Kotodama in Ancient Times

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Abstract

Kotodama, word-spirit, or the spiritual power of language, was believed in in ancient times as revealed in Manyōshū (759) poems. People’s belief in kotodama is evident in the practices of name taboo, divination, avoidance of tabooed expressions, and various aspects of their daily life. The poems composed by Kakinomotono Hitomaro (701) and Yamanoueno Okura (733) wish Ambassadors to China a safe journey, expressing the word, kotodama, with great respect toward the deities and the sovereigns. Manyōshū poems were written in the Yamato language, the Old Japanese in which kotodama was considered to dwell. The Kokinshū, the first imperial anthology of waka, Japanese poetry, clearly states in the preface that kotodama resides in waka. The belief in kotodama has been maintained in the long tradition of waka.

Key Words: kotodama, Manyōshū, Yamato words, waka

Introduction

Kotodama, word-spirit, or the spiritual power of language, first appeared in the Manyōshū, the oldest and greatest of ancient Japanese anthologies. These poems with the word, kotodama, reveal that ancient Japanese people were familiar with this expression and that they believed in the spiritual power residing in words. They firmly believed that the spirit of the language was capable of making things happen and that simple verbalization of words with kotodama could help matters be realized. The belief in the spiritual power of language was common not only in ancient Japan but also in other countries and communities of primitive cultures as described in detail in the Golden Bough (Frazer, 1998). The practice of name taboo also shows people’s belief in kotodama and the mystic power concerning names. Since people dreaded that their names might be used for curses, they did not disclose them easily. Revealing names between a man and a woman was greatly significant. If a
woman told her name to a man, it was considered to be acceptance of a proposal of marriage. The following poem by Emperor Yūryaku (reigned 456-479) is the first piece placed in Volume I of the Manyōshū, which contains some 4500 ancient Japanese poems in twenty books.

Your basket, with your pretty basket,
Your trowel, with your little trowel,
Maiden, picking herbs on this hill-side,
I would ask you: Where is your home?
Will you not tell me your name?
Over the spacious Land of Yamato
It is I who reign so wide and far,
It is I who rule so wide and far,
I myself, as your lord, will tell you
Of my home, and my name. (NGS, p.3) (2)

In this poem, the Emperor is proposing to a woman by asking her home and name while the Emperor himself is telling her both his own name and home with a statement of his identity as the sovereign. Manyōshū poetry was written in the Yamato language, or the Old Japanese language. The spirit of the Yamato language is expressed by kotodama and reflected in waka (31-syllable odes) poetry. The belief in kotodama has been maintained in the long tradition of waka (Saigō, 1958, p.1590). The preface to the Kokinshū, the first imperial anthology, clearly delineates how highly the kotodama belief is respected in waka poetry. In this paper, the concept of kotodama and the kotodama belief in ancient Japan will be examined by reviewing classical literature and its analyses.

Definitions of Kotodama

The term kotodama is seen three times in the Manyōshū, vol.5, no. 894, vol. 11, no. 2506, and vol. 13, no. 3254. Koto is represented by two characters, “言” word, and “事” thing, and both of them are pronounced koto. “言” and “事” are etymologically similar; therefore, ancient people seem to have believed that, when “言” word was uttered, it could be realized as “事” thing (Toyoda 1980, 1985). Dama or tama “霊” means soul or spirit. The compound automatically changes the pronunciation of the initial consonant of the second morpheme from [t] to [d], an instance of rendaku, or sequential voicing. Tama “霊” was considered to dwell in various natural objects as nakayado, “mid-inn”-- an inn to stay at on its
way to the destination before *tama* enters the human body. It is important to note especially that beautiful stones (*玉 tama*) with spirit (*霊 tama*) were valued by people and often worn as personal ornaments (Origuchi, 1991, p.565). Origuchi states that "Kotodama is the language spirit, and this spirit demonstrates the power". He also refers to *Manyōshū* texts, "The language spirit brings fortune" and "The language spirit helps" (1984, p.245). Origuchi (1954, 1955 a, b, c, 1956) describes his interpretations on *kotodama* as follows: (1) Expressions which had been passed on from ancient times had mysterious powers. When they were verbalized, powers were demonstrated. (2) These mysterious powers became forces to defeat opponents. (3) Those special expressions existed as the medium of magic. (4) Divination was also related to the belief in *kotodama* (as cited in Toyoda, 1985). (5)

Levy explains *kotodama* and *katashiro* as examples of magical adherence: "Kotodama is an expression of the relationship of identity between spirit and its particular imprint in language. The relationship is an example of magical adherence in a physical medium of particular power, but it operates under the same principle as magical adherence in other physical media, in the visual image of *katashiro* as well as the sound images of language (1984, p.15)." (7)

Words with *kotodama* were used for a blessing or a curse. The avoidance of evil words or taboo expressions and the use of substituted terms such as *Saikū imikotoba* were based on the *kotodama* belief (Umegaki 1977, Yakushi 2008). In the next chapter, three *Manyōshū* poems will be examined with particular reference to *kotodama* written by two important poets in the beginning of the 8th century.

