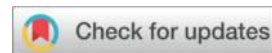


Research on the kakekotoba in the "michiyuki" of "Sonezaki Shinjū"

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Abstract: Chikamatsu Monzaemon's Sonezaki Shinjū is his representative work and a milestone in the history of Japanese Jōruri theatre. The "michiyuki" chapter is an artistic form that depicts the protagonist's journey, often using rhetorical devices such as kakekotoba and engo. This thesis classifies the kakekotoba in the "michiyuki" of Sonezaki Shinjū. It also compares these with examples of kakekotoba in waka and Yōkyoku, revealing that it adopts and inherits most of the traditional usage methods of kakekotoba in waka. Simultaneously, it generates a distinctiveness that sets it apart from the kakekotoba found in waka. This paper also examines the kakekotoba structure in the "michiyuki" of Sonezaki Shinjū from the perspective of the "dual-type contrastive structure." It was found that, unlike in waka, a complete dual-type contrastive structure has not been formed. Kakekotoba applied to place names is particularly representative in the "michiyuki" passage. The findings of this thesis also demonstrate that, although it differs from the traditional use of kakekotoba in waka, it closely resembles the use of jokotoba for place names in the Man'yōshū. Therefore, the author refers to it as "associative kakekotoba" and argues that this usage method was influenced by the Man'yōshū.

Keywords: Jōruri; kakekotoba; michiyuki

Introduction

I. Research Objectives

The "michiyuki" is a section or expressive form in Japanese literature, music, and art that depicts journey scenes based on place names and famous landmarks. These passages extensively employ rhetorical devices commonly found in waka and Yōkyoku, such as kakekotoba and engo. Chikamatsu Monzaemon's representative work Sonezaki Shinjū is a sewa-jōruri play, and the entire piece contains two chapters titled "michiyuki."

This thesis focuses on the "michiyuki" in Sonezaki Shinjū, specifically the sections of the Kannon pilgrimage and the michiyuki of the heart, with the aim of studying how Chikamatsu Monzaemon uses kakekotoba in his jōruri works. Kakekotoba is one of the rhetorical devices

in waka, and it has also been inherited in jōruri, which is a form of verse. However, a comparison of the rhetorical techniques of kakekotoba in jōruri works with those in waka shows that they are not directly inherited from waka. In addition, examples of kakekotoba are seldom found in waka, whereas kakekotoba linked to place names often appear in jōruri works. Thus, this study analyzes the use of kakekotoba in the “michiyuki” of Sonezaki Shinjū. This study aims to clarify the extent to which Chikamatsu Monzaemon's jōruri works inherit the techniques of kakekotoba in waka, as well as to identify the distinctive uses of kakekotoba.

II .Previous Research

In his research on the structure of kakekotoba, Suzuki Hideo noted that in the Man'yōshū, there are jokotobas connected to place names that are homophones with different meanings. He also proposed a theory related to the formation of kakekotoba in the Heian period, suggesting that jokotobas connected to place names were a factor in the development of kakekotoba¹. In other words, there exists a developmental process from “jokotoba²” to “kakekotoba.” Suzuki pointed out that, due to the existence of jokotobas connected to place names, ancient people became sensitive to homophones with different meanings, leading to the development of “jokotobas with repeated similar sounds (類音繰り返しの序詞).” According to his research, this “jokotobas with repeated similar sounds (類音繰り返しの序詞)” gradually evolved into a “kakekotoba-type jokotoba” unrelated to place names, eventually becoming an independent kakekotoba in the Heian period. Based on contextual analysis, this developmental process can be summarized as: dual context, homophones with different meanings (jokotobas linked to place names) → single context, homophones with different meanings (jokotobas with repeated similar sounds) → dual context, homophones with different meanings (kakekotoba-type jokotobas) → kakekotoba.

However, Shirai Itsuko argues that jokotobas connected to place names are intended to reproduce the original meaning of the place names and to praise them. The developmental process can be revised as follows: dual context, homophones with the same meaning (jokotobas linked to place names) → single context, homophones with different meanings (jokotobas with repeated similar sounds) → dual context, homophones with different meanings (kakekotoba-type jokotobas) → kakekotoba³. For example, in a line like '太夫の得物矢手挟

¹ 鈴木日出男(1992)「掛詞の成立」『古代和歌史論』,475-493

² A jokotoba (序詞) is a Japanese poetic device that functions as a preface or introduction to a poem. The term literally translates to "preface word".

³ 白井伊津子 (2005)『『萬葉集』歌における枕詞・序詞と懸詞：『古今和歌集』へ』『文藝言語研究』<文藝篇> 47, 63-82

み立ち向かひ射る円形は見るにさやけし', the place name '円形' shares the pronunciation 'ま' with '射る'. The meaning of '円形' shifts from its original geographical meaning to a synonym that shares the same pronunciation 'ま'.

Ogino Ryoko focused on the metaphorical poems in the Man'yōshū and suggested a connection between their dual-type contrastive structure and metaphorical expressions, and the less common kakekotoba-style jokotobas in the Man'yōshū. She argued that this connection led to the emergence of kakekotoba prior to the development of hiragana, laying the foundation for the structure of kakekotoba expression in the Heian period⁴.

