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Dutch grammar in Japanese words: reception and representation of European theory of grammar in the manuscripts of Shizuki Tadao (1760 - 1806)

Nespoli, L.

Citation

Nespoli, L. (2023, September 12). *Dutch grammar in Japanese words: reception and representation of European theory of grammar in the manuscripts of Shizuki Tadao (1760 - 1806)*. LOT dissertation series. LOT, Amsterdam. Retrieved from <https://hdl.handle.net/1887/3640636>

Version: Publisher's Version

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Note: To cite this publication please use the final published version (if applicable).

DUTCH GRAMMAR IN JAPANESE WORDS

Reception and Representation of European Theory
of Grammar in the Manuscripts of Shizuki Tadao
(1760 – 1806)

Published by
LOT
Binnengasthuisstraat 9
1012 ZA Amsterdam
The Netherlands

phone: +31 20 525 2461

e-mail: lot@uva.nl
<http://www.lotschool.nl>

ISBN: 978-94-6093-435-3
DOI: <https://dx.medra.org/10.48273/LOT0650>
NUR: 616

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Università
Ca'Foscari
Venezia

Corso di Dottorato di ricerca
in Studi sull'Asia e sull'Africa
Mediterranea
ciclo 35°

Tesi di Ricerca
in cotutela con Universiteit Leiden

DUTCH GRAMMAR IN JAPANESE WORDS

Reception and Representation of European Theory
of Grammar in the Manuscripts of Shizuki Tadao
(1760 – 1806)

L-OR/22 – Lingue e letterature del Giappone e della Corea

Coordinatore del Dottorato

ch. prof. Patrick Heinrich

Supervisori

ch. prof. Paolo Calvetti

ch. prof. Giuseppe Pappalardo

Supervisore cotutela

ch. prof. Gijsbert J. Rutten

Dottorando

Lorenzo Nespoli

Matricola 861067

DUTCH GRAMMAR IN JAPANESE WORDS

Reception and Representation of European Theory
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(1760 – 1806)

Proefschrift

ter verkrijging van
de graad van doctor aan de Universiteit Leiden,
op gezag van rector magnificus prof.dr.ir. H. Bijl,
volgens besluit van het college voor promoties
te verdedigen op dinsdag 12 september 2023
klokke 11.15 uur

door

LORENZO NESPOLI
geboren te Ancona
in 1993

Promotores: Prof. dr. G.J. Rutten
Prof. dr. P. Calvetti
(Ca' Foscari, Universiteit van Venetië)

Copromotor: Prof. dr. G. Pappalardo
(Ca' Foscari, Universiteit van Venetië)

Promotiecommissie: Prof. dr. P. Heinrich
(Ca' Foscari, Universiteit van Venetië)
Prof. dr. M.I. Robbeets
(Max Planck Institute)
Prof. dr. I.B. Smits
Prof. dr. R.P.E. Sybesma
Prof. dr. U. Vogl
(Universiteit Gent)

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ACKNOWLEDGMENTS

If I claimed that compiling this dissertation has not been difficult and tiresome, I would be lying. I would be lying more blatantly if I claimed that I did not enjoy every moment of it. Starting an intercultural PhD in the academic year 2019-20 has not been the luckiest of coincidences. While the mirage of flying to Japan was being repeatedly taken away from me, the academic world was finally more welcoming toward online exchanges. This, along with many compromises, allowed me to ultimately be able to focus my research in a way I would describe as a successful.

Claiming that this book is only based on what I have discovered during the last three years is also inaccurate. Since my Bachelor's in Bologna, I have pursued both Japanese and Dutch studies with the same dedication, eventually writing a thesis on Sugita Genpaku. I had almost abandoned the way with my Master's thesis in Venice, but after some second thoughts, I decided to change my plans. Being in Japan at the time, I have hoarded any store of any book with the character *ran* 蘭 in the title and started pursuing *rangaku* again. It is by reading those books that I realized how much was still unknown regarding them study of the Dutch language in Japan. This compelled me to discover it myself and eventually led to the compilation of the present dissertation.

