

*«And the gem-black night will come...» - About Phraseological Units  
of the Old Japanese Language*

Ekaterina Levchenko

Far Eastern State University for Humanities, Russia

0382

The Asian Conference on Arts & Humanities 2013

Official Conference Proceedings 2013

Abstract

The paper describes special traces of phraseological units in so – called first Japanese written sources, considering the development and usage of one of the distinctive linguistic phenomena over the time during one particular era of ancient Japanese history by giving analyses of one collocation, as a representative of phraseological units, *nubatama no yo the gem-black night*. Special attention paid to semantics of phraseological units in Old Japanese language and its connection with special literary device of the Japanese literature – *makura-kotoba*.

Key words: phraseological unit; phraseme; collocation; Old Japanese language; first Japanese written sources

This research is devoted to the linguistic phenomena of phraseological units in so-called the first Japanese written sources. Here there are two concepts, which need to be explained. First of all these are the first Japanese written sources. According to the latest research of the History of the Japanese language, made by prof. Frellesvig in Oxford, the linguistic period of the Old Japanese language refers to the period of 700-800 AD [Frellesvig 2010, 1]. The first written sources of this period are Kojiki (Records of ancient matters) and Nihon Shoki (Chronicles of Japan), that consist of narrative and poetic parts. The narrative part of each source is presented in logographic written style (writing, which represents those elements of the language which carry the meaning) that incredibly influenced by or copied the Chinese written system. Thus, it is hard to analyze its language, having in mind Japanese grammar or morphosyntax. As for another part of the mentioned sources there were ancient songs – so called 古代歌謡 *kodai kayo*. In the early chronicles, mentioned above, one can find songs, which comprise a part of the narrative, as the forms of the elevated speech representing the thoughts and words of the specific gods or historical figures. Some of these songs existed, however, as independent songs, before they were used by the editors of the chronicles. All songs were written in Chinese script to write Japanese words in the Japanese language, completely phonetically without a single use of a logogram. The language of the songs is very archaic, judging from both the spelling system and grammar. The so-called Kojiki has 3 scrolls and 112 songs. Nihon Shoki has 131 songs; it is ten times longer than Kojiki with thirty scrolls as against three. The songs of the both sources seem particularly close to the oral sources of myths, folktales and anecdotes and thus reflect life, culture and beliefs of the Japanese of that time.

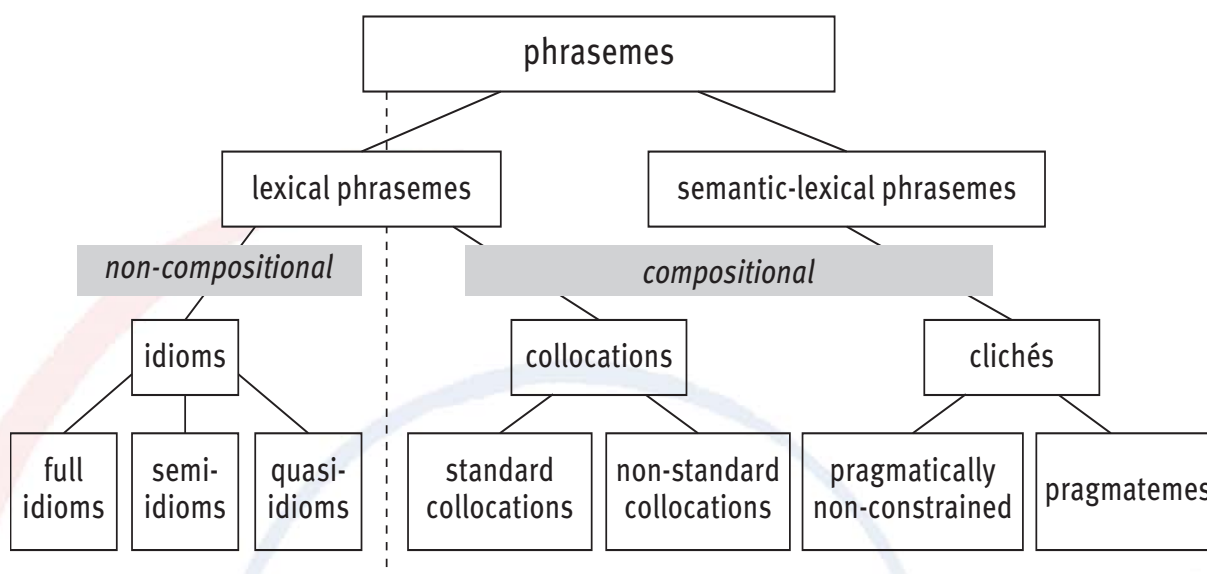
The second concept of our research is the term of a phraseological unit. There is no need to insist on the importance of phraseology for linguistic studies: on this point the linguistic community is in an agreement. But there is no agreement either on the exact content of the notion «phraseology», nor on the way phraseological expressions should be described.

