

THE SPACE CATEGORY IN MEDIEVAL JAPANESE LITERATURE

Vladislav N. GOREGLIAD

Institute of Oriental Studies, Russian Academy of Sciences, St. Petersburg, Russia

(Received 26 July 1994, accepted 18 November 1994)

The role of the fictional space in literary work depends on the correlations between on the one hand the world of ideas and emotions, and on the other hand the world of things, and in the final analysis on the ideological categories of the work.

The external world in waka poetry is regarded elementwise. The poetical context of each element of the world is functionally connected with the emotions of the lyrical character and converted into the symbol which marks the fixed kind of emotions.

Both the human fortunes and the state of nature in the *Gunki monogatari* are submitted to the comprehensive conception (i.e. the idea of the karma in the *Heike monogatari* or the idea of the vassal loyalty in the *Taiheiki*).

The main distinctive feature of the space depicted in the *nikki* and *zuihitsu* is its reality. But the role of the space depicted is different dependent on the peculiarity of the work.

In the travellers' notes (*kikobun*) the idea of the space is closely connected with the ones of time and movement.

The author's distinction in the approaches to the space here was obliged by the ultimate aim of the travel.

From the passage: "I became very restless and got an image of Yakushi Buddha made as large as myself. When I was alone I washed my hands and went secretly before the altar and prayed to him with all my life, bowing my head down to the floor. Please let me go to the Royal City. There I can find many tales. Let me read all of them." (Transl. by A. Omori and K. Doi) The distinctive aim of the author's travel in the *Sarashina nikki* became clear.

In accordance with this aim the space became more capacious, the ultimate aim of the traveller (narrator) of the *Izayoi nikki* is to introduce the role of her family in traditional poetical art to the Shogun authorities as the argument in her lawsuit for the Hosokawa estate. The movement as such did not have a leading importance in the travel notes of nun Abutsu. In this sense the role of movement in the *Izayoi nikki* and *Sarashina nikki* are the same.

The attention of the author in the *Tokan kiko* is paid to his travel and the objects he came across along the way. This type of the description is narrow for Japanese poetry.

The aim of the pilgrimages in the *Kagero nikki* is to abstract the heroine from the changes in her feelings from her thoughts. In a broad sense these descriptions are close to ones in the *Tokan kiko*, but are concentrated on the inner life of the heroine.

The rare descriptions of nature in the *Genji monogatari* have two tasks, namely to determine the mood of the character and to introduce the reader into the situation. In the later *monogatari* (for instance *Towazugatari*) both types of descriptions become more extensive.

In accordance with the scale of descriptions of the external world these literary works may be divided in to three main categories. Namely, the large scale (as in the *Gunki monogatari* and *zuihitsu*), the middle scale (as in the *Tosa nikki* and *Tokan kiko*) and the small scale (as in *Murasaki Shikibu nikki*). The large literary scale descriptions

approximate to the manner of the philosophical treatises ; the middle scale descriptions to the manner of *waka* ; and the small scale ones to non-artistic descriptions. The authors' imagination is especially expressed in the large and middle scale descriptions.

Keywords: FICTIONAL SPACE, EXTERNAL WORLD, *GUNKI MONOGATARI*, *NIKKI*, *ZUIHITSU*, *KIKO BUNGA*KU, *WAKA*, PAINTING (*SUIBOKUGA*, *HAIGA*), BUDDHISM, CONFUCIANISM.

The "World Model" in medieval Japanese literature is to a high degree determined by the genre of the work itself. These genre requirements are met in portrayed space as well : its scope, the degree of abstraction, its role in the event line, the set of the reference points in various descriptions, the narrator's co-ordinates, and so on. The role of the fictional space in the work depends on the correlations between on the one hand the world of ideas and emotions, and on the other hand the world of things and in the final analysis on the initial ideological categories.

Japanese classical poetry regards the external world elementwise. Included in the poetical context an element of the external world is functionally connected with the emotions of the lyrical character, and by means of traditions is converted into the symbol which marks the fixed kind of emotions. The great meaning capacity of such a symbol is determined by the limitedness in the verbal dimensions of the classical Japanese verses (the *waka* or *tanka* verse contains twelve or at most twenty words).

