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# *'Aware'* as a Critical Term in Classical Japanese Poetics

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In this work I look at the significance of the term *'aware'* as used in Heian-period poetry contest judgments (particularly those of Fujiwara Shunzei) and treatises concerning poetry and literature. I take my start from the words of Motoori Norinaga, who claims that a successful poem will make its audience feel *aware*, and from there attempt to analyze the historical role of the term in judging the good and bad in poetry (*uta no zen'aku*). It is pointed out that *'aware'* is used in both a broad and a narrow sense. The former signifies general aesthetic value in so much as a poem that displays *aware* in this sense is moving; the latter indicates that specific emotional tones of sorrow, loneliness, or pity are expressed. The relationship between the two senses, which are not mutually exclusive, is also discussed, as are some basic elements of Shunzei's view of the good and bad in poetry.

***Keywords***: *AWARE, MONO NO AWARE*, WAKA POETICS, *UTA-AWASE*, FUJIWARA SHUNZEI, MOTOORI NORINAGA, *SUGATA*, *KOKORO*, *MUMYŌZŌSHI*, POETIC CRITICISM, JAPANESE AESTHETICS.

Recently quite a bit of attention has been paid to "performative" and "communicative" aspects of Motoori Norinaga's notion of *mono no aware*, particularly as that concept is related to the creation of waka poetry in his work *Isonokami Sasamegoto*, completed in 1763.[1] Following to no small extent the path he outlined to describe the creation of fiction, particularly *The Tale of Genji*, in *Shibun Yōryō*, which he wrote earlier in the same year, Norinaga here describes the creation of poetry as a nearly involuntary response made by sensitive persons when they come to know *mono no aware*. In cases when the feelings of *aware* which well up in one's heart upon contact with the things of the world become too strong to bear, the poet releases such feelings in a poetic catharsis, wherein the feelings are put into words bearing "*aya*," poetic style or sophistication.

Diverging from the views concerning poetry held by medieval master Ton'a, who said that poetic creation is for the benefit of the individual poet alone, Norinaga continues by claiming that this creative outburst fulfils its proper pur-

pose only when it is heard by others and leads them too to feel the *aware* that has so moved the poet.[2] Norinaga states:

> At times when the *aware* of things is unbearable, the mere fact that a poem has been composed is not enough to put one's heart at ease. In such times of extremely deep *aware*, composing poems by oneself is unsatisfying. We find comfort only when someone else has heard our poem. Another hearing our poem and himself feeling *aware* is a truly cathartic experience, relieving our heart, and this is only natural.[3]

He then illustrates his reasoning with an example from everyday life, wherein we consistently feel a need to speak to others of our deep feelings:

> For example, at times when one feels such keen emotion such that he cannot keep it inside, his heart will remained burdened no matter to what extent he goes on talking about this to himself. When he, however, tells of his feelings to another, he may feel somewhat relieved. If this other person then empathizes with him and comes to feel *aware* herself, the first person's heart finds its greatest comfort.[4]

We would do well to notice that this reasoning closely matches Norinaga's thoughts on the creation of *The Tale of Genji*, as expounded in *Shibun Yōryō*. There Norinaga defended the work from Buddhist and Confucian interpretations that sought to evaluate its worth on moral grounds. Norinaga counters that Murasaki Shikibu, author of the *Tale*, wrote it in order to put into words the deep feelings of *aware* that were stored up in her heart. Thus the worth of the book cannot be described in moral or spiritual terms; instead it consists in the power the work has to convey the *mono no aware* (or "*aware* of things") that Murasaki herself knew and felt. In *Isonokami Sasamegoto*, Norinaga applies the same basic logical structure to the evaluation of poetry, which according to him is likewise to be judged neither by Buddhist nor by Confucian standards, but by its ability to communicate *mono no aware*.

It should be interesting to apply Norinaga's reasoning here to the classical debate on the good and bad in poetry (*uta no zen'aku*), a matter upon which Norinaga does not explicitly touch in *Isonokami Sasamegoto*. We might infer, according to the reasoning spelled out above, however, that a good poem is one that leads its hearers to feel *aware*, and conversely, a bad poem is one that does not. Thus it seems safe to say that the transmission of *mono no aware*—from the things of the world, to the heart of the poet, to the *aya*-imbued words of the poem, and finally to the listener—becomes for Norinaga the fundamental criterion in judging the value of poetry. Looking back through the tradition of waka

theory in classical and medieval Japan, we see no such formulation wherein this kind of import is placed on the ability of a poem to transmit this thing called '*aware*', but we do, however, see several related elements in various places in the poetic tradition. Here I would like to situate Norinaga's thoughts within that traditional context, though not so much by looking for ideas with a similar logical structure. Instead I wish to trace the use of *'aware'* as a critical term functioning to express the good and bad in waka. We shall see that this term has a long and varied usage in this regard, and I believe that the explication of this particular role of *'aware'* will offer much not only to our understanding of Norinaga's poetics, but to our grasp of the concepts of *'aware'* and '*mono no aware*' as well.

## *'AWARE'* AS A CRITICAL TERM IN HEIAN-PERIOD PROSE WORKS

The first critical use of *'aware'* in a poetic treatise comes in the Japanese preface to the *Kokinshū*. The term appears in the preface twice, with the nuances it carries differing significantly in each case. We see it first in the opening paragraph, where the author Ki no Tsurayuki claims that

> It is the poetry of Yamato that moves heaven and earth without the use of power, makes invisible demon gods feel *aware*, soothes the relations between men and women, and calms the heart of brave warriors.[5]

Tsurayuki is essentially saying that poetry can make even demons feel deep emotion, that it can move and impress them. From his words we cannot even tell if he means to say that all waka have such a power, or if only good waka possess it. At any rate, at least some waka have the power to make invisible demon gods feel *aware*, and this is to be taken as a good thing, a sign of the greatness of Japanese poetry. The emotional or otherwise specific content implied by *'aware'* here is also rather less than clear.

The next use of the word in the preface, however, differs from the first in that there, *'aware'* is used to criticize a specific emotional quality of the poems of the legendary ninth-century poet Ono no Komachi:

> Ono no Komachi is of the same poetic current as the Sotoori Princess of olden days. Her poems are full of *aware* and lack strength. We might say they are like a beautiful woman who is burdened down by worries. I suppose this lack of strength comes on account of her being a woman.[6]

To interpret the *'aware'* here in the same way we did that of the previous quote would certainly not do. To say that Komachi's poems are weak, and in the same

breath to say that they have to power to move one emotionally would be strangely inconsistent. Certainly in the previous quote we do get the sense that what is felt by demon gods when they hear poetry is opposed to the fierce, mischievous idea we get of them just by hearing that they are "demon gods." The *aware* of that first quote is also something softer and gentler. Here, however, that sense is accentuated to the point of its becoming a criticism. It is indeed a negative point that Komachi's poems lack strength and are full of an effeminate worry. '*Aware*' here means something closer to the "sorrow" or "pity" which has long been the common colloquial connotation of the word.

