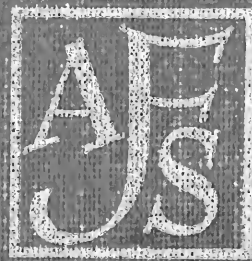


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JAPANESE PEASANT SONGS

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PHILADELPHIA

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INTRODUCTION

I. CULTURAL CONTEXT OF THE SONGS

Kuma county, the locale of the songs presented in this collection, is a rural district in south central Kyūshū Island, Japan, about two and one-half hours by rail from Kumamoto City and thirty from Tokyo. The mountains which border the county enclose a fertile basin through which flows the Kuma river, an ideal setting for the traditional Japanese form of wet rice agriculture.

The people of Kuma live in villages, each made up of a number of hamlets or small clusters of thatched cottages surrounded by paddy land or upland mulberry fields. As with other agricultural folk societies, periods of tedious farm labor alternate with times of festival and sociability. During the spring months everyone is busy with rice planting and transplanting, during the summer with raising silk worms, and during the fall with harvest; but after each such period of work, especially during the winter months after the crops are in, comes a leisure period during which are held many banquets marked by drink and song and dance.

Ordinary daily work is carried on by each household individually—the able-bodied men and women working in the fields, grandparents doing lighter chores around the house while their grandchildren lend a hand or play, as they sing some tune in rhythm with their occupation. While this daily life may become at times a tedious affair, it is rarely a grind, for there are frequent pauses to smoke a miniature pipe or indulge in an in-between-meal snack enlivened by gossip and rude jokes. Work follows the sun and the seasons, not a time clock.

Certain types of work are performed communally, as when a group of households exchange labor at the time of rice transplanting, or a man's neighborhood group assists him in building a house. Public works such as making a bridge or repairing a road are also carried out on a cooperative basis, the people working in groups, thus relieving the arduousness of the task. There is an *esprit de corps* among the workers which is maintained by the realization of the necessity of the task, enhanced by good humored, rather broad banter and an occasional snatch of song. Such cooperative labor is always followed by a drinking party at which all the workers relax, exchange drinks with one another and cement their economic interdependence with a warm social relationship. Social integration is reinforced with social euphoria.

In a peasant community such as a Japanese village the crises of life, the *rites de*

passage, are marked by special ceremonies and celebrations, the most important of which is the wedding banquet. Whereas community labor is a neighborhood affair, a gathering of people on a geographic basis, the gathering of relatives for a wedding or a funeral is a coming together of people as kin. In one situation the solidarity of the local group is expressed, in the other the ties of kinship strengthened.

Another event, something of a crisis in a peasant community, is departure on a long journey, an event socially recognized by farewell banquets. These feasts are big occasions, especially of recent years when the prospective traveler happens to be a young conscript. The young man's family gives a large banquet for neighbors and relatives, a banquet marked by much song and more wine, "to lighten the traveller's footsteps."

The waxing and waning of the moon and the rhythmic round of seasons both affect the social life of a Japanese folk community. This is reflected by the predominance of festivals on the fifteenth of the lunar month, that is, at the time of the full moon, and by numerous festivals in spring and in autumn, at New Year, and midsummer. Some of these festivals are celebrated on a small scale at the neighborhood god house, others on a larger scale at the village temple or shrine and all of them are, of course, occasions for song and dance and the exchange of drinks. The periods of labor in the fields are thus both relieved and set off by festivals of the full moon and by celebrations in honor of deities of rice, of motherhood, and of medicine.¹

The songs sung at banquets and festivals are true folksongs; they are anonymous, familiar to every one present and reflect in one way or another the social values of the group. With the exception of some of the seasonal songs (Shonga, No. 71, and Jūgoya, No. 76) there is little discrimination in the choice of verses to be sung at a given banquet—they may include Rokuchōshi (Nos. 1-4), a favorite at all times, some verses from March 16th (No. 64), a song or two from another region such as Sado Okesa (No. 121).

The popular songs are well known to everyone in the village and are learned as part of the general folkways of the group by a growing child rather than through any formal teaching. Children always linger about a house where a banquet is in progress, so it is not difficult for them to acquire a knowledge of the words and of the tunes. As far as performance goes, it is usually the full adults of the group, that is those married and with children, who are the freest performers, for it is not seemly for the youthful to indulge in such boisterous pleasures. Furthermore, most dancing is solo, and serves as a means of self-

¹ Each neighborhood or hamlet god house is the home of some popular deity such as Kwannon (mercy), Yakushi (medicine), or Jizō (children and safety).

expression and of attracting attention direct to oneself, a behaviour privilege reserved to older people.

The songs are accompanied by the samisen,² a stringed instrument played by a woman, while the dances are performed by both men and women. The more indecent dances involving suggestive forward and backward jerks of the hips and an occasional loosening of the upper part of the kimono to expose the breast are performed, for the most part, by older women.

These folksongs and dances bring out two interesting contrasts in Japanese peasant life. One of these is the formality of the opening phases of a banquet with elaborate seating arrangements in order of rank, age, and sex, neatly placed trays containing food carefully arranged and of set quality and type according to the occasion, a formal request to partake by the hostess, and perhaps a few formal speeches in regard to a wedding or a departing soldier. Throughout this opening formal period of the banquet everyone sits stiffly on his knees until finally, formalities over, the host tells his guests to be at ease. This is the signal for everyone to cross his legs in front of him, begin eating and exchanging drinks. The conversation becomes general and loud, and the formal seating arrangement is shattered as people go from place to place to exchange drinks, or play Kuma-gen, a special finger game (played only by men). Soon some woman brings out a samisen and the party is on. In general, the more important the occasion, the stiffer the opening formalities of a banquet and the noisier and bawdier the subsequent period of song and dance.

The other marked contrast in village life is the difference in behavior at a party of a young girl and an older woman. While the women at a banquet become literally the life of the party, young girls neither sing nor dance, but instead demurely carry out their duties of serving the guests and pouring drinks. They never drink themselves, neither do they smoke. This contrast between young unmarried girls and old mothers of children, so marked at a banquet, is but an accentuation of a general condition in village life where a woman begins to smoke and drink only after the birth of a child, and where the older she becomes the freer she may be in her conversation. The extreme sexuality of some women at banquets may be a reflection of severe repression or deprivation in daily routine farm life.³

² Called in the local dialect shami.

³ An interesting custom which may also be related to this behavior is that of women masquerading as men on certain occasions, the commonest being the return home of a soldier or other traveller from afar. At this time a number of women from the traveller's hamlet don some old clothes of their menfolk and join the welcoming group of villagers at the outskirts of the village. In addition to the clothes, makeshift masks are worn to hide the iden-

The reader may be curious as to the extent to which popular urban songs have encroached on the territory of the rural folksong, so far as small out-of-the-way villages such as Suye, in Kuma county, are concerned. The answer to this is that popular songs of the city are almost unknown in the village. One or two young men who have been away from home for several years working in a city or attending college may bring back one or two such songs, but they are rarely taken up by anyone in the village. Another sort of song is that sung in geisha houses, more along a classical sentimental line than a rustic outspoken one, and some of these undoubtedly do diffuse to the village from time to time. Some villagers visit geisha houses from time to time and many of the girls in the houses are from villages, so a certain amount of diffusion both ways is to be expected. Songs 40 and 57 are probably examples of geisha songs which have become part of the village repertoire, and on the other hand, any geisha, if necessary, can always produce a coarse folksong.

It is perhaps worth noting that in Japanese immigrant communities in America, the folksong plays a very minor role. There are fewer occasions for banquets, and members of the society come from various parts of Japan, and so do not share a common body of folk tradition. Group solidarity based on a common body of folklore and folksong is much weaker in an immigrant community than in a Japanese village. Furthermore, the second generation, having acquired American ways, looks down upon the ways of its parents as uncouth. These younger people, more urbanized than their parents, are more likely to know the latest popular swing tune than the words of a song from their parents' home country.⁴

ity of the masqueraders who act the part of buffoons, imitating in an exaggerated manner the gait and attitudes of men, making lewd passes at young girls and in general creating hilarity among those present. Later the women return home to divest themselves of their men's clothing and help serve at the welcoming banquet of the hamlet and join in the song and dance. The disguise is so effective that men cannot, or at least claim they cannot, recognize their own wives when they masquerade on such occasions. This lack of recognition may of course be formal, a way of avoiding the embarrassment of recognizing a female relative acting in such a manner. A less formalized transvesticism occurs frequently at banquets where some woman may put on a few men's garments and sometimes even use a cushion or the spout of a wine jug as a phallus as they perform some comic dance. (This behavior of Kuma women parallels in some ways Naven behavior of the New Guinea Iatmul as described by Gregory Bateson in his book *Naven*.)

⁴ See Embree, *Acculturation among the Japanese of Kona, Hawaii*.



FIG. 1 (*top*)

Hamlet women masquerading as men to greet a returned traveler.

FIG. 2 (*bottom*)

A banquet on the Kuma river.

(To celebrate the installation of a telephone in the village office.
The banqueters are village officials.)



II. FORM

The chief formal characteristic of Japanese folksong, as also of the literary poem, is an emphasis on syllables rather than meter. Practically all Japanese poetry, including folksong, is arranged in a series of lines of five and seven syllables. Another important trait, brevity, is also characteristic of both the literary and the folk poetry.

The standard literary forms of Japanese poetry are the *tanka* dating from the seventh century at the latest as evidenced by the poems in the *Manyōshū* (Japan's oldest anthology, early ninth century), and the *haiku*, a later development from the *tanka*. A third type is the *naga-uta*. The *tanka* is a poem of thirty-one syllables arranged in a series of lines of 5-7-5-7-7 syllables. The *haiku* or *hokku* is a poem of seventeen syllables, 5-7-5. Practically all standard Japanese literary poetry is composed in these two forms. The third form, less common, is the *naga-uta* or "long" poem, consisting of an indefinite number of lines up to one hundred or so in a series alternating between five and seven syllables with an extra seven-syllable line at the end. A *tanka* by way of *envoi* may be added at the end of a *naga-uta*.

The folksong is a quite distinct form from the much studied literary *tanka* and *haiku*. Instead of thirty-one syllables the regular folksong or *dodoitsu* is composed of twenty-six syllables arranged in a series of 7-7-7-5. At the end of the *dodoitsu* there is usually a refrain of nonsense syllables serving as a chorus, e.g., the 'Yoiya sa' of *rokuchōshi* or 'Dokkoise no se' of *dokkoise* folksongs. The *dodoitsu* form is the predominating type of song in this collection.

There is also a long form of folksong or ballad to accompany the work of foundation pounding which may be in the alternating five- and seven-syllable line form, but lacking the final extra seven-syllable line of the literary *naga-uta*, and without benefit of a *tanka envoi*, or it may be one long series of seven-syllable lines (e.g., Nos. 61, 79, 90).

In addition to the predominating *dodoitsu* or twenty-six-syllable songs and the longer ballads there are a number of other special forms. One of these is a form of 5-7-7-5 or twenty-five syllables (as in No. 54), another is 5-7-7-7-5 (Nos. 36, 48). There are also occasional six-line, thirty-eight-syllable songs (7-7-7-5-7-5) as for instance, Song 75; this is simply the *dodoitsu* form with an extra couplet added. The *Penis Song* (No. 59) has a special (5-7-7-7) pattern.

A free irregular form of varying length, often more or less improvised and of humorous content, is the *hayashi*, which may follow after one or more *dodoitsu* in singing. Song 4 is a good example of the *hayashi*.

Children's game songs exhibit a number of special patterns unlike the *dodoitsu*

In this song in addition to the regular refrain of rokuchōshi (yoiya sa, koi sasa) the last word of the second line is repeated to correspond to a refrain and within the song itself Omayā and Washa alternate rhythmically.

Rhyme is not used in Japanese poetry either literary or folk, since the language is basically a series of syllables all ending in vowels. An exception to this is a final 'n' which is derived from an archaic 'mu'. It always counts as a separate syllable where it occurs and if it is followed by a 'b' or 'p', it becomes 'm'. In place of rhyme other devices are used. Alliteration occurs as in Song 20:

Korobi kokureba

or Song 39:

Okitsu motsuretsu

More common is assonance, e.g., in Song 31:

Mono mo iyo de

or Song 34:

Kaya-yane arare

Internal repetitions and plays on sound are also frequent, as in Song 37:

Sake no sakana
Udonu ka soba ka
Udonu soba yori
Kaka no soba

or Song 50:

Shōchū wa nomi nomi
Mi wa hadeka demo
Geko no tatetaru
Kura wa naka

Rhythm of the songs is emphasized or coordinated with various bodily movements depending upon the occasion. In the banquet songs in addition to the samisen music, the participants clap their hands to emphasize the time, in children's games songs the rhythm corresponds to some movement such as the bouncing of a ball, in the dotsuki, the rhythm of the song assists the pounders to keep regular time in their work.

There are two notable characteristic literary forms in Japanese poetry, the pillow word and the pivot word. The pillow word is a formalized set phrase, like the "rosy fingered dawn" of Homer, which often serves as the opening line of a tanka. This is not common in the folksongs, though some examples do occur such as comparing a girl to a flower in Song 41. The pivot word is a single

word used in one context with two or more meanings and is a valuable device for imparting much meaning in few words. In the literary forms this is not used in a humorous way, but in the folksong the pivot word often serves as a broad sort of pun (e.g., 'koshimoto' in Song 18, 'irekuri' in Song 53).

Onomatopoeia is common, usually for humorous effect, as in the description of a country headman's gait "shakkuri, shakkuri" (Song 4b).

In general, each stanza, even of the same song, forms a separate thought and is complete in itself, so that a song such as *Kuma Rokuchōshi* consists of a number of stanzas which, while all dealing with *Kuma*, could be and are arranged in any order when sung. Thus, while words and tunes are standardized, arrangement and choice of stanzas is up to the singer. There are a few exceptions to this, as for instance the double stanzas of *Shonga Odori* (Nos. 73, 74) or the numbered series of stanzas in the *Penis Song* (No. 59) which are always sung in the same order.

III. CONTENT

As to content, the two basic human needs of food and sex receive the most constant attention. The references to ordinary foods and to the drinking of wine are very frequent (e.g., Nos. 15, 50). The treatment of sex, though sometimes sentimental (Nos. 10, 26) is more often frank and vulgar (Nos. 8, 20). The old village custom of visiting a young lady in her room at night is reflected in Songs 12 and 38 and a broad humor, mostly sexual, is characteristic of many of the songs. In addition there is frequent parody of the solemn or serious (Nos. 4, 109). Simple descriptions of nature occur, as in Song 47, but there is a remarkable lack of reference to the seasons, the words winter, summer, spring, and autumn being almost completely absent. Together with this there is a general lack of any personification of the forces of nature. There are similes such as comparing a woman to a flower but no metaphor unless one can consider secondary hidden meanings read into a song as metaphor (No. 51).

Judging by the content, the songs for the most part date from the *Yedo* period—eighteenth and early nineteenth centuries. An occasional use of some place name no longer existing or a thing no longer used, as the coin *ryō* in Song 62, would indicate an age of one hundred years or so. No examples of ancient poetry such as that found in the *Manyōshū* were discovered. While some of the dialect used may appear to a Japanese reader as archaic, it is no different from the current *Kuma* dialect of Japanese which contains many old speech forms no longer current among the speakers of standard Japanese in *Tokyo*.

A striking feature of Japanese folksong is its similarity to Japanese literary forms, a reflection perhaps that in many ways Japanese culture is firmly im-

bedded in an old peasant ethos. While the regular folksong or *dodoitsu* has an arrangement of syllables distinct from the literary forms of *tanka* and *haiku*, it is basically similar in form to the literary type, being a brief series of syllables arranged in a set pattern of fives and sevens. This is in contrast to the great difference in form of the English ballad and folksong on the one hand and literary forms such as the sonnet and ode, on the other. In Japan not only are both folk and literary poetry characterized by five- and seven-syllable unrhymed lines, each poem being as a rule less than half a dozen lines in length, but both employ much the same devices of pivot words and assonance for their effects. There are also certain similarities in content. Personification of nature is lacking and meanings are suggested rather than named. One sharp contrast does exist, however, as far as content is concerned: while the literary poetry is largely concerned with sentimental suggestions of love and the changing seasons, much of the folk poetry is concerned with the primary desires of food, drink, and sex. The court poet and more recently the city litterateur have both looked upon the peasant as a quaint individual of no great importance and have concerned themselves largely with the expression of delicate introspections in a limited poetic form, never realizing that the fundamentals of their form derive from the broad and earthy songs of the peasantry.⁵

IV. SOURCES AND ACKNOWLEDGEMENTS

The literary forms of *tanka* and *haiku* have been well studied by Occidentals, but almost no one has taken the pains to learn anything about the songs of the folk. Two men who have made collections are Georges Bonneau and Lafcadio Hearn. Bonneau, for many years a resident of Japan, has devoted much of his time to a collection of *dodoitsu* from various parts of the country, and has published his texts with French translations.⁶ Hearn's work was less methodical, being incidental to his general writings about the country, and he frequently gives English versions of the songs without any original Japanese text.⁷

⁵ More detail on the characteristics of Japanese poetry may be found in *Primitive and Mediaeval Japanese Texts* by F. V. Dickens (text, translation and commentary on the *Manyōshū*).

⁶ Georges Bonneau, *L'expression poétique dans le folklore japonais*, 3 vols. (Referred to hereafter as *Folklore japonais*.) This work includes versions of Songs 41, 43, 65, 89, and 108 of Kuma. See also Bonneau's *Anthologie de la poésie japonaise* and his *Le problème de la poésie japonaise*.

⁷ His translations and comments may be found in a number of different essays, the most important of which are in the volumes *Gleanings in Buddha Fields*, *In Ghostly Japan*, *Shadowings*, and *A Japanese Miscellany*. In 1914 most of these songs were brought together in a single posthumous volume, *Japanese Lyrics*. Variations of Songs 7, 26, 33, 103, and 108 have been recorded in one or another of these works.

The present collection of songs from the single county of Kuma in Kyūshū consists of over a hundred texts transcribed in the village of Suye with a few (Nos. 79-85) from the adjacent village of Fukada. Only those songs actually sung are recorded. Many others, also popular, have been omitted or relegated to the Appendices, because not local to Kuma county. The present collection, then, while probably not complete, at least presents a fair proportion of the popular songs regarded by the people of Suye as local to the Kuma region. These of course include a few which in actual fact are not local, but have been introduced from other areas—and omit a few which might be regarded as local to Kuma by people of another part of the county.⁸

The Japanese text of the songs is given in the local dialect, romanization following the traditional Hepburn system.⁹ The apostrophe is used to indicate

⁸ There are a few other sources for songs of Kuma. One of these is a set of three small volumes, the Kuma County Readers, which deal with local history and geography for children in the upper grades of the elementary schools of Kuma. They include a couple of stanzas of Rokuchōshi (1-3) and one of the March Sixteenth songs (65). A better source is a mimeographed booklet entitled *The Folksongs of Kuma District* which is a collection of Kuma songs made by a school teacher, Ryūtarō Tanabe, in 1932. Tanabe includes musical notations, which unfortunately are not very accurate transcriptions of samisen music for the piano. A few of the verses in his collection occur in this study (Nos. 64-5, 68-70, 76-7, 117-20). On the other hand, he includes several not heard in Suye. Two other sources were also consulted: *Nippon Min'yō Jinten* by Y. Kodera, a collection of songs arranged by type and by district. Kodera includes texts or references to Songs 64-5, 72, 75-7 of Kuma. Less useful is *Gesammelte Werke der Welt Musik* (text in Japanese, despite the German title); this volume, less reliable than Kodera, includes versions of Songs 61 and 82. Bonneau includes a bibliography on Japanese folksongs in his *Folklore japonais*, but most of the titles included were not available in Hawaii where most of the comparative work on this collection was done. One song in this collection (103) occurs in Uyehara's *Songs for Children Sung in Japan*. Still another series of texts is to be found in *Das Geschlechtsleben der Japaner* by T. Sato, H. Ihm and F. Kraus (2 vols.). Most of their texts, however, are from geisha songs, i.e. urban literary rather than rural folk.

