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STUDY OF JAPANESE LITERARY TERMINOLOGY IN DIACHRONY

**(Nara period /710 – 794/, Heian period /794 – 1185/,
Kamakura period /1185 – 1333/)**

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Abstract

This paper analyzes the etymological and word-forming features of the terminological units of the Japanese literary criticism of the Nara, Heian and Kamakura periods. The relation of the terms of kango 漢語, wago 和語 and gairaigo 外来語 etymological groups has been established in the specified historical periods. The productivity of the methods of the term formation of the Japanese literary terms in diachrony has been studied, such as: root-adding, word-stemming, metaphorization, and others.

The paper attempts to study the influence of the cultural and historical background on the formation of the terminological units range of the Japanese literary criticism. The following aspects have been studied, specifically: the terms of the Nara period, drawn by the poets from the depths of the folklore; the exquisite terminological units imbued with the subtle aesthetics of the Heian's court artists; and the concepts of the

Japanese literary criticism, invented by the Kamakura's monk hermits. The connection between the dominance of certain types of the term formation and historical and cultural circumstances of a particular period of the history has been defined.

The quantitative predominance of the kango units 漢語, borrowed from China, and the method of the term formation based on the kango 漢語 – root-adding in all periods under study – Nara, Heian, and Kamakura – has been pointed out. The direct influence of some factors on the formation of the then Japanese literary terminology has been traced. They include the domination of the Chinese language in science, borrowing of certain terms from China and imitation of the methods of the term formation inherent to the Chinese language.

Keywords: terminology, Japanese literature, kango, root-adding, word-stemming, metaphorization.

1. Introduction.

The topicality of the research work is predetermined by the growing interest of the modern world to Oriental cultures, literatures in particular, that clearly reflect the national mentality of the people. The literary criticism is based on the specific language of the terms and concepts, which has special historical and cultural features both at the literary and linguistic levels. The study of the genesis of the literary terms as special linguistic units of the professional language within the Japanese literary terminology, which has almost one and a half thousand years of existence history as a part of the national literary heritage, can give an understanding of the development of the Japanese outlook, reflected in the created terminology.

Taking into account the limited volume of this paper, we find it advisable to restrict the study of the terms of the Japanese literary criticism to only a few periods – the Nara (710 – 794), Heian (794 – 1185), and Kamakura (1185 – 1333) ones.

2. Literature Review.

During this study we intend to rely both on the works of the classics of theoretical terminology (Felber, 1980; Кияк, 2009; Лейчик, 1982; Лотте, 1961), and on the studies of individual terminologies (Bishin & Stone 1972; Conlan 2005; Ehlich, 1989; Felber, 1984; 栗田隆; Нікуліна, 2018; Хирівська, 2018), especially in the field of diachrony (Куньч, 2017; Ус, 2019, pp. 69–109). According to our data, there were no comprehensive studies of the Japanese literary terms in diachrony.

3. Aim and Objectives.

The aim of this article is to identify, describe and compare the patterns and features of the terminology of the Japanese literary criticism during the Nara and Kamakura historical periods. To achieve this aim, we set ourselves the following tasks:

- by basing on the actual lexicographic material, to analyze the features of the etymological structure of the Japanese literary terms – first of all, to identify the ratio of *wago* units (和語, literally: “Japanese words”), *kango* (漢語, literally: “Chinese words”) and *gairaigo* (外来語, literally: “foreign words”) ones among the total number of the Japanese literary terms of a certain historical period;

- to study the structural characteristics of the word-forming models as well as the productivity of the methods of the term formation within the Japanese literary terms, notably lexical and semantic, morphological, and syntactic methods of the term formation.

4. Methodology.

To achieve this aim and to solve specific problems, the following research methods were chosen, namely: word-forming analysis (to determine the method of the term formation), morpheme analysis (to establish the methods and typical models of the

terminological units based on the morphological method of the word-forming), structural method (to study the formal and semantic structures of the term).

The source base of this study is 756 most commonly used terminological units, selected by us from different literary treatises, poetic anthologies and lexicographical sources (日本文学辞典, 1954, 日本古典文学大辞典, 1983 – 1985, 日本文学史辞典, 1954) and compiled in the Dictionary of Japanese Literary Terms (Аністратенко, Бондаренко, 2012).