While we might resist claiming that the two appearances of '*aware*' in the *Kokinshū* preface reveal entirely different significances, it is clear that there is a somewhat variant nuance implied in each. The first has a broader, more general connotation of one being moved to feel something in general by a work possessing poetic value. The second refers more narrowly to a weak and effeminate quality or emotion that, at least if too abundant, deserves criticism. Norinaga, writing in *Isonokami Sasamegoto* some 800 years later, speaks generally about this distinction between the broad and narrow significances of *aware*. Basing his statements upon a survey of the word's use in the poetry from the *Kojiki* up through the first three imperial waka anthologies, Norinaga tells us that '*aware*' began as an interjection issued when someone feels something in the world, no matter what that thing be, and no matter what emotions be connected with that experience. He says of the word that

> (i)t speaks out the deep feelings which well up in our hearts when we see or hear something in the world, or when we otherwise touch the world in our actions. In today's common language, *aware* is understood to mean only sadness, but this is mistaken. Happiness, charm, pleasure, sorrow, and longing — any one of these felt deeply in the heart is *aware*. Thus many are the times when even things that are interesting or charming are spoken of as *aware*, and we can read in novels sentences like "charming to the point of *aware*" and "happy to the point of *aware*," wherein '*aware*' is attached to another emotion.[7]

This discussion fits well the first use of the term that we saw in the *Kokinshū* preface above, wherein it describes the general emotional impression made upon demons by poetry. Norinaga also recognized the narrow connotation that the term expressed at times in its classical usage and that had become, by Norinaga's day, the usual meaning of the word in everyday speech. He continues the previous quote:

> In the *Tale of Genji* and other tales, however, there are many occasions when

*'aware'* and *'okashi'* are treated as opposites. This reflects not the comprehensive view of the matter, which we have sought here, but instead makes a particular fine distinction. Generally speaking, *'okashi'* is also included within *aware*, as was just explained. If, however, we do make distinctions, we find that within the various emotions that move the human heart, those like charm (*okashi*) and happiness move it but shallowly, while things like sorrow and longing move it deeply. It is those which move the heart deeply which above all others we call *'aware'*. This is the principle behind the fact that in modern colloquial speech only sorrow is spoken of as *aware*. [8]

We might say that *'aware'* was used in this sense by Tsurayuki in his criticism of the poetry of Ono no Komachi.

We find a similar contrast in two appearances of *'aware'* in the "Picture Contest" chapter of *The Tale of Genji*. There we find that two groups at court have assembled collections of various paintings in order to have a competition between them. *'Aware'* is used twice in speaking of the picture diary that the Shining Genji created during his exile on the shores of Suma, west of the capital. In the end, Genji's side wins on the strength of his diary, though he is but an amateur competing against professional painters. What won the day was the powerful emotions that his diary was able to evoke in the onlookers. He portrayed the sorrow and loneliness of life in exile so well that the judges were brought to tears and awarded him the prize on account of the power of the emotion that his work displayed. In evaluating the work, the word *'aware'* is used twice in order to speak of its power and beauty, first to describe the poems that had been written alongside of the paintings:

> Hiragana script was written here and there throughout the diary, unlike the usual record of officials, which were written in Chinese. Poems filled with *aware* were also mixed in, and all those present were immediately drawn to see it.[9]

Here it is the poems that are said to be filled with *aware*, and this is obviously one of the features that drew people to see the work. In summary, moreover, the entire diary itself is described by *'aware'*:

> No one failed to be drawn to the diary. Their interests were drawn away from the various other paintings towards the Suma scroll, which was interesting in *aware* (*aware ni omoshiroshi*). All of the others were inferior, and the left side won.[10]

Notice that here the term modifies "interesting"; in the end the diary was judged

superior through the interest it raised, interest best described as *aware*-filled. We might conclude that the first passage here gives us an *aware* with rather specific emotional contents, one like that used to describe the poetry of Komachi, though it is here used in a positive sense. It is the soft, feminine touch seen in Genji's Japanese poems that was so able to convey the feelings of loneliness and pain of exile. To fully understand this significance one needs only to look briefly at the two types of Heian era Japanese calligraphy mentioned in this quote: that written in Japanese using kana, and that written in Chinese using kanji. One ought then immediately understand that the former is more abundantly possessed of *aware* in this narrow sense. Its soft, flowing lines are representative of the fact that the written Japanese language was the language of women and of love letters, while Chinese was that of the government and the scholars.

In the second quote, however, we find '*aware*' taking on more of a general meaning, one similar to that seen in the first quote from Tsurayuki above. The picture scroll was interesting, and interesting enough to move the viewers and lead them to proclaim it victorious. This use of the term would seem to have no specific emotional content, but would rather seem to be saying simply that the scroll was good—that it moved the judges artistically.

One contention of this paper is that '*aware*' maintains this dual character in its use as a term of poetic and literary criticism throughout the ancient and medieval periods. I in no way mean to imply that these two senses are mutually exclusive, although they may seem to be in the passages from the *Kokinshū* preface. We shall see cases wherein '*aware*' takes on one or the other of these senses and not both; we shall also see several examples wherein the specific sense of '*aware*' is clearly being signified, but where a general positive evaluation is made that the images or wording of a poem which bring out the gentle, pitiful, or sorrowful emotions indicated by this narrow sense are also being judged as artistically superior for one reason or another. This overlapping use of '*aware*' complicates our discussion and keeps it from becoming a cut-and-dried survey of a simple dichotomy. One point which we would do best to keep in mind is that before Norinaga it is doubtful that any of the authors with whom we shall deal consciously saw these uses as distinct or in contrast.

I shall claim, then, that generally in the critical and theoretical works that we shall deal with here, '*aware*' in its primary significance takes on one of two basic meanings. The first is broad  and generally normative, and points to the ability of a work to move its audience and cause them to praise it. The second, narrow significance is often (although not always, and not simply)better classified as descriptive as opposed to normative, and states something about the specific emotional tone or theme of the work. This distinction will be most clearly seen in the use of the term in poetry contest judgments from the second half of the 12th century, and in the literary criticism of the *Mumyōzōshi*, written, it is gener-

ally believed, at the start of the 13th century.

It is in regard to the latter work that Michele Marra has already indicated a distinction in the use of '*aware*' somewhat similar to the one I make here. While not specifically treating the significance of *aware* in that work or in general, Marra sees in the structure of the *Mumyōzōshi's* argument a distinction in the ways that *kokoro*, *kotoba*, and *sugata* ("inspiration," "diction," and "form" in his translation) are judged, and shows that the first two are often evaluated using the term *aware*. In his chart showing the basic use of pre-existing critical terms in the *Mumyōzōshi*, Marra notices that '*aware*' is used both to describe *kokoro*, or emotional tone, on the one hand, and to evaluate prose diction, on the other. When used in the former sense, the term often points to works or portions of works (specifically chapters of *Genji Monogatari*) being "sad," "emotional," or "pitiful."[11] This is similar to the specific sense of which I spoke earlier. He states:

> In *Mumyōzōshi* the term kokoro is related to the aesthetic word *aware*, which here has the connotation of something sadly moving. A deep inspiration is at the base of what the Daughter of Shunzei (generally thought to be the author of the work) considered the best style or mood of composition, "an intimately sad mood" (*aware ni kanashiki koto*), which characterizes the superiority of the 'Kiristubo' chapter in *Genji Monogatari*.[12]

When '*aware*' is used to describe diction, on the other hand, Marra sees it speaking of diction that is "moving." He states again that "to be moving or impressive (*aware ni mo imijiku*) is also considered a characteristic of good diction (*kotobazukai*)..."[13] This sense in which Marra speaks of diction being *aware* bears some resemblance to the general sense I have indicated above.