Sakamoto Kiyoe conducted research on kakekotoba in the Gidayū style⁵ using Chikamatsu sewa jōruri scores as research materials. Sakamoto divides the kakekotoba in jōruri into five types: “same sound, same beat; different sound, same beat; same sound, different beat; different sound, different beat; and polysemous words belonging to the category of monozukushi-style⁶ usage. A, examples of “same sound, same beat” are quite common. In these cases, when the structure is the same, kakekotoba can be found between taigen and taigen, as well as between yougen and yougen. Especially in the case of kakekotoba between taigen, it is difficult to determine which is the 掛ける詞 (the word that serves as the pun) and which is the 掛けられる詞 (the word that is being punned). In cases where the structure is different, the punning word and the word being punned are clearly distinguishable, and their stress patterns are often the same. B, “different sound, same beat,” involves differences such as those between voiced and voiceless sounds. C, “same sound, different beat,” covers two cases: (1) when the pun is contained within the first part of the word being punned (inclusive type), and (2) when the latter part of the pun shares part of the first part of the word being punned (chain type). D, “different sound, different beat,” is similar to the inclusive type of C, and applies to examples of kakekotoba involving differences in voicing, such as between voiced and voiceless sounds. E, 'monozukushi-style,' includes examples corresponding to A, B, and C. Sakamoto concluded that the expressions of 'monozukushi-style' and 'kakushikotoba(隠し詞)⁷' are different from those of general kakekotoba, with 'monozukushi-style,' which is not context-dependent, being closer to wordplay⁸.

⁴ 萩野了子 (2013)「掛詞の表現構造」『東京大学国文学論集』8, 17-32

⁵ **Takemoto Gidayū** (竹本 義太夫, 1651 – 18 October 1714) was a *jōruri* chanter and the creator of a style of chanted narration for Japan's puppet theatre which has been used ever since. The name "*gidayū*" has since become the term for all *jōruri* chanters.

⁶ A poetic or lyrical technique where items of the same category are listed together, such as in 'hanazukushi' (an assortment of flowers) or 'kunizukushi' (a list of countries).

⁷ A poetic technique in waka, renga, or haikai, where the theme word is subtly embedded within the verse without being overtly stated.

⁸ 坂本清恵 (1987)「義太夫節の掛詞 - 近松世話浄瑠璃譜本を資料にして」『国文学研究』93, 42-56

Chapter 1: Classification of Kakekotoba in “Michiyuki”

All kakekotoba in the “michiyuki” section of Sonezaki Shinjū are organized and summarized, as shown in Table 1.

	Kannon-meguri	
1	The thirty-three sacred sites of Kannon in Osaka. (みつづつ十とみつの里)	A pun on “mitsu” and “Mitsu” (三津).
2	Sins vanish like summer clouds. (罪も夏の雲)	A pun on “nashi” (none) and “natsu” (summer).
3	A girl with loving eyes about to step down from the palanquin. (おりはのこひ目)	A pun connecting “ori wa” with “origiwa” (the moment of step down), and “kohime” with “koime” (loving glance).
4	A beauty like the season’s first blossom. (初花に)	The name of the heroine, Ohatsu, is associated with the meaning of a pure and innocent beauty.
5	Pilgrims walking through Osaka, offering prayers with each step. (頼みありける順礼道)	“Arikeru” is made to evoke “arikeru” (walked).
6	The refined elegance of Lord Tohoru. (気のとほるの)	“Tooru” (refined and clever) is associated with Lord Tohoru (Tohoru Daijin).
7	Like the rhythmic beat of oars guiding the vow-bound ship to the Western Pure Land. (今も弘誓の櫓拍子に)	A pun between the “rhythm of the oar” on the boat of Buddhist vow and that of the water-fetching boat.
8	Rowing gracefully with a steady, soothing rhythm—“ei, ei!” (のりの玉銚えいえい)	A play on riding the boat of the Buddhist vow and the word “nori” (dharma).
9	Dancing with the breeze that gently sweeps in from all directions. (あちやこち風ひたひたひたひた)	A pun on “kochira” (this side) and “kochi” (east wind).
10	Sleeve patterns overlapping like wings, dyed in layered robes. (羽と羽とをあはせの袖の)	A pun on “awaseru” (to match) and “awase” (a type of kimono).
11	The dye patterns resemble flowers; when a butterfly lands on a shoulder, it seems to become part of the crest itself. That butterfly flutters around Chōsen-ji Temple.	A pun between the “swallowtail butterfly” (ageha no chō) and “Chōsen-ji” (a temple).

