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Clanging Bells, Clanging Words: Iwate Dialect in Miyazawa Kenji's "Changa Chaga Umako" Tanka Series

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Clanging Bells, Clanging Words: Iwate Dialect in Miyazawa Kenji's “Changa Chaga Umako” Tanka Series

Jon Holt

Portland State University

2012 Association of Japanese Literary Studies Annual Meeting

“Rhetoric and Region: The Local Determinants of Literary Expression”

昭和初期のチャグチャグ馬コ (盛岡の馬)

The Ohio State University

October 14, 2012

Miyazawa Kenji (1896-1933)

- Born in the town of Hanamaki, Iwate Prefecture.
- Lived most of his life in Hanamaki

明治40年頃の
花巻豊沢町

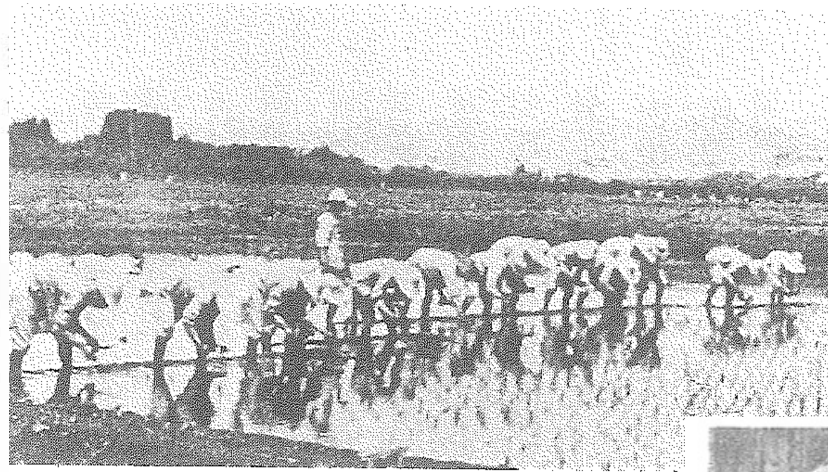


Hanamaki City, circa 1910

Miyazawa Kenji (1896-1933)

- Educated in Morioka City, capital of Iwate-ken (a bit north of Hanamaki city)

盛岡高等農林3年の賢治



盛岡高等農林・農科学校の田植え実習(明治40年ごろ)

Kenji as a young student in Morioka

Morioka Agricultural and Forestry
Higher School (MAFHS) in the 1910s



▲官立盛岡高等農林学校(現、岩手大学農学部)獣医科の実習風景(明治40年ごろ) 岩手県唯一の官立高等教育機関。岩手の俊英たちは、この学校に学んだ。



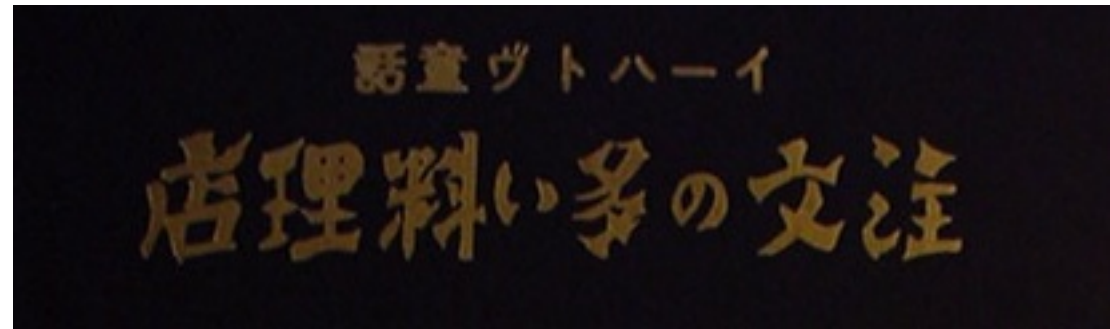
The Idea of a Regional Home

- Hoyt Long's view of Miyazawa Kenji's *Ihatovu* (*On Uneven Ground*)