Within the work itself we find two discussions relating to the significance of '*aware*'. The first is a section evaluating the *Genji Monogatari*, wherein the various chapters which are judged to be especially good are listed. The second is a section where one character is asked what kind of things in the *Genji* especially impressed her heart with *aware*. She responds with a long list. In response to the question, "Of the various chapters, which do you think are superior, that really penetrate to the heart and are truly outstanding?" the speaker lists eighteen of the 54 chapters in the book, and in describing them, uses the word '*aware*' eight times.The chapter "Kiritsubo" is said to be "filled with *aware*-like sadness (*aware ni kanashiki*)." "Yūgao" is a chapter entirely characterized by an "uneasiness to the extent of *aware* (*aware ni kokorogurushiki*)." Aoi is "interesting to the extent of *aware* (*aware ni omoshiroki*)." In "'Sakaki'...after the death of the Kiritsubo Emperor, the scene where Fujitsubo becomes a nun is filled with *aware* (*aware nari*)." "'Suma' is a chapter outstanding in *aware* (*aware ni imijiki*), wherein Genji's leaving the capital and his life in exile truly filled with *aware* (*ito aware ni*

*koso habere*)." In Kashiwagi, the death of Kashiwagi is "filled with *aware* (*ito aware nari*)," and the chapters Minori and Maboroshi are "filled with nothing but things of *aware* (*ito aware naru koto bakari nari*)."[14]

What ought to interest us here is not only the question of which chapters are described, but also the more general fact that "being *aware*-like" or "being filled with *aware*" has become a criterion for positively judging the worth of literary art. Moreover, as Marra has indicated, each judgment here points to the content of the various chapters, their "*kokoro*," and not to matters such as diction. The same is true of the second list of things of *aware* in the work, wherein the same speaker is asked to talk about "the many scenes that struck you as moving (*aware*), wonderful, and deeply impressive." Again, she responds with discussion of the content, speaking of things such as "[t]he emperor's sorrow at the death of Kiristubo," "[t]he scene of Yugao's death," "[t]he death of Aoi," and the scene "where a violent wind is blowing, an early wintry shower is falling, and Genji's tears seem to compete with the rain."[15]

Marra mentions the discussion of *Mitsu no Hamamatsu Chūnagon Monogatari* as a place where '*aware*' is used to speak of diction, and indeed two poems from the work are described as *aware* (or "moving" in translation). On the whole, however, in *Mumyōzōshi* it is *kokoro*, particularly that of the various scenes and chapters of *The Tale of Genji*, to which the term is applied. Marra is of course only looking at how the term is used in *Mumyōzōshi*, and yet I think that should this distinction be drawn more precisely and in slightly different terms, it might be used to explain the general use of '*aware*' as a critical term in this period. The use of '*aware*' to describe *kokoro* is not, as we shall see, always used in as normative a way as it is in this work, nor is the other significance in which it is used always related simply to diction. We can see this in the quote from *The Tale of Genji* above, where '*aware*' was used in its general sense to describe Genji's picture diary as a whole, including poems as well as, presumably, the paintings therein. Furthermore, we will see cases, particularly in poetry contest judgments, when the term is used to describe things other than diction alone.

Before moving to look at those poetry contest judgments I should like briefly to consider one passage written by the most important judge of poetry contests in Japanese history, Fujiwara Shunzei (1114-1204). One of the most famous and often-referenced appearances of '*aware*' in critical writings occurs near the beginning of Shunzei's *Korai Futeishō* (*Notes on Poetic Style Through the Ages*). Shunzei, the grand old man of poetry circles during the second half of the 12th century, has left us the greatest number of poetry judgments of anyone from his time. He single-handedly judged the massive "Poetry Contest in 600 Rounds" in 1193, at the age of 79. There is no doubt that he, as founder of the Mikohidari house of poetry which was inherited by his son Teika, was highly influential in developing the style that culminated in the creation of the *Shinkokinshū*, the eighth imperial-

ly-commissioned waka anthology, often judged to be the greatest. Even beyond that one great work however, it can easily be shown that the style created by Shunzei and his descendants, particularly Teika among them, remained the dominant aesthetic force in waka until the 20th century.

It is generally believed that Shunzei composed the *Korai Futeishō* in 1190, at the request of imperial princess Shikishi. Shunzei begins his work with a general discussion of the nature of waka, and within that includes the following statement:

> In regard to what makes for a good waka generally, Lord Michitoshi writes, in the preface that he added to Fourth Avenue Councilor (Fujiwara) Kintō's anthology *The Collection of Jewels*, that "the words should be like embroidery, the heart deeper than the sea." It is not actually necessary, however, that it be like embroidered brocade. Whether one simply reads it aloud, or sings it out in a chanting voice, it seems to me that a waka is something that somehow conveys *en* and *aware* upon its hearing. As to the notion of "poetic composition," from the beginning it has been that we come to hear the good and the bad of waka when they are read out aloud.[16]

The term '*en*' that here has been left untranslated along with '*aware*' is another important critical term from his period, and is often translated to English as "charm." Analysis of this term is out of the scope of this essay, although it would enlarge our understanding if we probed the relationship between these two words, both of which are important in poetry judgments. What stands out most in this quote is the emphasis that Shunzei puts on the aural quality of poetry. Good poetry sounds good. Bad poetry sounds bad. Thus '*aware*' is here used to describe neither *kokoro* nor *kotoba* specifically, but the *sound* of a poem. A good poem should sound both charming (*en*) and in *aware*. We ought to keep this statement in mind when we look over the manner in which Shunzei uses '*aware*' in his poetry contests judgments.

## *'AWARE'* AS EMPLOYED IN POETRY CONTEST JUDGMENTS

In my analysis of the use of '*aware*' as a critical term in poetry contest judgments I shall focus my attention on the extant judgments of Shunzei, for the two reasons that he was by far the most prolific and important judge of such contests in Japanese history (at least according to surviving documents), and because he used the term far more than any other judge. The first time we find '*aware*' used in a judgment, however, comes in the Poetry Contest at the Banquet Following the Sutra Reading at the Kumoi Temple" of 1116, where the judge is none other

than Shunzei's teacher, Fujiwara no Mototoshi. It will also be useful to look at how Mototoshi uses the term. Here he does so regarding the following three poems:

Poetry contest at the Banquet Following the Sutra Reading at the Kumoi Temple, no. 18.
Ninth Round, Right: Insects. Winner. Jōsō no Kimi

koe taezu — The ceaseless voices,
aki no yosugara — night after autumn night,
naku mushi wa — of the crying insects:
asaji no tsuyu zo — The dew upon the reeds
namida narikeru — must surely be their tears.

Poetry contest at the Banquet Following the Sutra Reading at the Kumoi Temple, no. 20
Tenth Round, Right: Insects. Winner. Atsutaka

makuzu hau — In the evening wind
yomogi ga yado no — at my shelter of mugwort—
yuukaze ni — covered with crawling vines—
urami mo masaru — the voices of the insects
mushi no koe kana — only deepen my regret.

Poetry contest at the Banquet Following the Sutra Reading at the Kumoi Temple, no. 27
14th Round, Left: Passing of the Ninth Month. Hitachi no Kimi

kogarashi no — In this mountain village,
kaze mo tomaranu — where the cold, tree-withering winds
yamazato ni — never cease to blow,
aki mo suginu to — how sorrowful is it to hear
kiku zo kanasiki — that autumn too has come and gone.

