

A Study of *The Tale of Genji*
Focusing on Interior Monologue

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A thesis
submitted for the degree of Doctor of Philosophy of
the Australian National University

April 2006

DECLARATION

I certify that this thesis is written entirely on the basis of my own work,
unless otherwise indicated

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April 2006

ACKNOWLEDGEMENTS

I would like to express my deepest thanks to Dr. Royall Tyler who is now retired from the Australian National University. He has given excellent advice, criticism and encouragement throughout my candidature. I am grateful for his time on my behalf. I am also grateful to Dr. Hidenori Jinno who is a lecture of School of Letters, Arts and Sciences at Waseda University in Japan, and who has given significant comments on my Japanese drafts.

I could not have done without Dr. Gail Craswell, at the Academic Skills and Learning Centre, who reviewed my thesis from inception and offered significant comments on all drafts. I would like to thank the late Prof. Suzuki Kazuo, formerly my supervisor at Tokyō Kyōiku University, who first introduced me to research methods of *The Tale of Genji*. He also encouraged me when I told him about my decision to start my PhD in my later years.

I wish to thank Dr. Peter Hendriks who agreed to chair my supervisory panel. Thanks are also due to Dr. Meredith Mckinney who has shared the office with me and encouraged me.

Finally, I want to express my gratitude to my husband Kazuyuki for his support, especially during my illness. He had the courage to change our life and gave me the opportunity to choose the path of study of *The Tale of Genji*.

ABSTRACT

This study investigates the theme of parts 1 and 2 of *The Tale of Genji* (Japanese, early 11th century). The tale is narrated through stories about male-female relationships: stories that use interior monologue to depict the inner lives of the characters. Interior monologue, a category of discourse that reveals thought and emotion from the character's own viewpoint, provides insight into the character's state of mind. The goal of the thesis is to pursue what lies behind these relationships. The thesis therefore explores the characteristics of the male-female relationships among the central characters, who are defined as those with a high frequency of interior monologue. Pursuit of this goal is grounded in close textual analysis. *Genji* has intrigued those who have read it, and it has inspired various kinds of critical writing. However, there have been few studies, especially of a comprehensive nature, of its theme. This attempt to clarify the theme can be regarded as a significant contribution to the study of the tale.

The thesis treats only parts 1 and 2 of the work, because the pursuit of the goal just described requires so much space. Quite apart from detailed textual analysis, it is necessary also to establish the concept of the narrator, hence the concomitant narrative structure; to categorise discourse; and to define discourse categories. Another reason for limiting the thesis to parts 1 and 2 is that these narrate Genji's whole life.

This study establishes a new concept of the narrator, integrating distinctive features of the narrator of the tale with the concepts of eye-witness narrator and histor narrator proposed by Scholes and Kellogg (1966). The thesis adopts the term 'the eye-witness narrator', thus adding another viewpoint from which the narrator can see a character's inner life. This new concept of the narrator stands in opposition to the concept of the narrator as a character (Mitani 1992, Yoshioka 1966). It reflects a

different understanding of the narrative structure, since the narrative structure is indebted to the two modes of the narrator and the movement of the narrator's viewpoint (see Figure 3). These concepts, especially that of the narrator's shifting viewpoint, underpin the categorisation of discourse.

The study categorises discourse in the tale according to three viewpoints: (1) that of the character, (2) that of the narrator and (3) that shared by both. The criterion for categorisation builds on the criteria proposed by Kai (1980) and Noguchi (1987), but focuses on the viewpoint expressed in a particular passage. Furthermore, the discourse is subcategorised into seven categories under the three viewpoints (see Figure 5). There are two distinctive characteristics of categorisation and definitions in the thesis: one is the consistency of the criterion (viewpoint) for categorisation and the other is the strict distinction between direct narration and indirect narration. The categories and definitions proposed use a new criterion, viewpoint, to build on various understandings of the terms customarily used in old commentaries, and on definitions of individual terms proposed by many scholars. Reading with attention to the new discourse categories allows one to recognise the viewpoint in a complex passage. This in turn permits precise analysis, toward the goal of defining the theme.

As a result of examining the characteristics of the male-female relationships woven by the central characters, the thesis proposes first a theme each for part 1 and 2, and then an overarching theme for both parts. This overarching theme is the abyss between man and woman. It flows through all male-female relationships in both parts, like the main melody in a symphony.