I could not have possibly done it all by myself. This is why I must mention and thank a few academics whose support and expertise have been fundamental to my scholarly upbringing. I would like to do that in the order I have met them. It was 2012 when I started studying Dutch in Bologna, with Prof. Dr. Marco Prandoni. He did not only teach me the language, but he also accepted to supervise both my theses, even though the subject was rather distant from his own expertise. His selfless support throughout the years certainly exceeds what one would expect from an academic toward a student and I will never cease to thank him for what he did. In Venice, I chose Prof. Patrick Heinrich as the main supervisor for my Master's thesis and, for some reasons I am still not able to fully grasp, not only did he accept my proposal unquestionably, but he also always fully supported all my decisions. For my PhD, I was assigned to the meticulous Prof. Dr. Giuseppe Pappalardo, and reasonably so, considering his immense knowledge of diachronic phenomena of the Japanese language. I thank him for the support and aid he contributed with in the compilation of the present work. Early in the research, I started working with Prof. Dr. Gijsbert Rutten whose knowledge of the history of Dutch and of its grammatical tradition together with his unrivaled professionalism has been fundamental in the completion of the present work as it is now. Lastly, I would also like to deeply thank Prof. Dr. Wim Boot, who also selflessly decided to share his immense knowledge and materials with me. The fun and insightful conversations we had on Shizuki and Early Modern Japan will always remain impressed in my memory. Of course, this list cannot but be incomplete, and all the individuals and institutions that have contributed to the finalization of the present book are also thanked generously, even though I could not name them.

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I do not believe a PhD dissertation to be serving the researcher receiving the doctorate; or, at least, this is not the state of mind with which I have engaged in this endeavor. Do forgive me, thus, if I have indulged in personalizing this section by mentioning my biographical information and the individual relationships I have built with other scholars. I do believe that this has scientific relevance, clarifying some of my personal biases and influences. My goal has always been to provide the scientific world with a fair picture of Shizuki Tadao's intellectual work and to revive the subject of *rangaku*. For this reason, I can only ask Shizuki and his fellow *rangakusha* forgiveness for any eventual imprecision in the representation of their words and their stories. My only hope is that the present work will reinvigorate the research on *rangaku*, making it an appealing subject again, worthy of new research with updated tools. It is with this goal in mind that I have always pushed myself forward – even when my skills appeared not to be sufficiently developed yet, and even when the world was locking itself down – inspired by what are claimed to have been the last words of Master Tezuka Osamu, greatgrandchild of *rangakusha* Tezuka Ryōsen. It is claimed that Tezuka-*sama*, while hospitalized and terminally ill, desperately asked, in one of his last days: “I beg of you, just let me work!”.

SPELLING CONVENTIONS AND TRANSLATIONS

I will provide a diplomatic transcription of historical documents and manuscripts. This entails always including special and non-standard uses of characters. For example, as far as modern technology allows, I will always maintain the character < f > and all diacritics. I will not be able to do the same for a few special characters, such as those for some consonant clusters, such as < ct >, as they are not currently available in Unicode. Other minor orthographic issues will be handled pragmatically, such as the difference between lower and upper case, which is not always easy to make, specifically when it comes to handwriting.

All texts and words in languages different from English will be translated, with the exception of the French entries to the Dutch-French dictionaries as they mostly are French translations of the Dutch text.

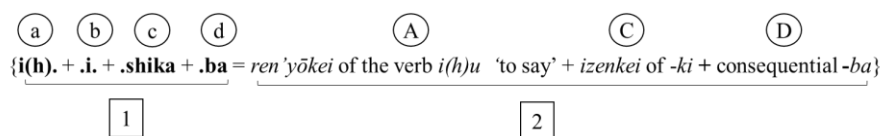
All Japanese text will be Romanized according to the Hepburn system and all Chinese text in Pinyin. Japanese text will always be written in MS Mincho, though this font does not always support all the special characters I need. For this reason, I have preferred maintaining the special character, albeit in a different font, rather than “normalizing” it into a more common character. This is the case, for example, of the character 𐵜, that is typed in the font named MingLiU-ExtB. I will sometimes need to cite Chinese characters as to provide metalinguistic analysis regarding their use in Japanese. Since Chinese characters possess multiple reading in Japanese, I decided to cite them according to the method I witnessed in Ogyū, thus by using their *on’yomi*. When copying Japanese manuscripts, I will always use the hiragana syllable *ha* は, even in those instances in which its spelling resembles its *katakana* version, whenever the syllable is featured within a word, or a sentence otherwise written in hiragana. This differs from what I have often witnessed in secondary literature.

