

Zhuangzi and the search for coherence in *Ise monogatari*

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Abstract

This study proposes a reorientation of *Ise monogatari*'s intertextuality beyond an exclusively Japanese perspective. The *Ise monogatari* text we have today is analysed as a single poetic-prose narrative entity, taking account of narrative patterns, paronomasia and other linguistic or rhetorical features. It is argued that *Zhuangzi* 莊子 (J. *Sōshi*) at a general level appears to have been used as an ideological pretext to construct a valorized episteme that grounded knowledge, perception and action in the ultimate immediacy beyond subjective or conventional distinctions. Further, a detailed analysis of six core sections proposes that specific passages in *Zhuangzi* may plausibly have inspired motifs and material details. The contention is that this approach, which breaks with the tradition that has long given primacy to historicizing methods, captures the philosophical coherence of the text without excluding incremental views of its production.

Assumptions about the production of *Ise monogatari*

The idea of *Zhuangzi* as a possible ideological force in the production of *Ise monogatari* (henceforth, *IM*)¹ emerged in the course of an ongoing project to study the representation of types of decision making and their relation to the socio-cosmological structures in some mid-Heian texts.² While an essential part of the general argument for ideological cohesion³ is grounded in the

- 1 The question of versions ordered differently from the *Teika-bon* is not considered. The edition used is *Nihon Koten Bungaku Taikei* (NKBT 9), comm. by Ōtsu Yūichi 大津有一 and Tsukishima Hiroshi 築島裕. Transliteration is in a modified *rekishi kana-zukai*. Unless otherwise noted, translations are my own and intended to make clear the intertextual aspect under discussion. References to *Zhuangzi* are to the edition by Kanaya Osamu (KO) 金谷治, *Sōshi* 莊子 (Iwanami bunko, 1994 (1971)), 4 vols, conferred with Akatsuka Tadashi 赤塚忠, *Sōshi* (Shūeisha, 1974 (=Zenshaku *kambun taikai* 16–17) and Fukunaga Mitsuji 福永光司, *Sōshi*, 3 vols (Asahi shinbunsha, 1966). The English translation is Burton Watson's (*BW*), *The Complete Works of Chuang Tzu* (New York: Columbia University Press, 1968) and, occasionally, A. C. Graham's (*ACG*), *Chuang-tzu: The Inner Chapters* (London: Unwin Paperbacks, 1981).
- 2 Some preliminary results of that enquiry were presented at the Oxford-Kobe Seminar on Linguistics, September 2004, in Lone Takeuchi, "Nasake: a Daoist notion in mid-Heian *wabun*", in Bjarke Frellesvig (ed.), *Current Issues in the History and Structure of Japanese* (Kurosio shuppan, 2007), 319–38.
- 3 The problem of the coherence has been defined by Richard Bowring, "The *Ise monogatari*: a short cultural history", *Harvard Journal of Asiatic Studies*, 32/2,

representation of perception, decision making and action, it stands to reason that any such hypothesis requires specific evidence from individual sections. In what follows, six sections are analysed in detail. There are, of course, no explicit references to *Zhuangzi*.⁴ The suggestion is that the *Zhuangzi* intertext works across the poetry and quintessential *wabun* prose, registering by a combination of a slight narrative elaboration and one or more lexemes or expressions that stand out in the sparse narrative texture. The lack of interpretational certainty conveyed by sinograms, or even the absence of the precise lexical or situational equivalence usually expected in demonstration of Chinese influence, do not, I believe, necessarily detract from the hypothesis of the *Zhuangzi* pretext. On the contrary, to discard reference to the tradition that went with sinograms and to invent a radically innovative native idiom would seem a sensible step if the intention was to call into question conventional referentiality and fixed viewpoints, picking up points in *Zhuangzi* and transposing them to a Japanese context. The suggestion is that this was an essential aspect of the production of at least the core part of *IM*, which might, for instance, have been a collaborative effort between someone familiar with the Chinese text(s)⁵ and someone who could recast it in Japanese and produce paronomasia in the proper ideological mould.⁶

It is to be noted that the six sections discussed below belong to different historical layers in the production of *IM* according to the historical-textual methodology of modern scholarship, which stipulates three distinct stages of the text depending on the occurrence of poems in *Narihira-shū* and the imperial anthologies.⁷ Three sections (2, 4, 69) contain poems identified in *Kokin wakashū* as written by or to

1992, 405 as "... a series of ... passages expressed in largely abstract terms with few obvious links ...".

- 4 Several recent studies have more topical perspectives on Chinese intertextuality than what is proposed here, e.g. Taniguchi Kōsuke 谷口孝介, "Monogatari no shōyō: *Ise monogatari* 67-dan kara *Genji monogatari* e", *Dōshisha kokubungaku* 38, 1993, 44–55; Ding Li 丁莉, "Ise monogatari Kari no tsukai no tassei: *Yingyingzhuan* (鶯鶯伝) wo dodai ni site", *Ningen bunka ronsō* 7, 2004, 1–7; Watanabe Hideo 渡辺秀夫, "Ise monogatari: kanshibun to no hibikiai", *Kokubungaku (Gakutōsha)* 43/2, 1998, 17–24; Izumi Noriko 泉紀子, *Ise monogatari ni okeru wa to kan: sono jūshōsei*", *Higashi Ajia hikaku bunka kenkyū* 1, 2002, 20–32.
- 5 I believe that the engagement with *Zhuangzi* would have been with the original text. All the same, extracts from *Zhuangzi* in circulation in different ideological contexts might, of course, have been instrumental in suggesting themes, cf. the discussion of section 1.
- 6 At least one contemporary account describes how *kanshi* (Sino-Japanese poetry) composition based on Chinese prose sources, *Shenxianzhuan* 神仙伝 or *Liexianzhuan* 列仙伝 and other Chinese collections of anecdotes, was used to celebrate the fiftieth birthday in 895 of Minamoto no Toshiari 源能有 (845–897) Montoku tennō's son, great councillor and *waka* poet. This was a collaborative effort: Sugawara no Michizane 菅原道真 (845–903) composed poems on the passages selected by Ki no Haseo 紀長谷雄 (845–912), and the court painter Kose no Kanaoka 巨勢金岡 painted the illustrations (*Kanke bunsō* 386–90, *NKBT* 72: 410–14), cf. Kawaguchi Hisao 川口久雄, *Hana no utage: Nihon hikaku bungaku ronshū* (Yoshikawa kōbunkan, 1980), 260–3, and Bowring, "The *Ise*", 409–10.
- 7 It is claimed that the sections belonging to the oldest stage exhibit particular linguistic characteristics, e.g. in their use of the deictic categories. For an account of the theories of the production of *IM*, see Susan Blakeley Klein, *Allegories of Desire: Esoteric*

Ariwara no Narihira (825–880)⁸ and have accordingly been thought to belong to the oldest pre-905 layer; and one poem in section 1 is found in an almost identical version in the same text, where it is attributed to Minamoto no Tōru (822–895). The poem in section 6 is only attested in later anthologies, and the poems in section 63 are not attested elsewhere. If one accepts the evidence to be presented below for *Zhuangzi* as a source in the creation of *IM* and also maintains the hermeneutic perspective of the three-stage production, this must presumably mean that several *IM* redactors over several generations worked within this esoteric understanding and that a circle of insiders were familiar with or could detect *Zhuangzi*'s function. On the other hand, none of what is said here excludes the possibility that *IM* was essentially the work of one person or perhaps a small closely co-operating group of contemporaries working on similar ideological premises. What seems clear is that sections vary as to how intertextual material was used. If studied more closely, some sections will probably turn out to be inspired by specific *Zhuangzi* passages (e.g. section 71 below), but the majority look likely to illustrate the general epistemological points.⁹

The interpretation of *IM* attempted here makes some general assumptions about its production. Above all, a dynamic ideological vision based on *Zhuangzi* sustained its elaboration. Crucially, someone around 900 or earlier must have come up with the idea of using themes from *Zhuangzi* for composing *waka*. That person – assuming that it was a man – might well have had a keen eye for the connections between matrimony and political power at the Japanese court, and it might have occurred to him that the discourse of power in *Zhuangzi* could be wittily explored. In *Zhuangzi*, ambition and intention were represented in Confucian ethical qualities such as benevolence (*ren* 仁) and righteousness (*yi* 義): those who were ambitious sought office with rulers, while others were unbound by intent and fixed viewpoints and appeared powerful to the rulers by their detached dynamism. In Japan, ambition for power was arguably manifested in sexual politics,¹⁰ above all in the forcing of sexual desire as the ambitious secured their royal marriage alliance. Analogy to *Zhuangzi* would suggest no lack of socio-political advantage for those unbound by intentional perspective in remaining on the periphery, in “seeing and meeting”, and in behaving with moderation, when, as parents, they might be in a position to force.¹¹ The text

Literary Commentaries of Medieval Japan (Cambridge, MA and London: Harvard University Asia Center, 2002), ch. 4.

8 *Kokinshū* 616, 747, 645–6, respectively.

9 This does not exclude other textual sources. Ishii Kōsei 石井公成, “Aimai-gonomi no genryū: *Ise monogatari* to bukkyō”, *Bungaku* 5/5, 2004, 191–207 provides convincing evidence from Buddhist sources, such as *Yuimakyō* 維摩經, for an epistemology not dissimilar to what is discussed below. I am grateful to Iyanaga Nobumi for having pointed out this article to me and for providing a copy.

10 On sexual/textual politics and *IM*, see H. Richard Okada, *Figures of Resistance: Language, Poetry and Narrating in The Tale of Genji and other Mid-Heian Texts* (Durham, NC and London: Duke University Press, 1991), ch. 5.

11 An account of the historical background for the ideological engagement with *Zhuangzi* cannot be undertaken here, but a couple of points should be noted. There was no shortage of texts in late ninth-century Japan: *Nihonkoku genzai sho-mokuroku* 日本国現在書目録 (*Bibliography of (Chinese) books [still] in existence at present in Japan*), compiled in 891 by Fujiwara no Sukeyo 藤原佐世 (847–898) included forty-three items

was shaped so as to capture *Zhuangzi*'s ideas with subtlety, bringing out a promising perspective on power in the form of poetic articulation, while the prose delineated contrastive epistemological positions. It is impossible to be certain how far those with whom the idea originated took it, or on what terms the text was elaborated. The point is that the basic idea was malleable, and that it encouraged literary creativity. Perhaps the stories in *Zhuangzi* that told of serial actions leading to actional competence¹² were at some point picked up as a framework. One or two inspired poems or prose-poem sections would have been sufficient; this study envisages the second poem in section 1 in that pivotal function. The production would (at some point?) have been guided by the notion of a supra-individual life in a Japanese socio-political space, charting how easy sexual and social competence developed by serial actions, in the end mutating into something that looked like equanimity.

The valorized episteme and its construction

What, at a general level, points the reader towards *Zhuangzi* as the ideological source and guiding force in the production of *IM*, is the representation of

with *Laozi* or *Zhuangzi* in the title (*Zoku gunsho ruijū* 884, 40, under the heading *dōke* (道家)). Sugawara no Michizane 菅原道真 used references to *Rōsō* 老莊 in scholarly debates (e.g. *Zisin wo wakimafu* 辯地震, *Kanke bunsō* 菅家文章 no. 567) and recommended free(r) study and discussion of texts, and his poems contain allusions to *Zhuangzi* (e.g. *ibid.* nos 153–72, 234–8), cf. Robert Borgen, *Sugawara no Michizane and the Early Heian Court* (Cambridge, MA: Harvard University, 1986), 107, 131–2 and 143–4, respectively. Obituary notes in *Montoku tennō jitsuroku* 文德天皇実録 (879) and *Sandai jitsuroku* 三代実録 (901) noted people reading *Laozi* and *Zhuangzi* and allow extrapolations that these texts were becoming a defining part of the tradition of particular families such as the Shigeno house 滋野家 (Masuo Shin'ichirō 増尾真一郎, "Nihon kodai no chishikisō to Rōshi: Kajōkō-chū no juyō wo megutte", in Noguchi Tetsurō (ed.), *Dōkyō to Nihon, 2: kodai bunka no tenkai to dōkyō* (Yūzankaku shuppan, 1997), 120). There may be several reasons for increasing interest at the time. What cannot be ignored is that the most successful ideological hegemony in the ninth century, Kūkai's construction of the *Goshichinichi Mishihō* in 831 and the ascent of Fujiwara-financed esoterism, was articulated in a discourse that undermined conventional signification, cf. Abé Ryūichi, *The Weaving of Mantra: Kūkai and the Construction of Esoteric Discourse* (New York: Columbia University Press, 1999), 343 ff. This could have motivated the choice of *Zhuangzi* and *Laozi* as texts with which to articulate alternative political discourse(s). Note incidentally that Kūkai's knowledge of *Zhuangzi* and *Laozi* was second to none in Japan, cf. Shizuka Jien 静慈圓, *Kūkai mikkyō no genryū to tenkai* (Ōkura shuppan, 1994). The Akō dispute (*ākō no fungi*) in 887 could have hastened ideological assertions and repositioning in circles of officials and poets perhaps in more ways than one, cf. Gotō Akio 後藤昭雄, *Heian-chō kanbungaku ronkō* (Ōfūsha, 1981), 79 ff., on the recurrent antagonism among officials between the Confucianists (儒家派) and the "useless" poets (詩人派). There may also have existed competing ideological positions around *waka* production. Wiebke Donecke has suggested that the Daoist tradition and especially *Laozi* was used in the Japanese preface to *Kokin wakashū* to construct a Japanese "Way of Poetry" which took precedence over the Sino-Japanese historical tradition ("Writing history in the face of the other: early Japanese anthologies and the beginnings of literature", *Bulletin of the Museum of Far Eastern Antiquities* 76, 2004, 96 note 63).