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NOTE

All the Japanese names in the thesis follow the Japanese convention of placing the family name first, unless the person uses the Western convention. The expression in Japanese language is given in italicised roman script together with Japanese script where the word first appears.

CHAPTER 1

INTRODUCTION

Genji monogatari 源氏物語 (*The Tale of Genji*) written in the early eleventh century is considered the best *monogatari* in Japan. The term *monogatari* generally refers to tales written from the Heian period to the Muromachi period (794 to 1573).¹ It is suggested that the word *monogatari* originally meant a chat, an idle conversation, or the babbling of a child.² Fujii Sadakazu 藤井貞和 regards *monogatari* as a quiet talk with a confidant/e, a conversation about women, or a private conversation between a man and a woman.³ Fujii's remarks capture a subtle nuance of the term *monogatari*, which was used in Heian times in connection with male-female relationships. Hence, the term *monogatari* seems to contain etymologically the meaning of talk about male-female relationships. Motoori Norinaga 本居宣長 states that every *monogatari* depicts male-female relationships because love stirs people's emotions in a way similar to poems, which mostly concern love.⁴ Thus the term *monogatari* implies that the tale is about personal matters between men and women. *The Tale of Genji* consists entirely of stories about male-female relationships, even though it embodies meanings related to imperial authority, political power and the social situation. Therefore, *Genji* pursues the nature of male-female relations.

¹ Shinmura 1998, p.2652. Suzuki 1995, p.1105.

² Ōno 1974, p.1285. Each example is as follows.

(1) 「忘るやと人と物語して心やり過ぐせど過ぎずなほ恋ひにけり」 (万 2845)

I had a chat with my friend to forget my lover, but I still longed for her. (Manyō shū 2845)

(2) 「この君、五十日の程になり給ひていと白ううつくしうほどよりはおよすげて物語などし給ふ」 (源氏柏木)

---and the time had come to celebrate the little boy's fiftieth day. Very fair and pretty, he was advanced for his age and babbled already. (Chapter 36 "Kashiwagi" in *The Tale of Genji*) (T: 685)

³ Fujii 1980, pp.15-21.

⁴ Motoori 1969, p.174.

The original text of *Genji* was lost, but the work of many scholars (textual editors and commentators) made the tale available to readers after all.⁵ People have read *Genji* for a thousand years, in part because *Genji* allows unique insights into the minds of the characters in male-female relationships. Donald Keene states that the subject of the tale is the internal life of the characters, rather than their actions.⁶ People who have read the tale not only enjoy the plot and the characters' poems, but also learn about themselves. As J. Hillis Miller states, people need fiction in order to experiment with possible selves and to learn to take their places in the real world, to play their parts there.⁷

Previous Studies Concerning the Theme of Genji

Old commentaries, written before *Kogetsu shō* 湖月抄 (1673), annotate poems quoted from other collections, difficult words, and historical problems and matters of court procedure. They also comment on the ages of the protagonists, on the author, on styles and on the structure of *Genji*. However, there has been little discussion on the theme of *Genji*. Chōken 澄憲 asserts in *Genji Ipponkyō* 源氏一品經 (1166) that the spirit of the late Murasaki Shikibu appeared in someone's dream to say she had committed a grave sin because the flowery language and dissolute characters in *Genji* cause the reader to become sexually aroused.⁸ Chōken seems to regard *Genji* as a sinful book from a Buddhist viewpoint. In *Kakai shō* 河海抄 (1362), Yotsutsuji

⁵ For example, Fujiwara no Sadaie 藤原定家 collated the *Aobyōshi bon* 青表紙本 (The Blue Cover Text) in 1225 and the Governor of Kawachi, Minamoto no Mitsuyuki 源光行 and his son, Chikayuki 親行, also collated the *Kawachi bon* 河内本 in 1255. The first commentary, written by Sesonji Koreyuki 世尊寺伊行, appeared in the late 12th century.

⁶ Keene 1993, p. 488.

⁷ Miller 1995, p. 69.

