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ANALYSIS OF PRENOMINAL MODIFICATION IN *SARADA KINENBI*

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Abstract

Previous research on prenominal modification in *tanka* is scarce and has only taken partial aspects into consideration, namely, pronouns as modified elements and verbs as modifying elements, using only classical *waka* from the *Man'yōshū* as material. In light of this, the present study included all parts of speech that appear either as modifying elements or modified elements and analyzed prenominal modification in the renowned modern *tanka* collection *Sarada Kinenbi*. It also partially compared the results to the previous research on the *Man'yōshū*. It has been found that the attributive noun phrases are the most abundant kind of prenominal modification and that attributive adjective phrases are fewest in *Sarada Kinenbi*. Also, there are more single-word phrases/clauses than complex ones. Regarding complex phrases/clauses, the elements that accompany these are mostly complements. Further, more second person pronouns are modified than first person pronouns. Moreover, these second person pronouns were found to be most commonly modified by attributive clauses. Also, among the 14 verbs that modify pronouns, only the two verbs *shinjiru* (to believe) and *konomu* (to like) were found to match Inagaki's definition "mental verbs". Finally, Kagimoto's (1999) claims regarding the Noun Phrase Accessibility Hierarchy in the *Man'yōshū* proved to be valid in *Sarada Kinenbi* as well.

要旨

短歌における連体修飾の先行研究は限定的である。すなわち代名詞が被修飾部の場合と動詞が修飾部の場合しか見ておらず、万葉集における古代短歌だけを資料としている。本論文では、被修飾部と修飾部に現れうる全品詞を含め、短歌集『サラダ記念日』における連体修飾を分析し、先行研究と本論文の結果を部分的に比較し、検証した。その結果『サラダ記念日』では名詞修飾句が最も多く、形容詞修飾句が最も少ないことが観察された。なお1語から成る句や節の方が複雑な句や節より多かった。複雑な句や節に関しては同伴要素として補語が最も多く観察された。さらに第二人称代名詞の方が第一人称代名詞より修飾を受けやすいことが観察された。また、これらの第二人称代名詞は動詞修飾節により修飾されることが最も多かった。なお人称代名詞を修飾する14の動詞の内、稲垣(2013)の「心理動詞」にあてはまるのは「信じる」と「好む」しか見出されなかった。最後に万葉集における「関係節化の可能性の階層」をめぐる鍵本(1999)の分析が『サラダ記念日』にも通じることが明らかになった。

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Transliteration conventions

All Japanese text is transcribed in the Hepburn system. Japanese text that is part of the text body is rendered in *italics*, while Japanese text that is part of an analysis is written in roman.

Gender neutral pronouns

The gender neutral pronoun “they” and its inflections are used to address authors and other persons unless specific preferences have been provided for by the addressee(s).

List of abbreviations

Parts of speech

COP copula

SUB subordinator

Sentence elements

TOP topic

Cases

NOM nominal

ACC accusative

DAT dative

GEN genitive

LOC locative

INS instrumental

Verb categories

TE te-form

EPI epistemic modality

NPST non-past tense

PST past tense

PRES present tense

PAS passive

NEG negative

POT potential

VOL volitional

IMP imperative

1. Introduction

1.1. Background

As thoroughly explained later, the structure of Japanese prenominal modification (relative clauses and attributive phrases) greatly differs from that of English and other Germanic languages. The author's choice to call relative clauses and attributive phrases "prenominal modification" demonstrates in itself a structural characteristic: the attribute (the relative clause or the attributive phrase) always stands in front of the modified word. This and other structural differences deserve and require attention when learning, teaching or in other ways working with any aspects of the Japanese language. A vast amount of research has of course been conducted on prenominal modification. There are, for instance, Saitō (2002), Hara (2008) and Nagano-Madsen et al. (2013) on acquisition of prenominal modification and Kamisawa (2012) who uses typology and contrastive linguistics to delve deeper into something called Teramura's outer relation by comparing English and Chinese to Japanese.

However, *tanka*, a kind of classical Japanese poetry, is, to the author's knowledge, yet a fairly unexplored area when it comes to prenominal modification, even though it is considered to be one of the major genres of Japanese literature. *Tanka*, or *waka* when talking about older *tanka*, is also what mainly comprises the oldest existing collection of Japanese poetry, the *Man'yōshū*. Such traditional poems are also said to represent the characteristics of a language.

However, as to what concerns *waka*, Inagaki (2013) and Kagimoto (1999) had already been researching prenominal modification in the *Man'yōshū*. Inagaki (2013), for instance, hypothesized that the Japanese structure "modifying element + pronoun" might have emerged due to the influence of western languages and that it might be a "new kind of expression" (Inagaki 2013, p.3). However, by researching this structure in the *Man'yōshū*, they found that it had been present in Japanese for a long time. They found a total of 284 pronouns in the *Man'yōshū* that receive modification. They also found that most of the modifying elements seem to be more or less verb collocations ("attributive clauses" in the present study) and that noun and adjective collocations ("attributive noun phrases" and "attributive adjective phrases" in the present study) are the second and third most frequent types. Inagaki (2013) discusses this as a possible characteristic of the whole structure of prenominal modification in Japanese, not only as a characteristic of the *Man'yōshū*.

Kagimoto (1999) also analyzed prenominal modification in the *Man'yōshū*, focusing on expressions that differ from that of modern Japanese. They found that while there are examples that have the same structure as that of modern Japanese, prenominal modification was used more freely in classical Japanese, resulting in expressions to which the logic of

modern Japanese is hard to apply and expressions that do not feel entirely correct anymore. Among these are examples that 1) are not frequently seen in modern Japanese and that 2) can be interpreted in a different way than how they were intended by the poet.

The lack of research on prenominal modification in *tanka* and the limited aspects of the previous research of Inagaki (2013) and Kagimoto (1999) thus motivated the examining of prenominal modification not in classical *waka* but modern Japanese *tanka*, as described in the following section.

1.2. Presentation of problems

Inagaki's research (2013) focuses on the topic of attributively modified pronouns in the *Man'yōshū*. Their research provides a useful method on how to analyze Japanese prenominal modification, however, it only gives insight into prenominal modification in classical *waka* and thus no general conclusions about prenominal modification in *tanka* can be drawn based on this study alone.

Kagimoto (1999) provides insight into what can be expected from researching prenominal modification in classical *waka*. Their results are very intriguing indeed, however, while not actually stating it, they only examine attributive clauses, in other words, the structure “verb + modified element”. Much like Inagaki (2013), they only deal with prenominal modification in classical *waka*.

To summarize the problems with the previous research, both Inagaki (2013) and Kagimoto (1999) only examine certain parts of speech and use only classical *waka* as material. Their research should, however, not be viewed as one sided, of course, but as valuable and inspiring pioneer work that only furthers and motivates this study and that helps develop relevant research questions, as presented in the following section.

1.3. Purpose and research questions

The previous research presented in this study, which deals with prenominal modification, has only taken partial aspects into consideration, namely, pronouns as modified elements and verbs as modifying elements. Also, it only uses classical *waka* from the *Man'yōshū* as material. In light of this, the present study aims to include all possible parts of speech that may appear as either modifying element or modified element and to analyze prenominal modification in the renowned modern *tanka* collection *Sarada Kinenbi*. This study will also

partially compare the results with the previous research on the *Man'yōshū*. To this end, the following research questions have been devised:

1. How frequent are the three kinds of prenominal modification: attributive clauses, attributive noun phrases and attributive adjective phrases in the modern Japanese *tanka* collection *Sarada Kinenbi*?
2. Is the structure mostly single-word or complex? What preceding elements accompany complex attributive phrases/clauses?
3. What are the similarities/dissimilarities in classical *waka* and modern *tanka* concerning prenominal modification?

2. Japanese prenominal modification

The following section begins by clarifying the use of the term “prenominal modification”, presents typological differences between Japanese and English regarding relative clauses, gives a brief overview on prenominal modification in Japanese and distinguishes between two types of relative clauses.

The term “prenominal modification” refers to what is called relative clauses and attributes or attributive phrases in Germanic languages, such as Swedish or English. The choice to use the term was motivated by the fact that attributes, be they relative clauses or single-word adjective or noun phrases, always stand in front of the modified word in Japanese. The term “prenominal modification” is thus intended to collectively refer to all modifying elements that precedes a modified element.

As for the typological differences between Japanese and English, regarding prenominal modification, Saitō (2002) highlights the following four points as being common standpoints when doing a typological comparison of prenominal modification: 1) Whether the head element is located before or after the modifying elements, 2) whether relatives intervene or not, 3) whether pronouns remain post relativization or not and 4) whether pre- and postpositions are deleted within the modifying elements or not (ibid, pp.46-47). These four points are explained below with concrete examples.

1) In Japanese, *otoko* (man) is put after *sanma-o yaku* (who is grilling saury) whereas in English, “man” is put before “who is grilling saury”. Compare:

- (1)
 - a) [sanma-o yaku] otoko-ga iru
 - b) There is a man [who is grilling a saury]

2) Relatives are not used in Japanese, contrary to English. Compare:

- (2) a) [sanma-o yaku] (absent relative) otoko-ga iru
b) There is a man [who is grilling a saury]

3) Pronouns do not remain after relativization in either Japanese or English, and thus, sentences (3a) and (3b) are ungrammatical (ibid, p.47).

- (3) a) [watashi-ga kanojo-ni tegami-o okutta] onna no hito
I-NOM she-DAT letter-ACC send-PST woman
b) The woman [to whom I sent a letter to her]

4) In Japanese, postpositions are deleted as a result of relativization. In English, however, no deletion of prepositions takes place. This is shown in (4) below.

- (4) a) watashi-wa tomodachi-ni purezento-o ageta
I-TOP friend-DAT present-ACC give-PST
a2) [purezento-o ageta] tomodachi (absent postposition)
present-ACC give-PST friend
b) I gave a present to a friend
b2) A friend to whom I gave a present

author's examples

Prenominal modification in Japanese is about modifying nouns, pronouns or numerals attributively. The modifying elements may consist of anything from single-word non-verb phrases to complex verb-containing clauses. Examples are given below. Henceforth, all in-analysis Japanese examples shall be rendered as below, namely, the first row being the transcribed Japanese original, the second row being a simple grammatical analysis and the third row being an English translation within single quotation marks. Square brackets [] mark the modifying elements.

(5a) Modification by single-word non-verb phrases

- i) [haru-no] hana (noun-GEN + modified word)
spring-GEN flower
'a [vernal] flower'
ii) [kono] hana (attributive + modified word)
this flower
'[this] flower'

iii) [akai] hana (i-adjective + modified word)

red flower

‘a [red] flower’

iv) [kireina] hana (na-adjective + modified word)

beautiful flower

‘a [beautiful] flower’

(5b) Modification by complex non-verb phrases

i) [totemo kireina] hana (adverb + na-adjective + modified word)

very beautiful flower

‘a [very beautiful] flower’

(5a-i) and (5b-i) author’s example

(5a-ii) to (5a-iv) Nagano-Madsen et al. 2013, p.3

(6a) Modification by single-word verb-containing clauses

i) [oreta] hana (verb + modified word)

break-PST flower

‘a [broken] flower’

(6b) Modification by complex verb-containing clauses

i) [watashi-ga anata-ni yūbin-de okutta] hana

I-NOM you-DAT mail-INS send-PST flower

‘the flower [that I sent you by mail]’

author’s examples

When distinguishing between modifying elements (non-verb phrases, verb-containing clauses, single-word and complex) is required, non-verb phrases, as in (5) above, will be referred to as single-word/complex attributive noun/adjective phrases while verb-containing clauses, as in (6) above, shall be referred to as single-word/complex attributive clauses. Otherwise, they will collectively be referred to as modifying elements.

Further, in (5) and (6) above, the common noun “flower” is the modified element. However, also formal nouns, such as *koto*, *no*, *mono* and *tokoro*¹ can be attributively modified in Japanese. If and when distinguishing between elements that modify common nouns and formal nouns is required, following the taxonomy of Hara (2008), elements that modify common nouns will be called adnominal phrases/clauses (*meishishūshokusetsu*) and elements modifying formal nouns will be called complementary phrases/clauses (*hosokusetsu*) (Hara 2008, p.17, original in Japanese, author’s translation).

Moreover, the designation of the modified element varies from research to research. For instance, Iori (2001) calls it head noun while Kamisawa (2012) names it head element (original terms in Japanese, author’s translation). This study applies Kamisawa’s (2012) head element, taking into consideration that the modified element does not necessarily need to be of one particular part of speech.

Now, regarding the two types of attributive clauses that need distinguishing, here, the widely accepted “inner relation” and “outer relation”, coined by Hideo Teramura, will be presented. Let us take a look at the examples below.

- (7) a) [sanma-o yaku] otoko-ga iru
 saury-ACC grill-NPST man-NOM be-NPST
 ‘There is a man [who is grilling saury]’
 b) [sanma-o yaku] nioi-ga suru
 saury-ACC grill-NPST smell-NOM do-NPST
 ‘It smells [of grilling saury]’

Iori 2001, p.224

While (7a) and (7b) above both are examples of attributive clauses in the sense that verb-containing modifying elements modify head elements, the head element in (7a), “man”, is a complement to the predicate “grill” of the attributive clause and can thus be rephrased as (8a) below. Meanwhile, the head element in (7b), “smell”, is not a complement to the predicate “grill”. Thus, (8b) becomes ungrammatical.

- (8) a) otoko-ga sanma-o yaku
 man-NOM saury-ACC grill-NPST
 ‘A man is grilling a saury’

¹ Comparable to English subordinators, such as ‘that’.

b) nioi-ga sanma-o yaku
smell-NOM? saury-ACC grill-NPST
'A smell is grilling a saury'

ibid, p.224

Hideo Teramura defines cases in which the head element is a complement to the predicate within the attributive clause, as in (7a) and (8a) above, as “inner relation” and cases where the head element is not a complement to the predicate within the attributive clause, as in (7b) and (8b) above, as “outer relation” (ibid, p.224). In other words, a sentence in which there is a case relation between the head element and the attributive clause is an inner relation and a sentence in which there is no case relation between the head element and the attributive clause is an outer relation (Saitō 2002, p.47).

This section gave a brief overview of Japanese prenominal modification, distinguished between two types of attributive clauses and presented typological differences between Japanese and English, regarding prenominal modification.

2.1. Theoretical framework

Both previous studies lack documentation of a theoretical framework. However, based on their approach pattern as observed by the author, both Inagaki (2013) and Kagimoto (1999) mainly look at three grammatical aspects in their research. These are semantics, syntax and morphology.

Inagaki analyzes attributively modified pronouns in the *Man'yōshū*, using both semantical, syntactical and morphological approaches. Semantical in the sense that they look at the nature of isolated lexical units, discussing for instance whether Japanese words from the age of the *Man'yōshū* that referred to distinct items had a quality that made them harder to be modified or not. Syntactical in the sense that they discuss the cases of the modified pronouns, saying that compared to first person pronouns, in the *Man'yōshū*, it is more usual to interpret the second person pronoun *kimi* as being accusative rather than nominative. Morphological in the sense that they analyze the frequency of three parts of speech that can appear as modifiers to pronouns, finding that most of the modifying elements seem to be, more or less, verb collocations. Noun and adjective collocations are the second and third most frequent types. (ibid, p.19)

Meanwhile, Kagimoto's approach is mainly syntactical, comparative and semantic.

