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4. PREDNÁŠKA 2020**F x W: rozdíl výslovnostní i pravopisný****FA, FI, FE, FO**

人 ひと

花 はな

母 はは

川 かは

上 うへ

上着 うはぎ ufa + gi

大きなり おほきなり

多し、(till Heian also:)

大し おほし

遠し とほし

塩 しほ

御 おほみ

扇ぎ あふぎ

近江 あふみ

思ふ おもふ

思はず おもはず
思ひき おもひき

言ふ いふ
言はず いはず
言ひき いひき = minulý čas

WI, WE, WO

井 ゐ X い (五、五十、寝)

居る ゐる = sit X いる (入る、煎る、射る)
居立ち ゐたち sitting down and standing up, caring ardently/incessantly for s.o.,
来居る きゐる come and sit down
位 くらゐ (* < 倉+居)

絵 ゑ

会 え

声 こゑ

居る をる
X おる (織る、降りて、下りて)

小 を
X お (御 started to appear in Genji as an abbr. of ofomi: 御前)

小野 をの “nice little field”. surname.

幼し をさなし young, small, immature

男 をとこ man

処女 をとめ girl

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= people who were there

DEMO

天ざかる雛にある我

(雛 ひな countryside

あまざかる ama-zakaru (or あまさがる) “heaven-distant”, “where the skies come down”, makurakotoba to 雛 “countryside”)

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= I who live (“am”) in this heaven-distant countryside

The two separate forms for attribute (*rentaikei*) and predicate (= sentence-final form, *shuushikei*).**Short vowel verbs:**e. g. miru, keru (kick) – the same form for both usesrentaikei: 見るものshuushikei: 物 (を) 見る。**Longer vowel verbs:**the modern sugiru 過ぎる:rentaikei: むなしく過ぐることを惜しむ (wosimu)shuushikei: むなしく過ぐ。(gerund: 過ぎて)

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The subject in a genitive (possessive) construction

In Old Japanese, the subject was usually expressed by a zero ending. There was no specific *nominative* (SUBJECT) particle. What we know as such in modern Japanese – GA – originally had *genitive* (possessive) function, seen in the modern phrases like 我が国 or in the Japanese national anthem 君が代 kimi-ga yo “the age/reign **of** the lord=the Emperor“.

In Classical Japanese:

我が妹 (いも) my beloved
妹 (いも) が家 the house of (my) beloved

Also after a nominalized verb:

清き川瀬を見るがさやけさ
(清し きよし clear
川瀬 かはせ plynčina, přeřeje
さやけし je průzračný, čirý, čistý)
lit. “the transparency **of** looking (= of the time when I am looking) at the clear rapids”

(oh!) the transparency, when I look at the clear rapids!

我が思ふ妹 wa-ga omofu imo
“the girl about whom I think (= whom I love)”

originally: omofu imo “the girl I love, beloved girl” > waga omofu-imo “MY beloved girl”

later came to have the meaning of the subject: waga-omofu (I love) imo – the girl I love, i. e. synonymous with

我、思ふ妹 ware omofu imo

君が言へば kimi-ga ifeba
-e-ba = když; protože (NB **ne** „kdyby“!!!)

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2 + ari (contracted into > eri)

KAKI + ARI > KAKERI 書けり

1. I am writing (*continuous*)
2. I have written, it is written (*perfect*)

Classical Japanese

besides 書けり, a new analytical form appears for the same grammatical category:

TE + ari > TARI

KAKITE ARI > KAKITARI 書きたり

a přitom se 書けり stáva zastaralým tvarem

Post-classical Japanese (until today)

besides 書きたり, a new analytical form appears for the same grammatical category:

TE + (W)IRU

KA(K)ITE IRU 書いている

The original form 書きたり gradually assumes new uses and phonetic form. In the simplified form 書いた it acquired the meaning of simple past tense. The original form in –ri remains “stuck” in the construction 書いたりする with a repetitive meaning.

II. More pronunciation specifics of Old Japanese

For Chinese, the kanji are **logograms**, letters for concrete words. In Japanese, they changed into **semantograms**, letters for meanings. Each of the semantograms records several words (called “the readings”).