⁸ Chōken 1960, p.37. His original words are as follows:

艶詞甚佳美心情多揚蕩 男女重色之家貴賤事艶之人 以之備口実以之蓄心機 故深窓未婚之女 見之
偷動懷之思 冷席独臥之男 披之徒勞思秋之心 故謂彼制作之亡靈 謂此披閱之諸人 定結輪廻之罪
根 悉墮奈落之劍林 故紫式部亡靈 昔託人夢告罪根重

Yoshinari 四辻善成 claims that *Genji*, like the allegory written by Chuang-tzu 莊子, shows everything from the relationships between lord and vassal and between man and woman, to the path of benevolence and morality, and even to supreme enlightenment.⁹ Yoshinari's opinion is based on Confucianism and Buddhism. Adding to Yoshinari's view, the editor of *Rōka shō* 弄花抄 (1510) contends that the tale also shows poetic justice, as well as the Buddhist principles that those who meet must part, and that those who prosper must decline.¹⁰ The editor of *Mingōnisso* 岷江入楚 (1598) follows the views of both Yoshinari and Sanetaka.¹¹

These views cannot be regarded as the theme of the tale. Even when the gist or the purpose of *Genji* is taken up in old commentaries, it is discussed not from the viewpoint of the literature itself but from that of Buddhism or Confucianism. Concerning the reason why the theme of *Genji* was not discussed in old commentaries, Ōno Susumu 大野晋 points out that it was been difficult to deal with the theme of a long story, because the short, thirty-one syllables Japanese poem, has been central in Japanese literature.¹²

Keichū 契沖, a Japanese classical scholar in the Edo period, is probably the first person to seriously address the subject of *Genji*.¹³ He points out that the subject of the tale is transience, just as Fujiwara no Sadaie sees the subject of Japanese poetry in general as transience, as distinguished from the poetic justice encapsulated in the moralistic text of the Chinese *Spring and Autumn Annals* 春秋. Keichū also indicates that the author of *Genji* depicts a character endowed with both good and evil in a way

⁹ Yotsutsuji 1908, p.1. His original words are as follows:

誠に君臣の交仁義の道好色の媒菩提の縁にたるまでこれをのせずといふことなし其おもむき莊子の寓言におなじ物か

¹⁰ Sanjōnishi 1983, p.10. His original words are as follows:

大意者君臣父子夫婦朋友之道以教人也関*之徳可見又模莊子寓言更一字褒貶凡明盛者必衰会者定離之理而已 (* is 且 + 隹)

¹¹ Nakanoin 1980, pp.6-7.

¹² Ōno 1969, p.6.

¹³ Keichū uses the word *taii* 大意, which is translated as 'the subject' here.

different from Chinese moralistic works.¹⁴ In contrast with Keichū, Andō Tameakira 安藤為章 still regards the purpose of *Genji* as poetic justice, to avoid *Genji* being criticised for telling about loose morals.¹⁵ Motoori Norinaga 本居宣長 defines a *monogatari* as a work which represents good and evil, and which is both interesting and touching. Further, he defines it as a work that amuses people and helps them to pass the time, consoles them when they are depressed, and teaches them the meaning of life and *mono no aware* (sensitivity to things).¹⁶ His definition of *monogatari* is based on *Genji*'s opinion, which appears in chapter 25 ("Hotaru"). He repeatedly argues that the gist of *Genji* is to convey *mono no aware*.¹⁷ Hagiwara Hiromichi 萩原広道 expresses his approval of Norinaga's view in his *Genji monogatari hyōshaku* 源氏物語評釈.¹⁸ However, the gist of the tale, 'to convey sensitivity to things', involves literature in general; for, as Motoori observes, almost all poems, as well as *Ise monogatari* and *Genji monogatari*, convey this sensitivity.¹⁹ Thus although Keichū and Norinaga regard *Genji* as distinctive Japanese literature they assess it from the viewpoint of the valuation of poetry. Hence, studies of the theme of the tale had not been developed in the Edo period.

In modern times, such scholars as Takeda Munetoshi 武田宗俊 and Ikeda Kikan 池田亀鑑 discuss the theme of the tale on the basis of their theories on the structure of the tale. Takeda, who asserts that the first thirty-three chapters are composed of two lines, the 'Murasaki line' (written first) and the 'Tamakazura line'

¹⁴ Keichū 1974, p.228

¹⁵ Andō 1908, pp.12-13. He employs the words *sakusha no hon'i* 作者の本意 which literally mean the author's intention and is translated as 'the purpose'.

¹⁶ Motoori 1969, p.174. The word *mono no aware* is translated as 'sensitivity to things' by Donald Keene. (Keene 1993, p.489)

¹⁷ *Ibid.*, pp.183-242. The word *omune* 大旨, which is used in Motoori's commentary, is translated as 'the gist'.