In our research we used an approach of Igor Melchuk, which is as much universal to be applied to the phrases of Old Japanese language. However, classic researches of phraseological expressions by Vladimir Vinogradov and contemporary popular approach to the idioms of the cognitive linguistics can not be applied to the analyzing material because the main feature of phraseological units is considered to be invariability and repeatability. Igor Melchuk's approach is most profoundly influenced by the classics Bally, 1909 and Weinreich, 1969.

The literature on phraseology is too huge to be reviewed here even cursorily; here we can mention Everaert et al. 1995, Wanner 1996, Alvarez de la Granja 2008 and Anscombe and Mejri 2011. As for the approach of Igor Melchuk for phrasemes definition used in this research there are numerous publications of this author devoted to the theory of the phraseology. Here we shall limit ourselves to mentioning Melchuk 1995 (a sketch of theory of phraseology within the Meaning-Text framework).

Phraseme or phraseological expression is a phrase featuring some unpredictable properties, i.e. linguistically constrained phrase, or else a phrase that is not free. A phrase is not free (=phraseologized) if at least one of its lexical components is selected by the speaker in a linguistically constrained way - that is, as a function of the lexical identity of other component(s) [Melchuk 2012: 33].

Figure 1. Typology of phrasemes [Melcuk 2012; 42]



According to the abovementioned definition phrasemes are considered to be of the two subsets: lexical phrasemes and semantic-lexical phrasemes. Natural language has three major classes of phrasemes: idioms, collocations and clichés, where idioms are non-compositional, while collocations and clichés are compositional.

Giving a particular definition of each phraseme class we can say, that an idiom can be characterized by the degree of its transparency or opacity. All idioms are non-compositional, but the degree of their transparency varies.

A lexical phraseme is a collocation if it is compositional<sup>1</sup>. A collocation is binary – it consists of two major elements: a base, lexical expression chosen freely by the speaker, and a collocate, lexical expression chosen as a function of the base to express a giving meaning bearing on the base. A collocation is semantically compositional, since its meaning is divisible into two parts such that the first one corresponds to the base and the second to the collocate [Melcuk 2012; 39].

As for Kiki songs phrasemes, traditionally scholars consider only a few idioms to be its phraseological units. Giving an exact example this is Takahikaru Hi no miko (多迦比迦流比能美古) *Divine Child of The High-Shining Sun* (“Kojiki” songs ## 28, 47, 72, 100, 101), used only in “Kojiki” songs for five times or Yasumishishi Wa ga o:kimi (夜須美斯志和賀意富岐美) *Mighty lord ruling the land in peace* (“Kojiki” songs ## 28, 66, 97, 98, 104) also used in the mentioned source for five times.

All expressions and lexemes are analyzed in Tsuchihashi Yutaka’s fundamental “KiKi” songs edition and commentary (Tsuchihashi, 1957) or Kurano Kenji’s edition

<sup>1</sup> Compositionality – word expression is compositional when meaning of a whole expression is determined by the meanings of its constituent parts and the rules used to combine them.

and commentary of the whole Kojiki text (Kurano, 1958) in *Nihon koten bungaku taikei* [Series of the Japanese Classical Literature] from the Iwanami publishing house. There are also numerous whole songs texts or their expressions analyses in different “Kojiki” and “Nihon Shoki” editions and commentaries. In English we can find deep literal research of Old Japanese literature by Konishi Jun’ichi and waka anthology by Edwin Cranston or Alexander Vovin and Bjarke Frellesvig researches in linguistics of Old Japanese language.