⁹ The Kuma dialect differs from the standard Japanese in a number of ways, the most common of which are:

- (1) u sound for o as unna for onna
- (2) i sound for e as mai for mae
- (3) b sound for m as keburī for kemuri
- (4) dz sound for z as sakadzuki for sakazuki
- (5) n often becomes ŋ especially before g.
- (6) There are also many local terms as well as pronunciations, e.g. manjū means not only dumpling but also vagina; batten in the general sense of 'but' is local to Kyūshū, zuto is a local term, etc.
- (7) Occasional abbreviations such as watasi or wasi for watashi, shami for samisen, etc.

In the Hepburn system consonants are as in English, vowels as in Italian; j and g are both hard as in English jug. A final 'n' counts as a separate syllable and a long vowel as two syllables. Thus the line, Kōyu goen ga, in Song 6 is counted as seven syllables.

elided phonemes. Titles, unless otherwise noted, have been invented by the author on the basis of either the content or the first line. No text is given in hiragana, the Japanese syllabary, for two reasons: (a) the songs form part of an oral tradition, hence may be transcribed as properly in romaji as in hiragana; and (b) in some ways the syllabary is misleading. The word used to indicate the first person singular in standard Japanese is 'watakushi' but in Kuma this word is often pronounced 'watashi' or 'watasi' and it is impossible to indicate these two different pronunciations in hiragana. Similar difficulties would attend the use in this study of the new government-sponsored method of transcription of Japanese syllables into roman letters.

The collection of texts was made in southern Japan in 1935-36.¹⁰ In the village of Suye most of the texts were transcribed by Ella Embree when first heard at some gathering, then were at a later date checked for accuracy with the singer or some other villager.¹¹ The singers themselves sometimes furnished an explanation of a difficult line, while a college educated native of Suye, Mr. Keisuke Aiko, and Mr. Toshio Sano, a graduate of the Tokyo Language School, assisted in preparing the preliminary English translations. The final translations were worked out in Hawaii with the assistance of Professor Yukuo Uyehara of the Oriental Institute of the University of Hawaii.¹²

University of Hawaii
July 1941

¹⁰ The field work was financed by the Social Science Research Committee of the University of Chicago. An ethnographic monograph based on the research, *Suye Mura, A Japanese Village*, was published by the University of Chicago Press (1939). Some of the songs given below first appeared in *Suye Mura*. The University of Chicago Press has kindly permitted the reprinting of such texts here.

¹¹ An interesting characteristic of folk society, that everything must be in its proper social context, was shown in the difficulty informants found in remembering the words of songs when alone and not singing. They felt, and said so, that they could not remember the songs properly without samisen music, a group of friends, and a drink.

¹² Whenever any variation in text or translation of songs appearing both in *Suye Mura, A Japanese Village* (see note 10) and in this collection appears, the text or translation given in this collection may be regarded as the more accurate.

BANQUET SONGS

Songs of this group are popular verses sung at drinking parties, wedding banquets and on occasions of farewell. Dances are usually performed to their accompaniment, while the people sitting about the room clap their hands in rhythm with the playing of the samisen and join in the refrain as a chorus.

There are several characteristics of the banquet songs which may be noted here.

1. An introduction, usually the most formal part of the song and never improvised, sung by the samisen player. This opening song is usually in the regular twenty-six syllable dodoitsu form. Example: Song 1.
2. A verse or two sung very rapidly which may be joined in by the others and which is often improvised on the spur of the moment—a jibe at some one present or a humorous comment on a local situation.
3. The hayashi, a verse spoken very quickly in a special rhythm and voice by the samisen player and accompanied by occasional bangs on her instrument. The hayashi is open to improvisation, is irregular in form and of no set length. It is usually marked by humor and a strong local dialect. *Koisa! koisa! koisa!* is often added after a particularly funny hayashi, especially if anyone is dancing. Example: Song 4.
4. The refrain. This may be “yoiya sa” or some other meaningless phrase added at the end of a song. Sometimes a loud “ha ha ha” is added to a hayashi in the heat of excitement. All present join in the refrain.
5. The final vowels at the end of a phrase or line are frequently heavily accented or lengthened and terminated by a glottal stop.

KUMA ROKUCHŌSHI

Kuma Rokuchōshi is the most famous local song of Kuma county and no party is complete without it. Judging by the universal knowledge of the song throughout the district, it is probably rather old. Tanabe in his *Folksongs of Kuma* estimates it to be not more than three hundred years old. It is so famous indeed, that there is even a recording of it in a Japanese commercial series of folksongs.¹ This recorded version is somewhat different from that of Suye, and it is sung in the high shrill voice of a geisha, worlds removed from the hearty voice of the farmer's wife. In addition to the more or less standard verses there are many others sung to the same tune, some of which are given in the next section. The rokuchōshi type of song with a similar tune is also found in the neighboring prefecture of Kagoshima, according to Kodera. The term rokuchōshi itself is rather widespread being found in other prefectures of Kyūshū.

The term rokuchōshi means six-tone song. This may refer to the way in which the samisen strings are adjusted for the melody, but no one in Suye is very certain of the derivation of the word nor is the folklorist Kodera. The Suye manufacturer of shōchū, a rice liquor, has named his product Rokuchōshi Shōchū, thus reflecting the popularity of the song and at the same time enhancing the sale and prestige of his product. The song as sung in the villages of Kuma serves as a strong sentiment-arousing symbol of provincial unity.

The form of Kuma Rokuchōshi is the regular dodoitsu twenty-six syllables in 7-7-7-5 order except for the first stanza which has an irregularity in that the second line has nine syllables instead of seven.

The three stanzas given as Songs 1, 2, and 3 together with Song 4 form the standard verses and hayashi of Kuma Rokuchōshi as sung in Suye. The text of Song 1 is also given in the *Kuma County Reader* and in Kodera's collection. Tanabe in his *Folksongs of Kuma* gives all the first three songs as well as four others not heard in Suye. For the text of these four see Appendix I, Songs 117-20. The commercial recording gives stanzas 1 and 3 as given here, but has a different text for stanza 2 as noted in Song 2, note 9. A version of the hayashi (Song 4) is given in the *Kuma County Reader* and on the commercial recording.

Kuma Rokuchōshi

1 Kuma de ichiban ²	Kuma's best ³
Aoi san no gomon ⁴	Aoi Shrine ⁵ gate
Gomon gomon to ⁶	Shrine gate O!
Mae wa hasuike ⁷	Lotus pond in front
Sakura baba	And cherry tree riding ground ⁸
Yoiya sa, koi sasa!	Yoiya sa, koi sasa!

¹ Dai Nippon Gramophone Company, Nishinomiya Taihei Record No. 4600.

- | | | |
|---|---|---|
| 2 | Koko wa Nishimachi
Koyureba Demachi
Demachi Demachi to
Demachi koyureba
Sakura baba
Yoiya sa, koi sasa! ⁹ | Here is Nishimachi
Beyond lies Demachi
Demachi Demachi O!
And beyond Demachi
The cherry tree riding ground
Yoiya sa, koi sasa! |
| 3 | Kuma to Satsuma no
Sakai no sakura
Sakura sakura to
Eda wa Satsuma ni
Ne wa Kuma ni
Yoiya sa, koi sasa! | On Kuma and Satsuma's border ¹⁰
Grows a cherry tree
A cherry a cherry O!
With branches in Satsuma
And roots in Kuma
Yoiya sa, koi sasa! |

² Or: Kuma de meisho wa (Kuma's famous place).

³ Beauty spot, or view is understood.

⁴ Or: Oharai san no gommon (honorable shrine gate).

⁵ Aoi Shrine is a Shinto shrine in Hitoyoshi, the old capital and castle town of Kuma. A large festival is held at the shrine every autumn to which people come from all over the county.

⁶ Instead of repeating the last word of the second line of each stanza, some singers double the first word or phrase of the third line. Thus in stanza 1 instead of tripling 'gommon', the next phrase 'mae wa' is doubled (in stanza 2 'Demachi', in stanza 3 'Eda wa'). The first two lines and the fourth and fifth lines of these stanzas were given as single lines by Mr. Aiko in *Suye*—a division of songs into two parts or "hemistiches" often practiced by the Japanese in transcribing folksongs.

⁷ Or: hasyukei.

⁸ The sentiments expressed in this opening song are typical of many provincial songs, for instance, *Iso bushi*, a song not local to, but popular in *Suye Mura*, runs:

Iso de meisho wa Oharai sama yo Matsu ga miemasu Hono bono to Saishone miemasu Hono bono to	Iso's beauty spot Is the Shinto shrine. Pine trees seen Dimly In the mist, seen Dimly.
--	---

⁹ The recorded version sung by a Hitoyoshi geisha gives a different song as the second stanza which is:

Koko no Hitoyoshi Yu no deru tokoro Koro Sagara otome no Yuki no hada Yoiya sa	Here is Hitoyoshi: Place of hot springs, Of Sagara maidens, Of snow white skin.
---	--

Sagara is the name of the former ruling feudal lord of Kuma, and the name is, in this song, also applied to the girls of Hitoyoshi, the old castle town.

¹⁰ Satsuma is the old name for Kagoshima prefecture, immediately south of Kuma.



FIG. 3
The Samisen.

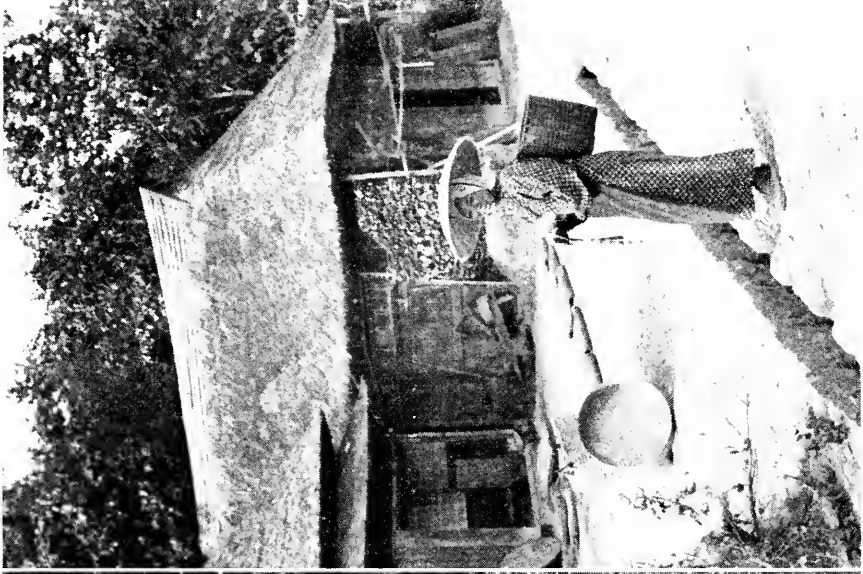


FIG. 4
Mrs. Kawanabe knows all the songs.

The Country Headman—I

Kuma Rokuchōshi hayashi

This song is the hayashi of the regular Kuma Rokuchōshi. There are numerous minor variations the most commonly heard of which are given here as Songs 4a and 4b. The hayashi is a free form unlike the regular 7-7-7-5 syllable series of *dodoitsu*. There are however certain rhythms of sound and length (e.g. *inawasete*, *karuwasete*) and five syllable lines to end sections (e.g., *Ushiro mae . . . Hoe-mawaru*). Like most hayashi this one has a humorous content.

Hitoyoshi is the capital of Kuma, a commercial center of countless one- and two-storey shops, a few geisha houses, a third rate hot springs and the ruins of the castle of Sagara, the feudal lord or daimyō of Kuma. Today with a population of around 20,000 it is by far the largest and most impressive town in the region. A village headman is usually of some old land-owning family of high prestige within his own small community, but in visiting a big town and putting on airs, yet withal impressed, he cuts a figure open to the ridicule heaped upon him in this song.

4a	Inaka shōya don no Hitoyoshi kei miyare Asa no asa no Asa no hakama wo Ushiro nago Mai wo hikite Ushiro mae Hikkaragete ¹¹ Gombo zuto yara Yamaimo zuto yara Inawasete Karuwasete	A country headman Hitoyoshi came to see. With hemp skirt His hemp skirt Long behind Pulled up in front Behind, before Hiked up. What with gobō ¹² in straw What with mountain potatoes Hanging over his shoulder Slung on his back—
	Sagara jōka wo Achya bikkuri Kochya bikkuri ¹⁴ Shasha meku tokoro wo Ara mā shōshyuna ¹⁵ Torage ¹⁶ no inu ga Shōya don ¹⁷ Shōya don Shōya don Uchikamo shite ¹⁸ Hoe-mawaru Yoiya sa!	Sagara castle town ¹³ Gazing there Gazing here Strutting along Oh my! what a sight! Ferocious dogs The headman The headman The headman About to bite Are barking all around Yoiya sa!

¹¹ From *hiku* and *karageru*—to pull up or tuck up.

The Country Headman—II

(A variation of 4a)

Kuma Rokuchōshi hayashi

4b	Inaka shōya dono	A country headman
	Jōka kembutsu	In the castle town sightseeing.
	Miyare yoisa	Look, look
	Asa asa asa no	At the hemp, the hempen
	Hakama o	Skirt
	Ushiro dakō	High in back
	Mae hikkaragete	Tucked up in front
	Gombo zuto yara	Gobō ¹⁹ in straw wrapping
	Yamaimo zuto yara	Mountain potato ditto
	Shakkuri shakkuri	Shakkuri shakkuri! ²⁰
	Shasha meku tokoro ō	Strutting along
	Ara ma shōshina	Oh my! what a sight!
	Torage ²¹ no inu ga	Ferocious dogs
	Shōya don	The headman
	Shōya don	The headman
	Shōya don	The headman
	Uchikamo sh'te	About to bite
	Hoe-mawaru	Are barking all around
	Yoiya sa, koi sasa!	Yoiya sa, koi sasa!

¹² Burdock root, a common vegetable in rural Japan. Gobō is standard Japanese, gombo, Kuma dialect.

¹³ 'He views' is understood.

¹⁴ The recording of a geisha singing this song adds after this line: Bikkuri, shakkuri. These lines have a humorous effect in Japanese, adding to the parody of the self-important visitor gaping at the sights of Hitoyoshi.

¹⁵ Or: shōshina.

¹⁶ As sung in Suye the word torage is usually rendered Taragi, the name of a town near the village. What Taragi dogs would be doing in the castle town of Hitoyoshi ten miles or more away worries no one. This is a good example in Japanese of the same linguistic process that in English made Johnny cake out of journey cake.

¹⁷ Shortened form of shōya dono. The 'n' is lengthened in singing.

¹⁸ Or: yūte, or: chūte.

¹⁹ See song 4a, note 12.

²⁰ Humorous onomatopoeia to describe the headman's gait.

²¹ See song 4a, note 16.

You Are a Sharp Sword

Kuma Rokuchōshi

These three songs are sung in Suie as an integral part of Rokuchōshi, usually following right after Songs 1 to 3. This second trio is probably not local to Kuma because some of them are found quite independently in other parts of Kyūshū. The verses are not included as part of Rokuchōshi by Tanabe in Folk Songs of Kuma. Lafcadio Hearn has a translation but no text of Song 7 in his essay "Out of the Street" in the volume *Gleanings in Buddha Fields*. In Kuma the verses are sung, of course, to the tune of Rokuchōshi. In form, Songs 5-7 are regular 7-7-7-5 dodoitsu.

- | | | |
|---|--|--|
| 5 | Omayameiken
Washa sabi gatana
Gatana gatana to ²²
Omayakirete mo
Washa kirenu
Yoiya sa koi sasa! | Thou art a sharp sword
I a rusty sword.
A sword, a sword;
You may cut ²³
I never. |
| 6 | Kōyū goen ga
Mōichido araba
Araba, araba to
Kami no mamori ka
Ariyataya
Yoiya sa koi sasa! | Such a relationship
Another if there be,
If there be, if there be;
To the protection of the gods
Let us give thanks. |
| 7 | Omayahyaku made
Washakujuku made
Madedamade to
Kamini shiraga no
Haerumade
Yoiya sa, koi sasa! | Till you reach a hundred
And I ninety nine, ²⁴
Should reach, should reach;
Until our hair
Turns white. |

²² See Song 1, note 6.

²³ That is, terminate; 'our love' is understood.

²⁴ Uyehara interprets this to mean that I will die while still your beloved and so will miss no one when I die. This song also reflects the general Japanese ideal of a loving couple growing old together. The song is well known in other parts of Kyūshū, and Hearn collected it as noted above; it is regarded in Suie as a local Kuma song.

OTHER ROKUCHŌSHI

The verses of this group are local songs of Kuma county of the same forms and sung to the same tune as stanzas 1 to 7. Due to the predominance of Rokuchōshi as *the* local song, many independent verses are molded to this dominant song pattern of Kuma.

Hayashi Sung to the Tune of Rokuchōshi

The hayashi in this group are for the most part highly obscene, if not on the surface, then in *double entendre*. The more women at a banquet the more likely these verses are to be sung, to the accompaniment of equally obscene dances. The place of a banquet is no hindrance, some of the freest having been sung at a meeting of a Woman's Kwannon Society at the little Zen temple of Suye (e.g., Nos. 15 and 20).

I Beg Your Pardon, But—

A ditty such as this is much enjoyed when the drinking is well under way. The rather broad outspoken humor of this song is characteristic of many songs and jokes at drinking parties in rural Japan. Note the alternating assonance of a and o. 'Batten' is a characteristic of Kyūshū speech; 'bobo' is also a localism. The form of the song is regular 7-7-7-5 dodoitsu.

8	Yuchya s'man batten Uchi no kaka unago Kesa mo hagama de Bobo ²⁵ aruta	I beg your pardon, but— My old lady is a woman. This morning in a basin She washed her c—t.
---	--	--

Rain Had Not Been Falling

This stanza is simply a jocular, not very coherent, reason for the muddiness of the Yamada river. This river, so far as I know, is not in Kuma.

9	Ame wa furanedo ya Yamada go ga niguru Yamada onnago no Heko no shuru Yoiya sa	Rain has not been falling But Yamada river is dirty. Yamada women's Skirts' juice. ²⁶
---	--	---

²⁵ A vulgar folk term. Cf. use of 'bobo' as a verb in Song 78.

²⁶ The meaning here is that because the women have been washing their clothes in the river it is muddy. See however Song 131. Like Song 131 the first lines have eight instead of the regular seven syllables of dodoitsu.

Needles of the Green Pine

This song, with its poetic sentiment is in marked contrast to the broad humor of the previous two, reminding one more of the Rokuchōshi verse (3) about the cherry tree growing on the border of Kuma and Satsuma. Some of the farewell songs of the next section (e.g. Nos. 26 and 28) are of this type also—reflecting a romantic sentimentalism about love in contrast to a bawdy appreciation of its humor. The form of this song is 7-7-7-5 dodoitsu with an extra word—*karete*—inserted and repeated after the second line (cf. the form of Songs 1-3).

10	Aoi matsuba no	Needles of the green pine
	Shute uriya are	When dying—
	Karete karete	Even in falling
	Karete ochiru mo	Fall down
	F'taridzure	In couples.
	Yoiya sa!	

The Road to Meet the Lover

Dragons and water are associated in Japanese folklore. There may be a hidden meaning in this verse, but the writer is not aware of it. The form is regular 7-7-7-5 dodoitsu.

11	Sama ni kayō michya	The road to meet the lover:
	Kudashino no todomo	By thundering rapids.
	Shita nya ja ga sumu	Underneath lives a dragon
	Buku ga tatsu	And bubbles rise.
	Yoiya sa!	

Opening the Door

This song is to be interpreted as an arrangement by a young woman for a visit from her lover. *Shōji* means literally a kind of sliding screen, but it serves in this context as a door to the house. The form is somewhat irregular, the second line having nine instead of the usual seven syllables (cf. Song 1 for a similar form and Song 38 for one of similar content).

12	Shōji hikiake	Opening the door,
	Konnyaku imo nageta	Throwing konnyaku, ²⁷
	Konya kuru tonō	Coming tonight—
	Shirase daro	It must be the sign.
	Yoiya sa!	

²⁷ A root tuber; the various imo, yama imo or mountain potato (a kind of long root, *Dioscorea japonica*), kara imo or sweet potato and konnyaku imo serve as phallic symbols in Kuma.

In the Middle of the Night

This song is rather sad; a woman, lying awake, hears a group of men, probably drunk, wandering down the road and one of them she recognizes as her lover. Or, more likely, she is waiting for her husband to return and is fearful that he may be very drunk.

