Adjectives as Elements of Style in the Prose and Verse of the *Izumi Shikibu Nikki*

**THESIS**

Presented in partial fulfillment of the requirements for
the degree of Master of Arts in the Graduate School of
The Ohio State University

By
Lindsey Stirek, B.A.
Graduate Program in East Asian Languages and Literatures

The Ohio State University
2017

Thesis Committee:
Dr. Naomi Fukumori, Advisor
Dr. Charles J. Quinn
Abstract

Emotional expressions, including adjectives and style, in the poetic collections of Izumi Shikibu have been examined in past scholarship, but the *Izumi Shikibu nikki* (diary) has not received the same attention. This leaves prose and any connections between expressions in prose and verse unexplored, which is a detriment to understanding language use in this work of Heian period literature.

In this thesis, I will be presenting a method for examining words—namely, adjectives—used in the *Izumi Shikibu nikki* and evaluating how that use varies in prose and poetry, and what kind of role select adjectives play in the style of the work as a whole.
Acknowledgements

I would like to extend my deepest gratitude to Dr. Naomi Fukumori, who gave guidance and encouragement, read many, many drafts, and showed unending patience throughout the writing process. I would also like to sincerely thank Dr. Charles Quinn, whose insights and advice were invaluable as I dug deeper into the linguistic aspects of this thesis. Lastly, I would like to thank my friend and senpai, Stefanie Thomas, who not only gave suggestions on my drafts, but also talked me through many hurdles and last-minute crises.
Vita

2015-2016.................The Inter-University Center for Japanese Language Studies

2014-Present.............The Ohio State University, Department of East Asian
..............................Languages and Literatures

2013-2014................Urasenke Gakuen Professional School of Chado (裏千家学園
.................................茶道専門学校), Midorikai International Division

2011-2012...............Konan University (甲南大学), Year-in-Japan

Dec. 2012..................B.A. East Asian Languages and Cultures, University of
..............................Illinois at Urbana-Champaign

Fields of Study

Major Field: East Asian Languages and Literatures

Specialization: Pre-modern Japanese Literature
Table of Contents

Abstract.........................................................................................................................................ii
Acknowledgements......................................................................................................................iii
Vita.................................................................................................................................................iv
List of Figures..................................................................................................................................vii
Introduction.....................................................................................................................................1
Chapter 1: A Brief Treatment of Contested Authorship..............................................................13
Chapter 2: “Izumi Shikibu kago jiten” Keywords in the Nikki......................................................15
   2.1 ajiki.nashi (あじきなし: unsatisfactory/tedious)................................................................. 16
   2.2 itazura-ni (いたずらに: worthless/futile) ......................................................................... 16
   2.3 uki.yo/uki mi (うき世/うき身: painful/difficult world/relationship; hateful self).............. 16
   2.4 kahi.nashi (かひなし: helpless/worthless) .................................................................... 18
   2.5 tsurezure-to (つれづれと: idly/lonely) ............................................................................. 19
   2.6 haka.nashi (はかなし: fleeting/trifling) ......................................................................... 20
Chapter 3: Independent Analysis of Key Adjectives in the Nikki..............................................22
   3.1 ahare-nari (あはれなり: moving) ..................................................................................... 24
   3.2 kurushi (くるし: painful) .................................................................................................. 34
3.3 ushi (うし: hateful/wretched/complicated) ........................................ 40
3.4 ayashi (あやし: mysterious/strange) ............................................ 46
3.5 wokashi (をかし: charming) ...................................................... 51
3.6 haka.nashi (はかなし: trifling/fleeting) ........................................ 55
3.7 tsurezure-nari (つれづれなり: tedious/idle) .................................. 60
Chapter 4: Areas for Further Research ........................................... 64
Conclusions ................................................................................. 67
Bibliography .................................................................................. 70
Appendix A: Numerical Data for All Adjectives in the Nikki ....... 72
Appendix B: Numerical Data for Independent Analysis Adjectives and Numerical Data for Independent Analysis Adjectives: Prose, Verse, Speech Occurrences ...................................................... 80
Appendix C: List of Independent Analysis Adjective Occurrences in Context .............................................................................. 83
List of Figures

Figure 1. Adjective Occurrences.................................23
Introduction

Izumi Shikibu (c. 974-?) is known as one of Japan’s 36 greatest Heian-period poets (chūko sanjūrokkasen: 中古三十六歌仙) and is admired for the passionate expression and technical sophistication of her tanka. Her poetic style is widely acknowledged as the direct-emotional style (seijutsu shincho: 正述心緒) first identified as a category of poetry in the 11th and 12th scrolls of the Man’yōshū. The Man’yōshū (c. 785) is Japan’s first poetic anthology. It is widely acknowledged as a masterpiece that, unencumbered by rules and limitations on the poetic lexicon established later, “has something of the freshness of dawn... an art at its pristine source,” in the words of the scholar Earl Miner. For Shikibu’s poetic style to be likened to that of the Man’yōshū is high praise, and marks her style as both expressive and fresh—an impressive accomplishment for a poet constrained by Heian-period rules of poetry.

1 Cranston 4.
3 Shirane 60.
4 Its 20 scrolls contain thousands of Japanese poems (waka: 和歌) as well as Chinese poems (kanshi: 漢詩) and prose grouped into various categories. Among its poets are Kakinomoto no Hitomaro, particularly famous for his long poems (chōka: 長歌), Yamabe no Akahto, well-known for his short poems (tanka: 短歌), and Ōtomo no Yakamochi, who compiled the Man’yōshū, and whose poetry comprises a good portion of it. (Shirane 60)
5 Miner 170.
Izumi Shikibu’s poetry is the subject of many stylistic analyses, and scholars have identified a selection of words throughout her works that they consider keywords—words used distinctively and/or frequently in a text—characteristic of Shikibu. Among these, Komachiya Teruhiko’s article, “Izumi Shikibu kago jiten,” is the only article that goes through the entire Izumi Shikibu shū to identify and analyze keywords of Izumi Shikibu’s poetic lexicon. It does not, however, take the Izumi Shikibu nikki (The Diary of Izumi Shikibu) into account, and is therefore limited to analysis of the poetic works of Izumi Shikibu. He further limits his scope by analyzing only the poetry, while ignoring the prose prefaces to the poems (kotobagaki: 詞書) and other potential sources of prose attributed to Izumi Shikibu, namely the Izumi Shikibu nikki, a work that incorporates both poetry—including 63 poems also present in the Izumi Shikibu shū—and narrative prose. Thus, while it is possible that his analysis of the poetic keywords of Izumi Shikibu is thorough, in its dismissal of prose and any possible connections and overlap between poetic and prose lexicon, it remains incomplete.

In this thesis, I intend to expand upon Komachiya’s analysis of keywords by presenting a method for examining word use in the Izumi Shikibu nikki and evaluating how that use varies in prose and poetry. More specifically, taking

---

6 Komachiya cites Shimizu Fumio’s Izumi Shikibu shū; Izumi Shikibu zokushū, published by Iwanami Bunko, as the main source for his analysis. There are various collections of Izumi Shikibu’s poetry, some including as few as 150 poems, but the most extensive collection of her poems is the Izumi Shikibu seishū, and the second most is the Izumi Shikibu zokushū, though it contains some repeat poems from the seishū. Between the seishū and the zokushū, nearly all of the poems attributed to Izumi Shikibu are covered, though some variants exist in other versions. For this thesis, all references to the Izumi Shikibu shū will refer to Shimizu Fumio’s edited Izumi Shikibu shū; Izumi Shikibu zokushū, the total poem count for which is 1549 poems total.

7 Cranston 53.

8 The debate over this attribution will be discussed briefly following this Introduction.
Komachiya’s article as the starting point, I will examine, in the context of the Izumi Shikibu niki, several of the keywords he identifies as ‘Emotional expressions’ (shinjō hyōgen: 心情表現) in the Izumi Shikibu shū—ajiki.nashi (unsatisfactory/tedious), itazura-nari (worthless/futile), uki.yo.mi (painful/difficult world/relationship; hateful self), kahi.nashi (helpless/worthless), tsurezure-nari (idly/lonely), and haka.nashi (fleeting/trifling)—and then, working on the assumption that there should be a strong correlation between calling something a keyword of the author’s style and its frequency of use in her texts, I will do my own linguistic corpus analysis of the Izumi Shikibu niki to determine the prevalence of these words and how they are used in different contexts. The numerical data for occurrences of every adjective in the Nikki is recorded in Appendix A, the numerical data for the words selected for independent analysis and the number of occurrences in prose, verse, and speech are recorded in Appendix B, and Appendix C provides the complete context and a translation of every occurrence of the adjectives selected for independent analysis.

I have singled out the ‘Emotional expressions’ section of Komachiya’s article, and, within that, adjectives (keiyōshi: 形容詞) and copula-predicated adjectival nouns (keiyōdōshi: 形容動詞) in particular as the center of this study for multiple

---

9 Japanese words in this thesis will be Romanized according to the Hepburn system with the addition of “.” between the elements of a keiyōshi that can be detached (and particles therefore can occur between) and “-” between detachable elements of a keiyōdōshi. I am also including in my romanization the historical kana usage that are not represented in modern spellings: e.g., kahi.nashi as opposed to the modern romanization kai.nashi.

10 While keiyōdōshi are analyzable as compounds derived with a final copula (n/i)ari or (o)ari, for the purposes of this thesis, the term “adjective” will be used to refer to both keiyōshi and keiyōdōshi.
reasons. First, as mentioned above, Shikibu’s style is considered to be emotional, so it follows that if certain keywords were chosen because Komachiya associates them with her style, those words would fall into the category of ‘Emotional expressions’ rather than the second category in Komachiya’s article, which is place names (chimei: 地名) and poetic place names—or literally, ‘poem-pillows’—(uta makura: 歌枕), both of which are poetic devices that are set phrases that have specific associated words. They are important features of poetry, but less prevalent in prose. There are many techniques and conventions of Japanese poetry (waka: 和歌), but as indicated by Joshua Mostow in his *Pictures of the Heart; The Hyakunin isshu in Words and Images*, perhaps the most important distinctive feature separating Japanese poetry from Chinese poetry written by Japanese (kanshi: 漢詩) was “the decision, early on, to eliminate from the vocabulary of waka almost all the Chinese loanwords Japan had adopted for use in other contexts, such as government and religion. Poetic diction, therefore, was defined as the indigenous ‘words of Yamato’ (Yamato kotoba), Yamato being an early name for Japan.” Along with regard of the *Kokin wakashū* as the ultimate guide to waka, this exclusion of loanwords limited the poetic lexicon to indigenous Japanese words, and specifically, to those words used in the *Kokin wakashū*. Within Japanese poetry, short poems (tanka: 短歌), “thirty-one syllables long, divided into five lines, or ku, with an

---

11 This is in contrast to other styles such as the “moralistic and sentimental” (Miner 25) style of Yamanoue no Okura, Kakinomoto no Hitomaro’s tendency toward “profound human sympathy directed by kindly ironies,” (Miner 22) and the “reflection and association” (Miner 26) of Ōtomo no Yakamochi.

alternating length of 5-7-5-7-7 syllables,“\textsuperscript{13} rapidly became the most popular, and thus, as Mark Morris described, “a good waka was the successful struggle with a virtual line of prose.”\textsuperscript{14} It is within the confines of these 31 syllables and indigenous-only lexicon that poets had to express their hearts, making words a precious commodity and their selection a careful undertaking. Prose was not limited in this way, but that is not to say that such conventions did not influence prose.

A recently published study by the Stanford Literary Lab has suggested that “sentence-level choices don’t just descend from the larger imperatives of the genre; they can plausibly play a causal role in creating its overall atmosphere, shaping the linguistic sensibility that makes readers intuitively grasp the ‘sense’ of the form as a whole.”\textsuperscript{15} Though the Stanford study focused on genre and sentence structure—both larger items than dealt with in this thesis—the idea that smaller components can play a role in the creation of larger impressions can be extended to my analysis. In particular, I assert that the small component of Shikibu’s lexicon that is represented by adjectives in the Izumi Shikibu nikki can, in conjunction with other elements that form her style, contribute to the atmosphere of the work. A similar suggestion is made by Stephen Booth in his Preface to Shakespeare’s Sonnets: “Such non-signifying patterns and tensions [as present in conversation and prose] also occur in great poems—as little noticed and as undeniably there as the hundreds of slightly different leaf shapes and shades of green in a middle-sized maple tree in the back-yard; they contribute to a great poem’s identity just as—and just what—they

\textsuperscript{13} Ibid.
\textsuperscript{14} Ibid.
\textsuperscript{15} Allison 23.
contribute elsewhere.” The “leaves of words” (koto no ha: 言の葉) that make up works of poetry and prose are each contributing something to the work as a whole; change enough of those leaves, and the tree gives an entirely different impression.

Further, the Literary Lab study suggests that “when a narrative intensification occurred... feelings mattered much more than actions or events—or perhaps, more precisely, emotional intensity was the event.” Though the Stanford Literary Lab’s study was limited to an analysis of English narrative prose and thus must be taken with a healthy skepticism in regards to Japanese literature, an analysis of the keywords in the prose of the Nikki may reveal a similar pattern. Indeed, in her article, “The Operation of the Lyrical Mode in the Genji monogatari,” Esperanza Ramirez-Christensen provides support for this claim when she states that the climaxes of the narrative progression of tales like Genji monogatari “are rather those moments of heightened emotion in which outer and inner worlds are fused together in a transfiguring metaphor or pattern of things.” Japanese poetry is by definition, in accordance with Ki no Tsurayuki’s preface to the Kokin wakashū, an emotional expression. Thus, focusing on ‘Emotional expressions’ can narrow the focus of this analysis in a meaningful way and help establish how adjectives serve as a component of style in prose and verse, respectively.

---

17 Allison 17.
19 Ki 17.
Second, this is not an analysis of only poetry, but of prose as well, and since place names (chimei:地名) and poetic place names (uta makura:歌枕) are generally considered poetic devices and are considerably less frequently found in the prose of the Nikki. There are very few place names mentioned in the Nikki, and Ishiyama is the only place mentioned with poetic and literary associations, so therefore, due to this scarcity of occurrences, I will exclude them from my analysis.

Third, within the ‘Emotional expressions’ (shinjō hyōgen:心情表現) section of the article, adjectives comprise the bulk (six out of nine total) of the identified ‘Emotional expressions’ keywords. Of the remaining three ‘Emotional expressions’ keywords, nagame (ながめ: long rains/gazing out) is a noun for a weather phenomenon (nagame = naga ame 'long rains') or a person’s gaze (nagame 'gazing' is a deverbal noun derived from nagamu 'gazes'), which, while it is certainly used often in the Nikki, does not express Shikibu's direct-emotional style. The second remaining keyword is a verb phrase, mi wo shiru/mi ni shimu (身を知る／身にしむ: knowing me/permeating me), a seasonal word (kigo:季語) related to autumn and typically used in verse, demonstrated by the fact that it has one occurrence in a poem attributed to Izumi Shikibu but not a single example to be found in the prose of the Izumi Shikibu nikki. This phrase, therefore, is also not helpful in analyzing both prose and poetry. The third keyword that will be excluded is tsukuzuku-to (つくづくと: keenly/thoroughly), included only twice in prose in the Nikki. Though in

---

20 Komachiya 162.
21 Azuma 13 line 8-9; Fujioka 28.
its function as an adverb (*fukushi* 副詞) this word is a descriptive word, it does not name a particular emotion, but rather describes the extent to which something is done or felt. It therefore does not contribute to direct-emotional style as it pertains to use of emotionally-charged adjectives, though it is still possible that this word is an element of Shikibu’s overall style. The remaining six words are adjectives that have similar emotional connotations emphasizing the feeling of the impermanence and futility of life (*mujōkan* 無常観).

There are six keywords, then, to examine. In Japanese syllabic order, as they are presented by Komachiya, the keywords are *ajiki.nashi* (あぢきなし: unsatisfactory/tedious), *itazura-ni* (いたづらに: worthless/futile), *uki.yo/uki mi* (うき世/うき身: painful/difficult world/relationship; hateful self), *kahi.nashi* (かひなし: helpless/worthless), *tsurezure-to* (つれづれと: idly/lonely), and *haka.nashi* (はかなし: fleeting/trifling).^22^ Komachiya does not define the criteria for his selection of keywords, making it unclear whether they are the most frequently used words or if they are in some way unique in the way they are used in Shikibu’s poetry, or if he has developed some other kind of criteria. Furthermore, Komachiya suggests that his analysis of her purported keywords can help establish Izumi Shikibu’s poetic style as a continuation of the line of female poets, such as Ono no Komachi and Lady Ise.^23^ This is potentially problematic, as it may entail a certain level of bias in his selection of keywords; it is for this reason, as well as the limitations of analyzing

---

^22^ Though I present them here in dictionary form (*shūshikei* 終止形), Komachiya lists the keywords in the form in which they occur most frequently in the *kashū*. There are two words in his list not in *shūshikei*: *itazura-nari* is listed as *itazura-ni*, and *tsurezure-nari* as *tsurezure-to*.

^23^ Komachiya 156.
only poetic keywords and a lack of criteria for keyword selection, that an
independent analysis of keywords in the *Nikki* is necessary. I address this issue in
my analysis by first examining the frequency of each of the aforementioned
keywords in the *Nikki*, identifying where it occurs in the *Nikki*’s poetry and prose,
and finally determining its potential to function as a keyword in the *Nikki*. If a word
is determined to be a possible keyword, it will be analyzed in depth and in context in
the independent analysis section along with other words determined to be most
prevalent in the *Nikki*. Through this analysis, I hope to determine whether the use
and frequency of particular adjectives in the *Nikki* fits with the keywords considered
by Komachiya to be an element of Shikibu’s poetic style and, if so, to expose the
nature of the expression of this element of style in the *Izumi Shikibu Nikki*, revealing
differences and similarities in the style of prose and poetry, respectively.

There are multiple reasons I have chosen to limit this analysis to the *Izumi
Shikibu Nikki*. The sheer volume of Shikibu’s poetry—over 1500 poems in multiple
poetic collections—is daunting, and analyzing them all would entail more time than
available for this thesis, whereas the *Izumi Shikibu Nikki* is a much shorter and more
manageable work. The *Nikki* also provides more raw material for analyzing prose
than do the *kotobagaki*, or poem prefaces, in any of Shikibu’s poetic collections
(144.5 poems\(^{24}\), or approx. 289 lines of poetry, and approx. 776 lines of prose\(^{25}\)),
while also providing poems interspersed throughout the prose, which allows for
evaluation of the context in which each word is found in both formats. This helps

---

\(^{24}\) Cranston 53.
\(^{25}\) This line count refers to the *Shinpen Nihon koten bungaku zenshū* version of the *nikki.*
eliminate reliance solely on prefaces to the poems as a prose sample. While poem prefaces are most certainly prose, they are used to set the context of a poem, and thus may be heavily influenced by the vocabulary of the poem, making them unreliable as a source of pure prose context. Though it must be noted in Heian literature “no work of prose exists without some poetry in it, and conversely, there is no collection of poems that does not contain some prose,” it is possible to make a distinction—not a definitive one, but a distinction nonetheless—between prose written solely for the purpose of setting the context of a poem and narrative written without this constraint. The purpose of a poem preface in a poetic collection is to provide background information or context for the poem, but narrative prose can serve this purpose while also progressing its own plot. Thus, despite an “almost symbiotic relationship between poetry and prose,” in as much as its prose is not solely serving to set the context of the poems but also progresses its own plot, the *Nikki* becomes an obvious choice for examining the unique communicative functionalities of both verse and prose.

