nō 'genitive'; because they were numerous (yaswo '80', oho 'many')?	"civil and military court officials"
myikēmukahū	kīnohē 196 < myi 'honorific' + kē 'food' + muka 'face' + hu 'durative'	"facing imperial food"

myikokorowo	yösinwo 36 < myi 'honorific' + kökörö 'mind' + wo 'direct object'; based on a pun: yösi[nwo] 'Yoshi[no]' <=> yösu 'bring near'	"august heart"
myikomokaru	sinanu 96, 97 < myi 'water' + kömo 'reed' + karu 'cut'	"cutting the water reeds"
natukusano	sinayu 131, 138, 196 < natu 'summer' + kusa 'grass' + nö 'genitive'	"of the summer grass"
naywotakenö	töwoyöru 217 < naywo 'weak, slender' + takē 'bamboo' + nö 'genitive'	"slender bamboo"
nihatadumi	nagaru 178 < niha 'garden' + tadu (< tatu) 'stand' + myi 'water'	"water standing in the garden"
nubatamanö	kurwo, ywo, yuhu 89, 169, 194, 199 < nuba 'seeds of (a kind of) iris' + tama 'ball' + nö 'genitive'; because the seeds are black	"iris-seeds"
nuyeDörino	kakakwohī 196 < nuye 'tiger thrush' + töri 'bird' + nö 'genitive'; cf. nuyekwotöri	"of the tiger-thrush bird"
nuyekwotöri	naku 5 < nuye 'tiger thrush' + kwo 'diminutive' + töri 'bird'; cf. nuyeDörino	"little tiger thrush bird"
ohoBuneno	tumori, watari, tanömu, tayutahu 109, 135, 167, 196, 207 < oho 'many' + hune 'boat' + nö 'genitive'	"of many boats"
ohotörinö	hagahi 210, 213 < oho 'many' + töri 'bird' + nö 'genitive'	"of many birds"
okitumono	nabari, nabyiku 43, 207 < okyi 'offing' + tu 'genitive' + mo 'seaweed' + nö 'genitive'	"seaweed of the offing"
sakaDörinö	asa kwoyu 45 < saka 'hill' + töri 'bird' + nö 'subject'	"hill birds"
sanekadura	noti mo ahu 207 < sane 'pit (of fruit)' + kadura 'vine'	"pitted vine"

sasanamyinō	siga 30, 31, 206, 218 < sa 'small' (reduplicated) + namyi 'wave' + nō 'genitive'; place name in Shiga, next to Lake Biwa	"of small ripples"
sasutakeno	miya, myikwo 167v, 199v < sasu 'poke' + takē 'bamboo' + nō 'genitive'	"shooting bamboo"
sikitahenō	makura, tamoto, sode 72, 135, 138, 195, 196, 217, 222 < siki 'spread out over an area' + tahe 'paper-mulberry cloth' + nō 'genitive'	"spread out paper-mulberry cloth"
siranamyinō	hama 34 < sira 'white' + namyi 'wave' + nō 'genitive'	"of the white waves"
sorakazohu	oho 218 < swora 'sky' + kazwohu 'count'; because the stars are numerous	"sky-counting"
soramyitu	yamatō 1, 29v < swora 'sky' + myitu 'fill up'	"fills the sky"
soranimitu	yamatō 29 See soramyitu; ni added for metrical purposes	"fills in the sky"
takahikaru	hyi nō myikwo 171, 173, 204 < taka 'high' + hyikaru 'shine'; cf. takaterasu	"high-shining"
takasiruya	amē nō myikagē 52 < taka 'high' + siru 'control' + ya 'interrogative'	"does it command from on high?"
takaterasu	hyi no myikwo 45, 50, 52, 162, 167 < taka 'high' + tera 'shine' + su 'honorific'; cf. takahikaru	"he deigns to shine from on high"
takunahano	nagasi 217 < taku 'paper-mulberry' + naha 'rope' + nō 'genitive'	"paper-mulberry rope"
tamaDarenō	wo 194, 195 < tama 'jewel' + tare 'dangle' + nō 'genitive'	"jewel-dangling"
tamaDasuki	kaku, unebi 5, 29, 199, 207 < tama 'jewel' + tasukyi 'sleeve-tie'	"jewelled sleeve-tie"