- | | | |
|----|---|---|
| 13 | Shō no yonaka ni
Futa koe mi koe
Ato no hito koya ²⁸
Ki ni kakaru
Yoiya sa | In the middle of the night
Two or three voices—
The last voice
Worries me. |
|----|---|---|

Drinking with One's Lover

This song describes the scene of two lovers getting together and exchanging cups of wine. When drinking in company it is both polite and social to exchange cups of wine as one drinks. The description of the exchange here suggests a *double entendre* of a man and a maid making love.

This is a hayashi in characteristic free form with lines of varying numbers of syllables but with certain regular repetitions of sound and length (cf. Song 4).

- | | | |
|----|--|---|
| 14 | Ippai totta
Oshōchū wo
Kuro jokkya ²⁹
Nawashite
Shiro jokkya ²⁹
Nawashite
Sama to futaide
Yattai ³⁰
Tottai
Suru tokkya
Kokoro wo
Dosh'ta monkya
Ha ha ha! | A full cup taken
Of wine.
Into the black jug
Pour it,
Into the white jug
Pour it.
With one's lover,
When
Giving,
Taking—
The heart
How does it feel? |
|----|--|---|

²⁸ From Koe wa?

²⁹ Or: chokkya, for choku, a small wine cup used in Kuma.

³⁰ Or: ottai.

You Going Up

This is a characteristic homely song descriptive of a countryman going calling with a few rude gifts. Both plum and scallion are commonly served with tea to casual visitors in the Kuma region. There is probably a *double entendre* here of the sex act with the man bearing certain gifts to the woman; see note 32. The form is a short hayashi.

15 Onushya kami age	You going up
Hotsuri hotsuri ³¹	Slowly, slowly
Noburan sei	Going up;
Miyagya takanbach!	Gifts of bamboo hat,
'Mebushi ³² rakkyo	Pickled plum and scallion
S'kakete motto	Carrying.

At Taragi's Bunzōji

This song involves a play on kedo 'but,' and ke 'hair,' in this context, pubic hair. Thus the last three lines might be interpreted to mean that the hair is not there, i.e., does not matter when "it" (copulation) is just right. Another interpretation is that when the orgasm is reached pubic hair does not matter or interfere. In Japanese jokes about sex the pubic hair, especially that of a woman, receives a good deal of attention, mostly as an interference with the joys of love.

The last line is sometimes used as a refrain to other songs.

Taragi and Yunomae are country towns in Kuma; Bunzōji and Nekohatsu names of taverns or geisha houses.

The form is hayashi of irregular syllabication.

16 Taragi no Bunzōji	At Taragi's Bunzōji,
Yunomae no	At Yunomae's
Nekohatsu don ³³	Nekohatsu—
Ke mo nan mo makonda	Hair and everything wrapped around.
Chōda yoka tokya	When it is just right
Ke do koiya gozansan ³⁴	Hair does not matter. ³⁵

³¹ Strong emphasis is put on the o and t of this word to emphasize dance movements as when, for instance, on one occasion this song was sung at a women's party to accompany a dance where one woman followed another making abrupt movements with her hips as if copulating from behind—hotsuri, hotsuri 'slowly, slowly'—enough to shake the house with laughter in any party in Suye.

³² For: umeboshi, pickled plum; as noted in the foreword 'u' is often used in the Kuma dialect for the 'o' of standard Japanese. ³³ Or: san.

³⁴ A variant of the last three lines, sometimes sung by themselves is:

Chōdo yoka tokkya
Ke mo nan mo mekkonda
Ke do koiya gozansan

³⁵ This line also means, literally, 'But it is not love'.

If You Say It

This is an extremely colloquial text almost impossible to translate. It gains most of its point from the pivot word *soko* in the two meanings of 'it' and 'bottom.' The idea of unbearableness refers to the "unbearable" intensity of orgasm. The form is a *hayashi*; it is surprisingly regular.

17	Soko yuchya tamaran	If you say it, it's unbearable
	Soka ³⁶ nokose	So leave it out.
	Soko ga nakereba	Without bottom
	Miza ³⁷ tamaran	It cannot hold water. ³⁸

Your Maidservant

In this song there is a play on the word *koshimoto* which means both maid and base of the hips. Dances performed by women to the accompaniment of this song have, of course, sudden forward hip movements at appropriate points. In form it is a short *hayashi* of irregular syllabication.

18a	Omai san no koshimoto	Your maidservant, ³⁹
	Shansu ni misetara	If you show her ⁴⁰ to Shansu
	Nusan ga ⁴¹ tamaran	He couldn't stand it,
	Nushu tamaranu	He couldn't bear it.
18b	Omai san ga koshimoto	Your maidservant— ³⁹
	Nusan ga ⁴¹ tamaran	He couldn't stand it.
	Mish ⁴² tamaranda	Unbearable to see
	Watasi ga mite sayo ⁴³	Even if I look,
	Mish ⁴² tamaranda	Unbearable to see.

³⁶ For: soko wa.

³⁷ For: mizu wa. The contractions *soka* and *miza* add rhythm to the song.

³⁸ Or: If you don't have that place (i.e., the right place)
It is meaningless.

³⁹ The line's other meaning: Your waist.

⁴⁰ Or: it.

⁴¹ Pronounced *ŋga* in singing.

⁴² From the verb *miru* 'to see'.

⁴³ Or: *saye*.

Good Feeling

This is another almost untranslatable song, but everyone who sings it knows what it is meant to express—sexual intercourse. “Keep it up until I also have that good feeling which makes me bite my lower lip and go hyon hyon.” The form is hayashi of irregular syllabication.

- | | | |
|----|------------------------------|-----------------------------|
| 19 | Un ga yoshya | Good feeling— ⁴⁵ |
| | Ore maja | I even |
| | Ikizusuri | Breathe heavily |
| | Sh'ta tsuba kuwaite | And, biting lower lip, |
| | Ikya ⁴⁴ hyon hyon | Go hyon hyon. |
| | Ha ha ha! | |

Facing the Shutter

This is said to be a hayashi but it follows the regular 7-7-7-5 dodoitsu form with ha ha ha filling out the last line. The content is typical of hayashi however.

- | | | |
|----|--|----------------------|
| 20 | Toita ni ⁴⁶ mukuryu ⁴⁷ | Facing the shutter |
| | Korobi ⁴⁸ kokureba | We stumble and fall. |
| | Muzorashi sama | A pitiful sight |
| | Ja ga ha ha ha! | But, ha ha ha! |

When Delivery Is Easy

The samisen player is a woman, and she leads most of the singing at a banquet. The constant bearing of children is a trial she knows only too well, and such a verse as this one is a definite sarcasm. The form is a brief hayashi.

- | | | |
|----|-----------------------------------|-------------------------|
| 21 | San ga yasuka tokya ⁴⁹ | When delivery is easy |
| | Komochi yasuka bai | Childbirth is easy too. |

⁴⁴ From iki wa 'breathing'.

⁴⁵ Or: I am fortunate (to have such a sensation).

⁴⁶ Or: Doita ni.

⁴⁷ Or: mukuru.

⁴⁸ Or: Koyobi.

⁴⁹ For: toki wa.

It Is Nothing

The following verses are brief hayashi all more or less variants of the same phrases or ideas. "Sh'ta kota gozansan" is added to the end of many songs and may refer, according to Suye women, either to the vagina or to intercourse—"there is no intercourse, nothing is happening below." Sometimes it is quite meaningless in the context of the song to which it is attached, but it always causes much laughter when sung.

- | | | |
|-----|--|--|
| 22a | Ima wa ima wa ima wa
Ogoran ⁵⁰ bai ka
Sh'ta kota gozansan | Now, now, now!
Why are you angry?
I have done nothing. ⁵¹ |
| 22b | Yuchya kuichya
Kuiya na
Sh'ta kota gozansan ⁵² | Don't talk please!
Don't talk!
We did nothing. |
| 22c | Yutte wa kureru na
Sh'ta kota gozansan | Don't talk please!
We did nothing. |
| 22d | Chōdo yokkya tokkya
Sh'ta kota gozansan ⁵³ | When just right—
We did nothing. |
| 22e | Chōdo yōka
Kokoro attari
Chin chin | Just right—
I've a mind
To copulate. |

When He Does Not Know

A short hayashi:—

- | | | |
|----|-------------------------------|--|
| 23 | Shiraren tokya
Goraren tai | When he does not know
He will not be angry. |
|----|-------------------------------|--|

Shall We Have a Drink?

A short hayashi:—

- | | | |
|----|--|---|
| 24 | Nomuka baika
Dōsuru gaika ⁵⁴ | Shall we have a drink?
How about it? |
|----|--|---|

⁵⁰ From okoru, 'to be angry'—the k has become g as sometimes occurs in the Kuma dialect.

⁵¹ I.e., I have not had intercourse with anyone.

⁵² Mr. Aiko did not know this verse but gave instead a similar one: No. 22c.

⁵³ A woman dancing to this may fold a cushion and hold it before her as a penis. It is a popular Rokuchōshi refrain.

⁵⁴ For: kaita.

Rokuchōshi Wakare

Farewell songs sung to the tune of Rokuchōshi. When someone is leaving the party or at farewell banquets in honor of a departing soldier or traveler, one or another of these songs may be sung. The thoughts expressed in these songs are of a sentimental nature quite different from the hayashi of the previous section, being more like Japanese literary poetry. The form of the wakare songs is regular 7-7-7-5 dodoitsu.

My Lover Is Leaving

A farewell song in regular dodoitsu form.

- | | | |
|----|--|---|
| 25 | Sama wa hattekyaru
Wakare no tsurasu
Naga no osewa ni
Narimash'ta | My lover is leaving,
The parting is sad.
For a long time
He has been kind. |
|----|--|---|

On Parting from My Lover

This song is probably not local to Kuma as Lafcadio Hearn has a similar verse recorded in his essay "Out of the Street" in the volume *Gleanings in Buddha Fields*, but unfortunately he does not give the Japanese text.⁵⁵

The song is in regular dodoitsu form.

- | | | |
|----|--|--|
| 26 | Sama ⁵⁶ to wakarete
Matsubara yukeba
Matsu no tsuyu yara
Namida yara ⁵⁷ | On parting from my lover
I go through the pine grove.
Whether dew on the trees
Or my tears— ⁵⁸ |
|----|--|--|

⁵⁵ His song, presumably collected in Matsue, Shimane prefecture, is as follows:

Parted from you, my beloved, I go alone to the pine-field;
There is dew of night on the leaves; there is also dew of tears.

Another English text is given by Osman Edwards on page 133 of his *Japanese Plays and Playfellows*.

⁵⁶ Or: *Kimi*.

⁵⁷ Some versions add two more lines:

Dosh'te omae san ni
Sawaru ka bai

Why with thee
To be together.
("Is it not possible?" is understood.)

⁵⁸ "I cannot tell" is understood.

I Am a Traveler

A short wakare of irregular form. Not necessarily sung to Rokuchōshi tune.

- | | | |
|----|--|--|
| 27 | Wasi ga tabi no sh'to de
Kawaigatte okure | I am a traveler,
Please cherish me. |
|----|--|--|

When the Parting Comes

This is a wakare, not necessarily associated with Rokuchōshi. The text was never properly checked with the singer and appears to be somewhat at fault, at least in the final two lines. The form is irregular.

- | | | |
|----|--|--|
| 28 | Wakare jato natte
Sasō sekaguru ⁵⁹
Kore ga dotchi ka
Sake yara
Namida yara
No wa hatake za yo
Nagari ga | When the parting comes
Let us drink abundantly.
What is this?
Is it sake?
Is it tears?
Even the upland fields
Are flooded. |
|----|--|--|

You Are the Best

This song may or may not be a Rokuchōshi wakare. It is irregular in form.

- | | | |
|----|--|---|
| 29 | Omai san ga
Ichi yoka
Ichi kawaika
Omai san de nakereba
I wo akentai ⁶⁰
Kosa kosa kosa | You are
The best,
The most beloved.
Without you
No sunrise. ⁶¹ |
|----|--|---|

⁵⁹ Perhaps for: sekkaku.

⁶⁰ Or: akenu for yo wa akenu.

⁶¹ The last line means on the surface that without you there is no sunrise, but it also carries the connotation that without you I cannot sleep. Mr. Aiko went so far as to interpret it as meaning that without you I cannot finish, i.e., cannot finish intercourse. As with many of the songs, the person speaking may be either a man or a woman.

DOKKOISE

The dokkoise type of song is common in rural Japan. The people of Suze regard it as local and distinguish dokkoise from rokuchōshi songs though there is no significant difference between them either in content or in form except for the refrains. Three typical dokkoise refrains are:

Dokkoise ajya yoka ro.
 Dokkoise no se.
 Choina choina dokkoise.⁶²

The last refrain is influenced by a song, Choina choina, popular in Kuma but not local to it. Most dokkoise are in regular 7-7-7-5 dodoitsu form. Unrelated stanzas may be joined together by any one of the above refrains.

If Eggs Are Tended

The following four stanzas are frequently sung together as one song. The first two at least both deal with eggs, but the other two are quite unrelated to each other or to the first ones. The form of the first three is regular dodoitsu, that of the fourth 5-7-5-5-5.

- | | | |
|----|--|--|
| 30 | Dokkoise tamago wa
Sodatsurya hiyoko
Ha yoisho yoisho
Hiyoko sodatsurya
Toki utau
Hara dokkoise no se ⁶⁴ | Dokkoise! Eggs,
If tended, become chickens.

Chickens if tended
Crow in the morning. ⁶³ |
| 31 | Maru tamago mo
Kiriyo de sh'kaku
Mono mo iyo de
Kado ba tatsu | Even round eggs
Can be cut square.
Things that are said
Can be very sharp. |

⁶² The term dokkoise is a meaningless term used in the refrains; it is also an exclamation used in lifting or making an exertion.

⁶³ This song and the next one (31) are in the nature of sad comments on the way of the world. The literal meaning of the last line of No. 30 is "there is a song," the idea being that if a man looks after eggs he has chickens on his hands, and if, further, he is so foolish as to look after the chickens, he will soon have plenty of noise in his yard.

⁶⁴ A variant of this song is:

Dokkoise no tamago wo
Sodatsurya hiyoko
Sodatsurya toki utawo.

- | | | |
|----|--|--|
| 32 | Noboru hashigo no
Mannaka goro de
Shimbo shanse te
Me ni namida | When climbing a ladder,
About the middle,
Please be patient—
Tears in the eyes. ⁶⁵ |
| 33 | Doro mizu ni
Sodaterarete mo
Ne wa shosho ni
Saite kirena
Hasu no hana | In muddy water
Though it is raised,
With roots growing here and there,
The lotus blossoms
As a beautiful flower. ⁶⁶ |

Cold and Soba ⁶⁷

Two dokkoise songs joined by a refrain. They are simple descriptions of two things well appreciated by the farmer—cold and food. The first is regular dodoitsu in form but the second is irregular.

- | | | |
|----|--|--|
| 34 | Samusa fure fure
Kaya-yane arare
Oto wa sede kite
Furi kakaru
Dokkoise ajya yokaro | Cold, fall fall—
Hail on the thatch
Comes soundlessly.
Cold falls. |
| 35 | Ajya yokaro
Ajya yokaro
Sobaya no nidashi
Katsuo nidashi
Ajya yokaro | The flavor is good,
The flavor is good.
Soba ⁶⁷ soup
Fish soup.
It is good. |

⁶⁵ This song presumably is a metaphor concerning lovemaking. In the last line 'He has' or 'She has' is understood.

⁶⁶ A song similar to this one is recorded by Lafcadio Hearn in his essay "Buddhist Allusions in Japanese Folk-song" in the volume, *Gleanings in Buddha Fields*. He interprets it as a prostitute singing it to justify herself by a comparison with the lotus. Her calling is sometimes referred to as *Doro mizu kagyō* or Muddy water occupation. Hearn's verse (he gives no Japanese text) is:

However fickle I seem, my heart is never unfaithful:
Out of the slime itself, spotless the lotus grows.

⁶⁷ Soba is a vermicelli-like product made from buckwheat.

The Painted Sake Cup

Sake cups are often painted inside, and Ebisu, a popular deity of good fortune, forms a common decoration. The form of the song is the rather unusual one of 5-7-7-7-5. (Cf. No. 48.)

36	Sakazuki no	Sake cup:
	Naka ni kaitaru	Painted inside
	Makiye no Ebisu	Silver and gold lacquer Ebisu—
	Kiyo mo niko niko	Today smiling,
	Asu mo mata	Tomorrow again. ⁶⁸
	Dokkoise ajya yokaro	

The Appetizer

Sake no sakana (wine fish, wine food) is any conventional food such as raw fish or pickled plum, served with the wine. Soba is a pivot word in this song meaning both a kind of buckwheat vermicelli and side. In form the song is a series of seven-syllable lines.

37	Sake no sakana	The appetizer:
	Dokkoisho	Is it udon?
	Udonu ⁶⁹ ka soba ka	Is it soba? ⁷⁰
	Udonu soba yori	Rather than udon or soba
	Kaka no soba	Rather than my old lady's side,
	Yoi! shoko	
	Shoko Ichirikiya no	The wine shop of Ichiriki.
	Don don ka	

⁶⁸ "Smiling" is understood.

⁶⁹ The n of udon is stressed by lengthening, perhaps as in archaic Japanese (cf. p. 7). Udon is a wheat noodle.

⁷⁰ Soba here means both side and buckwheat vermicelli.

With Face Covered

This song refers to the old village custom of a young man visiting a young woman in her room at night, a clandestine meeting for which the lover always covers his face with a towel as a disguise. Thus any stray person would not recognize who is visiting the girl; furthermore, if he is repulsed the towel "saves" his face so that if he meets the girl next day both may act as though nothing had happened. (Cf. also Song 12.)

This and Song 37 are often run together. It is in regular dodoitsu form.

- | | | |
|----|--|--|
| 38 | Dokkoise no se
Do ya ni hōkamuri
Nuchya tō akete
Iru-wai na | The dokkoise house:
With face covered, ⁷¹
You leaving open
The door. |
|----|--|--|

Country Wrestling

This graphic description of sumō or Japanese wrestling, a common accompaniment of a rural festival, may also be interpreted as a parody of love-making. It is irregular in form.

- | | | |
|----|---|--|
| 39 | Dokkoise dokkoise wa
Inaka no sumō yo ye
Okitsu motsuretsu
Matamo dokkoise | Dokkoise dokkoise is
The country wrestling:
Getting up, becoming entangled
Again and again. |
|----|---|--|

White Waves

Though in regular dodoitsu form, and with a dokkoise refrain, this song has a rather sophisticated air; it may have come to Suve via one of the geisha houses of the neighboring town of Menda. Uychara says it is popular in other parts of Japan.

- | | | |
|----|---|--|
| 40 | Okitsu shira-nami
Tatsu no mo mamayo
Kogare sae kuru
Hama chidori
Dokkoise aja yokaro | White waves from the horizon
Roll in slowly.
The plovers come,
Searching for something. |
|----|---|--|

⁷¹ "I come" is understood.

As a Butterfly

These two songs, quite unrelated, are often sung together with No. 30 as dokkoise. They are regular dodoitsu in form.

- | | | |
|----|---|---|
| 41 | Chō yo ⁷² hana yo de
Sodateta musume
Ima wa tanin no
Te ni nakaru ⁷³ | As a butterfly, as a flower
Have we reared our daughter.
She is now
In others' hands. |
| 42 | Omae-san ⁷⁴ to nara
Washa doko made mo
Yedo ya Tsushima no
Hate made mo | With thee
I'll go anywhere—
Even so far as
Yedo ⁷⁵ or Tsushima. ⁷⁶ |

Tied to a Cherry Tree

This verse seems to be well known in various parts of Japan, though it is perfectly at home in Kuma, often being sung as a dokkoise verse. Bonneau has a text of it as a song of Honshū (the main island of Japan) in *Folklore japonais*, Vol. 2, No. 176. It is also included in *Gesammelte Werke der Welt Musik*.

The form is regular dodoitsu.

- | | | |
|----|--|--|
| 43 | Saita sakura ni
Naze kuma ⁷⁷ tsunagu
Kuma ⁷⁷ ga isameba
Hana ga chiru | To a flowering cherry
The stallion why have you tied?
The horse, becoming restless,
Will shake off the flowers. |
|----|--|--|

⁷² Or: ya.