In the mentioned fundamental works, for example, expression **Nubatama no yo** (奴婆多麻能用) **Lily gem night (song 3 strophe 20-21)** is considered to be the metaphorical expression of the “KiKi” songs. In the anthology “Gem-glistening cup” we can find the following translation of this phrase: “...Gem-black night...” [Cranston 1993, 9]. *Nubatama* expression has been translated as a “gem-black” what is semantically absolutely correct. *Nubatama* itself is an expression, which consists of two lexems - *nuba* and *tama*. *Nuba* is a noun – name of a plant – (blackberry) lily and *tama* is a noun, which means “gem”. Whole expression is an attribute for the *yo night* base. When making a word-to-word translation of *nubatama no yo*, we receive an expression *lily gem night*. There is no *black* meaning deriving from the meaning of expression lexemes components meaning. Then, why it is *black* gem night and a part of what linguistic phenomenon is it?

While reading “Kojiki”, “Nihon Shoki” and “Man’yo:shu.” songs we can find following examples of *nubatama no yo* expression. In “Kojiki” song # 3: 20)Nubatama no 21)Yo wa idenamu (20)奴婆多麻能 (21)用波伊傳那牟 *The lily-gem night will come*; Man’yo:shu: songs # 0169 (2): 3)烏玉之 4)夜渡月之 3) *Nubatama no 4)Yo wataru tsuki no*; Through the jet-black night The moon no longer sails the sky [Cranston 1993, 210]; song # 0525 夜干玉之/黒馬之 *Nubatama no Kuroma no* On your blackberry steed [Cranston 1993, 535]; # 0573 野干玉之/黒髪變 / *Nubatama no Kurokami kawari* Black as a berry, The locks of a young man’s hair [Cranston 1993, 564].

Researchers of the native language in Japan consider these expressions to be *makura-kotoba*<sup>2</sup>.

For instance, in one of ancient treatises, *Yamato-uta sakushiki* [Codex of creating Yamato songs], written by Fujiwara-no Kisen in the 830's we can find some explanations about *makura-kotoba*, also this phenomenon was mentioned in

<sup>2</sup> One of the most specific and difficult phenomena in Japanese poetics, along with such literary techniques as *kakekotoba* and *jo*, is *makura-kotoba* (the pillow-words). It’s a common practice to define *makura-kotoba* as a constant epithet, but such definition doesn't cover all characteristics of this difficult stylistic phenomenon. Moreover, not all constant epithets are *makura-kotoba*, they exist outside the limits of this term. As to *makura-kotoba* they act in various and very difficult forms. Among *makura-kotoba* there are some constant epithets, for example, “*hisakata no*” sun radiant about the sky (MYS III; 382); “*ashihiki no*” the leg-cramping (MYS III; 417) etc, but there are also such phrases, which play the role of a constant beginning “*Kamukaze no*” of the Divine Wind for Ise (MYS II; 163], constant comparisons etc., for example, “*Shiranami no*” white waves (splash)(MYS I; 34). *Makura – kotoba* reflect interconnection with working tools, rite culture elements, and everyday life elements. Thus, “*Aoyanagi*” green willow (MYS V; 825) is a *makura-kotoba* for the wreath, because commonly wreathes were made from willow. Thereby, *makura-kotoba* often provides a rather concise picture of the whole nature, everyday life, thus becoming a comparison or constant epithet. In written records of various ages this technique have been used in different ways up to its transformation into the stylistics device of sound reduplication without any meaning.

numerous treatises of the Heian era, for example, *Etsumeisho*, *Shunhisho*, *Ogisho* etc. In XVI century Sanjonishi Sanetaka wrote a treatise, fully devoted to the *makura-kotoba* (1537). At the Tokugawa era Motoori Norinaga and Kamo no Mabuchi wrote there fundamental researches on *makura-kotoba*. At the end of XIX – beginning of the XX centuries appeared first western works about mentioned phenomenon. B. H. Chamberlain (1878) and V. Dickins (1908). In 1927 appeared fundamental research of Fukui Kyuzo. Contemporary researches of *makura-kotoba* are numerous; here we will limit ourselves to mentioning researches of Tada Kazuomi, prof. of the University of Tokyo. As we can see from the definition in the footnote analyzing expression is considered to be either *makura-kotoba* or metaphor, both of which are literal devices of the songs. While considering the definition of *makura-kotoba*, involuntarily you ask a question: «What these phrases were used here for?»