### Kotodama in the Manyōshū

A: Vol. 13, no. 3254

Shikishima no Yamato no kuni wa kotodama no tasukuru kuni zo masakiku arikoso (NGS, p. 341)

The land of Yamato is a land
Where the word-soul gives us aid;
Be happy, fare you well! (NGS, p.59)

This *hanka*, or envoy (a repeating poem after *chōka*, a long poem) was made by Kakinomotono Hitomaro in 701. Hitomaro was Japan's first major poet who served the imperial family, and he wrote most of his poems during the reign of Empress Jitō (reigned 690-697). In his *chōka* (no. 3253), Hitomaro expresses: Without lifted words (*kutoage*) of
people, things happen owing to the will of gods; however, I must lift up words. Then, in the hanka (no. 3254) he repeats the content of the chōka with more directness and intensity, making his wish more explicit. It is said that this poem was probably dedicated to the official missions to China including Yamanoueno Okura (Higashi, 2005, p.44). Hitomaro wished the missions' safe journey, celebrating Japan which is helped by kotodama’s power.

B: Vol.5, no. 894, Kōkyokōraika (好去好来歌)
A wish for safety at the departure of Tajihi Hironari, ambassador to China, in the fifth year of Tempyō (733).

*Kamiyo yori iitsukuraku soramitsu Yamato no kuni wa
Sumegami no itsukushiki kuni kotodama no sakihau kuni to
kataritsugi itsuguaikeri ima no yo no hito mo kotogoto
me no mae ni mitari shiritari
**hito sawani michitewa aredomo
takahikaru Hi no Mikado kamunagara mede no sakari ni
amenoshita mōshitamaishi ie no ko to erabitamaite
ōmikoto itadakimochite Morokoshi no tōki sakai ni
tsukawasare makariimase unabara no he ni mo oki nimo
kamuzumari ushihakiimasu moromoro no ōmikamitachi
funanohē ni michibikimōshi ametsuchi no ōmikamitachi
Yamato no Ōkunitama hisakata no ama no misora yu
amagakeri miwatashitamai koto owari kaeran hi wa
mata sarani ōmikamitachi funanohē ni mite uchikakete
suminawa wo haetarugotoku achiakaoshi Chika no saki yori
Ōtomo no Mits no hamabi ni tadahe ni mifune wa haten
tsutsumi naku sakiku imashite haya kaerimase (NGS, pp.403-404)

*Since the age of the gods* it has always been said
That the Land of Yamato is
A land where Sovereign-Gods hold solemn sway,
A land where the word-soul brings us weal;
Not only has it been so told from mouth to mouth,
But all of us see and know it now.
Though many are the worthy men,
Our Sovereign, like the sun of heaven,
Out of his godlike love and favour.
Has chosen you, my lord,
A scion of a minister’s house.
Now you go upon your journey
To China, the distant land,
Faithful to his dread commands.

All the gods who rule the shores
And wide seas far away
At the prow will pilot you.
And the gods of heaven and earth
And the ‘Great-Land Spirit’ of Yamato.
Will look down from the sky,
As they soar through heaven.

When you return, your duties done,
The gods again, with their hands upon the prow,
Will speed your journey home,
Straight as the drawn ink-line,
From Chika’s cape to Ōtomo
Where your ships will harbour at Mitsu’s shore.

Be safe and well, my lord,
Quickly come back home! (NGS, pp.207-208)