In regard to number 18, Mototoshi says that the phrase "the dew upon the reeds—it must surely be their tears," which corresponds to the last two verses of the Japanese, gives a little more of a feeling of *aware* than the other poem (*ima sukoshi no awaresa masaru kokochi sureba*), and he thus gives the win to this poem. In 20, it is the phrase "The voices of the insects only deepen my regret" (the last two verses of the Japanese) that is said to be more moving, literally, to give him more of a sense of *aware* (*aware ni oboyureba*). In 27, "In this mountain village, where the cold, tree-withering winds never cease" (the first three verses of the original) is said to tell of things with more of a sense of *aware* (*mono aware ni koso oboehabere*) than the image of autumn leaves left as a keepsake which the

opposite poem described. In each of these cases, it is two or three verses of each poem that Mototoshi singles out as being "moving," or as giving a sense of *aware*, although it seems to be more the imagery that these phrases manage to reveal than their diction per se that is being referred to here. More than anything, we might say that Mototoshi singles out these three images as being more moving or impressive than whatever the opposite poems express. We would be wrong, however, to conclude that it is simply the ingenuity of conception here that is being praised: each of the three images here spoken of expresses a common emotional tone. Each is sorrowful and lonely: the dew on the grass as the insects' tears, the regret felt in the insect's cry, and the wind in the barren trees of the mountain village are all images of loneliness and longing. What we have here is the specific significance of '*aware*', wherein the poems are being seen not simply as moving, but as having that certain sorrowful or pitiful character that Ki no Tsurayuki criticizes in Ono no Komachi's poetry. There is also, however, a certain general tone of praise connected to this use of the term. Indeed, each of the poems labeled *aware* wins its respective round. Thus we might say that these poems are victorious on account of the skillful manner in which these images are employed within their respective poems to convey an *aware*-like tone which adequately fits the subject matter at hand.

Mototoshi also says of the phrase "the scene of my bedroom, on nights I sleep alone" (the last two Japanese verses) in the following poem from the Kanpaku Naidaijin Utaawase of 1119 that it "truly gives a sense of loneliness in *aware*" (*makoto ni mono sabishiku aware ni*):

Kanpaku Naidaijin Poetry Contest, no. 59.
Ninth Round, Left: Love. Tie. Munekuni

misebaya na
shigure furu ya no
sabishiki ni
hitori nuru yo no
toko no keshiki wo

How I'd like to show you
the scene of my bedroom,
on nights I sleep alone
in loneliness—
those nights of falling autumn rains.

In this case Mototoshi is again clearly using the term '*aware*' in its narrow sense, describing the sorrowful and barren imagery of the poet sleeping alone and not the overall impressive power of the poem. This is reinforced by the fact that this poem ended up in a tie in its match, its rival poem being generally referred to with the commonly used '*kokorobososhi*' "forlorn in heart," a term which also carries with it certain of the connotations we have attributed to the specific sense of '*aware*'.

In the following poem from the same contest, Mototoshi again uses '*aware*' to speak of the specific emotional effect of a certain image, that of a river of tears

(*namida no kawa koso aware ni oboe haberu*):

Kanpaku Naidaijin Poetry Contest, no. 63.
11th Round, Left: Love. Winner. Masamitsu

| | |
|---|---|
| sa mo araba are | If that's how it is, so be it! |
| namida no kawa wa | though what shall I do |
| ikaga sen | with this river of tears? |
| aiminu nasae | Would that it not flow to the point |
| nagasazu mogana | that I see your face no more. |

It is important to note that with this poem included, every time Mototoshi uses '*aware*' to evaluate a poem, he applies it specifically to a certain phrase that gives a concrete image that is forlorn, lonely, or sorrowful. Each depicts some natural or human object: a river, bedroom scene, a mountain village in winter, etc. Moreover, four of the five poems described as '*aware*' in the extant judgments of Mototoshi were victorious in their bouts, the fifth ending in a tie. Thus even though we have read the use of '*aware*' here in its narrow sense, we cannot help but conclude that the term is also functioning somewhat normatively, and that the very possession of an *aware*-filled image is nearly sufficient for a poem to win. Thus we can say that such a usage also signifies aesthetic approval in the broad sense.

It is well known that Fujiwara Shunzei was not what we might call the most devoted disciple of Mototoshi. He even went as far as to rather openly embrace the poetic style of Mototoshi's fiercest rival, Minamoto Toshiyori. Nevertheless, I cannot help thinking that the notion of '*aware*' as a term of poetic criticism, with all that it connoted, was in some way passed down from Mototoshi to Shunzei when I note the overwhelmingly positive manner in which Shunzei also uses the word, especially when we think that very few other judges made any use of the word at all, let alone such a distinctive use of it. In the extant poetry contest judgments left by Shunzei and recorded in the *Shinpen Kokkataikan*, there are 39 judgments from seven different contests wherein Shunzei uses '*aware*' in the critical evaluation of a poem.[18] This equals more than twice the total of critical appearances of the word in the judgments of all other individual contest judges in this period combined. While we have not enough space here to view all of these judgments, I should like to make a few general comments concerning how the poems described as *aware* fared in the judging before looking more closely at what the word was used to signify. There are five matches in which '*aware*' is used to speak of both poems.[19] Aside from these, the poem described as '*aware*' won sixteen times,[20] tied fourteen times (and several of these seem to be cases where the poem is actually seen as superior but does not win because certain appeals to the gods or the emperor in the other poem preclude it from losing—these con-

tests are not merely about the good and bad in poetry),[21] and lost only four times (again, one of these times seems to be simply on account of certain religious aspects of the other poem).[22] It is thus clear that in general '*aware*' was a very positive evaluation. Even in cases where the poem was defeated, we usually find a sense of "this part of the poem is *aware*, but the other poem as a whole is simply better."

Taking a survey of wins and losses and from there pointing out that '*aware*' had a strongly positive meaning when applied to a poem for whatever reason is indeed a simple task. To understand just what aspect of each poem Shunzei is speaking of in *aware*, and, even more so, why, presents us with a much more complicated problem. Looking over the examples, I see some marked patterns of use, however, that demand closer attention. In line with the discussion we borrowed from the *Mumyōzōshi* above, Shunzei does often specifically speak of the *kokoro* of a poem as exhibiting *aware*. He only rarely speaks of the words or *kotoba* as doing so. More than diction, Shunzei is much more likely to reference the *sugata*, or shape, of the poem as a whole. One more interesting employment of the term is in the phrase *aware ni kikoyuru*, "to resonate with *aware*," which seems to address specifically the aural quality of the poem as read or sung aloud, in a manner corresponding to Shunzei's words in *Korai Futeishō* that we saw above. Below, I shall look at examples of the more prominent uses of the term in an attempt to arrive at some general notion of what '*aware*' meant to Shunzei in the context of the poetry contest.

An interesting point is that Shunzei's treatment of poetic conception (I include imagery in this broader category) changes as time passes on. In his earliest judgments, his words remind us heavily of Mototoshi, as he picks out certain elements or phrases from a poem and says that they, or the conception or intention they reveal, are *aware* or appear in *aware* (*aware ni mieru*). The following poem provides an example.

Poetry Contest Sponsored by Chūgū no Suke Shigeie, no. 124.
Love Round Six, Right. Winner Moromitsu

koishi to mo
mata tsurashi to mo
omoiyaru
kokoro izure ka
saki ni tatsuran

In all my longing,
and amidst all my suffering,
might she somehow
find in herself a heart
to sympathize with my pain?

In words reminiscent of the judgments of Mototoshi which we reviewed above, Shunzei says that the conception (*keshiki*) of the line "to sympathize to my pain" (the third line of the Japanese and part of the second) appears in *aware* (*aware ni mieru*) and thus this poems deserves victory. As time goes on, however, Shunzei

departs from such a manner of speaking and instead begins to regularly speak of the *kokoro* of a poem as reflecting *aware*.[24] This way of handling both idea and imagery becomes nearly exclusive from the time of the Hirota Shrine Poetry Contest of 1172. [25] It would seem that both of these ways of speaking are actually dealing with the same poetic phenomenon, that of the images in the poem and the ideas they convey. For example,

Hirota Shrine Poetry Contest, no. 4.
Second Round, Right: Snow Falling on One's Head at a Shrine. (Tie).