The *Izumi Shikibu nikki*, though *nikki* (diary) by title, is difficult to categorize into one genre. Ramirez-Christensen suggests that *monogatari* (tales), *uta monogatari* (poetic tales), and *uta nikki* (poetic diaries) are a sort of “hybrid genre in which narrative is being employed for lyrical or poetic ends.” The *Nikki* certainly falls into this hybrid category, and the lyricism of the narrative is one element of the

---

26 Harries 28.  
27 Harries 30.  
28 Harries 29.  
29 Ramirez-Christensen 21.
style of the work, tying the poems and the prose together, flowing smoothly from one form to the next.

The *Nikki* is a third-person narrative written from multiple points of view, and it is "at least partially one of imaginative fiction."\(^{30}\) The plot of the *Nikki* presents the romance of a man and a woman—understood by its readers due to the specific events mentioned in the story, to be Prince Atsumichi (981-1007)\(^ {31} \) and Izumi Shikibu—over the course of about ten months. It starts with the first poetic exchange and then meeting of the man and the woman, and covers the tumultuous progress of their relationship. They confront rampant gossip, hierarchical distance, and social pressure to part, but eventually overcome these hurdles, with the story culminating in the relocation of the woman to the man’s household where she serves, presumably until Atsumichi’s death, in a sort of liminal position between servant and wife,\(^{32} \) though the work ends shortly after the woman is moved into the household. Throughout the ups and downs of their romance, they exchange poems as well as letters, and the pattern of the romance follows, to some degree, “the poetic ideal of love and life for Heian fictional works”\(^ {33} \)—the first stirrings of love, the exciting but uncertain early stages of love, the comfortable established love relationship, the loss of interest and decline of the relationship, and the memory of the affair now gone—though the *Nikki* ends at the moment the relationship is comfortably established. It is, in sum, a Heian romance.

\(^{30}\) Cranston 26.
\(^{31}\) Cranston 6.
\(^{32}\) For further reading on Izumi Shikibu’s status in Atsumichi’s household, please see Furuta Masayuki’s "Meshiuto to Izumi Shikibu niki no onna no sai” in *Nihon bungaku* vol. 61.
\(^{33}\) Walker 136.
There are many manuscripts of the *Izumi Shikibu nikki*, and four textual families into which it has been grouped by Yoshida Kōichi.\(^{34}\) For my analysis, I have selected the *Sanjōnishikebon* version of the text. There are two main reasons for this. First, "the *Sanjōnishibon*\(^{35}\) is generally considered a superior text, perhaps closer than any other to the original."\(^{36}\) Since my primary goal is not a study of textual history, it is most appropriate to rely on the acknowledged superior text. Second, "it has been adopted as the basic text for most recent editions,"\(^{37}\) which is an endorsement of the *Sanjōnishikebon* version by the scholars producing these editions. It also is a practical consideration; these editions are more accessible for study, and my analysis in turn becomes more accessible for its readers.

---

\(^{34}\) Cranston 31.
\(^{35}\) This is a different abbreviation of the term *Sanjōnishikebon* used in this thesis.
\(^{36}\) Cranston 31.
\(^{37}\) Cranston 32.
Chapter 1: A Brief Treatment of Contested Authorship

A topic of consideration for anyone studying the Izumi Shikibu niki is the ongoing question of its authorship. Though it is generally accepted by scholars that the Nikki can be attributed to Izumi Shikibu, it is by no means an uncontested attribution. It was first brought into doubt by Ikeda Kikan in 1934, and again in 1935 by Imai Takuji, both of whom argued that the Nikki seemed to be based on Shikibu’s poetry collection and that the third-person narration indicates a different author than Izumi Shikibu herself. The argument for a different author was furthered by Kawase Kazuma, who argued “on the basis of the Kangen 4 colophon in the Kurokawabon, that the Izumi Shikibu niki must be considered indisputably the work of Fujiwara no Shunzei,” the great poet and literary scholar who compiled the Senzai wakashū (1183), father to Fujiwara no Teika (1162-1241), whose Kangen 4 colophon to the Nikki could be interpreted to suggest that Shunzei may have written the Nikki late in his life. Yamagishi Tokuhei proceeded to expand upon this, attacking the attribution of the Nikki to Shikibu and providing arguments...
supporting Fujiwara Shunzei as the author in his introduction to the *Nihon koten zensho* edition (1959) of the *Nikki*, an attack that drew much attention and rebuttal from other scholars. Such an attribution would place the creation of the *Nikki* nearly 200 years after the life of Izumi Shikibu, a time during which linguistic choices and language use had evolved and changed, making this question of authorship and differing attribution significant and worthy of continued consideration.

Ultimately, without the very unlikely discovery of some extant version of the text dating from Shikibu’s lifetime, the question will never be resolved completely. Based on the thorough and complex arguments presented by Edwin Cranston in his introduction to his English translation and study *The Izumi Shikibu Diary: A Romance of the Heian Court*, it seems most likely that she is, in fact, the author of the work in question. However, though the authorship arguments are fascinating on both sides, in this case it is more pertinent to examine how the style of analysis done in this thesis could possibly contribute to the discussion than to try to definitively argue for one side or the other. Thus, keeping these arguments in mind, I will attempt to present neutrally all contextual data for the evidence presented, and leave any possible conclusions about authorship that might arise from this analysis for the future.

---

42 Cranston 45-47.
43 For further reading, see Cranston 44-90.
Chapter 2: “Izumi Shikibu kago jiten”: Keywords in the Nikki

In his article, Komachiya defines each of the selected keywords in detail and provides examples of their use in poems from the Izumi Shikibu shū. However, as mentioned previously, he does not take note of use of these words in any poem prefaces, and does not explain the specific reasoning behind his selection other than an initial assertion that he “wrote the article in order to try to grasp the special qualities of Izumi Shikibu’s poetry through the medium of her poetic vocabulary.”

Furthermore, though he cites multiple other works and authors he consulted, it is apparent that he has not incorporated the Izumi Shikibu nikki, its poetry or prose, into his selection, though 63 of the 144.5 poems in the Nikki can also be found in the Izumi Shikibu shū. It is my goal here to evaluate whether Komachiya’s selection of keywords in Shikibu’s poetry can continue to be considered keywords in the Nikki, in either prose or verse, and thence whether use of emotionally expressive words differs in verse and in prose and how they contribute to the style of the Nikki.

To examine these keywords in the Izumi Shikibu nikki, I have utilized two main sources: the NINJAL Chūnagon corpora search application, and the Izumi

---

44“和泉式部の歌の特質を歌語を媒介として把握するための一つの試みとして本稿を作成した。” Komachiya 156.
45Cranston 53. All of the poems from the nikki found in the zokushū are duplicates that can also be found in the seishū, so all further references to the Izumi Shikibu shū will refer to the seishū unless otherwise noted.
Shikibu nikki Sōsakuin (和泉式部日記総索引), both of which are based on the Sanjōnishikebon version of the text.

1. ajiki.nashi (あぢきなし: unsatisfactory/tedious)

   There are 2 total occurrences of this word in the Nikki. The first occurrence\(^{46}\) is in a poem that is attributed to Prince Atsumichi (simply referred to as “[the] man” [otoko: 男] in the Nikki), and the second\(^{47}\) is part of a conversation, uttered by the wife (kita no kata: 北の方) of Prince Atsumichi. Though the word cannot simply be dismissed, in comparison to others of Komachiya’s keywords, it does not seem to be a particularly prevalent word.

2. itazura-ni (いたずらに: worthless/futile)

   There are no instances of worthless/futile (itazura-ni:いたずらに) in the Nikki, and it cannot, therefore be considered a keyword therein.

3. uki yo/uki mi (うき世／うき身: painful/difficult world/relationship; wretched self)

   Though this is a phrase containing an adjective, i.e. not a lexical adjective, it nonetheless functions as a direct-emotional descriptor evocative of Shikibu’s poetic style. There are 6 total occurrences of uki yo/uki mi (うき世／うき身: painful-

---

\(^{46}\)Azuma 24 line 8; Fujioka 38.

\(^{47}\)Azuma 76 line 9; Fujioka 85.
difficult world-relationship/wretched self). There is one occurrence of *uki yo* in a poem by Shikibu (referred to as “onna” [女: woman] in the *Nikki*), which is one of the poems also included in the *Izumi Shikibu shū*. There are 2 other instances of *uki yo* in prose. In one, Prince Atsumichi includes it in a comment following a poem as a reference to a poem that was later anthologized in the imperial anthology of Japanese poetry ordered by Emperor Go-Enyū, the *Shingoshui wakashū* (c. 1383), and in the other, the Prince uses it in a conversation. *Mi no uki koto*, which could be considered an inverted form of *uki mi*, is found once in a poem attributed to Izumi Shikibu. There is also one occurrence in narrative prose of *uki mi* in the form *kokoro-uki mi* (compounded with the noun *kokoro* [心] which serves to indicate the internality of the following adjective, as in, “within one's heart”), and another, also in narrative prose, in a lexically similar but syntactically different (inverted and continuative) form, *mi mo kokoro-uku*. In terms of frequency, *uki yo/uki mi* (*うき世/うき身: painful/difficult world/relationship; wretched self*) does not occur enough to warrant terming it a keyword, however this does not automatically exclude the simple adjective *ushi* (*うし: wretched/hateful*) when unpaired from *mi* (*身: self*) from being a possible keyword, and it will be examined in more detail in the independent analysis section.

48 Azuma 39 line 12; Fujioka 52.
49 Azuma 14 line 4; Fujioka 29.
50 Azuma 40 line 3; Fujioka 53.
51 Azuma 4 line 9-10; Fujioka 19.
52 Azuma 57 line 8; Fujioka 68.
53 Zenbun zenyaku kogo daijiten.
54 Azuma 26 line 3; Fujioka 40.
4. *kahi.nashi* (かひなし: helpless/worthless)

There are 12 total occurrences of *kahi.nashi* (かひなし: helpless/worthless). However, they occur in 3 different forms, not counting inflected forms. Those forms are *kahi.nashi*, *kahi mo nashi* (split with an intensifying *mo*), and *ihu-kahi.nashi* (preceded with verb meaning “say” [*ihu:言ふ*]). Of the first form, there are 5 occurrences in prose\(^\text{55}\) and one in a poem attributed to Prince Atsumichi.\(^\text{56}\) Among those 5 occurrences in prose, 2 are ending comments following poems by Shikibu\(^\text{57}\) —1 of which\(^\text{58}\) is a poetic reference to a poem in the *Kokin wakashū*—one is an ending comment to a poem attributed to Prince Atsumichi,\(^\text{59}\) and 2 are descriptions by the narrator of Shikibu’s\(^\text{60}\) and Atsumichi’s\(^\text{61}\) inner thoughts, respectively.

Of the second form, *kahi mo nashi*, there are 2 occurrences,\(^\text{62}\) both in poems by Prince Atsumichi. Of the third form, in which the addition of *ihu* simply extends the meaning to the worthlessness of saying or articulating something, there are 2 instances that occur in prose\(^\text{63}\) and 2 in verse—1 in a poem by Prince Atsumichi\(^\text{64}\) and 1 in a poem by Izumi Shikibu.\(^\text{65}\) Though in terms of frequency, *kahi.nashi* (かひなし: helpless/worthless) occurs relatively often compared to others among Komachiya’s keywords, it is not among the most frequently occurring adjectives in

---

\(^{55}\) Azuma 4 line 11, 15 line 10, 37 line 12, 40 line 9, 62 line 7; Fujioka 20, 30, 51, 53, 73.

\(^{56}\) Azuma 54 line 7; Fujioka 66.

\(^{57}\) Azuma 4 line 11, 15 line 10; Fujioka 20, 30.

\(^{58}\) Azuma 4 line 11; Fujioka 20.

\(^{59}\) Azuma 62 line 7; Fujioka 73.

\(^{60}\) Azuma 40 line 9; Fujioka 53.

\(^{61}\) Azuma 37 line 12; Fujioka 51.

\(^{62}\) Azuma 31 line 7, 63 line 10; Fujioka 45, 74.

\(^{63}\) Azuma 14 line 11, 25 line 3; Fujioka 29, 39.

\(^{64}\) Azuma 4 line 5-6; Fujioka 19.

\(^{65}\) Azuma 4 line 10; Fujioka 19.
the *Nikki*, and thus will not be examined as a keyword in the independent analysis section.

5. *tsurezure-to/tsurezure-nari* (つれづれと/つれづれなり: idle/tedious)

There are 16 total occurrences of *tsurezure-nari* in multiple forms, but only one instance in the adverbial *tsurezure-to* form mentioned in Komachiya's article. This instance⁶⁶ is in a poem by Izumi Shikibu, and it is notable that this poem is also included in the *Izumi Shikibu shū*.⁶⁷ Of the other instances, there are 9 times in which just the nominal part of *turezure-nari, tsurezure*, is used in prose,⁶⁸ 6 times in which it is used in prose as the adjective *tsurezure-nari*,⁶⁹ and no other occurrences in verse, save the one.

From the number of occurrences alone, it is obvious that *tsurezure* (in its several forms) is more prevalent than any of Komachiya's keywords I have addressed thus far. However, it only occurs once in poetry, and that instance is in overlap with the *Shū*, so while it may be worthwhile to look more closely at this word as a potential keyword within prose, it is possible that it is not a keyword in the poetry of the *Nikki*. This ambiguity warrants further examination, and thus *tsurezure-nari* will be analyzed in the independent analysis section.

---

⁶⁶ Azuma 62 line 2; Fujioka 73.
⁶⁷ Fumio 1987, 72. (Poem 416)
⁶⁸ Azuma 3 line 10, 4 line 2, 13 line 2, 25 line 3, 29 line 7, 52 line 3, 61 line 10, 67 line 11, 71 line 6; Fujioka 19, 19, 28, 39, 43, 64, 72, 78, 81.
⁶⁹ Azuma 1 line 9, 12 line 11, 16 line 10, 42 line 11, 43 line 6, 75 line 6; Fujioka 17, 27, 31, 55, 56, 85.
6. haka.nashi (はかなし: fleeting/trifling)

_Haka.nashi_ (はかなし: fleeting/trifling) can be found 18 times total, if we take into account all different forms. The vast majority of these occur in prose: 3 are in quotes attributed to Atsumichi,\(^{70}\) and the remaining 13 in prose\(^{71}\) are descriptions of scenes and the inner thoughts and feelings of the characters by the narrator.

Among these descriptions of scenes is the famous first line of the _Nikki:_

```
ゆめよりもはかなき世のなかをなげきわびつつあかしくらす。。。\(^{72}\)
```

_Yume yori mo haka.naki yo no naka wo nageki wabitsu akashi-kurasu_

“Continuously lamenting and grieving the relationships of this world—more fleeting than a dream—she passed her days and nights...”\(^{73}\)

Within the 16 prose occurrences are _mono-haka.nashi_\(^{74}\) (preceded with noun _mono_, which indicates a vague, general quality\(^{75}\)) and _haka.nashi-goto_,\(^{76}\) a compound noun, but the majority (9) of prose occurrences are in regular inflected forms of _haka.nashi._

Two occurrences of _haka.nashi_ occur in poems, one by Prince Atsumichi\(^{77}\) and one—or rather, one half, as it is the first half (_kami no ku_: 上の句) of a poem sent in response to an incomplete second half (_shimo no ku_: 下の句) of a poem by Prince Atsumichi—by Izumi Shikibu.\(^{78}\) In the former, _haka.nashi_ is split with the particle

---

\(^{70}\) Azuma 16 line 10, 41 line 7, 50 line 8; Fujioka 31, 54, 62.

\(^{71}\) Azuma 1 line 1, 2 line 8, 3 line 11, 6 line 1, 20 line 12, 29 line 5, 29 line 5, 42 line 9, 44 line 1, 45 line 8, 50 line 1, mono66 line 9, 71 line 6; Fujioka 17, 18, 19, 21, 35, 43, 43, 55, 56, 58, 61, 77, 81.

\(^{72}\) Azuma 1 line 1; Fujioka 17.

\(^{73}\) All translations from the _nikki_ are my own.

\(^{74}\) Azuma 42 line 9, 66 line 9; Fujioka 55, 77.

\(^{75}\) _Zenbun zenyaku kogo daijiten._

\(^{76}\) Azuma 29 line 5, 50 line 1; Fujioka 43, 61.

\(^{77}\) Azuma 6 line 3; Fujioka 21-22.

\(^{78}\) Azuma 51 line 4; Fujioka 63.
mo, resulting in the thereby intensified haka.mo.naki, (-ki is the adjectives’ attributive form, or ren’taikei: 連体形). In the latter, haka.nashi is unsplit and in its continuative/conjunctive form (ren’yōkei: 連用形).

As with tsurezure-nari above, haka.nashi occurs very frequently, but with an imbalance favoring prose. Due to its frequency, it will be examined further in the following section.

Upon examination of Komachiya’s selected keywords within Shikibu’s poetry, it is clear that these words cannot all be said to also be keywords in the Izumi Shikibu nikki, though tsurezure-to (つれづれと: idly/lonely) and haka.nashi (はかなし: fleeting/trifling), along with the adjective portion of uki yo/uki mi (うき世/うき身: painful/difficult world/relationship or wretched self), definitely warrant further examination due to their prevalence. What adjectives, then, are most prevalent in the Nikki, and how do they contribute to the work?
Chapter 3: Independent Analysis of Key Adjectives in the Nikki

To address the previous question, I have catalogued all adjectives used in the Izumi Shikibu niki in each of the inflected forms in which they occur. As mentioned, it is not clear if Komachiya based his selections on frequency or some other criterion, but for my analysis, I will be working on the assumption that there should be a strong correlation between calling something a keyword of the author’s style and its frequency of use in her texts. To analyze the frequency, I catalogued all adjectives that occurred in the Nikki and counted the number of occurrences in their different inflected forms and forms. The vast majority of the total of 142 adjectives found in the Nikki occur only once or twice, but a select number turn up in excess of two standard deviations from the mean. Those adjectives with 16 occurrences (which is approximately two standard deviations from the mean) or more are, in order of highest frequency, nashi (なし: [negation]), ahare-nari (あはれなり: moving), kurushi (くろし: painful), ushi (うし: hateful/wretched/complicated), ayashi (あやし: mysterious/strange), wokashi (をかし: charming), haka.nashi (はかなし: trifling/fleeting), and tsurezure-nari (つれづれなり: tedious/idle), and their frequencies are illustrated in the following chart.

79 Please see Appendix A for full list.
80 This method of determination is based in part on the “Most Distinctive Words” procedure developed by the Stanford Literary Lab, mentioned in “Style at the Scale of the Sentence” on page 10. Please see Appendix B for full breakdown of these adjectives.
The adjective used in indicating the lack, or non-presence, of its referent
(nashi: なし) stands out in comparison to the other adjectives for its use as a
function word rather than as a word with any emotional or descriptive connotation
of its own. In all 44 occurrences of nashi, excluding adjectives that are compounds
of a nominal and nashi (such as haka.nashi), which typically begin as small clauses in
which the absence or lack of what the nominal refers to is indicated with the
adjective nashi ‘be absent, lack’, and then develop, lexicalizing into independent
adjectives, and are therefore categorized separately.\footnote{This is in accordance with the Zenbun zenyaku kogo daijiten categorization of these nominal+nashi words as adjectives (keiyōshi: 形容詞).} nashi serves solely as a
predicator meaning ‘be lacking/absent/nonexistent’, and is not used by itself to
establish or convey emotion. Though this does not eliminate frequent use of nashi as
a possible element of the style of the Nikki, it does not indicate how emotional

\begin{figure}
\centering
\includegraphics[width=\textwidth]{figure1.png}
\caption{Adjective Occurrences.}
\end{figure}
adjectives contribute to perception of style. Therefore, *nashi* will be excluded from the analysis of the most frequently occurring adjectives, which are addressed individually, below. This changes the standard deviation, so that two standard deviations from the mean becomes 14 occurrences, but as there are no adjectives with 15 or 14 occurrences, this does not change the list of most frequently occurring adjectives, excluding *nashi*, from those listed above.