This **chōka** was composed by Yamanoueno Okura, who visited Tang Dynasty’s China as a member of an official mission in 702 and safely returned to Japan in 704. Therefore, Okura himself knew that the voyage to China was fraught with difficulties and dangers. The poem could be divided into two parts as asterisks put by the author indicate. In the first section, Okura sings the praises of Japan which is governed by imperial deities and is blessed by **kotodama** that brings good fortune; and he also declares proudly that this fact is well known all over the country for generations. In the second section, Okura admires the ambassador by saying: “Our sovereign has chosen you as ambassador to China” and then assures him: “all
the gods protect your journey and watch over your safe return home." Since there were extreme hazards in overseas travels in those days, some ambassadors over a period of two centuries either died or were lost in the sea. They prayed to \textit{kodama} (tree spirit) and mountain god when they started construction of a ship, and then worshiped Sumiyoshi Shrine before they departed from Japan. It is only natural that Okura should admire Japan blessed with \textit{kotodama} and make a strong wish for the safety of the mission (Saigō, 1958, p.1588). While this \textit{kōkyokōrai-ka} (literal translation is “good-departure-good-return song”) is interpreted as Okura’s sincere presentation of a wish for a safe journey, some scholars have a different perspective on the use of the term, \textit{kotodama}. For about two hundred years during which Japanese ambassadors were sent to China, China’s overwhelmingly advanced culture strongly influenced Japan in many respects. It is argued that the spiritual power of the Japanese language was particularly emphasized in the poem because Okura unconsciously might have reacted against China’s advanced literary culture including the Chinese language compared to Japan’s less developed writing system (Saigō, 1958, p.1588; Kawamura, 2002, p.14).

Iida (1984) provides a significant interpretation concerning “A land where the word-soul brings us weal.” Iida delineates that “A land where the word-soul brings us weal” has the similar meanings to two other expressions, “A land where Sovereign-Gods hold solemn sway” and “Out of his godlike love and favour.” All these descriptions could have been used for admiring the Emperor who successfully brought Japan under unified rule rather than for expressing Okura’s thought toward China (p.40).

Higashi’s profoundly insightful analysis should also be noted (2005). Higashi surveyed Chinese classical documents that described the superb manners, wide knowledge, and intellectuality of Japan’s two official missions sent to China in 702 and 733. Actually, these Japanese were highly respected by the then Chinese officials. Higashi concludes that about that time Japan seemed to have established the nation with its own literary culture. This sense of the identity of Japan as a steadily unified nation in East Asia is symbolized in “A land where Sovereign-Gods hold solemn sway” and “A land where the word-soul brings us weal (p.60).”

In those days, both the Yamato language and Classical Chinese were used for communication. The \textit{Manyōshū} was written by the adaptation of Chinese characters to the Old Japanese. “Although Yamanoueno Okura was well versed in the Chinese language, he endeavored to use the Yamato language by transcribing the sounds of the Japanese in Chinese characters word by word (Toyoda, 1985, p.139).” His pride and blessing toward Japan are genuinely represented in \textit{kōkyokōrai-ka} written in the Yamato language.
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On the forked-road full of language spirits
Tried evening divination
The oracle foretold that
My love would see me

The other poem by Hitomaro associated with the kotodama concept shows how yūke (夕占), evening divination, was common among the Manyō people. Early evening hours were regarded as the beginning of magical time, and a forked road was perceived as the place where various spirits gathered to demonstrate their mysterious powers. In the evening, people waited on a forked road, sometimes hiding themselves, until passers-by came along. Overhearing the conversations of passers-by, they used the uttered words as an oracle. Besides “evening divination” which uses passers-by’s language, fortune-telling by dream, birds, water, or stones were popular among them (Toyoda, 1985, p.185).

The poems in the Manyōshū were written in the Yamato language, which completes the anthology, “a monumental collection of native verse in the purest Yamato speech.” (Watanabe, 1974, p.12) The ancient chronicles, Kojiki (12) and Nihonshoki (13) illustrate an intriguing fact concerning the language described in these works. Ōno Yasumaro, the author of the Kojiki, devised the way to represent Japanese sounds by using Chinese characters phonetically even though he was an authority on the Chinese language. In the Nihonshoki written mostly in the classical Chinese, the poems were not translated into Chinese by the compiler. Since Yamato words were interwoven with kotodama, the poems could not be put into a foreign language. This shows Japanese people’s special feelings toward waka with the kotodama concept (Watanabe, 1974, p.12).

Kotodama in the Kokinshū

The Kokinshū was the first anthology of waka compiled at the behest of the emperors. The compilation of the Kokinshū was greatly significant in that it was the first major anthology of Japanese poetry in over 150 years since the Manyōshū. Poets in the Japanese
court had turned to kanshi, Chinese poetry, until the beginning of the tenth century. While compositions in the Chinese language had reached their peak with great prestige, waka steadily declined and lost its status in the court.

Watanabe (1974, 1980) points out that various studies on these great anthologies, the Manyōshū and the Kokinshū, tend to focus on differences rather than on similarities. However, the most remarkable aspects of these anthologies are their common characteristics: The poems in the Manyōshū and the Kokinshū consist of Yamato words. They are composed under the principle of “people are equal before waka.” The following is the first sentence of the Japanese preface to the Kokinshū by Kino Tsurayuki: “The seeds of Japanese poetry (Yamato uta) lie in the human heart and grow into leaves of ten thousand words” (Rodd & Henkenius, p.35).