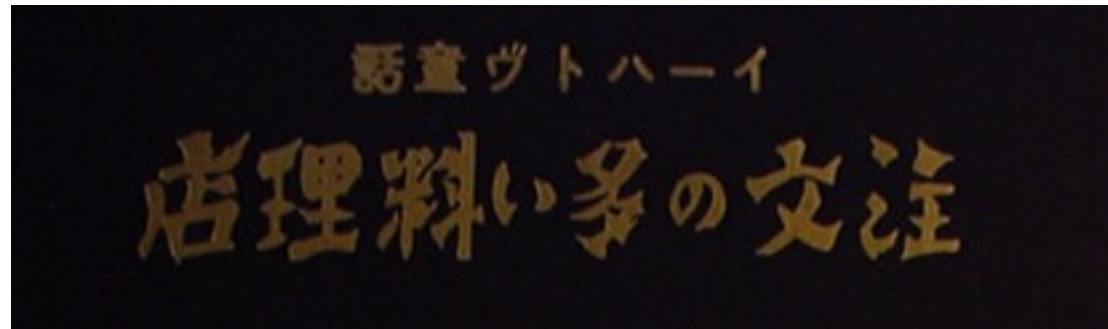
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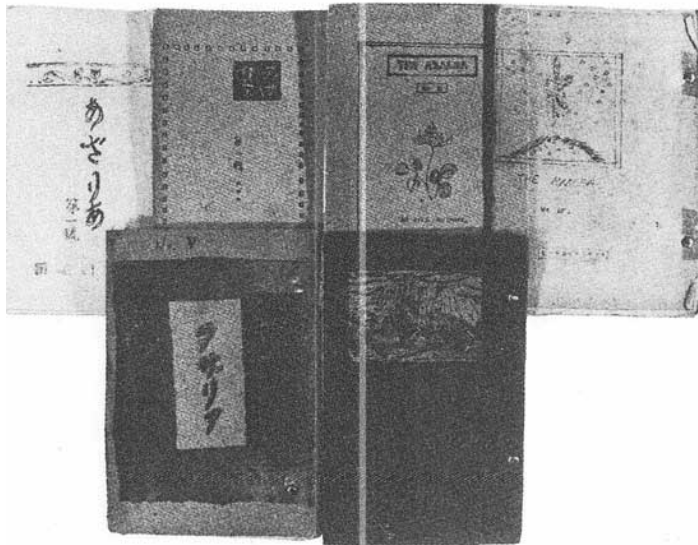
The Idea of a Regional Home

- Hoyt Long's view of Miyazawa Kenji's *Ihatovu* (*On Uneven Ground*, 2011)

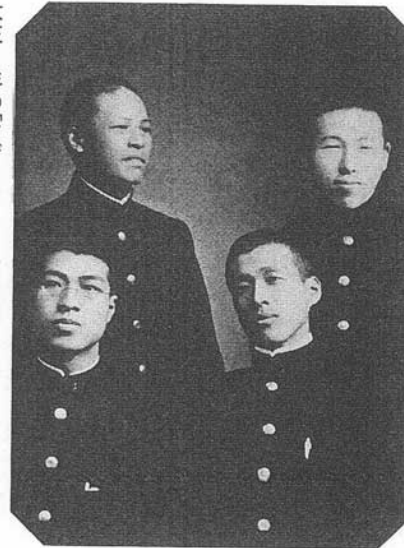


Kenji's Tanka Period

- Roughly ten years from 1911 to 1921
- Gives up the form, begins writing *shi* (→ “mental sketches”)
 - → 1924 collection, *Spring and Asura (Haru to shura)*
- Began to seriously compose at MAFHS, writing for coterie magazine *Azelea (Azaria)*



大正5年の「アザリア」同人。後列右・賢治 左・保阪嘉内、前列右・河本義行、左・小菅健吉



Azelea Friends
 Hosaka Kanai
 Miyazawa Kenji
 Kawamoto Y.,
 Kosuga K.