1. *ahare-nari* (あはれなり : moving)

*Ahare-nari* is a compound of the lexeme *ahare* and the copula *nari*. In this usage, *ahare* most likely came from an emotional interjection that became used later as an adjective—though what exactly originally comprised this interjection is not agreed upon (that it is the natural/spontaneous sound ‘a’ ornamented with extra sounds, or a compound of two lexemes ‘aa’ with ‘haremaa’ indicating astonishment are only two of many theories). This adjective is by far the most used single adjective in the *Nikki* at a total of 39 occurrences, or 31, if the adverbial *to* form and the nominal form are excluded. Notably, nearly all occurrences of *ahare-nari* in the *Nikki* occur in prose, despite the inclusion of *ahare-nari* in the lexicon of conventionally accepted words for use in *waka*. For comparison, the *Kokin wakashū* contains 20 poems out of a total of 1,111 that use the word, while the preface contains three instances of *ahare-nari*. Upon a cursory search in NINJAL Chūnagon, it appears that *Genji monogatari*, widely considered to be a text

---

82 *Nihon kokugo daijiten*.
83 As per its inclusion in poems anthologized in the *Kokin wakashū*. 24
embodying the ideal of *ahare*, contains only 26 poems with *ahare-nari*, but well over 900 occurrences of the word in prose. Clearly, the word was extremely commonly used in written works of Izumi Shikibu’s time, and though not limited to prose, seems to have been even more common in prose than in verse.

In regards to the occurrences in prose in the *Nikki*, it is most commonly used in the continuative/conjunctive form (*ren’yōkei*: 連用形), *ahare-ni*, which occurs 21 times including 2 instances of *mono-ahare-ni*, with *mono* indicating a general, ‘somehow’ quality. There are 3 further occurrences of the continuative/conjunctive form (*ren’yōkei*: 連用形), *ahare-nari*, to which auxiliary verbs (*jodōshi*: 助動詞) attach, bringing the total of continuative/conjunctive form (*ren’yōkei*: 連用形) instances to 24. There are 6 occurrences of the attributive form (*rentaikei*: 連体形), *ahare-naru*, and 3 of these occur within a sentence or two of an occurrence of *ahare-nari* in the continuative/conjunctive form. There is 1 occurrence of it in the realis non-finite form (*izenkei*: 已然形). In the *Nikki’s* discourse, a general pattern emerges in which there is a shift in the narrative after the continuative/conjunctive form, *ahare-ni*; something is described as moving/touching or found to be moving/touching, and subsequently a decision is made, the status of the relationship changes, etc. The same pattern does not hold in quoted speech or in quoted letters, perhaps marking this pattern as unique to narrative prose.

---

84 *Zenbun zenyaku kogo daijiten.*
Below are two examples in which ahare-nari most clearly demonstrates a relation to “narrative intensification,” or a shift in the narrative:

**Prose 1A:**

The Prince has come to visit Izumi Shikibu at her home, and found her on the veranda, gazing at the moon. He walks about in the garden, cutting a charming figure, and eventually goes up onto the veranda with her. He tells her that he cannot stay the night and begins to return to his carriage when the woman recites a poem that metaphorically bemoans his departure and expresses the wish that she could make him stay. The Prince’s reaction is as follows:

人のいふほどよりもこめきてあはれにおぼさる。86

“She was more child-like than people said and he found this moving.”

He then exclaimed, “My love!” and went back to the house for a while to be with her.

This clearly depicts ahare-nari as marking an emotional turning point in the scene. Once Prince Atsumichi is moved by Izumi Shikibu’s poem, he does an about-face, completely changing the trajectory of his actions in that moment. Before this point in the narrative, the two had grown distant, but after this moment, they both felt renewed hope for their relationship, though this optimistic view would not last long, as after this, rumors fly and distance grows between them once again.

---

85 Allison 17.
86 Azuma. 24 line 6; Fujioka 38; In the Shōgakukan text, this line of the text has been corrected by the editor, Fujioka Tadami, from “umekite” (to sigh) in the original text to “komekite” (child-like). This correction has been made in consultation with the Kangenbon variant of the text. (Fujioka 89) I have chosen to follow Fujioka’s correction in this case because the subsequent meaning makes more sense in the context of the scene described.
Prose 2A:

In this passage, there are three occurrences of *ahare-nari*, one in the continuative/conjunctive form and two in the attributive form. The couple has been struggling with malicious gossip and resulting distance in their relationship, but at this point, after a short lapse in correspondence, their relationship takes another step forward, and the Prince decides that the rumors about her cannot be true.

“About the tenth day of the tenth month, the Prince came. Inside was dark and frightening, so he lay close to her on the veranda and spoke all about poignant things and it was not without worth. The moon was covered by clouds time and again and a light rain fell. Thinking that it seemed to be a night made purposefully for poignant things, her heart in tatters, the woman shivered. The Prince looked at her and thought strange the unfavorable things people said of her deeds, thinking, here she is, this way. He found this moving, and shook the woman, laying as if asleep, from her tattered thoughts... (poem by the Prince)”

After this passage, the Prince makes more frequent visits to Shikibu, and asks Izumi Shikibu to come live with him.

---

87 Azuma 40 line 7 through 41 line 2; Fujioka 53-54.
88 Due to multiple meanings of the English “moving” and “touching,” I have changed the translation here to “poignant” for clarity.
Clearly, this scene, so laden with *ahare-nari*, is a very significant turning point in what has been characterized as an extremely tumultuous relationship. The Prince is moved enough to make a very consequential decision, *ahare-nari* marking the point at which a dramatic shift in the nature of their relationship begins.

As noted above, the function of *ahare-nari* in quoted letters and quoted speech appears to be different. Below are 2 examples of *ahare-nari* in a quoted letter and quoted speech, respectively:

**Prose 3A:**

The night before, the Prince came and knocked at the gate. Izumi Shikibu had been gazing at the moon and heard it, but couldn’t get any of the servants awake to open the door quickly enough, and the Prince, disappointed, left. He sent her a poem expressing his regret, and in return, she sent him a rather long letter, a mix of prose and verse. She first mentions the strength of a storm, and then, as the stimulus for her poem, the first in the letter, she writes:

。。。雨うちふるはせんかたなくあはれにおぼえて。。。 （歌）

...ame uchihuru ha sen katanaku *ahare-ni* oboete...

“... I found the falling rain unbearably moving... (poem by Shikibu)”

This occurrence of *ahare-nari* is notably different in function, if not in connotation, from its use in narrative prose. It is not a turning point in the narrative, but rather the description of the motive for writing the poem that follows. The moving atmosphere directly contributed to Izumi Shikibu’s decision to write a poem, or, it could be said, she was moved to write the poem. In this function, *ahare-nari*

---

89 Azuma 35 line 10; Fujioka 48.
sets the scene as a scene that is moving, but it is also the stimulus of Shikibu’s writing, serving as the direct cause of it. Thus, in this case and several other cases of quoted messages, we see a distinctively reliable and specific kind of relationship between *ahare-nari* and what follows.

**Prose 4A:**

The following quoted speech occurs shortly after the passage discussed in Prose 2A. The Prince is proposing that Izumi Shikibu come live with him, and he is explaining his reasoning. Between reasons, he appeals to Izumi Shikibu’s emotions, stating:

ふるめかし心なればにやきこえたえん事のいとあはれにおぼえて。

"Perhaps I am old-fashioned, I feel quite *sad* that I might break it off with you."

He then continues, claiming that although he does not wish the relationship to end, the current situation cannot continue as it is.

As with the quoted letter above, *ahare-nari* in quoted speech does not appear to function as a turning point in the narrative. In this case, it seems to be a statement of the character’s feelings, as caused by the thought preceding. This example in particular emphasizes the nature of *ahare-nari* as a mutable word, which can take on different semantic connotations in different contexts. Here, I have translated it as “sad,” rather than “moving,” since the idea of separation is disagreeable to the Prince, but in Prose 2A, there is an element of tenderness as well as sadness and perhaps even pity.

---

90 Azuma 43 line 4; Fujioka 55-56.
The use of *ahare-nari* is a very effective narrative tool in that it not only sets the emotional tone of the narrative passages in which it is used, but it also paints a sympathetic picture of the characters described. In Prose 1A, “She sighed more than people said and he found this *moving,*” for example, if the single adjective *ahare-nari* (moving: あはれなり) was changed to something more dramatic like *mono-kokoro-gurushi* (very heartrending: ものこころぐるし), the narrative runs the risk of overstatement and alienation of the readers, while an adjective with less profound implications, such as *wokashi* (charming: をかし), could transform the atmosphere to a rather more upbeat scene than the one described. This is not to suggest that *ahare-nari* cannot be used in conjunction with those adjectives mentioned above, because it is often used with these other adjectives, but rather that it is indispensible to the creation of the tone of the narrative. Without the frequent use of *ahare-nari*, the *Izumi Shikibu Nikki* would be an entirely different work. Whether this frequent use of *ahare-nari* is a personal preference of the author or a product of the aesthetic preferences of the time is an impossible distinction, but through frequency of use and contribution to the tone of the work, this adjective can certainly be considered a keyword in terms of the prose of the *Nikki*.

In poetry, however, its status as a keyword is less assured. There are only two instances in which *ahare-nari* occurs in verse, and in both instances, it is in its nominal form, *ahare*. Both of these poems appear in the *Izumi Shikibu shū* and the first one appears twice (reduplicated in the *zokushū*). In the *Nikki*, these two

---

91 Cranston 265, note 180 and 183.
poems are both included in a long letter containing five poems from Izumi Shikibu to Prince Atsumichi. This is the same letter that includes Prose 1A, noted above.

Those two poems are sequential, though separated by prose, in the *Nikki*, and are as follows:

**Poem 1A:**

Shikibu describes herself as lying awake through the night when, suddenly she hears the cry of a wild goose and is moved to write a poem.

まどろまで
Madoromade
あはれ幾夜に
Ahare iku yori
なりぬらむ
Narinuran
ただ雁がねを
Tada kari ga ne wo
聞くわざにして
Kiku waza ni shite

Ah, I wonder
how many nights it has been
that I have lain drowsily
my only action
listening to the cries of the geese.

**Poem 2A:**

She then opens the veranda and gazes upon the moon while listening to the temple bell and the crow of a rooster. Once again, she is overcome with emotion and writes a poem.

われならぬ
Ware naranu
人もさぞ見む

---

92 Azuma. 36 line 10-11; Fujioka 50.
Hito mo sazo mimu
長月の
Nagatsuki no
有明の月に
Ariake no tsuki ni
しかじあはれは93
Shikaji ahare wa

Even people besides myself
must see
the superior pathos
of the setting moon at dawn
in the month of long nights94

Notice the difference in use in the two poems, which is more obvious in the
English translation. In Poem 1A, ahare serves as an interjection or exclamation of
feeling rather than a description of the following iku yo, “how many nights,” but still
functions to describe the emotional context of the scene as one of “ah-ness,” a
moving scene embodying the aesthetic of pathos. In Poem 2A, ahare functions as a
nominal, but is essentially a description of nagatsuki no ariake no tsuki, “the setting
moon at dawn in the month of long nights,” once again as a moving scene
embodying pathos. As in the prose examples, the use of ahare as a descriptor sets a
particular emotional tone that other descriptors could not accomplish.

Clearly, in its function of setting the scene within a poem, ahare-nari is as
emotional as it is when used in prose. In regards to frequency, however, ahare does
not occur often enough in the poetry in the Nikki to establish a definitive pattern of
use in verse.

93 Azuma 37 line 5-6; Fujioka 50.
94 I have translated “nagatsuki” somewhat literally as “month of long nights,” but in practical usage,
this word is a name for the Ninth Month of the lunar calendar.
Overall, the adjective *ahare-nari* is used throughout the *Nikki*, and functions to set the emotional context of scenes and, due to its overall frequency, the work as a whole. In addition, *ahare-nari* in narrative prose serves as a marker of narrative shifts. It is notable that the last use of *ahare-nari* occurs during a prolonged poetic exchange between Prince Atsumichi and Izumi Shikibu that takes place before the final passage, all prose, in which he takes her to live with him and the practical consequences of this action come to bear. The emotional context of the romance and events leading up to the culmination of their affair is described in terms of *ahare-nari*, but this emotional descriptor does not suit the banal realities of life as a mistress. Once the final decision has been reached, the relationship is on a set trajectory headed toward stability. Thus, though the work as a whole may be interpreted as a moving piece, the final passage, which takes place in the Prince's mansion, does not contribute to this impression. Rather, the lack of *ahare-nari* here hints that further dramatic change in the progress of the narrative is not likely and excluding the emotional setting that had up to this point been ubiquitous throughout the work serves to underscore the very ordinary and realistic feeling of the end scene, distancing it from the romance that makes up the bulk of the story. The lack of this adjective and its entailed emotional context is immediately noticeable, which only further underscores the importance of the word *ahare-nari* to the work.
2. *kurushi* (くるし: painful)

*Kurushi* is a -shiku adjective that may have been derived from the onomatopoeia ‘*kurukuru*,’ to “turn over” or “roll,” from the lexeme ‘*ku*,’ meaning “suffering,” or even from the Sanskrit word for suffering, ‘*karashi*’ (加羅奢). The adjective *kurushi* occurs a total of 21 times. In prose, it occurs 19 times, and in verse, it occurs 2 times. It has 8 occurrences in the continuative/conjunctive form (*ren’yōkei*: 連用形), 6 in the attributive form (*rentaikei*: 連体形), 4 in the dictionary form (*shūshikei*: 終止形), and 3 in the realis form (*izenkei*: 已然形). In addition to inflection in its regular form, *kurushi* also occurs with the prefix *kokoro* (emphasizes internality) and *mi* (the nominalized form of the verb *miru*, which connotes seeing or looking at something).

Within prose, at 9 occurrences, *kurushi* is the most often occurring in quoted speech of all the adjectives examined. It also occurs in quoted thought (a sentence followed by quotative *to* and a verb indicating thought, such as *omofu*).

Below are four examples, one each of quoted thought, quoted speech, a quoted letter, and narrative prose.

**Prose 1B:**

In this example, we see the combination of nominalized *mi* (implying seeing or looking at something) and *kurushi*, with the resulting implication that something is difficult or painful to see.

---

95 *Nihon kokugo daijiten.*
In this scene, the woman is, for the second time in two days, being moved to a secluded location where she and the Prince can have their evening love affair in private. The Prince sends his intentionally humble carriage to her house and her reaction is as follows:

あな見ぐるし つねにはと思へどもれいのくるまにておはしたり。

“So unseemly! For this to occur regularly...’ she thought, but he came in his usual carriage.”

The Prince quickly ushers Shikibu into the carriage, and she climbs in, an action again described as migurushi (migurushiki waza).

This use of kurushi is stated within the confines of Shikibu’s thoughts, but it portrays the scene as somewhat awkward, embarrassing, and even vexing, allowing outside viewers to see the scene as Shikibu sees it in her mind’s eye. In this case, the use of migurushi also imparts a sense of unease, an awareness of potential outside viewers of the scene. All other occurrences of migurushi, with the exception of the one directly following this example, mentioned above, are in the context of quoted speech or thought, and serve as direct evaluations of scenes or situations as difficult to look at or unsightly.

Prose 2B:

The Prince has sent his page boy to convey a message to Izumi Shikibu at Ishiyama Temple where she went on a pilgrimage. It is quite far into the mountains, but the Prince wants to reply again, so the boy must make a second trip there and back. Prince Atsumichi says to the boy:

96 Azuma 19 line 1; Fujioka 33.
“Even if it is painful, go.”

And he sends him off to the temple again.

This use of kurushi is very straightforward. The Prince assumes that the boy is tired from making a long trip to and from the mountain temple, and acknowledges that making another trip will therefore be difficult and/or painful. Though the concessive conjunctive particle tomo can be used to indicate a hypothetical situation, in this case, tomo is used to emphasize the asserted situation (“it is painful”), implying that the command may be difficult to fulfill but regardless must be done.

The Prince is categorizing the page boy’s situation as kurushi, setting his own interpretation—since he could not actually know for sure whether the boy finds such a trip painful—as factual via the use of tomo as emphasis for an existing situation rather than a hypothetical, something that occurs again in Prose 3B, below.

**Prose 3B:**

After being taken by Prince Atsumichi to a secluded place where they could conduct their affair in private, they spend the night together. At dawn, he sends her back to her house in the carriage and she recalls how charming the Prince looked that morning. Reflecting on this, she sends him a poem about how perhaps she should turn him away to save him the pain of waking at dawn. She follows her poem with this comment:

（IS 歌）。。。くろしかりけり

---

97 Azuma 31 line 5; Fujioka 45.
98 Azuma 18 line 9; Fujioka 33.
“It was so painful.”

To which the Prince replied that he would hear no such talk and that he would pick her up again that evening.

In this example, the *kurushi* is being used to refer to Izumi Shikibu’s feelings about the scene she witnessed, that is, the figure of the Prince waking at dawn. It is used in the continuative/conjunctive form followed by the auxiliary *keri*, which indicates externally established fact. So, in this case, we can see that Shikibu is treating her feelings about the scene as if they are an externally established fact, directly asserting a certain interpretation of the moment, namely, that it was painful, as a fact that she has been made to realize rather than a personal interpretation.

**Prose 4B:**

The following example occurs near the end of the *Nikki*, after the Prince has invited Izumi Shikibu to live with him. She has apparently decided that she will go live with him when he sends her an angry note, having fallen prey to vicious rumors about Shikibu. She doesn’t reply, and he sends her another, somewhat conciliatory, message to which she replies with a poem bemoaning the scandal that would befall her if she moved in with him. His response is to joke about rumors of her affairs with other men and to claim that he was angry about this. Shikibu’s reaction is:

かくわぶるけしきを御らむじてたはぶれをさせ給ふなめりとはみれど猶くるしうて「なほくるうしこそ。。。99
kaku waburu keshiki wo goramujite tahabure wo sasetamafu nameri to ha miredo naho kurushiate ‘naho kurushiu koso...

---

99 Azuma 59 line 11; Fujioka 71.
“Although she saw that he must see her forlorn state and was only teasing, even so this was painful, and she said, ‘This is too painful...’

In the above, a statement of the situation as kurushi is made by the narrator, followed immediately by a quoted message stating the same. This is, therefore, another example of kurushi being used in a direct manner, but even more blatantly illustrated for the fact that the situation is described in both the narrative and in the immediately following quoted message.

With the exception of migurushi, for which a case could be made to count it as an independent adjective, kurushi appears to be used to directly describe, as a matter of fact, the state of the situation when used in prose. This state of kurushi generally arises after and as a direct result of previous action, whether it is a bout of teasing or the waking of one's lover.

In verse, kurushi is used twice in two poems early in the work, and both instances are by Prince Atsumi.

Poem 1B:

After their first poetic exchange, Izumi Shikibu decides not to reply to the Prince's previous poem, afraid of becoming too involved. Prince Atsumichi, however, is not deterred, and he sends:

うちいででも
uchiidede mo
ありにしものを
arinishi mono wo
中々に
nakanaka ni
くろしきまでも
kurushiki made mo
なげくけふかな
nageku kfu kana

Even if it had been
that I had not gone out to you
so rashly,
I wonder if I would be in such pain
and lamenting today.

In this poem, *kurushi* is used to describe the internal state of the poet, Prince Atsumichi. He describes himself as having been brought to the point of pain by Izumi Shikibu’s disregard of his previous poem. Here, *kurushi* is used only to describe something on which the Prince is the utmost authority: his own feelings.