⁷³ A variation of this song from the neighboring prefecture of Miyazaki is recorded by Bonneau as a wedding song in *Folklore japonais*, Vol. 3, No. 66. It runs:

Cho ya hana ya to Sodateta musume Koyoi anta ni Agemasu kara wa Banji yoroshiku Tanomimasu	As a butterfly, as a flower Have we reared our daughter. Since we are giving her Tonight to you, We hope you will be nice (to her) In every way possible.
---	--

⁷⁴ Or: Omae.

⁷⁵ Yedo is the old name for Tokyo.

⁷⁶ Tsushima is a group of islands between Kyūshū and Korea.

⁷⁷ For: Koma.

OTHER BANQUET SONGS

Chiosan

This is a fairly popular song to which very indecent dances sometimes are performed. It is said in *Suye* that in the old days the song used to be sung when women gathered at night to twist hemp. When sung by the women they drop all *r*'s so that a word such as *kaminari* becomes *kamina'i*. The forms of the first stanza and the *hayashi* are irregular but the last stanza (46) is regular *dodoitsu*, 7-7-7-5.

- | | | |
|----|---|--|
| 44 | <p><i>Chiosan to iwarete</i>
 <i>Ano kurai no</i>
 <i>Kiryō de na</i>
 <i>Chiosan chiosan to</i>
 <i>Iwareta kai ga</i>
 <i>Nai honni honni</i> ⁷⁸</p> | <p>The one called <i>Chiosan</i>
 Her beauty is
 Not so great.
 <i>Chiosan Chiosan</i>
 She's not worth being called,
 Not really, really.</p> |
| 45 | <p>(<i>Hayashi</i>)
 <i>Bota-mochi</i>
 <i>Tanna kara</i>
 <i>Aa koshi kara</i>
 <i>Koshi kara</i></p> | <p>Dumpling
 From the shelf—
 Ah! from the hip,
 from the hip.⁷⁹</p> |
| 46 | <p><i>Chiosan no ogoke</i>
 <i>Kaminari ogoke</i>
 <i>Suye mo Fukada mo</i>
 <i>Nari watari</i>
 (<i>Hayashi repeated</i>)</p> | <p>Widow <i>Chiosan</i>,
 Thunder widow.
 All over <i>Suye</i> and <i>Fukada</i> ⁸⁰
 She resounds.⁸¹</p> |

⁷⁸ This line is often accompanied by strong forward movements of the hips as the chorus stresses the heavy *n* sounds of *Honni, honni!* Cf. the *Hotsuri, hotsuri!* of Song 15.

⁷⁹ This line is said to refer to a motion necessary in making hemp rope; its aptness for an indecent dance movement is not overlooked by the women of *Suye*.

⁸⁰ Two adjacent villages of *Kuma* where this song is sung.

⁸¹ Meaning either that she is very noisy or that people gossip a lot about her, both of which things might be true. Widows in villages of *Kuma* have reputations for independence and promiscuity. The term *goke*, meaning widow, if modified to *gokukai* means prostitution and is often used in this sense in reference to local village widows by their kindly female neighbors.

When It Rains

A characteristic Japanese nature scene in regular dodoitsu form.

- | | | |
|----|---|---|
| 47 | Ame no tokya yama
Yama yama mireba
Kiri no kakaranu
Yama wa naka ⁸² | In rain the mountain,
If one looks at the mountain,
There is no ridge
Not covered by mist. |
|----|---|---|

In the Bowl of Water

The bowl of water referred to in this poem is the one used for rinsing the tiny Japanese wine cups during an exchange of drinks. It is usually furnished at a geisha house, but rarely in a farmer's home. Mizuage is a pivot word. It means literally 'to lift from the water' but also has a secondary meaning 'to take a girl's virginity'—a term especially used in reference to a young geisha. Thus the line, "Who will lift it from the water?" also may mean "Who will take me for a bride" (ordinary young girl speaking), or "Who will take my virginity?" (neophyte in a geisha house speaking).

The form is a rather unusual one—5-7-7-7-5; cf. Song 36. (The fourth line is irregular in that it has an extra syllable.)

- | | | |
|----|--|--|
| 48 | Haisen no
Naka ni ukabishi
Ano sakazuki wa
Donata ga mizuage
Nasaru yara | In the bowl of water
Floats that cup.
Who will lift it from the water?
I wonder—. |
|----|--|--|

⁸² Naka-nai.

After Drinking Wine

A song on two popular topics: drink and sex. The form is a slightly irregular *dodoitsu*.

- | | | |
|----|---|---|
| 49 | Shōchū ⁸³ nonde kara
Iwo ⁸⁴ neburarenu
Otoke daite kara
Senya ne ⁸⁵ naran
Shokyo yoi | After drinking wine
I cannot sleep well.
Lying close to a man
I cannot do otherwise. ⁸⁶ |
|----|---|---|

Wine Drinking Drinking

The general idea of this song is that while I drink myself out of house and home, there are plenty of teetotalers who are also poverty stricken—therefore I may continue to drink with a clear conscience. The last two lines of this song evidently form a popular saying, since they are quoted by Hepburn in his Japanese-English, English-Japanese Dictionary.

- | | | |
|----|--|---|
| 50 | Shōchū wa nomi nomi
Mi wa hadeka ⁸⁷ demo
Geko no tatetaru
Kura wa naka ⁸⁸
Yoiya sa | Wine drinking, drinking
And going without clothes—
Teetotalers ⁸⁹ build
No storehouses. ⁹⁰ |
|----|--|---|

⁸³ Shōchū is a distilled rice liquor, the standard drink of Kuma.

⁸⁴ For: yō sometimes pronounced iyo.

⁸⁵ Ne is superfluous here so far as syllable count is concerned, nor is it necessary for meaning. It is probably included for effect and to emphasize the n sounds of the line and because the line might sound too short without it. It also emphasizes the negative naran, 'cannot.'

⁸⁶ "Than to copulate" is understood.

⁸⁷ Hadeka-hadaka; or perhaps from hade, "gay."

⁸⁸ For: nai.

⁸⁹ "Also" may be understood after this word.

⁹⁰ A storehouse is a sign of considerable wealth by rural Japanese standards. The meaning here is that not all teetotalers build storehouses.

By the Long Paddy Path

Old Mr. Kurogi, whose father was a not very well-to-do samurai, recited this verse one evening to a few neighbors, mostly women, as they awaited a moon-rise. It was the only time I heard it during the course of a year in Suye. On the surface a simple little song of country life, Kurogi claimed it had another meaning as follows: The *aze michi* (literally the path or dyke between rice paddies on which may be planted azuki beans) is the line down a woman's stomach leading to the *mame* (literally bean, symbolically, vulva) and the *mame no ha* is the clitoris.

The form of the song is regular *dodoitsu*.

- | | | |
|----|--|--|
| 51 | Nagai aze-michi
Yoi k'sh'ta ⁹¹ kureta
Suso ga nuretaro
Mame no ha de | By the long paddy path
You have come well—
You must have wet your hem ⁹²
By the bean leaves. |
|----|--|--|

What Will You Do?

This text is of an irregular form like a *hayashi*, but it was not regarded as one of the *Rokuchōshi* cycle in Suye.

- | | | |
|----|--|---|
| 52 | Omayā dōsuru
Heso made
Ue sa made irete
Naka de oretara
Dōnasaru | What will you do
If, when in
Up to the navel,
It breaks inside—
What will you do? |
|----|--|---|

Though I Am Not Good

This song involves a pivot word, *irekuri*, meaning literally to put in and take out as at a pawnshop, but also having in this song a second sexual connotation. The form is regular *dodoitsu*.

- | | | |
|----|--|---|
| 53 | Dodoitsu heta demo
Irekurya jōzu
Kesa mo s'chiya de
Homerareta
A korya korya | Though not good at <i>dodoitsu</i> ,
I am good at business. ⁹³
Even this morning
The pawn broker praised my cleverness. |
|----|--|---|

⁹¹ Perhaps from *Yoku kite*.

⁹² I.e., the hem of your kimono—either a man or a woman might thus “wet his hem.”

⁹³ Meaning also that I am good at the art of love.

In the Mountains

Two songs often sung as one. The form of the first is 5-7-7-5, that of the second regular 7-7-7-5 dodoitsu.

- | | | |
|----|--|--|
| 54 | Yama no naka
Yama no naka
Ikken ya demo
Sume ba miyako yo
Waga sato yo | In the mountains,
In the mountains
Though a solitary house,
After living there it seems a great city:
My native place. |
| 55 | Yama de akai no wa
Tsutsuji to tsubaki
Saete kara yaru
Fuji no hana | Red in the mountain are
Azalea and camellia— ⁹⁴
I'll give you when it blooms
The wisteria flower. |

You Are the Only Hero

This is probably a local adaptation of some popular song of the Meiji period, a time when all sorts of foreign things were being borrowed including English phrases in popular songs.

- | | | |
|----|---|---|
| 56 | Gōgetsu ⁹⁵ wa wari hitori
Iroke no nai yoni
Kai bashite
Yokomede choito mite
Ai dontu no ⁹⁶ | You are the only hero—
You pretend to have no feeling,
Casting side glances,
Glancing once.
I don't know. |
|----|---|---|

⁹⁴ The slopes of Mount Ichifusa, the high (6,000 feet) mountain of Kuma are covered with azalea and camellia trees which bloom in a profusion of color in the spring. Many people of Kuma make a trip up the mountain at this time to visit the shrine and enjoy the beauty of the flowering trees.

⁹⁵ For: gōketsu.

⁹⁶ This line serves simply as a meaningless chorus line, comparable to *yoiya sa* as far as peasants of Kuma are concerned when they sing this song. The phrase has diffused to rural Kyūshū like other foreign terms such as *matchi* for 'match' or *koppu* for 'glass' which are locally regarded as native, not alien terms.

The Ribs of the Umbrella

This song, of rather irregular form, sounds more like a geisha song than that of a Kuma farmer. It may have reached the village through some visitor to a geisha house.

57	Karakasa no hone wa Bara bara Kamya yaburete mo Take ni sōtaru En ja mo ⁹⁷ Mis'te nasaru na Rokurō-san Nambo watashi ga Yaburete mo Us'te shon shon ⁹⁸	The ribs of the umbrella Have fallen apart; The paper is also torn, But with bamboo Tied together. Do not throw it away, Dear Rokurō. Though I Also am torn, ⁹⁹ Don't desert me.
----	---	--

Flower-Like Sano

A verse often sung by women to honor or more often to tease some man present. Sung to Ohara bushi tune (130). The form is regular dodoitsu for 58a, and a short 7-7-5 for 58b.

58a	Hana no Sano ¹⁰⁰ san ni Horen mon na mekura Meaki mekura no Aki mekura	With flower-like Sano Those who are not in love are blind, With their eyes open they are blind, Truly blind.
58b	Sano ¹⁰⁰ san horen mo ¹⁰¹ Onna no mekura Are mekura	Those not in love with Sano Are women blind, That (are) blind.

⁹⁷ For: mono.

⁹⁸ Or: Machya, machya, machya ne—Wait, wait, wait!

⁹⁹ 'Aged,' 'old.' Yaburete is the pivot word here.

¹⁰⁰ Any name may be put in here. Flower-like is a pillow word meaning beautiful as a flower.

¹⁰¹ For: mono.

My Penis

This song is sung in a sort of recitative without much of a tune. The samisen player strums on her instrument at the beginning of each verse and calls out the question "A kora, nan jaro kai kora?" The dancer answers with a verse as he steps lightly about the room stroking or waving a stick about a foot long and smoothed off at the end, which is placed against his body so as to represent a phallus. Thus the song and dance were performed at a farewell banquet in honor of the author in Hirayama, a mountain hamlet of Suye Mura. In Hirayama speech and act are freer than in hamlets of the plains.

In form this song is an example of a counting pattern whereby each succeeding stanza commences with a number in consecutive series. The second line of each stanza except 59a also begins with the same syllable as the number of the stanza. (Cf. some of the children's songs, Nos. 88, 89.) The arrangement of syllables in a stanza is mostly 5-7-7-7.

- | | | |
|-----|--|------------------------|
| 59a | Samisen player:
A kora nan jaro kai kora ¹⁰² | Now then what is this? |
| | Dancer: A sh'totsu | Now one |
| | Nan jaro kai kora | What is this? |
| | Watasi no chimpo | My penis |
| | Yōka ¹⁰³ chimpo | Good penis. |
| 59b | Kora futatsu | Now two |
| | Nan jaro kai kora | What is this? |
| | Futosh'te nagosh'te | Thick, long |
| | Watasi no chimpo | My penis |
| | Yōka ¹⁰³ chimpo | Good penis. |
| 59c | A mitsu | Now three |
| | Nan jaro kai kora | What is this? |
| | Mite mo | Even looking (at it), |
| | Watasi no chimpo | My penis |
| | Yōka ¹⁰³ chimpo | Good penis. |
| 59d | Yotsu | Four |
| | Nan jaro kai kora | What is this? |
| | Yoko kara mite | Look from the side, |
| | Mai kara mite | Look from the front, |
| | Watasi no chimpo | My penis |
| | Yōka ¹⁰³ chimpo | Good penis. |

¹⁰² This is repeated before every subsequent stanza.

59e	Itsutsu Nan jaro kai kora Itsu mite mo Watasi no chimpo Yōka ¹⁰³ chimpo	Five What is this? Whenever you look, My penis Good penis.
59f	Mutsu Nan jaro kai kora Murorete futosh'te nagosh'te Watasi no chimpo Yōka ¹⁰³ chimpo	Six What is this? Long and swollen, My penis Good penis.
59g	Nanatsu Nan jaro kai kora Nagosh'te irosh'te Watasi no chimpo Yōka ¹⁰³ chimpo	Seven What is this? Long, big, My penis Good penis.
59h	Yatsu Nan jaro kai kora Yappari Yōka ¹⁰³ chimpo ¹⁰⁴ Watasi no chimpo	Eight What is this? Still Good penis My penis.
59i	Kokonotsu Nan jaro kai kora Koko de mite mo Yappari Yōka ¹⁰³ chimpo ¹⁰⁴ Watasi no chimpo	Nine What is this? If you look from this side, Still Good penis My penis.
59j	Kora tō Nan jaro kai kora Totsuke mo naka Watasi no chimpo Yōka ¹⁰³ chimpo	Now ten What is this? Extraordinary, My penis Good penis.

¹⁰³ The o of yoka, normally short, is long in this song.

¹⁰⁴ In stanzas 59h and 59i yōka chimpo comes before watasi no chimpo, probably for euphony to follow after yappari.

HAMLET DANCE SONGS

Each hamlet formerly had a song of its own, sung to accompany a special dramatic dance. These dances are performed on special occasions such as a ceremony before a waterfall in Hirayama in the event of a drought, or on the occasion of the completion ceremony (*rakuseishiki*) of some public structure such as a bridge or a schoolhouse.



FIG. 5
Niwaka Dance—Initial Position.

Niwaka

Niwaka is the song used to accompany the special Te Odori dance of Hirayama hamlet, Suye Mura. The first two lines are sung in the same time (perhaps by the soloist), the rest is faster until the last line, which is drawn out. The *nōe* refrain is pronounced with a greatly lengthened 'o.' There are many versions and no two people use the same sequence of verses. The form of the song is an opening seven syllable line followed by the refrain *nōe*. This line is repeated, then there is a second repetition of this line with the refrain *sai sai* inserted in the middle. The last line is of five syllables and is sometimes repeated also. Thus the stanzas may be analyzed into a *dodoitsu* form with special refrains. An exception to this form is the opening stanza.

6oa	Bochan ¹ no doku ² iku nōe	Young man where are you going?
	Bochan ¹ no doku ² iku nōe	Young man where are you going?
	Watashya sai sai Shinzakaya ni Shinzakaya ni Sake kai ni ³	I am going To the new wine shop, To the new wine shop, To buy some wine.

¹ The n of Bochan (Botchan) is elided so this is actually a seven-syllable line.

² For: doko.

³ A variant of 6oa is:

Neisan ga doke iku nōe	Young lady where are you going?
Neisan ga doke iku nōe	Young lady where are you going?
Neisan ga sai sai Shinzake ni Shinzake ni Sake hakari	The young lady: For the new wine, For the new wine, A measure of wine.

- 60b Sake no hakari ga A measure ⁴ of wine,
 nōe
 Sake no hakari ga A measure of wine,
 nōe
 Sake no sai sai A measure of
 Hakari wine.⁵
 Fuji no yama Fuji mountain,
 Fuji no yama ⁶ Fuji mountain.
- 60c Fuji no yama hodo As much as Fuji mountain,
 nōe
 Fuji no yama hodo As much as Fuji mountain,
 nōe
 Fuji no sai sai As much as
 Yama hodo Fuji mountain
 Murote mo iya yo Given to me, I'll ignore it.
- 60d Meido no miyagi The souvenir of Hades,
 nōe
 Meido no miyagi The souvenir of Hades,
 nōe
 Meido no sai sai The souvenir of
 miyagi ⁷ Hades
 Murote mo iya yo Given to me, I'll ignore it.
- 60e Fuji no shiro yukya The white snow of Fuji,
 nōe
 Fuji no shiro yukya The white snow of Fuji,
 nōe
 Fuji no sai sai The white snow of
 Shira yukya Fuji
 Asahi de tokeru In the morning sun will melt.

⁴ A hakari is a beam scale, commonly used to measure various things, including the rice wine sake. No definite amount is indicated in the song, but a shō is a usual amount to purchase under such circumstances—i.e., sending a man servant or a maid servant to buy some wine. A shō equals about half a gallon (American measure).

⁵ "Is like" is understood here.

⁶ The accent of this last yama is shifted from the first syllable to the last, thus stressing the final syllable of the song, as is also done in the other Niwaka stanzas.

⁷ In the song as it appears in my field notes this line reads meido no miyagi, but this does not fit the form of the other stanzas and is probably an error.



FIG. 6 (*top*)

A Step in the Niwaka Dance.

FIG. 7 (*bottom*)

Niwaka Dance—The Man in the Foreground Keeps Time.

- 6of Musume shimada ga The young lady's hairdress,
 nōe
 Musume shimada ga The young lady's hairdress,
 nōe
 Musume sai sai The young lady's
 Shimada wa hairdress
 Nete tokeru Comes down when she lies down,
 Nete tokeru Comes down when she lies down.
- 6og Take no suzume wa On the bamboo the sparrows,
 nōe
 Take no suzume wa On the bamboo the sparrows,
 nōe
 Take no sai sai ⁸ On the bamboo
 Suzume wa the sparrows
 Shina yoku tomaru Neatly perched.
- 6oh Tomato ⁹ tomaranu It stays, yet does not stay,
 nōe
 Tomato ⁹ tomaranu It stays, yet does not stay,
 nōe
 Tomato ⁹ sai sai It stays, yet
 Tomaranu does not stay,
 Iro no michi The way of love,
 Iro no michi The way of love.

⁸ In my field notes the line Take no sai sai reads Take wa sai sai. This is probably an error.

⁹ For: tomatte.

By That Side Lane

This is the specialty of Kakui hamlet in Suye Mura and is sung on special occasions, such as the opening of the new school building some years ago. It is unusual in being a continuous song of thirteen seven-syllable lines all about one subject, a trip to an Inari shrine. (Inari is a popular deity who cures the sick and brings good fortune to his followers. The messenger of Inari is the fox, so he is sometimes erroneously referred to as a fox god.) A variant of this song is given in *Gesammelte Werke der Welt Musik*, Vol. 13, pp. 204-5. It is described as a folksong sung by children during the Yedo period.

- | | | |
|----|---|---|
| 61 | Mukō yokocho no
Oinarisan ni
Issen agete
Choito ogande
Osen ga chaya
Koshi wo kaketara
Shibucha wo dash'ta
Shibucha yoku yoku
Yokome de mireba
Kibi no dango ka
Awa no dango ka
Dango dango de
Sonna kotja ikene. | By that side lane
To Inari shrine—
One sen was offered,
Prayed for a moment,
Then to the tea house.
When I sat down,
They offered bitter tea.
Well, well at the tea
I glanced askance:
Was it corn cake?
Was it millet cake?
Cake, cake.
No, that won't do. ¹⁰ |
|----|---|---|

¹⁰ In the Yedo version the end of the song is somewhat different. The complete text in *Gesammelte Werke der Welt Musik* is:

- | | |
|---|--|
| Mukō yokocho no
Oinari san e
Issen agete
Zatto ogande
Osen no chaya e
Koshi wo kaketara
Shibucha wo dashite
Shibucha yoko yoko
Yokome de mitara-ba
Kome no dango ka
Tsuchi no dango ka
Odango dango
Kono dango wo
Inu ni yarō ka
Neko ni yarō ka
Tōto tonbi ni
Sarawareta | By that side lane
To Inari shrine—
One sen was offered,
Prayed hurriedly,
Then to the tea house.
When I sat down,
They offered bitter tea.
Well, well at the tea
I glanced askance
Was it rice cake?
Was it dirt cake?
Cake, cake.
This cake
Shall I give to the dog?
Shall I give to the cat?
At last by a hawk
It was snatched away. |
|---|--|

At the Ferry of Yamasaki

This song is sometimes included as part of Mukō Yokocho No (No. 61). It is similar to it in being a "long" poem about one subject. The form is irregular.