12 Such as Cook Ding's ease with carving meat, *Zhuangzi* 3, *Yangshengzhu* 養生主 (*The secret of caring for life*), *KO* I, 92–5, *BW*, 50–51.

knowledge, cognition and actions in the text. That, and not the biographical details of any individual, is what gives *IM* its structuredness. Indecidability or semantic indeterminacy was the core notion, which modern semiotics has already rightly made acceptable in the exegesis of *IM*.¹³ Still the almost rule-bound ways of its working and the patterns it forms in the text could be better understood. I would like to suggest *Zhuangzi*'s discussion in *Qiwulun* 齊物論 (*Discussion on making all things equal (BW)/The sorting which evens things out (ACG)*) of “(it is) that” and “(it is) this” (彼 vs. 是) as a seminal passage for *IM*. It sets out how viewpoints about oppositions, either “that” or “this”, fluctuate; how insistence on one or the other proves foolish; how lightness might be a possible indeterminate attitude.¹⁴ As I see it, three features of the *IM* text can be understood to emerge from this discussion: the deconstruction of conventional referentiality, which was its subject; an understanding that indeterminacy manifested itself in (valorized) (re)actions of immediate perception, but, being unbound by conventional signification, ultimately superseded distinctions and broke social norms; and, thirdly, a triadic narrative structure on which the semantic supersession of opposites was enacted.¹⁵ Each is discussed briefly below.

The introductory formula *mukasi wotoko arikeri*, “once there was a man”, has never failed to intrigue. Traditionally, it has tended to be read as a means of veiling a historical reality rather than as a key to the text's epistemological stance, although this has changed recently. Its function as an anaphoric boundary made reference between sections at best inferential, but was offset by linking devices such as a basic time line (viz. the advancing age of actants). As such, the effect was to unsettle cognitive categorization (“naming”) and any notion of “sameness” without, however, quite doing away with them. It is less often noted that the differentiating function of *mukasi wotoko arikeri* was itself unsettled within three (the number is probably not accidental) sections of its first occurrence in what appears a typical supersession of semantic opposites, very likely intended to shake up certainties about referentiality. Thus, *mukasi wotoko arikeri* in sections 2 and 3, which had provided a fresh narrative space and a differentiation between *wotoko* and *wotoko*, so to speak, were overtaken in section 4 by *fito*, which was shown in spite of its homophony with *fitosi* “be like”, easily to shift its reference from the particular “someone” or “other” to the general and indefinite “others” from one sentence to another. Additionally, the section concluded with the famously intractable poem on the notion of “sameness”.¹⁶ Be that as it may, like a refrain, *mukasi wotoko arikeri* drew attention to the parallelisms between sections and, in due course, approached a function that was neither anaphoric nor non-anaphoric, cf. the exegetical tradition's “man of old” (*mukasi wotoko*), but indifferent to judgements of “same” or “different”. Whether

13 This is in large part due to Okada, *Figures*.

14 What at one point is deemed as “this” before long comes to be perceived as “that”, cf. *KO I*, 54 ff., *BW*, 39 f.

15 I owe the term to Grégoire Espresset, “À vau-l'eau à rebours ou l'ambivalence de la logique triadique dans l'idéologie du *Taiping jing* 太平經”, *Cahiers l'Extrême-Asie* 14, 2004, 61–94.

16 Note that the *Zhuangzi* passage that is suggested as a pretext in section 4 is from the *Qiwulun* chapter, just as is the *Zhuangzi* discussion of “that” and “this”, cf. below.

or not one ultimately considers that this feature of the text was inspired by *Zhuangzi*'s discussion of "that" and "this",¹⁷ it remains a uniquely inventive creation.

IM narrative rhetoric consistently guided interpretation by indirect means. Explicit valorization was avoided. At an obvious narrative level, antithesis established something of a cognitive-actional pattern. For instance, *wotoko* in sections 42 and 43 (whether interpreted as the same or not) passed opposite judgement on the likely fickleness of a woman he fancied in essentially identical situations. *Wotoko* (42) was gripped by a double vision of doubt, cf. repeated (*nafo*) *fata* "(yet) on the other hand".¹⁸ Only *wotoko* (43) reacting spontaneously, cf. *nafo tanomu* "yet I trust you (/with my name)", and brushing aside his fear of humiliation was happy – if, some may say, deluded. *IM* narratives demonstrate again and again how memory and ambition restrained actants, binding them to fixed viewpoints, and how, if unbound, actants (re)acted with perspicacity to the situation at hand, and were generally the happier for it. This point was articulated by means of a variety of linguistic links, narrative motifs, or combinations of these: a widower's insistence on eternal love (113) contrasted to someone's reaction likened to *keburu* "smoke" (112);¹⁹ someone's expectation that his beloved would keep her promise to meet him (96) contrasted to *wotoko*'s courtship that did not wait and conquered all (95); and at Nunobiki (lit. "pulling cloth") Waterfall (87), the contrast between the Head of the Guards' weepy longing for a promotion, and the master's (*aruzi*) spontaneous reaction that made all those present laugh. By appearing to draw water from the waterfall into his sleeves the master showed himself spontaneously in accord with its essence.

The frequency of examples seems to justify the inference that the text privileged the kind of actional disposition that A. C. Graham described in relation to *Zhuangzi* as spontaneity, the disposition to act unbound by fixed or unilateral viewpoints, but "disciplined by awareness of the objective".²⁰ For its part, spontaneity in *IM* was defined by human interaction;²¹ it always had a social context. In particular, *nasake* 情 "empathetic disposition", which was arguably the core actional notion of the text (and several other mid-Heian *monogatari*), was conceived of within the communicative situation.²² As *Makura no sōshi* put it, it was the reaction of saying: "How heartrending!" (*itofosi* or *afare*) when faced with someone or, even, when hearing of someone in a situation that instilled

17 What at one point is deemed as "this", before long comes to be perceived as "that", cf. *KO* I, 54 ff., *BW*, 39 f.

18 Assuming a near-homophonous pun *nafo* "yet" and *na wo* "name" + accusative case marker.

19 *Keburu* may be a pun on *ke-buri* < *ke-furi* (気ふり) "changeable, breath-like".

20 A. C. Graham, "Taoist spontaneity and the dichotomy of 'Is' and 'Ought'", in Victor H. Mair (ed.), *Experimental Essays on Chuang-tzu* (Center for Asian and Pacific Studies, Honolulu: University of Hawaii Press, 1983), 3–23. Graham was also careful to stress that spontaneity in *Zhuangzi* was different from the Romantic ideal of "free play of impulse, emotion, illustrating the subjective imagination".

21 In that, *IM*'s stance seemed different from that of the *Kokinshū* preface, where a poetic emotional overflow could be triggered by any object, human or inanimate; this has been referred to as *mono no aware* in the exegetical tradition.

22 Cf. Takeuchi, "Nasake".

that feeling.²³ When most clearly valorized, the (re)action was represented as carrying a risk of humiliation, and its outcome for the actant was never certain. I wish to suggest that this understanding affected the overall categorization of actions. It would tend to problematize attachment beyond the situation at hand, whether the actant's own emotions such as timidity, fear, obsessive love, etc., stated or unstated ambitions, or binding speech acts such as promises or orders. It stands to reason that such a categorization shaped the narratives in ways that *IM* hermeneutics ignores to its loss.

The spontaneous attitude was usually played out in conventional social situations, it seemed a prerequisite for indeterminacy but it was not identical to it. Semantic indeterminacy was not arbitrarily demonstrated, it was something out of the ordinary, focused textual signification on core epistemological notions or situations. One core semantic area was actions involving two broadly reciprocal human agents. In fact, all the verbs discussed below in relation to *Zhuangzi*, with the exception of *miru* "to see (someone)", lexically fall into that category, cf. *afu* "to meet", *monogataraifu* "to tell things to each other", *yobafu* "to call out to, to court", *toburafu* "to inquire about". Indeterminacy was typically represented in a narrative sequence of two semantically distinct elements or syntagms, the contrast between which was superseded towards the end in a poetic articulation, thereby forming a triadic narrative. Of the two opposed elements/syntagms, one was positively defined for actional features such as telicity or volition, while the other lacked one or more of these features (it could, for instance, be the negation of the first), very much like the opposition between High and Low transitivity used in discourse analysis by Hopper and Thompson,²⁴ which terms have therefore been used here, see Table 1.

To see how this worked in practice, consider the narrative of an imperial messenger (*uti no tukafi*) and a woman at "that palace" (*kano miya*), i.e. the Ise Shrine, in section 71.²⁵ The woman wished to see the messenger (*mimaku fosisa ni*), but problematized this, mentioning the obstacles that lay in the way of seeing, such as *igaki* "sacred fence" of the shrine. The messenger replied in a poem,²⁶ which pointed out that "the way" (*miti* in line 5) the woman wanted to take was not one to which *kami* would object. Effectively, the messenger seemed to suggest that going it transformed the telic "going to see him" (*mi-*) into an atelic activity "going along the way" and thereby represented a supersession of the woman's dilemma. The poem would seem to extend the contrastive phonetic symbolism of the actional-cognitive choices *mi* and *i*, the combination of which appears repeatedly in *ituki no miya* "the consecrated princess" or "Ise Shrine" in sections 69–71. Thus, *mi* "seeing", the action the woman wished for,

23 *Makura no sōshi* 250, *SNKBT* 25: 281.

24 Paul J. Hopper and Sandra A. Thompson, "Transitivity in grammar and discourse", *Language* 56, 1980, 251–99, especially p. 252.

25 This section forms part of the epistemological discourse on the core notions, *miru* "to see" and *afu* "to meet" (sections 1, 69–75).

26 *Kofisiku fa kite mo miyo kasi tifayaburu kami no isamuru miti naranaku ni* "If you long for me, come and see me/here! For this is not a way to which the *tifayaburu kami* object" (*IM* 71, *NKBT* 9:152).

Table 1.

High transitivity	Low transitivity
two or more participants	one participant
action	no action
telic	atelic
punctual	non-punctual
volitional	non-volitional
affirmative	negative
realis	irrealis
agent high in potency	agent low in potency
object totally affected	object unaffected
object individuated	object non-individuated

was opposed to *i*, which defined the perceived spiritual obstacles in her way: *isamu*, the kami's "objecting", echoed the aforementioned *igaki*, and in turn produced its own echo *imiziu* "terribly" in section 72. Regardless of whether contemporary readers associated *imiziu* with its cognate verb *imu* "to refrain, to observe a taboo", there can be little doubt of its relevance to the woman's dilemma. Note finally that High transitivity *mi*- "to see" and the superseding *miti* "way" were partly homophonous and contrasted to the lexemes sharing initial *i* that were summed up semantically by Low intransitive "refraining from action". Encouragingly from the perspective of this study, the whole of section 71, both the superseding way and the woman's dilemma, to see or not to see, appears to capture a passage in *Zhuangzi* rather well, cf. 可乎可、不可乎不可、道行之而成 "Allowable? – allowable. Unallowable? – unallowable. The way comes about as we walk it[.]".²⁷

In the reading of *IM* presented here, semantic indeterminacy is understood in terms of logical supersession of oppositions. There is nothing extraordinary about logical supersession as such. It is common in languages and easily observed synchronically in lexical oppositions. It has even been suggested as a universal fact of cognition of oppositions that they are generated asymmetrically within a larger conceptual space so that one element of an opposition will in the course of a development extend beyond the opposition,²⁸ e.g. *kyōdai* "siblings" can be understood as superseding the opposition between *kyōdai* "brothers" and *shimai* "sisters". The extending element has been termed extensive (e.g. *kyōdai*), the other one (e.g. *shimai*), intensive.²⁹ Note that what appears to differentiate the

27 Chapter 2, *Qiwulun*, Akatsuka I, 86, *ACG*, 53, cf. *BW*, 40, and *KO*, I, 57–8, especially note p. 58.

28 Cf. Henning Andersen, "Markedness and the theory of change", in H. Andersen (ed.), *Actualization: Linguistic Change in Progress* (Amsterdam and Philadelphia: Benjamins, 2001), 21–54.