**Poem 2B:**

Early in the courtship, the Prince has let several days go by without visiting Izumi Shikibu. She sends him a poem, which asks when she will be able to hear the voice of the cuckoo bird again. He responds with:

しのびぬは
shinobinu ha
くりしきものを
kurushiki mono wo
時鶴
hototogisu
こだかきこゑを
kodakaki koe wo
けふよりはきけ
kefu yori ha kike

To be muted
is painful,
cuckoo bird,
From today hear
its voice from the treetops.

---

100 Azuma 3 line 8; Fujioka 19.
101 Azuma 9 line 6; Fujioka 24.
In this poem, *kurushi* is not used directly to describe human feelings, but rather to personify the cuckoo bird, which stands in as a metaphor for Prince Atsumichi. The muted song of the cuckoo bird is a metaphor for the Prince’s love for Izumi Shikibu, which he must keep secret. So while the Prince is describing his emotional reaction to being muted—or in this case, forced by circumstances not to publicly proclaim his love for Shikibu—as painful, he is also making a statement of fact, that the cuckoo bird feels pain at having its voice muted. This reflects both the emotional usage illustrated in Poem 1B and the presentation of *kurushi* as fact illustrated in Prose 2B, 3B, and 4B.

Overall, *kurushi* does not seem to indicate a coming or past narrative shift, but rather simply states the condition of the situation as it is found in the moment. There may be a connection between the high use of *kurushi* in quoted speech in the *Nikki* and its more direct, less poetically and narratively consequential use. In terms of frequency and use in a variety of contexts, in addition to its establishment of the characters’ psychological feelings, *kurushi* certainly deserves consideration as an important word in the *Nikki*.

3. *ushi* (うし: hateful/wretched/complicated)

*Ushi* is a –*ku* adjective. It may have derived from the Japanese pronunciation, ‘*u,*** of the Chinese character 憂, or “lament.” It has also been suggested that it derives
from ‘umekishi’ or “groaning.” The adjective *ushi* occurs a total of 20 times.

Though not as frequently occurring overall as *ahare-nari*, it has a much higher rate of occurrence in poetry, 6 total, than *ahare-nari*.

In prose, *ushi* occurs 14 times, including 3 times in quoted messages as an allusion to other poetic works, particularly to the *Kokin wakashū* (905), the *Goshūi wakashū* (1086), and to a poem later anthologized in the *Shingoshūi wakashū* (c. 1383). With the exception of a single occurrence in the dictionary form (*shūshikei: 終止形*), it only occurs in the continuative/conjunctive form (*ren'yōkei: 連用形*), variously *ukari* and *uku* depending on what follows, and the attributive form (*ren'taikei: 連体形*), *uki*, with 1 instance in which it is used in the attributive form (*ren'taikei: 連体形*) as a nominal. Among the continuative/conjunctive form (*ren'yōkei: 連用形*) instances, 1 is preceded by *mono* (a prefix indicating vagueness), 4 by *kokoro* (serves to emphasize the internality of the following adjective, as in, “within one’s heart”), and 1 by *nama-kokoro* (indicating superficiality or half-heartedness of the following adjective).

Below are two examples typical of *ushi* in use in the prose of the *Nikki*, once in narrative context, and once in a quoted letter:

**Prose 1C:**

---

102 *Nihon kokugo daijiten.*
103 *Zenbun zenyaku kogo daijiten.*
104 Ibid.
105 Ibid.
In this scene, Izumi Shikibu is fretting over her situation. The Prince has already asked her to live with him and has done a great deal to convince her, but she still has some concerns, among them:

又うきこともあればいかがせん。。。

mata uki koto mo araba ikaga sen...

“And if there was something wretched, what would she do?”

This “something wretched” might refer to her assumption that her living situation at the Prince’s palace might be difficult due to the continued presence of the Prince’s wife.107

From this example, we can see that ushi is mentioned in conjunction with the character’s reflection on the situation rather than describing an ongoing situation. The actual word ushi, however, is modifying koto, standing for the indirectly stated “thing that could happen,” and therefore Shikibu is not characterizing this scene or a future scene as “wretched,” but rather is characterizing a specific possible incident as “wretched.”

**Prose 2C:**

Prince Atsumichi has been neglecting to visit Izumi Shikibu despite the relationship still being young. Finally, he goes to her, but finds her preparing for a pilgrimage, and she makes little effort to talk to him. After a brief poetic exchange in which the Prince expresses his outrage, she returns from her pilgrimage, and receives a message from the Prince containing the following:

---

106 Azuma 57 line 10; Fujioka 69.
107 Cranston 283.
Since I have been feeling very impatient, I thought I would like to go see you, but it (the previous visit) was so wretched that I find myself somehow wretched and uncomfortable."

He suggests that their relationship might be doomed to fail but then reasserts his love for her in a poem.

In both of the instances of ushi, above, the description is used as a condition or a state of being manifested in oneself. The example of kokoro-ukari emphasizes the wretchedness felt in the Prince’s heart at having been turned away at the previous visit, focusing, therefore, on the emotional condition of Prince Atsumichi, while mono-uku describes a vague sort of wretchedness the Prince currently feels as a result of the previous wretched experience. Thus, the emphasis is on the emotional state created by a situation rather than the situation itself being described as "wretched." This is a distinctly different use than seen in Prose 1C, in which ushi is used to describe a situation, marking ushi as both a potential description of an event and as an evaluation of internal emotion.

In verse, all six occurrences of ushi are in the attributive form (rentaikei: 連体形), and are used as a nominal in two of those occurrences. Three of those poems are attributed to Izumi Shikibu—one of which is also included in the Izumi Shikibu shū109—and three are attributed to Prince Atsumichi.

---

108 Azuma 11 line 1; Fujioka 26.
109 Azuma 39 line 9; Fujioka 52; Fumio 1987, 152. (Poem 900)
Below is one example each from Shikibu and the Prince illustrating typical uses of *ushi* in verse:

**Poem 1C:**

The affair has just recently begun, and the couple has been exchanging poems. Prince Atsumichi decides he would like to visit Izumi Shikibu at her home, and he sends her a poem suggesting they might find solace in each other if they were to talk in person. Her response poem is thus:

```
なぐさむと
nagusamu to
きけばかたらま
kikeba katarama
ほしけれど
hoshikeredo
身のうきことぞ
mi no uki koto zo
いふかひもなき
ihu kahi mo naki
```

Though when I hear you say ‘comfort’
I yearn to talk with you,
my *wretchedness*
is hopeless to discuss.

The Prince is not deterred and goes out in secret that night to visit her.

In this example, wretchedness is used to describe *mi*, or the poet’s self. The phrase, *mi no uki* (wretched self) ends with *ushi* in the attributive form modifying *koto*, rendering the whole phrase into a nominal that is used as the subject of the following description of hopelessness. In this case, *ushi* is used to refer specifically

---

110 Azuma 4 line 9; Fujioka 19.
to self-wretchedness or self-hatred, which is more of a state of being than an
evaluation of the self.

Poem 2C:

Late in the *Nikki*, the Prince has been hinting that he might take the tonsure.
Izumi Shikibu had thought to accept his previous invitation to go live with him, but
now that has been thrown into uncertainty. She writes him a message expressing
her disappointment that he was thinking of taking the tonsure, and to that the
Prince replies:

```
うつつとも
ututu to mo
おもはざらなん
omohazaranan
ねぬるよの
nenuru yo no
ゆめに見えつる
yume ni mieturu
うきことぞそは
uki koto zo so ha
```

I would prefer
you not think it reality,
the wretched things
in the dream we saw
that night we lay asleep

He then pledges his love for her and swears not to worry her with talk of taking
tonsure again.

As in Prose 1C, *ushi* in its attributive form is modifying *koto*, referring to
specific things—in this case metaphorical things referring to the Prince’s plan to
take the tonsure—that have not actually happened yet. The plan to take the tonsure

---

[111] Azuma 68 line 9; Fujioka 78.
is thus characterized negatively and similar to Prose 1C, *uki koto* is taken as a characterization of a specific thing or event as "wretched."

Thus, *ushi* seems to be able to be used in verse and prose in a similar manner, both reflecting inner emotions and providing a description of particular events. In terms of pure frequency, *ushi* is certainly a word of note, but in terms of connotation, its contribution is questionable. If replaced with other words more specifically targeting the type of event expected to occur or the type of wretchedness one feels (scary: *osoroshi*, embarrassing: *hazukashi*, vexing: *kuyashi*, sad: *kanashi*), the text would not necessarily lose emotional context, but would lose the connection with an underpinning concept, the "wretched world" (*uki yo*: うきよ), mentioned by Komachiya.\(^\text{112}\) This "wretched world" entails the Buddhist concept of the inevitable suffering of living beings and the impermanence of life. Thus, when something is described in terms of *ushi*, that thing or event is associated with the inevitable Buddhist suffering entailed by living on this earth, and the expression gains a complexity of connotation through this association. *Usi*, then, may be indispensable for setting a Buddhist undertone in particular situations, making it a possible keyword in terms of how it is used and the tone it creates.

4. *ayashi* (あやし: mysterious/strange)

*Ayashi* is a –*shiku* adjective that may have derived—in a similar fashion to *ahare-nari*—from an interjection, 'aya,' which later developed an inflected form,

\(^\text{112}\) Komachiya 157-158.
though there are other theories. The adjective *ayashi* occurs a total of 20 times. In prose, it occurs 18 times, including 3 times in quoted messages, and in verse it occurs 2 times. There are 8 occurrences in continuative/conjunctive form (*ren’yōkei*: 连用形), 7 in the attributive form (*rentaikei*: 連体形), and 5 times the dictionary form (*shūshikei*: 終止形).

Below are typical examples of *ayashi* in quoted speech, prose, and a quoted message, respectively:

**Prose 1D:**

In this passage towards the end of the *Nikki*, Izumi Shikibu has moved into the Prince’s palace and the Prince has just begun to situate her in the northern wing, normally reserved for the primary wife. Needless to say, his first wife is displeased and reacts as follows:

「かかることなくてだにあやしかりつるを。」

kakaru koto nakute dani *ayashikaritsuru* wo.

“Even if there wasn’t a thing such as this, it was already strange.”

She complains a great deal about how strange and improper it is for the Prince to be carrying on with someone so low-ranking as Izumi Shikibu, eventually driving the Prince to stop visiting his first wife due to her unpleasantness.

Here, we can see the first wife is using *ayashi* to directly describe the situation or the Prince’s actions (having an affair with a woman who ranks below

---

113 *Nihon kokugo daijiten.*
114 Azuma 73 line 8; Fujioka 83.
him and moving her into his own home), characterizing them as strange or outside the norm of acceptability, something that, to a high-ranking Heian courtier, would be considered improper. Though she is agitated, ayashi does not directly convey her feelings on the matter, rather, her mood is described later in the passage as kokoro-zuki.nashi, or ‘disagreeable.’ Her characterization of the Prince’s actions as ayashi may contribute to this sense of vexation she feels, but is not a direct description of her own emotional state.

Prose 2D:

The first time the Prince visits the woman in person, he emphasizes to his men that this nighttime excursion is to remain a secret. It is perhaps for that reason that the following description is given of his mode of transportation:

あやしき御くるまにておはしまいて。。。
ayashiki onkuruma ni te ohashimaite...

“He went in a strange carriage...”

In this case, clearly, ayashi in its attributive form is directly describing the carriage (onkuruma), creating a picture of this carriage as strange or not usual, and in this case likely humble-looking, which makes sense considering that Prince Atsumichi, who would normally travel in grandeur, needed discretion to conduct his romance in secret. Going in such a strange carriage would have been so below his rank that other courtiers might consider it an affront, or at the least highly inappropriate. Thus, as with Prose 1D, ayashi is used to directly describe a thing, situation, or action that can be outwardly observed and, in as much as it departs

115 Azuma 5 line 2; Fujioka 21.
from the norm, characterized as “strange,” with the connotation of impropriety that such a departure from the norm would have entailed.

**Prose 3D:**

After a particularly nasty round of gossip, the Prince comes to believe that Izumi Shikibu is seeing other men. He stops writing for a time, and Shikibu is depressed, thinking that he must believe the rumors when a message from the Prince comes with a convenient explanation for his writing lapse:

「日比はあやしきみだり心ちのなやましさになん。」

higoro ha *ayashiki* midari kokochi no nayamashisa ni nan.

“Lately I have been suffering from a strange sickness, and so...” [and so I have been unable to write]

Prince Atsumichi goes on from there to complain at having visited many times only to have to leave for one reason or the other without seeing her, and his poem in the message suggests that he might no longer visit—an empty threat, as it would turn out.

Unlike the previous two examples, *ayashi* directly describes a thing or situation—in this case a mysterious illness—without any connotation of evaluative judgment.

In the two occurrences of *ayashi* in verse, the same general usage as in Prose 3D appears, with *ayashi* describing a scene or situation. Below is a poem by Prince Atsumichi exhibiting this usage:

**Poem 1D:**

---

116 Azuma 26 line 3; Fujioka 40.
The scene preceding the poem selected for this example is the passage in
Prose 2A, in which the Prince visits Izumi Shikibu in the Tenth month and talks
while Shikibu lies nearby, thoughts in tatters. The Prince wakes her and recites the
following poem:

時雨にも
shigure ni mo
露にもあてで
tsuyu ni mo atede
ねたるよを
netaru yo wo
あやしくぬるる
ayashiku nururu
たまくらのそで117
tamakura no sode

Not by light rain
nor by dew are we touched
this night as we sleep,
yet strangely they are wet
these pillow-sleeves

In this example, the situation of having wet sleeves despite being untouched
by usual sources of water (rain, dew) is described as “strange.” As illustrated in the
previous examples of prose, this is a description of something evidently considered
outside what would normally be expected but does not seem to carry the same
connotation of impropriety as in Prose 1D and 2D.

From the examples seen here, which represent the general usage, ayashi does
not appear to fall into the category of an adjective that describes an emotion, though
it does contribute to the atmosphere of certain scenes, particularly when it holds a
connotation of negative evaluative judgment. In regards to frequency, it occurs often

117 Azuma 41 line 3; Fujioka 54.
and in multiple contexts, and it seems to help set the scene, rather than to set any emotional context. It does not seem to create a notably different impression in poetry or in prose, though if judged only from the two poems containing this adjective in the *Nikki*, it would appear that the connotation of negative evaluative judgment is not present in verse. Without *ayashi*, the descriptions of situations might not lose much in terms of emotional implication—simply omitting the word from Prose 3D would not create a dramatic shift in the tone of the scene, and even the poem, if another suitable length word was substituted, might not suffer from the loss—but the connotation of negative evaluative judgment could be lost in examples such as Prose 1D and 2D. Though this adjective might contribute minimally to the emotional tone of the work, the connotation of impropriety and the ensuing reaction of one accustomed to Heian conventions to being presented with something improper can create a sense of derision or disgust, adding a unique layer of cultural values to consider when interpreting *ayashi* in context.

5. *wokashi* (をかし: charming)

There are many theories on the origins of the –*shiku* adjective ‘*wokashi.’* It may be a compound of the verb ‘*woku,*’ “beckons” or “invites,” and the suffix ‘*ashi,*’ signifying volition or emotion, which together imply “wanting something near oneself” or “wanting to beckon something in order to extol it.”118 The adjective *wokashi* occurs a total of 19 times. Notably, it occurs 11 times immediately preceded or followed by a poem, or sandwiched between two poems, which makes it tied with

118 *Nihon kokugo daijiten.*
ahare-nari for greatest frequency in this position, but in terms of proportion, it is the highest of the adjectives analyzed so far. All of these 19 occurrences are in prose, and in a cursory search of the NINJAL Chūnagon database, there were 446 occurrences in Makura no sōshi, 662 in Genji monogatari, and 0 in the Kokin wakashū. None of the occurrences in Makura no sōshi or Genji monogatari were in verse, indicating that wokashi was likely excluded from the poetic lexicon. Though it clearly cannot be a keyword of the poetry of the Nikki, wokashi may still contribute to the tone of the prose, and is worth examining in these contexts.

Throughout the prose, there is one occurrence of wokashi in the imperfective form (mizenkei: 未然形), which is unique in that only wokashi and tsurezure-nari, examined below, have an occurrence in this form. It occurs in the continuative/conjunctive form (ren'yōkei: 連用形) seven times, the attributive form (rentaikei: 連体形) three times, and the dictionary form (shūshikei: 終止形) seven times. It has one occurrence as wokashige, which is the stem of wokashi with the suffix ge (with X+ge [ge is derived from ke (気) meaning state of affairs or indication] indicating that something seems to be X\textsuperscript{119}).

Below are two typical examples of wokashi, one in quoted speech and one in narrative prose:

**Prose 1E:**

Prince Atsumichi goes to visit Izumi Shikibu, who is still pondering his request that he go to live with her. He says the following:

\textsuperscript{119} Zenbun zenyaku kogo daijiten.
I wonder how charming must be the autumn leaves in the mountains around now.”
And suggests that they go and see them. The woman agrees, but they end up missing
their chance, as a storm comes and blows all the leaves off the branches before they
go to see them.

Here we see the single instance of wokashi in the imperfective form
(mizenkei: 未然形). The imperfective form implies that the state does not yet exist,
thus, the Prince is wondering how charming the leaves might be to him, but as he
has not seen them, he cannot have yet been charmed by them. This implies that
wokashi is an emotion or reaction created in the person experiencing the moment
rather than an objective description of the moment itself.

Prose 2E:

Izumi Shikibu is now living in the palace with Prince Atsumichi. It is the New
Year, so the Prince went to pay respects to the retired emperor. Izumi Shikibu sat
peering out at the festivities. When the Prince and his retinue returned that evening,
they held a sort of musical gathering. While watching, Shikibu’s reaction was as
follows:

“It was very charming, but it made her really remember how tedious it was at her
old home.”

120 Azuma 53 line 3; Fujioka 64.
121 Azuma 75 line 6; Fujioka 85.
In this example, we have two clauses, the first describing the present situation and the second a past situation. The present situation is that Shikibu is watching this performance and feels that it is charming, to the extent that she remembers her past situation in which she was bored and despondent. In this case, wokashi refers to Izumi Shikibu’s state in reaction to seeing this performance, she is drawn to it, and it inspires in her feelings of wokashi. When considering the second clause, there is no connection between the current situation and the past situation except through Shikibu’s feelings toward each of them. She describes her condition at her “old home” as tedious, and she remembers this feeling because of the experience of a contrary feeling, wokashi, in the current moment. This suggests that wokashi is not necessarily used as an objective description of a thing or situation, but rather to describe the feeling created in the person experiencing that moment.

The occurrences mentioned that follow or precede poems also occur in a similar manner, in which something happens (something is seen, a poem is read, etc.) and it is described as or thought to be wokashi, in many cases inspiring the reader to compose a poem. In this, we see a pattern similar to that exhibited by ahare-nari, except in this case the experience of wokashi serves as inspiration for a poem rather than marking a narrative shift. Despite being excluded from the poetic lexicon, wokashi seems to play a role in the interplay between narrative prose and verse in the Nikki.
6. *haka.nashi* (はかなし: trifling/fleeting)

The adjective *haka.nashi* derives from the combination of the noun *haka* (果) and the negative adjective *nashi* (無し). In his article, “Izumi Shikibu to hakanashi,” Shimizu suggests that *haka* means “aim,” and thus in combination with *nashi*, it connotes “aimlessness” or being “without purpose.” However, in Old Japanese (and still in many dialects today) the word *haka*, then pronounced *paka*, referred to a field and the resulting harvest, and thus a lack of a harvest could have come to mean “insubstantial,” and *haka* in its use as “aim” may have stemmed from anticipation of the harvest, the goal.

*Haka.nashi* occurs a total of 18 times. As stated in the section examining Komachiya’s keywords, 16 of these occur in prose: 3 are in quotes attributed to Atsumichi, and the remaining 13 in narrative prose. The remaining 2 times occur in verse, 1 in a poem by Prince Atsumichi and 1 in a half poem by Izumi Shikibu. There are 12 occurrences in the continuative/conjunctive form (*ren’yōkei*: 连用形), 3 in the attributive form (*ren’taikei*: 連体形), and 3 in the nominalized stem+*goto* form.