Syntactical and comparative in the sense that they focus on what case the modified elements in the *Man'yōshū* are in and how the translation of these would change in modern Japanese.

The present study will assume a similar approach as seen in Inagaki and Kagimoto, while being more of a working hypothesis. Morphology will help answering the first research question in determining the most frequent kind of part of speech as modifying element: attributive clauses, attributive noun phrases or attributive adjective phrases. When looking at single-word and complex phrases/clauses in question 2a and when dealing with complements and other accompanying elements to attributive phrases/clauses, syntax will play the main role. Finally, a comparative-semantic method will be applied when answering the last question, number three, in which comparison between the results presented by the previous research and that of the present study will be conducted.

2.2. Previous studies

A considerable amount of literature has been published on Japanese prenominal modification that varies greatly in approach and theme. This section presents two studies on prenominal modification in classical *waka* in the *Man'yōshū*, namely, that of Chie Inagaki (2013) and that of Yuri Kagimoto (1999). The studies were chosen considering their novelty and their relevance to the present study.

2.2.1. Chie Inagaki (2013)

Inagaki hypothesized that the structure “modifying element + pronoun” in Japanese might have emerged due to the influence of western languages and that it might be a “new kind of expression” (ibid, p.3). However, by researching this structure in the *Man'yōshū*, they found that it had been present in Japanese for a long time.

They first examined what kind of pronouns receive modification and what kind of elements modify the pronouns. Secondly, they looked into what case these pronouns usually are in. Lastly, they discuss the structure of the modifying elements. Inagaki's findings are as follows.

First of all, among the 4516 poems, there is a total of 284 pronouns in the *Man'yōshū* that receive modification, among which 88 are first person pronouns and 196 are second person pronouns. See tables 3 and 4 below for details.

Table 3, the number of first person pronouns in the *Man'yōshū* and the number of examples where they receive modification (ibid, p.8)

First person pronouns	Total	Number of modified pronouns		
'a' (including 'a-ga')	95	1 'a-ga'	5	88
'are'	44	4		
'wa' (including some 'wa-ga')	221	0	83	
'wa-ga'	738	4		
'ware'	429	79		

Table 4, the number of second person pronouns in the *Man'yōshū* and the number of examples where they receive modification (Inagaki 2013, p.9)

Second person pronouns	Total	Number of modified pronouns		
'na' (including some 'na-ga')	32	0	0	196
'nare'	4	0		
'na-ga'	23	0		
'kimi' (including 'kimi-ga')	484	196	196	

Concerning first person pronouns, Inagaki states that the reason for why *a* type first person pronouns that receive modification are few while the *wa* type first person pronouns that receive modification are abundant is because, *a* being a so called definite pronoun and *wa* a so called indefinite pronoun, *a* is relatively firm; hard to describe and hard to define. They also say that the definite pronoun *a* being harder to modify than the indefinite pronoun *wa* is comparable to the phenomenon that personal pronouns are hard to modify attributively in English and Chinese.

Concerning second person pronouns, there are several examples of the second person pronouns *kimi* and *kimi-ga* receiving modification while the *na* type second person pronouns never receive modification. This is because, while there are cases where *kimi* is used as a pronoun, it was originally a noun that addressed a wide range of things whereas *na* type pronouns could only indicate a narrow range of things and distinct items such as *uchi no hito* and so on. Comparing the fact that there only are 88 examples of first person pronouns receiving modification whereas second person pronouns are modified in 196 cases merely looking at *kimi* alone, they discuss the possibility that Japanese words from that age that referred to distinct items had a quality that made them harder to be modified (ibid, pp.10-11).

Next, Inagaki delves into what kinds of elements modify the pronouns. There are several examples of *wa* type pronouns being modified with noun-like modifying elements that describe a person, such as *yo* (world) in [*yo-no*] *hito* (a person [of/in the world]) and that modify and depict the nature and state of personal pronouns, as in, for instance, “me, [who **modifying element**]”. Meanwhile, there are no such instances regarding *kimi*. Thus, it can be said that there is a possibility that it was hard or impossible to describe the nature and state of *kimi* with noun-like modifying elements at the time. Also, both the *wa* type first person pronoun and the second person pronoun *kimi* are often modified with *omou* (to think) and other “mental verbs” that connote love and affection. (ibid, pp.11-14)

Concerning what cases the pronouns are in, there are examples in which it is hard to tell whether the case is nominative or accusative, as in:

(9) [shibashiba mi-tomo akan] kimi kamo
 Frequently watch-NPST-even if get tired of-NEG-NPST you maybe
 ibid, p.17

Compared to first person pronouns, in the *Man'yōshū*, it is more usual to interpret the second person pronoun *kimi* in cases such as (9) above as being accusative, as in “You, whom I do not become tired of watching”, rather than “you, who do not become tired of watching (**absent accusative object**)”. (ibid, pp.17-18)

Finally, they take a look at the structure of the elements that modify the personal pronouns. Most of them seem to be, more or less, verb collocations (“attributive clauses” in the present study). Noun and adjective collocations (“attributive phrases” in the present study) are the second and third most frequent types. Inagaki (2013) discusses this not as a characteristic of the *Man'yōshū* but as a possible characteristic of the whole structure of prenominal modification in Japanese. (ibid, p.19)

2.2.2. Yuri Kagimoto (1999)

Kagimoto also analyzed prenominal modification in the *Man'yōshū*. They found that while there are examples that have the same structure as that of modern Japanese, prenominal modification was used more freely in classical Japanese, resulting in expressions to which the logic of modern Japanese is hard to apply and that do not feel entirely correct. To be precise, they found examples that 1) are not frequently seen in present day Japanese and that 2) might be interpreted in a different way than how it was intended. (ibid, pp.3-4)

A few concrete, essential examples of Kagimoto’s findings are presented below. All transliterations, grammatical notes and English translations are done by the author.

Examples where the head element is similar to an accusative object

- (10) [wa-ga naku] namida imada hi-naku-ni
I-NOM cry-NPST tears still dry up-NPST-NEG-even though
‘Even though the tears [that I cry] have still not dried up’

Ibid, p.5

Kagimoto (1999) found several examples of the intransitive verb *naku* (to cry) being used to modify the noun “tears”, as in (10) above. This usage, *naku namida*, suggests the possibility that *naku* might have been used as a transitive verb at the time the *Man’yōshū* was written. While there are no examples of *namida* being used as a blunt accusative object, as in (11) below, the structure *naku namida* can certainly be interpreted as such. (ibid, p.5)

- (11) namida-wo naku
tears-ACC cry-NPST
‘to cry tears’

ibid, p.5

Examples where the head element could be either an accusative object or a subject

- (12) [kogu] fune
row-NPST boat
‘the boat [that one rows / that floats]’

ibid, p.6

Kogu fune appears several times and is problematic by its nature as it can be interpreted as “the boat that one rows” as well as “the boat that floats” in classical Japanese. In the former, the boat is an accusative object, while in the latter, the boat is a subject. In the *Man’yōshū*, both interpretations are represented, as in (13) and (14) below. The transitive usage of *kogu* (to row) that we see in (13) below is accepted in modern Japanese, as is the rephrased version, *fune o kogu* (to row a boat), where the boat is an accusative object. In (14), on the other hand, one could interpret *kogu* as an intransitive verb, resulting in the meaning *fune ga kogu* (the boat rows/floats), letting the boat be the subject. This, however, is not an accepted usage of *kogu* in modern Japanese. (ibid, p.6)

- (13) [aonami-ni sode-sae nurete kogu] fune

blue waves-DAT sleeve-even get wet-NPST row-NPST boat
'The boat [that one rows so that even ones sleeves get wet by the blue waves]'

(14) [taruhime-no ura-o kogu] fune
taruhime-GEN bay-ACC row-NPST boat
'The boat [that floats in the bay of Taruhime]'

Ibid, p.6

Examples where the head element is similar to a reflexive pronoun

(15) [masurao-to omoeru] ware
fine man-SUB think-NPST I

Kagimoto 1999, p.6

The head element *ware* (classical Japanese first person pronoun “I”) in (15) above allows for two kinds of interpretations: it is either the subject, as in (16) below, or the accusative object, as in (17) below. In the latter, the head element *watashi* (modern translation of *ware*) could be interpreted as the reflexive pronoun (me/myself), indicated by the usage of “whom”. The sentences below are rewritten in modern Japanese. (ibid, pp.6-7)

(16) [watashi-o masurao-to omotteiru] watashi
I-ACC fine man-SUB think-NPST I
'I [who think that I am a fine man]'

(17) [watashi-ga masurao-to omotteiru] watashi (jishin)
I-NOM fine man-SUB think-NPST I (self)
'I [of whom I think as fine man]'

Ibid, p.6

Complex sentences

(18) [kakete anshin-shita] kagi
lock-NPST be relieved-PST key
'The key [that I became relieved about locking]'

Ibid, p.7

(18) above is not a very common way to use prenominal modification in modern Japanese, possibly because there is no direct relation between “to be relieved” and “key”. In the *Man'yōshū*, however, the following expression (19) can be found, even though there is no

direct relation between the verb *nagu* (to become calm) and the head element *yama* (mountain). “Could this be an example of classical Japanese being able to produce attributive phrases freely”, Kagimoto analyzes. (ibid, p.7)

- (19) [minagishi] yama
 behold and become calm-PST mountain
 ‘The mountain [that I became calm of/by looking at]

Ibid, p.7

Kagimoto (1999) also discovered examples of unmarked verbs in the *Man'yōshū* that when translated into modern Japanese, manifest either as expressions of receiving and giving or as the passive voice of a verb. Examples are given below.

Examples that can be interpreted as expressions of receiving and giving

- (20) [miru] haha nashi-ni
 see off-NPST mother without
 ‘without a mother [who would see me off]’

Ibid, p.8

miru haha means “the mother [who looks (here: sees me off)]” but would in a modern Japanese translation rather become *mite kureru haha*. (ibid, p.7) *kureru* is an auxiliary verb that means “to give”, which here expresses the speaker’s gratitude toward the mother who sees off the departing speaker.

2) Examples that can be interpreted as the passive voice of a verb

- (21) [inenu] yoru-no ōki
 sleep-NEG-NPST night-GEN many
 ‘the nights [during which I do not sleep] are many’

Ibid, p.8

The original text in classical Japanese literally says “nights [during which I do not sleep]”, while the context from which this example is taken would rather produce the sentence *nemurenai yoru* “nights [during which I cannot sleep]”, in other words, conjuring the passive voice, indicating the disability to sleep. (ibid, p.8)

Kagimoto also touches on the Noun Phrase Accessibility Hierarchy (NPAH), which dictates what cases take priority when interpreting prenominal modification. For instance,

omowanu kimi (think-NEG-NPST + you) is more likely to mean “you, who do not think of me” rather than “you, of whom I do not think” because the NPAH dictates that the nominative case takes priority over the accusative case. (ibid, p.13)

The next section summarizes those parts of Inagaki (2013) and Kagimoto that are most relevant to the discussion of the present study.

2.3. Summary of findings in previous studies

Inagaki (2013) found that the modifying element + pronoun structure in Japanese has been present in Japanese for a long time, contrary to their hypothesis. They found a total of 284 pronouns in the *Man'yōshū* that receive modification, among which 88 are first person pronouns and 196 are second person pronouns.

Concerning the pronouns, Inagaki discusses that it might have been hard or impossible to describe the nature and state of the second person pronoun *kimi* with noun-like modifying elements at the time. Also, both the *wa* type first person pronoun and the second person pronoun *kimi* are often modified with *omou* (to think) and other “mental verbs” that connote love and affection. (ibid, pp.11-14)

Concerning what cases the pronouns are in, there are examples in which it is hard to tell whether the case is nominative or accusative. Compared to first person pronouns, in the *Man'yōshū*, it is more usual to interpret the second person pronoun *kimi* as being accusative, as in “You, whom I do not become tired of watching”, rather than “you, who do not become tired of watching [absent accusative object]”. (ibid, pp.17-18)

Most of the modifying elements seem to be, more or less, verb collocations (“attributive clauses” in the present study). Noun and adjective collocations (“attributive phrases” in the present study) are the second and third most frequent types. Inagaki discusses this not as a characteristic of the *Man'yōshū* but as a possible characteristic of the whole structure of prenominal modification in Japanese. (ibid, p.19)

Meanwhile, Kagimoto (1999) found that, while there indeed are examples that have the same structure as that of modern Japanese, prenominal modification was used more freely in classical Japanese, resulting in expressions to which the logic of modern Japanese is hard to apply to and that do not feel entirely correct. Kagimoto divided these expressions into the following groups: 1) the head element is similar to an accusative object 2) the head element could be either an accusative object or the subject 3) the head element is similar to a reflexive pronoun and 4) complex sentences.

Furthermore, they also found examples that, when translated into modern Japanese, 1) can be interpreted as expressions of receiving and giving and 2) that can be interpreted as the passive voice of a verb, even though the original expression in classical Japanese contains no marked expressions but are unmarked.

Kagimoto also touches on the Noun Phrase Accessibility Hierarchy (NPAH), which dictates what cases take priority when interpreting prenominal modification. For instance, *omowanu kimi* (think-NEG-NPST + you) is more likely to mean “you, who do not think of me” rather than “you, of whom I do not think” because the NPAH dictates that the nominative case takes priority over the accusative case. (ibid, p.13)

3. Analysis

3.1. Material

Tanka, a kind of classical Japanese poetry, is yet a fairly unexplored area when it comes to prenominal modification. It is, however, considered to be one of the major genres of Japanese literature. *Tanka* is also what mainly comprises the oldest existing collection of Japanese poetry, the *Man'yōshū*. When speaking of *tanka* from (the time of) the *Man'yōshū*, however, one should rather call it *waka*. *Waka*, which originally was a generic name for different kinds of poems, came to refer only to *tanka* after the Heian Period, from around 1192. A *tanka* poem consists of five groups of morae, Japanese syllables, which are arranged: 5-7-5-7-7. In example (22) below, every mora is divided by a hyphen to make them easier to count. The number of morae in each group is indicated within the parentheses to the right.

(22) hi-no-a-ta-ru	(5)
ka-be-ni-mo-ta-re-te	(7)
su-wa-ri-o-ri	(5)
he-i-ko-o-se-n-no	(7)
a-to-ki-mi-no-a-shi	(7)

Sarada Kinenbi, p.9

Contrary to spoken Japanese, *waka* and *tanka* must be expressed within a limited amount of morae, as can be seen from the example above. This, among other possible differences between written poetry and spoken language, might very well have changed the outcome and findings of the present study, had spoken Japanese been chosen as material.