¹⁸ Hagiwara 1909, pp.19-24.

¹⁹ Motoori 1969 (1), p.585.

(inserted as appropriate between the earlier chapters),²⁰ proposes that the theme of the Murasaki line is pursuing an ideal life of love based on prosperity and elegance, while that of the Tamakazura line is the complicated, poignant and realistic anguish of love.²¹ Part 2 (chapters 34-41) of the tale, he continues, realistically depicts the truth, the defects, and the agony of life.²² He points out that part 3 (chapters 42-54), in which love is linked in the narrative with religion, treats the world of religion.²³ Takeda's study mainly focuses on the order of composition of the chapters in the tale, so that his proposal of the themes in four divisions is only added at the end of his theory. The themes he proposes are impressionistic criticism and not fully developed. Even though his remark that part 2 is depicted more realistically than part 1 is significant, this needs to be substantiated by careful textual analysis.

Ikeda comments that the theme of *Genji* in the longer stories it tells is truth in life, that is, light, dimness and darkness, corresponding to the delight of love, the suffering occasioned by death and salvation from death. He also states that the theme of the tale in the shorter stories is one in which Genji has relationships with women very different from those in the long stories, although the theme is uniform throughout.²⁴ Ikeda proposes the theme in his introduction—one addressed to the beginning reader—to *Shinkō Genji monogatari* 新講源氏物語, his anthology of the tale. Even though he proposed this theme on the basis of deep knowledge and reading, he cites no evidence for it. Full exploration of the theme through comprehensive analysis of the text still remains to be done.

²⁰ The Murasaki line consists of 17 chapters, namely, chapters 1, 5, 7, 8, 9, 10, 11, 12, 13, 14, 17, 18, 19, 20, 21, 32 and 33, while the Tamakazura line consists of 16 chapters, namely, chapters 2, 3, 4, 6, 15, 16, 22, 23, 24, 25, 26, 27, 28, 29, 30 and 31. (Takeda 1954, p.2)

²¹ Takeda 1954, pp.242-247.

²² *Ibid.*, pp.248-250.

²³ *Ibid.*, pp.250-254.

²⁴ Ikeda 1963, pp.33-36. Ikeda categorises the long stories as the stories of Fujitsubo and Murasaki, Aoi, Rokujō and her daughter, Akikonomu, Asagao, Hanachirusato and Tsukushi no gosechi, Gen no naishi, Oborozukiyo, and Akashi and her daughter, Akashi himegimi, while the short stories as the stories of Utsusemi, Yūgao, Suetsumuhana, Kumoi no kari and Tō no naishi, Tamakazura, Ōmi no kimi, and Higeekuro's wife and his daughter, Makibashira. (Ikeda 1963, pp. 52-53.)

Considering the method of presentation and the structure of the tale, Oka Kazuo 岡一男 claims that the ideological theme of *Genji* is a criticism of the value of life, that is to say, the author criticises the life of a typical aristocrat in the Heian period from the beginning to the end.²⁵ He divides the tale into part 1-1 (chapters 1-13), part 1-2 (chapters 14-33), parts 2 and 3, and he defines their themes as follows: (1-1) Genji's ambitious pursuit of life; (1-2) the marvellous achievement of Genji's Rokujō estate; (2) the collapse of this achievement, and religious salvation; and (3) the failure of religious salvation in actual life.²⁶ However, these practical themes attributed to the four divisions seem to be a summary of these divisions and his proposal of the ideological theme is too broad, although it is true that his proposal provides valuable insight into the tale. Thus, these three scholars' proposals seem to be the first attempts in studies of the tale in modern times.²⁷ Their initial attempts to probe the theme of the tale are important but do not amount to a demonstration of the theme.

The themes pursued by studies of story-pattern seem to deal with only parts of the tale. Kazamaki Keijirō 風巻景次郎 suggests that the theme of the story of Genji and Fujitsubo is eternal longing for Fujitsubo, as if she were a swan flying away, on the basis of the legend of the swan.²⁸ Hijikata Yōichi 土方洋一 suggests that the story of Genji's abduction of Murasaki is based on two story-patterns, that of the ill-treated stepchild (*mamako ijime tan*) and that of youthful infatuation (*ichihayaki miyabi tan*). Hijikata interprets Genji's abduction as rescuing an ill-treated child (Murasaki) and as demonstrating his skill at persuading women to have relations with him.²⁹ He seems to derive the theme of the story of Genji and young Murasaki from two folklore motifs. Takahashi Tōru 高橋亨 shows the plot of the relationship

²⁵ Oka 1971, p.14.