	(紋に揚羽のてう泉寺)	
12	Under the scorching midday sun. (あつき日に)	A pun on “atsui” (thick) and “atsui” (hot).
13	Wiping the beads of sweat that fall like pierced pearls, one visits the Inari Shrine of Tamatsukuri. (貫く汗の玉造)	A pun involving “tama” (beads) of sweat.
14	On Awaji Island, where waves foam and the ocean breeze forever flows. (波のあは路に消えずも通ふ)	A pun on “awa” (foam) of the waves and “Awaji” (an island).
15	Visiting Keiden-ji, truly a place of beautiful scenery. (げによいけい伝寺)	A pun on “kei” (scenery) and “Keiden-ji” (a temple).
16	Visiting Henmyō-in in Kōzu. (ここにかう津の遍明院)	A pun on “kou” (to come) and “Kōzu” (a place).
17	In Kamideramachi, seeking to plant the seed of enlightenment and salvation. (菩提の種やうへ寺町の)	A pun on “ueru” (to plant) and “Uedera-machi” (a town name).
18	Oh, how embarrassing—my hem has come undone and flutters nervously. (ア、はづかしの、もりて、裳裾がはらはらはら)	A pun on “hazukashi” (shy/embarrassed) and “Hazukashi” (a place), as well as “mori” (leak) and “mori” (forest).
19	Visiting Mitsudera Temple, entrusting my wishes to the great mercy and compassion of Kannon. (みつ寺の大慈大悲を頼みにて)	A pun on “mitsu” (to be full) and “Mitsudera” (a temple).
20	In Bakurōmachi, named like the dream-eating “baku,” where illusions are said to be dispelled. (夢を覚さんばく労の)	A pun between “baku” (refined knowledge or 博) in “Bakurō” (a town name) and “baku,” the dream-eating mythical beast.
	心中道行	
1	One cannot quite tell what kind of business is on the second floor—but a secret lovers’ tryst is underway. (おぼつかなさけ最中にて)	A pun on “obotsukanai” (uneasy, uncertain) and “nasake” (compassion).
2	Gossip swirls about this year’s love suicides—some seen as tragic, others scandalous.	A pun on “yoshi-ashi” (good and bad) and “yoshi-ashi” (reed plants); with related words “leaf,” “grass,” and “to grow thick” as associated expressions.

	(今年の心中良し悪しの、言の葉草や)	
3	Hearing such talk, one's heart grows heavy. (聞く心もくれはどり)	A pun on "kure" (darkness or dusk, as in a gloomy heart) and "Kurehatori" (weavers from Wu in China).
4	As is the way of careless summer nights—it's already dawn. (心もなつの夜の習ひ)	A pun on a heart being "nashi" (empty) and "natsu" (summer).
5	"Dawn is trouble," they say—"Let us die in the grove of Tenjin Shrine." (明けなばうしや天神の)	A pun on "ushi" (cow) and "ushi" (sorrow), continuing with "Tenjin no Mori" (a grove associated with Tenjin Shrine).

Table 1: Kakekotoba in the "Michiyuki" Section of Sonezaki Shinjū

To identify the characteristics of the kakekotoba appearing in the "michiyuki," the 25 kakekotoba are categorized into the following four types based on context, whether they are homophonic/syllabic, and whether similar examples appear in other works.

Classification Criteria:

- ① Kakekotoba that also appear in works other than Chikamatsu's jōruri.
- ② Kakekotoba that are found exclusively in Chikamatsu's jōruri
- ③ Kakekotoba that are found exclusively in Sonezaki Shinjū
- ④ Kakekotoba connected to place names or personal names.

According to the above criteria, the kakekotoba in the "michiyuki" section of Sonezaki Shinjū are classified as shown in Table 2.

Kakekotoba that also appear in works other than Chikamatsu's jōruri	Kakekotoba that are found exclusively in Chikamatsu's jōruri	Kakekotoba that are found exclusively in Sonezaki Shinjū	Kakekotoba connected to place names or personal names
みつ・三津 (mitsu・Mitsu)；無し・夏(nashi・natsu)；乗り・法(nori・nori)；此方・東風(kocchi・kochi)；泡・淡路(awa・Awaji)；はづかし・羽束師(hazukashi・	こひめ・恋目(kohime・kohime)；玉・玉(tama・tama)；高う・高津(kou・kōzu)；博労・猿(Bakurō・baku)	おりは・下り際(oriha・orisai)；ありける・歩りける(arikeru・arikeru)；合わせる・裕(awaseru・awase)；おぼつかない・なさけ	初花・お初(hatsuhana・Ohatsu)；とおる・融大臣(tōru・Tohoru daijin)；櫓拍子(robyōshi)；蝶・超泉寺(chō・Chōsen-ji)；景・慶伝寺(kei・Keiden-ji)；植ゑる・上寺町(ueru・Uedera-

hazukashi) ; 満つ・三津 (mitsu・mitsu) ; 良し悪 し・葭葦 (yoshiashi・ yoshiashi) ; 憂し・牛 (ushi・ushi)		(obotsukanai・ nasake) ; くれ・呉織 (kure・kurehatori) ; 厚い・暑い (atsui・ atsui)	machi) ; 玉・玉造 (tama・ Tamadukuri) ; 高う・高津 (kou・Kōzu) ; はづかし・羽束 師(hadukashi・hazukashi) ; 博勞・獺(Bakurō・baku) ; 満 つ・三津(mitsu・Mitsu) ; み つ・三津(mitsu・Mitsu)
9 instances	4 instances	6 instances	11 instances

Table 2: Classification of Kakekotoba

The kakekotoba involving the place and personal names ‘来う・高津(kou・Kōzu),’ ‘博勞・獺(Bakurō・baku),’ ‘玉・玉造(tama・tamazukuri),’ ‘はづかし・羽束師(hazukashi

・hazukashi),

‘みつ・三津(mitsu・mitsu),’ and ‘満つ・三津(mitsu・mitsu),’ can be classified as either type □ or type □. However, since these kakekotoba are connected to place names and personal names, they are simultaneously categorized as type □. Based on the classification results, some of the kakekotoba in the 'michiyuki' section of Sonezaki Shinjū also appear frequently in works other than those of Chikamatsu, while others, with strong originality, can only be found in Sonezaki Shinjū. There are 11 instances of wordplay-style kakekotoba connected to place names and personal names in the Kannon pilgrimage section. However, it cannot be said that all of them are Chikamatsu's original creations, as some, like 'はづかし・羽束師(hazukashi・hazukashi), ' are frequently used in other works.