Below are two typical examples of *haka.nashi* in narrative prose and quoted speech, respectively:

**Prose 1F:**
Having just lost her previous lover, who also happens to be the late older brother of her subsequent lover, Prince Atsumichi, Izumi Shikibu languishes in idleness, overcome by sadness for her situation. Thus is the famous first line of the *Nikki*:

ゆめよりもはかなき世のなかをなげきわびつつあかしくらす。。。

“Continuously lamenting and grieving the relationships of this world—more fleeting than a dream—she passed her days and nights...”

This instance of *haka.nashi* in the attributive form is describing *yo no naka*, “the relationships of this world,” a pairing with particularly Buddhist undertones. Her affair with her previous lover had been brief due to his untimely death, and the use of *haka.nashi* here emphasizes this, evoking the Buddhist idea of impermanence of all things. *Haka.nashi* is often associated with images symbolizing the fleeting nature of things, and here it is compared with a dream, one of the common images used in this symbolism. Though *haka.nashi* does not directly describe the feelings of the character, the association with Buddhist impermanence and the following description of Izumi Shikibu’s reaction to the fleetingness of the world (grief and lamentation) indicate that *haka.nashi*, when used in this way, can evoke feelings of sadness and reflection.

**Prose 2F:**

This occurrence of *haka.nashi* is in the prose immediately following Poem 1D, and is a continuation of the context described in Prose 2A. To summarize briefly, the Prince visits Shikibu, who appears forlorn, and he recites a poem. Shikibu, however,

---

125 Azuma 1 line 1; Fujioka 17.
is too overcome by her thoughts to respond, and only cries. Upon seeing this, the Prince asks why she doesn’t respond and says:

「はかなき事きこゆるも心づきなげにこそおぼしたれ。いとほしく。」

“haka.naki koto kikoyuru mo kokoro-zukinage ni koso oboshitare. itōshiku.

“It appears having to listen to this trifling thing has displeased you. How unfortunate.”

Shikibu does not respond with a poem, but does at least respond that she is not ignoring his poem, and simply cannot respond appropriately at the moment.

It is clear from the difference in translation that, unlike the last example, haka.nashi does not carry the same Buddhist connotation in this context. Haka.naki koto, “trifling thing,” refers to the poem Prince Atsumichi had recited just before. Though it had clearly been intended to rouse Shikibu from her thoughts, when this is ineffective, the Prince calls it “trifling,” implying that it was inconsequential or unimportant. He may be understating the value of his poem to save face or to be humble in regards to his own poem. Regardless, he is not trying to evoke any sense of Buddhist impermanence here, and it is unlikely that referencing the fleeting nature of life would help improve Shikibu’s sad, pensive mood, as he suggests he was trying to do. Thus, haka.nashi can be used in another manner with much less deep connotation than in the previous example.

In verse, however, haka.nashi is used more in the sense of Prose 1G. In the following poem by Prince Atsumichi, this usage is made clear:

Poem 1F:

126 Azuma 41 line 7; Fujioka 54.
After precursory poetic exchanges and courting, Prince Atsumichi has come for the first time to Izumi Shikibu’s house. They spend much of the night simply talking, and he is slightly frustrated with the lack of progress towards more amorous endeavors, and he recites:

はかもなき
haka mo naki
夢をだにみで
yume wo dani mide
あかしては
akashite ha
なにをかのちの
nani wo ka nochi no
よがたりにせん
yogatari ni sen

Even if it is fleeting
if we pass the night without even seeing a dream,
what then will we have to say later when we tell evening tales?

Shikibu’s reply is less than encouraging, but nevertheless, the Prince does manage to at least climb inside her blinds before the end of the evening, and makes many vows of love.

The half poem by Izumi Shikibu\textsuperscript{128} uses \textit{haka.nashi} in a similar way as in this poem, though to describe dew instead of a dream. In Poem 1F, it is once again in close proximity to dream (\textit{yume}: 夢), though it is even more directly connected to “dream” than in Prose 1G (below), as \textit{haka.nashi} in the attributive form directly modifies \textit{yume}. Clearly, the Prince does not consider these dreams “trifling,” as he

\textsuperscript{127} Azuma 6 line 3; Fujioka 21-22.
\textsuperscript{128} Azuma 51; Fujioka 63.
suggests he would tell of them in times to come, and unimportant things hardly make for good stories. However, he also does not allude to sadness or grief, but rather suggests a sort of “ichi go ichi e” (one meeting, one opportunity) mentality. This is not to say that there is no connotation of Buddhist impermanence—the idea of *ichigo ichie* emphasizes the impermanence of each moment—but that in this case, there is less of a feeling of sadness and more of urgency and determination to grasp the fleeting dream. He suggests that there is value in experiencing quickly passing moments like dreams, and this implies a certain level of reflection and acknowledgement of the impermanence of life.

The connotation of *haka.nashi* varies depending on its context. It can be used lightly, or it can be used to imply deeper concepts. Though it can vary in its connotations in prose, in verse, it generally upholds the Buddhist idea of impermanence and evokes a sense of reflection; the resulting feelings are less certain, varying from sadness to determination and reflecting the context in which they are described. In the usages where it suggests impermanence, *haka.nashi* is indispensable for the extra layer of meaning it brings, but in its other usage, “trifling,” it could potentially be replaced with an adjective with similar meaning, such as worthless (*kahi.nashi*: かひなし), without losing much significance. If we take Prose 2F as an example, and replace *haka.nashi* with *kahi.nashi*, it goes as follows:

「かひなき事きこゆるも心づきなげにこそおぼしたれ。いとほしく。」

*kahi.naki* koto kikoyuru mo kokoro-zukinage ni koso oboshitare. itōshiku.

---

129 Azuma 41 line 7; Fujioka 54.
“It appears having to listen to this worthless thing has displeased you. How unfortunate.”

During the Heian period, kahi.nashi had four usages documented in literature. They were “failure to achieve the hoped for results” (“希望したりしただけの効果がない”), “inevitable” (“しょうがない”), “trivial/worthless” (“とるになりない”), and “to die” (“死ぬ”) when in combination with naru. In the case suggested above, it could pertain to both the connotation of “failure to achieve the hoped for results” and “trivial/worthless,” giving it a very similar connotation to haka.nashi in the original sentence. Of course, both of these words are included in Komachiya’s Emotional expressions, and both have a sense of the impermanence of life (mujōkan: 無常感), so replacing haka.nashi with kahi.nashi may preserve more of the original connotation than replacing it with an unrelated word, which would likely change the intent of the sentence and the tone of the scene, marking haka.nashi and words closely related to it as essential to the tone of the work.

Overall, haka.nashi occurs frequently, and has potential to hold great significance depending on the context, marking it as an important word in the Nikki.

7. tsurezure-nari (つれづれなり: tedious/idle)

Tsurezure-nari is a compound of the noun tsurezure and the copula nari. Like kurushi, it may originate from an onomatopoeic word such as ‘tsuretsura,’ “at length” or ‘utsurautsura,’ “drowsily,” or it may be that it comes from ‘tsurezure’ (連々),

---

130 Nihon kokugo daijiten.
signifying continuously thinking for days and days. The adjective *tsurezure-nari* occurs a total of 16 times. It occurs 15 times in prose, including five times in quoted speech, and once in verse. It is used 9 times in its nominal form, *tsurezure*, which is more than the occurrences of it in the imperfective form (*mizenkei*: 未然形) (1), continuative/conjunctive form (*ren’yōkei*: 連用形) (3), attributive form (*rentaikei*: 連体形) (1), realis form (*izenkei*: 已然形) (1), and adverbial form (1) combined.

In context in various forms of prose (quoted speech, quoted messages, and narrative prose), *tsurezure-nari* is used in much the same way, as illustrated in the example below:

**Prose 1G:**

This example is found in the same context as Prose 2E, in which the Prince and his retinue have returned from the New Year’s festivities and are playing their instruments, while Izumi Shikibu looks on, and her thoughts are as follows:

> いとをかしきにもつれづれなりしふるさとまづ思ひでらる。^131
> ito wokashiki ni mo *tsurezure-nari* shi furusato mazu omohiideraru.

“*It was very charming, but it made her really remember how tedious it was at her old home.*”

Now living at the Prince’s palace, Shikibu finds life much more diverting, and, indeed, after moving in with the Prince, the word *tsurezure-nari* occurs much less often, this instance being the last time it occurs and in this case not even referring to the present. Her situation, when she was living at home (marked with the personal past tense auxiliary verb “*ki*” in adjectival/RT form “*shi*”), is described as “tedious”

^131 Azuma 75 line 6; Fujioka 85.
or “idle,” but there is also a sense of boredom and loneliness.\textsuperscript{132} Tsurezure-nari describes the situation rather than directly describing the emotions of the person experiencing it, but it imparts a connotation of emotion, namely loneliness, nonetheless.

In verse, tsurezure-nari occurs only one time, and in this poem it occurs in the adverbial tsurezure-to included in Komachiya’s keywords.

**Poem 1G:**

The Prince has been insisting that Izumi Shikibu come live with him. He came to her house and took her to a secluded place where they spent time together, and the woman at last felt diverted, unlike the usual tedium of her day-to-day life. Upon finally returning to her home, she misses him deeply and sends:

\begin{center}
つれづれと
tsurezure-to
けふかぞふれば
toshitsuki no
ときのふぞものは
kinofu zo mono ha
おもはぎりける\textsuperscript{133}
omohazarikeru
\end{center}

In idleness today, when I counted the months and years it was yesterday alone that I did not think sad thoughts

\textsuperscript{132} Shimizu 58.
\textsuperscript{133} Azuma 62 line 2; Fujioka 73.
Now that she is once again alone, there is nothing to divert her except her memories of the time spent with him.

In this case, *tsurezure-nari* describes the manner in which she passed her day, and as with the prose example, there is a connotation of loneliness and boredom to this usage.

The usage of *tsurezure-nari* in verse and in prose does not seem to change the significance of the word considerably, but it is clear that *tsurezure-nari* holds importance to the development of the lovers’ relationship in the *Nikki*. The times when Izumi Shikibu is not with Prince Atsumichi are described as *tsurezure-nari*, while those times she is with him are not described in such terms, and once she has moved into the palace, the word disappears altogether, except in her memories of times without him. A major source of motivation for both of them to propel forward this relationship is their feeling of idleness. In a conversation with his nursemaid, the Prince gives one of his reasons for visiting Shikibu as a way to alleviate his tedium,\(^\text{134}\) and likewise Prince Atsumichi seems to be the cure for the tedium Shikibu experiences, often sending letters asking if she is bored at precisely the moment she begins to feel that the moment is *tsurezure-nari*.\(^\text{135}\) This word, then, serves as a point of connection between the two characters, and they are able to bond through it, making it vital to the progression of the romance and therefore the *Nikki* as a whole.

\(^{134}\) Fujioka 31.
\(^{135}\) Azuma 12, 29, 71; Fujioka 28, 43, 81.
Chapter 4: Areas for Further Research

No writer exists in isolation, and while Izumi Shikibu may have had a proclivity to use certain words more often than other words, it is entirely possible—or even inevitable—that she is not unique in this regard. I have already mentioned the ubiquitous conventions of poetry in the Heian period, and the main source for those conventions was the first imperial anthology of Japanese poetry, the *Kokin wakashū*. It would likely have served as a sort of primer for ladies of Shikibu’s time, and so a comparison with the words identified above could help indicate the relative uniqueness of Shikibu’s keywords, or the ordinariness of them. It has also been suggested that Shikibu may have been influenced by the *Man’yōshū*, a connection important to note in relation to the categorization of her poetic style as direct-emotional style as mentioned in the introduction, so a comparable analysis of that text could be revealing as well. Similarly, it is possible that Izumi Shikibu had access to the *Kagerō nikki*, likely during her affair with Prince Atsumichi who had a close relationship with Fujiwara no Kaneie (the husband of the author of the *Kagerō nikki*), who served as a sort of foster father to Prince Atsumichi and his half-brothers after their mothers died, or possibly afterwards, as Izumi Shikibu had established

---

136 Shirane 146-148.
137 Ibid.
138 Suzuki 1.
139 Itoh 286.
correspondence with Fujiwara no Michitsuna (the son of the author of the *Kagerō nikki*), which would establish this text as a possible precedent on which Shikibu may have based her own *nikki*. Therefore, as with the other texts mentioned, a comparison may be beneficial.

It would also give insight into the use of these words to examine works of Izumi Shikibu’s contemporaries. A comparison with the poetic works of Akazome Emon, Sei Shōnagon, Murasaki Shikibu, Ise no Tayū, Fujiwara no Kintō, and the monk Nōin, and a comparison with the *Murasaki Shikibu nikki*, *Genji monogatari*, *Eiga monogatari*, and *Makura no sōshi*, among other prose works, would reveal whether Izumi Shikibu’s word choice was unique or fashionable at the time. I have utilized comparison in a very limited sense to present numerical data of other works as background for the commonality or relative rarity of certain words examined above. An analysis of the poems anthologized in *Shin kokin wakashū* (1205) would overlap with many of the aforementioned poets and poetic works, but would also indicate the progression of word choices and whether the keywords identified in the *Nikki* gained popularity over time. If this were the case, it could conceivably be viewed as support for the argument for a later author of the *Izumi Shikibu nikki*, a theory seen in the attribution of the *Nikki* to Fujiwara no Shunzei.

Aside from the comparisons mentioned above, it would also be pertinent to re-examine the entirety of Izumi Shikibu’s poetic works, including the poem prefaces (*kotobagaki*: 詞書).

---

140 Itoh 280.
There is also the possibility of expanding the scope of potential keywords to include nouns, verbs, and so on, which could further reveal Izumi Shikibu’s tendencies in word choice, though again, this is more useful when compared with stylistic trends at the time. Furthermore, there seems to be an accumulation of adjectives around particular points in the narrative, so future research might examine this possible phenomenon in more depth. As the possibilities for expanding this study are nearly infinite, the analysis given here is truly only a first step toward what could and should be a much larger project. Naturally, the approach used here could also be applied to other works and other authors, and as corpus-searching technology improves, the speed at which and the extent to which this research could be done will only increase, opening more possibilities for linguistic analysis of works of classical literature.
Conclusions

It is difficult to say if the use of these adjectives can really be considered an element of Izumi Shikibu’s style, as Komachiya claims, or if they are simply a reflection of the time in which the work was written and the social context surrounding it. In the case of the *Nikki*, if it were in fact written by Izumi Shikibu, it is likely to have been written after Prince Atsumichi’s death, and therefore her perception of events would have been colored by her grief and the perspective of nostalgia, prompting heavy use of noted adjectives like *ahare-nari*, *hakanashi*, and *tsurezure-nari*.

But, setting speculation about the authorship and the social context in which the work was written aside, can these individual, frequently-occurring adjectives really be considered an element of the overall style of the *Nikki*? This is, of course, difficult to answer, as style cannot be defined in terms of individual words, as I have examined here. Anyone can use a particular adjective without that adjective necessarily being considered characteristic of that person’s speech or writing. Therefore, in order for the adjectives I have selected, or the keywords identified by Komachiya, to be considered elements of her style, it is not only the words themselves, but how they are employed that matters.

---

141 Itoh 81.
In the set of seven words examined in my independent analysis, only *kurushi* and *ayashi* seemed to lack a larger relevance to or influence on the progression of the plot or tone of the narrative. The remaining five words not only had heavy significance and an essential role in creating the atmosphere of each scene, and could be said, as Ramirez-Christensen suggests occurs in the *Genji monogatari*, “to echo and foreshadow other moments in the narrative the way a lyric poem deploys word-images in a patterned arrangement,”\(^{142}\) but *ahare-nari* and *tsurezure-nari* in particular seemed to play a role in the formation of the narrative as well.

As for usages in poetry and prose, though there were some differences, particularly in *haka.nashi*, they were not numerous or dramatic enough to indicate a marked distinction in the tone of the two. Since the poems are incorporated into the prose just as poems were incorporated into daily life in the Heian period, this is not surprising, but it is possible that this is a reflection of this assimilation, and that works that do not incorporate poetry, such as daily logs of the court, may use these words differently, if at all. Though it is not used itself in poetry, it is also worth noting that *wokashi* seems to be used to describe situations or things that inspire poetry, and *ahare-nari*, which is used in both poetry and prose, seems to mark a narrative shift, and can be used to set a scene that leads to poetic inspiration as well.

Overall, Komachiya’s selection of poetic keywords appears to be somewhat in line with the adjectival keywords of the *Nikki*; even though the words are not all exactly the same, by and large they fall into the category of words expressing the feeling of the impermanence of life (*mujōkan*: 無常感). The frequency of the use of

---

\(^{142}\) Ramirez-Christensen 22.
these words inevitably evokes mujōkan throughout the work, and contributes to the impression of the work as a whole. Told differently, or utilizing different adjectives, the story told in the Izumi Shikibu niki could impart a different feeling and leave a rather different impression. The use of these particular adjectives does, then, create a specific coloring, or atmosphere within the work. In particular, ahare-nari and wokashi describe positive affects, kurushi, ushi, and ayashi describe negative affects, and hakanashi, tsurezure-nari, and ahare-nari describe the state of mujōkan.

So, do these adjectives, which clearly come together to create a relatively unified tone in the work, comprise an element of style? According to Sarah Allison, et al., from the Stanford Literary Lab, “Neither inevitable nor exceptional, style appeared as an eminently comparative fact: something that was not necessary to accomplish a given aim (which would amount to a functional definition of style), but that allowed it to be accomplished better than would otherwise have been the case.”143 As I have suggested in the individual analyses of several of the independently selected keywords, it is possible that some of these adjectives could potentially be replaced with other adjectives without suffering a major shift in the emotional tone of the scene. However, the way in which these adjectives and their underlying connotations are pinned together accomplishes a cohesive tone in a way that other words might not, and thus the role of these adjectives in the creation of style is certainly something to consider when examining style at the larger scale of sentences and paragraphs.