tamadusano	tukahi 207, 209 < tama 'jewel' + [a]dusa 'birchwood'; because of an elaborate staff messengers carried?	"jewelled birchwood"
tamahokonō	miti 79, 207, 220, 230 < tama 'jewel' + hokō 'sword-spear' + nō 'genitive'; because of halberd-like pillars erected at road boundaries to ward off spirits	"of the jewelled sword-spear"
tamakadura	mī, kagē 101, 102, 149 < tama 'jewel' + kadura 'vine'; in 102 by influence of 101	"jewelled vines"
tamakagiru	yuhu, honoka, ihakakihuti 45, 207, 210 < tama 'jewel' + kagyiru 'glimmer'	"jewel-glimmering"
tamakiharu	uti 4 ??< tama 'jewel' + kyihā 'brink' + [a]ru 'be' = "having a precious brink"	uncertain
tamakusige	ohu 93, 94 < tama 'jewel' + kusi 'comb' + kē 'container'; in 94 by influence of 93	"jewelled comb-box"
tamamokaru	oki 72 < tama 'jewel' + mo 'seaweed' + karu 'cut'	"cutting lovely seaweed"
tamamonasu	ukabu 50 < tama 'jewel' + mo 'seaweed' + nasu 'appears like'	"like lovely seaweed"
tamamoyōsi	sanukyi 220 < tama 'jewel' + mo 'seaweed' + yōsi 'good'	"lovely seaweed is good"
tatanaDuku	nikihada 194 < tatanaduku 'pile in layers'	"piled in layers"
tihayaburu	kamī 101 < [i]ti 'most' + haya 'fast' + huru 'shake'	"fastest-shaking"
tōbutōrino	asuka, kiyiwomyi no myiya 78, 167, 194, 196 < tōbu 'fly' + tōri 'bird' + nō 'genitive'	"of flying birds"
tohotukami	wa ga ohokiyimi 5 < tōho 'afar' + tu 'of' + kamī 'god'	"far-off god"

toriganaku	aduma 199 < tōri 'bird' + ga 'genitive' + naku 'cry'	"birds cry"
toriyöröhu	?yama 2 ?< tori- 'intensive' + yöröhu 'be armoured' = "protectively clothed [in foliage]"; perhaps not a makurakotoba	uncertain
tuganokīnō	tugitugi 29 < tuga 'spruce (tree)' + nō 'genitive' + kī 'tree' + nō 'genitive'; tuga sounds like tugi	"of the spruce tree"
tumaGomoru	ya "the wife is hiding" 135 < tuma 'wife' + komoru 'hide'	
tunosahahu	iha 135 < tunwo (< tunwo 'horn') "Tsuno" + saha 'hinder' + hu 'durative'	"blocking (passage to) Tsuno"
turugitati	mī 194, 217 < turugyi 'sword' + tati 'blade (=sword-like item)'	"sword-blade"
tuyusimonō	oku, kē 131, 138, 199 < tuyu 'dew' + simo 'frost' + nō 'genitive'; cf. asasimono	"of the dew and frost"
umakori	aya 162 ?< umak[ī?u?] 'skillful[ly?]' + ori 'weaving'	uncertain
umasake	myiwa 17 < uma- 'tasty' + sake 'saké'; based on a pun: myiwa 'god-wine'	"tasty saké"
utinabiku	kurwokamyi 87 < uti 'intensifier' + nabyiku 'fall to side'	"falling to the side"
utiswowo	womyi nō ohokyimyi 23 < uti 'beating' + swo 'hemp fibre' + wo 'o!'	"o, beaten hemp!"
utusemino	inoti 24 < utusi 'real' + omyi 'person?' + nō 'genitive'	"of this world"
wagimokwowo	izamyi, hayamyi 44, 73 < wa 'I/me' + g[a] 'genitive' + imo 'dear girl' + kwo 'diminutive' + wo 'o!'	"o, my dear little girl!"