The 25 kakekotoba are divided into four types using the aforementioned classification method. However, due to differences in their usage, classifying them solely based on the presence of other examples is open to debate. To analyze the characteristics and differences of kakekotoba, it is necessary to classify them more accurately based on their usage.

Chapter 2: Similarities and Differences with Kakekotoba in Waka

Based on the above classification, it can be observed that in Chikamatsu's jōruri, represented by Sonezaki Shinjū, the kakekotoba share similarities in form with those in waka, but there are also some differences.

Section 1: Kakekotoba of Type □

Kakekotoba of Type □ also appear in works from before the early modern period, such as ancient waka and monogatari, thereby showing similarities with the kakekotoba found in waka.

Taking the pun 'みつ(mitsu)' as an example, which refers to the ancient name of Osaka, '三津(Mitsu),' this kakekotoba is widely used in Chikamatsu's jōruri. There is a waka poem in the Man'yōshū,:

大伴の見つとは言はじあかねさし
照れる月夜に直に逢へりとも

(四・五六五・賀茂女王)

'大伴の' serves as the makurakotoba for 'みつ(mitsu).' This is the use of kakekotoba in '大伴の三津,' with 'みつ' (to meet) being employed as the kakekotoba.

There is also an example in the The Tales of Ise:

難波津を今朝こそみつの浦ごとに
これやこの世をうみ渡る船

(六六・苦海を行く舟)

'みつ' is a pun on '三津,' an alternative name for '難波津(naniwatsu),' and 'みつ' is used as a kakekotoba. 'うみ' is a kakekotoba between '憂み(umi)' and '海(umi)'.

Although it cannot be confirmed whether the pun on 'みつ' referring to the ancient name of Osaka, '三津,' is an ancient usage, it can be assured that this kakekotoba usage was influenced by earlier works and was not an original creation by Chikamatsu. For example, in the 'Kannon-meguri'⁹ section, 'みつづつ十とみつの里,' the kakekotoba between 'みつ' and '三津' differs slightly from the examples of 'みつ' and '三津' in the Man'yōshū and The Tales of Ise. The use of 'みつ' as a pun on the numeral '三つ' and the homophone '三津' appears only in Sonezaki Shinjū. Additionally, the phrase 'みつ寺の大慈大悲を頼みにて,' where 'みつ' corresponds to '満つ(mitsu),' represents a usage similar to the kakekotoba of 'みつ' in the

⁹ A pilgrimage involving the visitation of thirty-three Kannon (Goddess of Mercy) temples located in Osaka.

Kannon-meguri section.

The kakekotoba formed by '無し (nashi)' and '夏 (natsu)' is a common expression in Chikamatsu's jōruri. For example, it appears in works such as 'Ikutama Shinjū,' 'Uzukinoiroage,' 'Uzuki no momiji,' and 'Keisei Hangon-kō.' "Similar expressions to '無し' and '夏' appear only in Chikamatsu's works, including in 'Kinse-setsu Bishōnen-roku'. A similar sentence can be found in the 'Shinsen tsukuba shū' from the late Muromachi period:"

人の命もしるき灯
ありと見るほども夏虫我なれや

(巻三・夏の連歌・五三一・五三二)

In the attached sentence, '夏' corresponds to '無し,' creating a pun with '夏虫 (natsumushi).' The kakekotoba of '無し' here functions almost identically to its previous usage. Therefore, this kakekotoba was common in the Edo period and was widely used in Chikamatsu's jōruri.

The kakekotoba formed by '乗り (nori)' and '法 (nori)' appears in the Yōkyoku-shū.

うれしやさては誓ひの舟、法の力と覚えたり

(脇能・竹生島)

'法' and '乗り' form an engo through the pun on '舟.' In the Kannon-meguri section, 'のりの玉鉾えいはい' is also an example of kakekotoba using the same sound as engo. The same kakekotoba also appears in Chikamatsu's works Heike Onna Goshima, Shinjū Yoi Kōshin, and Imamiya no Shinjū. In the phrase '波のあは路に消えずも通ふ' also found in the Kannon-meguri section, the '泡 (awa)' in '波 (the meaning of wave)' and the '淡路 (Awaji)' in Awaji Island form an engo, although they are not exactly the same kakekotoba. The use of this kakekotoba between '泡' and '淡 (awa)' already appeared in the Heian period. A similar sentence can be found in the Utsuho Monogatari:

藤の花宿れる水のあわなれば
夜の間に波の織りもこそすれ

(吹上・上・一二)

The pun between '泡' and 'あはれ (ahare)' appears in the Kan'gin-shū.

夢は五十年のあはれ世のためしもまことなるべしやためしもまことなるべしや

In this example, 'あはれ' and '泡' form a pun.