The material is taken from the modern *tanka* collection *Sarada Kinenbi*, published for the

first time in 1987, written by Machi Tawara. Tawara was considered to have revolutionized modern *tanka* writing with their light and casual style that maintained a feminist, socio-analytic discourse. (Shino 2000, pp.212-214) *Sarada Kinenbi*, loosely translated as “Salad Anniversary”, is a compilation of 434 *tanka* poems and is divided into several shorter units of poems, each unit having a separate title. *Sarada Kinenbi* is also the title of one of these subunits. All the *tanka* that have been extracted from *Sarada Kinenbi* for analysis are listed in the appendix.

3.2. Method

To answer the first question, namely, how frequent the three kinds of prenominal modification are, attention was given to what part of speech the elements that directly precede the head element belong to: verb, noun or adjective. This included all verbs and adjectives, regardless of their tempus (past or non-past), polarity (affirmative or negative), modality and other grammatical categories. All these forms include the classical versions as well, such as verbs ending in *shi* in their classical past tense and adjectives ending in *ki* in their affirmative non-past tense. Any combination of these categories was also accepted.

For nouns, including pronouns and numerals, both succeeding particles *no* and *ga* were accepted, given that they fulfilled a genitive function. For instance, there are cases where the particle *no* is used instead of a nominative *ga* to mark the subject of a predicate and cases where the particle *ga* is used instead of a genitive *no* to connect a modifying noun phrase with a head element. See the following examples:

- (23) a) [hi-no ataru] kabe
 sun-GEN hit-NPST wall
 ‘A wall [that is hit/lit by the sun]’

Sarada Kinenbi, p.8

- b) [wa-ga] kaapu
 I-NOM carp
 ‘[My] carp’

Sarada Kinenbi, p.15

Cases such as (23a) above, where the particle *no* is used to mark the subject of a predicate, were not included in the analysis of attributive noun phrases as these *no* do not have an attributive or modifying function, while cases such as (23b), where the particle *ga* is used to

connect a modifying noun phrase with a head element, were included in the analysis as these *ga* work attributively.

In answering the second question, namely, whether the structure is mostly single-word or complex and what preceding elements accompany complex attributive phrases/clauses, a working hypothesis was applied as no established methodology could be found. This experimental method is described below.

Cases where the predicate of the modifying element was accompanied by a complement (such as a subject, a direct object, an indirect object, a location, an instrument, time and so on), either marked with a case particle or not, as in example (24a) below, or cases where it is unclear whether the accompanying element is a complement or not but which is marked with a case particle, or a combination thereof, are marked (c) in the appendix.

(24a) [ubuge majikaki] kimi-no kao
 downy hair near-NPST you-GEN face
 ‘[the downy hair] on your face [which is near] (me)’

Sarada Kinenbi, p.28

Cases where the predicate of the modifying element is accompanied by a te-form phrase, as in example (24b) below, are marked (t) in the appendix.

(24b) [kakuzatō namete owatte yuku] haru
 sugar cube lick-TE come to an end-NPST spring
 ‘spring [that comes to and end while sucking/licking a sugar cube]’

Sarada Kinenbi, p.119

Cases where the predicate of the modifying element is accompanied by other elements than complements and te-form, such as the adverb *botteri* (plump, chubby) as in example (24c) below, are marked (o) in the appendix.

(24c) [botteri to daen-no] taiyō
 chubbily ellipse-GEN sun
 ‘the [chubbily elliptical] sun’

Sarada Kinenbi, p.10

Further, modifying elements that contained a combination of either one of the above mentioned parts are consequently marked (ct), (co), (to) or (cto) respectively in the appendix.

Also, (r) marks cases where modifying elements of the same part of speech are used repetitively, as in example (24d) below.

(24d) [nagai nagai] tegami
 long-NPST long-NPST letter
 ‘a [long long] letter’

Sarada Kinenbi, p.10

Also, related to the second question, idiomatic expressions were treated as single-word modifiers even if they consist of more than one word as these collocations of words are not genuinely invented by the poet, as in *nite-mo nitsukanu* (quite unlike) (*Sarada Kinenbi*, p.57).

Regarding question number three, namely, what the similarities/dissimilarities in classical *waka* and modern *tanka* concerning prenominal modification are, the following partial findings and claims of Inagaki (2013) and Kagimoto (1999) were chosen to be checked for and examined in *Sarada Kinenbi*. Unfortunately, some findings had to be excluded from research question number three, based on their magnitude versus the time frame of the present study. The following questions are, in other words, meant to narrow down the scope of research question number three, whose aim is to “partially compare the results with the previous research on the *Man’yōshū*”. Depending on what aspects one is looking at, a comparison could have been done on many more levels than on the following four.

1) A total of 284 pronouns in the *Man’yōshū* that receive modification, 88 are first person pronouns and 196 are second person pronouns. (Inagaki)

Question: how many examples are there in *Sarada Kinenbi* of pronouns receiving modification? How many of those are first person pronouns and second person pronouns?

2) The second person pronoun *kimi* is often modified with *omou* (to think) and other “mental verbs” that connote love and affection. (Inagaki)

Question: are *kimi* and other second person pronouns often modified with *omou* (to think) and other “mental verbs” that connote love and affection in *Sarada Kinenbi*?

3) Most of the modifying elements seem to be verb collocations, while noun and adjective collocations are the second and third most frequent types. (Inagaki)

Question: how frequent are the three kinds of prenominal modification in the modern Japanese *tanka* collection *Sarada Kinenbi* that modify pronouns?

4) *omowanu kimi* is more likely to mean “you, who do not think of me” rather than “you, of whom I do not think” because the NPAH dictates that the nominative case takes priority over the accusative case (Kagimoto)

Question: what is the most frequent case of personal pronouns modified by attributive clauses?

3.3. Limitation

Prenominal modification by *to iu* clauses and cases where the head element is a formal noun, such as *koto*, *mono* and *tokoro*, were excluded from the analysis of the present study, following the previous research of Kagimoto and Inagaki. Only when the words *koto*, *mono* and *tokoro* become common nouns and semantically assume their original meaning, in other words “matter”, “thing” and “place” (loose translation), and so on, were they included in the analysis.

Further, regardless of the presence of any prenominal modification, adverbially used temporal expressions such as *toki*, *mae*, *ato*, *nochi*, *tabi*, *goto*, and so on, and adverbially used locative expressions such as *mae*, *ushiro*, *naka*, *soto*, and so on, were excluded from the analysis of the present study as they are not included in the analysis of prenominal modification in either Hara (2008) or Madsen et al. (2013), where these are treated as *ren'yōshūshoku* (adverbial phrases/clauses) instead of *rentaishūshoku* (prenominal modification). Adverbially used *yō ni* and *tame ni* and the likes, shall also be excluded for the same reason.

Also, in the pursuit of researching direct prenominal modification, much like Inagaki (2013), in other words, prenominal modification where elements such as *to iu* and others do not intervene, phrases containing *yōna*, *koto no* and *tame no* and so on, regardless of the presence of any preceding modification, will also be left out from the analysis on this occasion.

Additionally, sentences that end with an attributively modified *yō da* and *tame da*, shall also be excluded from the analysis as these serve as separate expressions that correspond to the expressions “It seems like...” and “It is for the sake of...”, rather than being pure prenominal modification.

Meanwhile, the temporal expression *toki*, when not used adverbially but as, for example, the object of a verb, shall be included.

Further, interrogative pronouns and other question words, such as *nan no* and *dare no* and so on, will be excluded from the analysis as, while it is possible to grammatically analyze them as modifying elements that precede head elements, these do not add any substantial semantic properties to any succeeding head element, as in *dare no kasa?* (whose umbrella?).

Lastly, proper nouns, even when containing prenominal modification, such as *kinu no*

michi (the Silk Road) and so on, and *makurakotoba*, such as *muragimo no kokoro* and the likes, shall also be excluded, as these are not examples of genuinely invented prenominal modification.

To summarize, only by the *tanka* poet genuinely invented, direct and pure prenominal modification, which does not have an adverbial function, will be included in the analysis.

3.4. Results and discussion

The 434 pieces of *tanka* that make up *Sarada Kinenbi* contained a total of 794 examples of prenominal modification, approximately 1.83 examples of prenominal modification per poem. This is almost twice the amount of poems. Might this be an indication of the magnitude or importance of, or at least a tendency of, prenominal modification in Japanese, and if so, could this be a hint as to how prenominal modification should be treated when learning, teaching or in other ways dealing with the Japanese language?

Here follows a detailed summary of the findings of the present study, with a separate section dedicated to each research question.

3.4.1. The three kinds of prenominal modification

Concerning the first research question, how frequent the three kinds of prenominal modification are, attributive noun phrases are the most abundant kind of prenominal modification, making up more than half of all the prenominal modification in *Sarada Kinenbi*, followed by attributive clauses and attributive adjective phrases, as may be seen in table 5.

Table 5, number of prenominal modification in *Sarada Kinenbi* by part of speech

Attributive clauses	313	40%
Attributive noun phrases	435	55%
Attributive adjective phrases	43	5%
Total	791	100%

As mentioned earlier, all verb and adjective tempus, polarities, modalities and other forms that can be used attributively, including their classical versions and combinations thereof, were included in the analysis. The following excerpts of prenominal modification from the *tanka* in *Sarada Kinenbi* are examples of the verb forms that were found.

(25) [hi-no ataru] kabe-ni motarete suwariori
sun-GEN hit-NPST wall-DAT lean-TE sitting
'sitting leaned against a [sun-lit] wall'

Sarada Kinenbi, p.9

(26) [mada aru-ka shinjitai] mono
still exist-whether believe-VOL thing
'things [that I want to believe still exist]

Sarada Kinenbi, p.9

(27) [ochite kita] ame
fall-TE come-PST rain
'the rain [that started]'

Sarada Kinenbi, p.16

(28) [ima kimi-mo kiiteoru-ran] TBS rajio
now you-aslo listening-EPI TBS radio
'TBS radio [to which you also probably are listening]'

Sarada Kinenbi, p.21

(29) [ai motanu] hitotsu-no kotoba
love hold-NPST-NEG one-GEN word
'one word [that doesn't contain love]'

Sarada Kinenbi, p.27

The main verb forms found in *Sarada Kinenbi* that work attributively are, as seen in the above excerpts, the tempus past (PST) and non-past (NPST), the polarities affirmative (unmarked) and negative (NEG) and the grammatical categories volition (VOL) and epistemic modality (EPI). Interestingly, the combination past-negative was not found. While a deeper analysis of the verbs would have yielded a much more complex account on verb forms, this was not the purpose of the present study and thus verb forms such as, for instance, the continuing present tense with the structure “te-form + be-NPST”, and other combined verb forms, are not presented here.

The following are examples of the adjective forms that were found.

- (30) [hoshii] mono
want-NPST thing
'things [that I want to have]'

Sarada Kinenbi, p.9

- (31) [tsuyokatta] chichi
strong-PST my father
'my father [who was strong]'

Sarada Kinenbi, p.44

Attributively used adjectives were only present in their affirmative non-past tense, and in one single case of an i-adjective, in their affirmative past tense. Both i-adjectives and na-adjectives are included, in both their modern version and classical version.

Attributive noun phrases, the most abundant kind of prenominal modification in *Sarada Kinenbi*, were seen not only with the genitive particle *no*, but also with the nominative particle *ga*. This attributively used *ga* is, however, only seen in conjunction with the classical first person pronoun *ware*, in which context they are read *wa-ga* (my). The following examples show cases of nouns and pronouns followed by *no* and *ga*.

- (32) [wa-ga] kaapu (classical first person pronoun + GEN + noun)
I-NOM carp
'[my] carp'

Sarada Kinenbi, p.15

- (33) [watashi-no] jikan (modern first person pronoun + GEN + noun)
I-NOM time
'[my] time'

Sarada Kinenbi, p.51

- (34) [kimi-no] senaka (classical/modern second person pronoun + GEN + noun)
You-NOM back
'[your] back'

Sarada Kinenbi, p.55

- (35) [teiketsuatsu-no] heigai (noun + GEN + noun)
 low blood pressure-GEN bad effect
 ‘the bad effects [of low blood pressure]’

Sarada Kinenbi, p.58

These were examples of the three kinds of prenominal modification that appear in *Sarada Kinenbi*, and representative examples of the forms in which they appear.

While Inagaki (2013) discussed the attributive clauses being the most frequent kind of prenominal modification in the *Man'yōshū* as a possible characteristic of the whole structure of prenominal modification in Japanese, this was proven not to be the case. The findings of the present study contradict Inagaki's findings regarding the first research question, as the attributive noun phrases were the most abundant kind of prenominal modification in *Sarada Kinenbi*. The only mutual discovery regarding this morphological aspect is the adjectives being fewest among these three kinds of prenominal modification.

However, while the present study examined all possible parts of speech that may appear as either modifying element or modified element, Inagaki focused on attributively modified pronouns specifically. This may indicate that pronouns have a tendency to be modified by attributive clauses rather than by attributive noun phrases. Although, it must of course be pointed out that Inagaki's results apply only to classical Japanese pronouns. In order to be able to make any kind of judgement, a study on modern Japanese pronouns would have to be conducted and compared to Inagaki's results.

On the other hand, both the results of the present study and those of Inagaki showing that attributive adjective phrases are fewest as modifying elements might hint that adjectives have a tendency not to be used attributively as frequently as verbs and nouns, but perhaps they rather tend to assume a predicative position, in other words, succeeding the modified element. Yet again, though, this hypothesis also needs further investigation in terms of examining “postnominal modification” before any conclusions can be drawn. Another thought on why attributive adjectives phrases are used scarcely in both the *Man'yōshū* and *Sarada Kinenbi* is that adjectives might not be preferred as attributes by poets in general, or at least when it comes to *waka/tanka*. Nagano-Madsen et al (2013) showed that among the three kinds of attributes, adjectives are being most frequently used by L2 learners of Japanese. While they discuss the possibility of this being an effect of a positive transfer from the native language of the informants as Swedish and Japanese attributive adjective phrases are very similar, this might suggest that adjectives are easier to acquire than, for instance, verb-containing

attributive clauses (ibid p. 15). This might in turn suggest that attributive adjective phrases are also considered simpler and perhaps even less refined and therefore less preferred by poets who deal with the high art form *waka/tanka*.

3.4.2. Single-word and complex structures

As for research question number 2a, whether the structure mostly is single-word or complex, at first glance, single-word phrases/clauses appear to be significantly more than complex phrases/clauses. However, taking a closer look at the details in table 6, it becomes apparent that this number is reached with the help of single-word attributive noun phrases alone. In the two other categories, complex phrases and clauses exceed the number of single-word phrases/clauses.

Table 6, number of single-word and complex prenominal modification in *Sarada Kinenbi*

	Single-word	Complex	Total
Attributive clauses	34	279	313
Attributive noun phrases	418	17	435
Attributive adjective phrases	20	23	43
Total	472	319	791

Single-word phrases/clauses are made up of one single word while complex phrases and clauses consist of two or more elements: the main modifying word and its accompanying element(s). This is exemplified in the following excerpts, with one example for single-word phrases/clauses and one example for complex phrases/clauses for each type of clause/phrase. Parentheses to the right provide a syntactical analysis.

