

# HONKADORI, MYTHOPEIC, & THE PROPHETS

Inner- and Extra- Biblical  
Allusive Variation

**OPENING POEM** |

# “ON THE MORNING OF CHRIST'S NATIVITY ”

## -JOHN MILTON (1608-1674)

This is the month, and this the happy morn,  
Wherein the Son of Heav'n's eternal King,  
Of wedded Maid, and Virgin Mother born,  
Our great redemption from above did bring;  
For so the holy sages once did sing,  
That he our deadly forfeit should release,  
And with his Father work us a perpetual peace.  
That glorious Form, that Light unsufferable,  
And that far-beaming blaze of Majesty,

Wherewith he went at Heav'n's high council-table,  
To sit the midst of Trinal Unity,  
He laid aside, and here with us to be,

Forsook the courts of everlasting day,  
And chose with us a darksome house of mortal  
clay.

Say Heav'nly Muse, shall not thy sacred vein  
Afford a present to the Infant God?  
Hast thou no verse, no hymn, or solemn strain,  
To welcome him to this his new abode,  
Now while the heav'n, by the Sun's team untrod,  
Hath took no print of the approaching light,  
And all the spangled host keep watch in  
squadrons bright?

“HONKADORI”

| *“HONKADORI”*

**HONKA-DORI WAKA**

Are those cherry blossoms in a dream or a reality? I do not know. The white clouds have disappeared and the transient spring wind blows around the mountain.

**HONKA**

As the wind blows, the white clouds become distant from the mountain and disappear. Your heart has become distant from me, in the same way.

# “*HONKADORI*”

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*Sakurabana / Yume ka utsutsu ka / Shirakumono / Tae-te tsune-naki / Mine no harukaze*

-Poet: Ietaka FUJIWARA (1158–1237)

### Translation:

Are those cherry blossoms in a dream or a reality? I do not know. The **white clouds** have **disappeared** and the transient spring **wind blows** around the **mountain**.

## HONKA

*Kazefuke-ba / Mine ni wakaruru / Shirakumono / Tae-te tsure-naki / Kimi ga kokoro ka*

-Tadamine MIBU (9th and 10th centuries) in *Kokin waka-shu*

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Credit: Tsuchida Kosuke, “The Methodological Development of Honkadori in Medieval Waka and the Formation of a Quotation Database”  
*Aesthetics* no. 15 (2011)

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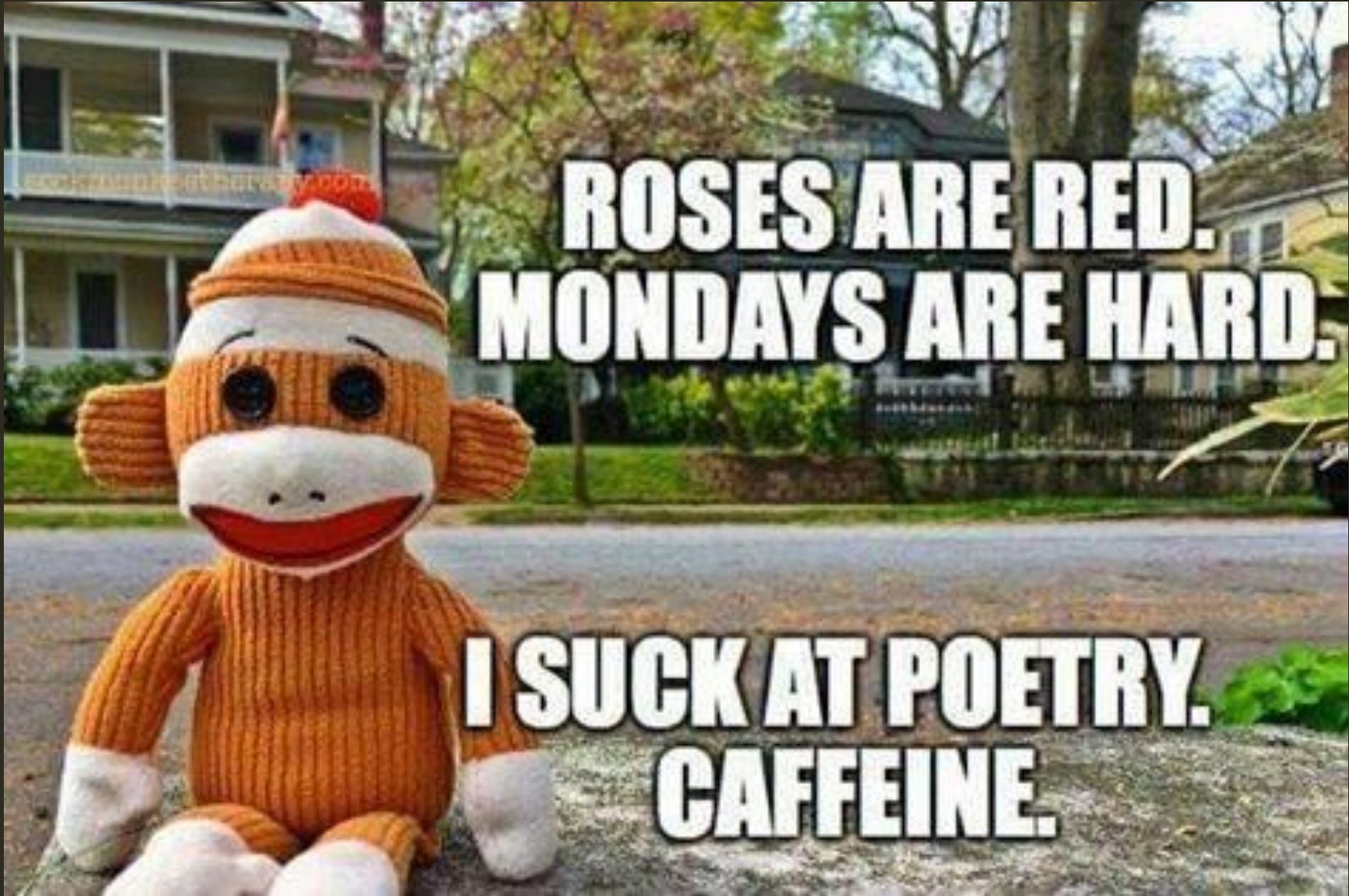
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# “*HONKADORI*” AND ALLUSION