5. Results.

The first full-fledged Japanese literary works, that have survived to our time, date back to the Nara period (710 – 794), which is known for historical and mythological chronicles, the first poetic anthologies, folk poetry, the flourishing of Chinese poetry (漢詩, *kanshi*). The use of hieroglyphics by educated people, the absence of the *Kana* alphabet at that time, as well as the close cultural contacts with China contributed to the Chinese method of the term formation to be developed. According to O. Pashkovsky, this method is called the root-adding (Пашковский, 1980, p. 138). Even during the Nara period, the Japanese discovered an extremely convenient method of the term formation of the root-complex units, characterized by a concise form and semantic transparency at the same time, which is ideal for creating the terms of any field. Most of the lexical units of the Japanese literary criticism of the Nara period are represented by the root-complex units formed by the *kango* units (漢語), borrowed from China. Here are some examples:

kanshi (漢詩, literally: “han poetry” from the name of the Han period of the history, from 207 BC to 220 AD) is the common name of the poems of various forms and genres written in Chinese by Japanese poets;

kiki kayo (記歌謡, literally: “songs of chronicles”) is the term by which the songs are called in Japanese literature. They are a part of various annals and historical chronicles, “Kojiki”, “Nihon-gi”, “Fudoki” in particular and others;

shikashu (私歌集, literally: “own poetic collection”) is the home anthologies of one poet’s own poetic works, which usually consisted of poems from the poet’s personal correspondence (both his own poems and the addressee’s ones), poems from poetic tournaments in which the author participated, etc. (the first *shikashu* collections, which have survived to our time, date back to the Nara period);

shinva (神話) is the myths, legends, stories about the gods;

dengaku (田楽) is the ancient Shinto ritual songs and dances performed during the rice planting and harvesting;

yoriai (寄合, literally: “combination of different elements”) is the established lexical associations, founded in the early poetry of “Man-yo-shu”.

The feature of the literary terminology during the Nara period is the presence of a number of the terms formed by transferring the meaning – narrowing the meaning and metaphorization. For example:

dai (題, literally: “theme”) is the term by which the theme or title of the poem, that explained the circumstances under which the poem was composed, is defined in classical poetics;

doon-in (同音印, literally: “sound repetition”) is one of the types of literal and stylistic means of *kurikaeshi* (repetition), commonly used in ancient and medieval poetry, which consists in repeating the homonyms or homophones and emphasizes the meaning of one word (rarely of two words);

yosei (余情, literally: “hint”) is the hidden subtext of a poetic work, created through hints, omissions, associations, etc. (later this term was transformed into *yojo*).

In the creation of the metaphorical terms during the Nara period, the Japanese belief in animism can be observed, for instance:

kototama (言霊, literally: “word soul”) is the category of Japanese poetics “*waka*”, which meant “magic of word” and was closely associated with Shinto notions that certain words, like things, also have the soul, and, accordingly, the magical property to evoke the spirit of Shinto gods and divine ancestors, whose actions could interfere in people’s daily lives and impact on the course of not only current but also future events (for the first time this term is mentioned in the poetic anthology “*Man-yo-shu*” /see: the poem by Yamanoue-no Okura, No. 894/);

monogokoro (物心, literally: “soul of things”) is the aesthetic category that means the inner emotional essence of objects, phenomena, living beings. The concept of *mono-no kokoro* appeared in ancient times influenced by the Shinto belief that the deity (*kami*) lives in each thing (*mono*). The concept of *avare* is associated with *mono-no kokoro*, which, according to the Japanese, occurs as a consequence of *mono-no kokoro*.

The transparent and simple terms of the Nara period are supplemented by the exquisite units of the literary masters of the Heian period, which is known for the flourishing of aristocratic literature, the appearance of the first imperial poetic anthologies, the discovery of the Ministry of Poetry, the invention of the *Kana* alphabet, which began to be used in parallel with the complex hieroglyphic writing, existing at those times. The wide opportunities for the literary talented personalities, who could not master the hieroglyphic writing, were opened up due to the easy-to-use alphabet. As a result, the treasury of the Japanese classical literature was supplemented with the myriads of works, written by the court ladies, – short stories, daily notes, novels, poetry, etc. The introduction of *kana* was reflected in the term formation of the literary masters. The second place in terms of frequency among Heian’s literary terms is occupied by the word-stemming units, which are inferior to the root-adding. In particular, the Heian’s literary terminology is represented by the following word-stemming units:

maedzuke (前く付け, literally: “additional lines”) is the composition method of 5-verses poem “*tanka*” by two authors, according to which one poet set the theme in the form of two final seven-syllable lines (*maeku*), and the other one had to add the first three lines (*tsukeku*) (this method of composing poems originated at the turn of 10th – 11th centuries and it is mentioned in the work of Sei Shonagon);

okashiki tokoro (可笑しき所, literally: “something that captures / attracts, seduces”) is the content attractiveness, the plot originality of the classic poem “*waka*”.