²⁶ *Ibid.*, pp.23-24.

²⁷ In the explanation in *Nihon koten bungaku zenshō* the editor mentions that Ikeda Kikan and Takeda Munetoshi first discuss the theme and the structure of the tale after the Second World War. (NKBZ 1: 18-19)

²⁸ Kazamaki 1961, pp.197-214.

²⁹ Hijikata 2000, pp.160-161.

between Genji and Fujitsubo³⁰ and suggests the theme as Genji's taking back the imperial power usurped in his childhood.³¹ The themes proposed above, although intriguing, collapse the theme into story-patterns based on legend or folklore. However, *Genji* moves beyond legend or folklore motifs, particularly in terms of the complexity of male-female relationships.

Additionally, as Suzuki observed,³² studies of characterisation have often approached the subject through considerations of theme or plot construction. Abe Akio 阿部秋生 deals with Genji's renouncement of the world by analysing Genji's conversation and interior monologue, and pursues the meaning of Genji's desire to renounce the world.³³ It can be seen that although Abe's view contributes to uncovering a clue to the theme of part 2, it does not cover the theme throughout part 2. Hinata Kazumasa's study on characterisation of Kashiwagi shows a new interpretation of Kashiwagi concerning the male-female relationship.³⁴ He presents a striking contrast between Kashiwagi's relationship with Onna san no miya and young Genji's relationship with Fujitsubo, which leads to a clue to the theme of part 2.

This thesis explores the theme of the tale, which is defined as a work representing male-female relationships, by way of both critically reviewing previous studies, including those on characterisation, and fully examining the text in terms of both category and content of discourse. The term "discourse" in the thesis can be defined as the expression of the narrative. It has content and form, so that it can be categorised.

The Aims of the Thesis

Genji is narrated through stories of male-female relationships that depict the inner life of characters. Interior monologue, which is defined as a type of discourse to reveal

³⁰ The plot is that Genji has a relationship with his father's wife (Fujitsubo), and their secret son ascends the throne.

³¹ Takahashi 1982, pp.155-164.

³² Suzuki 1971, pp.10-11.

³³ Abe 1989.

³⁴ Hinata 1991.

characters' thoughts and emotions from the viewpoint of the characters themselves,³⁵ provides insights into the state of mind of characters. The thesis explores and proposes the themes of parts 1 and 2 of *Genji* through examination of characteristics of the male-female relationships as woven by the central characters, defined here as those with higher frequency of interior monologue. Further, it proposes the overarching theme of parts 1 and 2 of *Genji*. The theme of the tale in this thesis can be defined as what lies behind these relationships or rather what emerges from them. The examination is based on analysis of discourse, especially discourse from the viewpoint of a character. To this end, both the narrative structure and categorisation of discourse in the tale will be clarified to lay the foundation of analysis of the text.

Objectives of the Thesis

(1) New concepts of the narrator and the narrative structure are proposed to lay the groundwork for establishment of categorisation of discourse in the tale. The term 'narrative structure' (equivalent to *katari no kōzō* 語りの構造) in this thesis can be defined as the manner of narrating, in which the types of discourse are connected with each other and form a tale. The narrative structure deeply links to the narrator.

Studies of narrative structure by Tamagami Takuya 玉上琢弥, Takahashi Tōru and Mitani Kuniaki engage the question of who narrates the tale and how it is narrated. Tamagami proposes three levels of 'authors' to explore the narrative structure in terms of how the tale was enjoyed in the Heian period.³⁶ Takahashi asserts that the narrator is the author possessed by *mono no ke* 物の怪 (a spirit), so she can tell the stories entering both the world narrated and the inside of a character's mind. In contrast with Takahashi's view, Mitani maintains that the narrators are embodied as characters in the world narrated, strictly distinguishing between the

³⁵ Akita Sadaki 穂田定樹 calls interior monologue *naiwa* 内話 (interior speech), while Suzuki Kazuo 鈴木一雄 calls it *shinnaigo* 心内語 (interior words). Mitani Kuniaki 三谷邦明 adopts *naiwabun*. 内話文 (Akita 1969. Suzuki 1978. Mitani 1992)

³⁶ Tamagami 1966, pp. 143-155 and pp. 247-265.

author and the narrator.³⁷ Thus, there is still no settled agreement on who narrates the tale and how it is narrated. A gap exists to explore further the narrator and the narrative structure through examination and analysis of the text.