Minamoto Yorimasa

| | |
|---|---|
| shime no uchi ni | I pass through the world, |
| yo wo toosu kana | my time consumed at court, |
| shitagienu | ceaselessly brushing away |
| kashira no yuki wo | the snow piled upon my head, |
| uchiharaitsutsu | that will not melt away. |

Regarding the *kokoro* of the lines "ceaselessly brushing away the snow piled upon my head" (last two lines of the original) Shunzei says that it is "full of aware" (*ito aware ni wa haberu*). Here again it is the poignancy of the image of an old man's graying hair being represented as if he had unmelting snow piled upon his head that Shunzei calls "full of *aware*." Although the wording has changed, Shunzei is really speaking of the same type of thing as he did in the previous poem.

In regard to both of these uses we can confidently say that Shunzei has varied little from the significance with which Mototoshi used '*aware*'. It is almost always used here in the narrow sense, speaking of emotions of longing, sorrow, and/or pity that are evoked through specific images or conceptions included in the poem. Moreover, these images or conceptions are almost always specifically signified by the judge in pointing to certain words in the poem. It is again, however, as with Mototoshi, not the words themselves, but the meanings they carry, indeed their "heart" or *kokoro*, that is being described in various ways as reflecting *aware*. Furthermore, the positive normative sense of the term seen in Mototoshi also carries over into Shunzei's usage, even though many of the poems characterized by *aware* do not in fact win their rounds. Even in cases when the *aware* poem loses, the fact that some aspect of it evokes *aware* is always attributed as a plus. Thus we see here '*aware*' used primarily in its narrow sense, but all the time also taking on the broader sense of saying that a poem is generally moving or successful.

There are other original formulations in which Shunzei uses the term, however, that make a departure from the narrow significance and seem to be generally praising aspects of a poem other than its content. One example is the evaluation of a poem's "shape" or "gestalt" (*sugata*) as *aware*. We have five such judgments

left by Shunzei,[26] the first coming from the Sumiyoshi Shrine Poetry Contest of 1171.

'*Sugata*' is a term of poetic criticism with a long and varied history, first seen in the *Shinsen Zuinō* of Fujiwara Kintō, where he seemingly uses the word to speak of the smooth aural flow of the complete poem. The term came to be used at times to signify the notion of a formal or expressive style in which poetry could be written, as when Minamoto Toshiyori writes in his *Toshiyori Zuinō* that "one must, from the beginning, understand the several *sugata* of poetry." In general, however, the word has most often been used to speak of some aspect of the relationship between the *kokoro*, or expressive content, and the *kotoba*, or language, of the individual poem. It is said that under Shunzei's use, the notion of *sugata* "was expressively deepened, as that in which was grounded the connection between *kokoro* and *kotoba*. He uses the word '*sugata*' to speak not of complete individual poems, but of one or two individual verses within the a poem, paying attention to things like the aural characteristics produced through the connections between words and verses, and the images called up through poetic language."[27]

The following poem is the earliest example we find where Shunzei refers to the *sugata* of a poem using the word '*aware*':

Sumiyoshi Shrine Poetry Contest, no. 74.
Autumn Rains in a Shelter of Travel Round 12, Right. Winner. Nakatsuna

tamamo fuku
isoya ga shita ni
moru shigure
tabine no sode mo
shio tareyo to ya

Autumn rains seep down
through the laver-thatched roof
of this fisherman's hut.
Is this that I might gather salt
from the sleeves of my traveler's bed?
(soaked as they are with tears)

Here Shunzei comments:

> The *sugata* and word flow (*moji tsuzuki*) occurring as a result of the manner in which the poet of the right placed the phrase "laver-thatched roof" in the first verse and then ended with "Is it that I might gather salt from the sleeves of my traveler's bed?" are full of *aware*. As a result I ought proclaim the right the winner.

Here it is not any aural quality of the poem that Shunzei is praising when he speaks of its *sugata* and word flow as being full of *aware*. It is clear that it is the particularly witty manner in which the conception of the poem has been rhetorically expressed that moves Shunzei here. The image of a laver-thatched hut is as

strange in the conventional world of waka as it is to us today. Drawing up that image in the first line would have certainly evoked a puzzled look from the faces of the other contest participants. The bewilderment would be solved, however, in the last two lines of the poem, where the poet accomplishes a witty and rather ingenious turn, musing if the salt left on his sleeves was not in fact the runoff from rain dripping through that seaweed roof, and not in actuality left there from the tears he shed as he slept alone (of course the sleeve soaked with tears is a heavily used convention for sorrow in the poetry and fiction of this era). Here the terms '*sugata*' and '*moji tsuzuki*' certainly refer to this poetic and rhetorical use of language. And yet, rather than calling this something like '*mezurashi*' (new, surprising) or '*omoshiroshi*' (full of interest), as might have been expected, Shunzei calls it '*aware*'. Why? Had he called the *kokoro* "*aware*," his words would be much easier to interpret, as what we in fact have is a fancy conceit that reveals a sorrowful and lonely emotion. Shunzei speaks of the *sugata* as '*aware*' because it is precisely the use of words, the ingenious and original manner in which the words (*kotoba*) of the poem give rise to this powerfully sad *kokoro*, that makes the sorrowful image itself so powerful and the poem so good.

The comments on the following poem speak of the same poetic phenomenon a bit more clearly, in that here Shunzei calls both the *sugata* and the *kokoro* '*aware*':

Hirota Shrine Poetry Contest, no. 144.
Regrets, Round 14, Right. Dōin.

| | |
|---|---|
| suminoe ni | At Suminoe, |
| muko no ura kaze | the winds of Muko bay |
| tachisoite | rise and blow this way. |
| futatabi kami no | I pine for yet another blessing |
| megumi wo zo matsu | from the gods, blowing through those pines. |

After highly praising both this poem and its opponent on the whole, Shunzei goes on to add that the phrase "I pine for yet another blessing from the gods, blowing through those pines" shows a *sugata* as well as a *kokoro* that are truly *aware*. He then leaves the judgment between the two poems to the gods, who are properly invoked in each. In a manner similar to the usage we saw above, Shunzei is here applauding a rhetorical device that has been employed by the poet, in this case, the pivot word (*kakekotoba*) '*matsu*' (wait, pine tree) that while saying "I pine" also brings in a conventional poetic reference (*engo*) to the pine trees which are known to stand at the famous Sumiyoshi Shrine. This shrine, located south of present-day Osaka, was especially dear to poets, who believed that the god enshrined there had the ability to make their works successful. The shrine's pines where commonly referred to in poems which made supplication to the gods there. Moreover, Suminoe is the old name of the place, seen in the

*Man'yōshū* and the ancient Japanese histories, the very use of which brought up notions of the shrine's historical poetic importance. The fact that Shunzei speaks both of the *sugata* and the *kokoro* of these lines as being *aware* reinforces the notion that in using '*sugata*' and calling it '*aware*' he was judging the manner in which poetic language and rhetorical devices called up certain images. The *kokoro* or poetic content here is the image of an aging poet nervously waiting for the blessing of the gods: on the whole not very moving, nor very sorrowful for that matter. It is the manner in which Dōin has employed a pivot word which also makes a conventional poetic relation that Shunzei finds '*aware*', or moving in the general sense.