29 Louis Hjelmslev, *Sprogssystem og Sprogforandring* (Copenhagen: Nordisk Sprog- og Kulturforlag, 1972 (1934)), 77 ff., for the proposal of linguistic oppositions as asymmetrical, or "qualitative inequality of lexical units" in the terms of François Rastier, "Cognitive semantics and diachronic semantics: the values and evolution of classes",

IM example of *mi-* and *i(m)-* above from the straightforward linguistic examples such as *kyōdai: shimai* above, is the paronomastic relation between the extensive term *mi-* “seeing” and its superseding manifestation *miti* “way”.

Paronomastic supersedion can be shown to be common in the *IM* sections examined below. The most interesting example is in the ideologically weightiest middle part of *IM* in the discussion of the three types of actional disposition relating to the social negotiation of matrimony, which involved not just lovers but their parents and sometimes even their children.³⁰ The first two actional types were broadly defined as opposites: *irogonomi* “the amorous”, someone of fluctuating emotions and therefore given to spontaneity vs. *sukimono* “the obsessive” who was of fixed emotions or viewpoints and therefore averse to spontaneity. What ever the specific actions of those styled *sukimono*, in terms of the actional syntagm laid down by *irogonomi* who communicated and interacted intensely, the actions of *sukimono* were largely defined by avoidance or negatively defined action. Thus, opposition between syntagms of High transitivity (*irogonomi*) and syntagms of Low transitivity (*sukimono*) was played out across several sections. The third type were those to whom the term *nasake* could apply. *Nasake* was a term whose use was carefully circumscribed (in tenth- and early eleventh-century *wabun* generally), and nowhere more so than when its implications were most confounding. Narihira in section 63 was not directly characterized in terms of *nasake*; that characterization could only be inferred at the end of a line of inferences. The exceptionally clear concluding statement that Narihira was different, since he did “not distinguish between like and dislike”,³¹ is important for an assessment of his reaction being beyond the opposition of *irogonomi* and *sukimono*. However, to the reader at the time, who may have put less store by general statements, the more impressive witty part might well have been the pragmatic recasting of the text’s intentional telic action *par excellence*, Narihira’s peeping through the fence. In 63, that action was implied rather than explicitly stated and, absurdly following the woman’s lead, it was neither deliberated nor truly intentional, but rather spontaneous, yet hesitant, happening only because he happened to be standing where he was (*taterite mireba*).³² It is my suggestion that the superseding character of this action was obscured, perhaps deliberately, in the text. More specifically, the conflation of notions of agency (*irogonomi*, *sukimono*) and of disposition

in Andreas Blank and Peter Koch (eds), *Historical Semantics and Cognition* (Berlin and New York: Mouton de Gruyter, 1999), 110.

- 30 Cf. sections 37–41 and sections 58–69. The reader’s interpretation of section 41 in the former sequence relies on the more explicit characterization of *nasake* in the latter sequence (section 63) to enable a retrospective inference, a not uncommon feature of *wabun*. In both sequences, the three terms are introduced in the order in which they are given here.
- 31 *NKBT* 9: 146. This characterization recalls what *Zhuangzi* had to say about The True Men of old, 故其好之也一、其弗好之也一 “... Hence they were one with what they liked and one with what they disliked”, chapter 6, *Dazongshi*, *KO* I, 180, *BW*, 79, *ACG*, 85.
- 32 Concerning the semantic fluctuation of *kaimamiru*, see Ishida Jōji 石田譲二, *Ise monogatari shūshaku-kō* (Chikurinsha, 2002), 77 ff.

(*nasake*) contributed to obscure the overall triadic configuration. A clearer, but less interesting, formulation would simply have characterized Narihira's action as the ultimate in *irogonomi*, i.e. *irogonomi* functioning as the extensive element in the opposition to *sukimono*. As it happens, the opposition between *irogonomi* and *sukimono* was constructed inclusively within the broader conceptual space of a third, valorized term *nasake*, whose social application was, if not unlimited, at least wider than either. The extensive *irogonomi*, although its domain was exclusively sexual, had a natural valorized affinity with possession of *nasake* by virtue of easy reaction; and it was opposed to intensive *sukimono*, which lacked the easy reaction, but had wider social applications than *irogonomi*. The triadic structure can be represented schematically as follows:

extensive element	intensive element	supersession
<i>irogonomi</i> (<i>nasake ari</i>)	<i>sukimono</i> (<i>nasake nasi</i>)	<i>nasake (ari)</i> (<i>irogonomi</i>)

It may or may not be significant that the terms were introduced in the same order as in the above example of *IM* 71: the extensive element or narrative motif preceded the intensive one, which in turn preceded the logical supersession.

As suggested by the above examples, supersession in *IM* was probably never a clear-cut lexical phenomenon like *kyōdai* vs. *shimai*, but always involved pragmatic disguise as well as paronomasia, for which articulation in poetry was, of course, ideal. The qualitative asymmetry of the opposite elements finds support in the cosmological homologies, for instance, in the supersession in section 69, which incorporated a correlative structure of the Pole star–Big Dipper star configuration and *Yin–Yang* cosmology. What seems significant in a general way is that these homologies underlined a differentiated understanding of the events involved, *afu* “meeting” and *nu* “sleeping together”. That is, the agential roles were not simply binary, but formed an opposition characterized by asymmetry. It seems not unlikely that other communicative situations that assumed reciprocity (interdependence), such as poetry exchanges under certain circumstance, were also conceptualized as asymmetrical and available to correlative explanation, e.g. the actant taking the initiative to communicate determined the subject matter and hence was more dynamic than the interlocutor.³³

Finally, it should be noted that the cognitive-actional categorization outlined appeared to correlate with politico-cosmological distinctions in *IM*, although this cannot be discussed here. Broadly, the contrast between *irogonomi* and *sukimono* represented in the climactic middle sections by Ariwara no Narihira and the monarch (*mikado*), respectively, correlated to cosmological views. The royal actional mode, defining those at *ofomiya* “court”, was defined by sexual taboos, recitation of the Buddha's names and rituals of purification (section 65), while sex and poetic articulation at Ise were correlated to a *Yin–Yang* and star cosmology (section 69). The possibility that the contrast extended across the text deserves more attention.

So much for the general features of *IM*. The individual sections are considered below in order of occurrence in *IM* and the discussion is focused on what is intertextually relevant.

33 Viz. the poetry exchange as a space of contestation.

Section 1

It was conjectured above that the seminal idea for the production of *IM* could be encapsulated in a single poem or a single section. The suggestion that follows is that section 1 contains such a seminal structure. By combining a paronomastic inscription of a passage of *Zhuangzi* in its concluding second poem with a comprehensive thematic fit of the same *Zhuangzi* passage and the narrative motifs of the section as a whole, this section seems to achieve a unique exoteric-esoteric double structure. Read – exoterically – from the beginning, it is a straightforward narrative of a young man who goes hunting and grasps the impetuous spontaneous way of poetry (*itifayaki miyabi*). If, however, the concluding second poem is read with attention to its paronomastic potential, its *jo* (*mitinoku sinobu*) can be shown to embed the definition of *dao* “way” in chapter 6 of *Zhuangzi*, and the situational determinants that follow the general definition of *dao* read like a summary of the overall thematic structure of section 1. The esoteric understanding of the *jo* therefore recasts *wotoko*’s actions, and in so doing, so to speak, returns the reader to the opening. The section may, quite likely, in its transmitted form be a later construction inspired by the *Zhuangzi* passage.

Wotoko in section 1 was introduced as someone belonging in a well-defined socio-political space. His recent coming of age (*ufikauburi*) implied that he was new in his first official post; he went to Kasuga “spring day”, appropriately, since spring, as also the sun, correlated with the direction east, which in turn correlated with waxing *Yang* that characterized youth in the *Yin–Yang* life cycle. Kasuga was the location of the Fujiwara’s ancestral shrine, and by specifying it as the location where *wotoko* had his domains, i.e. where he ruled (*kasuga no sato ni siru yosi site*), other associations seemed to open up: *wotoko* functioned in a ruling capacity (at court) in the new capital with/under the Fujiwara house. By seeing *wonna farakara* “sister”, *wotoko* lost sight not just of his ordered New existence, but of the distinctions between Old and New.

Significantly, the actional sequence was centred on three (broadly speaking) cognitive verbs linked by assonance, *kaima-mi* (*tekeri*) “seeing through a gap in the fence”, *midare-* “becoming confused (of perception)” that alternated with *madofi-su* “becoming confused” (note another assonance *mado-/mida-*), and *miyabi* “manifesting the ‘palace mode’”. These “three *mi*”³⁴ described how *wotoko*’s telic action of catching-sight-of was transformed into confusion about distinctions and, finally, how the opposition of the two gave way to spontaneous articulation in the poem, which was characterized in the prose as *miyabi* “behaviour of palaces”, and within the poem, as *miti* “way”.³⁵ Details count here. *Kaimamitekeri*, where the perfective aspect *-tu* (*-te*) defined the action as intentional and telic, fluctuated pragmatically between the context of hunting and sexual pursuit.³⁶ In the context of hunting, the seeing through a gap in

34 It seems difficult to imagine that the overarching paronomasia, *mitu* “three” = *mitu* “has seen” (*-tu* perfective aspect suffix) = (*san*)*mitu* “three secrets”, would not have been appreciated by the audience at the time.

35 The phrase *kari ni*, indeterminate between “[going] to hunt” and “indeterminately (perhaps literally ‘shifting A for B’)” captured the cognitive shift.

36 *Kaimami-* defined three stages of the Life in the text; following the explicit telic action in section 1, an almost non-volitional reaction, grounded exclusively in the moment,

the fence suggested a nuance of “closing in on”. Indeed, given the radical paronomasia that pervaded this section, and which was more striking on re-reading, it might have occurred to some readers that not only did (*mi*)*kaki* denote a “woven/braided fence”,³⁷ but *kaimami* actually “contained” *ami* “net, braiding”,³⁸ and might therefore amount to an indirect reference to *Zhuangzi*’s famous allegory of knowledge, “Nets exist for catching fish, once a fish is caught, the net is forgotten”.³⁹

Be that as it may, the seeing/catching occasioned young *wotoko*’s cognitive shift from a position where distinctions were clear and unproblematic to a position of confusion (*midare*). The text suggests the contrast between New and Old in terms of condition, toponym and the cognitive mode: New with clear distinctions: *ufikauburite . . . kasuga no sato ni . . . siru (yosi site)* as just discussed, vs. Old without such clarity: (*omofoezu*) *furusato ni ito fasitanakute arikereba, kokoti madofinikeri* “(He could not understand it.) She confounded him so/It [=her presence] confounded him⁴⁰ in his old home/place, and he lost his senses.”⁴¹ Commentators, as far as I can tell, mostly overlook the *-te*-extended adjectival predicate, i.e. *fasitanakute arikereba* (rather than *fasitanakarikereba*). Although adjectival *te*-extension has yet to be studied systematically, it must be recognized as an aspectual form with distinct semantic features, perhaps akin to the perfect suffix *-tari/-te ari* with dynamic verbs. This opens up the possibility that *fasitanakute arikereba* related to *wotoko*: he had been away from *furusato* for so long that he “had become incongruous” or “was now incongruous”, which in socio-political terms, might imply that he had become accustomed to the New (Fujiwara) matrimonial ways. I interpret *furusato ni* as a locative adjunct to *madofu* “lose one’s way”, i.e. *wotoko*’s seeing resulted in his loss of the cognitive map of *furusato*. All in all, therefore, the experience made impossible the conventional cognitive distinctions between New and Old, the basis for *wotoko*’s experience so far.

The text keeps *wotoko*’s interlocutor from the reader’s view. Grammatically, the absence of any expression of plurality presumably means that *wonna farakara* must be understood as having singular reference,⁴² and hence likely to

was implied in section 63, as already mentioned, and a negation implied in *wotoko*’s refusal to go hunting in section 123.

37 Cf. 籬 *mikaki*, Mabuchi Kazuo 馬淵和夫 (ed.), *Wamyō ruijushō koshā-bon shōten-bon honbun oyobi sakuin* (Kazama shobō, 1973), 443.

38 The frequent use of the Chinese *fanqie* (反切) method to indicate Chinese or Sino-Japanese pronunciation, for instance in the tenth-century dictionary *Wamyō ruijushō*, may have inspired paronomasia that relied on analysing a syllable into an initial consonant and a vocalic nucleus.

39 荃者所以在魚、得魚而忘荃 *Zhuangzi*, ch. 26, *Waiwu*, *KO* IV, 34, *BW*, 302. *KO* uses 荃 rather than 筌.