The scale of the emotions of the conventional character in such a verse does not depend on the proportions of the space elements at all. The dew drop, for instance, can call out such emotions as the flight of wild geese in autumn or a mountain's silhouette behind the mist in the early morning. The poets made distinctions between the types of feeling, but not in the intensity of it. But in any case the elements of space in the verse are perceived by the character directly and therefore should be actual. Their reality, their concreteness is what justifies the understatement in the connected description of the emotion increases the potentialities of the individual interpretations of these emotions (as a rule within traditional limits).

In some respects such peculiarity of traditional Japanese poetry resembles *Zen* = Buddhism paintings. Concrete objects in these paintings became a symbol, in which details have no importance. Such a painting offers to the individual various associations which are mostly dependent upon his own experience. Both in paintings (*suibokuga* and then *haiga*) and in traditional poetry surroundings should be conjectured by the individual on the basis of the image created.

The space represented in the military tales (*Gunki monogatari*) of the twelfth to fourteenth centuries is quite different. Both the human beings and nature are submitted to a comprehensive conception (Buddhism in the *Heike monogatari* or Confucianism in the *Taiheiki*), and the details of the space are enumerated with no real concern to the described affairs. The space in the *Gunki monogatari* can be possessed of either the characteristic of the power of richness or not. In the *Heike monogatari* (The Tale of the *Heike*, thirteenth century), one can move easily between Fukuhara and Miyako, but encounter resistance in the form of the miraculous energy near Taira no Kiyomori's deathbed (Chapter Six).

Kiyomori could swallow nothing, not even a sip of water, after the disease took hold. His body was fiery hot; people could hardly bear to remain within twenty-five or thirty feet of the bed. His only words were, "Hot! Hot!" It seemed no ordinary ailment.

The mansion's people filled a stone tub with water drawn from the Thousand-Armed Well on Mount Hiei, but the water boiled up and turned to steam as soon as Kiyomori got in to cool off. Desperate to bring him some relief, they directed a stream of water onto his body from a bamboo pipe, but the liquid splattered away without reaching him, as though from red-hot stone or iron. The few drops that struck him burst into flame, so that black smoke filled the hall and tongues of fire swirled toward the ceiling.¹

In the *Taiheiki* (The Great Peace, fourteenth century, Chapter Two) the dedication ceremony realized in the Enryakuji Temple near Kyoto did join the great space.

At the dedication ceremony the chief of the priests was the Canonical Prince of the Blood Sonchō of the Myōhōin Cloister, and the offertory prayers were written by the Tendai abbot of that time, the Canonical Prince of the Blood Son'un of the Great Pagoda. More fragrant than the flowers of Vulture Peak [a place in India] was their incense, burned to glorify the Buddha; from Yü-shan [a place in China] itself the wind brought back the echo of their pious hymns.²

The categories of space and of time became a principal argument for the declaration of the leading idea in the first military tales of the late-twelfth century. The opening passage of the *Heiji monogatari* (The Tale of Heiji Era, twelfth century) declares:

Quiet reflection reveals that the Three Emperors and the Five Sovereigns ruled their lands, and the "Four Peaks" and the "Eight Principles" soothed the people, all through perceiving (those of) ability and appointing them to office, where they reflected upon themselves and received emoluments. It is said that, when the lord chooses his ministers and awards them offices, and the ministers weigh themselves and receive their posts, then without effort the detailing of responsibilities and the demanding of accomplishments are achieved. For such reasons, voyaging boats in crossing the sea inevitably borrow the efficacy of oars and rudders, great cranes in braving the clouds invariably rely on the use of their wings and emperors and kings in ruling their lands inevitably rely on the aid of their helpers. Thus it is said. A land's helpers must inevitably have loyalty and excellence. When men are obtained for the tasks, the Empire of its own accord is at peace.³

A proper appreciation of the whole of the described events is contained in the Introduction (Chapter One) to the "Tale of Heike".

The sound of the Gion Shōja bells echoes the impermanence of all things ; the color of the Sāla flowers reveals the truth that the prosperous must decline. The proud do not endure, they are like a dream on a spring night ; the mighty fall at last, they are as dust before the wind.