---

143 Allison 27.
Bibliography


**Appendix A:**

**Numerical Data for All Adjectives in the Nikki**

<table>
<thead>
<tr>
<th>Adjective</th>
<th>Count</th>
<th>MZ</th>
<th>RY</th>
<th>SS</th>
<th>RT</th>
<th>IZ</th>
<th>Stem</th>
<th>Adverbial</th>
<th>Nominalized</th>
<th>Addtl. Forms</th>
</tr>
</thead>
<tbody>
<tr>
<td>あいなし</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>あかし</td>
<td>9</td>
<td>5</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td>あかしがたし*</td>
<td></td>
</tr>
<tr>
<td>あさし</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>あさまし</td>
<td>11</td>
<td>5</td>
<td>4</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td>あさまの(s)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>あし</td>
<td>4</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>さまあし*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>あだあだし</td>
<td>2</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>さまあし*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>あらきないし</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>あてなり</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>あながちなり</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>あはあはし</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>あはれなり</td>
<td>39</td>
<td>24</td>
<td>6</td>
<td>1</td>
<td>5</td>
<td>3</td>
<td>ものあはれなり*</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>あへなし</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>あへなり*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>あやし</td>
<td>20</td>
<td>8</td>
<td>5</td>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>あやふし</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>あらまし</td>
<td>1</td>
<td>1</td>
<td></td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td>あらましごと(s)、あらまほし*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>例文</td>
<td>例文</td>
<td>例文</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------</td>
<td>--------</td>
<td>--------</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>あらまほし</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>あるまじげなり</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>あをやかなり</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>いぎたなし</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>いたし</td>
<td>10</td>
<td>9</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>いとほし</td>
<td>7</td>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>いとまなし</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>いみじ</td>
<td>13</td>
<td>10</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>うし</td>
<td>20</td>
<td>6</td>
<td>1</td>
<td>10</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>うつくし</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>うひうひし</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>うらめし</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>うらやまし</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>おそろし</td>
<td>5</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>おどろおどろし</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>おなじ</td>
<td>7</td>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>おぼえなし</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>おほし</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>おぼっかない</td>
<td>13</td>
<td>1</td>
<td>8</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>かたじけなし</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>かなし</td>
<td>7</td>
<td>4</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>かひなし</td>
<td>12</td>
<td>3</td>
<td>6</td>
<td>2</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>かやうなり</td>
<td>3</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>かりがろし</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>きこしめしげなり</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>くちをし</td>
<td>7</td>
<td>1</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>くまなし</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>くやし</td>
<td>2</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>くらし</td>
<td>7</td>
<td>4</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>くろし</td>
<td>18</td>
<td>5</td>
<td>3</td>
<td>6</td>
<td>3</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>けけし</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>けし</td>
<td>2</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>けぢかし</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>こころごころなり</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>こころこはし</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

* 付けたし、* あかしがたし、* うちとけがたし、* たへがたし*
* ものがなし*
| ところづきなしが | 4 | 3 | 1 | | ところづきなげなり |
| ところぼそし | 5 | 4 | 1 | | ものこころぼそし* |
| こだかし | 1 | 1 | | | |
| ことごとし | 2 | 2 | | | |
| ごとし | 1 | 1 | | | |
| こひし | 7 | 1 | 2 | 3 | 1 | 1 | こひしが(s) |
| こまやかなり | 1 | 1 | | | |
| こよなし | 1 | 1 | | | |
| さかし | 1 | 1 | | | |
| さだめなしなり | 2 | 2 | | | |
| さまままななり | 3 | 3 | | | |
| さむし | 1 | 1 | | | |
| さやうななり | 1 | 1 | | | |
| さりげなしなり | 1 | 1 | | | |
| さわがし | 1 | 1 | | | さわがしの |
| しげ | 1 | 1 | | | |
| さらりがほななり | 1 | 1 | | | |
| しろし | 4 | 4 | | | |
| すがすがし | 2 | 2 | | | |
| すきがまし | 1 | 1 | | | |
| すきずきし | 1 | 1 | | | |
| すげなしなし | 1 | 1 | | | |
| せんかたなしなり | 2 | 2 | | | |
| そらなら | 1 | 1 | | | |
| たえまがちななり | 1 | 1 | | | |
| たかし | 1 | 1 | | | こだかし* |
| ただし | 3 | 1 | 2 |   |   |   |
| たのもし | 5 | 2 | 3 |   |   | たのもしけな
| たよりなし | 1 | 1 |   |   |   |   |
| ちかし | 11 | 8 | 2 | 1 |   | けちか
| つきなし | 1 | 1 |   |   |   |   |
| つつくまし | 5 | 4 | 1 |   |   |   |
| つねなり | 3 | 1 | 2 |   |   |   |
| つらし | 5 | 1 | 1 | 3 | 1 | つらさ(s) |
| つれづれなり | 16 | 1 | 3 | 1 | 1 | 9 | つれづれの(n)、つ
| とほし | 2 | 2 |   |   |   | ほどと
| とみなり | 1 | 1 |   |   |   | ほし* |
| なかなかなり | 3 | 1 | 1 | 1 | 1 | なかなか(n) |
| なげかし | 1 | 1 |   |   |   |   |
| なごりなし | 1 | 1 |   |   |   |   |
| なさけなし | 2 | 1 | 1 |   |   |   |
| なし | 44 | 2 | 12 | 11 | 15 | 4 | なにと
| なまめかし | 2 | 2 |   |   |   |   |
| なれなれし | 1 | 1 |   |   |   |   |
| にくし | 8 | 1 | 5 | 1 | 1 | にくげ
| にはかなり | 1 | 1 |   |   |   | にくげ
| ねたし | 2 | 1 | 1 |   |   | に
| ねんごろなり | 2 | 2 |   |   |   | き
<p>| のこりなし | 2 | 1 | 1 |   |   |   |</p>
<table>
<thead>
<tr>
<th>のどかなり</th>
<th>4</th>
<th>4</th>
<th></th>
<th></th>
<th></th>
<th>ここらのどかなり*</th>
</tr>
</thead>
<tbody>
<tr>
<td>のどやかななり</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>はかなし</td>
<td>19</td>
<td>3</td>
<td>13</td>
<td>3</td>
<td></td>
<td>ものはかなし*、はかなしごと、はかもなし</td>
</tr>
<tr>
<td>はげし</td>
<td>2</td>
<td></td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>はしたなし</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>はつくななり</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>はるななり</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ひさし</td>
<td>8</td>
<td>6</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>ひさしさ</td>
</tr>
<tr>
<td>ひとげななし</td>
<td>4</td>
<td>3</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ひとずくななし</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ひとわらはれななり</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ひまなし</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>びんあし</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>びんななし</td>
<td>7</td>
<td>2</td>
<td>4</td>
<td>1</td>
<td></td>
<td>（びむなし）、びんなげなり</td>
</tr>
<tr>
<td>ふかし</td>
<td>8</td>
<td>1</td>
<td>4</td>
<td>1</td>
<td>2</td>
<td>つみふかし*、よぶかし*</td>
</tr>
<tr>
<td>ふるめかし</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ほいなし</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ほどとほし</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>まちどほなり</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>2</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-----------------</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>まどほなり</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>まめやかなり</td>
<td>6</td>
<td>5</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>みしりがほなり</td>
<td>1</td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>むつかし</td>
<td>7</td>
<td>1</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>むつかしさ、ものむつかし*</td>
</tr>
<tr>
<td>めづらかなり</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>めづらし</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td>めづらしぜげなし</td>
<td></td>
</tr>
<tr>
<td>めでたし</td>
<td>1</td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ものくるほし</td>
<td>1</td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>やうごとなし</td>
<td>1</td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>ゆかし</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>よし</td>
<td>8</td>
<td>1</td>
<td>4</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>よしなし</td>
<td>2</td>
<td></td>
<td>1</td>
<td>1</td>
<td>よしなしごと (n)</td>
<td></td>
</tr>
<tr>
<td>よろし</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>わかし</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>わびし</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>ものわびし*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>わりなし</td>
<td>6</td>
<td>5</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>をかし</td>
<td>19</td>
<td>7</td>
<td>7</td>
<td>3</td>
<td>1</td>
<td>をかしぜげなり</td>
</tr>
<tr>
<td>をこなり</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>をりあし</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>をりしりがほなり</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Occurrences</td>
<td>579</td>
<td>Wi</td>
<td>535</td>
<td>Out</td>
<td>なし</td>
<td></td>
</tr>
</tbody>
</table>

78
<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Standard Dev.</td>
<td>6.1</td>
<td>Without なし</td>
<td>5.13</td>
<td>755</td>
<td>262</td>
</tr>
<tr>
<td>Mean</td>
<td>4.1</td>
<td>Without なし</td>
<td>3.78</td>
<td>723</td>
<td>404</td>
</tr>
<tr>
<td>Two Deviations</td>
<td>16</td>
<td>Without なし</td>
<td>14</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendix B:

Numerical Data for Independent Analysis Adjectives

<table>
<thead>
<tr>
<th>Adjective</th>
<th>Count</th>
<th>MZ</th>
<th>RY</th>
<th>SS</th>
<th>RT</th>
<th>IZ</th>
<th>Stem</th>
<th>Adverbial</th>
<th>Nominalized</th>
<th>Additional Forms</th>
</tr>
</thead>
<tbody>
<tr>
<td>なし</td>
<td>44</td>
<td>2</td>
<td>12</td>
<td>11</td>
<td>15</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td>なにと</td>
</tr>
<tr>
<td>あはれなり</td>
<td>39</td>
<td>24</td>
<td>6</td>
<td>1</td>
<td>5</td>
<td>3</td>
<td></td>
<td></td>
<td>ものあ</td>
<td></td>
</tr>
<tr>
<td>うし</td>
<td>20</td>
<td>6</td>
<td>1</td>
<td>10</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>こころうし、*</td>
</tr>
</tbody>
</table>

* indicates additional forms.
<table>
<thead>
<tr>
<th></th>
<th>16</th>
<th>1</th>
<th>3</th>
<th>1</th>
<th>1</th>
<th>1</th>
<th>9</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>つれづれ</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>つれづれ</td>
</tr>
<tr>
<td>なり</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>の(n)、つれづれ</td>
</tr>
</tbody>
</table>
### Numerical Data for Independent Analysis Adjectives: Prose, Verse, Speech

<table>
<thead>
<tr>
<th>Adjective</th>
<th>Prose</th>
<th>Verse</th>
<th>Quoted Speech</th>
</tr>
</thead>
<tbody>
<tr>
<td>なし</td>
<td>14</td>
<td>10</td>
<td>20</td>
</tr>
<tr>
<td>あはれなり</td>
<td>35</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>くるし</td>
<td>10</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td>うし</td>
<td>14</td>
<td>6</td>
<td>0</td>
</tr>
<tr>
<td>あやし</td>
<td>15</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>をかし</td>
<td>18</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>はかなし</td>
<td>13</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>つれづれなり</td>
<td>10</td>
<td>1</td>
<td>5</td>
</tr>
</tbody>
</table>
Appendix C:

List of Independent Analysis Adjective Occurrences in Context

Abbreviations:
N=nominalized
Adv.=adverbial with to         MZ=mizenkei
RY=ren’yōkei                    SS=shūshikei
RT=rentaikei                   IZ=izenkei

For each example below, the first page reference is to the *Izumi Shikibu sōsakuin* and the second page reference is to the *Shin Nihon koten bungaku zenshū*.

ahare-nari

p. 1 line 3; p. 17:
Prose, Adv., Similar to Prose 2A.
In the opening of the book, Shikibu is sitting in her quarters, reflecting on the past and gazing out at the grounds.
築土の上の草あをやかなるも、人はことにめもとどめぬを、あはれとながむるおどに。。。
“The green of the grass on top of the earthen wall too, something which people would rarely spare a glance, she found moving and as she gazed upon it…”
After the previous line, the servant boy who had served her previous lover appears at the fence.

p. 1 line 5; p. 17:
Prose, RY, Similar to Prose 2A.
This line follows shortly after the previous, and the “he” continues to refer to the servant boy.
あはれにもののおぼゆるほどにきたれば。。。
“Since he had come just when she was thinking about poignant things…”
After the previous line, the two talk for a bit and then the boy delivers a branch of orange blossoms from his new master, Prince Atsumichi, who will soon become Izumi Shikibu’s lover.

p. 4 line 7; p. 20:
Prose, Quoted letter, RT, Similar to Prose 3A.
The Prince has been pursuing Shikibu for some time with only moderate success. He writes Shikibu a poem and follows it with this line:
「あはれなる御ものがたりきこえさせに、暮にはいかが」
"How about this evening (I visit) and we talk of moving tales?"
After this, he does go visit her in person for the first time.

p. 12 line 3; p. 27:
Prose, Quoted letter, RY, Similar to Prose 4A.
The Prince goes to visit Shikibu but she is asleep and does not answer his knock. He goes home, dejected, and writes her a poem, followed by this line:
「[うき]はこれにやと思ふもあはれになん」とあり。
“So this is ‘wretchedness,’ I thought, and it was so sad.”
This might be a reference to the Gosen wakashū, poem 1046.144
This elicited an immediate poetic response from Shikibu, who felt bad for missing his visit.

p. 13 line 6; p. 28:
Prose, Inner dialogue, RT, Similar to Prose 3A.
During a period of ceaseless rain, the Prince sends Izumi Shikibu a poem just as she was wondering what would come of their relationship. She is delighted to receive it and impressed by his good timing, and the following line of prose describes her thoughts:
あはれなるをりしも思いて。。。
“She thought, 'Precisely at this moving moment,' and responded…”
After this, she promptly sends him two poems.

p. 14 line 6; p. 29:
Prose, Adv., Similar to Prose 3A.
The rain continues into the fifth month, and the Prince is still thinking about Shikibu:
一日の御返りのつねよりももの思ひたるさまなりしを、あはれとおぼしいで
“He remembered how moving her reply from the other day, which was more forlorn than usual, was and…”
And he writes her a short message, inquiring after her.

p. 18 line 2; p. 32:
Prose, RY, Similar to Prose 1A.
The Prince goes to Shikibu and brings her to a secluded place where they can conduct their affair in private. The following occurs:
ものがたりあはれにし給ひて。。。

144 Cranston 246.
“He told moving tales, and...”
Then, he sends her back home in a discreet carriage, though he comes back and does the same thing again the next day.

p. 24 line 6; p. 38:
人のいふほどよりもう(こ)めきてあはれにおぼさる。
See Prose 1A for analysis.

p. 29 line 5; p. 43:
Prose, RY, Similar to Prose 2A.
The Prince has been neglecting Izumi Shikibu for quite some time, and she sent him a poem, eliciting a somewhat unimpressive poem in response. Her reaction is as follows:
「あはれにはかくてのむべくもなきやうのはかし事に世のなかをなぐさめてあるも、うち思へばあさましう。
“When she realized that she would only be consoled in her relationship by this kind of sad, fleeting, undependable, trifling thing, she was miserable.”
After this, it changes to the 8th month and Shikibu goes on a pilgrimage to Ishiyama.

p. 30 line 3; p. 44:
Prose, RY, Similar to Prose 1A.
The Prince has not gone to visit for a while, and Izumi Shikibu goes to Ishiyama on a pilgrimage. The Prince sends his page to her house, but when she is not there, he sends the page to Ishiyama with a poem that is a bit reproachful. The servant boy comes just as she begins praying, having been reflecting on her lack of piety and worldly things, and she thinks:
あはれに思ひかけぬところに来たれば。。。
“It was moving that he came when she had not expected, and...”
She took the message he brought from the Prince and sends him a poem in response, reigniting their relationship.

p. 33 line 12; p. 47:
Prose, Inner Dialogue, N, Similar to Poem 1A and Prose 1A.
The Prince awakens to see the morning moon and thinks how long it has been since he saw Shikibu. He thinks:
あはれ、この月はみるらんかし。。。
“Ah, I wonder if she is looking at this moon.”
Moved by this thought, he goes to visit her, but unfortunately, all the servants are asleep and fail to open the gate for him, and he goes home without seeing her.

p. 34 line 3; p. 47:
Prose, RY, Similar to Prose 1A.
Izumi Shikibu is lying awake, thinking about things, when she hears knocking at the door. Her situation is described thus:
すべてこのころはをりからにやものを心ぼそくつねよりもあはれに
おぼえてながめてぞありける。
“Perhaps it was the season, but she found it moving that lately everything seemed more melancholy than usual, and she was gazing out (lost in thought).”

p. 35 line 5; p. 48:
Prose, RY, Similar to Prose 1A.
After the incident in which the servants failed to answer the door, the Prince sends Shikibu a poem about how disappointed he was. Shikibu is happy that he had not forgotten her, and is moved that they were looking at the same scene, thinking the same thoughts:
げにあはれなりつるそらのけしきをみ給ひける。。。
“Indeed, it was moving that he had been looking at the sky scenery…”
She sends him her long letter, which she dubs “writing practice.”

p. 35 line 8; p. 49:
Prose, Quoted letter, Mono+RY, Similar to Prose 3A.
The following is the first line of the letter referenced above:
風の音、木の葉の残りあるまじげに吹きたる、つねよりも物あはれにおぼゆ。
“The sound of the wind; it seemed that there could not be any leaves left on the trees, it blew so hard. I felt somehow moved, even more than usual.”

p. 35 line 10; p. 49:
After a short description of the lowering of the clouds, the letter continues with the following:
。。。雨うちふるはせんかたなくあはれにおぼえて。。。
See Prose 3A for analysis.

p. 36 line 10; p. 50:
まどろまであはれ数夜になりぬらむただ雁がねを聞くわざにして
See Poem 1A for analysis.

p. 37 line 4; p. 50:
Prose, Quoted letter, RY, Similar to Prose 3A
The long letter continues with a description of a dawn sky, and she hears the sounds of a bell and a cock crowing, a scene that moves her greatly. Immediately preceding her poem, she describes this moment:
そでのしづくさへあはれにめづらかなり。
“Even the tears on my sleeve seemed moving and novel.”

p. 37 line 6; p. 50:
This poem immediately follows the previous line.
われならぬ人もさぞ見るむ長月の有明の月にしかじあれは
See Poem 2A for analysis.
p. 39 line 5; p. 52:
Prose, Quoted letter, Adv., Similar to Prose 4A.
The Prince once again neglected to write, but at the end of the month, he sent her a message with the following request:
あやしきことなれど、日ごろものいひつる人なんとほく行くなるを、あはれとひつべからんことなんひとつ言はむと思ふに。。。
“Although it is strange (of me to ask), a person whom I have been talking with for a long time is going far away, and I thought I would like to say something (to this person) that would make her feel moved...”
Izumi Shikibu writes a poem on his behalf, and he is quite pleased.

p. 40 line 8-41 line 1; p. 53-54:
十月十日ほどにおはしたり。おくはくらくておそしければはしちかくうちふさせ給ひてあはれなることのかぎりの給はするにかびなくはあらず。月はくもりくもりしぐるるほどなり。わざとあはれなることのかぎりをつくりいでたるやうなるに思ひみだるる心ちはいとぞぞるさむきに宮も御らむじて人のびなげにのみいふをあやしきわざかなここにかくてあるよなどおぼす。あはれにおぼされて女ねたるやうにて思ひみだれてふしたるをおしおどろかせたまひて。。。
See Prose 2A for analysis.

p. 41 line 6; p. 54:
Prose, Adv., Similar to Prose 2A.
Izumi Shikibu is deep in melancholy thoughts, moved by the scenery, and the Prince speaks a poem, but she does not reply, instead, he sees her crying:
涙のおつるをあはれと御らむじて。。。
“He was moved to see her tears falling...”
He feels sad for her, and this pitiful scene sticks in his mind.

p. 41 line 11; p. 54:
Prose, RY, Similar to Prose 2A.
Shortly after the previous, the Prince is thinking about how sad Shikibu seemed, and the following description of the scene is given:
あはれなりつる夜の気色もかくのみいふほどにや。
“The night scene which had been so moving passed just like that.”
The night scene refers not only to the scenery, but also to Shikibu’s pitiable despondency. After this, he writes to Shikibu to see how she is faring.

p. 42 line 7; p. 55:
Prose, RY, Similar to Prose 2A.
The previous scene that had moved him so keeps coming into the Prince’s thoughts:
ひと夜の空のけしきのあはれにみえしかば。。。
“The sky scenery of that night had been so moving to see that...”
Again, the “sky scenery” refers not only to the scenery, but also to Shikibu’s pitiable despondency. And this influences their relationship, leading him to feel more sympathy for Shikibu.

p. 42 line 10; p. 55:
Prose, RY, Similar to Prose 2A.
In light of the sympathy described in the previous, the Prince feels the following:

ただいとものはかなげにみゆるもと心ぐるしくおぼされて、あはれにかたはせ給ふに「。。。」

“She appeared somehow very fleeting, which he found very painful, and, moved, spoke, ‘...’

After this, he invites her to live with him, hoping to alleviate her suffering.

p. 43 line 4; p. 56:

「ふるめかしき心なればにやきこえたえん事のいとあはれにおぼえて。」
See Prose 4A for analysis.

p. 49 line 5; p. 61:
Prose, RY, Similar to Prose 1A.
After a couple of days without contact, a letter comes from the Prince. It says:

おもひかけぬほどなるを心やゆきて」とあはれにおぼえて。。。 "It was so unexpected that she thought ‘her heart went (to him),’ and she found this moving..."