40 The examples of *fasitanasi* in *Makura no sōshi* defined responses as inadequate, although not necessarily intentionally so on anyone’s part (*Makura no sōshi* 122, *SNKBT* 25: 164–5, Sei Shōnagon, *The Pillow Book* (trans. Meredith McKinney) (London: Penguin Books, 2006), 127–8, “Awkward and embarrassing things”).

41 *IM* 1, *NKBT* 9:111.

42 This contrasts with *Mukasi wonna farakara futari arikeri* “Once there were two sisters” in section 41, *NKBT* 9:135.

refer to *wotoko*'s own (half-)sister rather than a pair of sisters. Seeing a female sibling – perhaps for the first time or after a long separation – seems to have caused a jolt in *wotoko*'s cognition and brought about disorientation concerning the distinction between “own sister” and “someone else’s sister”. In this perspective, his disorientation importantly hinted at the possibility of a connoted synonym. For while *wonna farakara* “sister”, considered in its natural interdependence, presupposed “brother”, i.e. presumably *wotoko farakara*, *wotoko*'s particular confusion between New and Old might have brought to mind the Old poetic binomial *imo-se* with its more ready semantic fluctuation between “sister and brother” and “lover and lover”.⁴³

Let us turn to the poems and the description of the poetic production, which made up the second half of the section:

かすが野の若紫のすり衣しのぶのみだれ限り知られず
kasugano no wakamurasaki no surigoromo sinobu no midare kagiri sirarezu
 “The robe dyed in young lavender in spring (sun) on Kasuga Plain – (my) patterned confusion [is like it], and there is no way of telling its limits.”
 (*IM* 1, *NKBT* 9:111)⁴⁴

The prose comment, about which I shall have more to say below, has it that in composing this poem *wotoko* took his hint from an older poem:

みちのくの忍(ぶ)もぢずり誰ゆへにみだれそめにし我ならなくに
mitinoku no sinobu modizuri tare yuwe ni midare somenisi ware naranaku ni
 “The end of the road/the innermost of a way – certain and (yet) not ascertained – unfathomable like the Shinobu rubbed pattern from Michinoku – by whom did the confusion begin? For it was not me.” (*NKBT* 9:111)⁴⁵

The disagreement on the second poem stems in part from *somenisi* being interpreted as a Perfective aspect or Perfect, *-nu* or *-tari*.⁴⁶ The reading preferred here understands *-si* to have its regular past reference,⁴⁷ which allows the two

43 *Imose* might in turn have connoted *Ise*. There are other possible interpretations, however. Confusion between someone he knew elsewhere, perhaps in the capital, and that person’s sister (cf. section 41).

44 Frits Vos, *A Study of the Ise-monogatari with the Text according to the Den-Teika-hippon and an Annotated Translation* (The Hague: Mouton, 1957) I, 165 translates as follows: “[Just like] the intricate pattern / [Of my] printed garment / [Dyed with] the light purple / From Kasuga’s moor – / [Is] the disturbance of [my] yearning [heart], - / Boundless . . .”.

45 *Kokinshū* identified Minamoto no Tōru 源融 as the poet of an identical poem except that line 4 reads *midaremu to (o)mofu* (*Kokinshū* 724 (*koi*), *SNKBT* 5:220).

46 E.g. “Because of whom / Have [my] feelings begun to be confused / Like the intricate pattern / Of a printed garment / From Shinobu in Michinoku? / While it is not my [fault] . . . (Vos, *A Study*, I, 165); “In distant Michinoku / where dyes are rubbed in confused patterns / whose heart would take on such confused feelings / for just anyone? / certainly not mine” (Okada, *Figures*, 138); “Whose fault is it that this wild print from Shinobu in Michinoku has become disordered? Hardly mine” (Bowring, “The *Ise*”, 402).

47 *-si* is the attributive (*rentaikei*) of the Past suffix *-ki*. It is regularly interpreted as sentence-final in a question with an interrogative word *tare* “who?”. For a discussion

poems to be construed as presenting contrastive temporal perspectives on *midare* and its poetic articulation. Young *wotoko* in the first poem underscored the spatial or temporal limitlessness, as he saw it, in the immediate present perspective at Kasuga. The poet in the second poem looked from Michinoku, the north-east border region of the time, homophonous with “the end of the road” (*miti no oku*). Intriguingly, it is this poem rather than *wotoko*’s that showed similarities to the narrative: phonetically, the assonance, *miti* (syllables 1–2), *modi* (9–10), *mida* (18–9) recalled the “three *mi*” and there was a rather similar consequential hiatus between the intentional action *modizuri* “rubbing (an invisible pattern)” and *midare somenisi* “colour or confusion emerged”. The poem’s question concerned the beginning or origin in the past of the poet’s confusion or emotional reaction (cf. *some-* “to begin to” punned on “to take colour”), which the poet insisted did not emanate from himself. How that should be interpreted is again debatable. I suggest that it reflected a perception of the other that was intense to the point that it blurred any clear distinction, i.e. emotions emanating from himself. It is, however, only in the paronomastic reading introduced below that we may understand the poems to amount to the view that *mi(dare)*, as well as *miti/miyabi*, was generally without limits and, particularly, without temporal end or beginning.

If the above translation of the second poem appears more complex than this reading suggests, this is because it reflects my view that the *jo*, and specifically *mitinoku no sinobu*, incorporated a paronomastic structure, a rendering of part [1] of the paradoxical definition of *dao* in chapter 6, *Dazongshi* 大宗師 (*The teacher who is the ultimate ancestor*) of Zhuangzi:

[1] 夫道有情有信無爲無形、[2] 可伝而不可受、[3] 可得而不可見。
(Akatsuka, *Sōshi*, 275 ff.)⁴⁸

“[1] The Way has its reality and its signs but is without action or form. [2] You can hand it down, but you cannot receive it; [3] you can get it but you cannot see it”. (*BW* 1968, 81)

or in A.C. Graham’s translation:

“[1] As for the Way, it is something with identity, something to trust in, but does nothing, has no shape. [2] It can be handed down but not taken as one’s own, [3] can be grasped but not seen.” (*ACG*, 86)

Mitinoku and *Sinobu* like other place names in *IM* would have been expected to support paronomasia, i.e. be interpretable on several levels, phonetically, graphically, and in terms of syntactic and paradigmatic context. Graphically, *mitinoku*, the name of the province and perhaps a toponym conceived as the threshold or embarkation point to the wider cosmos,⁴⁹ could be understood as “the innermost of the land” (陸奥) or, as relevant here, “the innermost of the way” (道奥).⁵⁰

of *-niki*, see Karen E. Sandness, *The Evolution of the Japanese Past and Perfective Suffixes* (Ann Arbor: Center for Japanese Studies, 1999), especially p. 75.

48 *KO* I, 187 reversed the place of 受 and 伝 on the basis of *Chuzi* (J. *Soji*) 楚辞.

49 Cf. sections 15–6, 81.

50 *Nihon shoki* (Saimei 5 (659)), *NKBT* 68:338–9.

The conventional representation of the district name *Sinobu* 信夫⁵¹ was interpretable as “to be trusted, what is trusted”. In a metaphorical understanding of the uncontracted form *miti no oku*, *miti* could be interpreted as “*dao*”, and *oku* “innermost” was arguably not so semantically different from 情 in the *Zhuangzi* passage, viz. A. C. Graham’s interpretation “essential” or “something it essentially is”.⁵² This yielded an overall proposition-like structure “the innermost of the way is to be trusted” or perhaps “the way/*dao* has something it essentially is and is to be trusted”. Within the poem, *sinobu* was understood as a constitutive element of the compound *sinobu(modi)zuri*, “rubbed-dyed pattern of the *shinobu* plant”,⁵³ the metonym of *midare* “confusion of distinctions”, signifying a shape or an object in a paradoxical relationship to its defining quality, something hidden (like the plant *sinobu*) – and perhaps difficult to fathom – yet visible. As such, *sinobu*, understood as “what is hidden” (忍ぶ), enabled another semantic level that could be laid out as a function of *miti/dao* in relation to the intertext. The following is a schematic representation of the overall correlation between *IM* and *Zhuangzi*:

poem 2 in <i>IM</i>	みち (おく)	しのぶ	—	しのぶ
semantic line	道 (奥)	信 (夫) ⁵⁴	—	忍ぶ
<i>Zhuangzi</i>	(夫) ⁵⁵ 道	有情 有信	無爲	無形 ⁵⁶
	“the core/essential of <i>dao</i> can be trusted/is true, but is hidden.”			
or:	“like <i>dao</i> , it has something it essentially is and can be trusted, but is hidden.”			

Generally speaking, there would have been nothing exceptional in a paronomastic construction of core concepts of quality. It is found in at least one important Chinese text, i.e. the pivotal homophony of *ren* 忍 “forebearing” and *ren* 仁 “humane” in *Renwang huguo boruoboluomi jing* 仁王護国般若波羅蜜經 (J. *Ninnōgyō*),⁵⁷ where, intriguingly, *ren* 忍, “forebearing”, semantically overlaps with *sinobu* of the *IM* poem. Importantly, the intertextual relationship suggested here is supported by evidence in two areas. First, it is clear that the *Zhuangzi* passage had some “inter-ideological” currency at the time, which

51 *Zoku Nihon shoki* (Yōrō 2.5 (718)), *SNKBT* 13:44.

52 A. C. Graham, *Studies in Chinese Philosophy and Philosophical Literature* (Singapore: The Institute of East Asian Philosophies, 1986), 33 f.

53 Ishida, *Ise*, 35 ff., for a summary of the traditional commentaries. *Sinobu* was a small fern-like plant growing in shades, whose root was used in dyeing (purple), and which probably got its name from *sinobu* “(the one) to be unnoticed or undetected”. Whatever the exact process, *modizuri/suri* came to denote the chaotic pattern that emerged, cf. Helen McCullough, *Tales of Ise Lyrical Episodes from Tenth-Century Japan* (Tokyo: University of Tokyo Press, 1968), 200 note 2. There seems to be no contemporary evidence that *sinobuzuri* was actually produced in Shinobu and the reason for juxtaposing the two place names would appear to have been paronomastic.

54 Within a Chinese context, 夫 can be interpreted as a final particle that expects agreement (“is it not?”), see Edwin G. Pulleyblank, *Outline of Classical Chinese Grammar* (Vancouver: UBC Press, 2002 (1995)), 145.

55 夫 is an “introductory particle announcing a topic”, see Pulleyblank, *Outline*, 74.

56 Akatsuka, *Sōshi*, 275 ff.

57 See Charles D. Orzech, “Puns on the humane king: analogy and application in an East Asian apocryphon”, *JAOS* 109/1, 1989, 17–24.

makes it more likely that the poet's audience would have appreciated the paromasia. Thus, the *Zhuangzi* passage, either as a whole or part [1] on its own, was quoted in several Buddhist texts of Chinese or Japanese provenance with the purpose of differentiating and evaluating various non-Buddhist views.⁵⁸ The potentially most significant example I have come by is found in the Consciousness Only (*yuishiki*) commentary *Yuishiki gitō zōmyōki* 唯識義燈增明記 written by the Hossō monk Zenju 善珠 (723–97).⁵⁹ Zenju, whose influence can be gauged also through his work in Buddhist logic (*inmyō*) and the invitation extended to him by Saichō to Hieizan in 793, obviously attached great significance to that passage, since he used it in the introductory overview to define the essence of *Zhuangzi*.⁶⁰ It is probable that his view was shared by others. A note, thought to be in Zenju's own handwriting, to accompany the return in 746 of a copy of a commentary to *Zhao-Lun* 肇論, borrowed from the Scriptorum of Sutras (*shakyōsho*) at Tōdaiji,⁶¹ may be taken as further evidence of his – and probably others' – engagement with *Laozi* and *Zhuangzi*. How or whether this intellectual engagement was continued in Zenju's or other Buddhist circles remains to be explored.