(2) The thesis proposes a categorisation of discourse by establishing criteria that can then be used to identify viewpoint at the sentence level. This serves better understanding of a complicated sentence, which contains a latent subject. This subject is a hidden first person ‘I’, either a character or the narrator.

The editors of the old commentaries (15th- 16th centuries) recognised the expression of the characters’ thoughts and emotions in the tale as *hito no kokoro* 人の心 (a character’s state of mind).³⁸ They also employed such terms as *sōshiji* 草子地 (enunciation from the narrator), *ji* 地 (narrative) and *hito no kotoba* 人の詞 (conversation) to interpret or annotate difficult passages and sentences. However, they did not define these terms. These terms have been in customary use for a long time, and their usage is slightly different in each commentary.

Hagiwara Hiromichi is the first scholar to define the term *sōshiji*. He defines it as the author’s thoughts. He explains that the author expresses her thoughts mainly through the narrator and sometimes through a character, and further the author’s thoughts appear in a character’s conversation.³⁹ Hagiwara’s definition seems to contain two different levels of ideas; one is categorisation of discourse and the other is the permeation of the author’s thoughts in the tale. The latter case is beyond the scope of this thesis.

More recently, Suzuki Kazuo has proposed a definition of *shinnaigo* (interior monologue) based on that of *naiwa* (interior monologue) proposed by Akita, who

³⁷ Takahashi 1978, pp. 119-138. Takahashi 1982.

Mitani 1992.

³⁸ Izume 1982, pp. 240-249.

Sanjōnishi 1980.

Sanjōnishi 1983.

³⁹ Hagiwara 1909, p66.

examines the integration of interior monologue into narratised discourse (*ji no bun*).⁴⁰ He investigates the ratio of lines of interior monologue passages to the text in order to clarify the development of the technique of interior monologue in Heian period tales (*Taketori*, *Ochikubo*, *Genji*, *Sagoromo* and *Nezame*).⁴¹ While his definition is carefully set up, it has some problems. For example, his definition includes interior monologue in indirect narration and the concept of free direct discourse.

Nishio Mitsuo 西光雄, an expert on *sōshiji*, discovers a certain discourse which is different from *sōshiji* and shows a character's thoughts and feelings. He defines it as *taiken wahō* 体験話法 (communication of experience).⁴² The *taiken wahō* defined by Nishino seems to correspond to the *shukan chokujo* 主観直叙 defined by Shimazu Hisamoto 島津久基, as a style of discourse in which a character's thought or feeling directly appears.⁴³ It also seems to correspond to free direct discourse as defined by Prince and Mitani.⁴⁴ Different scholars define these terms in different ways. This thesis therefore builds on their definitions, using the new criterion of viewpoint.

Meanwhile, Kai Mutsurō 甲斐睦朗 categorises the discourse in the first six sentences in chapter 3 (“Utsusemi”) into eight categories and defines them.⁴⁵ His criterion of the categorisation is the ratio of activity of the narrator and that of the character concerned. His concept of degree of activity is slightly vague. When the ratio of narrator's activity is higher than that of the character's in a discourse, the discourse can be categorised as ‘discourse belonging to the narrator’. Then, the concept of his criterion leads to a new concept of the criterion (viewpoint). The criterion of categorisation can be established on the basis of his study.

⁴⁰ Suzuki 1978, p.167. Akita 1969, pp.1-21.

⁴¹ Suzuki 1978, pp.163-184.

⁴² Nishio 1991, pp. 28-39.

⁴³ Shimazu 1983, pp.106-107. in vol. 2 and p.246. in vol. 3.

⁴⁴ Prince 1987, p.34.

⁴⁵ Kai 1980, pp.17-38.

Mitani Kuniaki categorises discourse into eight categories and defines them introducing the new discourse categories of free direct discourse and free indirect discourse.⁴⁶ His new categories are based on the theories and definitions proposed by Bakhtin and Prince.⁴⁷ They are, however, questionable, because there are discrepancies between concepts underlying his definitions and those of Prince. For example, Mitani defines free direct discourse as discourse in which a predicate verb is used without an honorific, so that the subject is considered to be a character identified with the narrator and also the reader,⁴⁸ while Prince defines it as a type of discourse whereby a character's utterance or thoughts are given as the character formulates them, without any narratorial mediation.⁴⁹ Mitani focuses on a predicate verb, while Prince focuses on a part conveying a character's utterance or thoughts.