The religious complex of ancient Japan, which subsequently became of what is known as Shinto, actually assumes that it consists of the deities of local character (their power was limited by certain region). Because of that most of ancient poems have to have a “splinter” part in it with references (e.a "prayers", "hymn") to a local deity. Without these components a poem would not possess the needed magic force (a.k.a *Kotodama*). The phenomenon of *Kotodama* evolved into a leading expressive ideal, resulting in the development of such specialized expressive techniques as the “pillow – word” (*makura-kotoba*) and the “preface” (*jokotoba*). Jin’ichi Konishi in his research, devoted to the history of Japanese literature, named this techniques as “guide phrases” (*doshi*) [Konishi, 235].

Despite the immense amount of research which has been carried out since Edo period on the subject of the pillow-words, no one has adequately explained why people of the ancient ages were moved by the expressions produced by pillow – words and prefaces. If people had not been moved by them, ancient poets would not have made regular and frequent use of them over centuries.

Similarly, why were “prefaces” used in such large quantities. Konishi in his research offers a following explanation:

1. Both pillow-words and prefaces are almost identical and differ only in length.
2. Both once imparted the action of the *Kotodama* to the words they modified, so as to create lively expressions.
3. As ancient Japanese gradually lost touch with the *Kotodama* and its actions, considered reception has undergone to irreversible transformations of the functions, as a result *makura-kotoba* have transformed into rhetorical means of a poetic expression.

For this reason the author suggests to define the ancient *makura-kotoba* as the "phrases-indexes" to underline their indissoluble communication with religion and culture of ancient Japan [Konishi, 254].

One the leading Russian specialists in ancient Japanese folklore, prof. Lioudmila Ermakova in her research of ancient Japanese songs gives an opinion, based on some texts, that “...*makura-kotoba* ascended from sacred formulas, about which we can judge from the most ancient poetic texts” [Ermakova 1995, 175]. Also the researcher offers to define *makura-kotoba* as accreted parts of archaic ritual of cosmological puzzle, i.e. question and answer dialog between sacrificer and esoteric. Such puzzles



cannot be solved, answer should be known a priori, i.e. such puzzles serve as an important part of metalinguistics language function<sup>3</sup>, serving to prove that all community participants use the same cultural<sup>4</sup> and language codes<sup>5</sup>. [Ermakova 1995, 180]. Some Japanese researches consider *makura-kotoba* to serve in ancient Japan as a kind of proverbs that lost their direct meaning and became some kind of cliché.

From the linguistic point of view analyzing expression is not an idiom. As we can see from the mentioned examples of the analyzing expression it is at some degree invariable, because *nubatama* predicts the appearance of a restricted group of words. In “KiKi” and “Man’yo:shu:” songs these are the *yo* lexeme – a noun means “night” and one more is *kuroki* – blackness. The usage of the predicted bases of Nubatama collocate in Man’yo:shu: are shown on tables 1 and 2.

The logo for the International Association of Forum and Applied Linguistics (iafor) is centered on the page. It features the word "iafor" in a light blue, lowercase, sans-serif font. The text is enclosed within a circular frame composed of two concentric, slightly irregular arcs. The outer arc is a light red color, and the inner arc is a light blue color, matching the text.

---

<sup>3</sup> Metalinguistics is a study of language in relation to its cultural context [Britannica, 2010].

<sup>4</sup> Cultural codes are defined as symbols and systems of meaning that are relevant to members of a particular culture (or subculture) [Britannica, 2010].

<sup>5</sup> Language code is a code that assigns letters and/ or numbers as identifies or classifiers for languages [Britannica, 2010].