wakakusanö	tuma 153, 217 < waka 'young' + kusa 'grass' + nö 'genitive'	"young grass"
watanosoko	okyi 83 < wata 'sea' + nö 'genitive' + sökō 'bottom'	"the bottom of the sea"
yamatadunö	mukahē 90 < yama 'mountain' + tadu 'black elder' + nö 'genitive'; because the leaves oppose the grain of the branches	"of the mountain black elder"
yasumyisisi	wa ga ohokyimyi 3, 36, 38, 45, 50, 52, 152, 155, 159, 162, 199, 204 ?? < yasu- 'peaceful' + myisisi 'deigned to look upon'	uncertain
yuhuhananö	sayu 199 < yuhu 'tie up' + hana 'flower' + nö 'genitive'	"tied flowers"
yuhutuduno	ka yuki kaku yuki 196 < yuhu 'evening' + tudu '?star' (seems to be otherwise unattested) + nö 'genitive'	"the evening star (Venus)"
yukutörinö	araswohu 199 < yuku 'go' + töri 'bird' + nö 'genitive'; because birds jockey for first position?	"like birds going"

NOTES

ⁱ For discussion about this term, see Chapter 1—Grammatical Sketch, Section 4.

Appendix B—Transliteration Guide

This guide is designed to highlight differences between the traditional transliteration system, known as the Hepburn system, and a “purely orthographic” system. (By “purely orthographic”, I mean a system which consistently groups syllables with morphophonemic alternations together; e.g. 話す HANASU ‘speak’ with 話 HANASI ‘speech’, and not hanasu~hanashi, as in the Hepburn system.) Since for both systems most of the representations will be the same, this guide only draws special attention to those instances where there are differences. As a sample entry, consider し, which in the Hepburn system is “shi”, but which orthographically is properly “si”. This guide represents such cases as follows:

し

SI (shi)

with the Hepburn version given in parentheses and all lowercase. In cases where the two representations are the same, no special note will be added, e.g.:

な

NA

The chart is given only in *hiragana*, since transliterations of *katakana* would obviously be identical to the corresponding *hiragana* in nearly all cases. The special case of *katakana* ヱ イ VI (etc.), used in rendering certain loan-words and transcribing foreign texts with phonetic accuracy, is only relevant for some styles of modern Japanese, and will not be exemplified here.

Certain peculiarities of the *kana* writing system should also be noted. One is the treatment of long vowels. In *katakana* this is done uniformly by adding a horizontal dash following the syllable, e.g. カー KAA (kā). (Also note that the Hepburn system employs a macron, where an orthographic system following *hiragana* practice would use doubling of the vowels; hereafter, I will not indicate Hepburn usage, except where appropriate.) The *hiragana* method is more complicated: for all vowels except long O, an extra symbol representing the vowel is added, e.g. かあ KAA, but for long O alone, an う U is added in most cases, e.g. こう KOU. (There are a very small number of words where, for historical reasons, an お O is added instead; e.g. とおる TOORU ‘pass through’.) Long-vowel syllables will not be shown in the guide.

Another oddity is the use of は HA and へ HE to represent the pronunciations [wa] and [e], and of を WO to represent [o], only in contexts where these are rendering the corresponding grammatical units (topic, allative, and accusative, respectively). In the Hepburn system は HA and へ HE are rendered as “wa” and “e” in the appropriate contexts, whereas を WO is always given as “o”.

Gemination of consonants is shown in both *kana* systems by the use of a small version of つ TU immediately preceding the syllable whose consonant is geminate, e.g. まった MATTA ‘waited’, っかい ITKAI ‘one time’, etc. Hepburn practice is to always show this as a doubling of the following consonant, e.g. “matta”, “ikkai”, etc.

Gemination of consonants will not be shown in the guide, as the *kana* representation for this is always predictable.

One point to be made concerns the H series (はひふへほ). At different stages of historical pronunciations of Japanese, the first consonant of these syllables was pronounced as [p], [ɸ], [w], [h], and even disappeared altogether, depending on the period and the phonetic context. F is a reasonable transliteration for older varieties of the language, but this is used for modern Japanese sequences such as フイ FI. Therefore, H is probably the most unambiguous rendition, and it is the one used in this guide.