Attributive clauses

(36) [yosekaesu] nami (verb + head element)
 surge back wave
 ‘the waves [that surge back]’

Sarada Kinenbi, p.10

(37) [juwaki oku] kimi (direct object + verb + head element)
 receiver put-NPST you
 ‘you [who puts down the receiver]’

Sarada Kinenbi, p.12

Attributive noun phrases

- (38) [kaiganzoi-no] michi (noun + GEN + head element)
along the seaside-GEN road
'the road [that runs along the seaside]'

Sarada Kinenbi, p.8

- (39) [mukiaite mugon-no] warera (adverbial + noun + GEN + head element)
face each other-TE silent-GEN we
'We [who are silent, facing each other]'

Sarada Kinenbi, p.11

Attributive adjective phrases

- (40) [akai] burasuu (i-adjective + head element)
red-NPST blouse
'a [red] blouse'

Sarada Kinenbi, p.18

- (41) [chiisana] donabe (na-adjective + head element)
small-NPST earthen pot
'a [small] earthen pot'

Sarada Kinenbi, p.19

- (42) [ubuge majikaki] kimi-no kao (subject + i-adjective + head element)
downy hair close up you-GEN face
'your face [on which your downy hair is close to me]'

Sarada Kinenbi, p.28

- (43) [nanika shiawasena] kibun (adverbial + na-adjective + head element)
something happy-NPST feeling
'a feeling [of a certain happiness]'

Sarada Kinenbi, p.15

The complex phrases and clauses seen above are accompanied by direct objects, subjects and adverbials. However, these are but a few examples of a myriad of possible accompanying elements. The complex phrases/clauses will be thoroughly explained in the following section.

There are more single-word phrases/clauses than complex ones. However, this is achieved with the help of attributive noun phrases alone, as mentioned earlier. Additionally,

the attributive clauses being the most abundant ones among complex phrases/clauses could be interpreted as nouns not having the same need for accompanying elements as verbs.

3.4.3. Accompanying elements

Research question 2b, what preceding elements accompany complex attributive phrases/clauses, yielded the following results. Attributive clauses seemed to require accompanying elements the most, while attributive noun/adjective phrases paled in comparison. It might be worth mentioning, from a syntactical viewpoint, that complements were the most abundant kind of accompanying element, especially when it comes to attributive clauses and attributive adjective phrases. For attributive noun phrases, the (o) and (c) categories were most prominent.

Table 7, elements that accompany complex prenominal modification in *Sarada Kinenbi*

	c	t	o	r	ct	co	to	cto	Total
Attributive clauses	168	24	32	1	11	34	3	6	279
Attributive noun phrases	6	2	7	1	0	1	0	0	17
Attributive adjective phrases	11	2	5	2	1	1	1	0	23
Total	185	28	44	4	12	36	4	6	319

The following excerpts show examples of the most abundant category of accompanying element for each kind of prenominal modification. These are, as mentioned above, (c)omplements for attributive clauses and attributive adjective phrases and (o)ther for attributive noun phrases.

Attributive clauses

- (44) [kimi-o matsu] doyōbi (complement [direct object] + verb + head element)
 you-ACC wait-NPST Saturday
 ‘Saturday [on which I wait for you]’

Sarada Kinenbi, p.14

Attributive noun phrases

- (45) [akumade chūshō-no] mono (other [adverbial] + noun + GEN + head element)
 purely abstract-GEN thing
 ‘things [that are purely abstract]’

Sarada Kinenbi, p.84

Attributive adjective phrases

- (46) [jitensha-to kōjichū-no ōi] machi (complement [subject + subject]
bicycle-and construction-GEN many-NPST city + adjective + head element)
'a city, [which is full of bicycles and construction]'

Sarada Kinenbi, p.69

In (44) above, *kimi* (you) is a complement to (here, the direct object of) the verb *matsu* (to wait) and answers the question “who am I waiting for?” In (45) above, *akumade* (purely) is an adverbial to the noun *chūshō* (abstract), as it answers the question “in what way things are abstract”. It is categorized as “(o)ther accompanying element” in table 7 above. Finally, in (46) above, *jitensha* (bicycle) and *kōjichū* (construction) are complements to (here, subjects of) the adjective *ōi* (many) and answer the question “what are there a lot of?”

Lastly, examples of the two remaining accompanying elements, (t) and (r), as seen in table 7 above, are shown in the excerpts below.

Attributive phrases/clauses accompanied by (t)e-form phrases

- (47) [hitoyo kakete aishitemitaki] hito (te-form phrase + verb + head element)
lifetime spend-TE try to love-VOL person
'the person [on whom I want to try spending a lifetime loving]'

Sarada Kinenbi, p.18

Attributive phrases/clauses in which the same part of speech is used (r)epetitively

- (48) [chiisaki maruki] tsubu (i-adjective + i-adjective + head element)
small-NPST round-NPST grain
'[small and tiny] grains'

Sarada Kinenbi, p.59

In (47), the te-form phrase *hitoyo kakete* (spend a lifetime) works as an adverbial to the attributive clause *aishitemitaki* (try to love). In (48), while written with their classical ending *ki*, both *chiisaki* (small) and *maruki* (round) modify the head element *tsubu* (grain). The rest of the accompanying elements seen in table 7 above are combinations of the hitherto explained ones.

In addition to the fact that attributive clauses were the most frequent kind of complex prenominal modification, the elements that accompanied these were most often complements. Attributive adjective phrases were also mostly accompanied by complements, while attributive noun phrases were mostly accompanied by other kinds of modifiers, such as

adverbials. This raises the question whether this is a universal rule or not. In other words, do verbs and adjectives, more than nouns, require complements to accompany them in Japanese, and if so, is this a pattern restricted only to the context of prenominal modification or is this a general rule that applies to any kind of sentence?

3.4.4. Classical versus modern

As for the third question, as mentioned earlier, when comparing the results of this study with Inagaki's (2013) and Kagimoto's (1999) findings, only the following four points were chosen to be checked for in *Sarada Kinenbi*.

1) How many examples are there in *Sarada Kinenbi* of pronouns receiving modification? How many of those are first person pronouns and second person pronouns?

2) Are *kimi* and other second person pronouns often modified with *omou* (to think) and other “mental verbs” that connote love and affection in *Sarada Kinenbi*?

3) How frequent are the three kinds of prenominal modification in the modern Japanese *tanka* collection *Sarada Kinenbi* that modify pronouns?

4) What is the most frequent case of personal pronouns modified by attributive clauses?

Tables 8, 9, 10 and 11 present the results regarding points 1 and 3 above. Items whose counterparts could not be found in *Sarada Kinenbi*, even if they are presented in Inagaki (2013), are not presented in these tables. Tables 8 and 9 present the first person pronouns found in *Sarada Kinenbi*, table 8 showing only first person pronouns that Inagaki (2013) originally examined in their study and table 9 showing other first person pronouns that appear in *Sarada Kinenbi*. Tables 10 and 11 follow this layout, but regarding second person pronouns instead. Regarding points 1 and 3, there are a total of 36 examples of pronouns receiving modification in *Sarada Kinenbi*, among which 12 are first person pronouns and 23 are second person pronouns. Both first and second person pronouns are mostly modified by verbs (27 cases), followed by nouns (9 cases). There were no examples of adjectives modifying pronouns.

Table 8, first person pronouns originally examined by Inagaki (2013) that receive modification in *Sarada Kinenbi*

First person pronouns	Verbs	adjectives	nouns	total
ware (including <i>warera</i>)	5	0	4	9
wa-ga	1	0	0	1
a	1	0	0	1
Total	7	0	3	11

Table 9, first person pronouns examined in the present study that receive modification in *Sarada Kinenbi*

First person pronouns	verbs	adjectives	nouns	total
watashi	1	0	1	2

Table 10, second person pronouns originally examined by Inagaki (2013) that receive modification in *Sarada Kinenbi*

Second person pronouns	verbs	adjectives	nouns	total
kimi (including <i>kimi-ga</i>)	16	0	4	20

Table 11, second person pronouns examined in the present study that receive modification in *Sarada Kinenbi*

Second person pronouns	verbs	adjectives	nouns	total
anata	2	0	1	3

The following excerpts are examples of each pronoun modified in *Sarada Kinenbi*.

Classical first person pronouns, modified by verbs

(49) [sūgaku-no shikenkantoku suru] ware
 mathematics-GEN proctor do-NPST I
 ‘Me [proctoring an exam in mathematics]’

Sarada Kinenbi, p.100

(50) [shokubutsu-o madobe-ni turusu] wa-ga seishunki
plant-ACC by the window-DAT hang-NPST I-NOM
‘My adolescence [during which I hang plants by the windows]’

Sarada Kinenbi, p.42

(51) [nijikan-de shinderera-to naru] a
two hours-INST Cinderella-(DAT) become-NPST I
‘Me [who becomes Cinderella in two hours]’

Sarada Kinenbi, p.53

Classical first person pronouns, modified by nouns

(52) [sayūtaishō-no] ware
symmetry-GEN I
‘[symmetrical] me’

Sarada Kinenbi, p.132

Modern first person pronouns, modified by verbs

(53) [mite iru] watashi
watch-TE be-NPTS I
‘I [who watches]’

Sarada Kinenbi, p.166

Modern first person pronouns, modified by nouns

(54) [ichinen-no nochi-no] watashi
one year-GEN after-GEN I
‘I [one year from now]’

Sarada Kinenbi, p.116

Classical second person pronouns, modified by verbs

(55) [kaiganzoi-no mich tobasu] kimi
seaside-GEN road run you
‘You [running along the seaside]’

Sarada Kinenbi, p.8

Classical second person pronouns, modified by nouns

- (56) [monokurōmu-no] kimi
monochrome-GEN you
'You [in monochrome]'

Sarada Kinenbi, p.10

Modern second person pronouns, modified by verbs

- (57) [tabeyō-to shite iru] anata
eat-VOL do-TE be-NPST you
'You [who is trying to eat]'

Sarada Kinenbi, p.166

Modern second person pronouns, modified by nouns

- (58) [mukō-no] anata
over there-GEN you
'You [over there]'

Sarada Kinenbi, p.171

Inagaki (2013) states that personal pronouns are hard to modify in English and Chinese (ibid, pp.10-11), contrary to Japanese, a fact that can be observed in the above examples, as most of the English translations of the excerpts of examples of personal pronouns either sound unnatural or might be considered ungrammatical. These translations are, however, merely an attempt to show the attributive relation between the indeed natural modifying elements and the personal pronouns in Japanese.

Concerning point 2, among the 14 verbs that modify the second person pronoun *kimi* in *Sarada Kinenbi* only two were of the category that Inagaki (2013) designates as “mental verbs”. These are *shinjiru* (to believe) and *konomu* (to like). *shinjiru* was found in its negated form *shinjinu* (does not believe) and *konomu* in its potential form *konomeru* (able to like), as can be seen in the excerpts below. The remaining verbs that were found modifying *kimi* are presented in the appendix.

- (59) [yakusoku-o shinjinu] kimi
promise-ACC believe-NPST-NEG you
'You [who do not believe in promises]'

Sarada Kinenbi, p.31

(60) [yudōfu-o konomeru] kimi
boiled tofu-ACC like-POT-NPST you
'You [who like boiled tofu]'

Sarada Kinenbi, p.19

Interestingly, beside these verbs being “mental verbs”, they are also both transitive verb, each accompanied by a direct object, *yakusoku* (promise) and *yudōfu* (boiled tofu).

Inagaki (2013) found 284 pronouns in the *Man'yōshū* that receive modification, among which 88 are first person pronouns and 196 are second person pronouns. The present study extracted 36 examples of pronouns receiving modification from *Sarada Kinenbi*, among which 13 are first person pronouns and 23 are second person pronouns. The results of the present study confirm the findings of Inagaki (2013). In other words, clearly, second person pronouns have a tendency of being easier to modify than first person pronouns.

Contrary to the results of research question 1, where it was found that attributive noun phrases are the most abundant kind of pronominal modification in general in *Sarada Kinenbi*, pronouns were found to be most commonly modified by attributive clauses. These results also match those of Inagaki (2013).

These results could be interpreted as such that the nature of the Japanese language, the property that makes second person pronouns more likely to be modified than first person pronouns and the property that makes attributive clauses the most likely elements to modify to pronouns, has not changed since the time of the *Man'yōshū*. Of course, a diachronic research would have to confirm this idea before any conclusion can be drawn. Another possible reason for both the *Man'yōshū* and *Sarada Kinenbi* having this characteristic in common might be thematic rather than semantic. In other words, a theme of love permeating a poem, as it frequently does in both the *Man'yōshū* and *Sarada Kinenbi*, could lead to second person pronouns being used and/or modified more often than first person ones, if the poems are descriptions of the poet's love and affection towards a second person, thing or matter.

A property that could have been present only at the time of the *Man'yōshū*, or one that could have become extinct gradually, is the by Inagaki (2013) so called “mental verbs” modification of pronouns. As mentioned earlier, among the 14 verbs that modify pronouns, only the two verbs *shinjiru* (to believe) and *konomu* (to like) were found that might fit Inagaki's definition (2013).

Regarding point 4, in other words, what case the by verbs modified personal pronouns are

in, the findings are as presented in table 12 below. A total of 26 personal pronouns were modified by verbs, all presented in the appendix.

Table 12, case of personal pronouns modified by attributive clauses in *Sarada Kinenbi*

Nominative	24
Accusative	1
Dative	1
Total	26

The nominative case, in other words, cases in which the modified pronoun is the subject of the modifying verb, were most dominant. Below follow excerpts of examples of personal pronouns that most likely are of the nominative case.

Classical first person pronouns

- (61) [sūgaku-no shikenkantoku suru] ware
 mathematics-GEN proctor do-NPST I
 ‘Me [proctoring an exam in mathematics]’

Sarada Kinenbi, p.100

Modern first person pronouns

- (62) [supagetti-no saigo-no ippon tabeyō-to shite iru] anata
 spaghetti-GEN last-GEN one eat-VOL do-TE be-NPST you
 [mite iru] watashi
 look-TE be-NPST I
 ‘You [about to eat the last spaghetti], (with) me [watching]’

Sarada Kinenbi, p.166

Classical second person pronouns

- (63) [juwaki oku] kimi
 receiver put-NPST You
 ‘You [putting down the receiver]’

Sarada Kinenbi, p.12

Modern second person pronouns

(64) [supagetti-no saigo-no ippon tabeyō-to shite iru] anata
spaghetti-GEN last-GEN one eat-VOL do-TE be-NPST you

[mite iru] watashi

look-TE be-NPST I

‘You [about to eat the last spaghetti], (with) me [watching]’

Sarada Kinenbi, p.166

In the first excerpt, example (61), the classical first person pronouns *ware* is modified by the preceding attributive clause *sūgaku no shikenkantoku suru* (proctoring an exam in mathematics). *ware* answers the question “who proctors an exam in mathematics?”, thus being the subject to the verb “to proctor”. Also, there is already a direct object that is marked with the accusative particle *o*. It is thus unlikely that the modified pronoun would constitute a secondary direct object. This case follows the rule of the NPAH and Kagimoto’s (1999) claim. The same reasoning can be applied to the rest of the examples above.