Scroll	2	3	4	5	6	7	8	9	10
Bases of <i>nubatama</i> collocate with the meaning of the <i>night</i>	夜渡月 夜床 暮	夜渡月 其夜	夜夢 其夜 昨夜	用流	夜 夜霧	夜渡月	今夜	夜霧 宵渡月	宵霧 夜霧 夜 夜渡雁
Scroll	11	12	13	15	17	18	19	20	
Bases of <i>nubatama</i> collocate with the meaning of the <i>night</i>	其夜、 夢、每 夜、夜 渡月	彼夢、 宿而 之晚、 今夜 夢	彼夜、 夜、 宵	欲、欲 流、比 登夜、 欲和多 流月	欲流、 欲、伊 米、都 寄	欲和多 流都 寄、夜 床	夜	欲流、 己与 比の 月夜	

Table 2.

Scroll	2	4	7	9	11	13	15	16	17
Bases of <i>nubatama</i> collocate with the meaning of the hear	吾黒髪	黒髪	吾黒髪 玄髪山	髪	我玄髪 妹之黒髪 吾黒髪 黒髪 黒髪山	黒髪	伊毛	黒髪	黒髪
Scroll	19	20							
Bases of <i>nubatama</i> collocate with the meaning of the hear	黒髪	久路加美							

Outside mentioned usage area *nubatama* expression was not used.

Using the abovementioned definitions of phrasemes and its classes for lexems and its expressions in “Kojiki” and “Nihon Shoki” songs we received about 50 phrasemes, which we divided into structural and semantic classes. To do this it was necessary to make word for word translation of 239 “KiKi” songs. Using a collocation (as a

representative of the subclass of phrasemes) (Kojiki song # 3) *Nubatama no yo* (奴婆多麻能用) *The gem-black night* (E. Cranston translation) we will show the analysis of the functioning of phrasemes in the song of “Kojiki”, “Nihon Shoki” and some songs of “Man'yōshū”. This will allow us to show existing phraseological units in Old Japanese with made structural and semantic analysis. As a future perspective it is possible to analyze functioning of the received phrasemes in “Kokinwakashu.” and “Shinkokinwakashu.” to make a diachronic research of phraseological units of the Japanese language.

### «Kojiki» song # 3

1)夜知富許能 2)迦微能美許登 3)奴延久佐能 4)賣迹志阿禮婆 5)和何許許呂 6)宇良須能登理叙 7)伊麻許曾婆 8)和杼理迹阿良米 9)能知波 10)那杼理爾阿良牟遠 11)伊能知波 12)那志勢婆多麻比曾 13)伊斯多布夜 14)阿麻波世豆迦比 15)許登能 16)加多理碁登母 17)許遠婆 18)阿遠夜麻迹 19)比賀迦久良婆 20)奴婆多麻能 21)用波伊傳那牟 22)阿佐比能 23)惠美佐迦延岐弓 24)多久豆怒能 25)斯路岐多陀牟岐 26)阿和由岐能 27)和加夜流牟泥遠 28)曾陀多岐 29)多多岐麻那賀理 30)麻多麻傳 31)多麻傳佐斯麻岐 32)毛毛那賀爾 33)伊波那佐牟遠 34)阿夜爾 35)那古斐岐許志 36)夜知富許能 37)迦微能美許登 38)許登能 39)迦多理碁登母 40)許遠婆

1)Yachihoko no 2)Kami no mikoto 3)Nuekusa no 4)Me ni shi areba 5)Wa ga kokoro 6)Urasu no tori zo 7)Ima koso wa 8)Wadori ni arame 9)Nochi wa 10)Nadori ni aramu o 11)Inochi wa 12)Na shisetamai so 13)Ishitafu ya 14)Amahasezuke 15)Koto no 16)Katari-goto mo 17)Ko o ba 18)Aoyama ni 19)Hi ga kakuraba 20)**Nubatama no** 21)**Yo** wa idenamu 22)Asahi no 23)Emisakae kite 24)Takuzuno no 25)Shiroki tadamuki 26)Awayuki no 27)Wakayaru mune o 28)Sodataki 29)Tadaki managari 30)Matamade 31)Tamade sashimaki 32)Momonaga ni 33)I wa nasamu o 34)Aya ni 35)Na koikikoshi 36)Yachihoko no 37)Kami no mikoto 38)Koto no 39)Katari-goto mo 40)Ko o ba