The *sugata* of the next poem is also judged to appear in *aware*:

Poetry Contest in 600 Rounds, no. 1019.
Round 30. Left: Love Related to Bridges. (Winner) The Lady-in-Waiting

koi wataru
yowa no samushiro
nami kakete
kaku ya machiken
uji no hashihime

Did that Princess of
the Bridge at Uji wait upon her lover
as fervently as I now wait?
Her narrow bed of robes
lapped upon by the river's waves?
(so like my tears of love…)

After praising the reference to the Princess of the Bridge at Uji made by both this poem and its opponent, Shunzei comments that the line "Did that Princess of the Bridge at Uji wait upon her lover… as I now wait" reflects the heart of the ancient tales from which this reference is taken (*furuki monogatari no kokoro ni aikanaite*), and that its *sugata* "appears deep in *aware*" (*sugata mo aware fukaku miehaberi*). Here the two evaluations are certainly related, as it is again the rhetoric of the poem, which includes a poetic variation upon a classic poem[28] which itself refers to even more ancient tale about the princess of the bridge at Uji who waited there upon her lover, that stands out most boldly. The poem then makes a clever pun on the notion that the princess waited at the bridge: "Did the waves of the river wet her bedding as my tears now wet mine?" it asks. The first line of the poem also contains the *engo* '*wataru*' here speaking in the first sense of the longevity of the speaker's emotions of longing, but also referring to "crossing" the bridge. Thus this poem is certainly a classic in terms of the rhetoric it employs, all which lends to giving concrete expression to the simple content it holds: How long must I wait for him to come to me?

Although we shall not include them here, the other two poems in which Shunzei regarded the *sugata* of part of them as '*aware*' also include quite impressive rhetorical devices. It was seen above that Shunzei uses '*sugata*' to signify the

manner in which the words of the poem employ different kinds of devices and call up certain images in order to relate the poem's content. If we peruse other judgments wherein '*sugata*' is spoken of, we get the same kind of sense that Shunzei is indeed using the word to speak of the connection between *kotoba* and *kokoro*, that he is singling out certain verses or phrases that employ clever, traditionally rich, or especially elegant language that works in expressing the content of the poem in a novel or particularly impressive way. In The Poetry Contest in 600 Rounds, for example, he says of the phrase "*shire to ya*" (as if to command, know it!) that "Recently there are people who like this kind of *sugata* and employ it in their poetry."[29] We might say that this phrase had recently become somewhat fashionable, as we see it in some of the slightly earlier works of innovative contemporary poets such as Fujiwara Teika and the Bishop Jien. The phrase would likely have been thought rather unconventional and harsh when first used. Shunzei seems, then, in speaking of its *sugata*, to be addressing the manner in which this slightly unconventional and yet fashionable new term expressed the conception it was aimed to express.

There are also several occasions in the Poetry Contest in 600 Rounds where Shunzei calls the *sugata* of a poem '*yū*' (優), "gentle" or "smooth." The verses he so labels in poems 373 and 443 of this contest both show the kind of rhetoric and poetic employment of language that we saw exemplified in the poems above.[30] It is more difficult to address the difference between a *sugata* that is *aware* and one that is *yū*. Of course the very assumption that Shunzei always used these terms consistently and fully consciously is problematic in itself, and no strict delineation between there meanings is to be expected.[31] In regard to these two poems, however, I sense two aspects to which Shunzei might be referring. One is that both make clear reference to poems or to manners of poetic speaking of the past. Such reference does much to add a meaning to the poems that lies beneath their surface. Compare to this the deep and moving imagery that was evoked by language in at least two of the three poems whose *sugata* was called '*aware*', and we might have struck upon the difference. A full comparison of these two expressions, as well as those wherein the *sugata* is said to be '*yoroshi*' (good), or '*okashi*' (charming), for example, might be a worthwhile future project.

What are we to say in summation of the use of the word '*aware*' in describing *sugata*? The one place above where Shunzei calls the *kokoro* as well as the *sugata* "*aware*" seems the least full of the specific emotions we have seen associated with the term. It is therefore difficult to say that Shunzei is speaking of the images called up by the rhetoric as particularly sorrowful or lonely. I would rather conclude that Shunzei here uses '*aware*' in its broad sense in referring to the manner in which the rhetorical wording has succeeded in relaying the content of the poem. I will not say that this judgment is carried out regardless of the emotional content (which in each of these cases could be called '*aware*' in the narrow sense,

although I see none of the images as paradigmatically showing the narrow *aware*). It is rather, I would argue, the manner in which the poetry employs words in bringing out a stirring image that is being praised.

Continuing on, there are nine occasions wherein Shunzei says that a poem "resonates with *aware*" (*aware ni kikoyu*).[32] These statements are complicated, however, and cannot always simply be read as comments on the aural effect of the works. This is because there are occasions when he speaks of the *kokoro* of a poem resonating with *aware*. Such statements account for three of the nine I spoke of above. I shall here set these aside and deal only with those matches where Shunzei singles out certain words or phrases and seems to be commenting on the way these sound. We can get a better sense of Shunzei's intention by looking at poems wherein he has singled out specific verses as resonating with *aware*. For example, in regards to the poem

Sumiyoshi Shrine Poetry Contest, no. 53.
Autumn Rains in a Shelter of Travel Round Two, Left. Winner. Seiken

| | |
|---|---|
| nara shiba no | I pay a visit |
| tabi no iori ni | to a traveler's fragile hut— |
| otozurete | piled branches of oak— |
| shigure mo ima zo | as an autumn drizzle now |
| yama meguri suru | makes its way around the mountain. |

Shunzei asks if the lines "I pay a visit to a traveler's fragile hut" do not resonate slightly with *aware* (*ima sukoshi aware ni mo ya kikoyuramu*). Shunzei is recorded misquoting the verse: "*tabi no iori ni otozururan.*" The poem itself, as copied in the manuscript, reads "*otozurete*," not "*otozururan*," and indeed is much the better for it. Not only would the six-syllable *ji-amari* in the misquote disrupt the smooth rhythm of the original, but the repetition of "r" sounds in "*-ruran*" is also not very gentle on the ear. In the original, the repetition of the "i" sound four times in the second verse (*tabi no iori ni*) which then gives way to a repetition of three 'o' sounds through the third verse that ends in two "e" sounds is especially pleasant. This works even better on account of the word *iori* (hut) in which one vowel follows directly upon the other. This is the first "o," and it gives a premonition of the sound that will become prominent in the next verse. In regarding Shunzei's comment that these lines resonate with *aware*, it would make little sense to attempt to read some narrow reference to a certain emotion here. That is certainly not what is at stake. It is the overall gentle and pleasing aural quality of the words that he here praises, and in that we are reminded of the quote taken from *Korai Futeishō* above.

There are three more individual verses that Shunzei says resonate with *aware*. He says of a pair of poems which come together in the same round that the final

verse of each resonates with *aware*. The verses are "*ama mo iikere*" (also say the fishermen) and "*yukikakuremashi*" (might have gone to hide). The first of the pair shares a similar structure to the verses seen above, wherein we see three sets of vowel repetitions. Here we find a-a-i-i-e-e, with one "o" thrown in between. The second verse, "*yukikakuremashi*" would seem to sound pleasant on account of the three successive "k" sounds, each leading a different vowel. The repetition becomes even more noticeable when heard in conjunction with the previous line "*izure no kata ni*" which contains another "k" sound.