Next, excerpts of examples of personal pronouns that most likely are of the accusative and dative cases will be presented. Only the following single examples of each case was found in *Sarada Kinenbi*.

Accusative case

(65) [buraiha-to yobitaki] kimi

buraiha-as call-VOL you

‘You [whom (I) want to call a buraiha]’

Sarada Kinenbi, p.51

Dative case

(66) [jampaa-ga niau] anata

jumper-NOM suit-NPST you

‘You [on whom a jumper looks good]’

Sarada Kinenbi, p.172

In example (65), it is more natural to consider *kimi* to be in the accusative case rather than the nominative case because the verb of the sentence, *yobu* (to call), otherwise lacks a much needed direct object. If *kimi* were to be analyzed as being in the nominative case and thus the subject of *yobu*, the meaning would feel incomplete when reversed to a non-relative sentence:

kimi ga buraiha to yobitai = you want to call [missing direct object] a buraiha. On the other hand, if *kimi* is analyzed as being in the accusative case, and thus the direct object of the verb *yobu*, the meaning makes more sense: *kimi o buraiha to yobitai* = (I) want to call you a buraiha. Noticeably, in the latter case, there is no subject present in the sentence, however, this is only partially true as Japanese subjects may be present pragmatically without being expressed in words. Thus, example (65), too, follows the rules of the NPAH and Kagimoto's (1999) analysis as they state that when the nominative case is not applicable, hierarchically, the accusative case is next in line of probable cases.

In the last excerpt, example (66), *anata* is unlikely to be anything else than the indirect object of the verb *niau* (to suit), thus being in the dative case. This is most easily determined by considering what complements the verb *niau* needs: *A-ga B-ni niau* = A suits B. *niau* is accompanied by, first of all, a subject, which tells us "what suits?" Secondly, it needs an indirect object that indicated "whom does it suit?" As the subject is already given in example (66), marked with the subject marker *ga* as in *jampaa-ga* (the jumper-NOM), the only remaining complement to be provided is the indirect object, namely, *anata* (you). This reasoning also fits the NPAH and Kagimoto's (1999) reasoning, as dative cases follow accusative cases hierarchically.

3.5. Summary

In contrast to previous research on prenominal modification in *tanka* that has only taken partial aspects into consideration, namely, pronouns as modified elements and verbs as modifying elements, using only classical *waka* from the *Man'yōshū* as material, the present study included all possible parts of speech that appeared either as modifying elements or modified elements, examined morphological, syntactical and semantical structural characteristics of prenominal modification in the modern *tanka* collection *Sarada Kinenbi* and compared the results to the data of previous research in order to shed some light on whether and how the usage and structure of prenominal modification has changed.

794 examples of prenominal modification were found among the 434 pieces of *tanka* that make up *Sarada Kinenbi*. Among these, attributive noun phrases were most abundant, followed by attributive clauses and attributive adjective phrases.

Single-word phrases/clauses proved to be more in numbers than complex phrases/clauses. Also, taking a closer look, it became clear that this number is reached with the help of single-word attributive noun phrases alone. Among the complex phrases/clauses, attributive clauses seemed to require accompanying elements the most, these being mostly complements, while

noun and adjective phrases paled in comparison.

Inagaki (2013) found 284 pronouns in the *Man'yōshū* that receive modification, among which 88 are first person pronouns and 196 are second person pronouns. The present study extracted 36 examples of pronouns receiving modification from *Sarada Kinenbi*, among which 13 are first person pronouns and 23 are second person pronouns. The results of the present study confirmed the findings of Inagaki (2013) in the sense that second person pronouns have a tendency of being easier to modify than first person pronouns.

Contrary to the results of research question 1, where it was found that attributive noun phrases are the most abundant kind of pronominal modification in general in *Sarada Kinenbi*, pronouns were found to be most commonly modified by attributive clauses. These results also match those of Inagaki (2013).

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Appendix

Prenominal modification in *Sarada Kinenbi*

□ marks the head element. The modifying elements are underlined.

Attributive clauses

この曲と決めて海岸沿いの道とぼす□君なり「ホテルカルフォルニア」 (p. 8)

陽のあたる□壁にもたれて座りおり平行線の^あ吾と君の足 (p. 9)

捨てるかもしれぬ写真を何枚も真面目に撮っている□九十九里 (p. 9)

まだあるか信じたい□もの欲しいもの砂地に並んで寝そべっている (p. 9)

寄せ返す□波のしぐさの優しさにいつ言われてもいいさようなら (p. 10)

沈黙ののちの言葉を選びおる□君のためらいを楽しんでおり (p. 11)

左手で吾の指ひとつひとつつさぐる□仕草は愛かもしれず (p. 11)

思い出の一つのようでそのままにしておく□麦わら帽子のへこみ (p. 12)

また電話しろよと言って受話器置く□君に今すぐ電話をしたい (p. 12)

気がつけば君の好める□花模様ばかり手にしている□試着室 (p. 13)

あいみでののちの心の夕まぐれ□君だけがいる□風景である (p. 14)

君を待つ□土曜日なりき待つという時間を食べて女は生きる (p. 14)

球場に作り出される□真昼間を近景として我ら華やぐ (p. 14)

生ビールを買い求めている□君の手をふと見るそしてつくづくと見る (p. 15)

一年は短いけれど一日は長いと思っっている□誕生日 (p. 15)

四百円にて吾のものとなりたるを知らん顔して咲く□バラの花 (p. 16)

「また電話しろよ」「待ってろ」いつもいつも命令形で愛を言う□君 (p. 16)

落ちてきた□雨を見上げてそのままの形でふいに、唇が欲し (p. 16)

オクサンと吾を呼ぶ□屋台のおばちゃんを前にしばらくオクサンとなる (p. 17)

おみせやさんごっこのような雑貨店にて購いし□君の歯ブラシ (p. 17)

「寒いね」と話しかければ「寒いね」と答える□人のいる□あたたかさ (p. 18)

ひとよ
一生かけて愛してみたき人^人といて虚実皮膜の論を寂しむ (p. 18)

通るたび「本日限り」のバーゲンをしている店^店の赤いブラウス (p. 18)

湯豆腐を好める君^君を思いつつ小さな土鍋購いており (p. 19)

人住まうことなき家の立ち並ぶ展示会場^{展示会場}に揺れるコスモス (p. 19)

真夜中に吾を思い出す人^人のあることの幸せ受話器をとりぬ (p. 19)

「じゃあな」という言葉いつもと変わらぬに何か違っている水曜日^{水曜日} (p. 20)

信じたいけれどと思う木曜^{木曜}は軽薄色のTシャツを着る (p. 20)

この時間君の不在を告げるベル^{ベル}どこで飲んで誰と酔ってる (p. 20)

今君も聞いておらんTBSラジオ^{TBSラジオ} 笑いの途中で切りぬ (p. 21)

同じもの見つめていしに吾と君の何かが終わってゆく昼下がり^{昼下がり} (p. 22)

それならば五年待とうと君でない男^男に言わせている喫茶店^{喫茶店} (p. 22)

いつか君が歌ったこんな夕暮れのハートブレイクホテル^{ハートブレイクホテル}の灯り (p. 22)

吾をさらいエンジンかけた八月の朝^{八月の朝}をあなたは覚えているか (p. 23)

愛人でいいのどうたう歌手^{歌手}がいて言ってくれるじゃないのと思う (p. 24)

卵二つ真剣勝負で茹でているネーブルにおう日曜の朝^{日曜の朝} (p. 26)

愛持たぬ一つの言葉^{一つの言葉} 愛を告げる幾十の言葉^{幾十の言葉}より気にかかる (p. 27)

線を引くページ^{ページ}破れるほど強く「信じることなく愛する」という (p. 27)

君と食む三百円のあなごずし^{三百円のあなごずし}そのおいしさを恋とこそ知れ (p. 28)

いつ見ても三つ並んで売られおる風呂屋の壁の「耳かきセット」^{風呂屋の壁の「耳かきセット」} (p. 28)

どうしても海が見たくて十二月ロマンスカーに乗る我と君^{我と君} (p. 29)

江ノ島に遊ぶ一日^{一日}それぞれの未来があれば写真は撮らず (p. 29)

フリスビーキャッチする手の確かさ^{手の確かさ}をこの恋に見ず悲しめよ君 (p. 30)

海に石投げる青年^{青年}我を見ず海の色して無頼たるべし (p. 30)

我のため生ガキの殻あける指^指うすく滲める血の色^{血の色}よ愛し^は (p. 30)

約束を信じぬ君^君は波の来ぬところ^{ところ}に砂のお城をたてず (p. 31)

走ルタメニ生マレテキタンダ ふるさとを持たない君の海になりたい (p. 33)

「冬の海さわってくるね」と歩き出す君の視線をもてあます浜 (p. 33)

愛ひとつ受けとめかねて帰る道 長針短針重なる時刻 (p. 33)

砂浜に二人で埋めた飛行機の折れた翼を忘れないでね (p. 34)

一プラス一を二として生きてゆく淋しさ 我に降る十二月 (p. 34)

相聞歌なべて身に沁むこの夕べ 一首残らず丸をつけおり (p. 34)

君の髪梳かしたブラシ 使うとき香る男のにおい も楽しも (p. 35)

君を待つ朝 なり四時と五時半と六時に目覚まし時計確かむ (p. 35)

「30までブラブラするよ」と言う君の如何なる風景なのか私は (p. 35)

この部屋で君と暮らしていた 女の髪の長さを知りたい夕べ (p. 36)

タクシーの河の流れの午前二時眠り続ける横断歩道 (p. 36)

今日風呂が休みだった というようなことを話していた 毎日 (p. 37)

我だけを想う男のつまらなさ知りつつ君にそれおを望めり (p. 37)

母の住む国から降ってくる雪のような淋しさ 東京にいる (p. 38)

これからの二ヶ月のこと 何もかも思い出として始まる 二月 (p. 38)

最後かもしれず横浜中華街笑った形の揚げ菓子を買う (p. 39)

バレンタイン君に会えない一日 を 斎の宮のごとく過ごせり (p. 39)

過ぎ去ってゆく者として抱かれおり弥生三月さよならの月 (p. 40)

春を待つ心 を持たぬ 三月に遅咲きの梅君と見ている (p. 40)

たった一つのことが言えずに昼下がり野球ドームに興じる 二人 (p. 41)

上り下りのエスカレーター すれ違う 一瞬君に会えてよかった (p. 41)

咲くことも散ることもなく 天に向く 電信柱に咲く 春の風 (p. 42)

ブライダル・ベールという名の植物を窓辺に吊るす 我が青春忌 (p. 42)

東北の博物館に刻まれし 父の名前を見届けに行く (p. 44)

ひところは「世界で一番強かった」 父の磁石がうずくまる 棚 (p. 44)

月曜のネクタイ選びおる磁性材料研究所長 (p. 44)

レア・アース
希土類元素とともに息して来し父はモジリアーニの女を愛す (p. 45)

妻のこと「母さん」と呼ぶためらいのなきことなにかあたたきこと (p. 46)

待つことの始まり示す色をして今日も直立不動のポスト (p. 50)

四つめの誘い断る日曜日なんにもしない私の時間 (p. 51)

無頼派と呼びたき君の中に見る少年の空澄みわたるなり (p. 51)

ふうわりと並んで歩く春の道誰からも見られたいような午後 (p. 52)

目を閉じてジョッキに顔を埋める君我を見ず君何の渴きぞ (p. 52)

二時間でシンデレラとなる吾を前に核戦争の話などする (p. 53)

君の言う核戦争のそのあとを流れる水にならんか我と (p. 53)

ただ君の部屋に音をたてたくてダイヤル回す木曜の午後 (p. 54)

「30で俺は死ぬよ」と言う君とそれなら我もそれまで生きん (p. 54)

時速 80 君の背中で風になるつながっている腕だけが今 (p. 55)

胸もとに去年の水着の跡を持つ女が海に誘われている (p. 55)

「そのうち」電話する気もない君に甘えた声で復讐する (p. 56)

真青なる太陽昇れ秋という季節に君を失う予感 (p. 57)

やみくもに我を愛する人もいて似ても似つかぬ我を愛する (p. 57)

異星人のようなそうでもないような前田から石井となりし友人 (p. 58)

聞かされる低血圧の弊害を星占いの次に信じる (p. 58)

一日を終わって指の上にあり少し曇れるコンタクトレンズ (p. 58)

何してる？ ねえ今何を思ってる？ 問いだけがある恋は亡骸 (p. 60)

ダイレクトメールといえど我宛のハガキ喜ぶ秋の夕暮れ (p. 60)

酔っていた君の言葉の酔い加減はかりかねつつ電話を待つも (p. 60)

鳴り続くベルよ不在も手がかりの一つと思えばいとおしみ聴く (p. 61)

君のため空白なりし手帳にも予定を入れぬ鉛筆書きで (p. 61)

鉢植えのパセリと我の関係に我らをたとえてみる君 (p. 62)

ゴッホ展ガラスに映る私の頭ばかり気にして進める順路 (p. 63)

私も君もただ「ヒト」とのみ記されて人体見本になりたき夕べ (p. 63)

思いきりボリュームあげて聴くサザンどれもこれもが泣いてるような (p. 64)

ゆっくりと大地めざめてゆくように動きはじめている夏の船 (p. 66)

今日までに私がついた嘘なんてどうでもいいよというような海 (p. 67)

デッキにはそれぞれの風それぞれの話しかけられたくない時間 (p. 67)

船室の窓から見える島々に名前あることふいに不可思議 (p. 67)

大陸に我を呼ぶ風たずさえてミルクキャラメル色の長江 (p. 68)

王朝の装束で舞う中国の少女 無風の真夏のように (p. 68)

四ツ角を曲がるトラック青島のビールが悲鳴を上げる上海 (p. 69)

なつかしい町となるらん西安^{シーアン}に今日で二度目の洗濯をする (p. 69)

ふるさとのたんぼと同じ西安に揺れるエノコログサを見ている (p. 70)

ひまわりの黄色をいくつかりばめてシルクロードへ続くこの道 (p. 70)

楊貴妃の住まいを見れば吾のために池掘る男一人は欲しい (p. 71)

朴夫人のあるかないかの嫉妬心感じて歩く朴氏と私 (p. 72)

乾陵の頂上に風 どこまでも続くモザイク畑見ている (p. 72)

のぼりたての太陽つれて立っている大雁塔よさよなら西安 (p. 73)

パスポートをぶらさげている袁万智いてもいなくても華北平原 (p. 74)

日焼け止めクリーム塗ってきた顔が米粒色にひかる洛陽 (p. 74)

「二個一円！」みやげもの売る中国の少女群がる雷雨のように (p. 74)

洛陽に「バナナリンゴ」というリンゴを売る少年の足長かりき (p. 75)

大陸を西へ西へとゆく列車 海を見たがる目を閉じている (p. 76)