A more profound thought is proclaimed: “It is poetry which, without effort, moves heaven and earth, stirs the feelings of the invisible gods and spirits, smooths the relations of men and women, and calms the hearts of fierce warriors” (Rodd & Henkenius, p.35). There can be little doubt that this manifests Kino Tsurayuki’s belief that kotodama resides in Yamato poems.

Summary

Kotodama, the spirit of the language, and its mysterious powers were believed in in ancient times as revealed in Manyōshū (759) poems. People’s belief in kotodama is evident in the practices of name taboo, divination, avoidance of tabooed expressions, and various cultural aspects of their life. The poems composed by Kakinomotono Hitomaro (701) and Yamanoueno Okura (733) wish a safe journey to the Ambassadors to China, expressing the word, kotodama, in a worshipful attitude toward the deities and the sovereigns. Sending a mission to China was an enormous national project commanded by the Emperor. The fact that both Hitomaro and Okura used the expression, kotodama with a sense of awe and respect on the occasion is indicative of the great significance of the language spirit. The poem of evening divination by Hitomaro accounts for the general practice of seeking for the mystic power of kotodama. The Manyōshū, the Kojiki, and the portions of the poems in the Nihonshoki were written in the Yamato language in which kotodama was considered to dwell and thus imply the mind of Japanese national identity.

The Kokinshū (905) is a monumental imperial anthology in that it provides an important insight into the nature of Japanese poetry, waka, which is composed in plain Yamato words. It is clearly stated in the preface that kotodama resides in waka. In composing waka of 31 syllables which is invigorated by the language spirit, every single syllable has to be seriously selected. Waka poetry with the concept of kotodama is one of the
great traditions in Japanese literature.

[Notes]

(1) The Manyōshū, literally “the collection of ten thousand leaves”, is the oldest Japanese anthology. The Manyōshū was compiled by Ōtomo Yakamochi during the latter half of the eighth century. It comprises 4516 poems in twenty books. The variety of poets ranges from emperors and empresses to frontier guardsmen and beggars.

(2) Manyōshū texts (both the texts in Romaji and English translation) in this paper except for the poem, vol. 11, no. 2506, are cited from The Manyōshū (1965) translated by the Nippon Gakujyutsu Shinkōkai (NGS). The Hepburn system is followed in the Romaji transcription.

(3) The Kokinshū, or Kokinwakashū (ca. 905), is the first imperial anthology of Japanese poetry. It consists of 1,111 poems, all but nine in the thirty-one syllable form, or waka.

(4) Miller (1982, p.130) points out that “unfortunately, neither of these two English equivalents does very well by this significant Japanese term, nor does either give a fully adequate idea of the implication of the word tama in the expression kotodama.”

(5) Origuchi’s analysis is summarized by Toyoda (1985, p.647). Toyoda also notes that Origuchi’s clear statement concerning the kotodama belief and divination represents an insightful viewpoint.

(6) Katashiro is a physical object used as emblem of the presence of a spirit in Shinto rites of worship. The word also means an object representing the human figure used in rites of purification (Encyclopedia of Shinto, Kokugakuin University).

(7) Miller, a scholar with the background of Western culture, gives his definition and argument on kotodama in Miller (1977, 1982). Miller provides an analysis mainly on kotodama and Kokutai no Hongi from the perspective of modern history.

(8) Although kami is translated as gods in NGS Manyōshū, Japanese kami (deities) are both gods and goddesses including the supreme deity Amaterasu Ōmikami.

(9) The text in Japanese is from the Manyōshū III by Nakanishi (2007, p.41). Romaji is supplied by the author.

(10) English translation is based on Miller (1977, p.267) and is modified by the author.

(11) NGS, Introduction, p. xix.

(12) The Kojiki (Records of Ancient Matters) was edited and transcribed by Ōno Yasumaro and presented to the imperial court in 712. Kojiki is the oldest surviving Japanese book and it is in essence mythology.

(13) The Nihonshoki (Chronicles of Japan) was compiled by Prince Toneri and presented to the court in 720. It is Japan’s first official history written in classical Chinese.

(14) Citing Emperor Jomei’s poem (Manyōshū, no. 238), Watanabe asserts that Japanese people’s souls get stirred by the poem because there is kotodama at work (1974, p.16).

(15) Kanshi is poetry written in the Chinese language by Japanese people.

(16) The preface by Kino Tsurayuki is from the Kokinshū (Rodd & Henkenius, 1984) Underlined words are supplied by the author.

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