The kakekotoba of 'はづかし (hazukashi)' and '羽束師,' as well as '漏り (mori)' and '森 (mori),' appear in the Yōkyoku-shū.

げにも姿ははづかしの、漏りてよそにや知られなん

(四番目物・三輪)

The kakekotoba 'はづかしの' and '漏りて' are connected through the utamakura '羽束師の森' from Yamashiro Province. The '羽束師の森' in Kyoto became a utamakura because of its name, and Chikamatsu also adopted this usage."

The pun between '此方(kocchi)' and '東風(kochi)' also appears frequently in works from the Heian period. An example can be found in the Kagerou Nikki.

穂に出でばまづなびきなむ花薄こちてふ風の吹かむまにまに

(上巻・一〇・兼家)

'此方' and '東風' form a kakekotoba. The phrase 'あちやこち風ひたひた' in Sonezaki Shinjū also employs the same punning method. Therefore, it can be inferred that this is an ancient usage that continued into the Edo period.

The pun between '憂し' and '牛' appears in the Kokin Wakashū.

秋の田のいねてふ言もかけなくに
何を憂しとか人のかるらむ

(巻第十五・恋歌・五)

This sentence is similar to '明けなばうしや天神の' in Sonezaki Shinjū.

Overall, kakekotoba of Type □ largely continue the techniques of waka in terms of their composition. In both waka and yōkyoku, the use of words with similar pronunciations to form kakekotoba is a distinctive feature.

Section 2: Kakekotoba of Types □, □, and □

The kakekotoba in Types □, □, and □ differ from those in Type □ and show significant differences when compared to the kakekotoba in waka.

Kakekotoba which are found only in Chikamatsu's works differ in both their composition and the puns themselves from the traditional kakekotoba since the time of waka.

In terms of pronunciation, although it is common for the punning word and the word being punned to share the same pronunciation and rhythm when forming kakekotoba, there are often

differences between kun'yomi¹⁰ and on'yomi¹¹. Since on'yomi are rarely used in waka, forming kakekotoba with on'yomi words is the most significant difference from waka. For example, in the Kannon-meguri section, '夢を覚さんばく労の' is an example of a pun between '博(baku)' (from Bakurō) and '獮(baku)'. Similar examples can also be found in Imamiya no shinjū.

いつしかにあだ寝の夢のばくろ町

(下の巻・二郎兵衛おきさ道行)

Additionally, a similar example can be found in Yodogoishussenotakinobori.

辻の番太が夢食ふばく労町をぞ帰りける

(上の巻・七)

Both examples use '獮' and '博労町(Bakurō-chō)' as kakekotoba. Although both '獮' and '博労町' are on'yomi words, which are difficult to find in similar examples in waka, they are frequently used in Chikamatsu's jōruri.

Kakekotoba of Type □ are similar in that, due to the need to use on'yomi for place names, they cannot borrow the kakekotoba commonly used in waka. The pun between '来う(kou)' and '高津(Kōzu)' is an example of this, as the place name '高津' is an on'yomi word, making similar examples difficult to find in waka. However, unlike '獮・博労,' this is not a pun between two on'yomi words, but rather a pun that combines kun'yomi and on'yomi words. This punning method is somewhat more traditional and slightly inherits the kakekotoba commonly used in waka. In Chikamatsu's jōruri, this kakekotoba combination is frequently used whenever '高津' or Takatsu Shrine is mentioned. In Uzuki no momiji ,

世々にかう津の坂道を上ればさつさ下ればさつさ

(上の巻・二十二社めぐり)

Similar to '来う,' the kakekotoba for '高津' was applied to the '坂道' of '高津.'

In Shinjū kasane izutsu,

あれ見返れば人声の 我を尋ねてかう津の町を

(下の巻・道行 血潮の朧染)

¹⁰ A Japanese reading of a kanji character, derived from the native Japanese pronunciation of the character's meaning, rather than the Chinese sound it represents.

¹¹ On'yomi, or the Sino-Japanese reading, is the reading of a kanji based on the historical Chinese pronunciation of the character.

下りてふたたびこの娑婆へいつかこうづの日親様で

(下の巻・与作をどり)

These two examples can be confirmed. The chain-type kakekotoba involving kun'yomi place names is similar to and continues the kakekotoba method used in waka. For example, in '菩提の種やうへ寺町の,' '植ゑる(ueru)' and '上寺町(Uedera-machi)' form a kakekotoba. Similarly, '波のあは路に消えずも通ふ' follows the same pattern. '貫く汗の玉造' is also an example of a pun on the kun'yomi '玉(tama)' and '玉造(Tmazukuri).'

An uncommon type of kakekotoba in waka is the use of homophonic words with different meanings of the same part of speech within a single context, creating a dual-meaning pattern. In waka, the typical structure of kakekotoba is 'verb + noun,' 'adjective + noun,' or 'noun + noun.' However, there are some simple kakekotoba between homophonic words with different meanings, such as 'ありける・歩りける(arikeru・arikeru)' in '頼みありける順礼道' and '暑き・厚き(atsuki・atsuki)' in 'あつき日に' in Sonezaki Shinjū.

Comparing the kakekotoba appearing in the 'michiyuki' with those in waka, it can be seen that, overall, the traditional kakekotoba method is continued, while also displaying some unique features. The main differences are listed as follows:

- 1) There are examples of kakekotoba formed using engo that appear in both waka and yōkyoku.
- 2) On'yomi (Chinese readings) words, which are rarely used in waka, are frequently employed to form kakekotoba.
- 3) It often uses simple kakekotoba between words of the same part of speech.

