

1. Record Nr.	UNINA9910743691403321
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Titolo	Defining Waka Musically : Songs of Male Love in Premodern Japan / / by Christopher Hepburn
Pubbl/distr/stampa	Cham : , : Springer Nature Switzerland : , : Imprint : Palgrave Macmillan, , 2023
ISBN	9783031367168 3031367162
Edizione	[1st ed. 2023.]
Descrizione fisica	1 online resource (116 pages)
Disciplina	895.6132093543
Soggetti	Music - History and criticism Japan - History Oriental literature History of Music History of Japan Asian Literature
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di contenuto	1: Cursed Questions, or An Introduction to Defining Waka Musically -- 2: Foreplay, or On Defining Waka Musically -- 3: Fluid Mechanics, or On Interpreting Waka Musically -- 4: Liquid Love, or Five Premodern Japanese Songs of Male Love -- 5: Dissolve, or On Revisiting Defining Waka Musically.
Sommario/riassunto	This book considers how music, musicality, and ideologies of musicality are working within the specific construction of waka on the theme of male love in Kitamura Kigin's <i>Iwatsutsuji</i> (1676) and Ihara Saikaku's <i>Nanshoku kagami</i> (1687) by using a modified generative theory of music. This modified theory seeks to get at the interdependent meanings that may exist among the music, image, and the text of the waka in question. In all, this study guides the reader through five waka on the theme of male love and demonstrates not only how each waka is inherently musical but how the image and text may interdependently relate to the ways in which premodern Japanese song poets may not only have thought in and with sound but may have

also utilized a diverse array of musical gestures to construct new objects of knowledge. In the case of this study, these new objects of knowledge seem to have aided in situating a changing musicopoetics that aligned with changing constructions of male desire. .