The second argument for the *Zhuangzi* pretext derives from the close correspondence in the overall thematic structure of *IM* section 1 and parts [2] and [3] of the above *Zhuangzi* passage. The first half of section 1, describing *wotoko*'s cognitive transformation from *kaimamiru* to *midaru* and eventually to *miti/miyabu*, accorded with the paradox in [3] of the *Zhuangzi* passage “[It] can be grasped but not seen” (可得而不可見). The second half concerned *wotoko*'s spontaneous composition as a reflection of another person's earlier poem, which I read as an illustration of [2], “You can hand it down, but you cannot receive it” (可傳而不可受). Note that the esoteric interpretation of the poem refers the reader back in a kind of circular movement via passage [3] to passage [2] and

- 58 Part [1] occurs as one of more than forty references to *Zhuangzi* in *Zhiguan fuxingzhuan hongjue* 止觀輔行伝弘決 (*Allusions to further the understanding of the concept of sikan*) (T 1912 46), compiled by the Tiendai monk Zhanran 湛然 (711–82) and brought to Japan by Saichō 最澄 (767–822). Prince Tomohira 具平親王 (964–1009) included it in his *Guketsu getenshō* 弘決外典抄 (*Annotated list of the non-Buddhist allusions*, compiled in 991) to Zhanran's work, cf. Uchino Kumaichirō 内野熊一郎, *Nihon kanbungaku kenkyū* (Meicho fukyūkai, 1991 (1950)), 295, note 41 and *Guketsu getenshō*, *Zoku Tendaishū zensho: kengyō* 3 (Shunjūsha, 1989).
- 59 My understanding of the function of this quotation is based on Kōno Kimiko 河野貴美子, “Zenju senjutsu batten chūshaku-bon ni okeru Rōsō kankei-sho no in'yō”, *Ajia yūgaku* 73, 2006, 83–94. *Yuishiki gitō zōmyōki* (TZ 2261) is a commentary of Zhizhou 智周 (668–723), *Cheng weishi lunliao yidengji* 成唯識論了義燈記, which is, in turn, a commentary of Huizhao 慧沼 (649–714), *Cheng weishi lunliao yideng* 成唯識論了義燈. The *Zhuangzi* passage is among several non-Buddhist passages apparently introduced by Zenju himself (cf. T 2261 65.340b). Zenju studied under Genbō 玄昉 (?–746) at Kōfukuji, Genbō is said to have studied with Zhizhou and returned from China with many texts and a purple robe, a gift from emperor Xuanzong 玄宗 (r. 712–56).
- 60 Zenju associated it to another instance of the same passage, identified by Kōno as belonging in *Xu huayanjing lüeshu kandingji* 統華嚴經略疏刊定記 by Huiyuan 慧苑, a Kegon scholar monk from the Tang dynasty.
- 61 Yuan Kang 元康, *Zhao-Lun-shu* 肇論疏 (7th c.), *Dainihon komonjo*, vol. 9 (*tsuika* 3), 260–1.

the beginning of section 1. The text was quite detailed about *wotoko*'s composing and sending off his poem. There was first the decision, *wotoko no kitarikeru karaginu no suso wo kirite, uta wo kakite yaru* "tearing off a tear of the hunting costume the man was wearing, he wrote a poem and was about to send it in" or "... he was about to write a poem and send it in". Although *keri*-narrative has recently been given the attention it deserves, it is still not clear how an occasional sentence-final predicate without the evidential past suffix like *yaru* should be interpreted. I have argued for a distinctly imperfective, perhaps most appropriately a conative nuance, "to decide to V" or "to be about to V".⁶² *Yaru*, then, would allow a pinpointing of *wotoko*'s inspired sudden change of heart the moment he realized that the (non-)pattern of his costume might convey his message more succinctly than anything he could write, and this detail might in due course be adduced in the interpretation of *itifayaki* (*miyabi*), which seems to have encompassed a nuance of swiftness. Tracing *wotoko*'s consciousness, the focus at this point appeared to shift to the material of the hunting costume that provided the poetic inspiration, *sono wotoko, sinobuzuri no kariginu wo namu kitarikeru* "He was wearing a hunting costume with *sinobu*-printed pattern". The poetic creation itself was described as the poet's immanent stance: not something passively received and yet as an act within a transmission. The paradox – transmission, but not reception – is, it seems to me, supported by two phrases, at least one of which has traditionally posed problems, but which seem to corroborate the indeterminacy. Firstly, the near-homophony of *ofitugite* "hurriedly, catching up with" and *woitukite/woidukite* "acting old(er)", cf. "hurriedly/in acting as an older man, he sent word in" (... *to namu woitukite ifiyarikeru*);⁶³ and secondly, *tuide*, as "occasion" or "sequence" in *tuide omosiroki koto to mo ya omofiken* "perhaps he also thought the occasion/the sequence interesting".⁶⁴

In as much as *wotoko* both grasped a connection and composed the poem he did, the text stipulates that he belonged to the circle of insiders who could perceive, decipher, and enact the text's esoteric code, those characterized as *mukasi fito fa, kaku itifayaki miyabi wo namu sikeru* "Those of old had this impetuous 'palace-way'".⁶⁵ The socio-political line drawn by this defining poetic action, *miyabi* grounded in *miti*, should not, I think, be compromised by any association to *miyako* "capital".⁶⁶ Although it cannot be discussed in detail here, what seems far more important is the opposition in later sections between *miya* associated with the location of Ise and actants whose actions seem spontaneous and perhaps characterizable in terms of possessing *nasake*, and *ofomiya*, defined as those at

62 On *-(r)u* in *wabun*, see Lone Takeuchi, *A Study of Classical Japanese Tense and Aspect* (Copenhagen: Akademisk Forlag), 1987, 91 ff.

63 Cf., for instance, Ishida, *Ise*, 40–42.

64 For a different explanation, see Ishida, *Ise*, 73.

65 Note that *kami* whose stance the poet in section 71 characterized as "non-objecting" (i.e. equivocal), are conventionally characterized as *itifayaburu*, a near-homophone of *itifayasi*.

66 Cf. *NKBT* 9:189, note 11, and *SNKBT* 17:373. Katagiri Yōichi 片桐洋一, *Ise monogatari no shin-kenkyū* (Meiji Shoin, 1987), 2, dates the explicit association of *miyabikannari* to the lexical entry for 都 in the late Heian dictionary *Ruiju myōgishō*. Note that *miyabi* does not occur in *Kokinshū*.

court acting without *nasake*.⁶⁷ The question is perhaps whether the poets in section 1, who did not appear to belong to either of these groups, might be understood as superseding the opposition between, *ofomiya* centre (/New) and *miya* periphery (/Old)?⁶⁸

Section 2

It could be argued that section 2 continued the movement back in time begun in section 1 by situating the narrative at a time prior to the New present of section 1, a time before the houses of the capital were determined and the power structure fixed, before the district, *nisi no kyau*, in which the woman lived, became the less attractive (marshy) part of the capital. The interpretation that follows uses intertextual evidence to focus on the semantic mutation of the initial interaction expressed by *utimonogatarafu* into the cognitive attitude expressed in the poem. As such it complements the exoteric narrative of the love-triangle, which takes *utimonogatarafu* to be about expressing feelings and *wotoko*'s staring into the rain as an expression of longing and perhaps hesitation due to the fact that the woman had another man.

Three near-parallel sentences noted three points about the woman: (i) she was superior to those of the world (*yofito*); (ii) what distinguished her superbly was her heart-mind (*kokoro*), not her appearance (*katati*); (iii) it would appear (cf. *-kerasi*) that she was not alone. It can be assumed that this was meant to represent what *wotoko* saw, and that his view was a perspicacious one; he was after all described as *mame-wotoko* "a serious man", cf. *ma-me* "of true eye/sight", which in this context must mean ability to perceive the woman's heart-mind against the drawback of her looks and the location of her house, and perhaps even a disregard for any (such) distinctions. The suggestion that she was not alone, might – apart from anything else – imply that others shared his view, from which it might follow that she was in some sense aloof.

A plausible interpretation must relate the woman's character and her uniquely specified interaction with the man, the befittingly opaque verb *utimonogatarafu* glossed "to tell or reveal things/something to each other", which here appeared for the first time in the tradition. A morphological analysis into its constituent elements suggests a reciprocal (*-afu*) and intensive (*uti-*) action. Judging from early examples, *kataru* referred to a narrative content/form which was particular to the speaker, his/her vision-version of things, to which the interlocutor did not have the same access, and the compounding with *mono*, whose indefiniteness "something (or other)", "something not quite fathomable", strengthened the possibility of a communication of enigmatic and perhaps empowering contents. Anyway, what cannot be disputed is the clear sequential or causal line in the form of *te*-conjoined predicates between the action of *utimonogatarafu* and the situation of composition and the sending off of the poem. This line was only broken to challenge the reader to guess what might have been on

67 Especially in sections 65 and 69.

68 This understanding would be consistent with the figure of *Dazongshi* 大宗師 "the teacher who is the ultimate ancestor" in *Zhuangzi*, who was also beyond any socio-political hierarchy.

wotoko's mind (*ikaga omofiken*) when he composed his poem (cf. section 1). Given such a syntactic sequencing, one should expect a direct connection between what the woman told or revealed to him, and he to her, and the man's poetic articulation:

起きもせず寝もせで夜をあかしては春の物とてながめ暮らしつ
oki mo sezu ne mo sede yoru wo akasite fa faru no mono tote nagame
kurasitu

“Having spent the night(s) not even rising, without even sleeping, I see [things] as things of spring and have spent the day(s) taking a long look at the long rain” (*IM 2, NKBT 9:112*)⁶⁹

This is a poem rich in verbs both on the surface and below it. Indeed, the fact that two of its three nouns, *yoru* and *faru*, have an indeterminate nominal-verbal form, highlights *mono* “something” in *faru no mono tote* as the only unambiguous noun and the phonetic echo of the initial action *utimonogatarafu*. Note also the semantically opposite verb pairs. Among them, *akasite fa . . . kurasitu*, one or perhaps more night–day cycles of continuous awareness, defined both the poet's fundamental existence and his most evident activity.⁷⁰ In fact, *yo wo akasu* was the only unambiguous transitive event at least on the surface. This agential mode of existence in *yo wo akasite* was offset by a multitude of non-actions, six on my count, that could be paronomastically understood *not* to accompany it. Note that the two modifying verbs *oki mo sezu* and *ne mo sede* (*pace* the English translations) are twisted, not idiomatic opposites. This means that each could be understood in opposition to its idiomatic opposite, i.e. *oki* as implying *fusi* “lying”, *ne, same* “waking up”.⁷¹ In addition, *oki* could be understood as punned on *oku* “to leave someone” and *ne* polysemically allowed the nuance “to sleep with”. By comparison, the pun on *nagame*, “looking unconcerned”, “taking a long look” and “long spring rain” was a commonplace. *Wotoko's* engagement with the rain, the immediate object of his seeing, was

69 Three translations give an impression of the interpretational scope: Okada, *Figures*, 143, “neither quite awake / nor yet asleep // watching our night brighten into dawn, // I spend the day in longing gaze // at the ceaseless rains that come with spring //”, and the current translations of *Kokinshū* 616, Laurel R. Rodd with Mary Catherine Henkenius, *Kokinshū: A Collection of Poems Ancient and Modern* (Princeton: Princeton University Press, 1984) “I am one with spring / neither sleeping nor waking / till night turns to dawn / each day passes in pensive / gazing endless as the long rain”; and Helen Craig McCullough (trans. and annot.), *Kokin wakashū: The First Imperial Anthology of Japanese Poetry* (Stanford: Stanford University Press, 1985) “Having passed the night / neither waking nor sleeping, / I have spent the day / brooding and watching the rain / the unending rain of spring”. I agree with the last translation on the rendering of *-tu*, cf. Sandness, *The Evolution*, 67, 75 ff.

70 Note that a radical paronomastic reading interpreting *akasu* as synonymous with *ake* “to clear (obstacles) away” and *kurasu* as *kura-su* “building a storehouse” turn *akasite . . . kurasitu* into a metaphor for building, “clearing (the land) . . . I have made a storehouse”, is consistent with the opening setting of the section.

71 “Aimai-gonomi no genryū”, 201–2 points out convincing Chinese textual provenance of the juxtaposition of *oki mo sezu ne mo sede* and on that basis identifies the construction as expressing an ambiguous action different from both. I would understand it as implying not one, but a pair of ambiguities or logical supersessions.

unusual.⁷² The poem and prose seemed constructed so as to show him assimilating to the drizzle, perceiving presumably both himself and the rain “as things of spring” (*faru no mono tote*), and his own fluid presence agreed with the description of the rain as *sofofuru* “soft” or “fluid”. This last detail was particularly apt, since *sofofuru* as a possible (near) pun on *sofu* “to follow (a central figure or object), to join”, pointed to his interaction with the woman as the source of his assimilatory disposition. Lastly, there is the clausal syntax. The complementary meaning of *akasu* and *kurasu* intuitively supported an analysis of *akaste fa* as the direct condition for (*faru no mono tote nagame*) *kurasitu*. I wonder, however, if, alternatively, the *te fa*-clause and the two negative predicates might be understood as modifying *faru no mono tote*.⁷³ That would mean that the spending of the night awake directly enabled seeing any unspecified object, i.e. whatever was in sight, as “thing(s) of spring” and, since that object happened to be the long spring rain, the manifested action was the assimilation to the rain. This is a small, but not insignificant, point in relation to the pretext.