In a distant land, there are the examples set by Zhao Gao of Qin, Wang Mang of Han, Zhu Yi of Liang, and Lushan of Tang, all of them men who prospered after refusing to be governed by their former lords and sovereigns, but who met swift destruction because they disregarded admonitions, failed to recognize approaching turmoil, and ignored the nation's distress. Closer to home, there have been Masakado of Shōhei, Sumitomo of Tengyō, Yoshichika of Kōwa, and Nobuyori of Heiji, every one of them proud and mighty. But closest of all, and utterly beyond the power of mind to comprehend or tongue to relate, is the tale of Taira no Ason Kiyomori, the Rokuhara Buddhist Novice and Former Chancellor.⁴

The space, the time, the historical precedents are subordinated here to the main conception which is the "impermanence of all things".

The concept of the space in the travel diaries is closely linked with the concepts of time and movement. Everyone exists in the time and in the space, therefore the concept of the movement, that is naturally connected with these categories presupposed their dynamics and the change of the spatial and temporal co-ordinates of the character.

The main distinctive feature of the space depicted in the *nikki* (diaries) and *zuihitsu* (essays) (I do not mean the depictions of the inserted dreams and short stories) is its reality. But the role of the space depicted is different depending on the peculiarity of the work.

In the *Tosa nikki* (Tosa Diary, tenth century) the ultimate aim of the travellers was to reach the capital. Step by step in the imagination of the reader, the capital, becomes here not merely simple geographical point they want to reach. It was the aim desired before the beginning of the travel itself, the ideal place of which there was a great deal of talk and verse composed about etc. The striving for such an aim inevitably attached an inner intensity to the movement and created an illusion of the capacity to resist in the space depicted. In the article dated 1st day of the 1st moon, for instance, we can read :

I can't help thinking about the capital today, everybody kept saying. I wonder how it all looks—the straw festoons, with their mullet heads and holly, at the gates of the little houses.

On the 7th day of the same moon : "People thought it vain about the White Horse Banquet being held that day [in one of capital's main shrines-] ; for us, waves were the only white things in sight." On the 11th day : "... everyone longed to reach the capital as soon as possible." On the 20th day : "... someone composed :

miyako nite
yama no ha ni mishi
tsuki naredo
nami yori idete
nami ni koso ire

It is the same moon
I saw at the mountain rim
in the capital,
yet now it comes from the waves
and into the waves retreats."

On the 6th day of the 2nd moon: "In her delight that it was no longer far to the capital, the seasick old Awaji grandmother lifted her head from the bilge and recited a poem..." And on the 9th day of the 2nd moon: "We continued upstream, rejoicing in the thought that the capital was drawing ever nearer."

Under such circumstances the movement itself is considered by the author from the point of progress in the approach to the desired aim, and each time various obstacles are pointed out by him together with the enumeration of the places of rest. On the 25th day of the 1st moon: "The captains having pronounced the north wind unfavorable, the boats were not taken out." On the following day: "Whether it was true or not I can't say, but there were rumors that pirates were on our trail. This caused us to delay our departure until around midnight." On the 27th day: "The wind and waves were high, so the boat was not taken out. There were despairing sight in all quarters."

The 2nd moon began. On the 3rd day: "The sea remained the same as on the day before preventing the sailors from taking the boat out. The ceaseless wind seemed to roll back the waves as they approached the shore." On the 9th and 10th days: "With the sailors manning the tow-rope, we started up-river again before dawn, full of eager anticipation, but the extreme dearth of water forced us to crawl along." "Something prevented us from continuing up the river."⁵

The extent of the real space in the diary is proportionate to the obstacles surmounted. The distances between the intermediate places is not explained, and in the course of the narration they are misrepresented depending on the richness of the events described. The more the events are described the longer seems the space overcome. But the events on the boat are not limited to travel itself or to looking out for the weather and the admiration of surrounding beauties. The travellers formed some kind of a circle which retired into themselves, it had its own interests and feelings, and it organized its own poetry contests which had no direct connections with the aim of the travel. The descriptions of this narrow world, including that of some characters, slow down the action in the diary, prolong its fictional space, and misrepresent the reader's idea of the real distances. It is especially so in comparison with the dynamic descriptions which concentrate the reader's attention on the idea of the movement.

The course of the travel becomes complicated not only by the outer circumstances (such as fresh gales, downpours, darkness, pirates, sand-banks etc.), but also by the inner ones as well (replenishment of provisions, conversations with anyone, indispositions of some travellers etc.). The overcoming of the space gives not only gladness, but also tiredness and some diseases (the old Awaji Grandmother, for instance).