62	Yamasaki no	At Yamasaki
	Watashiba de	Ferry
	Chira to misomeshi	I found it,
	Gojū ryō saki ni	Fifty ryō, ¹¹ and sauntered ¹²
	Tobo tobo	slowly, slowly.
	Yoichibe ga	After Yoichibe ¹³
	Ato kara tsukekuru	Came following
	Sadakuru	Sadakuru. ¹⁴
	Totsan machine	Hold on old man,
	Totsan machine	Hold on old man,
	Iya sonna kotja ikene	No, no, that won't do!
	Mada hokani mo	There are yet more
	Takusan aredo	Stories to tell—
	Amari nagoyaja ¹⁵	Since it's too long
	Shokun mo taikutsu	You must all be tired,
	Watashi mo taikutsu	I also am tired—
	Kokoro attari de	So, here
	S'tettoke hottoke	I'll stop.

Genjōmero

One of several verses sung for the monkey dance, a specialty of Shōya hamlet in Fukada Mura. The first two lines are sung very slowly and the last one very rapidly. The dancers dressed in red costumes wear monkey face masks. The form of the song is irregular.

63	Genjōmero-me wa	Genjōmero ¹⁶
	Sh'to yo ya hosoi ne	Smaller than a man,
	Genjō san na	Mr. Genjo
	Doko kara kai	Whence came he?

¹¹ A ryō is an old coin comparable to a modern yen.

¹² The idea is that, having suddenly found so much cash, the man picked it up quickly and then walked along slowly as if nothing had happened in order to arouse no suspicion.

¹³ Yoichibe is the hero of the story.

¹⁴ Sadakuro is a type name for thieves in Japan. The name is pronounced Sadakuru here in accordance with the Kuma dialect, where 'u' often replaces 'o.'

¹⁵ Probably from the term Owari Nagoya, i.e., Nagoya of Owari province, noted for its castle.

¹⁶ Genjōmero is a type name for monkeys.

SEASONAL SONGS

These songs concern or are much sung during certain seasons, but this does not mean that some of the verses may not be sung at any banquet regardless of season. This is especially true of the March Sixteenth stanzas.

*Song of March Sixteenth*¹

(Sangatsu Jūroku Nichi No Uta)

On the fifteenth and sixteenth of March (lunar calendar) there is an important festival in honor of Mt. Ichifusa, the sacred mountain of Kuma county. On the fifteenth people from all parts of the county, especially young married couples, make a pilgrimage to the mountain, spending the night at a shrine on the mountain and returning home the next morning. This song is frequently sung by individuals or groups of travelers at this time. The possibility of a rendezvous with one's lover on the trip, or the night out of the young bride and groom gives point to the first stanza; and since it nearly always rains at this time of the year in Kuma the reference to an umbrella in the second stanza is in keeping with the season. Many male travelers spend an hour or an evening at a tea house, perhaps sleeping with one of the girls who beckon a welcome as in the third stanza. All in all it is a trip marked by good times and high spirits—assisted by wine—in spite of inclement weather and a more or less sleepless night on the hard wooden floor of a mountain shrine. The fourth stanza has no very definite reference to the events of March Sixteenth and may not really belong to this cycle. The order of verses is not fixed, and one or two may be sung without the others, and when Rokuchōshi verses are sung at a banquet one of these may be included. Some informants in Suwe give stanza 65 as a part of the Bon song (Nos. 71-4). The song also has a special tune of its own.

Stanzas 64 and 65 are recorded as of Kuma by Kodera and in Tanabe's *Folk-songs of Kuma*. Bonneau has a variation of stanza 65 as of Northern Japan in his *Folklore japonais*, Vol. 2, No. 188—this is peculiar since both the people of Kuma and scholars like Kodera regard the song as characteristic of Kuma. Bonneau's variant has a similar basic thought and the same opening line as the Kuma song, but the other lines are different. Parallelism is possible here since both umbrellas, visits to tea houses, and such sentiments are all common in Japan. Such a problem as this can only be settled by further collections of data in various parts of Japan.

The form of the song is regular dodoitsu 7-7-7-5, except for the last stanza which has an extra five syllable line. In this connection it is worth noting that this stanza may not be part of the March Sixteenth song.

¹ So called by people of Kuma.

- 64 Otake gozankei ²
 Dokkoi
 Ucha yute detā ga
 Otakya nazukete
 Kinagusan ⁵
 Na yoe
- “To worship the gods.” ³
 One leaves the house—
 The gods in name only—
 One’s heart’s enjoyment.⁶
- 65 Kasa wo wasureta
 Dokkoi ⁴
 Menda no chaya de
 Sora ga kumore ba
 Omoi dasu
 Na yoe
- The umbrella ⁷ forgotten
 At a Menda Inn— ⁸
 If the sky becomes clouded
 You will remember.⁹
- 66 Otake ¹⁰ yama kara
 Dokkoi ⁴
 Yuyama o mireba
 Yuyama onago ga
 Dete maneku
 Na yoe
- From the sacred mountain
 If Yuyama were seen,
 Yuyama women coming out
 Beckon.
- 67 Kyō wa hi mo yoshi ¹¹
 Dokkoi ⁴
 Shindera mairi
 Harai baba mo
 Dete miyare
 Mago tsureta
 Na yoe
- Today is a good day ¹²
 To visit the Shin temple
 Grandmother Harai,
 Come along too
 With your grandchild.

² Sometimes a ‘to’ is added to this line and the dokkoi chorus after the first line omitted.

³ Otake literally means mountain or honorable mountain, so this line might be strictly interpreted as to worship the mountain.

⁴ Or: dokoe.

⁵ Or: kinagusami. This is a good example of how a final n sound may come to replace a final m syllable such as mi.

⁶ The idea of this song is that as the young person leaves the house he says it is to visit the sacred mountain to pray at the shrine, but actually he or she expects to meet a sweetheart.

⁷ Kasa may also mean sedge hat, a headgear commonly worn by rural travelers as a protection against rain and sun.

⁸ Menda is a small town of Kuma through which many travelers pass on their way to Mount Ichifusa, the sacred mountain.

⁹ “You will remember your umbrella and by association, me;” presumably a tea house girl speaking.

¹⁰ See note 3.

¹¹ Cf. the opening line of song 79.

¹² I.e., an auspicious day.

Weeding Song

(Kusatori Uta, also called Yoshinbo)

Weeding is an arduous task involving backbreaking work in the paddy fields under a hot June sun. As might be expected this work is a woman's occupation. The words of the "weeding" song have nothing to do with the job, and as a matter of fact the song is little sung in Suye Mura. The third stanza was given as a part of the Bon song (71-4) by some. All three stanzas are given in Tanabe's *Folksongs of Kuma* and the version given there is followed here since the author's text of this song is incomplete. The form is a somewhat irregular dodoitsu.

- | | | |
|----|--|---|
| 68 | Yushimbu ¹³ koromo ni
Momi ¹⁴ no ura tsukete
Nan to tsutsume do
Iro ni deru
Ōsa yushimbu ¹³ | Neophyte has in his kimono
A red lining;
However he tries to cover it
It still shows. |
| 69 | Yushimbu Yushimbu to
Na wa yūcha kurunna
Yagate Fumonji no
Tera wo tsugu
Ōsa yushimbu | Neophyte, neophyte,
Don't call me that.
Soon at Fumonji temple
He'll be the successor. |
| 70 | Fumonji otera kara
Motomachi mireba
Terujo shengamejo ga
Dete maneku
Ōsa yushimbu | From Fumonji temple,
As you look to Motomachi
The girls come out
And beckon. |

¹³ Tanabe gives Yoshinbo, but the local pronunciation is Yushimbu. The word means a neophyte at a Buddhist temple, and also has the meaning of a useless fellow.

¹⁴ Momi, 'red lining,' also 'restless' (from momu). The idea of this stanza is (a) that no matter how he tries that neophyte can't disguise his lowly status in the temple or (b) that a good-for-nothing person always has some stigmata or (c) a secondary sexual symbolism—this last is not certain as I have nothing definite to that effect in my notes.

Bon Song
(Shonga Odori Uta)

Bon or, as it is more often referred to, Obon, is a period in the middle of the seventh month when the spirits of the dead are believed to return to earth and revisit their former homes. The season is marked by a number of ritual observances such as cleaning the graves and placing special offerings in the butsudan or household shrine. During the evenings of Bon special dances were formerly performed by the villagers outdoors in some open area. These were group dances, the performers forming a large circle dancing to the accompaniment of a drum and a song leader, both of whom reinforced themselves with wine as the dark hours passed. The dancers joined in on the choruses. Here, unlike the banquet songs, the musicians and leaders were men. Both songs and dances frequently had some sexual elements and possibly some sexual license followed, especially among the young people. The custom of Bon dancing appears to be quite unrelated to Buddhism and the return of the spirits and may have antedated the advent of Buddhism in Japan.

There may be an ancient historical connection and functional resemblance between the old Japanese Bon dance and certain of the summer festivals of South China which formerly served as an occasion for sexual licence and a time of betrothal for the young people of the community (see Granet's *Festivals and Songs of Ancient China*, most of which is taken up with this subject, and Waley's *Book of Songs*, pp. 28-9.) Today many of the rural Bon dances have been suppressed by the government, while more or less bowdlerized and commercialized forms have been retained in some of the towns and cities. The dance of Suye Mura is now forgotten and only a few old people even remember the verses.

Shonga may mean ginger and thus have a phallic significance, or it may be simply a kind of refrain. Koderu says this refrain is widespread in Kyūshū and that it may derive from *sōka*, 'is that so?' He gives a version of the third stanza (72) as coming from Hiroshima.

In form the song follows a regular dodoitsu pattern. Numbers 73 and 74 are simply doubled dodoitsu. The verses and refrain are sung or rather chanted very slowly, each vowel being prolonged and an occasional syllable repeated: e.g., *Odoraren* becomes *ōdo, ōdōrārenu*.

71	<i>Shonga odori nya</i> <i>Ashi byōshi te byōshi</i> <i>Ashi ga soro wa nya</i> <i>Odoraren</i> ¹⁵	In the shonga dance Foot beat, hand beat. If feet are not in rhythm One cannot dance.
----	--	--

¹⁵ See comment on this word in the description preceding this song.

- 72 Shonga odori wa
Dete mite narota
Kuni no miyage ni
Shuja naika
Dokkoi sho shonga e
The shonga dance—
Came out, saw and learned—
For souvenir of the county
Let's make it.
- 73 Shonga baba sama
Meizan suki desu ¹⁶
Yumbe ¹⁷ kokonotsu
Kesa nanatsu
Yumbe ¹⁹ kokonotsu nya
Shokusho wa senedo
Kesa wa nanatsu ni
Shokusho sh'ta
Dokkoi sho shonga e
Shonga old lady
Likes meizan cakes.
Last night nine,
This morning seven.¹⁸
Last night's nine
Indigestion did not give,
This morning's seven
Indigestion gave.
- 74 Shonga-batake ²⁰ no
Mannaka goro de
Sekida kurya ²² chute ²³
Damasareta
Sekida kurya ²² chute ²³
Damashimashita ga
Ima wa sekida no
Sata mo naka ²⁵
In the middle
Of the ginger field ²¹
The slipper he promised.²⁴
I've been fooled—
The slipper he promised.
I'm fooled indeed—
Now the slipper
He doesn't even mention.

¹⁶ Or: Shonga bāsan wa
Yaki-mochi suki de gozaru

Shonga old woman
Likes roasted mochi.

Both these variants may have the second meaning of the old woman likes copulation, so that last night's nine connections she survived, but this morning's seven were too much for her.

¹⁷ From yūbe.

¹⁸ "She had" is understood.

¹⁹ Or: yūbe no.

²⁰ Here shonga must mean ginger, but if shonga is also a refrain term as Kodera claims, then we have here a typical play on sound as well.

²¹ "We made love" is understood.

²² From kureyō.

²³ Or: chote from to itte.

²⁴ As a sign of betrothal.

²⁵ Or: nashi.

Rejoice

These lines, said to be rokuchōshi in Suye, were written on a paper attached to a stone Jizō brought into a wedding hall during a banquet by some young men of the hamlet. However, the song is evidently a variation of the Satsuma Shonga Bushi as recorded by Kodera.²⁶

It is the custom in Kuma for a stone image of Jizō to be brought into the house of a wedding by some hamlet young men with their faces covered by towels. These young men rush in with their load during the banquet in the midst of ribald jokes, and then hastily retire to the kitchen where the women give them some wine. The bringing of Jizō into the house is a ritual precaution against the possibility of the bride's running home. A few days after the wedding the bride makes a little bib for Jizō and he is returned to his usual roadside niche. Jizō is, among other things, a deity of children, so that a more basic significance of this whole custom is to insure fertility in the bride and to emphasize the basic function of marriage, i.e., the begetting of children.

In form this song is dodoitsu 7-7-7-5 with an extra 7-5 couplet.

75	Iwae medetaya Wakamatsu sama yo Yeda mo sakaeru Ha mo shigeru Ie mo sakaeru Ko mo fueru	Rejoice, be happy. The young pine— The branches thrive, The leaves grow thick, The house prospers, Children increase.
----	--	--

²⁶ Text of Satsuma Shonga Bushi:

Ureshi medeta no
Wakamatsu sama yo
Yeda mo sakaeru
Ha mo shigeru
A shonga

On the Eve of the Fifteenth

On the eve of the fifteenth of the eighth month there is held a celebration in honor of the moon, marked by offerings to the full moon. Young people of the village make a rope of rice straw and have a tug of war. This game has a slight ritual value since the winning group is said to have a good harvest. (In Suye this has little significance since the tugging goes on endlessly and if one side is losing some people from the winning end run over to help the other group to pull.) A giant straw sandal is also made and placed by some sacred wayside stone.

The first two stanzas appear in Koderá's collection as a Kuma song and they also appear in Tanabe's *Folksongs of Kuma*. The third stanza (78) is a characteristic modification of the second (77) along phallic lines—the suggestion of the pestle was too good to miss.

Like the Bon song (70-73) the regular Eve of the Fifteenth song is known to only a few old people; it is also, like the Bon song, sung very slowly.

The form is somewhat irregular, the arrangement of syllables for the three stanzas in order being 7-5-5-7-5-7, 7-5-5-5-7-7 and 7-7-5-7-7.

- | | | |
|----|---|--|
| 76 | Jūgoya ban ni
Tsunahiki ga
Gozaru choi
Eiya to ieba
Ne ga kireru
Ne ga kireru
Iyo ne ga kireru | On Fifteenth Night
Comes tug-of-war.
'Choi!
We shout 'eiya!
The rope will cut,
Rope will cut,
The rope will cut. |
| 77 | Jūgoya ban ni
Tsunahikanu
Mono wa choi
Saki no yo ja
Oni ga kine de tsuku
Kine de tsuku
Iyo kine de tsuku | On fifteenth night
Those who don't pull,
'Choi!
In the next world
The devils will pound with a pestle,
Pound with a pestle,
Pound with a pestle. |
| 78 | Jūgoya ban ni
Bobo sen ²⁷ mono wa
Yoi yoi
Saki no yo de
Oni ga kine de tsuku
Are kine de tsuku
Yoi yoi | On fifteenth night
Those who do not f—k

In the next world
The devils will pound with a pestle,
Will pound him with a pestle. |

²⁷ A vulgar folk term; cf. use of 'bobo' in Song 8.

FOUNDATION POUNDING SONGS

(Dotsuki or Jitsuki)

In rural Japan, when a building of any size is to be constructed, the earth which is to underlay the foundation is subjected to extensive pounding to harden and solidify the ground. This is done by means of a heavy log pounder held vertically in a frame attached to which is a series of ropes. These are alternately pulled and let slack by the workers. The rope pullers are as a rule women of the village or hamlet working on a coöperative basis.

There are many songs to accompany this work, some of them rather long. The verses are sung by a male song leader who does not pull at the ropes himself, while the recurrent refrain is sung as a chorus by the pullers. This organization of the singing is similar to that at a Bon dance (see p. 50).

The steady rhythmic character of the refrain alternating with the verses helps to keep the people pulling regularly, while the stories, probably well known to most, are a relief from the monotony of the work. This would be especially true of the melodramatic tales of Jusuke's marriage (81) and the obscene remedies of the last song of the series (85).

The following songs were collected in Fukada, a village next to Suye, during the pounding of a foundation for a public building by the women of the village. The song leader, a man who knew the songs well, dictated the texts given here during a rest interval in the work. The order of the songs is of no special significance, being simply the order in which they were dictated. It is probable that after a long ballad one or two short songs would be sung by way of contrast.

Bonneau, in *Folklore japonais*, Vol. 3, Nos. 41-43, includes three short pounding songs from Kyūshū, two of which have the same opening line as No. 79.

In form, songs 79, 80, and 81 are a simple series of seven-syllable lines, songs 84-5 an alternating series of five- and seven-syllable lines, and songs 82-3 irregular *dodoitsu*.

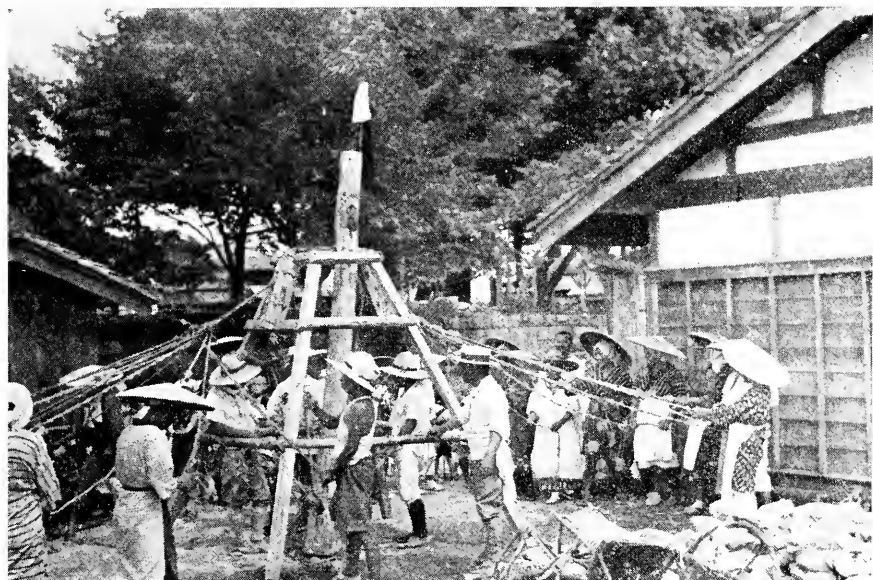


FIG. 8 (*top*)
Foundation Pounding (Dotsuki).

FIG. 9 (*bottom*)
A Group of Women Bouncing a Man They Rushed between Spells of
Foundation Pounding.



A Good Day Is Here

This short song (over twice the length of its text when the refrain is included) is something of a spell to insure good fortune to the building to be built and to those who use it. This is characteristic of rural Japan where a ritual of some kind is always performed at the commencement of a new building, bridge, or road to insure good fortune to the people who will use it when completed.

79	Kyō wa hi mo yoshi ¹	Today is a good day,
	Yoi yoi ²	
	Kichijitsu gozaru	A good day is here.
	Yoi, yoi, yōiya nya	
	Ara nya, kora nya tose ²	
	Kichijitsu yoi hi ni	A good day, on a good day
	Dotsuki nasaru	Pound the earth—
	Kin no dotsuki	A golden pounder,
	Kogane no yagura	A golden frame—
	Kore o hiku no ga	They who pull this are
	Daikoku Ebisu	Daikoku, Ebisu. ³
	Irete tsukaruru	Placed and pounded
	Ōban koban	Big coin, small coin.