土色の汗をかいている寝台に悲鳴のような警笛を聞く (p. 76)

いつもまにか吾を「マッチャン」と呼んでいる王^{ワン}さんがいて小 蔣^{シャオジャウ}がいて (p. 77)

君の待つ新宿までを揺られおり小田急線は我が絹の道 (p. 80)

腕時計見る吾の仕草いとおしむ人あり「静」という字を思う (p. 81)

君の香の残るジャケットそっと着てジェームス・ディーンのパーズしてみる (p. 81)

ダウンタウンボーイの歌を聴きながらミルクを飲む朝 君に会いたし (p. 82)

いまだ見ぬ海の色してときめけり手帳に九十九里と書き込む (p. 82)

何の鳥? おまえがサイコーサイコーと啼いて目覚める五月の朝だ (p. 83)

母性という言葉あくまで抽象のものとしてある二十歳の五月 (p. 84)

酒まんじゅうのみを並べる店の前朝ごと通るのちのやすらぎ (p. 85)

吾と君を繋いでいたかもしれぬものふつつり切れて十六夜の月 (p. 86)

新しき恋はあらぬか求めてもおらぬタバにつぶやいてみる (p. 86)

君と見し「青い帽子の女」の絵彫刻の森に今もうつむく (p. 86)

一週間会わざりければ煮返して味しみすぎた大根となる (p. 87)

君と観る画面いっぱいラブシーンよく似た仕草の主演男優 (p. 87)

左手で文字書く君の仕草^{ブルー}青 めがねをはずす仕草黄みどり (p. 88)

万智ちゃんを先生と呼ぶ子らがいて神奈川県立橋本高校 (p. 92)

教室にそれぞれの時充たしおる九十二個の目玉と私 (p. 92)

街を行くセーラーカラーの少女らは人を待たせている急ぎ足 (p. 93)

ようやくと名前覚えし子どもらの答案それぞれの表情を持つ (p. 93)

黒板に文字を書く手を休めればほろりと君を思う数秒 (p. 94)

センサイを評する女子中学生の残酷揺れる通勤列車 (p. 95)

ひたすらに墨をする中浮かびくるもの打つごとくさらに墨をする (p. 95)

真夏日に雪という字と火という字浄書している教室の隅 (p. 95)

一点に戻らんとする心あり墨より黒きものは塗られぬ (p. 96)

忘れたきことのみ多き六月にガラス細工の文鎮を置く (p. 96)

洗い場に筆をすすぎて不規則に流れるものに心ひかれぬ (p. 96)

- 「路地裏の少年」という曲のため少しまがりし君の十代 (p. 97)
- 長い長い手紙を母に書いている八月三十一日の夜 (p. 98)
- 廊下にて生徒とかわすあいさつがちよっと照れてる今日新学期 (p. 98)
- 「西友」の看板だけが明るくて試験監督している窓辺 (p. 99)
- この子らを妊りし目の母のことふと思う試験監督しつつ (p. 100)
- 数学の試験監督する我の一部始終を見ている少女 (p. 100)
- 君を抱くティンカーベルになりたくてパールピンクのフラットシューズ (p. 102)
- 見送りてのちにふと見る歯みがきのチューブのへこみ今朝新しき (p. 102)
- 陽の中に君と分けあうはつなつのトマト確かな薄皮を持つ (p. 102)
- いい男と結婚しろよと言っといて我を娶らぬヤツの口づけ (p. 103)
- それぞれに待つ人あればライオンズの話などして別れ来る午後 (p. 103)
- 吾を捨ててゆく人が吾の写真を真面目に撮っている夕まぐれ (p. 104)
- 泣いている我に驚く我もいて恋は静かに終わろうとする (p. 104)
- 冷えてゆく心最後に少しだけ熱くなったか別れの場面 (p. 105)
- 明けてゆくTOKIOの隅の販売機にて購いし二本のコーラ (p. 105)
- 見送っているかもしれぬ女の名が浮かんでしまう空を見ている (p. 106)
- いつか来た都の西の丘の上サンシャインビルに手を振っている (p. 106)
- そのかみの狭野茅上娘には待つ悲しみが許されていた (p. 107)
- 菜種梅雨やさしき言葉持つ国を歩む一人のスローモーション (p. 107)
- 小さめの恋してみたき秋の夜パセリわずかに黄ばむベランダ (p. 108)
- シクラメンが花をつけ直立する朝吾に見えそうで見えない何か (p. 109)
- わけもなく旅立つ人を追いきれずかわりばえせぬ私の日常 (p. 110)
- エアメール海を渡りて掌の上に小さな愛ある不思議 (p. 110)
- 恋をすることまさびしき十二月ジングルベルの届かぬ心 (p. 110)

アンティークドールのように装ってまだ隠せないにこりえがある (p. 111)

約束のない一日を過ごすため一人で遊ぶ「待ち人ごっこ」 (p. 111)

何の泣く寂しい声よふりむけば湯気立てはじめたる電気釜 (p. 111)

恋をした85年が暮れてゆく部屋には我とデヘンバギアと (p. 112)

原色の国より届く絵葉書を見ており夢の続きのように (p. 112)

あかねさすテラスはつかに春を告げくると次の葉を出すアビス (p. 113)

コーヒーのかくまで香る食卓に愛だけがある人生なんて (p. 113)

サ行音ふるわすように降る雨の中遠ざかりゆく君の傘 (p. 116)

旅立ってゆくのはいつも男にてカッコよすぎる背中見ている (p. 116)

地下鉄の出口に立ちて今我を迎える人のなきことふいに (p. 117)

一山で百円也のトマトたちつまらなそうに並ぶ店先 (p. 118)

そら豆が音符のように散らばって慰められている台所 (p. 118)

陽のおいくるんでタオルたたみおり母となる日が我にもあらん (p. 119)

ゆく河の流れを何にたとえてもたとえきれない水底の石 (p. 119)

角砂糖なめて終わってゆく春に二十二歳のシャツ脱ぎ捨てん (p. 119)

奪い合うことの喜び一身に集めてはずむラグビーボール (p. 120)

どうしても歩幅の合わぬ石段をのぼり続けている夢の中 (p. 120)

不可思議な生物としてあるわたし愛がなくても献血をする (p. 121)

むらぎもの心おもいきり投げんきっと天気になる明日のため (p. 121)

よく進む時計を正しくした朝は何の予感か我に満ちくる (p. 122)

職場から駆けつけて来し汝の肩に男印の黄金の糸くず (p. 123)

ナイターの風に吹かれている君のグレープフルーツいろの横顔 (p. 123)

明日まで一緒にいたい心だけホームに置いて乗る終電車 (p. 124)

出張先の宿より届く絵葉書を見ておりアリバイ写真のように (p. 124)

ハンカチを取り出す君の綿シャツのチェックに夏の蝶が来ている (p. 124)

夕焼けてゆく速度にてコロケが肉屋の奥で揚がり始める (p. 128)

ふるさとに住む決意して眼閉ずればクライクライとこっそり聞こゆ (p. 132)

母と焼くパンのにおいの香ばしき真夏真昼の記憶閉ざさん (p. 133)

行くのかと言わずにいなくなるのかと家を出る日に父が呟く (p. 133)

東京へ発つ朝母は老けて見ゆこれから会わぬ年月の分 (p. 133)

買い物に出かけるように「それじゃあ」と母を残してきた福井駅 (p. 134)

隣人がふとんを干している気配 窓開ける音春めいている (p. 135)

一日の疲れを吐き出した乗せて夕闇めぐる山手線は (p. 135)

我が髪を三度切りたる美容師に「初めてですか」と聞かれて座る (p. 135)

事件とも呼べず右手の上にある一人暮らしの腐ったレモン (p. 136)

五分間テレビ出演する我のために買われしビデオ一式 (p. 137)

疑ってみたい目もあるたらちねの母の娘で娘の母で (p. 138)

初恋の人をまだ見ぬ弟と映画観に行く きれいでいたい (p. 139)

吾の好きなサザンオールスターズを弟も聴く年頃になる (p. 139)

二階から見る母の傘ぽつと赤 いわさきちひろの絵になっている (p. 139)

チョコレートパフェを好める弟を抱きしめてまたふるさとを発つ (p. 141)

送られて来し柿の実の柿の色一人の部屋に灯りをともす (p. 141)

熱心に母が勧めし「ユースキンA」という名のハンドクリーム (p. 142)

バス停で礼儀正しくふるさとの言葉をつかう少年に会う (p. 143)

雪の上駆けゆく子らの長ぐつがマーブルチョコのようで ふるさと (p. 143)

母と娘が女と女になってゆく 嫁に行きたい年頃である (p. 144)

ふるさとの我が家に私の歯ブラシのなきこと母に言う大晦日 (p. 145)

一人住む部屋のポストを探るときもう東京の顔をしている (p. 145)

水仙のうつむき加減やさしくてふるさとふいに思う一月 (p. 145)

思索的雨の降りいるグラウンドに向きあいて立つサッカーゴール (p. 148)

金曜の六時に君と会うために始まっている月曜の朝 (p. 150)

土曜日はズックをはいて会いに来るサラリーマンとは未知の生き物 (p. 151)

頼もしく仕事の話する君の頼もしさだけ吾は理解する (p. 152)

たまに吸うマイルドセブンライトには納得ゆかぬ煙もあらん (p. 153)

エビフライ 君のしっぽと吾のしっぽ並べて出でて来し洋食屋 (p. 153)

スーパーの棚にて熟れてゆくトマト 冷凍野菜より悲しいか (p. 154)

駅員の「お疲れさま」という言葉微妙に届く心の疲れ (p. 155)

7・2・3から7・2・4に変わるデジタルの時計見ながら快速を待つ (p. 155)

この坂を越えれば海へ続く道 黄色の信号するりと抜ける (p. 156)

ギター弾く男の口の半びらき 音とリズムの土砂降りジャズは (p. 158)

脇腹に規則正しく打つ杭のゆくえも知らぬドラムの響き (p. 158)

たて波とよこ波交差するところアンプの上に立つ缶ビール (p. 158)

ステージを写し続けるカメラマン彼も何かを奏でておりぬ (p. 159)

銀色のトランペットを吹く肩にマイクの影がはりついている (p. 160)

ステージの上に寝そべるコードたちとろけて落ちた五線のように (p. 160)

ジャズのあと歩く地下街海鳴りのような店頭販売の声 (p. 161)

不快指数信じて過ごす木曜日元気がないのは天気せいだ (p. 164)

寂しくてつけたテレビの画面には女が男の首しめており (p. 164)

吾の部屋のキーホルダーにつながれて時々首を振る赤い牛^{べこ} (p. 165)

文庫本読んで私を待っている背中見つけて少しくやしい (p. 165)

スパゲティの最後の一本食べようとしているあなた見ている私 (p. 166)

天気予報聞きのがしたる一日は雨でも晴れでも腹が立たない (p. 167)

やさしいね陽のむらさきに透けて咲く | 去年の秋を知らぬコスモス (p. 168)

駅までのいつもの道のまがり角そよりとポストに近づく一人 (p. 168)

明日会う約束をしてこんなにも静かに落ちる眠りのみどり (p. 168)

今我を待たせてしまっている君の胸の痛みを思って待とう (p. 169)

隅田川に冬のはじめの風吹いて緊張している土手の草々 (p. 169)

つり人を乗せて到着する船にシャッターを切るまなざしがいい (p. 169)

天ぷらをささやくように揚げる音聞きおり三時半のそば屋に (p. 170)

白猫と目が合っている路地の裏 時の割れ目と思う下町 (p. 170)

ひとつだけ言いそびれたる言の葉の葉とうがらしがほろほろ苦い (p. 171)

子どもらが十円の夢買いに来る駄菓子屋さんのラムネのみどり (p. 171)

立ったままはふはふ言って食べているおでんのゆげの向こうのあなた (p. 171)

ポケットのたくさん付いたジャンパーが似合うあなたと思うアメ横 (p. 172)

改札を儀式のように通りぬけ行ってしまった青いセーター (p. 173)

忘れたことばかりの春だからひねもすサザンオールスターズ (p. 176)

ハッピーなカード出るまでくり返すトランプ占い大好きな少女 (p. 177)

沿道にマラソン選手見る人の群れの二人となる日曜日 (p. 177)

愛された記憶はどこか透明でいつでも一人いつだって一人 (p. 178)

Attributive noun phrases

この曲と決めて海岸沿いの道とばす君なり「ホテルカルフォルニア」 (p. 8)

空の青海のあおさのその間サーフボードの君を見つめる (p. 8)

砂浜のランチついに手つかずの卵サンドが気になっている (p. 8)

陽のあたる壁にもたれて座りおり平行線の吾と君の足 (p. 9)

(o) ぼったりとだ円の太陽自らの重みに耐ええぬように落ちゆく (p. 10)

オレンジの空の真下の九十九里モノクロームの君に寄り添う (p. 10)

寄せ返す波のしぐさの優しさにいつ言われてもいいさようなら (p. 10)

(t) 向きあいて無言の我ら砂浜にせんこう花火ぼとりと落ちぬ (p. 11)

沈黙ののちの言葉を選びおる君のためらいを楽しんでおり (p. 11)

左手で吾の指ひとつひとつつさぐる仕草は愛かもしれず (p. 11)

思い出の**ひとつ**のようでそのままにしておく**麦わら帽子のへこみ** (p. 12)

ごめんねと友に言うごと向きおれば**湯のみの中**を父は見ており (p. 12)

大きければいよいよ豊かなる気分**東急ハンズの買物袋** (p. 13)

あいみての**のち**の**心**の**夕まぐれ**君だけがいる風景である (p. 14)

我が**カーブ**の**ピンチ**も何か幸せな気分で見おり君にもたれて (p. 15)

生ビール買い求めいる君の**手**をふと見るそしてつくづくと見る (p. 15)

四百円にて吾の**もの**となりたるを知らん顔して咲く**バラの花** (p. 16)

落ちてきた雨を見上げて**そのままの形**でふいに、唇が欲し (p. 16)

にわか雨を避けて**屋台のコップ酒**人生きていることの楽しさ (p. 17)

(t) **にわか雨を避けて屋台のコップ酒**人生きていることの楽しさ (p. 17)

オクサンと吾を呼ぶ**屋台のおばちゃん**を前にしばらくオクサンとなる (p. 17)

おみせやさんごっこのような雑貨店にて購いし君の**歯ブラシ** (p. 17)

^{ひとよ}一生かけて愛してみたき人といて**虚実皮膜の論**を寂しむ (p. 18)

通るたび「本日限り」の**バーゲン**をしている店の**赤いブラウス** (p. 18)

信じたいけれどと思う木曜は**軽薄色のTシャツ**を着る (p. 20)

この時間君の**不在**を告げるベルどこで飲んでる誰と酔ってる (p. 20)

同じもの見つめていしに吾と君の**何か**が終わってゆく昼下がり (p. 22)

いつか君が歌ったこんな**夕暮れのハートブレイクホテルの灯り** (p. 22)

吾をさらいエンジンかけた**八月の朝**をあなたは覚えているか (p. 23)