As a result, for one reason or another, the movement produces difficulties for the

movement itself with no connections to the supernatural forces (in contradiction to the sailing impeded by the Bright Divinity of Sumiyoshi). The descriptions of the space and time are completely realistic: from the travellers' point of view the visible seaside is moving, and the views are changing (each one has its own beauties, its history etc.). The realistic character of the description is most clear in the cases of favorable conditions for the travel. But the space in the *Tosa nikki* has some spiritual essence as well. Hence we can read about the proper prayers and sacrifices to Buddhas and indigenous gods.

Another type of description would be in the case where the aim of the trip is a different one. We can see such a case in the *Izayoi Nikki* (The Diary of the Waning Moon,⁶ thirteenth century) by the nun Abutsu.⁷ "In fact," writes Professor E. O. Reischauer, "her trip to Kamakura, which is the central incident of the *Izayoi nikki*, was occasioned by a lawsuit over one of Tameie's⁸ manors, which she claimed for Tamesuke⁹ against the opposition of her stepson, Tameuji."¹⁰

Therefore the arrival at Kamakura per se is not equivalent to the achievement of the main purpose of her trip. The spiritual (in the Shintoist meaning) essence of the space does not come to her aid by speeding up her arrival at Kamakura.

All the prayers and worship by Abutsu in the course of her trip (19th, 20th, and 27th days) are destined for winning a decision which will be handed down in Kamakura. She asked the Buddha and gods for their support in her lawsuit but not for her trip. Therefore the space in her Diary appears before the readers in the natural form, and without the spiritual one. Her prayers, her verses, her memories are all individual and have no links with her fellow-travellers. The impression of movement is created in her Diary not only by the description of the road, but also through the constant changes in the scale of the objects (beginning with the traces of birds on the sand and continuing until the distant hills), of the distances, illumination, weather etc.). The obstacles in the course of the trip are real ones as well: a darkness, a mist, a rain, a crossings on the rivers...

We had decided to reach a place called Kagami this evening, but darkness fell and we did not reach it, so we stopped at a place called Moriyama. Here too the drizzle still followed us. They say we should stop at Yatsuhashi (Eight Bridges). In the darkness, even the bridges were not visible.

The slowing down of the movement in the Diary is probably equivalent to reality. Their descriptions as well as ones of the other elements of the outer world served as the introductions to the tanka-verses. One of the main problems of such verses is how to show the difficulties and the importance of Japanese poetry. Abutsu intended to introduce to the Shogun authorities the role of her family in the traditional poetical arts as one of the main arguments in her lawsuit.

In the first place there was no the description of the space, but the echo caused by some elements of the space in the heart of the narrator, her emotional reaction to the surrounding space.

On the twenty-ninth, leaving Sakawa, we went far along a road on the beach. Out from the sea, over which day was dawning, rose a very thin moon.

Uraji yuku
kokorobososa o
namima yori
Idete shirasuru
ariake no tsuki

My down-heartedness as I go along the shore road, it reveals as it rises from between the waves, the moon of dawn.

A mist stood over the waves, as they approached and retired on the beach, and the many fishing boats were not to be seen.

Ama obune
Kogi yuki kata o
miseji to ya
Nami ni tachi sou
ura no asagiri

It may be to hide whither the small boats of the fishermen are rowing That it stands on the waves, the morning mist of the shore.

That we had come so far from the capital gave me the feeling of being in a dream.¹¹

The art space in the *Sarashina Nikki* ("The Sarashina Diary" by Daughter of Takasue, eleventh century) is presented in a different way. The maid-character of the Diary was not always thinking about the aim of her trip. She departed from a far out-of-the-way place to the haut monde, which at once began in her eyes, as soon as the travellers departed from the familiar home situation. The maid was charmed by the splendid appearance of nature, and was entertained by the methods of crossing rivers, the arrangements made at places for spending the night, the various legends and traditions connected with certain localities, and her father's tales concerning his own trip along the same road from the capital to province few years before. Her descriptions of her own dreams are as natural a part of her trip as the descriptions of different objects of note.

The detailed descriptions and extra-subject interpolations make the action in the *Sarashina Nikki* retarded. And so the space becomes more capacious.