Chapter 3: Characteristics and Formation Reasons of Kakekotoba in "Michiyuki"

Section 1: Construction of Kakekotoba in "Michiyuki"

In his research on the structure of *engo*, Mori Asao introduced the concept of 'dual-type contrastive structure'¹². His viewpoint is that, within the context of a *waka*, it is the denotative system that primarily functions, while the implied meanings fall under the connotative system. The *waka* is formed through this dual-type contrastive relationship. *Waka* is formed in this way. Ryoko Hagino believes that the *kakekotoba* of the Heian period inherited the dual-type contrastive structure of metaphorical poems from the *Man'yōshū*. The practice of *kakekotoba* emerged through the use of *kanji* writing. This dual-type contrastive structure of *kakekotoba*, in which both the denotative system and the connotative system are simultaneously included in a sentence¹³. For example, in the *Kokin Wakashū*,

我が袖にまだき時雨の降りぬるは君が心に秋やきぬらん

(巻第十五・戀歌五・七六三)

When applying this poem to the dual-type contrastive structure, it can be divided into the denotative system part: '時雨(rain)——降り(drop)——秋(Autumn)', and the connotative system part: '涙(tears)——(袖に) かかり(drop)——飽き(annoyed)'.

These *waka* differ from *jōruri* works. Independently composed *waka*, through the use of words with dual meanings, not only depict the denotative system's context but also construct a dual context. However, *jōruri* works, due to their rich narrative nature, find it difficult to construct a second context even when using *kakekotoba*, as they are essentially bound to the original story. In *jōruri*, the main function of *kakekotoba* is to link the preceding and following parts of the text, imbuing the language with artistic and literary qualities. Even if a second context unrelated to the preceding and following text exists, it can only be extracted and analyzed. This study also draws on Ogino's dual-type contrastive structure theory to analyze the characteristics of *kakekotoba* in *jōruri*.

①みつづゝ十とみつの里

②駕籠をはやおりはのこひ目

③今咲き出しの初花に

The above three examples are all *kakekotoba* from the opening section of the Kannon pilgrimage. (① is the '三津(Mitsu)' *kakekotoba*, which frequently appears in other works. (②

¹² 森朝男(1993)「闇のうつつ—縁語の構図」『古代和歌の成立』

¹³ 萩野了子 (2013)「掛詞の表現構造」『東京大学国文学論集』8, 17-32

is a kakekotoba between 'おりは・下り際(oriha・orisai)' and 'こひめ・戀目(kohime・kohime_,' for which no other examples can be found. (③) is a special kakekotoba based on the name of the female protagonist. In the first sentence:

「みつづゝ十とみつ（三十三）——里」 The thirty-three pilgrimage sites
(denotative system)

「三津——里」 The meaning of Osaka (connotative system)

In waka, kabuki, and jōruri, kakekotoba differs from metaphorical poems with clear and distinct metaphors. When indicating place names, the metaphorical function is weaker, but there is indeed an underlying meaning in the denotative system. Therefore, it is regarded as part of the 'connotative system' here. The thirty-three pilgrimage sites describe the route of the Kannon pilgrimage, while Osaka's Mitsu explains the location where the story unfolds. Both the denotative and connotative systems here represent real, existing things. The following example depicts the scene of the female protagonist getting off the palanquin:

「駕籠——降り——こひめ」 A girl in the process of getting down from a palanquin.

「駕籠——（おりは）——恋目」 The tender, love-filled gaze of the one alighting from the palanquin.

As shown in the above example, it is not feasible to explain this using the dual-type contrastive structure. There should be two sets of kakekotoba, one for the denotative system and one for the connotative system. If explained through dual-type contrast, these two sets of kakekotoba cannot be understood within the context. The scene of the female protagonist getting off the palanquin can clearly be interpreted as part of the denotative system, but the '恋目' referring to the protagonist's appearance also belongs to the same denotative context. The pun on 'おりは' with '降り際' is a type of game similar to a parlor game. From the context, this expression seems abrupt. Sakamoto mentioned this type of expression in his paper 義太夫節の掛詞-近松世話物浄瑠璃譜本を資料にして. It is categorized as part of the '物尽くし' category¹⁴. For example:

“お屋敷がたは新ふんどう。こゑになまりはまじらねど”

The word '鉛' is inserted here. It can be understood as a pun on 'rumor' based on the meaning. However, from the context, '鉛' is a word that appears abruptly.

'おりは' follows the same pattern, existing as an implied, unspoken word within the context. As a result, (②) only serves the function of the denotative system, and the dual-type contrastive structure does not hold.