Japanese poets often made a name for themselves by rewriting older poems.

When rewritten, the poem might have a completely new meaning, or even contradict the previous poem!

When you're really familiar with a poem, it's easier to spot than you might think...



**ROSES ARE RED.  
MONDAYS ARE HARD.**

**I SUCK AT POETRY.  
CAFFEINE.**

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Let's try it with Scripture.

## MICAH 1:7

Therefore I will make Samaria a heap in the  
open country,  
a place for planting vineyards,  
and I will pour down her stones into the valley  
and uncover her foundations.

All her carved images shall be beaten to pieces,  
all her wages shall be burned with fire,  
and all her idols I will lay waste,  
for from the fee of a prostitute she gathered  
them,  
and to the fee of a prostitute they shall return.

## HOSEA 2:12

And I will lay waste her vines and her fig trees,  
of which she said,  
'These are my wages,  
which my lovers have given me.'

## HOSEA 9:1

Rejoice not, O Israel!  
Exult not like the peoples;  
for you have played the whore, forsaking your God.  
You have loved a prostitute's wages  
on all threshing floors.

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# PROBLEMS OF “*HONKADORI*” AND SCRIPTURE

How do we establish dependence?

What direction is the dependence?

Could there be a third source we don't know about?

# THE PROPHETS

Isaiah

Jeremiah

Ezekiel

Daniel

Hosea

Joel

Amos

Obadiah

Jonah

Micah

Nahum

Habakkuk

Zephaniah



## PSALM 5:5

The boastful shall not stand before your eyes;  
you hate all evildoers.

## HABAKKUK 1:13

You who are of purer eyes than to see evil  
and cannot look at wrong,  
why do you idly look at traitors  
and remain silent when the wicked swallows up  
the man more righteous than he?

## PSALM 103:6-10

The LORD works righteousness  
and justice for all who are oppressed.

He made known his ways to Moses,  
his acts to the people of Israel.

The LORD is merciful and gracious,  
slow to anger and abounding in steadfast love.

He will not always chide,  
nor will he keep his anger forever.

He does not deal with us according to our sins,  
nor repay us according to our iniquities.

## NAHUM 1:2-3

The LORD is a jealous and avenging God;  
the LORD is avenging and wrathful;  
the LORD takes vengeance on his adversaries  
and keeps wrath for his enemies.

The LORD is slow to anger and great in power,  
and the LORD will by no means clear the guilty.