¹ Cf. the opening line of Song 67—cf. also this text of Bonneau, given in *Folklore japonais*, Vol. 3, No. 43:

Kyō wa hi mo yoshi	Today is a good day.
Ishi-zuki nasare	Pound the stone
Gin no ishi-bō ni	A silver powder.
Nishiki no te-nawa	Ropes of brocade—
Te-nawa toru no ga	And those who pull
Shichi-Fukujin	Are the seven gods of
	Good Fortune

² The refrains are sung by the pullers as choruses, that after the first line alternating with that after the second line after every line in the song. The same alternating choruses are used in most of the other foundation pounding songs as well.

³ Daikoku and Ebisu are two popular deities of good fortune. Small wooden images of the pair are to be found in the houses of most farmers.

The Plum Tree

- 80 Nitan bataké no ⁴
 Sono nakagoro ni
 Sh'totsu komakana
 Koume ga gozaru
 Sono ya komme ga
 Wakamatsu tsurete
 Sokode komme ga
 Kudoki ga gozaru
 Washi ga kommai totte
 Anadorya suru na
 Kosho ya sanshō wa
 Komai hodo karai
 Seki no kogatana
 Mi wa hosokeredo
 Aya mo tachimasu
 Nishikimo orosu
 Seta no karahashya
 Miriage no kobashi
 Soko de watashi mo
 Choito kiri agete
 Ato o wakanoshu ni
 Otanomimasu
- In the center
 Of the two tan ⁵ field
 One very little
 Plum tree stands.
 This plum tree
 Brought the young pine tree.
 The small plum tree
 Has this to say:
 "Because I'm small
 Do not look down on me;
 Pepper and sanshō ⁶
 The smaller they are, the sharper they are.
 The pocket knife of Seki,
 Although the blade is thin,
 It can cut silk
 And cut brocade.
 Although the bridge of Seta ⁷
 Is a small short bridge
 Here I too
 Will cut short
 To the young people ⁸
 The rest I'll leave."

⁴ For refrains see song 79, note 2.

⁵ One tan is about a quarter of an acre.

⁶ A sharp spice used in pickling.

⁷ Very famous is understood.

⁸ "To sing" is understood. For the sort of abrupt ending used here cf. Song 62.

Jusuke and Oiro

81	<p> Tokoro mōsaba Usa Higo no Kuni Sono na mōseba Seizaemon Hitori musume no Oiro to yūte Kiryō no yoi koto Jūnin sugure Hana ni tatoete Mōsunareba Tateba shakuyaku Suwareba botan Ayumu sugata ga Yuri keshi no hana Ono-no-Komachi mo Sayoteru-Hime mo Oyobazaru to no Hyōban musume Kiryō yokereba Mina hito-san ga Ware mo ware to Morai ni kakaru Kesa mo jūnin Mata jūgonin Sanjū-go nin no Moraishu naka de Kaku no Jusuke-san Yakusoku de Saraba Jusuke ni Yaranakya naranu Hanashi kimareba Iwai to kimaru Asu wa Oiro no Iwai to kimaru Mura no wakaishu wa Sonemi ga gozaru Mura ni yori yori Kyōgi o itashi Oiro iwai no Sono hito nareba Shikaku-gan niwa </p>	<p> There is in Usa Of Higo province A man named Seizaemon. He has an only daughter Called Oiro Whose beauty surpasses Even ten. Likened to flowers, I'll say She stands an herbacious peony And sits a peony And walks A lily, a poppy. Even Ono-no-Komachi,⁹ Or Sayoteru-Hime¹⁰ Are not a match To her. Being such a beauty The young men Crying "Me too, me too!" Scramble to woo her. Ten more this morning, Again fifteen— Of thirty-five men Among the suitors Jusuke of Kaku Gets the promise. When thus promised to Jusuke Oiro must be given away. When thus decided A celebration is in order. Tomorrow will be Oiro's Wedding feast. The village young men Are jealous of it And, group by group, They plot a plan At Oiro's feast. These men In a square coffin </p>
----	--	--

⁹ A woman poet of old Japan considered one of the most beautiful of all women.

¹⁰ Probably Sayo-Hime, legendary beauty of old Japan.

Tsubame o hanashi
 Rokuji-gami oba
 Mae harimashite
 Jusuke iwai to
 Zashiki ni ireru
 Kyō wa torikomi
 Asu kite tamore
 Sono hi iwai mo
 Hodo yoku sundē
 Asu wa wakanoshu no
 Iwai de gozaru
 Asa wa hayo kara
 Iwai to kiyaru
 Arame kizande
 Umeboshi soete
 Agari kudasare
 Wakashu gata yo
 Sokode wakanoshu
 Hara tatemashite
 Konna sakana de
 Nomareru mono ka
 Sakana nakereba
 Ryorite toran

 Soko de Jusuke
 Hitoma ni sagari
 Netoru Oiro wa
 Yusuri te okoshi
 Kyo no wakaishu no
 Shisshi o mireba
 Issō futari o
 Koroso no takumi
 Koko de futari ga
 Wakanoshu gata ni
 Korosaremashitara
 Sosen ni sumanu
 Saraba korekara
 Shinju wo shimasho
 Kokode futari ga
 Shinju o shite wa
 Mura no wakanoshu ni
 Teishu ga oranu

Let some swallows go,
 A six character paper¹¹
 Pasted in the front
 As a gift to Jusuke.
 They bring it into the room.
 "We are very busy today
 So please come tomorrow."¹²
 The wedding feast is over
 Very successfully,
 And the next day is
 The feast for the village¹³ young men.
 They come from early morning
 On that day—
 The sea-weed cut
 With pickled plums is served.
 "Please have some,
 Our village friends."
 Then the boys
 Become angry.
 "With such relish
 How can we drink
 If there isn't any fish?
 We'll get someone who can
 prepare a dish!"
 Whereupon Jusuke
 Goes into another room
 The sleeping Oiro
 Shakes out of bed—
 "Today's young men,
 As I see their hatred,
 Both of us
 They plot to kill."
 "If we two
 By men like these
 Should be killed,
 What shall we say to our ancestors?
 Then we might as well
 Die together."¹⁴
 "If we two
 Should die together now
 For the village young men
 There will be no host—

¹¹ Na mu a mi da butsu or Namu Amida Butsu (Glory be to Buddha), which are the six characters pasted on the coffin at a funeral. ¹² Jusuke's family speaking.

¹³ It is a wedding custom to give feast food and a drink to neighbors the day following the banquet for relatives. ¹⁴ Literally: "commit love suicide."

Saraba watashi o	Please finish me
Hito ashi sakini	Before you go."
Oiro yō yuta	"Well said, Oiro
Yō yute kureta	My thanks to you."
Oya no yudzuri no	The Masamune sword
Masamune gatana	Inherited from his father
	(Jusuke took out)
Nugute misezuni	Quickly he puts an end
Oiro o koroshi	To Oiro.
Shinda Oiro o	Dead Oiro
Hadaka ni nashite	He stripped,
Nashita Oiro o	The stripped Oiro
Manaita nosete	He put on the chopping board,
Sashimi bōcho ni	He placed the kitchen knife and
	chopsticks
Murabashi soete	At her side:
Agari kudasare	"Please have a feast,
Wakanoshu gata yo	My friends."
Sokode wakanoshu ga	Hereupon the young men
Odoroki-mashite	Are surprised;
Takai en kara	From high veranda
Tobu no mo areba	Some jump down.
Takai dote kara	From high wall
Tobu no mo gozaru	Others jump down.
Sokode Jusuke	Thereupon Jusuke
Koniwa ni orite	Goes down to the yard,
Ura to omote no	Closing the gates
Gomon o shimete	Both back and front
Nyōbo no kataki	"I will avenge my wife
Kakugo wa yoika	On you." (Thus saying)
Mura no wakanoshu	The village youths
Mina kirikorosu	All of them he kills.
Kaesu katana de	Then, turning to himself,
Waga nodo tsuite	He thrusts his sword into his throat.
Jitsu ni hakanaki	And this quick death
Saigo de gozaru	Is indeed the end.
Sore de minna ga	Thus by all
Moto yūkotoni	It is said,
Hito ni sugareta	Never have a son
Yoi ko wa motsuna	Who far surpasses others.
Hito no kirau yona	And such is the end
Yomego mo konna.	Of a bride envied by others. ¹⁵

¹⁵ The ideal in rural Kuma is a cooperative man. All social groups provide for rotated responsibility of leadership so that no one man continuously stands out. Envy is not only feared, it is believed to have supernatural power, so that a man or woman may die of it. (Cf. Murasaki's Tale of Genji, chapter 7 of Waley's translation.)

Come Come Sparrow

This song is given as a masquerade song in Tanabe's *Folksongs of Kuma*; it is also given in *Gesammelte Werke der Welt Musik* as a foundation pounding song.

- | | | |
|----|--|---|
| 82 | Chuchu ¹⁶ ke manju ¹⁷ kashiu
Natane no mi kashu
Yagate daikon-bana no
Mi wo kuwasho | Come, come, sparrow—
I'll give you some cake,
I'll give you rape-seed,
Then I'll give you radish seeds to eat. |
|----|--|---|

During the Day

- | | | |
|----|---|---|
| 83 | Hiru wa tango tango
no no no dokkoi
Oke no wa wo shimuru
Yoru wa Shōsama no
Koshi shimuru | During the day the pail,
the pail—
Put the hoop on the bucket;
At night,
Tighten the waist of Shō-sama. ¹⁸ |
|----|---|---|

¹⁶ A local term for sparrow.

¹⁷ For: manjū.

¹⁸ The idea is that during the day a bucketmaker puts hoops on buckets, while at night he tightens the waist of (hugs) Shō-sama.

Kanshirō Wants a Wife

84	Kanshirō to yū hito wa Aru koto nai koto	A man named Kanshirō, Of things there are and things there are not,
	Nozomareta Aru koto nai koto	Was asked, Of things there are and things there are not,
	Nozomi nara Aru koto nai koto	If you wish, Of things there are and things there are not
	Yūte miro Kanshirō dono ga Wakai toki Ammari nyonbo ga Mochitasa ni Shihō no kamigami Gan tatete Ichi niwa Idzumo no Ōyashiro Niban Ise no Daijingū San de Sanuki no Kompira san Shihō no kami e Gan tatete Kami no gojihi ni Sugatte mo Yoi yōna nyonbo wa Orimo senu Shikoku mawari o Omoitachi Shikoku hachijū Hachi kasho wo Ura to omote o Sagasedomo Yoiyōna nyonbo Orimasenu Saraba kore kara	Let's name them. ¹⁹ When Kanshirō Was young He wished to have A wife so badly That to the gods of four directions He prayed. First to Idzumo's ²⁰ Ōyashiro Shrine, Second to Ise's ²⁰ Daijingū Shrine, Third to Sanuki's ²⁰ Kompira Shrine. To the gods of four directions He offered prayers. To the mercy of the gods Though he had appealed, Still a suitable wife He could not find. Of a pilgrimage to Shikoku Then he thought. Of Shikoku The eighty-eight places Through and through He searched; A suitable wife He could not find. Then he went

¹⁹ The general meaning of these introductory remarks is that there was once a man named Kanshirō and the things told of him may be true or may not be true; at any rate let us relate them.

²⁰ Place name.

Saikoku ni	To the western provinces
Chikugo no kuni o	Beginning with
Hajime to shi	Chikugo;
Hizen Higo kara	From Hizen and Higo ²¹
Satsuma made	As far as Satsuma
Sagashite miredo	He searched,
Nao orazu	Still he could not find.
Higo no kuni ni to	To the region of Higo
Tachikaeri	He returned again
Higo no Kumamoto	And as through Kumamoto of Higo ²¹
Tōru toki	He was passing
"Kore a mōshi	"Pray,
Kanshirō sama	Sir Kanshirō
Anata wo atashi wa	For you I have
Itsukaramo	For a long time
Shitai mōshitezo	Been longing—
Koko mitoshi	For the past three years
Anata no idokoro	Your whereabouts
Sagase domo	I tried to find,
Anata no sugata wa	But your figure
Miemasenu	Has eluded me.
Koko de ōtaga	After many years
Kyō kunenme	Today I have met you.
Dōzo korekara	Please, if from now on
Nyobo ja to	You call me your wife
Yūte moraeba donoyōni	Then,
Watashya konomama	Here and now
Shinurutomo	I should die,
Nande yononaka	Why should I have a grudge
Urami mashō	Against this world?"
Wakai dōshi no	Since they were
Kotonareba	Both young
Sugu ni hanashi mo	The question was
Matomatte	Soon settled.
Shibashi machiyare	"Wait a minute,
Kanshirō san	Kanshirō
Watashi ga choito	I am going to make
Kozashiki wo	A small room
Tsukurimasu kara	(For us two,)
Machinanse	Wait a while."
Soko de onna ga	Then the woman
Suru koto nya	Without more ado,
Tatami o sammai	Three pieces of tatami
Hikidashite	Took out,

²¹ Higo is the old name for the present Kumamoto prefecture; cf. Song 87.

Rokumai byōbu ni	A six piece folding screen,
Mitsubuton	And three quilts
Moshi mo no kami no	And instead of paper
Kawari niwa	In case of emergency,
Mushiro o shigo-mai	She produced
Hikidashita	Four or five straw mats.
Kore o mite toru	Seeing this
Kanshirō	Kanshirō thinks:
Tote mo kanawanu	A terrible woman
Nyobo zoto	This wife is.
Idaten hashiri ni	And he ran.
Hashiriyuki	He ran as fast as he could.
Kore o mite toru	When the woman
Sono onago	Saw this:
Onore Kanshirō	"How can I let you go"
Nigasuka to	She yelled.
Izen no kozashiki	She put the small room
Katatsukete	In order,
Shiro uma ippiki	A white horse
Hikidashite	Pulled out,
Sore ni bagu o mo	And trappings
Hikidashite	She pulled out.
Sono ya uma ni	This horse
Uchinotte	Riding
Otte kimasu yo	She chased
Kanshirō	After Kanshirō.
Yōyaku Kanshirō	At last Kanshirō,
Nigenonde	Escaping
Kawashimo atari ni	To the down stream
Nigenonde	Ran away.
Mō wa kore nite	But before he could say
Daijōbu	"I am safe"
Omō ori kara	A heavy
Ōarashi	Storm
Ame ya arashi to	With strong wind and rain
Narimasuru	Came down.
Choito kokorade	While he stopped there briefly
Amayoke o	The rain
Itasu ori kara	Ceased
Yūdachi mo	And storm too,
Hareta tenki to	And it
Narimasuru	Became clear.
Soreni tokoro no	Then of this region
Nōmin wa	The farmers
Hoko wo katagete	Carrying implements
Kusa kari ni	Were out to cut grass.

Tochū yūdachi
 Aimashita
 Niwakani dekita
 Ohotoke-iwa
 Kokoni amakage
 Itasō to
 Omō ori kara
 Hotoke-iwa
 Iyō na oto de
 Taoremasu
 Kyōten itasu
 Nōmin wa
 Nigeba ushinai
 Sono iwa no
 Shitani narite zo
 Kega o suru
 Mura no yakunin
 Kikitsukete
 Tazei nimbu o
 Hikitsurete
 Kyūjo kyūjo to
 Dekakemasu
 Mikka miasa no
 Nezushigoto
 Iwa wa katazuke
 Ato mireba
 Sanjū gonin no
 Shisha gozaru
 Naomo Kanshirō
 Nozomi kana
 Nozomi nareba
 Mata yaroka
 yoi

In the meantime the storm
 They also met,
 When suddenly there appeared
 The Buddha-rock.
 Here the farmers
 Tried to find shelter,
 But alas!
 The Buddha rock
 Made a queer sound
 And fell.
 The astounded
 Farmers
 Lost their way,
 Were rolled
 Under the rock
 And were hurt.
 The village official
 Heard this
 And many workers
 Brought to help.
 And to help
 They all came
 For three mornings
 Without rest.
 When the rock was cleared,
 Behold!
 Thirty-five dead
 There were
 Even with this Kanshirō
 Wants (a wife)
 If he wants
 We'll do it again
 yoi.

The Difficult Bride

85	Yombe gozatta	The one gotten last night
	Hanayomego	The bride,
	Asu wa itoma to	The next day,
	Yütokini	When possessing her
	Bombo ²² ga kusai ka	Does the c--t stink?
	Ke ga naika	Or hasn't it any hair?
	Mochiage yō ga	Can she not
	Taranaika	Raise herself high enough?
	Mochiage yō ga	If she cannot
	Taran nara	Rise high enough,
	Futon no ichimai mo	A quilt underneath
	Shiitemiro	Try to place.
	Sorede mada	Even if with that
	Taran nara	It is not enough,
	Hachi gatsu jibunna	During the month of August
	Kuri no iga demo	Some chestnut-burrs
	Hirote kite	Pick up
	Sore o oshiri ni	And these under her buttocks
	Shiitemiro	Try to place.
	Sore demo mada	If even that
	Taran nara	Is not enough,
	Osan kakete	With a frame
	Bui agero	Hoist her up.
	Sonoyoni mochiage ga	If all of that
	Taran nara	Is not enough,
	Kondo wa kusaito	This time if it smells
	Nao koete	To the limit,
	Sonoyoni bomba ga	If to that extent
	Kusainaru	The c--t stinks,
	Sonoyoni kusai	If it stinks that much,
	Bombo nara	The c--t,
	Sore ni hōho o	I will tell you a way
	Yūte kikasho	To avoid it.
	Shiodara yaite	Cook some salted cod-fish,
	Aku shimete	Leach it,
	Sentaku dari de	And put it
	Tatetemiro	In a washing tub.
	Sore demo mada	Even if this
	Taran nara	Is not enough,
	Koshō to sanshō	Grind some spice and pepper
	Kona ni shite	Into powder
	Sore o imbu ni	And this into the private part,
	Tsumetemiro	Try putting.
	Taite no kusasa wa	Nearly all the odor
	Torete shimau.	Will disappear.

²² This is a variant form of 'bobo,' used in Song 8.

CHILDREN'S GAME SONGS

There are many children's games with songs to accompany them in Kuma, as elsewhere in Japan. The games played vary with the seasons and with the sex of the players. Brief descriptions of some of the games are given with the songs below, but there is no set rule that a given song will always accompany the same game. Most of the children's game songs are sung to accompany one or another of the girls' games.

Most of the songs which follow are probably local to Kyūshū, if not to Kuma. There are a number of nationally known school songs that are popular among the village children, but with one or two exceptions these are not included here.

Many of the children's songs are irregular in form, the rhythm being synchronized with the movements of a game.

BALL BOUNCING SONGS

Ball bouncing is a girls' game, played in autumn. Boys not only do not play it and other girls' games, but rationalize their not doing so by saying that girls are quicker with their hands. Boys' games include a kind of cops and robbers, mock warfare, and, in summer, the chasing of dragon flies.

Masachan and the Policeman

This is recited in a rapid singsong with an accent on the last word of every second line. The ball is bounced with one hand with a heavier bounce on the accented word. At the last line the ball is bounced to one side of the player and on the last word is cut into the folds of the player's kimono.

The content of the song implies that one should not damage public property. The last few lines reflect the shame associated with a business call by a police officer.

The form of the song is a series of seven- and five-syllable lines.

86	Gakkō okairi ¹ no	Returning from school
	Masachan gá	Little Miss Masa
	Denshin bashira ni	At the telephone pole
	Ishi o nagé	Threw a stone.
	Asa wa junsha-san ²	In the morning by Mr. Policeman
	Shikararerú	She gets a scolding.
	Okāchan to Masachan wa	The mother and Masa will
	Naki wakaré	Part in tears.
	Sh'to ga miru kara	Since people can see
	Choito kakusú	She will hide a bit. ³

¹ For: okaeri.

² For: junsha-san. This line is shorter in singing than it appears here.

³ The ball is hidden in the kimono folds at the end of the song, thus corresponding to Masachan's hiding of her face.

Where Are You From?

This is sung in a singsong similar to Song 86. The last few lines are recited a bit faster and the ball is bounced a little faster. On the last line the ball is bounced higher and is caught on the player's back after which she starts from the beginning again. If a group is playing, losing the last catch means losing one's turn.