The context for (③) follows that of (②) which is:

¹⁴ 坂本清恵 (1987)「義太夫節の掛詞 - 近松世話物浄瑠璃譜本を資料にして」『国文学研究』93, 42-56

“おりはのこひ目三六の十八九なるかほよ花今咲き出しの初花に”

The dual-type contrastive structure here is as follows:

“十八、九なるかほよ花——初” The beautiful girl named '初' (denotative system)

“咲き出し——花” The flower just beginning to bloom (connotative system)

In this case, the dual-type contrastive structure holds, but since the denotative and connotative systems exist within the same context, it implies that the beautiful female protagonist is being compared to a flower. It should be noted that while '咲き出し' refers to the flower, '花' is the denotative system from a literal perspective. However, '三六の十八、九なるかほよ花' refers to a person, and '初' is the actual name of the female protagonist, thus also carrying a literal meaning. The function of describing the female protagonist's age causes the denotative and connotative systems to merge, rather than adhering to a strict dual-type contrastive structure.

Jōruri has a strong narrative structure, with a close connection between the beginning and end, so the role of implied meaning is relatively weaker. Ryoko Hagino discusses in her paper 掛詞の表現構造 that the process of forming engo groups, giving words dual meanings, and creating metaphors is precisely the process of forming kakekotoba¹⁵. However, due to the relatively weak dual-type contrastive structure, there is also the usage of '物尽くし' in Chikamatsu's jōruri. Therefore, the author believes that this does not align with the conclusion above.

Section 2: Kakekotoba Construction Linked to Place Names

The above provides a comparative analysis of the kakekotoba appearing in jōruri and waka, highlighting that in Sonezaki Shinjū, the kakekotoba contain both denotative and connotative meanings. However, the dual-type contrastive structure does not exist strictly due to the influence of jōruri's narrative structure and plot functions. Next, the analysis will focus on the kakekotoba structure linked to place names in 'michi-yuki.'

④..東はいかに大鏡寺。草の若芽もはる過ぎて遅れ咲きなる菜種や芥子の露にやつるゝ夏の虫己が妻恋ひやさしや、すしやあちへ飛びつれこちへ飛びつれあちやこち風ひたひた / \羽と羽とをあはせの袖の染めた模様をはなかとて肩に止まればおのづから紋に揚羽のてう泉寺

⑤色に焦がれて死なうならしんぞこの身はなり次第さてげによいけい伝寺

⑥またいつかこゝにかう津の遍明院菩提の種やうへ寺町の長安寺より誓安寺

¹⁵ 萩野了子 (2013)「掛詞の表現構造」『東京大学国文学論集』8, 17-32

In ④ '揚羽の蝶(ageha no chō)' and the '超(chō)' in Chōsen-ji(超泉寺) follow the previously mentioned pattern of combining on'yomi place names with homophonic words of different meanings. From the context, after describing the previous pilgrimage site, Daikyoji, the homophonic words with different meanings ('蝶' derived from '超') do not lead to any subsequent events in the plot. The appearance of '蝶' here is somewhat abrupt, and it seems more like a precursor to the term Chōsen-ji (超泉寺).

In ⑤ the '景(kei)' representing the beautiful scenery and the '景' in Keiden-ji form a kakekotoba using the same kanji and pronunciation in both parts. This type of expression is referred to as a 'chain-type' by Sakamoto in his thesis. The 'beautiful scenery' is more abrupt compared to the previous '蝶,' and its connection to the earlier context is weaker." This 'beautiful scenery' will be associated with '景伝寺,' serving to beautify the place name.

⑥ is an example of a kakekotoba formed by '植ゑ (ue)' and 'うへ(ue)' in 上寺町(Uedera-machi). Although the kanji are different, the pronunciation is the same. From the context, '菩提の種(the seed of enlightenment and salvation)' is unrelated to the previous passage, but it is reasonable to consider it as an engo for '寺' (temple). This concept creates a kakekotoba structure based on associative thinking between place names. It forms a pre-context that beautifies the place names using homophonic engo with different meanings. In ④, '蝶' is also derived through the association with Chōsen-ji, and words like '羽' and 'ひたひた' can also be considered its engo. In this thesis, this structure is referred to as 'associative kakekotoba.'

⑦..白髪町とよ、黒髪は恋に乱るる、妄執の夢を覚まさんばく勞のこゝも稲荷神社...

⑧三十番にみつ寺の大慈大悲を頼みにて

Both of these examples belong to the 'associative' kakekotoba mentioned earlier. In ⑦, the 'ばく' in 博勞町 evokes the '獮' that feeds on dreams, forming a kakekotoba.

⑧ is a kakekotoba formed by '満つ(mitsu)' from the thirty pilgrimage sites and '三津(Mitsu)' from Mitsu-dera(三津寺). It is a kakekotoba that naturally arises from the story's development, but it can also be viewed as an 'associative' kakekotoba with a strong wordplay nature.

In the Man'yōshū, there are instances where kakekotoba are used in the connecting part between the jokotobas, physical representations, and emotional expressions, with most of these jokotobas being linked to place names. This became a direct factor in the formation of kakekotoba in the Heian period, as discussed by Hagino. The 'associative kakekotoba' linked to

place names also shares the same characteristics as the jokotobas connected to place names in the Man'yōshū. In the Man'yōshū,

⑨大夫の得物矢手挟み立ち向かひ射る円形は見るにさやけし

(一・六一・舎人娘子)

⑩太刀のしり鞘に入野に葛引く我妹ま袖もち着せてむとかも夏草刈るも

(七・一二七二・柿本人麻呂)

⑪ますらをの弓末振り起し獵高の野べさへ清く照る月夜かも

(七・一〇七〇・読人不知)