Kenji's Tanka Period

- First issue of *Azelea*: 1917, the year of the Festival poems (they run in issue #1)
- Strong interest in “rensaku”
 - January of that year, his longest *rensaku* to date, the “Hinoki (Cypress) Days”. A series of 16 poems written across 7 (+1?) days from January 1st through the 7th



“Changa Chaga Umako” Festival

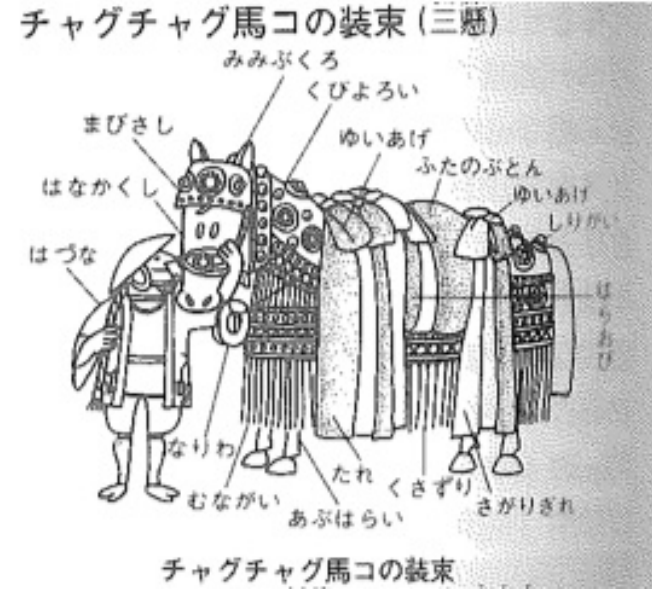
- Morioka, Iwate-ken Festival. Morioka people call it “Chagu-Chagu Umako”
- Traditionally was held on the 5th day of the 5th month. (Still practiced. Now → mid-June)
- Celebrates “Horse Culture” of which Nanbu-han (Iwate-ken and surrounding regions)
- Small children ride horses and parade through Morioka streets from Hachimangu Shrine to downtown Morioka (seat of Nanbu-han)



“Changa Chaga Umako” Festival



昭和初期のチャグチャグ馬コ (盛岡下の橋)



Kenji's Changa Chaga Umako Tanka

- 4 tanka poems written in Iwate dialect (Iwateben)
- Originally 8 poems in *Azalea*,
- later compiled (reduced) in a *Song Manuscript (Kakô)* by Kenji in 1920, perhaps with intention to formally publish, but he never did.



Changa Chaga Umako, Poem 1

夜明けには
まだ間あるのに
下の橋
ちやんがちやがうまこ見さはたひと

Though we still got time
before dawn
at Shimo-no-Hashi Bridge
People already out to see the Changa-Chaga Lil' Riders

From a four-tanka sequence (from 大正6年5月より)

Shin Miyazawa Kenji kashû, edited by Kurihara Atsushi and Sugiura Shizuka (Sôkyû Shorin, 2006) 92



Changa Chaga Umako, Poem [1]

夜の間から
ぢやんがぢやがうまこ
見るべとて
下の橋には
いっぱい人立つ

From the crack of dawn
Changa-Chaga Lil' Riders –
Thinking ah'd go see 'em
but at Shimo-no-Hashi Bridge
there's a bunch of people standin'

Alternate version of poem 1, found in *Azelea* (from the original eight-poem rensaku)



Changa Chaga Umako, Poem 2

ほんのぴやこ

夜明けががつた雲のいろ

ちやんがちやがうまこ 橋渡て来る

The color of clouds

turned just a bit now with the dawn

and Changa-Chaga Lil' Riders come a-crossin' the bridge



Changa Chaga Umako, Poem 3

いしよけめに
ちやんがちやがうまこはせでげば
夜明けの為が
泣ぐあいよな気もす

With al lem's might
Changa-Chaga Lil' Riders come out chargin'
so meybe it's cause it's dawn
but ah'm feelin' like ah'm gonna cry



Changa Chaga Umako, Poem [3]