1) Yachihoko 2) Mighty lord 3) Tender grass 4) I am a woman 5) My soul 6) Is a bird 7) At the moment 8) I am a free bird 9) Later 10) I would be your bird 11) Life 12) Do not lose 13) Fast and flying 14) Ama – couriers 15) Words 16) The words of the story 17) Were told 18) In the green hills 19) When the sun will hide 20) **Lily gem** 21) **Night** will come 22) Morning sun 23) Smiling in splendor, come 24) These rope 25) White arms bare embrace 26) Soft snow 27) My young breast 28) Take in hands 29) Lie close and interlaced 30) Pearl white arms 31) Interlace with white hands 32) Stretch out your legs 33) You will lie and sleep 34) Therefore 35) Do not yearn 36) Yachihoko 37) O, deity lord 38) Words 39) Words of the story 40) Were told





Pic. 1 Blackberry lily (Belamcanda chinensis)

Nuba – a noun – a name of a blackberry lily (Belamcanda Chinensis)

Tama – a noun – a gem

No – a

Yo – a noun – night

As we can see from the given analyses expression can be translated as

*Nubatama no yo – (blackberry) lily gem night.* Gems of this plant as it is shown at Pic.2 are of extremely black color. Meaning of this expression is the night of extremely dark (black) color. We consider this expression to be not free or to be the phraseme - one of its lexical components, *nubatama no*, is selected by users in a linguistically constrained way. In a non-free phrase, at least one of its lexical components is selected depending on other particular lexemes building up this phrase; in this particular case this is *nubatama no lily gem*. This phraseme is lexical – “extremely” dark (night) meaning is constructed freely, we can find *yo* lexeme usage in the songs of “Kojiki” # 78; in the “Nihon Shoki” songs #65, 66, 69, usage of this lexeme in “Man’yo:shu.” is numerous.

So, in the analyzed expression only one of its lexical components – *nubatama* a lily gem – is selected in a constrained way.

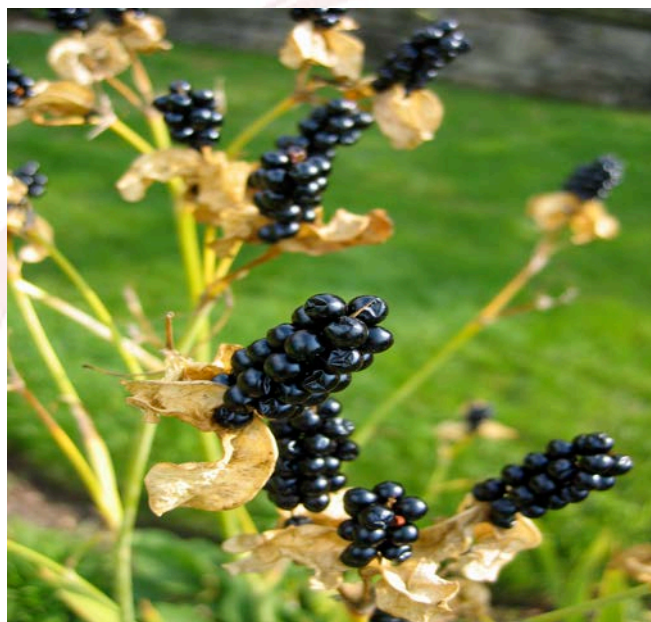
This lexical phraseme is compositional – its meaning *lily gem night* is divisible into two parts - *extremely dark* corresponds to the collocate and *night* corresponds to the base. The meaning of the base is always a semantic pivot<sup>6</sup> of the collocation. Lexical compositional phrasemes are collocations as we can see from the Fig 1, page 2.

---

<sup>6</sup> Semantic pivot of a meaning – the part of the meaning that defines what sort of referent the idiom has (person, place, thing, event, etc.)