A distinctive function of the space appears in the travellers' notes called *kikōbun*. In these works the mentioning of the name of the place visited inspired some poems and legends, that are connected to more well-known place names. The space became a peculiar symbol as in the *Tokan kikō* (An Account of a Journey to the East, thirteenth century).

It was around the time of the full moon, the season for leading horses toward the capital, that I crossed Ōsaka Barrier after setting out from my house near the eastern hills. In the late night, the moon shone dim through a pervasive autumn mist, and the faint crow of a sacred cock brought to mind the Han

Valley, where “the traveller pressed on under the lingering moon.” Near that barrier in ancient times, the recluse Semimaru had built a straw-thatched hut and lived a melancholy life amid harsh gales, turning constantly to his lute to calm his spirit and to poetry to express his thoughts. There are those who say the vicinity of the barrier is called Shi-no-miya Plain, “Plain of the Fourth Prince”, because Semimaru was Emperor Daigo’s fourth son.

inishie no	All claims our interest
waraya no toko no	at Ōsaka Barrier,
atari made	even the place
kokoro o tomuru	where the straw-thatched cottage stood,
Ōsaka no seki	his dwelling in bygone days

It is pitiful to imagine the feelings with which the Imperial Lady Higashisanjō—in recited these lines, composed when she was about to pass the spring at the barrier, during her return from a pilgrimage to Ishiyama.

amatatabi	How sad that today
yuki Ōsaka no	I behold for the last time
sekimizu ni	my face reflected
kyō o kagiri no	in these oft-visited waters
kage zo kanashiki	at Ōsaka Barrier!

After I had passed the barrier mountain, it was still too dark for a good view of Uchide Beach, Awazu Plain, and other well-known places. I was moved by the thought that I must be near the old imperial seat—the Ōtsu Palace built in the time of Emperor Tenchi, when the capital was moved from Okamoto at Asuka in Yamato Province to Shiga District in Ōmi.

sazanami ya	Now that the palace
Ōtsu no miya no	at Ōtsu of rippling waves
areshi yori	has moldered away,
na nomi nokoreru	only the name remains
Shiga no furusato	at the Shiga capital. ¹²

Such an approach to the art space is completely different from the one of Michitsuna no haha in her *Kagero nikki* (The Gosammer Years, tenth century). As a rule the trips in her work are the results of moments of tense excitement. The contemplation of nature brings out the nervous intensity of the character.

It was very quiet, and the surface of the river sparkled pleasantly through the trees. I thought how much noisier it would have been had anyone else been making the trip; I had decided, perhaps unwisely, to keep my retinue as small as possible. I had the carriage turned around and a screen of curtains spread, and after my son had dismounted, I raised the carriage blinds for a full view of the river. The fish traps stretched away into the distance, and small boats dotted the surface, now passing up and down, now crossing one another in and out, more of them than I had ever seen before. My men, tired from the long walk, had found some odd-looking limes and pears and were eating them

happily. It was most touching.

After lunch the carriage was loaded onto a ferry, and we crossed over and continued on, past Nieno Pond, across the Izumi River. The waterfowl moved me strangely. It was perhaps because I was travelling alone that I was so taken with everything along the way.

We spent the night at Hashidera. It was about six in the evening when we arrived, and a salad of chopped radish with some kind of sauce was brought out from what appeared to be the kitchen. Everything intensified the exciting awareness of being on the road. Even trivialities like this seemed quite unforgettable.¹³

The links with nature became an end in itself. Therefore Michitsuna no haha quite often described a places without specifically naming the location. Such a peculiarity is evident in the space's descriptions in the *Makura no soshi* (The Pillow Book, end of tenth century) by Sei Shonagon. In these cases the mental state of the narrator is be more important than the events.

Around the Fifth Month, it is pleasant to travel by carriage to a destination in the mountains. When one goes straight ahead for a long distance across a marshy green expanse, its surface covered with flourishing growth, the abundant water underneath splashes up amusingly as the men trudge through it, even though it is not deep.

A branch tip enters the passenger compartment from a hedge on the left or right. One makes a hasty effort to snap it off, but it whips the carriage rolls on-most disappointing.