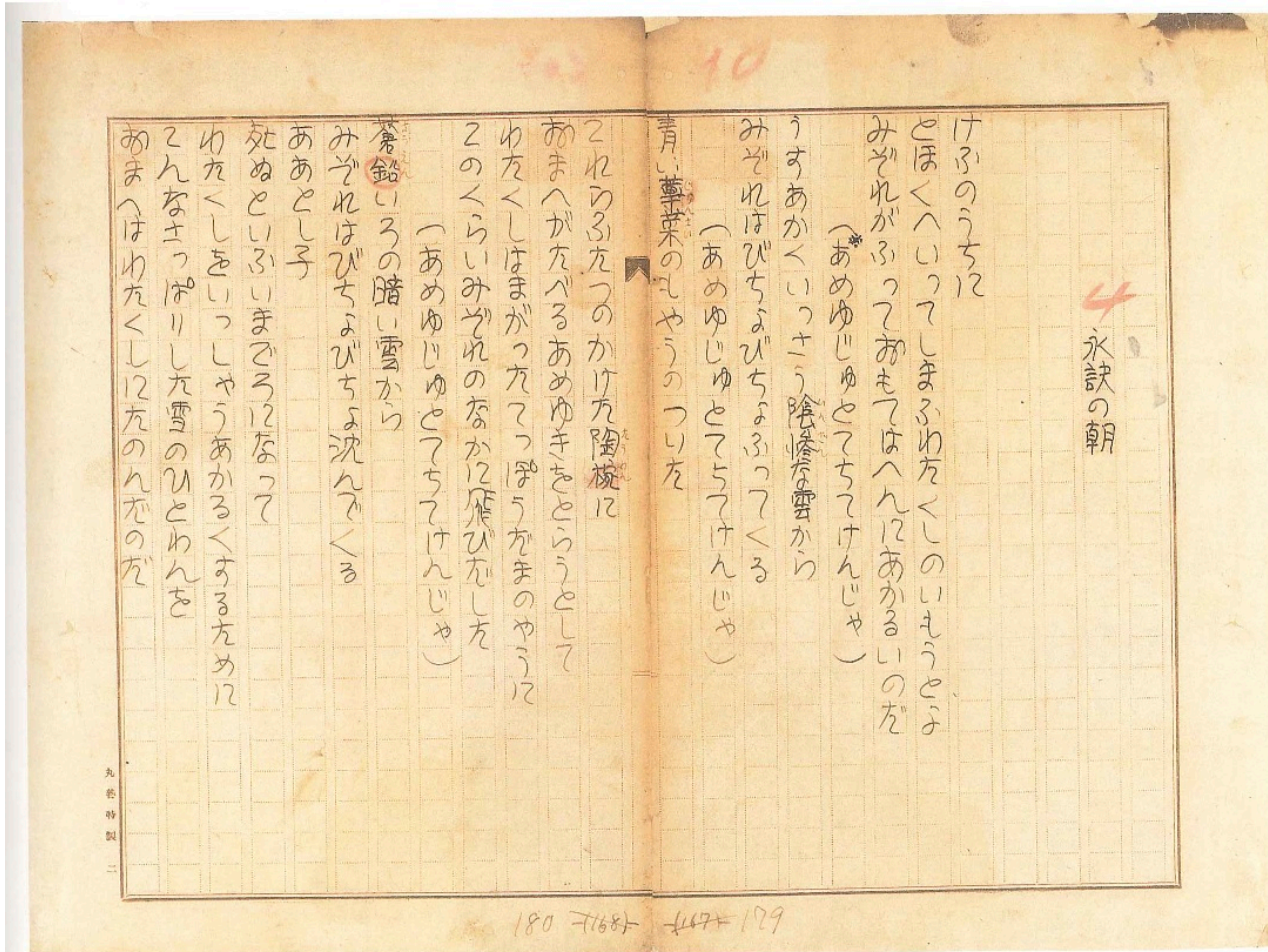
いしよけめに
ちやんがちやがうまこはせでげば
夜明けの為が
泣ぐ ai よな気もす

With al lem's might
Changa-Chaga Lil' Riders come out chargin'
so meybe it's cause it's dawn
but ah'm feelin' like ah'm gonna cry



Orthographical Strategies in “Eiketsu no asa” (early 1920s)

詩集原稿 第一葉



永訣の朝

けふのうちに

とほくへいつつしまふゆたのいもうとよ
みぞれがふつておもてはへんにあかるいのた

(あめゆじゆとてちてけんじや)