In another contest, Shunzei praises the first verse of a poem as "resonating with *aware*." That verse runs "*ko wo omou*" (thinking of its child), but in spoken form might better be represented as "*ko wo omoo*," as what we have, at least when read in modern Japanese, is three short "o" sounds followed by a long one. This is an even more prominent case of vowel repetition than any of those seen above, and though it, like that of "*ama mo iikere*" above, may seem somewhat awkward to us, Shunzei seemed to appreciate it, for he gave the poem the win, saying also that the conception revealed in the rest of the verse is new and original and thus appealing.

There are several other ways in which Shunzei speaks of the way in which a poem or its verses sound. Of the verses "*aki wo chikashi to sora ni tsugu nari*" (they are proclaiming in the sky that autumn is close at hand) from a poem by Teika from the Poetry Contest in 600 Rounds, for example, he says that they "sound like gentleness (*yū*) itself (*yū ni koso kikoehabere*)."[33] Here he would seem less to be speaking purely of the aural quality that the words possess, as these words seem to have much less of a special phonetic particularly than did those in the poems that sounded "in *aware*." There words "*aki wo chikashi*" here are borrowed from an older poem, and Kubota Jun for one wonders in his commentary if Shunzei's calling the *sugata* here "*yū*" is not out of praise for the way in which these words called up associations with that older poem.[34]

In saying that a poem sounds in '*aware*', however, Shunzei seems to be commending it for its aural beauty, the way it *sounds* when being read–or sung, actually—aloud. Following the quote which we saw above from the *Korai Futeisho*, we ought to recognize that Shunzei indeed laid stress on such poetic qualities, ones that are often ignored today, especially by non-Japanese who might not be as adept at sensing the possibilities for aural beauty of the classical language. We can conclude, I think, that in this usage Shunzei is employing '*aware*' in its broad sense, that of being aesthetically of emotionally moving in general, rather than in any narrow emotional sense.

## CONCLUSION

At the start of this essay we looked at various claims made by Motoori Norinaga concerning the connection between *aware* and emotion as well as "knowing *mono no aware*" and the good and bad in poetry. We saw that Norinaga seemed to imply that the good and bad in poetry were dependent upon whether or not a poem made its hearers feel *aware*. While Norinaga was the first to make such a claim, we have seen that the term *'aware'* as used in the criticism of poetry as well as other types of literature has for a long time been connected to the act of judging the artistic quality of those works.

*'Aware'* is used in both a broad as well as a narrow sense, these senses corresponding fundamentally to the distinctions made by Norinaga between *aware* as a general signifier of impression and *aware* as expressing sorrow or longing. In its broad sense, *'aware'* has been used to speak of the power of a poem or other work to move its audience, and is in general a normatively positive evaluation. When employed in its narrow sense, *'aware'* speaks of the emotions of sorrow, loneliness, or pity that a work impresses upon its audience. In this sense as well, which logically speaking is descriptive rather than normative, the judgments do in fact almost always carry with them a generally positive evaluation. Actually, in only one case (Tsurayuki's criticism of Ono no Komachi) did we see *'aware'* used both in a narrow and negative sense. We can conclude, then, that to call a poem *'aware'* is to praise it—sometimes directly, when the word is used without specific emotional connotations, and sometimes indirectly, when it does carry such connotations. We can also conclude, on the basis of this statement, that richly sorrowful poems in themselves were generally evaluated in a positive sense: being *aware* is good, even if that only means that a poem is deeply sorrowful.

The use of *'aware'* to evaluate poetry continued between the time of Shunzei and that of Norinaga, although for some time after Shunzei stopped judging poetry contests the importance of the term waned somewhat. We do see it, though, in the *Gokuden* of Retired Emperor Gotoba, where he uses the term to speak of the poetry of none other than Shunzei, here referred to by his Buddhist name: "In Shakua's works there was a sense of gentle charm (*en*) that was deep in *kokoro*, and full of *aware*" (*yasashiku, en ni, kokoro mo fukaku, aware naru tokoro ariki*). Shunzei's son Teika also employs the term is his *Monthly Notes*:

> As waka are basically things of this land of Yamato, we can read in the various notes left by our teachers who preceded us that a poem is something that should be composed gently, and full of *aware*.

Teika's words here echo those his father left some two decades before.

Before Norinaga, it is in the thoughts of Shinkei, recorded in his *Sasamegoto*,

that *aware* takes on its deepest significance in connection to the way of waka. With a completely different logic than that employed by Norinaga, Shinkei argues that the way of waka is rooted in *aware*. That discussion, however, is based upon certain psychological and ontological notions of what poetry is about and from whence is comes (in which case it is certainly relevant to the study of Norinaga), and not about judging the good and the bad in poetry *per se*, and thus an analysis of Shinkei's *aware* shall have to wait until another day.[35]

1. See Tomiko Yoda, "Fractured Dialogues: *Mono no aware* and Poetic Communication in *The Tale of Genji*," *Harvard Journal of Asiatic Studies 59:2*, 1999, and Naoki Sakai, *Voices of the Past: The Status of Language in Eighteenth Century Japanese Discourse*, Ithaca: Cornell University Press, 1991. In this essay I follow a convention of philosophical writing by using single quotation marks when I wish to refer to the term itself rather than to that which the term might signify. Thus '*aware*' refers to a word, while *aware* (without quotation marks) refers to, say, a value or quality in apoem.
2. In *Gumon Kenchū*, Ton'a espoused that "A poem consists of touching things and exclaiming our sentiments, nothing more than this" (see notes, *Motoori Norinaga Shū*, Nihon Koten Shūsei, Tōkyō: Shinchō , 1983, p. 313.). In response, Norinaga states:

   > People who do not understand my reasoning say things like: "A true poem comes about when I speak forth my feelings as they are, whether I do so well or poorly. There is no need to be concerned with a true poem being heard by others." In such cases, even if their poem is passed around and actually makes an impression upon others, these people do not know the true essence of poetry. What is spoken about this in the first round of question and answer in the *Gumon Kenchū* contrasts with my words here, but if we inquire into the foundations, we see that because it is important that a poem is heard by others and leads them to feel *aware*, ever since the age of the gods, putting *aya* into words and singing out in verse has been the inherent essence of poetry. If those who hear this come to feel aware, then the poet's heart is extraordinarily relieved, if they do not, his relief is but minimal, which is only natural (*Motoori Norinaga Shū*, p. 313). Unless otherwise noted, all translations are my own.

3. *Motoori Norinaga Shū*, p. 312.
4. Ibid.
5. *Kokin Wakashū*, Nihon Koten Bungaku Zenshū, Tōkyō: Shōgakukan, 1971, p. 49.
6. Ibid., p. 59.
7. *Motoori Norinaga Shū*, p. 297.
8. Ibid., p. 298.
9. *Genji Monogatari,* Vol. 2, Nihon Koten Bungaku Zenshū, Tōkyō: Shōgakukan, 1977, p. 110.
10. *Genji Monogatari*, pp. 110-111.