This is followed by a poem. The quoted part may be an allusion to a poem by Dōmyō Ajari, anthologized in the Goshūi wakashū, part 14, poem 785145.

p. 49 line 8; p. 61:
Prose, RY, Similar to Prose 3A
Following the previous line, the Prince sends her a poem about the autumn moon, and her immediate response is:

うちながめられてつねよりもあはれにおぼゆ。 "Unintentionally, she gazed out and found (the moon) more moving than usual.”
She sends him a reply poem.

p. 51 line 9; p. 63:
Prose, Quoted letter, RY, Similar to Prose 4A.
The Prince calls on Izumi Shikibu during the day, taking her by surprise, and continues to pressure her to live with him. The next day, he sent this message:

「昨日の御気色のあさましうおぼいたりしこそ心うきもののあはれなりしか」「Although I feel sorry that your appearance yesterday seemed wretched, it was moving.”

145 Cranston 272
The “wretched” is referring to his visit taking her by surprise and forcing her to allow him to see her face in the daylight.

p. 56 line 8; p. 67-68:
Prose, RY, Similar to Prose 1A.
Having left Shikibu alone in the carriage so he could take care of setting up their temporary lodgings, he comes back and makes her many promises of love.
あはれにもののおぼさるるままに。。。
“He found things moving, and so...”
Moved by the situation, the Prince regrets letting time pass without spending more of it with Shikibu.

p. 61 line 4; p. 72
Prose, Quoted letter, RY, Similar to Prose 4A.
During a time when the Prince finds it difficult to get away to visit her, a fierce storm occurs, and Shikibu sends the Prince a poem, and he writes her a poem back, preceded by:
「いとおそろしげなる風の音いかがとあはれにん。。。
“The sound of the wind is so frightening; I was moved, and wondered how you were.”
The next day, he comes to visit her.

p. 62 line 4; p. 73:
Prose, Adv., Similar to Prose 1A.
After a period of being together, the Prince must return home, and Shikibu is longing for him, so she sends him a poem. His reaction is:
御らむじてあはれとおぼしめして。。。
“He looked at this (poem) and found it moving...”
And he sends her a poem in return and urges her to move in with him.

p. 63 line 4; p. 74:
Prose, Quoted letter, IZ, Similar to Prose 4A.
Autumn shifts to winter, and Shikibu, feeling forlorn, writes a poem to the Prince, who replies with a poem about her exceedingly sensitive nature, following which is:
。。。と思ふこそあはれなれ。。。」
“It is precisely this (exceeding sensitivity) that is moving to me...”
He expresses more wishes to see her but there are still various obstacles.

p. 63 line 9; p. 74:
Prose, RT, Similar to Prose 3A.
Following the above, the Prince later asks after Shikibu, to which she responds with a poem, and he responds in poetry as well, preceded by:
れいのあはれなることどもかかせ給ひて。。。
“As usual, he wrote moving things...”
And follow it with a poem expressing that his love for her exceeds hers for him. She becomes ill, but even so, he does not, for the time being, neglect her.

p. 67 line 1; p. 77:
Prose, Mono+RY, Similar to Prose 2A.
The Prince, despite having spent a long time trying to convince her to come live with him, voices that he is contemplating taking tonsure. Shikibu is distraught, described as follows:
いとものあはれにてうちなかれぬ。
“It was somehow so moving, and she began to weep unintentionally.”

p. 67 line 2; p. 77:
Prose, RT, Similar to Prose 1A.
With Shikibu still distraught, the Prince tries to calm her with eternal vows of devotion:
いささかまどろまで、この世ならずあはれなることをの給せちぎる。
“He did not sleep at all, and he vowed moving things, beyond this world.”

p. 67 line 3; p. 77:
Prose, RY, Similar to Prose 1A.
Immediately following the previous,
あはれになに事もきこしみとむにありさまなければ。。。.
“He showed such moving concern for everything, and was so much less distant that...”
Shikibu longs to make the move to his palace.

p. 69 line 3; p. 79:
Prose, RY, Similar to Prose 3A.
After the shock of the Prince’s contemplation of taking tonsure, Izumi Shikibu is forlorn once again:
女はそののち物のみあはれにおぼえなげきのみせらる。
“After that, the woman was somehow utterly sad, and given over completely to sighs.”
She expresses regret at not moving in sooner. This is the last instance of ahare-nari in the work. Two pages later, the Prince takes Shikibu to live with him at his palace and shortly thereafter, the work ends.

kurushi

p. 3 line 8; p. 19:
うちいででも／ありにしものを／中々に／くるしきまでも／なげくけふかな
See Poem 1B for analysis.
Prose, Quoted letter, IZ, Similar to Prose 3B.
The Prince has made his first visit to Izumi Shikibu, but has not attempted to make another visit for various reasons. He sends a poem, in reply to one Shikibu had sent previously, and following is this line:
。。。おろかにやとおもふこそくるしけれど
“If you think I may be uncaring, it would be painful (to me).”
Shikibu responds, and the Prince seems to want to visit her, but nonetheless he lets several days go by.

Prose, Quoted speech, Mi+RT, Similar to Prose 1B.
The Prince decides to visit Shikibu again when his nursemaid comes up to him with many concerns and warnings regarding this budding affair. One comment among them is as follows:
「かろがろしき御ありきはいとみぐるしきこと也。」
“These frivolous excursions are very unseemly.”
Her comments do make an impression on him, and he neglects the relationship for a while.

Prose 3B for analysis.

Prose 1B for analysis.

Prose, Mi+ RT, Similar to Prose 1B.
The Prince, after neglecting the relationship for a while, comes up with a plan to be alone with Shikibu in a secret location. It is successful the first night, and again the next night, the Prince goes to her house in his carriage and:
さしよせて「はやはや」とあればさもみぐるしきわざかなと思ふ。。。
“He drew up (the carriage to the house), and when he urged her, ‘Quickly, quickly,’ she thought how unseemly this conduct must be...”
They proceed to the same place as before and spend the night together.

See Prose 3B for analysis.

See Prose 1B for analysis.
See Prose 2B for analysis.

p. 36 line 2; p. 49:
Prose, Quoted letter, Kokoro+stem, Similar to Prose 3B.
The following is a line from the long letter Shikibu wrote and sent to the Prince the night after he visited but was unable to enter because the servants were to slow to open the door:

As even the color of the grass became not how it had looked before, though I thought it was still a long time before the late autumn rains, they (the grass blades) bent in the blowing of the wind as if it were painful…”
The prose description of the moment and Shikibu’s reactions to it continue thereafter, leading to the second poem in the letter.

p. 41 line 12; p. 54:
Prose, Kokoro+RY, Similar to Prose 4B.
The Prince is visiting Izumi Shikibu, who is overcome with emotion by the sight of the passing clouds and light rain in the night sky. He composes a poem, but Shikibu, who is crying quietly, does not compose one in return, and only suggests that she will respond later when she is less distraught. The Prince finds this whole scene moving, and thinks:

“it really seemed that she didn’t have someone to rely on, and he found this painful…”
He writes to her the next morning to inquire after her, and makes more frequent visits for a while afterwards.

p. 42 line 7; p. 55:
Prose, Kokoro+SS, Similar to Prose 4B.
After the scene described in the previous, the Prince recollects that night again, and thinks:

“The sky scenery of that night had been so moving to see that even after that, from the depths of his heart, he found it painful…”
The “sky scenery” refers not only to the scenery, but also to Shikibu’s pitiable despondency. He becomes more sympathetic towards Shikibu due to this scene.

p. 42 line 10; p. 55:
Prose, Kokoro+RY, Similar to Prose 4A.
See ahare-nari p. 42 line 10; p. 55 for translation and scene description.
Pros, Quoted speech, Mi+RT, Similar to Prose 1B.
The Prince urges Shikibu to move in with him. Her response includes:
「。。。ただいかにもの給はするままに思ひたまふるをよそにてもみぐるしきことにきこえすらむ。」
“Although I would very much like to just do as you say, we are already subjected to
hearing others’ unseemly gossip.”
Although she does eventually move in with him, in the mean time, she ponders and
worries about the possible repercussions.

p. 45 line 1; p. 57:
Prose, Quoted speech, Mi+RY, Similar to Prose 1B.
Included in the Prince’s response to the previous is:
「みぐるしいうたれかは見む。」
“Who would see it as unseemly?”
He tries to reassure her that such a move would be best.

p. 50 line 8; p. 62:
Prose, Quoted speech, SS, Similar to Prose 4B.
The Prince comes to visit Shikibu after a short absence. He has already asked her
to come live with him, and expresses his wish that she hurry up and decide to come, as
he finds his secret excursions a bit awkward, and yet:
「。。。さらとてまゐらねはおぼつかなければはかなき世の中にくるし」
“...even so, to not visit makes me anxious, and so this fleeting relationship is painful.”
Izumi Shikibu expresses her general agreement, but still is concerned that he will
grow tired of her.

p. 56 line 3; p. 67:
Prose, Quoted speech, Mi+SS, Similar to Prose 1B.
The Prince went to visit Shikibu, and the next day, instead of returning home, he
got to a cousins house with her, under the justification that her house was in a
forbidden direction according to geomancy that day. The lady protests:
れいならぬ所にさへあれば「みぐるし」ときことれど。。。.
“It was an unfamiliar place, but although she said, 'It is unseemly,'…”
The Prince pays no heed to her concern, and takes them there anyways.

p. 59 line 11-12; p. 71:
たくわぶるけしきを御らむじてたはぶれをさせ給ふなめりとはみれど猶くるしう
て「なほいとくるしうこそ。。。.
See Prose 4B for analysis.

p. 73 upper section line 5; p. 83:
Prose, Quoted speech, IZ, Similar to Prose 3B.
The Prince has moved Shikibu to his residence, but he wants to relocate her to more private quarters, as he has many visitors. He is concerned:

。。。近劣りいかにせむと思ふこそ苦しけれ。「

“I think of how people if come peep in at you, it would be so painful.”

Though it is only included in the Ōeibon version of the text, this line is inserted into the Shinpen Nihon koten bungaku zenshū. It provides more clear reasoning for why the Prince wants to move her than the omission, and thus I have included it here. After this, the Prince does move Shikibu to the northern wing of his house, normally reserved for official wives.

p. 76 line 4; p. 86:
Prose, Quoted speech, Mi+RT, Similar to Prose 1B.
The primary wife has received a letter from her sister inviting her to move in with her instead, since the Prince’s actions have led to such gossip and embarrassment for the wife. In her response:

「いつも思ふさまにもあらぬ世のなかの、このごろはみぐるしきことさへ侍りて
なむ。」

“My relationship (with the Prince), though it has never been as one would hope, has recently become unseemly, one could even say.”

His relocation of his mistress, Shikibu, to the northern wing of the house, and his lavish affections towards her, clearly have caused his relationship with his wife to sour, in large part due to how society views his actions as unacceptable according to social norms.

p. 76 line 10; p. 86:
Prose, Quoted speech, RY, Similar to Prose 2B.
The first wife packs her things and goes, but with some parting words:

「かくてゐたればあぢきなく、こなたへさしいで給はぬもくるしう
おぼえ給ふらむ。」

To stay on in this way is unpleasant; that he doesn’t even come out to visit me too shows he must think it painful.”

Her serving ladies waste no time in berating—behind his back, of course—the Prince, and their criticisms indicate how unacceptable his actions were viewed.

p. 77 line 9; p. 87:
Prose, IZ, Similar to Prose 4B.
When the wife is taking her leave, a serving mistress rushes to the Prince and tells him she is leaving and that he should stop her. Izumi Shikibu hears all this:

。。。ときこえさわぐをみるにもいとほうしきるしけれど。。。

“Although it was very painful when she saw the commotion, ...”

But there is nothing Shikibu can do about it, so she resolves to just go on serving the Prince as before.
ushi

p. 4 line 9; p. 19:
なぐさむと／きけばかたらま／ほしけれど／身のうきことぞ／いふかひもなき
See Poem 1C for analysis.

p. 7 line 8; p. 23:
Prose, Kokoro+SS, Similar to Prose 2C.
The Prince had just come to visit Shikibu for the first time, and they were exchanging day-after poems, when the servant boy shows up again. Shikibu thinks:
“Just as she thought it might be a letter, it was not so, and she so felt wretched. How fickle!”
She remembers the vows of love she made with her deceased previous lover, Prince Atsumichi’s half-brother, and feels guilty for anticipating Prince Atsumichi’s letters.

p. 11 line 1; p. 26:
「いとおぼつかなくなれにればまゐりてと思ひたまふるをいと心うかりしにこそものうくはつかしだおぼえて。。。」
See Prose 2C for analysis.

p. 12 line 3; p. 27:
Prose, Quoted letter, N, Similar to Prose 1C.
。。。 「うき]はこれにやと思ふもあはれにはん」
See ahare-nari p. 12 line 3; p. 27 for translation and scene description.

p. 14 line 4; p. 29:
Prose, Quoted letter, RT, Similar to Prose 1C.
It has been raining for a long time, and the Prince has asked Shikibu how she was surviving the rain, to which she sent two poems in response. The Prince likewise responds with a poem referencing the tedium of the rain, and following:
。。。[たれもうき世]をや」とあり。
“It is a ‘hateful world for everyone.’”
This may be a poetic reference to a poem by Fujiwara no Takatō anthologized in the Shin goshūi wakashū,¹⁴⁶ but this attribution is not confirmed.¹⁴⁷

p. 22 line 1; p. 36:
Prose, Nama+kokoro+RY, Similar to Prose 2C.
The Prince goes to visit Shikibu, but when he arrives, he sees another carriage and assumes she is entertaining another suitor. He is very displeased and returns home.

¹⁴⁶ Azuma 14.
¹⁴⁷ Fujioka 27.
He sends her a message reproaching her. She responds, defending herself, but the Prince is still very put-out, as described below:

"The Prince found the scene of the night before somehow hateful..."

Despite this, he does send her another response, but they do become distant for a while after this exchange.

---

Despite this, the does send her another response, but they do become distant for a while after this exchange.

---
As it is said, if each time there are complicated things...”
This poem is included in the Izumi Shikibu seishū, poem 225.\(^{150}\) The bracketed portion, in single quotes in the translation, is a poetic reference to an anonymous poem in the Kokin wakashū, part 19, poem 1061.\(^{151}\)

p. 39 line 12; p. 52:
Poem, RT, Similar to Poem 2C.
The Prince has requested a poem from Shikibu to give to a person who is moving far away. She writes the requested poem, then adds one of her own in response:

君をおきていづちゆくらんわれだにもうき世の中にしぬてこそふれ
“Leaving you behind, where can she be going? Even I am making an effort to live in this hateful world.”
This poem is in the Izumi Shikibu seishū, poem 900.\(^{152}\)
The Prince finds both poems impressive, and responds.

p. 40 line 3; p. 53:
Prose, Quoted letter, RT, Similar to Prose 1C.
In the prose attributed to the Prince following the above poem, the following occurs:

「あまりぞおしはかり過ぐいたまふ、『うき世のなか』と侍るは。」
“As for ‘this hateful world,’ your supposition is too much.”
The Prince takes the ‘this hateful world’ as a reference to himself, particularly his association with the person leaving who is assumed to be a lover, as the source of Shikibu’s pain, and mildly reprimands her for making such an assumption and for citing him as the source of her subsequent pain.

p. 51 line 8; p. 63:
Prose, Quoted letter, Kokoro+RT, Similar to Prose 2C.

「昨日の御気色のあさましうおぼいたりしこそ心うきもののあはれなりしか」
See ahare-nari p. 51 line 9; p. 63 for translation and scene description.

p. 57 line 8; p. 68:
Prose, Kokoro+RT, Similar to Prose 2C.
Izumi Shikibu finally decides that she will go live with the Prince, despite those who caution her otherwise. Her reasoning is thus:

心うき身なければすくせにまかせてあらんと思ふに。。。　
“Since she was so wretched, she thought, why shouldn’t she leave it to fate?”
She does not, however, immediately tell the Prince her decision, which causes a mild conflict when the Prince once again thinks Shikibu has been receiving other suitors.

p. 57 line 10; p. 69:
又うきこともあばらばいかがせん。。。  

\(^{150}\) Fumio 1987, 46.  
\(^{151}\) Cranston 262.  
\(^{152}\) Fumio 1987, 152.
The couple has been exchanging poems, but both are aware that Shikibu has decided to live with the Prince. However, they both seem to be despairing over when this will happen. The following, by Prince Atsumichi, is the final poem before the move, and the final poem in the work:

くれ竹のうきふししげき世の中にあらじとぞおもふしばしばかりも

“In this world where the wretchedness is as thick as the joints of black bamboo, I think I would rather not exist even for a brief moment.”

The Prince’s primary wife is very unhappy with Shikibu’s presence in the mansion. Her sister writes her to invite her to come live with her instead, and mentions that she has heard all sort of gossip about it. The wife’s thoughts:

かからぬことだに人はいふとおぼすにいと心うくて。。。

“Thinking how people would talk about even such undependable gossip was very hateful, and…”

She responds, and immediately begins packing, taking her leave shortly thereafter.

**ayashi**

The Prince goes to visit Shikibu for the first time, and he tries to convince her to let him inside, assuring her that he won’t behave crudely, as she would come to know eventually. She replies:

「あやし。」

“What a strange thing to say.”

And suggests that she can’t imagine they would be meeting in person again, so as for coming to know something about him, she is doubtful. She doesn’t let him inside for the moment.
Prose, Quoted speech, RY, Similar to Prose 2D.
After exchanging poems during the first visit described above, the Prince decides he will not wait anymore and comes inside the blinds. The next day, he goes home and writes her a poem, preceded by:
「今のほどいかが。あやしうこそ。。。
"How are you now? It is certainly strange..."
His poem suggests that though it is early in the relationship, he feels that he may love her—perhaps to the Prince, who often describes himself as old-fashioned, such a rapid confession is strange.

Prose, RY, Similar to Prose 2D.
After receiving the message and poem mentioned in the previous, Shikibu writes him a poem in response. But she is conflicted, and it is commented:
あやしかりける身のありさまかな。。。
"What a strange state she was in!"
Her confusion stems from her previous affair with the late Prince Tametaka. She feels, perhaps, somewhat disloyal.

Prose, SS, Similar to Prose 1D.
The Prince receives a poem from Shikibu, who is still conflicted about the affair and her previous lover. He does not, however, go to visit again just yet, for various reasons, one of which is:
夜ごとにいでむもあやしとおぼしめすべし。
"If he went out at night often, she (his wife) would think it strange."

Prose, Quoted letter, RT, Similar to Prose 3D.
In the fifth month, there was a torrential downpour, and the Prince sent Izumi Shikibu a message asking after her. She replied with a poem that references her contemplations while listening to the sound of the rain. It is followed by:
（IS 歌）。。。かげにゐながらあやしきまでなん」
"Though I am in a shelter, to the extent that it is strange (my sleeves are wet)."
This is a reference to a poem by Ki no Tsurayuki in the Shūi wakashū, poem 958. She implies that she was crying, moved, perhaps, by the rain and her own thoughts.

Prose, RY, Similar to Prose 1D.

\[153\] Cranston 249.
The Prince is about to make another excursion to visit Shikibu when hid nursemaid talks to him about her concerns and warns him against the relationship. He contemplates the pros and cons of it, and thinks:

あやしう
すげなきものにこそあれ。。。 
“Although she was a strangely cold person…”

Shikibu has done little to encourage him at this point, but despite this, the Prince still thinks the relationship is worthwhile. However, at a loss for what to do, he temporarily lets the relationship fall into neglect.

p. 18 line 5; p. 32:
Prose, Inner dialogue, Stem, Similar to Prose 2D.
Finally, the Prince visits Shikibu, but he takes her to a secluded place instead of staying at her home. In the morning, he sends her home in the carriage and:

女、みちすがら、「あやしのありきや、人いかにおもはむ」と思ふ。
“On the way home, the woman thought, ‘What a strange excursion! What will people think?’”