It is possible to trace the expression “thing(s) of spring” to Sino-Japanese and Chinese poetry;⁷⁴ in *Zhuangzi*, however, one finds correspondences to all the section’s *topoi*, the halt to discernible activity, the man and the rain, their shared fluid disposition, the perception of things “like things of spring”, and the sage-like charisma at odds with physical appearance. A. C. Graham introduced such persons in chapter 5 *Dechongfu* 德充符 (*The Signs of Virtue*) as living by Virtue as follows: “The test that a man lives by the Power [德] in himself, and is wholly independent of everything outside him, is his indifference to the great irreparable disasters, death and bodily deformity, an indifference which makes others too ignore even such an obtrusive sign of mutilation and social condemnation as a foot chopped off for a crime”.⁷⁵ The evidence for adaptation of such Chinese sages to characters in *IM* may be limited, but the lowly old man (*katawi okina*) in section 81, whose decrepit posture, but impressive poem at the banquet at Kawara no in the exegetical tradition has been at pains to explain,⁷⁶ is surely a case in point. I suggest that the woman in Nishi no kyō deserves consideration within the same framework.

The likelihood that section 2 was constructed with reference to two *Zhuangzi* passages is high. If one takes the lead from the characterization of the enigmatic female and her communication with the man in the *IM* prose, the old yet child-like Nu Yu’s account to Nanbo Zikui of how she told/informed (告) someone

72 The time was the first day of the third month, cf. the association of the third month with water/rain in the *Treatise on the Seasonal Rules* in *Huainanzi*, John S. Major, *Heaven and Earth in Early Han Thought: Chapters Three, Four and Five of Huainanzi* (New York: State University of New York Press, 1993), 230 ff.

73 This suggestion produces a sentence structure as follows: [][[*oki mo sezu*] *ne mo sede*] *yoru wo akaste fa*] *faru no mono tote*] [[*nagame*] *kurasitu*]].

74 Especially, Sugawara Michizane’s poem *Kanke bunsō* 384 (*NKBT* 72:409, note 8, 708) composed at the palace during the Jōwa era (834–848) at the time of flowering cherry trees in order to shift the emperor’s attention to the less eye-catching evergreen bamboo and pine trees. The poem seems to suggest that 春物 *faru no mono* had a certain idiomacity signifying the paying of attention to less interesting objects or events. The poem lacks, however, an overall similarity to section 2.

75 *ACG*, 76.

76 Cf. Ichihara Sunao 市原愿, *Ise monogatari kaishaku-ron* (Kazama, 2001), 214–35.

with “the talent of a sage” (聖人之才) comes to mind,⁷⁷ particularly the description of how that person put life outside himself and, having got to the break of day, saw beyond temporal differentiation:

九日而後能外生、已外生矣、而後能朝徹、朝徹而後能見獨、見獨而後能无古今、。。。

“... after that [nine days] he was able to put life outside himself. After he had put life outside himself, he was able to achieve the brightness of dawn, and when he had achieved the brightness of dawn, he could see his own aloneness. After he had managed to see his own aloneness, he could do away with past and present ...”. (*KO*, 190, *BO* 83)⁷⁸

I suggest that the process of putting life outside himself to see dawn was precisely captured in the focus of *wotoko*'s poem on “seeing the night through until dawn” (*yoru wo akasite*) to the exclusion of all other (non-enacted) actions.

It is, however, in Confucius's conversation with Duke Ai of Lu in *Dechongfu* 德充符 that we find the metaphorical subject-matter of “things of spring”.⁷⁹ Duke Ai grieved at having been abandoned by his ugly-faced chief minister Ai Tai-To and asked Confucius to explain the enigmatic assimilative effect the minister had on others. Confucius summed it up as follows:

... 是必才全而德不形者也 (*KO*, I, 163)

“It must be that his powers are whole, though his virtue takes no form.” (*BW*, 73)⁸⁰

The following explanation of each quality separately ties in with the characterization of *wotoko* in the *IM* poem. The minister's powers (才) were explained as the ability to react to the unfathomable mutations of fate, the ever-changing events and conditions of existence, without letting them into the mind. Confucius specified the ever ongoing (“day and night”) aspect of an attitude that “makes it be spring with everything”:

使之和豫、通而不失於兌、使日夜无郤、而與物爲春、是接而生時乎心者也、是之謂才全、 (*KO*, I, 165)

“If you can harmonize and delight in them, master them and never be at a loss for joy, if you can do this day and night without break and make it be spring with everything, mingling with all and creating the moment within your mind – this is what I call being whole in power.” (*BW*, 74)

Next, the minister's virtue (德) was compared to water (at rest):

77 *KO*, 90–4, *BW*, 82–3, cf. also Alfred Leder, “Frau Vorsichtig belehrt Junker Grossblumig: Entschüsselung eines Dialogs aus dem *Zhuangzi*”, *Asiatische Studien/ Études Asiatiques* 61/3, 2007, 795–811,

78 A. C. Graham renders 獨 as “the Unique”.

79 *ACG*, 79–81, *BW*, 72–4.

80 Cf. “... he is evidently one in whom the stuff [才] is whole but the Power [德] has failed to shape the body.” (*ACG*, 80).

平者水停之盛也、其可爲為法也、内保之而外不蕩也、徳者成和之脩也、徳不形者物不能離也、。。。 (KO, I, 165)

“Among level things, water at rest is the most perfect, and therefore it can serve as a standard. It guards what is inside and shows no movement outside. Virtue is the establishment of perfect harmony. Though virtue takes no form, things cannot break away from it.” (BW, 74)⁸¹

The esoteric interpretation implied that by composing the poem *wotoko* had assimilated the woman’s point, and the notion of a cognitive transformation was supported paronomastically by *utimonogatarafu* and its echo *mono to in faru no mono tote*. This interpretation affords a broad correlation between the communicative form inscribed on the exoteric narrative plane and the cognitive actional vehicles⁸² inscribed on the esoteric plane: the *uta* that inspired *wotoko*’s poetry in section 1 correlated on intertextual lines with a definition of *dao* 道 in *Zhuangzi*, and *utimonogatarafu* that inspired *wotoko* in section 2, with a definition of *zai* 才 and *de* 徳.⁸³

Sections 4 and 6

While the poet’s uncomplicated to-like-and-make-love proposal (*omofi araba . . . ne mo sinan*) in a modest setting (*mugura no yado*) in section 3 reads on the surface like an intermezzo, the intertextual interpretation of sections 1 and 2 seems to me to have the effect of enlarging the stature of the actants, both *wotoko* and the empress of the Second Ward (*nideu no kisaki*) first mentioned in section 3, and those around her on the other side of the socio-political divide. It makes *wotoko*’s initiative appear more risky and captivating. The historical-textual methodology has seen the concentration of so-called historical comments about the empress and her relations in sections 3–6 as “later attachments” (後人補注), placed where they are by the redactors’ wish to preserve links to a historical reality. However, regardless of how one views the historical argument, an integral reading impresses on the reader that the so-called historical information (also?) had a narrative function within the text’s socio-political discourse and its articulation in cognitive stances. In my reading, sections 4 and 6 both explicated scepticism about insisting on distinctions, whether by hiding or by setting up physical boundaries, and both illustrated material from chapter 2 of *Zhuangzi* (*Qiwulum* 齊物論). This point, I suggest, is reinforced by a cross-sectional numerological punning which contrasts the fluctuating referentiality of *fito* “(some)one” or “other”, *fitosi* “be like” (section 4) with divisive *ni* “two” as in *nideu no kisaki* “the empress of the second ward” (sections 3, 5 and 6) and *nirubeku mo arazu* “it

81 ACG, 81 “Being level is the culmination of water coming to rest. That the water level can serve as a standard is because it is protected from within and undisturbed from the outside.” Graham notes dislocation in the following and reconstructs the text at this point to include description of water in other contexts.

82 These two (*uta* and (*mono*)*gatarari*) are, of course, the constitutive formal elements of the *IM* text itself.

83 Note that the *Zhuangzi* passage relevant to section 1 and Nanbo Zikui and Nu Yu’s dialogue occur in contiguous sections in *Zhuangzi*.

did not look like [last year]" (section 4).⁸⁴ The contrast appears to correlate to a cognitive dichotomy between adhering to divisions or strictly contrastive opposites, as the courtiers, i.e. those around the empress did, and acting or seeing beyond them, like *fito* or *wotoko* did (in the end).

In sections 4 and 6, the central pair of actions are the communication between a man and a woman and the hiding or disappearance of the coveted woman.⁸⁵ It could be significant that the verb of communication in both encompassed a meaning relating to death, mourning (*toburafu*) and communicating with a dead spirit (*yobafu*), respectively. The paronomasia in section 4 was as extensive as it was simple. *Fito(-)* was the shared phonetic form of a series of association words (*engo*) in the prose and poem, which ultimately led to the poem's question of "sameness". Conspicuously, there was no *wotoko* or *wonna*, only *fito*, "someone", or "other(s)" whose reference fluctuated from sentence to sentence: the opening sentence introduced someone (*fito*) who lived in the west wing of the Gojō empress's residence; the next sentence, someone (else) (*fito*) who went to inquire about her repeatedly (*yuki toburafu*); and when the one who lived in the west wing disappeared, it was to "a place where the other/others could not come and go" (*fito no iki kayofubeki tokoro*). This then looked like an instance of logical supersession, "someone, a certain" vs. "someone (else)" superseded by "someone (indeterminate)". The semantic fluctuation was brought to a halt in the description of the man's restless quest for last year that concluded, significantly perhaps, not with a negative form of *fitosi* "to be alike", but with a form of *ni-* "to resemble" (*nirubeku mo arazu* "it would not resemble [last year]"). The poem, by conjoining this superbly fluctuating *fito-* with the deictic first person pronoun into (*wa ga mi*) *fitotu* "one, (my body/view) alone", tied this line of paronomasia into a complex knot with *moto no mi* "original body/view":⁸⁶

月やあらぬ春や昔の春ならぬわが身ひとつはもとの身にして
tuki ya aranu faru ya mukasi no faru naranu wa ga mi fitotu fa moto no mi
ni site

"Is it not the moon? The spring not the spring of old? I alone being the original me." (*IM* 4, *NKBT* 9:113)

In the context of *Zhuangzi*, any comparison of someone's "sameness" at two points in time naturally brings to mind Yancheng Ziyou's (顔成子游) comment at the beginning of chapter 2, when he found Ziqi (子綦) meditating:

84 The dualistic signification of *nideu* "second ward" is underscored by its paronomastic negative *te-* form of *ni-*, *nide* "not being like".

85 Section 6 brings this theme to a head with a richness of expressions, *nusumu* "to steal", *kakuru* "to hide", *kura ni osi iru* "to force into a storehouse", *kufu* "to eat". Note that the last three expressions share initial *k*. Note also that 蔵 denoted "to conceal" in Classical Chinese, cf. Bernhard Karlgren, *Grammata Serica Recensa* (Stockholm, 1957), 727, g'.

86 It is surely significant, given the epistemological prominence of seeing in *IM*, that the poet referred to himself in terms of *mi* "body, position", thereby allowing yet another visual pun on "perspective, standpoint". This paronomasia is supported by three occurrences of *mi-* "seeing", as noted by Okada, *Figures*, 145, in a *m - k* pattern of alliteration and assonance.

今之隠几者、非昔之隠几者也、(KO, I, 40)

“The man leaning on the armrest now is not the one who leaned on it before!” (BW, 36)

But is there anything in section 4 to support this as a pretext? It certainly does not seem accidental that the two lexemes used in *Zhuangzi* to describe contemplation can be understood by a kind of creative lexico-semantic adaptation to establish a (superseding?) cognitive-actional connection between the actant’s initial communication (*yuki*)*toburafu*, and his transformed disposition that enabled the concluding poetic articulation. That is, the section establishes a semantic relation between communication and perhaps sex, and a cognitive disposition possibly defined by a loss of identity, akin to what was discussed for section 2. Contemplation in the *Zhuangzi* passage⁸⁷ was described as having two constitutive elements. It was a loss akin to bereavement, viz. 喪 “mourning, burial” or “to lose (a wife/husband),”⁸⁸ and the contemplative posture was defined as 隠 “to lean against”. As it happens, the denotations of the two verbs that defined the narrative up until the spring night, overlapped with 喪 and 隠. Firstly, the verb *toburafu* “to inquire about, to console, to mourn” described the man’s initial courtship; and *kakure-nu* “hid” and also “to disappear, to die”, the woman’s disappearance. Since the man’s reaction to her disappearance would naturally also be understood in terms of mourning (*toburafu*) his actional stance could in a paradoxical way be said to be the same, whether she was present or hidden.