GRAMMATICAL NOTATION

The conjugation of Japanese adjectives and verbs mostly relies on the combination with specific elements that are nowadays called *jodōshi* 助動詞 ‘auxiliary verbs’. I will call these “(verbal/adjectival) affixes”. Historically, these phenomena have been studied by means of the *kana* syllabary even though the variations occurred within the syllables themselves. For this reason, the analysis of classical Japanese conjugations will be carried out disregarding the *kana* spelling but focusing on the single sounds that compose each syllable, in their romanization.

In Shizuki’s analysis of Dutch grammar, each Japanese affix roughly corresponds to one specific element in the Dutch sentence. In order to illustrate which affixes compose one specific predicate I will use the following grammatical notation, always written in brackets and divided by an equal’s sign $= >$. On the lefthand side one finds the bare division of the morphemes composing the verbal or adjectival construct, while on the righthand side one finds a brief explanation of each member of the compound. Each member of the compound, within the lefthand side, will be provided in bold, while, on the righthand side they will be typed in italics. As a rule, on the righthand side I will use dots to distinguish the roots of the main verb/adjective, from their inflected vowel ending and then, from the affixes they combine with. Since the verbal affixes’ roots are less consistent than those of the main predicate, I will not divide each affix in its root and in its inflected ending. The root of the main predicate in the compound will be recognizable by the presence of a single dot after the morpheme. The inflecting vowel will present two dots, one before and the other after, while the affixes will only present a dot preceding them. This should not be interpreted as implying that the inflecting vowel requires something to be attached to in a subsequent position, or that the affixes only require something to be attached to in a preceding position. This is a simple graphical tool I have adopted to intuitively distinguish them.

I shall raise an example for the sake of clarity, with the verbal construct *iishikaba* ‘if one (had) said’. Its grammatical notation, to which I have also added letters and numbers for reference, will look as follows:



As can be seen, the notation is divided into two sides, identified by the numbers 1 and 2, in the scheme above. On the righthand side, number 1, corresponds to the bare division in morphemes. Element *a* identifies the root of the main verb since it only presents a dot afterward. In this particular case, one can also notice the use of the parenthesis to signal consonants that do not realize in all conjugated forms. This is specific to some verbs, particularly those that, in classical Japanese, were written

with the syllables of the *ha-gyō* は行 line, that have been substituted with a combination of the syllabic characters from the *a-gyō* あ行 and *wa-gyō* わ行, in contemporary standard Japanese. Element *b*, instead, by presenting two dots, can be recognized as the inflecting part, specifying which of the six traditional forms the verb is inflected into. Elements *c* and *d* are both affixes as can be understood by the presence of a single dot before them.

On the righthand side, after the equal's sign, one can find the explanation of each morpheme. Since *b* was the inflected ending of *a*, on the right side, I have combined them into *A*, specifying the inflected form and presenting the verb in its citation form, with a simplified English translation, for rapid reference. In *C* one finds the specification of the affix corresponding to *c*, on the lefthand side, and the same goes for *D*, referring to *d*. In *D* one can also see that the suffix *-ba* is not specified in which form it appears, this is because *-ba* only exists in one form. However, in classical Japanese grammar one can distinguish between two types of the suffix *-ba*, one combining with a preceding *izenkei* form, generally expressing consequentiality, just like the one in this example, and another *-ba* combining with a *mizenkei*, expressing hypotheticals. In these cases, on the righthand side of the notation, it will not be rare for the suffixes to be briefly explained or qualified, as well.