87	An'ta gata doku sa?	Where are you from?
	Higo sa	Higo. ⁴
	Higo doko sa?	Where in Higo?
	Kumamoto sa	Kumamoto. ⁵
	Kumamoto doko sa?	Where in Kumamoto?
	Semba sa	Semba. ⁶
	Semba gawa ni wa	In the Semba River
	Ebi sha ⁷ otte sa	There are shrimps.
	Sore ni ryōshi wa	These the fisherman
	Ami shade totte sa	With a net caught,
	Nitte sa	Boiled,
	Kutte sa	Ate
	Na no ha de	With cabbage leaves.
	Choi choi	Choi choi.

*Gomumari*⁸

(Rubber Ball)

This is a counting song played by several children together, each one seeing how far she can get in a rather fancy series of bounces before she misses the ball. Missing a catch the player stops and resumes where she left off when her turn comes up again. The difference between each stanza is that the word *tonde* (bounce) in the first line is repeated as many times as one has had turns up to ten, and on the *Sanjū ittai nittai santai* line the numbers called, and consequently the number of bounces of the ball is increased by three each time (three, six, nine, up to thirty). Certain types of bouncing accompany certain words. Regular bouncing is by hand and off the ground, when *tonde*, *nijū*, and *sanjū*

⁴ The old name for the present Kumamoto prefecture.

⁵ I.e., Kumamoto City.

⁶ A part of Kumamoto City.

⁷ *Ebi cha* in my notes; probably should be as given above.

⁸ So called by the children who play the game and sing the song.

are called it is bounced on the foot, *suisen* calls for it to be thrown up on the back of one's hand, *tsukamō* is a signal to pick it up when it bounces, then let it bounce again, on *ote ni tsuite* the player touches her free hand between bounces, and on *ohidan tsuite* she touches her leg between bounces; *supon-pon* is the most complicated—the player bounces the ball, then throws it up on her toe twice and resumes regular bouncing. No one ever gets through the entire series without missing.

- 88a Hi fu⁹ mitsu nana yoka¹⁰ tonde One two three seven eight bounce.
 Hi fu mitsu nana yoka nijū One two three seven eight twenty,
 Hi fu mitsu nana yoka sanjū One two three seven eight thirty,
 Sanjū hittotsu futatsu Thirty one two,
 Sanjū hittotsu futatsu Thirty one two,
 Tonde hittotsu futatsu Bounce one two.
 Sanjū suisen Thirty straight up,
 Tonde suisen Bounce straight up.
 Nijū suisen Twenty straight up,
 Sanjū ittai nittai santai Thirty once, twice, thrice,
 Tsukamō mō mō Grasp it again, again.
 Kugatsu no shinkoko¹¹ September new grain
 Oten'tsuite¹² Touch the hand,
 Ohidan tsuite Touch the leg,
 Yari kono Pass on,
 Supon-pon¹³ Supon-pon.
 Ikku hi fu mitsu One person one two three,
 Nana yoka tonde Seven eight bounce.

- 88b Hi fu⁹ mitsu nana yoka tonde tonde
 (The rest is the same as 88a up to:
 Sanju ittai nittai santai shitai gotai rokutai
 Then again the same up to the final:
 Ikku hi fu mitsu nana yoka tonde tonde)

- 88c Hi fu⁹ mitsu nana yoka tonde tonde tonde

.
 Sanjū ittai nittai santai shitai gotai rokutai
 sh'chitai hachitai kutai

.
 Ikku hi fu mitsu nana yoka tonde tonde tonde

88d to 88j follow the same cumulative pattern.

⁹ For: *hitotsu*, *futatsu*. This short form is frequently used in counting.

¹⁰ For: *yatsu*.

¹¹ For: *shinkoku*.

¹² For: *O te ni*.

¹³ *Onomatopoeia*.

Saigō Takamori's Daughter

This is another counting song, but with some story to it in contrast to the almost purely numerical content of Song 88. A similar song is recorded by Bonneau in *Folklore japonais*, Vol. 3, No. 54.

The song below refers to the rebellion and death of Saigō, a popular hero of southern Kyūshū. This is one of the few songs in the collection dealing with historic events. Another is Song 91.

89	Ichi kake ni kake san kakete	One two three measures, ¹⁴
	Shi kakete go kakete	Four five measures, ¹⁴
	Hashi wo kake	Suspend a bridge.
	Hashi no rankan	On the bridge railing
	Koshi oroshi	Sitting,
	Haruka mukō wo	Way over there
	Nagamureba	Should one look,
	Ju-sh'chi-hachi no	A seventeen or eighteen year old
	Neisan ga	Maiden ¹⁵
	Katate ni hana mochi	In one hand carrying flowers,
	Senkō mochi	Incense in the other.
	Neisan doku ¹⁶ ka to	"Where from, maiden?"
	Tazunereba	Should one ask:
	Watashi Kyūshū	I am from Kyūshū,
	Kagoshima no	Kagoshima's
	Saigō Takamori	Saigō Takamori's
	Musume desu	Daughter.
	Meiji Jū-nen	In the Meiji Ten
	Sensō ni	War, ¹⁷
	Uchijini nasareta	Having been killed in battle,
	Chichi ue no	My father
	Ohaka mairi	His grave
	Made shimasu	I am visiting.
	Moshi watashi wa	If I
	Otoko nara	Had been a boy,
	Shikan gakkō	From military school
	Sotsugyō shi	I'd be graduating,
	Ume ni uguisu	As the nightingale on the plum tree
	Tomarasete	Alighting,
	Hōhokeyō to	Hōhokeyō ¹⁸
	Nakasemasu	I would sing. ¹⁹

¹⁴ 'Of wood' is understood.

¹⁵ 'One would see' is understood.

¹⁶ For: doko.

¹⁷ Saigō Rebellion of Tenth year of Meiji (1877).

¹⁸ Onomatopoeia for the song of the nightingale.

¹⁹ The general meaning of the end of this song is that "I would be a successful man." Bonneau's version of the song does not include the section about "If I had been a boy."

Bean Curd Is White

Children like to recite this song very rapidly to see who can do it the fastest without making a mistake. The song opens as a counting song like No. 89, but actually it is quite different. It has a special form whereby the final word of one line has the same sound and the same meaning as the first word of the following line. Except for the first line, which is long, the song consists of a series of seven-syllable lines.

90	Ichi kaku ni kaku san kaku shi kaku	One corner two corners three corners four corners.
	Shikaku wa tōfu	Four cornered ²⁰ is bean curd,
	Tōfu wa shiroi	Bean curd is white,
	Shiroi wa usagi	White is a rabbit,
	Usagi wa haneru	A rabbit jumps,
	Haneru wa kaeru	Jumps a frog,
	Kaeru wa aoi	Frog is green,
	Aoi wa banana	Green is banana,
	Banana wa nagai	Banana is long,
	Nagai wa entotsu	Long is chimney,
	Entotsu wa kuroi	Chimney is black,
	Kuroi wa Indojin	Black is Hindu,
	Indojin wa tsuyoi	Hindu is strong,
	Tsuyoi wa Kintoki	Strong is Kintoki, ²¹
	Kintoki wa akai	Kintoki is red,
	Akai wa jakuro	Red is pomegranate,
	Jakuro wa wareru	Pomegranate is divisible,
	Wareru wa manjū	Divisible is dumpling. ²²

BEAN BAG AND SKIP ROPE SONGS

Bean bag and skip rope are also girls' games. In the spring the girls carry their bean bags (shako) everywhere. While a mother is calling on someone, a little girl will bring out her bags and juggle them. There are any number of songs similar to our "One, two button your shoe" type, sung to various tunes, but all having a definite rhythm which allows for an alternating series of long and short

²⁰ I.e., square.

²¹ Kintoki is a legendary strong boy usually depicted with a red face.

²² Manjū locally is a symbol for the vulva. When giving the words of this song the girls at first would not give the last word out of bashfulness and said to put in rei-rei-rei (i.e., zero zero zero or o-o-o as is done in censored Japanese newspaper reports referring to troops), then finally pointed to the vulva without naming it. In another region this line would not have any sexual connotation since the word manjū is not used in a sexual sense. In northern Kumamoto for instance the corresponding word for vulva is mencho.

throws. If two girls are playing together, during the long throw the partner catches the bags and juggles them until the song calls for another long throw. There are also games where one girl will play with the bags until she misses when the other one takes her turn.

Japan's Nogi

This is a skip rope (ohairi or hai yorosi) song, also used as a bean bag song. Many different verses are sung to the tune of this song.

The subject of the song, Russia's defeat by Japan, is something never forgotten by the Japanese, being referred to in all patriotic speeches. This little game song, one of several on the same subject, helps to inculcate in the minds of the children the pattern of thought of regarding Russia as a weak and somewhat strange, barbarous country. Often in the midst of a game children will break out with a gay "Nihon ga katta, Rossia maketa!" (Japan won, Russia lost!)

In form, this is a serial song similar to No. 90 except that here it is the final syllable instead of the final word of a line that forms the beginning of the first word in the next line. During the bean bag throwing a series of short throws accompanies the opening lines, then there is a long throw on 'chan chan bō' to 'inkoroshi.' The remaining long lines are recited very rapidly to the accompaniment of shorter throws.

The sense of the song is somewhat influenced by its form. The bird names, suzume and mejiro, for instance, appear to be inserted simply as a means of connecting Gaisensu with Rossia.

91 Nippon no	Japan's
Nogisan ga	Nogi ²³
Gaisensu	Triumphantly returned.
Suzume	Sparrow,
Mejiro	White eye,
Rossia	Russia,
Yabangoku	Barbarous country.
Kurobatokin	Kuropatkin, ²⁴
Kinnotama	Testicles.
Makete niguru chan chan bō	Lost and fled Chinamen.
Bō de tatau wa inkoroshi	One who beats with a stick is a dog catcher,
Siberia tetsudō jya nai keredo	Not that I speak of Siberian Railroad,
Dobin no kuchi kara hakedaseba	But steam comes from the kettle spout.
Barutsikukantai dzenmetushi	The Baltic fleet all destroyed,
Shiro hata	The white flag raising,
Tatete kōsansu	Surrendered.

²³ The Japanese general who captured Port Arthur in 1905.

²⁴ The commander-in-chief of the Russian army during the Russo-Japanese war.

The Soldier's Girl

- | | | |
|----|--|---|
| 92 | Gakkō okairi
Jōchan ga
Aka shiri
Hikkaragete
Hin no yosa
Sore de heitai san ga
Horekonde
Kamisashi yaru ka
Kushi yaru ka
Watasi sono mono ²⁶
Irimasen
Ima no hayari
Kochirimen
Mosi-mosi | Returning from school
Young girl,
Red skirts
Tucked up,
So very graceful
That a soldier
Fell in love. ²⁵
"Shall I give you a hairpin,
Shall I give you a comb?"
"I such things
Do not want,
The present style
Is silk crepe
I say." |
|----|--|---|

Cat, Cat

- | | | |
|----|---|---|
| 93 | Neko, neko, neko, neko
Sakaya neko
Sakaya ga iya nara
Yomi-ire ²⁷ de
Yomi-ire nara dōgu wa
Nani, nani ka?
Tansu, nagamochi
Suzuribako ²⁸
Kore dake motte iku naraba
Futatabi kaette
Kurumaizo | Cat, cat, cat, cat,
Cat of the sake shop.
If you do not want the sake shop
Become a bride.
If you go as a bride, the dowry
What will it be?
A dresser, a chest,
A writing box. ²⁸
If you take so much along,
You must not
Come back again. |
|----|---|---|

²⁵ "With you" is understood.

²⁶ For: sonna mono.

²⁷ For: yome-iri.

²⁸ Some versions have Hasamibako—a lacquered box carried at the end of a pole and formerly used in traveling by men of rank.

Father Is a Peony

- | | | |
|----|---|---|
| 94 | Chichi wa shakuyaku
Haha botan ²⁹
Imōto wa shiro giku
Nisan wa
Kwanpeitaisha no
Kunshōbana
Choito watasi wa
No ni saku yuri no hana
Metta ni senshi wo uchitogete
Kin no kibako ni
Okuraru | Father is a peony,
Mother is a peony, ³⁰
Younger sister a white chrysanthemum,
Older brother
A decoration flower
Of the shrine.
Only I am
A lily flower blooming in the fields,
Dead in the battlefield,
In a golden wooden box
Sent back. |
|----|---|---|

OTHER GAME SONGS

Other games such as those using pebbles, hand clapping games and so on are also accompanied by songs or recited verses.

While Plucking a Violet

(Pebble Game Song)

- | | | |
|----|--|--|
| 95 | Sumire tsumitsutsu
Kairi yoku ³¹
Yama-kyō no
Kodomo no airashisa | While plucking a violet
They return home:
Mountain village children
Are charming. |
|----|--|--|

²⁹ In the song botan is pronounced bota-un because the accent falls at the end of the short lines.

³⁰ Two different types of peony are referred to in the original: shakuyaku and botan.

³¹ For: kaeri yuku.

Hanako's Tears

This is a song to accompany a hand clapping game of which there are many varieties. One common type similar to our own "Pease porridge hot, pease porridge cold," is played thus: Two children sit facing each other. They first clap their own hands together, then clap hands together, right hand clapping the other's left and left hand clapping the other's right; then they clap their own hands again and reverse the previous cross clapping—the right hand clapping the other's right, the left the other's left. In some games a player claps her own hands twice before clapping with the partner; in others a player claps hands, then claps palms on legs, then claps hands with partner.

Song 96 is a cumulative song somewhat similar to 90. In the repetitive words and phrases there is a heavy accent on the final syllable to correspond to a movement of the game.

96 Arutoki Hanako no	Once Hanako's
Namida ga	Tears
Hóri horí ³²	Poured down,
Hóri horí	Poured down—
Ammari deta node	Too many tears.
Tamoto de	With kimono sleeve
Nuguímashó ³³	Let us wipe,
Nuguímashó	Let us wipe.
Nuguta kimono wa	Wetted kimono
Araímashó ³³	Let us wash,
Araímashó	Let us wash.
Aratta kimono wa	Washed kimono
Shiburímashó ³³	Let us wring,
Shiburímashó	Let us wring.
Shibutta kimono wa	Wring kimono
Hoshímashó ³³	Let us hang up,
Hoshímashó	Let us hang up.
Hosh'ta kimono wa	Hung kimono
Tatamímashó ³³	Let us fold,
Tatamímashó	Let us fold.
Tatanda kimono wa	Folded kimono
Naoshímashó ³³	Let us put away,
Naoshímashó	Let us put away.
Naoshita kimono wa	Put-away kimono
Nezumi ga	The mice ate:
Poki pokí	Poki pokí
Poki pokí	Poki pokí
On puku pon-na-pon	On puku pon-na-pon. ³⁴

³² Accent on the 'o' of the first word and the 'i' of the second.

³³ A clearly accented 'i' just before 'massho' and another accent on the final 'o.'

³⁴ Last three lines form an onomatopoeic description of the mice eating.

*Gokuraku Ji*³⁵

(Paradise Temple)

This game is played by two groups. Two people hold hands as if forming a gateway, while the others approach and sing the first line of the song. The gatekeepers answer. The first group sings the following line and so on. The verses are not really sung, but are rather recited in a singsong. The last line is not clear, unless it refers to the visit to shrines when a child is seven; however, in Kuma this custom is not observed. After the end of the song the first group is allowed to go through one by one and the trick is to get by without being slapped by the gatekeepers. If they are slapped, they go to hell (*jigoku*), if not, to paradise (*gokuraku*). When all have passed they get their due. Those gone to hell are inclosed between the outstretched arms of two people and are shaken violently while standing up until they fall down; the paradise people are supported on the outstretched arms of two people and thrown up and down. All this is done to a refrain:

*Jigoku, gokuraku,
Oni san no kawari.*

*Hell, paradise,
In the devil's stead.*

- 97 1st group: "Kono michi wa doko desuka?" "Where does this road lead?"
 2nd group: "Tenjin sama ni tōru michi" "It is the road to Tenjin shrine."
 1st group: "Dōzo tōshite gudasanshe"³⁶ "Please take me across."
 2nd group: "Oya ga nai no ni tōsaseno" "Without parents we cannot take you."
 1st group: "Kono ko ga nanatsu no oiwaibi. Dōzo tōshite gudasanshe" "This is the child's seventh celebration. Please take (him) across."

³⁵ The Kuma children's name for this game and song.

³⁶ For: *kudasanshe*.

Cloth Spread Out

Two girls hold hands facing each other or back to back and sing this song. On the last word, which is much drawn out to suit the movement, they turn through twisted arms to assume their original position and start the song again.

- | | | |
|----|---------------------------------------|----------------------------------|
| 98 | Momen zara zara | Cloth spread out, |
| | Azuki zara zara | Red beans spread out— |
| | Nama daizu no niu ³⁷ tokya | When fresh soya beans are cooked |
| | Kaeru kai na ³⁸ | Shall we return? |

Young Lady in a Basket

In the game to which this song is sung one child squats in the center, while others go around in a circle singing the verse. When they stop singing the child in the center, keeping his eyes shut, must guess who stopped behind him. While guessing he feels all over the other in order to identify him and there is much laughter as girls try to pick up their long hair, or assume different heights in order to confuse identity.

- | | | |
|---------|--|---------------------------------------|
| 99 | Question: "Kago no naka no oyo
san, | "Young lady in a basket ³⁹ |
| | Naze sei ga hikui no?" | Why are you so small in stature?" |
| Answer: | "Benkyō sen kara hikui
no | "From not studying you are so small. |
| | Tatte goran, tatte goran, | Do stand up, do stand up, |
| | Anata no ushiro dare
ga oru? | Behind you who is it? |
| | Dare ga oru?" | Who is it?" |

³⁷ For: nieru.

³⁸ Another version:

Momen zara zara	Cloth spread out
Azuki no ni	Before red beans cooked
Daizu no niu made	Before soya beans cooked
Kaeru kai na	Shall we return?

³⁹ Or cage, or palanquin.

*Mizu-Guruma*⁴⁰

(Water Mill)

In the water mill game a group of children hold hands forming a chain. Two people at the head of the chain make a gate with their hands for the others to pass through, forming a circle as they do so. The movement is regarded as suggestive of the rotation of a water mill.

100	Ido no kawaze no	By the rapids of the river
	Mizu-guruma	The water mill goes
	Hi gacha-gacha-gacha	Hi gacha-gacha-gacha,
	Hi gacha-gacha-gacha	Hi gacha-gacha-gacha.

Swallow Ken-Ken

This song is repeated over and over again as a group of children hop around in a circle facing outward, each with his left leg interlocked with his neighbor's. The verse is repeated until they fall down.

101	Tsubame ken-ken	Swallow ken-ken
	Mame tsubana	The reed ears
	Tsunde yokaro ka	Can I pick them?
	Mimi naka	No ears,
	Supon-pon	Supon-pon
	Mimi naka	No ears,
	Supon-pon	Supon-pon.

Takayama of Fukada

This is a children's song sung coming home from school when the sky becomes red in the region of Takayama. It is used as a shuttlecock song at New Year's. There is a story about the mountain: About three years ago there were many trees on Takayama, a small but distinctive hill in Fukada belonging to Shōya hamlet. The people of Shōya decided to cut them down. When they came to a tall tree near Jizō-san it refused to be cut. The people thought this odd so called a priest who prayed. Then they cut it down. After that the god of the mountain appeared in a dream and told a man of Shōya that their houses would be burned down. Since then about six houses have been burned in Shōya.

102	Fukada no Takayama	Takayama of Fukada
	Fukada no Takayama	Fukada's Takayama
	Yūyaketa ⁴¹	Was burnt very well.
	Usagi mo tanoki ⁴² mo	Rabbits and badgers
	Yūyaketa ⁴¹	Were burnt very well too.

⁴⁰ The local name for the game and song.