There are other similar examples, such as in ⑨ and ⑩ where the '的' (target) in shooting and the '円' (circle) in '円形' follow the same pattern as '蝶' in '紋に揚羽のてう泉寺' from ④ and '景' in 'げによいけい伝寺' from ⑤. Jokotobas and place names with the same pronunciation use the technique of kakekotoba to lead to the appearance of the place name. In ⑪ the jokotoba and place name do not share the same pronunciation, and the use of kakekotoba differs accordingly. However, in this song praising the moonlit night of Hunter Kōya, the kakekotoba is similar to an 'associative kakekotoba,' inspired by the meaning of '獵' from '獵高.' A function similar to the 'associative kakekotoba' of the main text is applied through the jokotoba 'ますらをの弓末振り起し.' Unlike kakekotoba that narrate two textual contexts simultaneously, 'associative kakekotoba,' connected to the aforementioned place names, have a weaker correlation with the textual context. They serve to beautify the place name or introduce the place name in an explanatory manner, emphasizing the main content of the text. Due to the high similarity in technique, it can be inferred that the creation of 'associative kakekotoba' is based on the inherited techniques of the Man'yōshū or was influenced by it to some extent.

Additionally, similar kakekotoba connected to place names, as seen in the examples above, can also be found in several other works of Chikamatsu's jōruri. The kakekotoba 'ここにかう津の遍明院' in Sonezaki Shinjū, which is a pun on '来う' and '高津,' also appears in similar examples in other works of Chikamatsu.

⑫世々にかう津の坂道を上ればさつき下ればさつき

(卯月紅葉・上の巻・二十二社めぐり)

⑬あれ見返れば人声の我を尋ねてかう津の町を

(心中重井筒・下の巻・道行 血潮の朧染)

⑭下りてふたびこの娑婆へいつかこうづの日親様で

(丹波与作待夜のこむろぶし・下の巻・与作をどり)

⑮我背子を此方巨勢山と人はいへと君も来まさず山の名にあらし

(七・一〇九七・読人不知)

⑯わが背子をな巨勢の山の呼子島君呼びかへせ夜の更けぬとに

(一〇・一八二二・読人不知)

In these examples, '巨勢(kose)' carries the homophonic meaning of '来せ(kose),' expressing longing for a lover while also praising '巨勢山' (Koseyama). In ⑮ and ⑯ the jokotobas for '巨勢山' follow a similar usage. The phenomenon of the pun between '来う' and '高津' is highly similar to the phenomenon in ⑫ ⑬ and ⑭. Through the phenomenon of using the same kakekotoba/jokotobas for the same place names, although it cannot be determined that Chikamatsu was directly influenced by the Man'yōshū, based on the similar techniques mentioned earlier, it can be concluded that the kakekotoba connected to place names in Chikamatsu's jōruri exhibit similar characteristics to the jokotobas connected to place names in the Man'yōshū, and there is a strong correlation between them.

In the Kannon pilgrimage section, the kakekotoba connected to pilgrimage site place names, which are mostly on'yomi, differ from traditional kakekotoba. They predominantly use 'associative kakekotoba' and serve to beautify the place names. The function in the context is also similar due to the similarity in usage. Therefore, it can be concluded that the kakekotoba connected to place names appearing in Sonezaki Shinjū are likely influenced not only by the kakekotoba in waka after the Heian period but also particularly by those connected to place names in the Man'yōshū.

Conclusion

This thesis categorizes the kakekotoba in the 'michiyuki' section of Sonezaki Shinjū, analyzes the similarities and differences with kakekotoba in waka, and examines the structure and characteristics of the kakekotoba in 'michiyuki.'

In 'michiyuki,' the kakekotoba inherit the traditional punning method and structure of kakekotoba from waka. However, it also has some unique features, such as simple speech techniques, on'yomi kakekotoba, and the use of engo as kakekotoba.

Additionally, the examination of the structure and characteristics of kakekotoba in 'michiyuki' reveals that, due to the strongly narrative nature of jōruri as an art form, the 'dual-type contrastive structure' of kakekotoba is relatively weakened compared to waka. Furthermore, expressions similar to '物尽くし' can even be observed in situations where the context is not appropriate. The wordplay and artistic flair in kakekotoba are more pronounced compared to literary techniques. The hidden meanings in the kakekotoba are not particularly prominent compared to traditional kakekotoba,

Starting from the 'Kannon pilgrimage,' it is evident that the number of kakekotoba connected to place names in the 'michiyuki' section is considerable. In terms of structure, compared to historical examples, words related to on'yomi place names are almost entirely 'associative kakekotoba,' serving to beautify the place names. 'Associative kakekotoba' shares some similarities with the jokotobas connected to place names in the Man'yōshū and may have been influenced by it.

This study reached the above conclusion through the examination of kakekotoba in the 'michiyuki' section of Sonezaki Shinjū. Due to the limited number of examples examined, it is not possible to make a generalization about the kakekotoba in Chikamatsu's jōruri. Particularly, the examples similar to 'monozukushi' mentioned in this thesis are representative and warrant an expanded scope of investigation to better understand their function. In the future, a comprehensive study will be conducted on the kakekotoba used by Chikamatsu Monzaemon in his jōruri works, with the aim of presenting conclusions that integrate the kakekotoba in 'michiyuki' and possibly throughout jōruri.

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