11. Michele Marra, translator, "Mumyōzōshi," *Monumenta Nipponica* 49:2-4, 1984, pp. 125-6. Parenthetical additions are my own.
12. Ibid., p. 126.
13. Ibid.
14. *Mumyōzōshi*, Nihon Koten Shūsei, Tōkyō: Shinchō, 1976, p. 24-7. See translation in Marra, pp. 137-8.
15. Translation borrowed from Marra, pp. 281-2.
16. *Karonshō*, Nihon Koten bungaku Zenshū, Tōkyō: Shōgakukan,1975 pp. 275-6.
17. This and all following quotations from poetry contests are taken from *Shinpen Kokka Taikan* CD Version, Tōkyō: Kadokawa.
18. These and the following numbers do not include any judgments from Shunzei in the gargantuan Poetry Contest in 1,500 rounds from 1201, in which many poets rotated in the Judge's role. I have also excluded all contests that were judged communally by the entire group of participating poets. Furthermore, there are many instances wherein the word *'aware'* appears in Shunzei's judgments in a non-critical sense. He often uses it in repetition of a poem's words, sometimes utters it as an interjection of his own feelings in relation to the poems or the criticisms of other poets, and sometimes uses it to speak of the way certain images should be handled. Neither have these instances been counted among my numbers.
19. Sumiyoshi Shrine Poetry Contest 145-6; Hirota Shrine Poetry Contest 171-2; Miidera Temple Shiragi Shrine Poetry Contest 19-20; Poetry Contest in 600 Rounds 395-6, 679-80.
20. Poetry Contest Sponsored by Chūgū no Suke Shigeie 79, 124, 136; Sumiyoshi Shrine Poetry Contest 53, 74, 101, 119, 137; Poetry Contest on the North Side of the Ken'shun Inner Pavilion 30; Hirota Shrine Poetry Contest 86, 173; Miidera Temple Shiragi Shrine Poetry Contest 53; Betsurai Shrine Poetry Contest 121; Poetry Contest in 600 Rounds 542, 683, 1019.
21. Sumiyoshi Shrine Poetry Contest 140, Hirota Shrine Poetry Contest 4, 122 (appeal to emperor), 129, 132, 133, 144 (mention of the very Shrine where the contest was being held), 146 (mention of sacred forest at Ikuta), 149, 156, 170 (appeal to gods); Betsurai Shrine Poetry Contest 93, 172; Poetry Contest in 600 Rounds 516.
22. Sumiyoshi Shrine Poetry Contest 89; Hirota Shrine Poetry Contest 140 (mention of gods), 148; Betsurai Shrine Poetry Contest 134.
23. See the Poetry Contest Sponsored by Chūgu no Suke Shigeie nos. 80, 124, 136, 140.
24. For example in the Sumiyoshi Shrine Poetry Contest 138, 145-6, the Hirota Shrine Poetry Contest 4, 86, 129, 140, 146, 148, 173; and the Betsurai Shrine Poetry Contest 121, 172. Actually the Sumiyoshi Shrine Poetry Contest of 1171 would appear to be something of a turning point. Before this contest, Shunzei never spoke of *kokoro* as *aware*. Here, he does so with a frequency about equal to that in which he speaks of certain phrases, conceptions, or images being or making one sense *aware*. After Sumiyoshi, it is this new manner of referring to *kokoro* that prevails.

25. In the Poetry Contest in 600 Rounds of 1193, however, Shunzei does not use '*aware*' even once in connection to *kokoro*, so it would seem that he may have discarded such a way of speaking, although we should consider as well that by this time his overall usage of the term '*aware*' had dropped considerably. In that contest there are only six rounds (exactly one percent) wherein Shunzei uses the term in an evaluative sense, compared to fifteen out of the total eighty-seven surviving rounds (17.2 percent) in the Hirota Shrine Poetry contest.
26. Sumiyoshi Shrine Poetry Contest 74, 119 (*kokoro* as well); Hirota Shrine Poetry Contest 132, 144 (*kokoro* as well); Poetry Contest in 600 Rounds 1019.
27. Quoted from the entry on '*sugata*' in *Waka Bungaku Jiten*, Tōkyō: Ōfusha, 1991, p. 362.
28. Kokin Wakashū 689.

| | |
|---|---|
| samushiro ni | Does she spread her robes |
| koromo katashiki | out to make her narrow bed |
| koyoi mo ya | again this evening? |
| ware wo matsuran | She must wait on me again, |
| uji no hashihime | that princess of the bridge at Uji. |

29. Poetry Contest in 600 Rounds, no. 77.
30. 373 Autumn Second Book, Seventh Round, Left: Autumn Dusk. (Winner). Kanemune.

| | |
|---|---|
| aki wa nao | The lonliness of autumn: |
| kiri no magaki ni | enfolded in darkest fog, |
| shika nakite | a deer cries for his mate. |
| hana mo tsuyukeki | Even the evening flowers |
| yubenarikeri | are covered with his dewlike tears. |

Here it is the first three verses that Shunzei picks out as having a *yū sugata*. The first verse uses particularly poetic language that carries with it various nuances of loneliness and sorrow that are not explicitly spoken. The second creates an image of thick fog by speaking of it as a fence.

443 Autumn Third Book, 12th Round, Left: Oak. (Winner). Teika

| | |
|---|---|
| toki wakanu | Even the waves |
| nami sae iro ni | of the Izumi River, |
| izumigawa | (waves which they say know no autumn) |
| hahaso no mori ni | are showing their colors. |
| arashi fuku rashi | In this forest of colored oak, |
| | A storm must be blowing. |

Of this poem it is the second and third verse that Shunzei says possess a *sugata* that is "*yū*." This two verses employ a pivot word and a place name epitaph (*uta makura*), as well as form the basis for an allusive variation on an older poem.

31. In The Poetry Contest in 600 Rounds alone the *sugata* of a poem is spoken of no less than 33 times, describing it with various different critical terms, and this not even

including the times when it is used to speak of a certain style or form of expression that the poem as a whole fits into.

32. Sumiyoshi Shrine Poetry Contest 54, 140; Poetry Contest on the North Side of the Ken shun Inner Pavillion 30; Hirota Shrine Poetry Contest 122, 132, 133*; Miidera Temple Shiragi Shrine Poetry Contest 19-20, 53*; Betsurai Shrine Poetry Contest 93*.
    * Indicates those examples wherein the *kokoro* is said to sound in *aware*.

33. 289 Second Book of Summer, 25th Round, Left: Cicada. (Winner) Teika

| | |
|---|---|
| arashi fuku | High in the treetops |
| kozue haruka ni | where the storm winds blow |
| naku semi no | cry the cicadas. |
| aki wo chikashi to | They are telling to the skies |
| sora ni tsugu nari | of the approaching autumn. |

34. Kubota Jun and Yamaguchi Akiho, editors, *Roppyakuban Uta-awase*, Shin Koten Nihon Bungaku Taikei, Tōkyō: Iwanami, 1998, p. 165.
35. For a detailed discussion of this point, see Amagasaki Akira, *Kachō no Tsukai*, Tōkyō: Keisō Shobō, 1983.

## 要 旨

### 日本古典歌学の判詞としての「あはれ」

マーク・メリ

この論文では、平安時代歌合判詞の中で使われている「あはれ」という言葉、特に藤原俊成のものと、歌学論そして文学論の中からその意味を考察する。良い歌は聞き手に歌人の心の中に詰まっている「あはれ」を感じさせるものであると提言した、本居宣長の言葉から出発し、その言葉が歌の善悪を判断する歴史的役割を分析していく。周知の通り、宣長は「あはれ」という言葉が広義と狭義の両方の意味を持つと説明するが、古代の判詞としても、「あはれ」はこの両方の意味に使われているということをここで指摘する。前者は、歌が聞き手を感動させることを指すので、それは一つの一般的美的判断として解釈してもよい。後者は特殊的な意義を持ち、悲哀、孤独、もしくは哀れみというような感情的内容を表わしているのである。本論文においてこの二つの感覚の排他的でない相互関係を考えてから、歌に関しての藤原俊成の善悪観の基本要素を少し明確にしようとする。