ハンバーガーショップの席を立ち上がるように男を捨ててしまおう (p. 23)

君を待つことなくなりて**快晴の土曜**も**雨の火曜**も同じ (p. 24)

たっぷりと君に抱かれているような**グリンのセーター**着て冬になる (p. 26)

卵二つ真剣勝負で茹でているネーブルにおう**日曜の朝** (p. 26)

愛持たぬ**一つの言葉** 愛を告げる**幾十の言葉**より気にかかる (p. 27)

(o) **皮ジャンにバイクの君**を騎士として迎えるために夕焼けろ空 (p. 27)

君と食む三百円のあなごずしそのおいしさを恋とこそ知れ (p. 28)

満員の電車の中に守られてうぶ毛まなき君の顔見る (p. 28)

いつ見ても三つ並んで売られおる風呂屋の壁の「耳かきセット」 (p. 28)

(o) 君といてプラスマイナスカラコロとうがいの声も女なりけり (p. 29)

江ノ島に遊ぶ一日それぞれの未来があれば写真は撮らず (p. 29)

フリスビーキャッチする手の確かさをこの恋に見ず悲しめよ君 (p. 30)

海に石投げる青年我を見ず海の色して無頼たるべし (p. 30)

我のため生ガキの殻あける指うすく滲める血の色よ愛し^は (p. 30)

約束を信じぬ君は波の来ぬところに砂のお城をたてず (p. 31)

(r) まちちゃんと我を呼ぶとき青年のその一瞬のためらいが好き (p. 31)

潮風に君のにおいがふいに舞う 抱き寄せられて貝殻になる (p. 31)

我が膝に幼児の重み載せながら無頼派君が寢息をたてる (p. 32)

(o) 砂浜を歩きながらの口づけを午後五時半の富士が見ている (p. 32)

走ルタメニ生マレテキタンダ ふるさとを持たない君の海になりたい (p. 33)

「冬の海さわってくるね」と歩きだす君の視線をもてあます浜 (p. 33)

砂浜に二人で埋めた飛行機の折れた翼を忘れないでね (p. 34)

君の髪梳かしたブラシ使うとき香る男のにおい楽しも (p. 35)

「30までブラブラするよ」と言う君の如何なる風景なのか私は (p. 35)

この部屋で君と暮らしていた女の髪の長さを知りたい夕べ^{ひと} (p. 36)

寒くない？ 宙ぶらりんの君一人寄らば大樹の世を生きてゆく (p. 36)

タクシーの河の流れの午前二時眠り続ける横断歩道 (p. 36)

我だけを想う男のつまらなさ知りつつ君にそれを望めり (p. 37)

これからの二ヶ月のこと何もかも思い出として始まる二月 (p. 38)

最後かもしれず横浜中華街笑った形の揚げ菓子を買う (p. 38)

初めての口づけの夜と気がつけばぱたんと閉じてしまえり日記 (p. 40)

過ぎ去ってゆく者として抱かれおり弥生三月さよならの月 (p. 40)

春を待つ心を持たぬ三月に遅咲きの梅君と見ている (p. 40)

たった一つのことが言えずに昼下がり野球ゲームも興じる二人 (p. 41)

ツアーアウト満塁なれば人生の一大事のごと君は構える (p. 41)

上り下りのエスカレーターすれ違う一瞬君に会えてよかった (p. 41)

咲くことも散ることもなく天に向く電信柱に吹く春の風 (p. 42)

ブライダル・ベールという名の植物を窓辺に吊るす我が青春忌 (p. 42)

東北の博物館に刻まれし父の名前を見届けに行く (p. 44)

(c) (o) ひところは「世界で一番強かった」父の磁石がうづくまる棚 (p. 44)

月曜の朝のネクタイ選びおる磁性材料研究所長 (p. 44)

レア・アース
稀土類元素とともに息して来し父はモジリアーニの女を愛す (p. 45)

「また恋の歌を作っているのか」とおもしろそうに心配そうに (p. 45)

おみやげの讃岐うどんが社名入り封筒の中からあらわれる (p. 45)

おしぼりで顔を拭くとき「ああ」という顔見ておれば一人の男 (p. 46)

やさしさをうまく表現できぬこと許されており父の世代は (p. 47)

手紙には愛あふれたりその愛は消印の日のそのときの愛 (p. 50)

(c) 待つことの始まり示す色をして今日も直立不動のポスト (p. 50)

あなたにはあなたの土曜があるものね 見て見ぬふりの私の土曜日 (p. 51)

四つめの誘い断る日曜日なんにもしない私の時間 (p. 51)

無頼派と呼びたき君の中に見る少年の空澄みわたるなり (p. 51)

ふうわりと並んで歩く春の道誰からも見られたいような午後 (p. 52)

二時間でシンデレラとなる吾を前に核戦争の話などする (p. 53)

君の言う核戦争のそのあとを流れる水にならんか我と (p. 53)

梅雨晴れのちりがみ交換 想いでもポケットティッシュに換えてくれんか (p. 54)

ただ君の部屋に音をたてたくてダイヤル回す木曜の午後 (p. 54)

時速 80 君の背中で風になるつながっている腕だけが今 (p. 55)

胸もとに去年の水着の跡を持つ女が海に誘われている (p. 55)

八十年ぼっちの人生拒むことだらけの二十一歳の何故 (p. 56)

聞かされる低血圧の弊害を星占いの次に信じる (p. 58)

饒舌なるバースデーカード買いぬ私の空白埋める文字たち (p. 59)

ダイレクトメールといえど我宛のハガキ喜ぶ秋の夕暮れ (p. 60)

酔っていた君の言葉の酔い加減はかりかねつつ電話を待つも (p. 60)

鳴り続くベルよ不在も手がかりの一つと思えばいとおしみ聴く (p. 61)

愛ひとつ受けとめられず茹ですぎのカリフラワーをぐずぐずと噛む (p. 61)

(c) 鉢植えのパセリと私の関係に我らをたとえてみる君といて (p. 62)

街頭のパントマイムに足を止め目と目が合ったようなしばらく (p. 62)

ゴッホ展ガラスに映る私の頭ばかり気にして進める順路 (p. 63)

その日から生き方変えたという君のその日の記憶吾には見えない (p. 63)

ゆっくりと大地めざめてゆくように動きはじめている夏の船 (p. 66)

紙テープ風に切られてゆく夏の鑑真丸で上海に行く (p. 66)

濃紺の東シナ海沖に来てただ空であるただ波である (p. 66)

デッキにはそれぞれの風それぞれの話しかけられたくない時間 (p. 67)

船室の窓から見える島々に名前あることふいに不可思議 (p. 67)

食卓のビールぐらりと傾いてああそういえば東シナ海 (p. 68)

大陸に我を呼ぶ風たずさえてミルクキャラメル色の長江 (p. 68)

王朝の装束で舞う中国の少女 無風の真夏のように (p. 68)

四ツ角を曲がるトラック青島のビールが悲鳴をあげる上海 (p. 69)

(c) なつかしい町となるらん西安に今日で二度目の洗濯をする (p. 69)

日本を離れて七日セ・リーグの首位争いがひょいと気になる (p. 70)

ふるさとのたんぼと同じ西安に揺れるエノコログサを見ている (p. 70)

ひまわりの黄色をいくつかちりばめてシルクロードへ続くこの道 (p. 70)

楊貴妃の住まいを見れば吾のために池掘る男一人は欲しい (p. 71)

幼な子の吐息のようなさざ波を浮かべておりぬ真夏の黄河 (p. 71)

朴夫人の「あるかないか」の嫉妬心感じて歩く朴氏と私 (p. 72)

けんりょう 乾陵の頂上に風 どこまでも続くモザイク畑見ている (p. 72)

くだものなべてすっぱい町なりき西安に朝の風は生まれる (p. 73)

のぼりたての太陽つれて立っている大雁塔ターイエンターよさよなら西安 (p. 73)

にっぽんの言葉を笑っているような平原に目は疲れ果ててる (p. 73)

ニコイーチエン 「二個一円！」みやげもの売る中国の少女群がる雷雨のように (p. 74)

洛陽に「バナナリング」というリングを売る少年の足長かりき (p. 75)

土色の汗をかいてる寝台に悲鳴のような警笛を聞く (p. 76)

竹林に目まいのような蟬の声聞きおり我は一本の竹 (p. 76)

ハンカチを膝にのせればましかくに暑い杭州体温の町 (p. 77)

钱塘江大橋遠く見ておれば緑の列車が風を切り取る (p. 77)

長江を見ていたときのTシャツで東京の町を歩き始める (p. 78)

モーニングコールの前のエチケットライオンの泡の中に始まる (p. 80)

腕時計見る吾の仕草いとおしむ人あり「静」という字を思う (p. 81)

君の香の残るジャケットそつと着てジェームス・ディーンのポーズしてみる (p. 81)

ダウンタウンボーイの歌を聴きながらミルク飲む朝 君に会いたし (p. 82)

唐突に君のジョークを思い出しにんまりとする人ごみの中 (p. 82)

いまだ見ぬ海の色してときめけり手帳に九十九里と書くこむ (p. 82)

たそがれというには早い公園に妊婦の歩みただ美しい (p. 83)

何の鳥？ おまえがサイコーサイコーと啼いて目覚める五月の朝だ (p. 83)

(o) 母性という言葉あくまで抽象のものとしてある二十歳の五月 (p. 84)

(o) バレンシアオレンジしかもつぶ入りの100パーセント果汁のように (p. 84)

食パンとビールを買いにつっかけを履いて並んで日曜の朝 (p. 84)

12 という数字やさしき真夜中に君の声聴くために生きてる (p. 85)

酒まんじゅうのみを並べる店の前朝ごと通るのちのやすらぎ (p. 85)

吾と君を繋いでいたかもしれぬものふつつり切れて十六夜の月 (p. 86)

君と見し「青い帽子の女」の絵彫刻の森に今もうつむく (p. 86)

コップ酒浜の屋台のおばちゃんの人生訓が胃に沁みってくる (p. 87)

君と観る画面いっぱいラブシーンよく似た仕草の主演男優 (p. 87)

モーニングコールのあとのフランスパン一段とばしに昇れ階段 (p. 88)

左手で文字書く君の仕草^{ブルー}青 めがねをはずす仕草黄みどり (p. 88)

愛してる愛していない花びらの数だけ愛があればいいのに (p. 88)

小春日の早稲田通りのちんどん屋見ルナ見ルナというように行く (p. 89)

教室にそれぞれの時充たしおる九十二個の目玉と私 (p. 92)

街に行くセーラーカラーの少女らは人を待たせている急ぎ足 (p. 93)

ようやくと名前覚えし子どもらの答案それぞれの表情を持つ (p. 93)

髪型もウエストもまた生徒らの話題なるらし教壇の上 (p. 94)

センサイを評する女子中学生の残酷揺れる通勤電車 (p. 95)

真夏日に雪という字と火という字浄書している教室の隅 (p. 95)

忘れたきことのみ多き六月にガラス細工の文鎮を置く (p. 96)

「路地裏の少年」という曲のため少しまがりし君の十代 (p. 97)

薄命の詩人の生涯を二十分で予習し終えて教壇に立つ (p. 97)

トロウという字を尋ねれば「セイトのト、クロウのロウ」とわけなく言えり (p. 97)

長い長い手紙を母に書いている八月三十一日の夜 (p. 98)

消しゴムを八十円で新調す 時計のベルト変えて二学期 (p. 98)

「おうあっ?!」という言葉流行りて教室の会話大方オヤッオヤッで済む (p. 99)

「西友」の看板だけが明るくて試験監督している窓辺 (p. 99)

シャンプーの香をほのぼのとたてながら微分積分分子らは解きおり (p. 99)

この子らを妊りし日の母のことふと思う試験監督しつつ (p. 100)

親は子を育ててきたと言うけれど勝手に赤い畑のトマト (p. 100)

君を抱くティンカーベルになりたくてパールピンクのフラットシューズ (p. 102)

見送りてのちにふと見る歯みがきのチューブのへこみ今朝新しき (p. 102)

陽の中に君と分けあうはつなつのトマト確かな薄皮を持つ (p. 102)

いい男と結婚しろよと言っといて我を娶らぬヤツの口づけ (p. 103)

それぞれに待つ人あればライオンズの話などして別れ来る午後 (p. 103)

吾を捨ててゆく人が吾の写真など真面目に撮っている夕まぐれ (p. 104)

冷えてゆく心最後に少しだけ熱くなったか別れの場面 (p. 105)

吾と君のうしろの正面どこにある顔あげられぬままの満月 (p. 105)

明けてゆく TOKIO の隅の販売機にて購いし二本のコーラ (p. 105)

見送っているかもしれぬ女の名が浮かんでしまう空を見ている (p. 106)

いつか来た都の西の丘の上サンシャインビルに手を振っている (p. 106)

ガーベラの首を両手で持ちあげておまえ一番好きなのは誰 (p. 106)

そのかみの狭野茅上 娘さののちがみのおとめには待つ悲しみが許されていた (p. 107)

菜種梅雨やさしき言葉持つ国を歩む一人のスローモーション (p. 107)

栗三つ茹でて一人の秋とせり遠くに君の海感じつつ (p. 107)

街頭の占い師吾に結婚の兆し見ゆとう声をひそめて (p. 108)

小さめの恋してみたき秋の夜 パセリわずかに黄ばむベランダ (p. 108)

テーブルの上に小さなヤシの木を飼っており一人の朝のため (p. 108)

わけもなく旅立つ人を追いきれずかわりばえせぬ私の日常 (p. 110)

原色の国より届く絵葉書を見ており夢の続きのように (p. 112)

あかねさすテラスはつかに春を告げると次の葉を出すアビス (p. 113)

サ行音ふるわすように降る雨の中遠ざかりゆく君の傘 (p. 116)

一年ののちの私の横顔は何を見ている誰を見ている (p. 116)

思い出す君の手君の背君の息脱いだまんまの白い靴下 (p. 117)

ゴアという町の祭りを知りたけれどそらみつ大和の国ぞ (p. 117)

地下鉄の出口に立ちて今我を迎える人のなきことふいに (p. 117)

(c) 一山で百円也のトマトたちつまらなそうに並ぶ店先 (p. 118)

陽のにおいくるんでタオルたたみおり母となる日が我にもあらん (p. 119)

ゆく河の流れを何にたとえてもたとえきれない水底の石 (p. 119)

角砂糖なめて終わってゆく春に二十二歳のシャツ脱ぎ捨てん (p. 119)

君の愛あきらめているはつなつの麻のスカート、アイスコーヒー (p. 120)

どうしても歩幅の合わぬ石段をのぼり続けている夢の中 (p. 120)

コンタクトレンズはずしてまばたけばたった一人の万智ちゃんになる (p. 121)

会うまでの時間たっぷり浴びたくて各駅停車で新宿に行く (p. 122)

物語始まっている途中下車前途無効の切符を持って (p. 122)

改札に君の姿が見えるまで時間の積木を組み立てていん (p. 123)

職場から駆けつけて来し汝の肩に男印の黄金の糸くず (p. 123)