The intricacies of the poem in section 4 cannot be dealt with in full. What follows is merely a suggestion. The man’s assertion that he was his “original me” (*moto no mi*) could, within the framework of the narrative, be taken as a paradoxical reference to his original spontaneous disposition *foi nasi* 本意なし “absence of original intent”, “lacking original intent”, which changed when he fell in love, viz. *foi ni fa arade kokorozasi fukakarikeru fito...* “Quite without intending it someone falls deeply in love with her ...”.⁸⁹ If we accept this line of argument, it must mean that the spring night had changed him and that he was no longer mourning, since that emotion would imply a fixed viewpoint that disagreed with the “original me”. In point of fact, a change could be implied in the description, in that the man had come prompted by longing (*kofite yuku*), but at the time of the poem, he recollected what had happened (*kozo wo omofi idete yomeru*) rather than longed for it. The text, however, gives little away as to how this might have come about, yet is by *IM* standards very specific about his reclining as the moon reclines, “He burst into tears and lay on the rough floor boards until the moon (too) reclined ...” (*abara naru itaziki ni tuki no katamuku made fuserite*). My suggestion is that the highlighting of the man’s actional unity with the moon in a pose semantically close to 隠, allows the description to be understood as representing a trance-like contemplation of the moon, which recalls the *Zhuangzi* passage.

87 Cf. the description of Ziqi of South Wall 似喪其耦 “... as though he’d lost his companion” and 今者、吾喪我 “Now I have lost myself”. KO, I, 40, BW, 36.

88 Karlgren, *GSR* 705/a–d.

89 Translation from Bowring, *The Ise*, 408.

The suggestion is then that the paronomastic reading revealed the man's actions, and indeed the woman's, from their encounter to their separation (e.g. *toburafu*, *kakuru*, *katamuku*) to be encompassed within the semantic space of the two verbs that defined the contemplation in *Zhuangzi*. Put differently, they showed the paradoxical actional consistency or sameness throughout that *wotoko* claimed in his poem. The final sentence, *fonobono to akuru ni, nakunaku kaferinikeri* "as the night grew lighter by and by, he went back home weeping", balanced the man's crying (*nakunaku*) against the growing morning light (*fonobono*), leaving it to the reader to guess whether the man might be on his way metaphorically to "use light" (*ming* 明) in the way sages do in the *Qiwulun* chapter.⁹⁰

By comparison to section 4, section 6 provided a relatively obvious connection between *wotoko*'s initial communicative action, *yobafu* "to call out to/for (a spirit)", and his poetic articulation, which seems relatable to the ritual action *tamayobafi* "soul summoning", cf. that both *asi wo suru* "to stamp one's feet" and *kafi nasi* "there are no means" were used in earlier texts in descriptions of the summoning back a dead spirit.⁹¹ This interpretation is consistent also with *siratama* being read paronomastically as *siratama* "white Yin spirit" 魄 (*haku*) or alternatively, as the compound "Yin and Yang spirits" (cf. 魂 (*tama/kon*)).⁹²

There are other difficult questions, which can only be outlined here, relating to the central motif of stealth and hiding taking place in almost total darkness. When *wotoko* abducted the woman to the dark of *Akutagawa* "the river of dirt", the dew on the grasses – presumably the only brightly shining object in the darkness – caught the woman's eye and she asked, "what is that?" (*kare fa nani zo*). The man did not reply, and by noting that they had far to go, that there was thunder in the air, etc., the text suggests that this was what was on his mind.⁹³ Eventually, he hid her in a store house (*kura ni osi iru*). In other words, their minds would seem preoccupied with concerns beyond each other. In the intertextual perspective, both the woman's *kare* 彼 "that" and the man's using a storehouse *kura* 蔵 to hide the woman translate into *Zhuangzi* key terms used to make or maintain distinctions. Indeed, the scene of hiding pointed to a paronomastic connection. A near-homophonous pair, *toguti* "doorway" and *fitokuti* "one mouthful", defined the battle for the woman (*wonna*)

90 On the frequent metaphor of light, see A. C. Graham, "Chuang-tzu's essay on seeing things as equal", *History of Religions* 9, 1969–70, 149.

91 See Ding Li 丁莉, "Asizuri to kafinasi: *Ise monogatari dai-roku-dan e no shiten*, *Hyōgen gakkai*" 81, 2005, 14–23.

92 For a discussion of the definition of this and *chinkon* in *Ryō no gige*, see David T. Bialock, *Eccentric Spaces, Hidden Histories: Narrative, Ritual, and Royal Authority from The Chronicles of Japan to The Tale of the Heike* (Stanford: Stanford University Press, 2007), 81.

93 It stands to reason that a man acting within the actional paradigmatic of *nasake* would have responded to the woman's question, cf. Okumura Eiji 奥村英司, "Toi to kotae no kodai-teki seikaku: *roku-dan to Genji monogatari Yūgao-kan*", *Tsurumi daigaku kiyō: Dai-ichi-bu Kokugo kokubungaku* 40, 2003, 1–20, and for a more general account, Takada Sukehiko 高田祐彦, *Aware no sōkan kankei wo megutte: Kokin, Taketori, Genji e, Kokugo to kokubungaku* 73/11, 1996, 43–54.

between *wotoko* and *woni* “demon” (the three actants themselves a case of assonance): *wotoko* sat with bow and quiver (*yanagufi*)⁹⁴ in the doorway (*toguti* “door opening”) facing the *kami*’s roar (*kami (nari)*) while the demon (*woni*) – above or behind him – gobbled up the woman in one mouthful (*fitokuti*).⁹⁵ From the perspective of *Zhuangzi*’s notion of the stupidity of hiding things, *wotoko*’s hiding the woman in the dilapidated storehouse – turning his back on her – provides a delightful illustration. By placing himself in the doorway he acted as a door that could only shut, unlike the moveable door hinge, that *Zhuangzi* used as the metaphor for the flexible perspicacious disposition:⁹⁶

彼は莫得其偶、謂之道樞、樞始得其環中、以應無窮、是亦一無窮、非亦一無窮也、故曰莫若以明、(KO, I, 55)

“A state in which ‘this’ and ‘that’ no longer find their opposites is called the hinge of the Way. When the hinge is fitted into the socket, it can respond endlessly. Its right then is a single endlessness and its wrong is a single endlessness. So, I say, the best thing to use is clarity.” (BW, 40)

It would seem that in whatever way the woman’s question to the man is construed, at the time he articulated his poem, he had come to associate it with *siratama* “white jewel”:⁹⁷

白玉かなにぞと人の問ひし時露と答へて消えなましものを
siratama ka nani zo to fito no tofisi toki tuyu to kotafete kienamasi mono wo
 “When she asked me, ‘Are they white pearls? Or what?’, had I only answered dew and I/we disappeared [like it]!” (NKBT 9:114)

The intertextual perspective holds more interpretational possibilities for *siratama* than can be considered here. It would seem that *siratama* was understood as a metaphor for an ideal unity in *Zhuangzi*⁹⁸ just like the door hinge. It seems possible that *siratama* might have been associated, perhaps in a form accommodated to a Japanese context, with what is critically referred to in the *Qiwulun* chapter and

94 *Yanagufi* in turn echoes *ana* “alas!” and *kufi* “eating”. It is also the nearest thing to a flexible door hinge mentioned in the section.

95 There is a modern familiarity with visual representations of *woni*, but it is worth remembering that at least one Heian understanding of the word *woni* was as a corruption of 隠 explained as “hidden/dead” (*Wamyō ruijushō*).

96 樞 “hinge on gate or door” is glossed *toboso* in the Heian dictionaries, *Wamyōshō* and *Ruiju myōgishō*.

97 *Siratama* might also reflect the man’s playful recasting of the woman’s question pointing to her limited frame of reference, cf. that *siratama* “white pearls” referred to the small white stones strewn around a palace building in at least one poem by Sugawara no Michizane, *Kanke bunsō* 99, NKBT 72, 187–8, composed at a banquet in the palace 882 (Gangyō 6/9/9). The shining white quality of dew is well attested, e.g. 露蘭白露未催臭/泛菊丹霞白有芳 “The white dew that moistens the orchids does not yet prompt the scent, / the red mist that hangs around the chrysanthemum has its fragrance naturally”. (*Kaifūsō* 90, NKBT 69, 153–4).

98 白玉 as a metaphor for the unshattered, “uncarved simplicity” (素樸), cf. “If the white jade had not been shattered, how would there be any scepters and batons?” (白玉不毀、孰爲珪璋) chapter 9 *Matu* 馬蹄 (*Horses’ Hooves*), KO, II, 36 ff., BW, 105).

elsewhere in *Zhuangzi* as *jianbai* 堅白 “hardness and whiteness”, a kind of forced argument, said to be used by those who try to force something that is not clear to be clear.⁹⁹ Whatever the woman intended with her question, the poem seemed to eschew the logic of the forced argument and instead took *siratama* as an object of two “distinct, but mutually pervasive” terms¹⁰⁰ – hard and white, presumably metaphors for the man and the woman – uniting in the indeterminacy of *tuyu* “dew/nothing”.¹⁰¹ Speculation along those lines obviously depends on evidence for the state of Chinese logical debate in the contemporaneous Japanese tradition.

It should be noted that the identification of *woni* as historical actants once again showed these as defined by a lack of semantic fluctuation, both numerically, cf. *nideu no kisaki* and *woni*, and possibly by their uniformly High transitivity actions, expressed by another verbal triad, *kikituke* “to get hold of news”, *todome* “to stop someone”, and *torikafesi* “to take someone back” with plusive assonance *k-t, t-d, t-k*.¹⁰² This, in *IM* rhetorical terms, is the socio-political confrontation that forms the background for the journey (*miti*) eastwards.

Section 63

Kamata Masanori¹⁰³ noted that the story about the mature woman who wanted to meet a man and told her three sons that she had had a dream to that effect, was reminiscent of a story in *Zhuangzi* chapter 21, *Tien Zifang* 田子方, in which King Wen (文王) had decided that he wanted to summon an old man whom he had seen fishing and put him in charge of government, but fearing that his relatives and ministers might oppose the idea, he invented a dream, in which someone with the appearance of his father ordered him to hand over his rule to the old man. The old man disappeared, however, when after some years king Wen in admiration asked him whether his methods of rule could be extended to the whole world. Although Kamata referred only to the use of the dream, section 63, like the *Zhuangzi* story, represents a combination of two narrative motifs, a trickster (king Wen/the woman) who invented a dream to serve his or her wishes, and an extraordinary person or a sage (the old man fishing/

99 Most relevant here, *KO* 62, *BW*, 42 in the *Qiwulun* chapter.

100 A. C. Graham, *Later Mohist Logic, Ethics and Science* (Hong Kong: The Chinese University Press, 2003 (1978)), 170 ff.

101 Note incidentally that *IM* hints at a large-scale ladle-shaped landscape in Azuma of similar qualities: Mount Fuji metaphorically configured as a – hard and white – salt cone (*sifoziri*) (section 9) and *sifogama* “salt cauldron”, the bay in Michinoku (section 81), a fluid element.

102 Note also the historical (Fujiwara) actants’ aggrandizement, *otodo* 大臣 “great minister”, *Tarou* 太郎 “eldest son” and *dainagon* 大納言 “great councillor”, which seems to imply that the interacting actant (*wotoko*) was “little”. In the context of *siratama*, it is interesting that the only example of 白玉 in *Zhuangzi* is as defining metaphor of the utopian early age when there was no distinction between “the great” and “the little”, cf. “men live the same as birds and beasts, group themselves side by side with the ten thousand things. Who then knows anything about ‘gentleman’ (君子) or ‘petty man’ (小人)?” (*BW*, 105).

103 Kamata Masanori 鎌田正憲, *Kōshō Ise monogatari shōkai* (Chomei kankōkai, 1966 (1919)), 288. To my knowledge, this is the only specific suggestion of the use of a *Zhuangzi* intertext in *IM* up to now.

Narihira), who was not dominated by ambition or desires, neither their own nor others'. If Kamata's suggestion is accepted, the borrowing of a complete narrative structure sets section 63 off from the other sections, and appears to support the possibility of a varied engagement with *Zhuangzi*.

Section 69

The intertextual connections introduced so far were made on the basis of notions of varying degree of semantic similarity between certain objects and/or situations. For each section, an isolated connection was hypothesized between a segment of *IM* and *Zhuangzi*, with rhetorical features of *IM* acting as supportive formal benchmarks. While this may be an acceptable initial procedure, it is obvious that recurrent terms, for instance, *miti* or *nasake*, and their associated actions should be considered on the basis of their function in the whole text(s), and that an understanding of the overall intertextual connection must be the goal.