A number of the word-stemming terms of the Heian period are the units formed by adding the word stem 歌(*uta*, literally: “song”). These terms were introduced by well-known literary critics of that time (such as Ki-no Tsurayuki, Fujiwara-no Kinto, and others) in order to classify the poem types. In ancient times, classical Japanese poetry was recited by singing. Therefore, in order to denote the word “poem”, the Japanese use the term 歌“*uta*”, which literally means “song”. Here are some examples:

nadzurae-uta (謎らえ歌, literally: “song-likeness” or “song-mystery”) is a kind of *waka*, the content of which is expressed indirectly, that is through hints, riddles, etc. It is one of the six types of Japanese poetry classified by Ki-no Tsurayuki, which is mentioned in his preface to the poetry anthology “*Kokin-waka-shu*” (905 – 913). As it was stated by Ki-no Tsurayuki, “such songs, singing something, resemble each other, looking for a certain similarity.”

soe-uta (そへえ歌) is the song-hint, poem of allegorical content. It is one of the six types of Japanese poetry classified by Ki-no Tsurayuki, which is mentioned in his preface to the poetry anthology “*Kokin-waka-shu*” (905 – 913).

suguretari-uta (勝れたり歌, literally: “outstanding / beautiful, wonderful song”) is the term introduced by Fujiwara-no Kinto (966 – 1041) in his treatise “Shinsen dzuyno” in order to characterize the work that organically combined the content (“*kotoba*”), the form (“*sugata*”, “*sama*”, “*arisama*”) and the idea (“*kokoro*”) and met all poetry requirements.

The professional vocabulary of the Heian’s literary critics was also enriched with the word-stemming terms, formed by adding the word stem 物語(*monogatari*, literally: “story of things”). This term group denoted the types of prose or song-prose genres. For example:

okina-monogatari (翁物語, literally: “Tales of the Elders”) is the term for denoting the artistic prose, in which the story is told on behalf of a centenarian with a phenomenal memory, who tells about the long-past events. The most striking example of such “Tales of the Elders” is a number of the works of *recishi-monogatari* genre (“historical stories”): “*O-kagami*”, “*Midzu-kagami*”, etc.

rekishi-monogatari (歴史物語, literally: “historical story”) is the medieval prose genre, the main theme of which was the history of Japan, that was presented in the form of separate biographies of emperors, chancellors, military leaders, religious and cultural figures.

However, the appearance of a large number of the word-stemming units did not prevent the root-complex method of the term formation from its primacy among the Japanese literary masters of the Heian period. The constant influence of the Chinese tradition of word-forming and the undeniable convenience of the root-adding for the creation of new terms have contributed to the increasing of such units. For example:

kanodobi (感土美) is one of the types of the aesthetic category “*mono-no aware*”, which is popular in the literature and culture during the Heian period (*see*).

dzuikhitsu (随筆, literally: “following the brush”) is the original prose essay genre of medieval Japan, characterized by the complete freedom of the author’s writing, without any pre-made plot or plan, i.e., free “following the brush”, when the author wrote the personal experiences, his own philosophical maxims, piquant observations from the court life, etc. in separate sections (*dana*), not connected by a single style, theme and plot.

dojo (堂上) is the medieval court poets who closely kept the poetic secrets in their circle.

nikki (日記, literally: “daily records”) is the Japanese artistic diary prose of the 10th – 12th centuries. Japanese experts include both diaries with a description of everyday events and travel notes into this literary genre. The works of this genre contain the evidences of the events, which had to be witnessed by the author, the retelling of court gossip, personal observations, various reflections, poetic inclusions, etc.

niku (二句, literally: “second line”) is the second seven-syllable line of 5-verses poem “*tanka*”, which has a metric form 5-7-5-7-7.

rokkasen (六歌仙, literally: “six immortals”) is the six prominent poets of the Heian period, whose works are analyzed and evaluated by Ki-no Tsurayuki in his famous preface to the poetry anthology “*Kokin-waka-shu*”.