It is delightful to savor the pungent scent of crushed mugwort, caught underneath and brought close as the wheels turn. (204th *dan*.)¹⁴

In such descriptions the art space is not connected with any movement. Instead of a character's movement, before the eyes of a reader, there is presented the picture of change in the objects. At this time they have more importance than the small details of the space. Each event is divided into separate elements, and the space depicted is described in detail. It makes an impression of the event's richness. This type of description is the typical of the *Murasaki Shikibu Nikki* (The Diary by Murasaki Shikibu, 1008-10):

The first bath must have taken place at about six in the evening. The torches were lit and Her Majesty's servants carried in the hot water. They were wearing white vestments over their short green robes, and both the tubs and the stand were covered in white cloth. Chikamatsu, Chief of the Weaving Office, and Chief Attendant Nakanobu bore the tubs up to the blinds and passed them in to the two women in charge of the water, Kiyoiko no Myōbu and Harima, who in turn made sure it was only lukewarm. Then two other women, Ōmoku and Muma, poured it into sixteen pitchers and emptied what

remained straight into the bath tub. They were all wearing gauze mantles, with trains and jackets of taffeta, and had their hair done up with hairpins and white ribbon; it looked most attractive.

Lady Saishō was in charge of the bathing and Lady Dainagon acted as her assistant; both were wearing aprons which were most unusual and very elegant.

His Excellency carried the baby Prince in his arms. Lady Koshōshō with the sword and Miya no Naishi with the tiger's head led the way. Miya no Naishi's jacket had a pine-cone pattern and her train had a wave design woven into it, giving it the appearance of a printed seascape. The waistband was of thin gauze embroidered with a Chinese vine pattern.

On the evening of the third day the members of Her Majesty's staff, led by Master of the Household Tadanobu, were in charge of the first celebration of the birth. Tadanobu, Commander of the Gate Guards of the Right, presented the food to Her Majesty; there was a small aloes-wood table and some silver bowls, but I did not get a very close look at them. Middle Counselor Minamoto no Toshikata and Adviser Fujiwara no Sanenari presented her with clothing and bedding for the prince. Everything—the lining in the clothes-chests, wraps for the clothing itself, the covers for the chests, and the stand with its cover—was of the same design, and yet they had taken care to leave some trace of originality. I presume that the Governor of Ōmi, Takamasa, must have taken care of all the other arrangements. The nobles were seated in the western gallery of the east wing, ranked in two rows from north to south; the senior courtiers sat in the southern gallery, ranked from west to east. Portable screens of white damask had been set up facing outward along the blinds that divided the gallery from the central chamber.¹⁵

All the space is limited here by the distance of a few steps. The description is a type of recording and does not touch on the narrator's emotions. These appeared in the case for a broadening of the field of vision, when the elements of space are typified and have a correlation with the memories of the narrator.

Seeing the water birds on the lake increase in numbers day by day, I thought to myself how nice it would be if it snowed before we got back to the Palace, the garden would look so beautiful; and then two days later, while I was away on a short visit, lo and behold it did snow. As I watched the rather drab scene at home, I felt depressed and confused. For some years I had existed from day to day in listless fashion, taking note of the flowers, the birds in song, the way the skies changed from season to season, the moon, the frost, and the snow, doing little more than registering the passage of time. How would it all turn out? The thought of my continuing loneliness was quite unbearable, and yet there had been those friends who would discuss trifling matters with me, and others of like mind with whom I could exchange my innermost thoughts.¹⁶

Unlike these examples is strange enough the lack of describings of the nature and a laconic brevity in the descriptions of the space in *Genji Monogatari* (Tale of Genji, eleventh century) by the same author, the greatest work of fiction in Japanese literature of the Middle Ages. The rare and brief describings of the nature in the Tale are placed under two tasks, namely to determine the mood of the character, and secondly—to introduce the readers into the situation (similar to *jō* in *waka*).

The descriptions of the space are more extensive in the *Towazugatari* ("The Confessions of Lady Nijō", thirteenth century), which is in a sense oriented it toward the Tale of Genji. It is true that the tasks of the description are the same in both cases.