Thus, *Nubatama no yo* lily gem night phraseme is a collocation. In this case *yo night* lexical component is a base of the collocation and *nubatama lily gem* is a collocate.

When speaking about this phraseme functioning in songs of “Kojiki” we couldn’t say, that it is invariable. While analyzing it’s functioning in further records (Nihon Shoki; Man’yo:shu: etc.) we notice that invariability became more obvious with the time past. Meaning of this collocation, as we said earlier, is *extremely dark night*. *Extremely dark* collocate, because of which this phrase is not free, is connected with ethno-specific concept of the plants<sup>7</sup>.



Pic. 2 Blackberry lily (Belamcanda Chinese) gems

Plants influence the culture of different nations. This thesis is more than correct when speaking about Japan, the culture of which is considered to be phitonimous, because even in ancient times the country was agricultural. Most of plants, image of which used in Japanese written sources are not useful from the practical point of view their image has symbolic, religious or esthetical meaning.

Nature cult obviously plays an important role in Japanese culture and has been a research subject for centuries. Motoori Norinaga said, that «...kami (gods) – these are, first of all, Gods of Earth and Heavens and their souls, deified in sanctuaries, and human beings, birds and animals, trees and plants, seas and mountains have special power and have become an object of worship [Norinaga, 2006 115]. We could find reflection of this ethno-cultural specific trace even in «Kojiki», also some reflection could be found in phraseological units of «Kojiki» songs.

When speaking about analyzing collocation, its denotation is correlated with the «extremely dark», while the significatum with the exact plant. We can say that in this case connotative meaning is positive since with the usage of this collocation we can fill the beauty of the night.

---

<sup>7</sup> Ethno-specific concept – is a mental phenomenon, some typical fragments of human opyt. Typies of this edinic zakreplyayut in human memory different stereotypes.

Some researchers of a native language in Japan say that Japanese in Nara period did not compare night with these gems but consider the night to be “berry lilyed” [Nakanishi 1992: ]. Moreover, *tama* lexeme component could be considered as a base of *tamashii* (魂) spirit, soul. In this case, *nubatama* could be understood as extremely dark (black) spirit.

One more hypothesis concerning the meaning of this collocation could be found in the most recent works of Prof. Tada Kazuomi, who follows version of Prof. Satake Akihiro (佐竹昭広氏) described in *Manjyo:shu: nukigaki* (万葉集抜書). There we can find an explanation that *nuba* lexeme component from the collocation *nubatama no yo* has the meaning of a swamp, a marsh, a bog, dark black color of mud from the bottom of which is compared with the darkness of the night. Thus, when reading *nubatama no yo* phraseme it happens to feel that extreme darkness enveil the body grain by grain. When a person entered a swamp the feeling of thickening its dark mud becomes bigger and bigger with the every step.

The same way extreme darkness of the night becomes blacker and much blacker with the every moment of the night.

As for the conclusion, we can say, that Igor Melcuk approach to the phrasemes and there types could be applied to the expressions of the songs of the Old Japanese language. Using the mentioned approach we determined approximately 50 phrasemes in the songs of *Kojiki* and *Nihon Shoki*. We limit ourselves by analyzing poetic part of mentioned sources because of special traces of written language in Nara period Japan. Here we spoke about one unit *nubatama no yo* to show process of analyses and functioning of the phrasemes in Old Japanese sources.

Some of the *Kojiki* songs word combinations, determined by researchers as *makura-kotoba* could be called phraseological units or phrasemes. We can hardly say, that *makura-kotoba* are the kind of phrasemes, because this phenomenon exists outside phraseology limits. Anyway, one cannot ignore the fact, that phrasemes and *makura-kotoba* are interrelated. Probably, this relation is influenced by the culture, because both phenomena were kept by it. Tsuchihashi Yutaka in his detailed research of ancient songs said about close connection of *makura-kotoba* and proverbs at the field of invariability given some examples from “Fudoki” songs [土橋 1960: 43]. We can suggest, that word combinations that are phrasemes and *makura-kotoba* at the same time, are the different sides of analyzing word combinations, which are interrelated, viz. cultural aspect (*makura-kotoba*) and phrasemes (linguistics aspect).