She writes him a poem when she arrives home, and the Prince promises to return again that night.

p. 21 line 9; p. 36:
Prose, RY, Similar to Prose 1D.
The Prince came to visit Shikibu, but when he saw a carriage at her house, he assumed that she was entertaining another suitor and returned home, where he wrote her a poem, which he sent along with a message of reproach. After reading the poem, Shikibu thinks:

あやしかりけることかな、人のそら事きこたりけるにやとおもひて。。。
“What a strange thing to send! She thought he might have been listening to people’s gossip, and…”

She sends him a poem in response, but the couple grows distant anyways.

p. 24 line 2; p. 38:
Prose, Quoted speech, SS, Similar to Prose 2D.
Though they have grown distant, Shikibu is moved by the moonlight to write a poem, which she sends to the Prince. He responds by going that night to visit her. He cannot stay the night, though, and gives his reason for going home:

「あすはものいみといひつればならむもあやしとおもひてなん」
“Since I said I would be in conclusion tomorrow, people would think it strange if I weren’t there.”

And he went to leave, but Shikibu convinced him with a poem to stay for a bit longer.

p. 25 line 1; p. 39:
Prose, RT, Similar to Prose 1D.
After the previous, the Prince left a poem for her as he was leaving. Shikibu reads it and thinks that he is delightful, but:
If only she were able to fix, somehow, the very strange things he had heard (about her)...

Shikibu is, as ever, worried about gossip. After he went home, they were both feeling optimistic, but unfortunately, new rumors sprang up and the Prince didn’t contact her for a while.

p. 26 line 3; p. 40:
「日比はあやしきみだり心ちのやましさになん」
See Prose 3D for analysis.

p. 28 line 12; p. 42:
くれぐれと秋の日ごろのふるままにおもひしられぬあやしかりしも
See Poem 2D for analysis.

p. 30 line 3; p. 43-44:
Prose, RY, Similar to Prose 3D.
Shikibu has gone to Ishiyama on pilgrimage. She is praying when:
高欄の下の方に人けはいのすればあやしくてみおろしたればこのわらはなり。
“When she perceived a person’s presence under the railing, it seemed strange, and when she looked down, it was the page boy.”
He has brought her a message from the Prince.

p. 34 line 4; p. 47:
Prose, Inner dialogue, SS, Similar to Prose 2D.
The Prince goes to visit Shikibu, who is sleepless and deep in thought. She hears a knock at the door and thinks:
あやし、たれならんと思ひて。。。 
“Strange, who could it be?” she thought...
Her servants are asleep, however, and do not open the door for him, so the Prince returns home, unsuccessful.

p. 39 line 4; p. 52:
Prose, Quoted letter, RT, Similar to Prose 1D.
「あやしきことなるど。。。」
See ahare-nari p. 39 line 5; p. 52 for translation and scene description.

p. 40 line 12; p. 53:
Prose, RT, Similar to Prose 2D.
人のびなげにのみふをあやしきざかなここにかくてあるよなどおぼす。
See Prose 2A for translation and scene description.

p. 41 line 3; p. 54:
時雨にも露にもてでねたるよをあやしくぬるるたまくらのそで
See Poem 1D for analysis.

p. 44 line 2; p. 56:
Prose, RT, Similar to Prose 1D.
The Prince invites Shikibu to live with him, but Shikibu is full of doubt. Among her
many thoughts on the matter is:
はかなきたはぶれごともいふ人あまたありしかば、あやしきさまにぞいふべか
める。。。
“Since there were many who spoke trifling flirtations to her, it was probably this
that caused her strange reputation...”
The constant gossip that had often come between her and the Prince is the root
cause of her “strange reputation” for being a flirt.

p. 73 line 8; p. 83:
「かかることなくてだにあやしかりつるを。」
See Prose 1D for analysis.

wokashi

p. 3 line 5; p. 19:
Prose, SS, Similar to Prose 2E.
At the beginning of their courtship, the Prince sends Shikibu an orange blossom
branch, and Shikibu replies with a poem. The Prince responds with a poem in kind,
and:
もてきたれをかしと見れど、つねはとて御返り聞こえさせず。
“When he (the page boy) brought the reply, she found it charming, but she thought
 corresponding often might be... (imprudent), and she did not send a reply.”
The Prince, however, would not let the matter drop and sends another poem.

p. 13 line 6; p. 28:
Prose, SS, Similar to Prose 2E.
In the fifth month, the rain is seemingly ceaseless. Shikibu is pondering her
relationship with the Prince when a message and a poem comes. Her first thoughts
are:
をりをすぐし給はぬををかしとおもふ。
“She found it charming that he did not let the occasion pass.”
Pleased by his seasonally appropriate poem, Shikibu sends a reply.

p. 20 line 8; p. 34:
Prose, RT, Similar to Prose 2E.
One night after he took her to a secluded place, the Prince is gazing on the moon and sends her a poem expressing his longing for her in terms of the viewing of the moon. Her reaction is:

“She found his poem even more charming than usual, and since she had just been wondering if people might have seen her in the bright moonlight at the Prince’s house (the secluded place)…”

She sends him a reply, alluding to their moon-gazing at his house the other night.

p. 23 line 7; p. 37:
Prose, RY, Similar to Prose 1E.
The Prince has come to visit Shikibu. Upon seeing him, she thinks:

例のたびことに目馴れてもあらぬ御すがたにて、御なほしなどいたうなへたらしもをかしうみゆ。

“How very charming he has turned out to be!”

Unfortunately, she is the victim of vicious gossip, and the Prince does not write her for a while.

p. 27 line 7; p. 41:
Prose, RY, Similar to Prose 2E.

154 Cranston 256.
On Tanabata, Shikibu has received many poems from would-be suitors, but she is disappointed that none of them are from the Prince. However, just as she is thinking this, a poem from him comes. It is appropriately seasonal, and Shikibu thinks:

"She found it charming that though she had said he seemed to have forgotten to write to her, it seemed he had not let the occasion pass after all."

She sends him a poem in response.

p. 30 line 11; p. 44:
Prose, RY, Similar to Prose 2E.
Shikibu has gone on pilgrimage to Ishiyama. The Prince sends her a poem asking about her return. Her reaction:

"That he took the trouble to ask after her like this was charming, and…"
She responds with two poems.

p. 35 line 6; p. 48:
Prose, RY, Similar to Prose 2E.
After the incident in which the servants failed to answer the door, the Prince sends Shikibu a poem about how disappointed he was. Shikibu is happy that he had not forgotten her, and is moved that they were looking at the same scene, thinking the same thoughts:

"Indeed, it was moving that he had been looking at the sky scenery, she thought, and finding it charming…"

She sends him her long letter, which she dubs "writing practice."

p. 42 line 4; p. 55:
Prose, SS, Similar to Prose 2E.
The Prince is visiting Izumi Shikibu, who is overcome with emotion by the sight of the passing clouds and light rain in the night sky. He composes a poem, but Shikibu, who is crying quietly, does not compose one in return, and only suggests that she will respond later when she is less distraught, and that she will not forget the word, "pillow-sleeves," that he used in his poem. Later, the Prince sends a message to see how she is feeling, and she responds with a poem utilizing "pillow-sleeves." His thoughts are:

"He remembered that she had said 'I will not forget,' and he thought, 'How charming,'…"

He sends her a poem in return.

p. 45 line 8; p. 58:
Prose, SS, Similar to Prose 2E.
The Prince has asked Shikibu to live with him, but she has yet to decide. In the meantime, the Prince sends Shikibu a poem, once again alluding to “pillow-sleeves,” and Shikibu thinks:

“Although this thing with the sleeves was just a trifling thing, that he did not forget to include it in his poem was charming.”

And she sends him a reply, also referring to “pillow-sleeves.”

p. 47 line 2; p. 59:
Prose, SS, Similar to Prose 2E.
The Prince tries to send Shikibu a message, but his page is late and Shikibu ends up sending him a poem first. The Prince is quite put out by this, but when Shikibu hears of the circumstances, she reads his poem with this in mind:

“She found it truly charming that he had written to her first.”

And she replies with a poem.

p. 47 line 5; p. 59:
Prose, RY, Similar to Prose 2E.
After writing the previous poem, Shikibu is further

“The page boy’s statement, ‘He scolded me severely,’ was charming, and in the margin (she wrote)...”

And she writes another poem referencing the scolding of the page.

p. 50 line 12; p. 63:
Prose, Stem+ge-nari, Similar to Prose 1E.
The Prince comes to visit Shikibu, once again urging her to come live with him. She doesn’t answer him directly. As he is leaving her house, the following scene occurs:

“Near the fence at the front of the house, there was a tree that was somehow charming, which was just beginning to change colors. He ordered a branch to be broken off and leaned on the handrail...”

And at this, he composes the second half of a poem.

p. 51 line 5; p. 63:
Prose, SS, Similar to Prose 2E.
Shikibu responds with an appropriate first half to fit the second half the Prince composed, and:

“He thought it charming and not unrefined.”

The next day, he sends her another poem.
p. 53 line 3; p. 64:
「このごろの山のもみぢはいかにをかしからん。。。」
See Prose 1E for analysis.

p. 61 line 8; p. 72:
Prose, RY, Similar to Prose 1E.
The Prince has been visiting faithfully for some time, but one day when the rain is fierce, he fails to visit, and Shikibu sends him a poem about her feelings being alone to watch the fearsome storm. He sends a response, saying he was wondering how she might have felt and worried she might have been lonely, a statement about which Shikibu thinks:
のたまはせけるとみるもをかしくて。
“That he said this was so charming...”
He visits her that evening.

p. 65 line 12; p. 76:
Prose, SS, Similar to Prose 2E.
The Prince sends Shikibu a message claiming that he is longing for her but there is a poetry meeting at his house and he cannot get away. Shikibu responds with a clever poem, about which the Prince thinks:
をかしとおぼして。。。
“He found this charming, and...”
He responds with a poem of his own.

p. 75 line 6; p. 85:
いとをかしきにもつれづれなりしふるさとまづ思ひいでらる。
See Prose 2E for analysis.

**haka.nashi**

p. 1 line 1; p. 17:
ゆめよりもはかなき世の中をなげきわびつつ。。。
See Prose 1F for analysis.

p. 2 line 8; p. 18:
Prose, Inner dialogue, RT, Similar to Prose 2F.
The Prince has sent Izumi Shikibu an orange blossom branch and a message, taking the very first step toward creating a romance. Shikibu is uncertain if she should respond, but then decides that he doesn't have a bad reputation, so:
「はかなきことをも」と思ひて。。。 
“Even just a trifling thing...’ she thought, and...”
Then she sent him the first poem of their romance.
Izumi Shikibu thought about ignoring the Prince’s response to her poem, but he sends her another poem. Her circumstances are described thus:

“As she was not used it, she found the tedium exceedingly (difficult to bear), and so even this trifling thing made an impression on her, and in return...”

She sends him a poem.

The Prince comes to visit Shikibu for the first time, and despite his urging, she ignores, for the time being, his request to come inside the blinds. He continues to talk with her from the veranda, and the scene is described thus:

“As they spoke about trifling things, the night gradually deepened.”

The Prince then sends her a poem, the poem analyzed in Poem 1F.

See Poem 1F for analysis.

The Prince’s nursemaid warns him off visiting Shikibu. He justifies his actions, including the following:

“When I become bored, it’s just that this is a trifling diversion...”

But he does consider her words, and stops visiting and writing for a while.

On a night when the moon is shining brightly, the Prince writes to Shikibu. Charmed and caught in a moment of reflection, Shikibu writes him a poem, likely hoping for either a response or a visit. But:

“As she was gazing at the moon, alone, fleetingly the night passed into dawn.”

Though he did not visit that night, he does try to visit the next, but nobody hears him knocking and he sees another carriage. Assuming it is another suitor, he returns home.
あはれにはかなくたのむべくもなきかやうのはかなし事に世のなかをなぐさめて。。。See **ahare-nari** p. 29 line 5; p. 43 for translation and scene description.

p. 41 line 7; p. 54:
「はかなき事きゆるも心づきなげにこそおぼしたれ。いとほしく。」See **Prose 2F** for analysis.

p. 42 line; p. 55:
Prose, Mono+stem+geni, Similar to Prose 1F.
世になれたる人にはあらずただいとものはかなげにみゆるも、いと心苦しくおぼされて。。。See **ahare-nari** p. 42 line 10; p. 55 for translation and scene description.

p. 44 line 1; p. 56:
Prose, RT, Similar to Prose 2F.
はかなきたはぶれごともいふ人あまたありしかばあやしきさまにそいふべかめる。。。See **ayashi** p. 44 line 2; p. 56 for translation and scene description.

p. 45 line 8; p. 58:
Prose, RT, Similar to Prose 2F.
このそでの事はかなきことなれどおぼしわすれでのたまふもをかしSee **wokashi** p. 45 line 8; p. 58 for translation and scene description.

p. 50 line 1; p. 61-62:
Prose, Stem+goto, Similar to Prose 2F.
Shikibu is gazing out at the moon after having received a message from the Prince following a two or three day lapse in correspondence. She sends him a poem back, and the Prince thinks”。。。。いかでちかくて、かかるはかなしごともいはせてきかむ」とおぼしたつ。“…He thought, ‘I would like to somehow bring her near and have her speak trifling things like this.’”
“Trifling things” here refers to the clever poems Shikibu has been exchanging with him. He goes to visit her a couple days later.

p. 50 line 8; p. 62:
Prose, Quoted speech, RT, Similar to Prose 1F.
「。。。。おぼつかなければはかなき世の中にくるし」See **kurushi** p. 50 line 8; p. 62 for translation and scene description.

p. 51 line 4; p. 63:
Poem, RY, Similar to Poem 1F.
After breaking off a branch and leaning it on the railing, the Prince composes the second half of a poem, which goes “Our leaves of words have taken on a deeper hue.”

Shikibu responds:

しら露のはかなくおくとみしほどに。。。 

“Even as I watched the fleeting white dew descend...”

The Prince is pleased and sends her a message the next day.

p. 66 line 9; p. 77: 
Prose, Mono+RT, Similar to Prose 2F.

The Prince goes to visit Shikibu, and it is described:

その夜おはしまして、れいの物はかなき御物がたりせさせ給ひて。。。 

“That night, he went to her and spoke the usual somewhat trifling tales...”

Unusual, however, is his mood, which is abnormally depressed, and he asks her in a roundabout way what she would do if he took tonsure.

p. 71 line 6; p. 81: 
Prose, RT, Similar to Prose 2F.

Shortly before the Prince finally comes to take Shikibu to live with him at his palace, they get into a long poetic exchange. Shikibu sends him poem after poem, but thinks:

れいのつれづれなぐさめてすぐすそ、いとはかなきや。

“These (poetic exchanges) were, as usual, comfort for her tedium, and yet very trifling.”

Shikibu is not content with the situation as it is, and wants to move in with the Prince to deepen their relationship further, a wish that will be granted a few paragraphs later.

\textit{tsurezure-nari}

p. 1 line 9; p. 17: 
Prose, RY, Similar to Prose 1G.

The page boy has come to bring the first message from Prince Atsumichi. He explains how he came to be in the Prince’s service:

いとたよりなく、つれづれに思ひたまうらるれば。。。 

“I was very much without connections, and since I had begun to feel bored...”

And so the page boy decided to serve Prince Atsumichi.

p. 3 line 10; p. 19: 
Prose, N, Similar to Prose 1G.

ならはぬつれづれのわりなくおぼゆるにはかなきこともめとどまりて御返。。。 

See \textit{haka.nashi} p. 3 line 11; p. 19 for translation and scene description.

p. 4 line 2; p. 20: 
Prose, N, Similar to Prose 1G.
Early in the relationship, the lovers enter into a prolonged poetic exchange, and the result is:
つれづれもすこしなぐさむ心地して過ぐす。
“She felt that her _tedious_ was comforted a bit and they passed the time (in this way).”

p. 12 line 11; p. 28:
Prose, RT, Similar to Prose 1G.
The Prince has neglected Shikibu for a long time.
雨うち降りていとつれづれなる日ごろ。
“The rain fell and it was a very _tedious_ several days...”
Until finally, a message comes from the Prince.

p. 13 line 2; p. 28:
Prose, N, Similar to Prose 1G.
The aforementioned message:
宮より「雨のつれづれはいかに」とて...
“From the Prince there was, “How _tedious_ is the rain...”
And follows it up with a poem.

p. 16 line 10; p. 31:
Prose, Quoted speech, IZ, Similar to Prose 1G.
「。。。つれづれなければかなきやすびごとするとこぞあれ。」
See _haka.nashi_ p. 16 line 10; p. 31 for translation and scene description.

p. 25 line 3; p. 39:
Prose, N, Similar to Prose 1G.
After a visit from the Prince, Shikibu is feeling optimistic about their relationship, though a bit worried about the gossips. As for the Prince:
宮も、言ふかひながらず、つれづれの慰めにとはおぼすに。
“The Prince also thought, ‘It is not completely hopeless, she would be a comfort to my _tedium...’
But rumors about Shikibu spread, and he doesn’t correspond with her for a while.

p. 29 line 7; p. 43:
Prose, N, Similar to Prose 1G.
Her relationship with the Prince not progressing, Shikibu is bored and:
つれづれもなぐさめむとて、石山に詣でて。
“She thought, ‘I would like to comfort my _tedium_,’ and she went on a pilgrimage to Ishiyama...”
Coincidentally, the Prince decides to write her at just this time, and tries to send her a message.

p. 42 line 11; p. 55:
Prose, Quoted speech, RY, Similar to Prose 1G.
The Prince is moved by Shikibu’s emotional reaction a particularly touching evening scene, and is concerned about her, and feels very sympathetic:
「いとかくつれづれにながめたまふらむを。。。」
“You seem to be gazing out like this very much in tedium...”
He invites Shikibu to live with him, which would, hopefully, relieve her tedium.

p. 43 line 6; p. 56:
Prose, Quoted speech, MZ, Similar to Prose 1G.
Still trying to convince Shikibu to live with him, the Prince says:
「もしのたまふさまなるつれづれならば、かしこへはおはしましなむや。」
“If your situation is truly as tedious as you say, why don’t you come to me?”

p. 52 line 3; p. 64:
Prose, N, Similar to Prose 1G.
After asking him to live with her, the Prince is faithful with his correspondence, and so:
こよなくつれづれも慰む心地す。
“She felt that her exceptional boredom was comforted.”
Shikibu is enjoying the stability of her relationship at this point.

p. 61 line 10; p. 72:
Prose, N, Similar to Prose 1G.
The Prince takes Shikibu to a very secluded place and they spend the period of the Prince’s directional taboo together. She thought:
つれづれもまぎるれば、参りなまほしきに。。。
“She was distracted from her tedium and wished she could go live with him...”
And when she returned home, she longed for him, and sent him a poem.

p. 62 line 2, p. 73:
つれづれと今日数ふれば年月の昨日ぞものは思はざりける
See Poem 1G for analysis.

p. 67 line 11; p. 78
Prose, N, Similar to Prose 1G.
The Prince begins to express the possibility of taking tonsure. Shikibu is distraught, and thinks:
なにの頼もしきことならねど、つれづれのなぐさめに思ひ立ちつるを。。。 
“Although it hadn’t been anything to rely upon, she had though it would be a comfort to her tedium.”
She writes a poem to express her confused thoughts to the Prince.

p. 71 line 6; p. 81
Prose, N, Similar to Prose 1G.
例のつれづれなくさめて過ぐすぐ、いとはかなきや。
See *haka.nashi* p. 71 line 6; p. 81 for translation and scene description.

p. 75 line 6; p. 85:
いとをかしきにもつれづれなりしふるさとまづ思ひいでらる。
See Prose 1G for analysis.