ナイターの風に吹かれている君のグレープフルーツ色の横顔 (p. 123)

出張先の宿より届く絵葉書を見ておりアリバイ写真のように (p. 124)

ハンカチを取り出す君の綿シャツのチェックに夏の蝶が来ている (p. 124)

トーストの焼きあがり我が部屋の空気ようよう夏になりゆく (p. 125)

夕焼けてゆく速度にてコロケが肉屋の奥で揚がり始める (p. 128)

びっしりと少女の爪をはりつけているような鯛ギラリ魚屋 (p. 128)

缶詰のグリーンピースが真夜中にあけるあけると囁いている (p. 129)

五百円札のうす青色の中キャベツが笑う〈たそがれ横丁〉 (p. 129)

選択肢二つ抱えて大の字になれば左右対称の我 (p. 132)

母と焼くパンのにおいの香ばしき真夏真昼の記憶閉ざさん (p. 133)

太陽の^ひ真下 平和の^平は平凡の^平と思いき 何を捨てたか (p. 134)

(o) この町の^{住人}となる我のため菜の花色の^{スリッパ}を買おう (p. 134)

一日の^{疲れ}を吐き出しました乗せて夕闇めぐる山手線は (p. 135)

我が^髪を三度切りたる美容師に「初めてですか」と聞かれて座る (p. 135)

事件とも呼べず右手の上にある一人暮らしの^{腐ったレモン} (p. 136)

誰からも忘れ去られたような夜隣の^{部屋}にベル鳴りやまず (p. 136)

鉢の^土乾かせておりこの三日まるで復讐するかのよう (p. 136)

母からの^{長距離電話}青じそとトマトの^{育ち具合}を話す (p. 137)

いるはずのない君の^香にふりむいておりぬふるさと夏の^{縁日} (p. 137)

恋愛のことはやめろと諭されて嫁入り道具の^{一つ}か歌も (p. 138)

ちぐはぐな会話交せり母と娘の^{つながり}信用しすぎていたか (p. 138)

疑ってみたい日もあるたらちねの^{母の娘}で娘の^母で (p. 138)

初恋の^人をまだ見ぬ弟と映画観に行く きれいでいたい (p. 139)

二階からみる母の^傘ぽつと赤 いわさきちひろの^絵になっている (p. 139)

庭に出て朝の^{トマト}をもぎおればここはつくづくふるさとである (p. 140)

Tシャツをつるりと脱げば丁寧に母の^{視線}にたどられている (p. 140)

いなりずし母と作ってこの夏の^{ピリオド}麻の実を噛みしめる (p. 140)

送られて来し柿の^{実の柿の色}一人の^{部屋}に灯りをともす (p. 141)

今日中になんとかせねば 母からの^{松茸}少し面倒である (p. 141)

熱心に母が勧めし「ユースキンA」という名の^{ハンドクリーム} (p. 142)

期限つき周遊券にて帰省する ふるさとは吾の^{途中下車駅} (p. 142)

バス停で礼儀正しくふるさとの^{言葉}をつかう少年に会う (p. 143)

雪の上駆けゆく^{子らの長ぐつ}がマーブルチョコレートのように ふるさと (p. 143)

ぎんなんの^実を炒りながら家族というやさしい宇宙思うておりぬ (p. 144)

年賀状の^{名前}を見つつ人間の^{分類}をする今年が終わる (p. 144)

ふるさとの我が家に私の歯ブラシのなきこと母に言う大晦日 (p. 145)

一人住む部屋のポストを探るときもう東京の顔をしている (p. 145)

水仙のうつむき加減やさしくてふるさとふいに思う一月 (p. 145)

すれ違いざまに会釈を交せしはいつもの八百屋のあんちゃんなりき (p. 149)

紫のもっとも淡き一群れに想いをのせんあじさいの花 (p. 149)

玉ネギをいためて待とう君からの電話 ほどよく甘み出るまで (p. 149)

新製品のボディシャンプー購えばシャワーを浴びるための夕暮れ (p. 150)

思いきり愛されたくて駆けてゆく六月、サンダル、あじさいの花 (p. 150)

金曜の六時に君と会うために始まっている月曜の朝 (p. 150)

土曜日はズックをはいて会いに来るサラリーマンとは未知の生き物 (p. 151)

(c) 白よりもオレンジ色のブラウスを買いたくなっている恋である (p. 151)

カニサラダのアスパラガスをよけていることも今夜の発見である (p. 152)

頼もしく仕事の話する君の頼もしさだけ吾は理解する (p. 152)

(c) エビフライ 君のしっぽと吾のしっぽ並べて出でて来し洋食屋 (p. 153)

我が友はクリームコロッケ揚げておりなんてったって新婚家庭 (p. 154)

「平凡な女でいろよ」激辛のスナック菓子を食べながら聞く (p. 154)

スーパーの棚にて熟れてゆくトマト 冷凍野菜より悲しいか (p. 154)

ハンカチを忘れてしまった一日のような二人のコーヒータイム (p. 155)

駅員の「お疲れさま」という言葉微妙に届く心の疲れ (p. 155)

7・2・3 から 7・2・4 に変わるデジタルの時計見ながら快速を待つ (p. 155)

「元気でね」マクドナルドの片隅に最後の手紙を書きあげており (p. 156)

この坂を越えれば海へ続く道 黄色の信号するりと抜ける (p. 156)

ギター弾く男の口の半びらき 音とリズムの土砂降りジャズは (p. 158)

脇腹に規則正しく打つ杭のゆくえも知らぬドラムの響き (p. 158)

男たち二曲目あたりを終えるころ音符まみれのわたくしになる (p. 159)

殺し屋のようにカメラを覗きこむ青い空気の層をまとめて (p. 159)

銀色のトランペットを吹く肩にマイクの影がはりついている (p. 160)

コンサート果ててライトがほの白く笑う日常までのしばらく (p. 160)

ジャズのあと歩く地下街海鳴りのような店頭販売の声 (p. 161)

昨夜のジャズのうねりの埋み火の耳のまん中むずがゆき朝 (p. 161)

サヨナラがミリの単位となるまでに卵の殻をつぶしておりぬ (p. 164)

寂しくてつけたテレビの画面には女が男の首しめており (p. 164)

吾の部屋のキーホルダーにつながれてときどき首を振る赤い牛^{べこ} (p. 165)

スパゲティの最後の一本食べようとしているあなた見ている私 (p. 166)

自転車のカゴからわんとはみ出してなにか嬉しいセロリの葉っぱ (p. 166)

やさしいね陽のむらさきに透けて咲く去年の秋を知らぬコスモス (p. 168)

駅までのいつもの道のまがり角そよりとポストに近づく一人 (p. 168)

明日会う約束をしてこんなにも静かに落ちる眠りのみどり (p. 168)

今我を待たせてしまっている君の胸の痛みを思って待とう (p. 169)

隅田川の冬のはじめの風吹いて緊張している土手の草々 (p. 169)

天ぷらをささやくように揚げる音聞きおり三時半のそば屋に (p. 170)

白猫と目が合っている路地の裏 時の割れ目と思う下町 (p. 170)

ひとつだけ言いそびれたる言の葉の葉とうがらしがほろほろ苦い (p. 171)

子どもらが十円の夢買いに来る駄菓子屋さんのラムネのみどり (p. 171)

立ったままはふはふ言っているおでんのゆげの向こうのあなた (p. 171)

宝くじを買って二人の逃避行もしもの世界地図を広げる (p. 172)

なにかこう君のやさしさ震わせてふおとぐらふあという語の響き (p. 172)

思い出になるには早い写真見て吾の表情を確かめている (p. 173)

チャンネルを回し続けて三回の「また来週」を告げられており (p. 173)

忘れたことばかりの春だからひねもすサザンオールスターズ (p. 176)

「スペインに行こうよ」風の坂道を駆けながら言う行こうと思う (p. 176)

沿道にマラソン選手見る人の群れの二人となる日曜日 (p. 177)

注文はいつも二つのアメリカン 相思相殺かもしれないね (p. 177)

広島のことばで愛をちやかしてちやかされようとしている (p. 178)

もうそこにサヨナラという語があつて一問一答式の夕暮れ (p. 178)

Attributive adjective phrases

まだあるか信じたいもの欲しいもの砂地に並んで寝そべっている (p. 9)

(o) 大きければいよいよ豊かなる気分東急ハンズの買物袋 (p. 13)

(o) 我がカープのピンチも何か幸せな気分で見おり君にもたれて (p. 15)

通るたび「本日限り」のバーゲンをしている店の赤いブラウス (p. 18)

湯豆腐を好める君を思いつつ小さな土鍋購いており (p. 19)

(c) 満員の電車の中に守られてうぶ毛まなき君の顔見る (p. 28)

(ct) ひところは「世界で一番強かった」父の磁石がうづくまる棚 (p. 44)

真青なる太陽昇れ秋という季節に君を失う予感 (p. 57)

(r) 本当はおまえがみんな見てるのね小さき丸き粒にささやく (p. 59)

饒舌なるパスデーカード購いぬ私の空白埋める文字たち (p. 59)

(c) 「迂回せよ!」生きるざらざら上海は自転車と工事中の多い街 (p. 69)

なつかしい町となるらん西安に今日で二度目の洗濯をする (p. 69)

(co) くだものなべてすっぱい町なりき西安に朝の風は生まれる (p. 73)

(o) ハンカチを膝にのせればましかくに暑い杭州体温の町 (p. 77)

「人生はドラマチックなほうがいい」ドラマチックな脇役となる (p. 81)

(o) たそがれというには早い公園に妊婦の歩みただ美しい (p. 83)

(c) 12という数字やさしき真夜中に君の声聴くために生きてる (p. 85)

(o) 出席簿、紺のブレザー空に投げ週末はかわいい女になろう (p. 94)

- (c) 一点に戻らんとする心あり墨より黒きものは塗られぬ (p. 96)
- (c) 忘れたきことのみ多き六月にガラス細工の文鎮を置く (p. 96)
- (r) 長い長い手紙を母に書いている八月三十一日の夜 (p. 98)
- (t) 親は子を育ててきたと言うけれど勝手に赤い畑のトマト (p. 100)
- (c) 陽の中に君と分けあうはつなつのトマト確かな薄皮を持つ (p. 102)
- いい男と結婚しろよと言っといて我を娶らぬヤツの口づけ (p. 103)
- 菜種梅雨やさしき言葉持つ国を歩む一人のスローモーション (p. 107)
- テーブルの上に小さなヤシの木を飼っており一人の朝のため (p. 108)
- エアメール海を渡りて掌の上に小さな愛ある不思議 (p. 110)
- (c) 恋をすることまさびしき十二月ジングルベルの届かぬ心 (p. 110)
- 何の泣く寂しい声よふりむけば湯気立てはじめたる電気釜 (p. 111)
- 思い出す君の手君の背君の息脱いだまんまの白い靴下 (p. 117)
- 不可思議な生物としてあるわたし愛がなくても献血をする (p. 121)
- (c) 母と焼くパンのにおいの香ばしき真夏真昼の記憶閉ざさん (p. 133)
- ちぐはぐな会話交せり母と娘のつながり信用しすぎていたか (p. 138)
- (c) 吾の好きなサザンオールスターズを弟も聴く年頃になる (p. 139)
- ぎんなんの実を炒りながら家族というやさしい宇宙思うておりぬ (p. 144)
- 「平凡な女でいろよ」激辛のスナック菓子を食べながら聞く (p. 154)
- 殺し屋のようにカメラを覗きこむ青い空気の層をまとって (p. 159)
- (c) 昨夜のジャズのうねりの埋み火の耳のまん中むずがゆき朝 (p. 161)
- 吾の部屋のキーホルダーにつながれてときどき首を振る赤い牛 (p. 165)
- (to) 自転車のカゴからわんとはみ出してなにか嬉しいセロリの葉っぱ (p. 166)
- 改札を儀式のように通りぬけ行ってしまった青いセーター (p. 173)
- (t) 思い出になるには早い写真見て吾の表情を確かめている (p. 173)
- (c) トンカツにソースをじゃぶとかけている運命線の深き右手で (p. 176)

Verbs and pronouns

Verbs that modify the second person pronoun *kimi* in *Sarada Kinenbi*

tobasu (here: to drive [a vehicle])

erabioru (to be choosing)

oku (to put [down])

iu (to say)

konomeru (to be able to like)

motanai (to not have)

arukidasu (to start walking)

yobitaki (to want to call)

umeru (to burry)

yotteita (to having been drunk)

tatoetemiru (to try comparing)

toridasu (to take out)

hanashi suru (to talk)

motasete shimatteiru (having let somebody have/hold something unwillingly)

Case of personal pronouns in *Sarada Kinenbi*

First person classical

やみくもに我を愛する 人もいて 似ても似つかぬ 我を愛する (p. 57) NOM

数学の試験監督する 我の一部始終を見ている少女 (p. 100) NOM

泣いている 我に驚く 我もいて恋は静かに終わろうとする (p. 104) NOM NOM

五分間テレビ出演する 我のために買われし ビデオ一式 (p. 137) NOM

二時間でシンデレラとなる 吾を前に核戦争の話などする (p. 53) NOM

First person modern

スパゲティの最後の一本食べようとしている あなた 見ている 私 (p. 166) NOM

Second person classical

この曲と決めて海岸沿いの道とぼす君なり「ホテルカルフォルニア」 (p. 8) NOM

沈黙ののちの言葉を選びおる君のためらいを楽しんでおり (p. 11) NOM

また電話しろよと言って受話器置く君に今すぐ電話をしたい (p. 12) NOM

「また電話しろよ」「待ってろ」いつもいつも命令形で愛を言う君 (p. 16) NOM

湯豆腐を好める君を思いつつ小さな土鍋購いており (p. 19) NOM

約束を信じぬ君は波の来ぬところに砂のお城をたてず (p. 31) NOM

走ルタメニ生マレテキタンダ ふるさとも持たない君の海になりたい (p. 33) NOM

「冬の海さわってくるね」と歩き出す君の視線をもてあます浜 (p. 33) NOM

「30までブラブラするよ」と言う君の如何なる風景なのか私は (p. 35) NOM

無頼派と呼びたき君の中に見る少年の空澄みわたるなり (p. 51) ACC

目を閉じてジョッキに顔を埋める君我を見ず君何の渴きぞ (p. 52) NOM

「30で俺は死ぬよ」と言う君とそれなら我もそれまで生きん (p. 54) NOM

酔っていた君の言葉の酔い加減はかりかねつつ電話を待つも (p. 60) NOM

鉢植えのパセリと我の關係に我らをたとえてみる君といて (p. 62) NOM

ハンカチを取り出す君の綿シャツのチェックに夏の蝶が来ている (p. 124) NOM

頼もしく仕事の話する君の頼もしさだけ吾は理解する (p. 152) NOM

今我を待たせてしまっている君の胸の痛みを思って待とう (p. 169) NOM

Second person modern

スパゲティの最後の一本食べようとしているあなた見ている私 (p. 166) NOM

ポケットのたくさん付いたジャンパーが似合うあなたと思うアメ横 (p. 172) DAT