The analysis of section 69 that follows is one – tentative – step in that direction. It focuses on the remarkable similarity between sections 1 and 69, whose clearly triadic structure shared the constitutive themes of hunting and an extraordinary encounter as well as the phraseology of constitutive actions, *omofoezu* “cannot tell” and *tugu* “add”. Moreover, the logical supersession in both was enacted by writing on an object that at the same time enabled and embodied the supersession, *sinobuzuri* and *sakaduki no sara*, respectively. What the two sections did not share was the terms of the supersession. Section 69 read in continuation of section 63 (cf. above) as another manifestation of the cognitive-actional syntagm of *nasake* 情, set in motion by the Ise princess's mother issuing an imperative, *kono fito itafare* “Respond well to this person”. *Itafaru* “to show understanding” meant perspicacity towards others and was semantically close to *itofosi* “heartrending”, the only term of emotion apart from *afare* found in communications characterized as *nasake* in mid-Heian *wabun*, and it is perhaps not accidental that *afare* had a paronomastic appearance in *itafare*. The princess's mother appeared then to be an exemplar of mature parental *nasake*, and the messenger could be said to follow her lead. His proposition was expressed with an ear for (partial) puns on *afare*, *warete* “breaking the rules, acting heretically” and *afamu* “let us meet”.

That the princess, in turn, stood out as a powerful commanding figure, is something that the romantic bias of modern interpretations has not emphasized. Her actions were set out in parallelly structured prose:

いとねむごろにいたはりけり。 あしたには狩にいだしたてて やり、 夕さは歸りつつ、そこに来さ せけり。 かくてはねむごろにいたづきけ り。	She responded very kindly to him. At day-break she sent him hunting, at night-fall she made him return and come to her. Thus, she cared kindly for him. (NKBT 9:150)
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The princess controlled the messenger (*idasi tatete yari* “prepared him and sent him off”, *kosasekeri* “let him come”) just as she was to place a little child in front of herself (*tifisaki warafa wo saki ni tatete*) when she appeared in the

moonlight. Her control of space was matched by precise timing. During the day, the hunting was made to coincide with the presence of the sun in the sky; and at night the messenger's encounter with the Ise princess was specified as lasting from the first of the Hour of the Rat to the third of the Hour of the Ox (*ne fitotu yori usi mitu made*). The latter specification arguably took the understanding of the princess as a powerful figure one step further, since the spatial correlations of *ne* and *usi* situated the actants North to North-East,¹⁰⁴ i.e. the directions of the pole-star and the Big Dipper in their cosmo-political encounter. These positions were replicated in the earthly setting in the sense that the princess, in her command of space, placed the messenger's lodging not far (*tofoku mo yadosazu*) from her own sleeping quarters (*neya*).

The contrast between the two main actants was made at the outset, as the messenger's *afamu* "Let us meet" was met with the princess's double negative, *wonna mo fata ito afazi to omoferazu* "and she was certainly not thinking that they should not meet", which, it seems to me, means that something, although perhaps not exactly meeting, had crossed her mind. Appropriate to the cosmological homology that cast her as the pole star, the princess was characterized by the minimal action of *nu/ne* "sleeping (together)" mainly in the shape of puns (*ne no toki* and the negative suffix), starting with *nemu* "Let us sleep (together)" paronomastically included in *nemugoro* in the above quotation, which then read retrospectively as her proposal to the man. In the description of their encounter, the difference between *afamu* and *nemu* was glossed over by the use of *ari* "being". Nonetheless, *nu* dominated *afu*, however we interpret these terms, in the sense that in the end there was an absence of reciprocity, cf. that *katarafanu* "not telling each other" incorporated the negative *afanu* "not meeting" where the negative suffix was homophonous with *nu* "to sleep". The poetic exchange that followed was, perhaps for that reason, also fractured. The princess's famous row of binary questions "dream or reality?", etc. included what can be interpreted as a statement to the effect that she could not distinguish between them (*omofoezu* "I cannot tell/understand it"),¹⁰⁵ i.e. had no way of knowing whether sleeping had been a dream. Indeed, her poem is sometimes compared to Zhuangzi and his dreaming of being a butterfly. The messenger's poem took a different stance. It spoke of darkness (*yami*) in his heart-mind (*kokoro*), and although the poem did not make a syntactic connection, this feeling seemed to prompt his exhortation, "Decide tonight!" (*koyofi sadame-yo*). He might have been referring to any or all of the princess's rhetorical disjunctions, but given that his mind had been set on meeting (*afu*), the lack of reciprocity (viz. *katarafanu*) could have been especially troubling to him, an absence of something that would *shape* his understanding of the other. In the second poetic exchange, the symbolism of the enactment of writing and the poetic articulation itself suggest a changed attitude on his part.

104 The encounter took place in the moonlight from the Hour of the Rat (*ne no toki*) which correlated Winter and Water (水気), and the durational specification from the Hour of the Rat to the Hour of the Ox (*usi no toki*) represented a combination (支合) that correlated with Earth (土気), cf. Yoshino Hiroko 吉野裕子, *I 亥*, "ni tuite Kaminatsuki-kō", *Tamura Enchō sensei koki kinenkai-hen: Higashi Ajia to Nihon shūkyō, bungaku* (1987), 509–32. I have disregarded *fitotu* and *mitu* in the *IM* text.

105 The princess's *omofoezu* reiterates *wotoko*'s in section 1.

The messenger's exhortation to the deliberate action of making distinctions (*sadame-yo*) set in swing the second narrative syntagm. Although there is no logical connection as such, the difference was noticeable at once in that the hunting was not controlled by the princess and indeed turned into a distracted, confused business. It is unclear how the banquet with the provincial governor-cum-head (*kami*) of the Ise Shrine came about, but it would seem from the approximate temporal indication, "the length of one night" (*yofitoyo*), that the governor and the socio-political structure he represented were less concerned about or had no command over precise time-keeping. The night ended with the messenger's crying (*naku*, homophonous with the infinitive of the negative adjective) and being unable to meet (the negative *e afazu* "cannot meet"). Without going into details, I wish to suggest that the specifications of actions and time frames, e.g. the messenger dreamt (if perhaps not of drinking) while hunting, wept in the morning, having, in fact, spent the night drinking, etc., were similar enough to sustain an argument for the following *Zhuangzi* pretext. Note that the princess's detached scepticism about telling dream from reality corresponded well to the first two questions of the quotation:

予惡乎知說生之非惑邪、予惡乎知惡死之非弱喪而不知歸者邪、
 。。。夢飲酒者、且而哭泣、夢哭泣者、且而田獵、。。。萬世
 之後、而一遇大聖知其解者、是旦暮遇之也、(KO, I, 81)

[Zhang Wuzi 長梧子]: "How do I know that to take pleasure in life is not a delusion? How do I know that the dead do not regret that they ever had an urge to life? . . . He who dreams of drinking wine may weep when morning comes; he who dreams of weeping may in the morning go off to hunt. . . . If it happens once in ten thousand years that a great sage knows its explanation it will have happened as though between morning and evening." (Qiwulun, BW, 47–8. Cf. ACG, 59)

At the point when the messenger was "shedding tears of blood" (*ti no namida wo nagasu*), the princess sent forth a "sake cup vessel" (*sakaduki no sara*) inscribed with the first three lines of a poem. This gesture literally signalled supersession by bringing together elements of the two contrastive narrative syntagms, *nasake* and *sake* (cf. *sakenomi-su*), respectively.¹⁰⁶ Just as in section 1, the cognitive transformation seemed indistinguishable from the poetic articulation and was expressed in highly wrought prose. The messenger's seeing (the cup)/reading (the princess's lines) (*mireba*) – a recall of the pivotal action of section 1 – brought about the enactment of writing, expressed in a striking phonotactic structure, *sakaduki no sara ni tuimatu no sumi site uta no suwe wo kakitugu* "on the sake cup vessel, he followed it up and wrote an end to the

106 Cf. the punning of *sake* on *nasake* in section 101. One is also reminded at this point of *Zhuangzi*'s term "goblet words" (卮言 Ch. *zhiyan*, Jap. *shigen* or *sakazuki no kotoba*) (KO IV:37 ff., BW 304), described by Burton Watson as follows: ". . . words that are like a goblet that tips when full and rights itself when empty, i.e. that adopt to and follow along with the fluctuating nature of the world and thus achieve a state of harmony".

poem/the end of the poem with a charred bit of a torch”.¹⁰⁷ The adding (*tugu*) of a conclusion also recalled the “transmission” in section 1.

It is more specifically the paronomastic reading of the final poem that yields some suggestions for an integrated reading. The two emblematic actions of the section, meeting and sleeping (together), were paronomastically expressed, for once in their morphologically indicative form in the final poem: the negative suffix in *nurenu* “does not become wet” in the princess’s three lines, *katifito no wataredo nurenu e ni si areba* “because this is an inlet that does not make the wanderer wet although he crosses it/is a bond of (becoming wet and of) sleeping”,¹⁰⁸ and in *Afusaka no seki* “Barrier of Border to Meet” in the messenger’s concluding two, *mata afusaka no seki fa koenan* “I/you/we shall surely cross the Barrier of Border to Meet again”.¹⁰⁹ As I see it, the way in which *afu* “meet” was superseded by the paradoxical place name *afusaka no seki* “barrier of Border to Meet”, which also encompassed alliteration with *nasake*, closely paralleled the paronomastic association of (*kaima*)*miru* “see” and *miti* “way” in the place name *Mitinoku Shinobu* in the second poem in section 1. That such an association was indeed intended by the redactor(s) responsible for the sequence of sections gains plausibility over the following sections where the narrative triad of seeing (*miru*) and its supersession in *miti* “way” (e.g. section 71, discussed above) was aligned to that of *afu*, *afazu* and *nasake*. Scrutinizing these sections is likely to deepen our understanding of *miru/miti* and *afu/nasake*. Finally, a not unstriking aspect of the close contextual reading of section 69 is that it allows us to understand *nasake* and its two emblematic actions, *afu* and *nu*, as fitting in the *Zhuangzi* pretext of section 1 discussed above, as follows:

Zhuangzi (夫)	道	有情	有信	無爲	無形 ¹¹⁰
section 69		あふ (／情)		ぬ	

This suggestion would mean that sections 1 and 69 could be understood each to exemplify one paradox of *Zhuangzi*’s definition of *dao*, thus making up a complementary entwined intertextual structure.

107 The bi-vocal performance of the poem itself intensified its sexual-cosmological *Yin–Yang* correlative structure. In terms of the correlative sets on which the messenger’s and the princess’s interaction seemed patterned, sake/water once again correlated the princess with North, while the charred bit of the torch, with which the messenger wrote, could be associated with fire and correlated with South. If so, the messenger by his act of writing would seem to have repositioned himself, taking up the position of maximum *yang* vis-à-vis the princess’s maximum *yin*.

108 Given the epistemological characterization of the princess, it is tempting to consider a pun on *e* 慧 “wisdom”, the Buddhist superseding cognition. This would be in line with the general thrust of the evidence presented by Ishii, “Aimai-gonomi no genryū”, but appears to fit less well with *Zhuangzi*.

109 This poetic landscape was the not uncommon ladle-shaped geo-physical space, a pond or bay next to a mountain. This landscape is found in Sino-Japanese and Japanese poetry, e.g. *Kaifūsō* 56, 66, 68; *IM* 87; *Kokinshū* 1001, 1004. The rituals of Toshikage’s lineage in *Takadono ue* in *Utsuho monogatari* take place in a similar space defined as a garden (*nifā*).

110 Akatsuka, *Sōshi*, 275 ff.

Conclusion

The above analysis was intended as a methodological experiment, a close reading based on the assumption that *IM* might have both an “outer” and an “inner” semantic structure. It allowed for views that accept only parts of the arguments for *Zhuangzi* as a pretext, while still acknowledging the relevance of the textual aspects uncovered in the process, such as the cognitive-actional categorization valorizing the spontaneous reaction and the triadic semantic narrative structure. Whatever one’s position, giving up crossing the boundaries into the Chinese and Sino-Japanese¹¹¹ traditions does not seem an option. Rather, because Mid-Heian *waka-wabun* evidently were an integral part of Heian intellectual history, exploring the significance of *miti* or *nasake*¹¹² and perhaps other terms that were clearly represented as fundamental to the understanding of existence in *IM* (and later texts) is bound to involve systematic study that draws on both Chinese and Sino-Japanese traditions. Such an approach is likely to lead to an understanding of *IM* both as a piece of philosophical literature and perhaps a defining ideological statement in the development of the socio-political counterpart of what in Japanese religious studies is termed (Buddhist) “esoterism”.

111 Such as the preface (*mana-jo*) to *Kokinshū*, where 情 is used to characterize Narihira and Yukihiro, as opposed to *kokoro* 心 in the *kana-jo*.

112 What we now know of *qing* 情 in the (Pre-Buddhist) Chinese tradition makes clear both the complexity and the new opportunity there is for interpretation, see Halvor Eifring (ed.), *Love and Emotion in Traditional Chinese Literature* (Brill: Leiden, 2004), in particular, the contributions by Christoph Harbsmeier and Michael Puett.