The organization of the charts follows the standard *gojū-on-zu* '50-sound-map' used pedagogically in Japan, except that the derivative characters (e.g. が GA from か KA) have been included. There are some gaps in the charts: YI, YE, and WU are missing. Some older varieties of Japanese allowed these phonetic sequences, but since they are not distinguished in the *kana*, they will not be dealt with here. Also, consonant plus YA sequences are limited to YA, YU, and YO (for the obvious reason that these three are the only members of the Y series).

あ	か	き	が	ぎ	さ	し	ざ	じ	た	ち	だ	ぢ	な	に
A	KA	KYA	GA	GYA	SA	SHA	ZA	ZYA	TA	TYA	DA	DYA	NA	NYA
い	き		ぎ		し		じ		ち		ぢ		に	
い	KI		GI		SI		ZI		TI		DI		NI	
う	く	き	ぐ	ぎ	す	し	ず	じ	つ	ち	づ	ぢ	ぬ	に
U	KU	KYU	GU	GYU	SU	SHU	ZU	ZYU	TU	TYU	DU	DYU	NU	NYU
え	け		げ		せ		ぜ		て		で		ね	
E	KE		GE		SE		ZE		TE		DE		NE	
お	こ	き	こ	ぎ	そ	し	ぞ	じ	と	ち	ど	ぢ	の	に
O	KO	KYO	GO	GYO	SO	SHO	ZO	ZYO	TO	TYO	DO	DYO	NO	NYO

は	ひ	ば	び	ひ	び	ま	み	み	や	ら	り	わ
HA	HYA	BA	BI	BYA	PYA	MA	MI	MYA	YA	RA	RYA	WA
ひ		び				み				り		ゐ
HI		BI				MI				RI		WI
ふ	ひ	ぶ	び	ひ	び	む	み	み	ゆ	る	り	
HU	HYU	BU	BI	BYU	PYU	MU	MYU	MYU	YU	RU	RYU	
へ		べ				め				れ		ゑ
HE		BE				ME				RE		WE
ほ	ひ	ぼ	び	ひ	び	も	み	み	よ	ろ	り	ん
HO	HYO	BO	BI	BYO	PYO	MO	MYO	MYO	YO	RO	RYO	"N / N' (n/n' / n'm)

Chart 14: Basic kana table

Old	→	New	
あう	AU	おう	OU
あふ	AHU	おう	OU
いう	IU	いゅう	YUU
いふ	IHU	ゆう	YUU
えう	EU	よう	YOU
えふ	EHU	よう	YOU
おう	OHU	おう	OU
おを	OWO	おお	OO
かう	KAU	こう	KOU
かふ	KAHU	こう	KOU
きう	KIU	きゅう	KYUU
きふ	KIHU	きゅう	KYUU
くふ	KUHU	くう	KUU
くわ	KWA	か	KA
けう	KEU	きよう	KYOU
けふ	KEHU	きよう	KYOU
こふ	KOHU	こう	KOU
こを	KOWO	こお	KOO
さう	SAU	そう	SOU
さふ	SAHU	そう	SOU
しう	SIU	しゅう	SYUU
しふ	SIHU	しゅう	SYUU
すふ	SUHU	すう	SUU
せう	SEU	しょう	SYOU
せふ	SEHU	しょう	SYOU
そふ	SOHU	そう	SOU
そを	SOWO	そお	SOO
たう	TAU	とう	TOU
たふ	TAHU	とう	TOU
ちう	TIU	ちゅう	TYUU

Old	→	New	
ちふ	TIHU	ちゅう	TYUU
づふ	DUHU	ずう	ZUU
てう	TEU	ちよう	TYOU
てふ	TEHU	ちよう	TYOU
とふ	TOHU	とう	TOU
とを	TOWO	とお	TOO
なう	NAU	のう	NOU
なふ	NAHU	のう	NOU
にう	NIU	にゅう	NYUU
にふ	NIHU	にゅう	NYUU
ぬふ	NUHU	ぬう	NUU
ねう	NEU	によう	NYOU
ねふ	NEHU	によう	NYOU
のふ	NOHU	のう	NOU
のを	NOWO	のお	NOO
は	HA	わ	WA
はう	HAU	ほう	HOU
はふ	HAHU	ほう	HOU
ひ	HI	い	I
ひう	HIU	ひゅう	HYUU
ひふ	HIHU	ひゅう	HYUU
へ	HE	え	E
へう	HEU	ひよう	HYOU
へふ	HEHU	ひよう	HYOU
ほ	HO	お	O
ほふ	HOHU	ほう	HOU
ほを	HOWO	ほお	HOO
まう	MAU	もう	MOU
まふ	MAHU	もう	MOU
みう	MIU	みゅう	MYUU