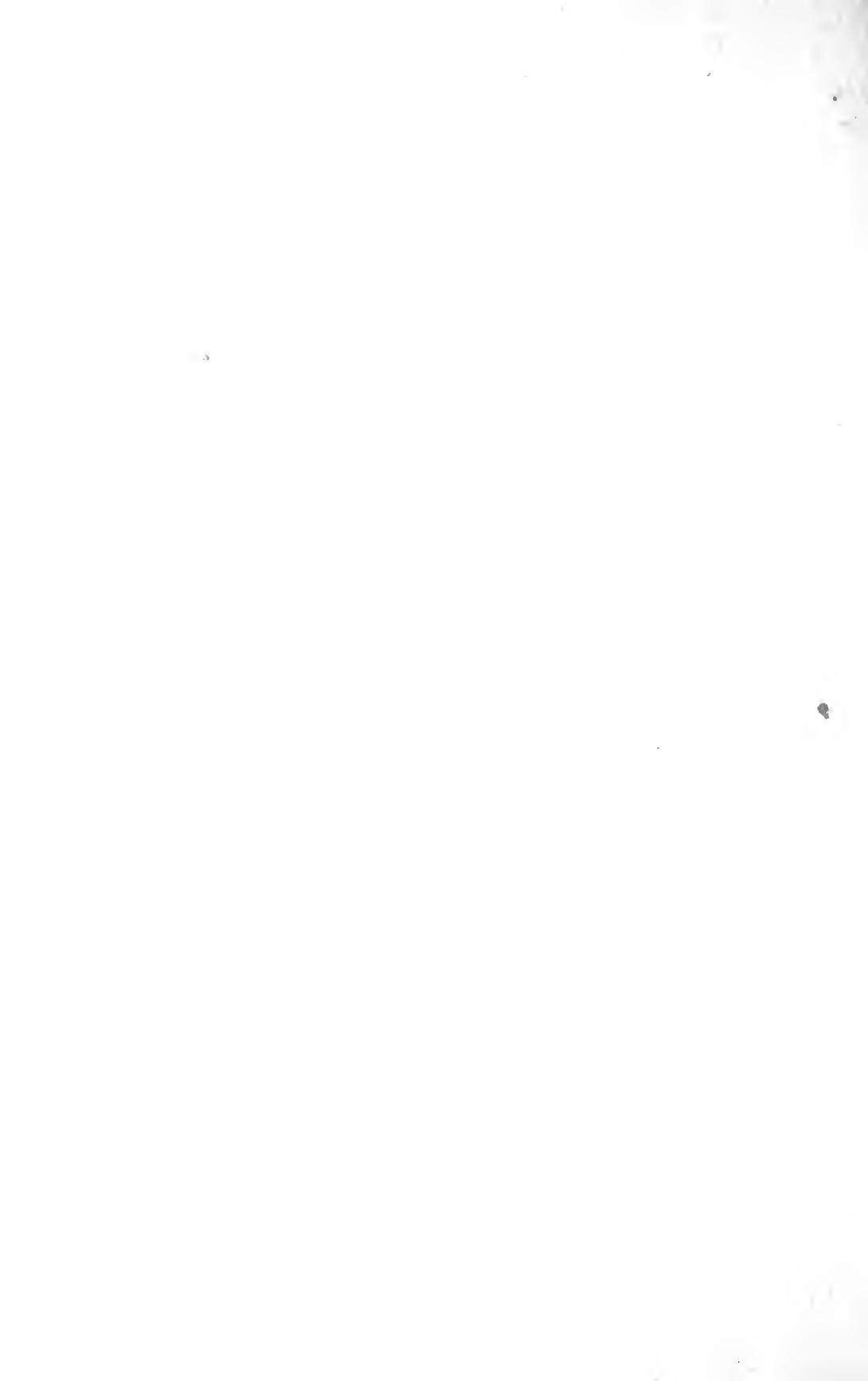
⁴¹ For: yōyaketa.

⁴² For: tanuki.



FIG. 10 (*top*)
Ball Bouncing.

FIG. 11 (*bottom*)
Mizu-Guruma (Water Mill).



Fireflies

A song sung mostly in spring and early summer (although also heard at other times) and often used by boys as a call to each other. It has a tune somewhat similar to those used by English hunters on a horn. The song appears to be well known outside Kyūshū. In Kuma young boys learn it from older ones, not from a school text. Lafcadio Hearn records a version of the song which he gives as local to Izumo, in his chapter on children's songs in *A Japanese Miscellany*.⁴³ A literary form of the poem with an extra stanza by Kazumasa Yoshimaru is given in Uyehara's *Songs for Children* 26.

- | | | |
|-----|--|---|
| 103 | Ho-ho-hottaru koi
Sochi no mizu wa
Nigai zo
Kochi no mizu wa
Amai zo
Hotaru no yama kara
Hottate koi | Ho-ho fireflies, come.
The water over there
Is bitter,
The water over here
Is sweet.
From the mountain of fireflies
Come. |
|-----|--|---|

Tokyo I Saw

This is sung as one player carries another upside down on her back.

- | | | |
|-----|-------------------------------|-------------------------------|
| 104 | Mieta mieta
Tōkyō ga mieta | I saw, I saw,
Tokyo I saw. |
|-----|-------------------------------|-------------------------------|

⁴³ Hearn's text is:

Hotaru koi midzu nomashō
Achi no midzu wa nigai zo
Kochi no midzu wa amai zo
Amai hō e tonde koi.

LULLABIES

In addition to the games songs there are a number of children's lullabies sung by mothers, older sisters, and nursemaids as they carry small children on their backs.

Many of the lullabies are irregular in form, the rhythm being synchronized with the joggle of the nursemaid's back: Lullabies may be repeated in a monotonous singsong over and over, as the person carrying the baby rhythmically shifts her weight from one foot to the other. The opening word *nenne* (go to sleep) is characteristic of many lullabies.

Go To Sleep Torahachi

In rural Japan much of the caring for small children is by grandparents, so that if they are away, of course the child might cry. This song, though often enough sung out of realistic context by one of the grandparents, nevertheless reflects truly the close bond between the alternate generations.

105	Nenneko Torahachi	Go to sleep Torahachi,
	Baba no mago	Grandma's grandchild.
	Baba oraren	Grandma is not here,
	Jī no mago	Grandpa's grandchild.
	Jī wa doke ikaita ¹	Grandpa where did he go?
	Jī wa machi	Grandpa went to town
	Fune kai ni	To buy a boat.
	Fune wa nakatte	There was no boat
	Uma kōta ²	He bought a horse.
	Uma wa doke	The horse, where
	Tsunagaita	Did he tie it?
	Uma wa sendan no ki ³	The horse to a sendan tree
	Tsunagaita	He tied it.
	Nan kwasete	What did he feed it
	Tsunagaita	Tied to a tree?
	Hami kwasete	He gave it a bit,
	Tsunagaita	Tied to a tree.

Turtle Dove

106	Yezo yaro ⁴	Yezo yaro
	Nenne horori	Nen horori
	Yama de naku no wa	That cries in the mountain
	Yama bato yo	Is the turtle-dove.
	Horo horo horori	Horo horo horori
	Nen horori	Nen horori
	Bōya wa yoi ko da	Sonny is a good boy
	Nenne shinai	Go to sleep.

¹ For: Doko e ikareta.

² Or: Naka tokya uma kōte.

³ Or: Mai no sendan no ki.

⁴ Perhaps a way of mildly scolding a child by calling it Yezo, i.e., Ainu or barbarian.

Little Boy

107	Bōya wa yoi ko da	Little baby boy, good child
	Nenne shina ⁵	Go to sleep.
	Are mi ohisama	Look! the sun
	Nenne sh'ta	Has gone to sleep.
	Kaka kara suzume ni	Kaka kara sparrows
	Chuchu suzume	And chuchu sparrows
	Isshoni neburoto ⁶	To go to sleep together
	Tondeta	Were flying.

Little Boy's Nurse

This is an old and fairly widely known lullaby in Japan. Bonneau records it in his *Folklore japonais*, Vol. 3, No. 56, as a Kyūshū song while Lafcadio Hearn claims it for Izumo in his essay, "Songs of Japanese Children," in *A Japanese Miscellany*. Both versions differ somewhat from the one given here; the ending of Hearn is more like this song than the one recorded by Bonneau.

108	Nenne nen yo	Go to sleep
	Okorori yo	Rock a bye.
	Bōya no omori wa	Little boy's nurse
	Doko ni itta	Where did she go?
	Ano yama koete	Over that mountain
	Sato e itta	She went to her birthplace.
	Sato no miyagi ⁷ ni	From her birthplace what gifts
	Nani murota ⁸	Did she bring?
	Den den taiko ni	A rub a dub drum,
	Shō no fue	A trumpet,
	Okiagari-kobushi ni	A toy daruma ⁹
	Inuhariko	And a paper dog.

⁵ The opening two lines found in lullabies of various regions of Japan.

⁶ For: nemuroto.

⁷ For: miyage.

⁸ For: morota.

⁹ A tumbler. The word comes from Boddhi Dharma, a Buddhist Saint (sixth century A. D.).

MISCELLANEOUS SONGS AND SAYINGS

The Sparrows Laugh

A short couplet occasionally sung at banquets—said to be a verse of Choina: choina, a longer song from another region, but this is doubtful.

- 109 Baba ga shōben suru When the old woman urinates
Suzume ga warau The sparrows laugh.

Cooking Rice

This verse is not sung at banquets. It was recited once when a discussion of how to cook rice came up.

- 110 Saisho toro toro At first small fire,
Naka bombo In the middle big fire.
Guzu guzu yū tokya Bubble, bubble,
Hi o hiite Remove the big fire—
Osan¹ naku tomo Even if the baby cries
Futa toruna Do not take off the cover.

Male and Female Butterfly

This verse is not a regular song of Suye, but was recited once when some women were speaking of the unpleasantness of making love to a man one does not care for.

Ochō and Mechō are the male and female butterflies used as symbols at a wedding, thus the first line refers to a well-mated couple. The rest of the verse refers to the ceremonial drink of sake partaken of by bride and groom from the same cup. The implication of this song is that the bride when drinking with the groom (chosen by her family) is thinking of another man with whom she is in love.

- 111 Ochō Mechō Male and female butterfly—
Sakazuki yuri² mo Better than any sake cup,
Suita anata no My beloved, is your sake
Chawanzake Even in a teacup.³

¹ As is common in Kuma dialect the 'an' is pronounced 'anj.'

² For: yori.

³ A sakazuki is the conventional small wine cup used in drink exchange; chawan is a teacup; by analogy a chawanzake is a teacup used for sake. Sake from a teacup is not good etiquette.

Riddle and Proverb

Such sayings as these are likely to crop up any time in a conversation that may seem appropriate. The proverb about the year of thirteen lunar months came up when some women were discussing the chances of one of them having another child, and it was generally agreed that "this year" (1936) she was likely to become pregnant because "this year has thirteen months."

- | | | |
|-----|---|---|
| 112 | Ten ni pika-pika
Ji da pokkuri
Kuwa | In the sky sparkling,
In the earth digging.
A grub hoe. |
| 113 | Kotoshi jū-san tsuki
Chō kama de hara mute | This year thirteen months—
Big as a kettle will swell the belly. |

Spells for Foot Cramp

A saying repeated three times, each time touching first the foot, and then the forehead with a licked finger. Spells such as 114 and 115 are most likely to be practiced by women.

- | | | |
|-----|--|---------------------------------------|
| 114 | Ashi no shibiri ⁴
Futae ⁵ tsuke | Foot cramp
To the forehead stick . |
|-----|--|---------------------------------------|

A variation:—

Ashi no shibiri wa
Fute aneke

One Bottle of Infallible Remedy

This spell is supposed to cure a foot that has gone to sleep. As it is recited the foot and forehead are touched in turn.

- | | | |
|-----|---|---|
| 115 | Ichi bin
Ni bin
San bin
Shi bin no mioyaku | One bottle,
Two bottles,
Three bottles,
Four bottles of infallible remedy. |
|-----|---|---|

Incantation

- | | | |
|-----|--|--|
| 116 | Dokoishō
Sanpei san
Namanda ⁶ | Dokoishō
Mr. Sanpei—
Glory be to Buddha. |
|-----|--|--|

⁴ For: shibire.

⁵ For: Hutae, from the standard Hitai.

⁶ An abbreviation of Namu Amida Butsu, a conventional "Amen" of members of the Shinshū sect of Buddhism.

APPENDIX I

Four Supplementary Stanzas of Kuma Rokuchōshi

These songs were not recorded in *Suye* but are to be found in Tanabe's Folk-songs of Kuma. They are of the same form as Songs 1-3 and presumably are sung in the same way in those parts of Kuma where they are current.

- | | | |
|-----|--|--|
| 117 | <p>Aoi baba kara
 Satsumejo wo mireba
 Tono no goen ni
 Tsuru ga mau
 Yoiya sa</p> | <p>From Aoi¹ riding ground
 Looking to Satsuma rapids,
 From the master's veranda
 The crane flies.</p> |
| 118 | <p>Kuma wa yoi toko
 Yama aoao to
 Doko mo sumiyoshi
 Hito mo yoshi</p> | <p>Kuma is a nice place:
 The mountains green,
 Everywhere good to live,
 The people fine.</p> |
| 119 | <p>Natsu no Kuma gawa
 Kajika nakeba
 Tsuki ga kudakete
 Kōgyo to naru</p> | <p>Kuma river in summer:
 We hear the kajika,²
 Moonbeams shimmer,
 And become kōgyo.³</p> |
| 120 | <p>Iwa ni kudakare
 Arase ni momare
 Shinku tsukushite
 Noboru ayu</p> | <p>Beaten to the rocks,
 Struggling in the rapids,
 With endless labor
 Ayu³ go up.</p> |

¹ Shrine in Hitoyoshi; see Song 1, note 5.

² A kind of frog. There is a popular geisha house in Hitoyoshi of this name.

³ Kōgyo-ayu, a kind of fish.

APPENDIX II

Three local songs of other areas which are popular in Kuma are given below. These songs are recognized by the people of Suye as coming from outside Kuma. Other regional songs are also sung from time to time, but the three given here form a fair sample. A stanza of one other non-Kuma provincial song, Iso bushi is given in note 7 to Song 1.

Sado Okesa

Sado is an island off the west coast of Japan and is included in the political boundary of Niigata prefecture. It was at one time a place where important personages were exiled from the capital for various political offenses, and because of this the island and its songs have acquired a certain glamor among the people of Japan, even in the interior of Kyūshū. There are many variations of the songs given here, and women like to dance to them. There is a special melody to accompany the words. The order of stanzas is not fixed. The form is regular dodoitsu.

- | | | |
|-----|---|---|
| 121 | Sado e Sado e to
Kusa ki mo nabiku
Sado wa iyoi ka
Sumi yoika
Aja aja aja sate ³ | Toward Sado, toward Sado
Even the grass and trees bend. ¹
Sado, is it good,
Good to live in? ² |
| 122 | Sado e Sado e to
Minna yukitagaru
Sado wa shijuku ri
Nami no ue | Toward Sado, toward Sado
Everyone wants to go.
To Sado it is forty-nine ri ⁴
On the waves. |
| 123 | Sado to Kashiwazakya
Sawo sasha todoku
Naze ni todokano
Waga omoi | Sado and Kashiwasaki ⁵
Boat pole if pushed can reach.
Why does not reach
My heart my thoughts? |
| 124 | Sado no Kanayama
Konoyo no jigoku
Noboru hashigo wa
Hari no yama | Sado's Kanayama ⁶
Is this world's hell,
Like climbing the steps
Of Needle Mountain. ⁷ |

- 125 Nami no ue demo Even with the waves
 Kuruki ga areba You can come if you wish—
 Funenya do⁸ mo ari Because there are boats
 Kai mo aru And also oars.
- 126 Odori odoru nara When you dance, dance.
 Itanoma de odore Dance on the wooden boards,
 Ita no hibiki de Dance to the sound of the boards—
 Shamyā irano Samisen we don't need.
- 127 Nido to horemai We never shall love again—⁹
 Takoku no hito ni People of other place
 Sue wa karasu no At last like crows⁹
 Naki wakare Weeping we must part.
- 128 Sue wa karasu no Like crows
 Naki wakare demo Weeping we must part—
 Sōte kurō ga Together with my love
 Shitemitai Wish to live and toil.

¹ I.e., even the grass and the trees like Sado.

² Cf. positive statement of similar idea in Song 118.

³ This refrain is usually used, and added to each stanza. In Suye 'aja' is sometimes pronounced 'arya.'

⁴ A measure of distance, 2.4 miles.

⁵ An island very close to Sado.

⁶ Kanayama probably refers to the traditionally famous mines of Sado Island where for ages prisoners had been put to hard labor.

⁷ Needle Mountain is referred to in Buddhist legends.

⁸ For: ro.

⁹ According to an old story young crows, when grown up, show their love for their parents by staying and helping them for one hundred days or so before going off on their own. The reference here is to the parting of parent and children crows.

Tsuki Wa Kasanaru

(The moon is getting full)

This is a song of a pregnant geisha. It is sung in a very drawn-out manner, all vowel sounds being very long. The singer usually wears some red underkimono to represent a geisha. A pillow is stuck inside the kimono for the pregnant belly and the singer's face is made up as a mask of the Otafuku,^{9a} looking very sad.

- | | | |
|------|---|---|
| 129a | Tsuki wa kasa naru | The moon is getting full ¹⁰ |
| | Onaka wa futori, dōshozoine | The belly is getting bigger, what to do? |
| | Onaka wa dōshozoine | The belly, what to do? |
| | Toriage baba demo yonde ko ka | The midwife shall I call? |
| | Saa-saa | Dear-dear! |
| | S'tetóke hóttoke | Let it go, let it go |
| | S'tetóke hóttoke | Let it go, let it go. |
| 129b | Dekita sono ko ga | When this child is born, |
| | Otafuku naraba dōshozoina | If he looks like Otafuku what shall I do? |
| | Otafuku doshozoina | Looking like Otafuku, what shall I do? |
| | Dokono chōja no kadoguchi ni | At some rich man's gate. ¹¹ |
| | Saa-saa | Dear-dear! |
| | S'tetóke hóttoke | Let it go, let it go |
| | S'tetóke hóttoke | Let it go, let it go. |
| 129c | S'teta sono ko | If (I) throw (away) this child, |
| | Yaban ga mitsyakyā ¹² dōshozoino | The night watch might find it. |
| | Yaban ga dōshozoino | The night watch, what will they do? |
| | Gonin gumi | Five people group. ¹³ |
| | Saa-saa | Dear-dear! |
| | S'tetóke hóttoke | Let it go, let it go |
| | S'tetóke hóttoke | Let it go, let it go. |

^{9a} A funny roundfaced woman, familiar in Japanese drama.

¹⁰ Meaning that the months are piling up.

¹¹ "Shall I leave it?" is understood.

¹² For: mitsketa nara.

¹³ I.e., five people of the night watch.

Kagoshima Ohara Bushi

This song of Kagoshima prefecture is very popular in Kuma. Song 9 is a jocular variation of the second stanza. As with the popular Rokuchōshi of Kuma (Songs 1-3) there is a commercial recording of Ohara Bushi (Taihei Gramophone Co., Ltd., Record 5403).

- | | | |
|-----|---|---|
| 130 | Hana wa Kirishima
Tabako wa Kokubu
Moete agaru wa
Ohara hā
Sakurajima
Ha, yoi, yoi, yoiyasa to | Flower is Kirishima, ¹⁴
Tobacco is Kokubu, ¹⁵
That burns and goes up is,
Ohara hā,
On Sakurajima. ¹⁶ |
| 131 | Ame no furanu no ni
Somutagawa nigoru
Ishiki Harara no
Ohara hā
Keshō no mizu
Ha, yoi, yoi, yoiyasa to | Though there is no rain
Somuta River is muddy—
Of Ishiki Harara, ¹⁵
Ohara hā,
Bath perfume. |
| 132 | Ōte hanaseba
Shinjitsu rashii
Shian shite mirya
Ohara hā
Usorashii
Ha, yoi, yoi, yoiyasa to | When I meet and talk,
It seems believable.
When I think,
Ohara hā,
It seems unbelievable. |
| 133 | Nushi no kokoro to
Sora fuku kaze wa
Doko no izuku de
Ohara hā
Tomaru yara
Ha, yoi, yoi, yoiyasa to | Master's heart
And the wind—
Where,
Ohara hā,
Will they stop? |

¹⁴ A mountain on the boundary between Kagoshima and Miyazaki prefectures.

¹⁵ Place in Kagoshima prefecture.

¹⁶ A volcanic isle with an intermittently active volcano.

- 134 Shin no yofuke ni
Washa ne mo yarazu
Yogi ni motarete
Ohara hā
Shinobi naki
Ha, yoi, yoi, yoiyasa to
- In the middle of the night
I cannot sleep—
Pressing against the night clothes,
Ohara hā,
I weep.
- 135 Okurimashō to
Hama made deta ga
Nakete saraba ga
Ohara hā
Iemosenu
Ha, yoi, yoi, yoiyasa to
- I shall see you off I said
And went as far as the beach.
But I weep,
Ohara hā,
And good-bye I cannot say.

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