Polyphony of signs.

Man'yōgana 万葉仮名 is a mixed semantographic-phonetic script, sometimes the term also refers to the phonetic usage of Chinese characters. **Sometimes the phonograms are written smaller than the semantograms, in which case it is called Senmyōgaki 宣命書 after senmyō Imperial edicts in which they were used in (as well as in norito liturgies).** According to which of the readings is used, the signs can be divided into ongana (predominant) and kungana (rare).

1. CONSONANTS

Apart from the F and W sounds,

a,

[je]

“j” sa vyskytovalo aj pred “-e”, ale písalo sa rovnako ako “e” (možno všetky “e” boli [je])

oboju – obojuru – obojete おぼゆ・おぼゆる・おぼえて

b,

[ng, ŋdʒ, nd, mb]

voiced counterparts of voiceless consonants were probably prenasalized (actually, all the paired voiced consonants might have developed from prenasalised voiceless ones, according to some scholars, eg Vovin p.36).

oboyu < *omopoyu (original meaning “feels like, seems” - derivation from OMOPU

思ふ

c,

palatalization

“s” palatalized both before “-i” and “-e”: si, se, zi, ze
 “t” was probably not palatalized before the Nara period
 “di” and “zi” were different sounds and distinguished in writing
 大略 (おほぢ)、氏 (うち)、
 “du” and “zu” also
 めづらし、いづれ、いづこ

d,

gemmination ([mm, nn, kk, tt, pp, ss...])

were often left unrecorded, only spelled as if there were a single consonant
 *aru-meri “apparently there is” > [ammeri] spelled あめり

2. Vowels

a,

starojaponština (do nary)

kó-rui *i*: 比、必、卑

ocu-rui *ï*: 非、悲、彼、飛、妃

a

i1 < *i, *ji

i2 “ï” < *uj, *oj

u (rounded)

e1 < *e, *je

e2 “ë” < *aj, *ej

o1 < *uo, ua

o2 “ö” < *o/ə

there are only remnants of this state of things in the Nara period, and from the Heian period onwards, the 5-vowel system was firmly established (obě I splynuli do jedné hlásky I, obě E taky, a stejně tak obě O).

b,

Synizésis (or adjoining contraction)

contraction of adjoining vowels into one syllable.

ancient Greek, Latin, Italian

philo-sophiā “philosophy” but *philo-anthrōpiā > phil’-anthrōpiā “philanthropy”

Latin, Italian

“Giorgio Armani” pronounced as 4 syllables only, not 5

“penso anchè”

in poetry and opera librettos:

“Parigi, o cara, noi lasceremo,

la vita uniti trascorreremo...”

(La Traviata, 3rd act)

In Old Japanese, *synizesis* had an important role in compounds, as we will see later, but it is possible že přímo souvisela s rytmem poezie. V Kodžiki máme verš psaný sedmi znaky

kö-kö-rö-pa'mö-pë-dö
(Kodžiki kajó 51)

tento verš, přenesen do moderní výslovnosti, by zněl:

kokoro-wamoedo

Both represent the 7syllable line, typical for the syllabic metre of ancient Japanese poetry:

kö-kö-rö-pa-mö-pë-dö

What this verse actually says is:

kökörö-paömöpë(n)dö 心は思へど

or:

kokoro-wa omoedo = my heart feels, but...

Also MAN 843:

mi-ya-ko-si-zo-mo-pu 7 syllables

synizesis for:

miyako-si-zo omopu 都しぞ思ふ

From these examples, it is obvious that, at least originally, *synizesis* was actually used to accommodate the syllable count to the syllabic rule of poetry – bez této kontrakce by verš byl o jednu slabiku delší.

In later practice of classical poetry of the Heian period, cases like these were called “ji-amari”, yet whether they were really recited with synizesis or nebo jenom “brán jako” o jednu slabiku delší, přitom ale recitován naplno, není jisté. The man'yōgana record of these lines at least provides a firm testimony that *synizesis* was used in the oldest times of the poetry.

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