Subtle hints, associative connections, and the transfer of meaning from one subject to another were appreciated among the Heian’s artists. This way of thinking was reflected in the formation of the literary vocabulary of the Heian period. Most of the terms of the specified period are based on the transfer of meaning, in most cases – narrowing of the meaning. For example:

aware (哀れ, literally: “beautiful”, “charming”) is the category of medieval aesthetics that dominated in Japanese literature and art and meant “beautiful”, “charming”, often touched by sadness – “magic sadness”, “sad charm”;

kago (雅語, literally: “exquisite word”) is the established poetic vocabulary of court poets “*waka*”, according to which certain associative series were fixed by the age-old tradition;

kisetsu (季節, literally: “seasons of the year”) is the poetic and cultural principle, which is to harmonize everyday life and lifestyle of the Japanese with the seasons of the years, to group the poems of the poetic anthologies, according to their theme: “Spring”, “Summer”, “Autumn”, “Winter”;

engo (縁語, literally: “related words”) is the associative words-images, the vocabulary of one associative series – a stylistic method (poetic tradition) of the 9th – 13th centuries, when the use of a certain word (usually of a noun) in the poem required the obligatory use of another lexical equivalent (adjective, verb, etc.), based on the associative connection, by the author;

kotoba (言葉, literally: “word”, “language”) is the one of the basic terms of medieval poetics “*waka*”, which, depending on the context, covered such concepts as poetic language, vocabulary of the poetic work, syntax, melodic pattern of the poem, etc.

The syntactic method of the term formation of the Heian period is represented partially, mainly by the units formed through the particle の. For instance:

mono-no aware (物の哀れ, literally: “charm of things” or “magic sadness of things”, “sad charm of things”) is one of the main categories of the Japanese aesthetics and poetics “*waka*” of the Heian period, suggesting the presence of a special attractive and unique charm, which is usually hidden or veiled in any things, objects and phenomena of nature, that is, in everything that exists;

nashitsubo-no gonin (梨壺の五人) is the five men of the Pear Chamber – a group of poets and scientists of the Heian period, established by order of Emperor Murakami (926 – 967; years of rule: 946 – 967) in order to make the anthologies.

Let us consider the terminological units of the Japanese literary criticism of the next period – Kamakura. The historical events of this period were reflected in the literature, in particular, interpersonal wars, which, in turn, gave rise an appeal to Buddhism philosophy in the Japanese culture of that time. The exquisite aristocratic terms of the Heian period are replaced by the terminological units for denoting various kinds of military tales, oral stories about heroic deeds of military leaders, poetic works “*renga*”, aesthetic categories based on students of Buddhist schools, etc.

Most of the terminological units of the Japanese literary criticism of the Kamakura period are the root-complex units. Here are some examples:

biva-khoshi (琵琶法師, literally: “monk with a lute”) is the Japanese itinerant musicians who mainly retold the events of the internecine wars of the samurai clans of Taira and Minamoto to the accompaniment of “*biva*”;

vasan (和讃) is the genre of Japanese religious poetry; Buddhist psalms and hymns glorifying Buddhas, Bodhisattvas, famous monks and priests written in Japanese;

kyogoku reidzei (京極令泉) is the *waka* school, characterized by innovative and eccentric ideas (the brightest representative of this school is considered to be Kyogoku Tamekane /1254 – 1332/);

manabon (真字本, “Books of true writing”) or *shinjihon* (実名本, “Books of true signs”) is the name of the early version of “Tale of the Soga Brothers”, from which all subsequent versions of this work are derived;

nijo (二条) is the poetic school of *waka*, established by Nijo Tameuji (1222 – 1286), whose representatives followed the traditional rules and direct unpretentious style;

soku (疎句) is the term of medieval poetics for denoting *tanka*, the semantic and rhythmic pattern of the first (5-7-5) and second (7-7) stanzas of which is veiled, invisible at

first glance, which reader should understand with the help of using the internal content, subtle associations, allusions to the work of another author, etc.