うすあかくいつつう陰惨な雲から

みぞれほびちよびちよふつてくる

(あめゆじゆとてちてけんじや)

青い葎菜のちやうのつりた

これのふたつのかけ丸陰校に

おまへがたべるあめゆきをとらうとして

ゆたくしはまがたつてつぼうをまのやうに

このくらいみぞれのなかに飛びたした

(あめゆじゆとてちてけんじや)

蒼鉛いろの暗い雪から

みぞれはびちよびちよ沈んでくる

ああとし子

死ぬといふいままでろになつて

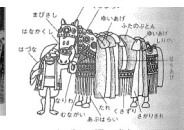
ゆたくしきいつしやうあかるくするために

こんな土っぽりした雪のひとゆんを

あまへはゆたくしにたのんのた

丸巻時 二

180 71681-447-129



On
"Ei

h
(s)

ものちもいらつていかう
 めんたうがいつしよにさだつてまたあひ方
 れたぢやゆんのこの藍のもやうにも
 けふあまへはゆかれましてしまふ
~~~~~~~~~  
 たうにけふあまへはゆかれましてしまふ  
 くれを病室の  
 ぶやかやのなかには  
 じろく燃えてぬる  
 なげないもうとよ

Ona Ona de shitori  
egmo.

丸茶 特製 二



# Changa Chaga Umako, Poem 4

下の橋

ちやんがちやがうまこ見さ出はた

みんなのながさ

おどともまざり

At Shimo-no-Hashi Bridge  
mixed in them all  
who came out to see Changa-Chaga Lil' Riders  
there's my lil' brother, too





# Other Celebrations of Iwate Culture in Kenji's 1917 tanka (and later poetry)

- Often mentions Iwate places even in early poetry and prose
  - Nanatsumori Hills (Morioka area)
  - Nakatsugawa River (Morioka)
- Hara-kentai-ren Warrior Dances
  - (former Esashi county)



# Haratai-Kenbai-Ren (Sword Dancers of Haratai)



# Ide-Kenbai-Ren (Sword Dancers of [Esashi]), 1917

- Hara-kentai-bu Warrior Dances
  - (Ide village, part of Esashi county)

剣舞の  
赤ひたたれは  
きらめきて  
うす月しめる地にひるがえる



Red robes  
of the Sword Dancers  
glow  
and flap on the ground against a swath of pale moonlight

From a three-tanka sequence, 上伊手剣舞連 (from 大正6年7月より)

*Shin Miyazawa Kenji kashû*, edited by Kurihara Atsushi and Sugiura Shizuka (*Sôkyû Shorin*, 2006) 102



# Sword Dancers of [Esashi], tanka #2 (1917)

うす月に  
むらがり踊る剣舞の  
異形きらめきにこころ乱れぬ



In faint moonlight  
my heart flutters at the glow  
given off by the Sword Troupe all dancing together





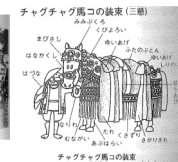
# Sword Dancers of Haratai [Esashi], 1923 *shi*

- 原体剣舞連 (mental sketch modified)

dah-dah-dah-dah-dah-sko-dah-dah

.....

Well known *shi* in *Spring and Asura* collection



# Sword Dancers of Haratai [Esashi], 1923 *shi*

- 原体剣舞連 (mental sketch modified)

dah-dah-dah-dah-dah-sko-dah-dah

こんや**異装**のげん**月**のした  
鶏の黒尾を頭巾にかざり  
片刃の**太刀**をひらめかす  
原体村の**舞子**たちよ...

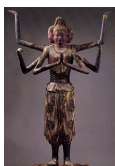


dah-dah-dah-dah-dah-sko-dah-dah

under the mysterious and strange costumed moon tonight  
decorated with headdresses of black chicken tailfeathers

You Dancers!

You who brandish the one-handed swords of Haratai Village!





# Conclusions

What the use of dialect tells us about Kenji's works

- Dating Kenji's early "regional" moves
- Reconsidering Kenji's "Worldview"  
→ "Cosmic View"



*I welcome your comments and suggestions*

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Thank you!