Toward the end of the second month I set out from the capital at moonrise. I had given up my home completely, yet my thoughts quite naturally lingered on the possibility of return, and I felt that the moon reflected in my fallen tears was also weeping. How weak-willed I was! These thoughts occupied my mind all the way to Ōsaka Pass, the place where the poet Semimaru once lived and composed the poem that ends, "One cannot live forever in a palace or a hut". No trace of his home remained. I gazed at my reflection in the famous clear spring at the pass and saw a pathetic image of myself attired down to the trips of my walking shoes in this unfamiliar travelling nun's habit. As I paused to rest, my glance was caught by cherry tree so heavy with blossoms that I could hardly take my eyes from it. Nearby four or five well-dressed local people on horseback were also resting. Did they share my feelings?

It blossoms detaining travellers

The cherry tree guards the pass

On Ōsaka Mountain."

(Book Four)

The ships anchored near shore each night. It was early in the ninth month, and the weakening cries of insects from clumps of grasses already withered by the frost were barely audible, but the "voices of a thousand—no, ten thousand mallets" carried through the cold night the news that villagers were beating cloth. I listened to the waves lapping beneath my pillow and felt the full force of autumn's melancholy. Acutely aware that my destination really made very little difference, I saw myself as "the boat vanishing behind an island in morning mist". I understood Genji's feelings when he begged his roan to carry him back to the capital (Book Five).¹⁷

The broadening of space's range in the static description by Kamo no Chomei (?1155-1216) leads to the unity of the character and the surrounding nature, where his mental state became entirely dependant on the peculiarity of his surroundings. In the end of the *Hōjōki* ("An Account of My Hermitage", 1212) the narrator's lifetime is estimated by purely space categories.

The moon of my life is setting ; my remaining years approach the rim of the hills. Very soon, I shall face the darkness of the Tree Evil Paths. Which of

my old disappointments is worth fretting over now?¹⁸

The concrete space of the diaries gives up its place to the space's symbolism like some buddhist's treatise (we should remember the early warrior tales as well) and come nearer to the space associations like confucians ones, which was reflected in the literature of the Muromachi epoch.

With open space left and right, you will suffer no impediment ; with distance behind and in front, your way will not be blocked. In a narrow passage things get crunched and broken. When a man has too little leeway for thought, he runs into other people, gets into fights, and loses ; but when he into other people, gets into fights, and loses ; but when he has room and is at ease, not a hair of his head suffers.

Man is the most marvelous of all creatures in heaven and on earth. And if heaven and earth know no bounds, why should man's nature be any different? When we are open and unconstrained, joy and sorrow will not forestall us, and no one will cause us trouble. (*Tsurezuregusa*, fourteenth century, 211th *dan*.)¹⁹

Such a chamber situation in a static description of the court and everyday life is constituted by small elements and co-ordinated with small-scale events. On the other hand, the statics of a large space change it into the universal category. At the present moment, or in this case, the space becomes a symbol of the characteristics of mankind and that of cosmos from eternity. On the abstract stage the all-embracing space is alternated with the concrete one.

As we can see, there is in the Medieval Japanese prose several different approaches to the external world. However, I do not touch here on the problem of the semantic interpretation of literary texts, because it is a quite different theme.

Notes

- 1 *The Tale of the Heike*. Translated, with an Introduction by Helen Craig McCullough, (Stanford, California: Stanford University Press, 1988), p. 209.
- 2 *The Taiheiki*. A Chronicle of Medieval Japan. Translated, with an Introduction and Notes, by Helen Craig McCullough, Greenwood Press, Publishers, Westport, Connecticut, 1976, p. 29.
- 3 *Translations from Early Japanese Literature*. Edwin O. Reischauer and Joseph K. Yamagiwa (Cambridge, Massachusetts: Harvard University Press, 1972), p. 290.
- 4 *The Tale of the Heike*, p. 23.
- 5 *Classical Japanese Prose. An Anthology*. Compiled and Edited by Helen Craig McCullough. (Stanford, California: Stanford University Press, 1990), pp. 77, 78, 83, 87, 89, 90, 93, 96-99.
- 6 *The Translation of the Diary* by E. O. Reischauer. See: *Translations from Early Japanese Literature*, pp. 52-119.
- 7 The nun Abutsu (Abutsu ni, ?-1283) was the famous writer and poetess of this time, and the widow of the celebrated poet Fujiwara Tameie (1198-1275).
- 8 Fujiwara Tameie's family "though not politically powerfull, was one of the most famous in the whole court aristocracy". (E. O. Reischauer, *Translations*., p. 32-33). He was son of the great poet Teika (1162-1241).