Old	→	New	
みふ	MIHU	みゅう	MYUU
む	MU	う・ん	U/N(')
むふ	MUHU	むう	MUU
めう	MEU	みよう	MYOU
めふ	MEHU	みよう	MYOU
もふ	MOHU	もう	MOU
もを	MOWO	もお	MOO
やう	YAU	よう	YOU
やふ	YAHU	よう	YOU
ゆふ	YUHU	ゆう	YUU
よふ	YOHU	よう	YOU
よを	YOWO	よお	YOO
らう	RAU	ろう	ROU
らふ	RAHU	ろう	ROU
りう	RIU	りゅう	RYUU
りふ	RIHU	りゅう	RYUU
るふ	RUHU	るう	RUU
れう	REU	りよう	RYOU
れふ	REHU	りよう	RYOU
ろふ	ROHU	ろう	ROU
ろを	ROWO	ろお	ROO
わう	WAU	おう	OU
わふ	WAHU	おう	OU
ゐ	WI	い	I
ゑ	WE	え	E
ゑう	WEU	よう	YOU
ゑふ	WEHU	よう	YOU
を	WO	お	O
をふ	WOHU	おう	OU
をを	WOWO	おお	OO

Chart 15: Historical kana combinations and their modern equivalents^{xvi}

NOTES

ⁱ Hepburn system use: “ha” within words, and “wa” as topic marker; e.g. 花はきれいだ HANA HA (wa) KIREI DA ‘the flowers are pretty’.

ⁱⁱ Hepburn system use: “he” within words, and “e” as allative marker; e.g. 部屋へ行く HEYA HE (e) IKU ‘I’m going to my room’.

ⁱⁱⁱ The N’ variant is used before Y and vowels (V) to distinguish it from NY and NV sequences; e.g. 勧誘 KAN’YUU ‘solicitation’ vs. 加入 KANYUU ‘membership’; 簡易 KAN’I ‘simple’ vs. 蟹 KANI ‘crab’.

^{iv} Sometimes used in the Hepburn system in front of labial sounds; usage is not consistent across works.

^v Only as a verbal inflection; e.g. 行こう IKOU ‘let’s go’ (< IKAMU), 言わんばかり IWAN BAKARI ‘as if to say’ (< IWAMU BAKARI).

^{vi} Except modern Japanese 言う IU ‘say’ (< IHU).

^{vii} Except modern Japanese 縄う NAU ‘twist rope’ (< NAHU).

^{viii} Except modern Japanese 買う KAU ‘buy’ (< KAHU), etc.

^{ix} Only non-initial; e.g. 川 KAWA ‘river’ (< KAHA). Also, not when used as topic marker: 日は長い HI HA NAGAI ‘the day is long’.

^x Except modern Japanese 這う HAU ‘crawl’ (< HAHU).

^{xi} Only non-initial; e.g. 思い出 OMOIDE ‘memory’ (< OMOHIDE).

^{xii} Only non-initial; e.g. 返る KAERU ‘return’ (< KAHERU). Also, not when used as an allative marker: 東京へ行く TOUKYOU HE IKU ‘I’m going to Tokyo’.

^{xiii} Only non-initial; e.g. 頬 HOO ‘cheek’ (< HOHO).

^{xiv} Except modern Japanese 舞う MAU ‘dance’ (< MAHU).

^{xv} Except as accusative marker: ドアを開けた DOA WO AKETA ‘I opened the door’.

^{xvi} These are given only in their basic form. Note that voicing diacritics, etc., may be added as well. Also note that these are most of the *logical* possibilities; not all of the old forms may have actually been attested.

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