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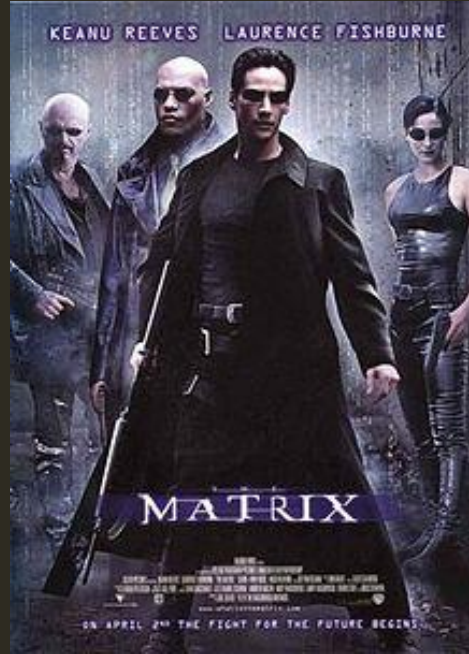
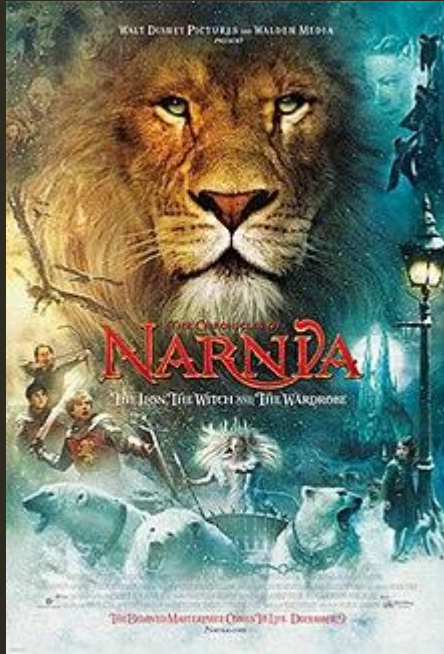
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**MYTHOPEIC LANGUAGE** |

# THE LION, THE WITCH, & THE WARDROBE; THE MATRIX; BATMAN; & THE BIBLE





# MYTHOPOEIC LANGUAGE

A type of imagery that uses the language of ancient Near Eastern myths in a figurative way to communicate truth about the God of Israel.

- Mark D. Futato, , Logos Mobile Education (Bellingham, WA: Lexham Press, 2015).

Does not validate the myth or claim that the original myth is true.

Kind of like “*Honkadori*”

# PSALM 74:12-16

Yet God my King is from of old,  
working salvation in the midst of the earth.

You divided the sea by your might;  
you broke the heads of the sea monsters on the waters.  
You crushed the heads of Leviathan;  
you gave him as food for the creatures of the wilderness.

You split open springs and brooks;  
you dried up ever-flowing streams.

Yours is the day, yours also the night;  
you have established the heavenly lights and the sun.

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Yam  
Tanninim  
Liuyatan.

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*“Didn’t I, Anat, demolish **Yamm**?...  
Didn’t I snare **Tannin**?  
I crushed **Lotan**.”*

*-KTU 1.3 iii 38-42, an  
ancient Canaanite Text*

**Yam**

**Tanninim**

**Liuyatan.**

**CLOSING POEM** |

# “ON THE MORNING OF CHRIST'S NATIVITY ”

## -JOHN MILTON (1608-1674)

And sullen Moloch, fled,  
Hath left in shadows dread  
His burning idol all of blackest hue:  
In vain with cymbals' ring  
They call the grisly king,  
In dismal dance about the furnace blue.  
The brutish gods of Nile as fast,  
Isis and Orus, and the dog Anubis, haste.

Nor is Osiris seen  
In Memphian grove or green,  
Trampling the unshower'd grass with lowings loud;  
Nor can he be at rest  
Within his sacred chest,

Naught but profoundest Hell can be his shroud:  
In vain with timbrel'd anthems dark  
The sable-stoled sorcerers bear his worshipp'd  
ark.

He feels from Juda's land  
The dreaded Infant's hand,  
The rays of Bethlehem blind his dusky eyn;  
Nor all the gods beside  
Longer dare abide,  
Not Typhon huge ending in snaky twine:  
Our Babe, to show his Godhead true,  
Can in his swaddling bands control the damned  
crew.