- 9 Fujiwara (Reizei) Tamesuke (1263-1328)-poet, the elder son of Tameie, borne by Abutsu. She calls him Chūnagon (Chamberlain) in her Diary.
- 10 Fujiwara (Nijō) Tameuji (1232-86), poet, the oldest son of Tameie, born him by his first wife. See: E. O. Reischauer, op. cit., p. 37.
- 11 *Translations from Early Japanese Literature*, p. 87.
- 12 *Classical Japanese Prose*, pp. 422-23.
- 13 *The Gosammer Years* (Kagerō Nikki). *The Diary of a Noblewoman of Heian Japan*. Translated by Edward Seidensticker, Tokyo, Japan & Rutland, Vermont: Charles E. Tuttle Company, Publishers, 1987, pp. 65-66.
- 14 *Classical Japanese Prose*, pp. 184-85.
- 15 *Murasaki Shikibu. Her Diary and Poetic Memoirs*. A Translation and Study by Richard Bowring, Princeton, New Jersey Princeton University Press, 1985, p. 63.
- 16 *Ibid.*, pp. 59-60.
- 17 *The Confessions of Lady Nijō*. Translated from the Japanese by Karen Brazell, (Stanford, California: Stanford University Press, 1976), pp. 181, 227.
- 18 *Classical Japanese Prose*, p. 392.
- 19 *Ibid.*, pp. 418-19. For the comparisons see the Introduction to the *Taiheiki*:

藤原 氏、古今之變遷、安危之來由、雖無、外天之德也。明君親之臣、國家、雖無、兼地之
道也。良臣、則、之守、國、若失其德、則、雖、有、位、不、持。所謂、良、走、南、東、廢、紂、敗、攸、野。
其、道、則、雖、有、威、不、久。會、觀、高、刑、威、臨、祿、山、亡、國、窮、是、以、前、聖、而、得、垂、法、於、將、來、
也。後、昆、顧、而、不、取、謙、於、陳、往、乎。

中世日本文学における空間の役割

ウラジスラフ・グレグリヤード

要旨：文学作品における芸術空間の役割はその作品に現れた物的世界と思想・感情世界との相互関係によるものです。

和歌における空間は部分部分として想像されています。客観的世界の各部は叙情詩的主人公の感情と機能的に結び合わせていて、特定の感情を象徴しています。

軍記物語では人物の運命も自然現象も大枠となる思想（即ち「平家物語」における因果関係、「太平記」における主従関係）に従います。

日記・随筆文学の芸術的空間の特異点はその現実性にありますが、現実性の役割は作品によって異なります。

紀行文学作品では空間概念は時間と旅人の動きとに緊密に結ばれています。著者は運動の究極の目的次第で空間を特徴づけています。

「更級日記」の主人公は「等身に薬師仏を作りて、手あらひなどして、人まにみそくすに入りつつ、『京にとくあげたまひて、物語のおほく候ふなる、あるかぎり見せ給へ』と身をすてて額をつき、祈り申すほどに……」などと書いて別の目的を明らかにします。その旅行の目的によって空間も特定されています。

「十六夜日記」の主人公の主目的は和歌で自分の一家の役割を証明して細川荘園関係論争に勝ちました。運動それ自体は阿仏尼の旅行の記録にとり一番重要なことではありません。

ある意味での運動の役割は「十六夜日記」と「更級日記」と同じです。

「東関紀行」の作者の注意は道中の旧跡と美しい風景に集中しています。「東関紀行」の記述型は和歌における空間記述型に近い。「蜻蛉日記」に現れた巡礼の目的は気分を転換して苦しみを棄てることです。広い意味でその記録は「東関紀行」のものに近いが、主人公の内面描写に留まっています。

「源氏物語」の芸術的空間は二種類に分けることができます。その一つは時代情勢を反映し、いま一つは主人公の気分を表しています。以後の物語（例えば、「問わず語り」）ではその二種類は内容の広いものになっています。

文学作品はその外界記述の規模によって、三種類に分けることができます。即ち大空間文学（軍記物語、随筆）、中空間文学（「紫式部日記」）です。大空間文学は宗教・哲学的記述に、中空間文学は和歌的に、小空間文学は非芸術的な記録に近づいてきます。

作者の想像力は大空間文学と中空間文学に特に顕著に現れるといえます。