Other types of the term formation are presented in the terminology of the Japanese literary criticism of the Kamakura period by minor inclusions. For example, the units, formed by narrowing of the meaning, are as follows:

shyakkey (借景, literally: “borrowed landscape”) is the poetic method introduced by the poet and theorist Fujiwara-no Kinto (1162 – 1241). It consists in borrowing the landscape sketches from a classical work and it is used to give the poem a special atmosphere of antiquity or to combine the modern and medieval landscape;

asobi (遊び, literally: “game”, “entertainment”) is one of the styles of combining the *renga* stanzas, which originated in the 12th century and was characterized by non-compliance with canonical rules, free metrics, the use of non-poetic vocabulary, etc.

The following term can be given as an example of the word-stemming unit:

katari-mono (語り物) is the genre of medieval oral narratives told by the *biva-khoshi* itinerant storytellers. The theme of the *katari-mono* stories was the real events of the internecine war of two samurai clans – Taira and Minamoto. At the turn of 12th – 13th centuries the *katari-mono* began to be arranged in *yomi-mono* (“books to read”), and later in the written prose genre of the *gunki* military stories.

An example of the terms generated by a syntactic method, in particular by combining two words with the help of the conjunction of the genitive case の, is as follows:

biva khoshi-no monogatari (琵琶法師の物語) is the oral folk tales told to the accompaniment of *biva* by the itinerant musicians (*biva-khoshi*).

6. Discussion.

The practical significance of the study is the possible use of the results of the research work in reading both linguistic and literary special courses: in the lexicology of Japanese language, history of Japanese literature, theory of literature, Japanese terminology, translation studies, history of Japanese language, as well as for writing relevant teaching and learning materials in these disciplines: curricula, textbooks and manuals.

7. Conclusions.

Summarizing the above-mentioned observations of the term formation of the Japanese literary terminology of the Nara, Heian and Kamakura periods, it should be noted that during these periods the terms of the etymological type *kango* (漢語) are dominated, the *wago* units (和外来) are a minority and the *gairaigo* terms are not used. The root-making is dominated among the methods of the term formation of the Japanese literary criticism of the Nara and Kamakura periods. In our opinion, this is due to the cultural influence of China, as well as the convenience of the root-adding for the term formation. The Nara period is also represented by the units formed by transferring of the meaning. In addition to the dominant root-adding, the word-stemming, transfer of the meaning and syntactic method are the common formation methods of the terminological units of the Japanese literary criticism of the Heian period.

We consider that these methods became widespread, especially due to the invention of the *Kana* alphabet during this period. Within the Kamakura period, the Japanese literary critics continued to use such methods of the term formation as follows: root-adding, narrowing of the meaning, word-stemming and syntactic method. The limited volume of this paper and the material of the study allows us to briefly touch upon the theme of comparing the Japanese terminological units of the Nara and Kamakura periods, so there is a scope for

further studies of the terms of the Japanese literary scholars of the specified periods, as well as other periods.

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Анотація

У статті аналізуються етимологічні та словотвірні особливості термінологічних одиниць японського літературознавства епох Нара, Хейан та Камакура. Встановлюється співвідношення термінів етимологічних груп канго 漢語, ваго 和語 та тайрайго 外来語 у вказані історичні епохи. Досліджується продуктивність способів термінотворення японських літературознавчих термінів у діахронії: коренескладання, основоскладання, метафоризації та інших.

У статті зроблено спробу вивчення впливу культурного та історичного підґрунтя на формування палітри термінологічних одиниць японського літературознавства. Зокрема досліджуються: терміни доби Нара, почерпнуті поетами із глибин фольклору; вишукані термінологічні одиниці, пронизані тонкою естетикою придворних митців Хейану; та поняття японського літературознавства, винайдені ченцями-відлюдниками епохи Камакура. Аналізується зв'язок між домінуванням певних типів термінотворення та історико-культурних обставин конкретної історичної доби.

Встановлюється кількісне переважання, запозичених з Китаю, одиниць-канго 漢語 та, заснованого на канго 漢語, способу термінотворення – коренескладання у всіх досліджуваних епохах – Нара, Хейан та Камакура. Прослідковується прямиий вплив на формування тогочасної літературознавчої термінології Японії таких факторів, як: панування китайської мови в науці, запозичення окремих термінів з Китаю та наслідування способів термінотворення, притаманних китайській мові.

Ключові слова: термінологія, японська література, канго, коренескладання, основоскладання, метафоризація.