If to compare phrasemes of two mentioned sources, about 70% of the units determined in *Kojiki* songs were used in the similar songs of *Nihon Shoki*, but were written phonetically using another hieroglyphs. Probably, we can consider this repetition to be at some extant the trace of forming invariability. If so, then we can say that *Kojiki* phrasemes tend to the center of the phraseological field by acquisition of invariability. So, some of the collocations could become idioms in the next sources.

As for the future perspective of this research it is necessary to analyze functioning of determined units in the following sources, such as *Fudoki*, *Kokinwakashu* and *Shinkokinwakashu*. Such diachronic analyses will allow us to see changes of determined phrasemes (are they tend to center of the phraseological field or they lost the restrictions of usage and became free phrases inspite of phrasemes. Besides, it will

be possible to distinguish new phrasemes, which were used, for example, in Man'yōshū for the first time.

### Conclusions

1. It is possible to use Igor Melchuk approach for the expressions of the Old Japanese language
2. Due to the special traces of the written language of the first sources only poetic text (songs) was selected as a material for linguistic analyses
3. There were determined approximately 50 phrasemes in the texts of the songs.
4. To see the development of the mentioned expressions it is necessary to analyze their functioning in the sources such as Man'yōshū and Kokinshū.

### Sources:

1. «Kojiki» A records of ancient matters, 712 AD
2. «Nihon Shoki» Chronicles of Japan, 720 AD
3. «Man'yōshū» Collection of ten thousands leaves, after 759 AD

### References:

#### In English

1. *Igor Melchuk* Phraseology in the language, in the dictionary, and in the computer, De Gruyter Mouton, 2012/3; 31-56
2. *Cranston E.* A waka anthology. Volume one: The Glem – Glistening cup [Text]/ Edward Cranston A waka anthology. Volume one, California – USA: Stanford University Press, 1993.
3. *Konishi J.* A history of Japanese literature [Text]/Jin'ichi Konishi A history of Japanese literature. Volume one. The archaic and ancient ages. ed. by E. Miner.-Princeton, New Jersey-USA: Princeton University Press, 1984.- P.206-211

#### In Japanese

1. 金子 武雄 称詞・枕詞・序詞の研究 東京、公論社、1977 312/ Kaneko Takeo “Syo:si, makurakotoba, jyosi no kenkyu.” Tokyo, Ko:ronsha, 1977.
2. 賀茂 眞淵全集/ 眞淵 賀茂.[Text] 全集, 5 巻き: 東京: 吉川弘文館、1928 年. –Kamo no Mabuchi Full collection of Kamo no Mabuchi. Volume 5, Japan: Yoshikawa Kobunkan publishing. – 1928.
3. 賀茂 眞淵全集/ 眞淵 賀茂. [Text] 全集, 8 巻き: 東京: 吉川弘文館、1927 年. –Kamo no Mabuchi Full collection of Kamo no Mabuchi. Volume 8, Japan: Yoshikawa Kobunkan publishing. – 1927.
4. 鹿持雅澄 万葉集古義[Text], 高知県文教協会 1982 年 Kamochi Masazumi Interpretation of Man'yōshū, Kochoken bunkyokyokai, - 1982.

5. 土橋 寛 古代歌謡全注釈古事記編 [Text]、昭和 56 年、角川書店、466 p. [Text]/ Yutaka Tsuchihashi Full comments on ancient song. Kojiki, Japan: Kadokawa publishing. – 1976.
6. 宣長本居全集/本居宣長[Text]. – 東京: 岩波書店、1978. Motoori Norinaga Full collection of Motoori Norinaga, Japan: Iwanami publishing. – 1978.
7. 福井久蔵 枕詞の研究と釈義、東京：不二書房. – 1927 年 Fukui Kyudzo Research and comments on pillow – words, Japan: Fuji publishing. – 1927
8. 多田一臣 古代文学表現史論

#### In Russian

9. *Ermakova L.* Words of the gods and songs of the humans [Text]/ Lyudmila Ermakova *Rechi bogov i pesni lyudey*, Moscow – Russia: Institute of Oriental Studies of the Russian Academy of Science, 1995.

iafor