Although study on the categorisation and definition of discourse in the tale has developed recently, there remains a need for an appropriate, coherent criterion to categorise and define discourse categories. Therefore the thesis scrutinises sentences/passages in the tale to find criteria of categorisation, after critically reviewing previous studies concerning the categorisation of discourse.

(3) The thesis quantitatively analyses interior monologue passages to examine the frequency of interior monologue and to identify the central characters in the chapter/section/part/tale. The central character is not always identified with the main character or the protagonist.

The thesis quantitatively scans interior monologue assigned to each character, in order to examine how interior monologue is used in five tales from the mid-10th century to the mid-11th century. These are the pre-*Genji Taketori monogatari* 竹取物語, *Sumiyoshi monogatari* 住吉物語 and *Ochikubo monogatari* 落窪物語, the post-*Genji Sagoromo monogatari* 狭衣物語, and *Genji* itself. Suzuki Kazuo shows that

⁴⁶ Mitani 1994 and 2002.

⁴⁷ Bakhtin 1981, pp.310-320. and p.433. Prince 1988, pp.34-35.

⁴⁸ Mitani 1994, pp.49-55.

⁴⁹ Prince 1987, p.34.

the percentage of interior monologue in all five tale rose from 1.9% in *Taketori* to 4.5% in *Ochikubo*, 11.2% in *Genji*, and 15.1% in *Sagoromo*, and concludes that the authors of Heian *monogatari* developed a method of characterisation using interior monologue, especially in *Genji*.⁵⁰ However, his quantitative research is limited to the ratio of lines of interior monologue to total lines in the tale concerned. Therefore this thesis investigates the quantity of interior monologue attributed to each character in the tale. The frequency of interior monologue assigned to each character can lead to understanding of who the central male and female characters are in the chapter/section/part/tale. Selecting the central characters according to the quantity of interior monologue, which reveals characters' states of mind, is an effective measure, for the tale depicts emotional conflict and complex thought in male-female relationships.

(4) The thesis explores characteristics of the male-female relationships woven by central characters through analysis of the different types of discourse, especially interior monologue, to grasp clues to the theme of parts 1 and 2. In the process of examination, three distinctive approaches are adopted. The first approach is to identify central characters in parts 1 and 2 by use of quantitative analysis of interior monologue. Even though *Genji* is the main male character in parts 1 and 2, *Yūgiri* and *Kashiwagi*, like *Genji*, are identified as central male characters in part 2. Further, six female characters, namely *Fujitsusbo*, *Utsusemi*, *Rokujō*, *Murasaki*, *Akashi* and *Tamakazura* are identified as central in part 1 and four female characters, *Murasaki*, *Onna san no miya*, *Ochiba* and *Kumoi no kari* in part 2. The second approach is to examine the characteristics of the couple relationships, because the tale is always narrated in the context of man-woman relationships. Studies of characters and characterisation have in almost all cases concentrated on a single character.⁵¹

⁵⁰ Suzuki 1978, pp. 174-175.

⁵¹ The catalogue of articles on female characters in *Genji* in 1993-2003 shows that there are only five cases out of 153, in which studies of female characters deal with a female character as part of a couple (two cases deal with the

However, to uncover clues to the theme it is essential to deal with characters as a couple. The third approach is to examine the text through reviewing annotations in old and new commentaries and analysing different types of discourse, especially interior monologue. This analysis provides a key to understanding *Genji* on a deeper level, because the categorisation of discourse is based on the viewpoints of both the characters and the narrator.

The Scope of the Thesis

The thesis treats only parts 1 and 2 (chapters 1-41), because pursuit of the goals just described requires such thorough, detailed analysis of discourse in the text and also necessitates, as a foundation of the analysis, prior establishment of the categories of discourse. Another reason for limiting the thesis to parts 1 and 2 is that these narrate Genji's whole life. In other words, they begin with an account of Genji's parents' love and end with that of Genji's sorrow over the loss of his beloved Murasaki as he approaches old age. The narrator reports the death of Genji, the main male character of parts 1 and 2, at the beginning of part 3. Hence, parts 1 and 2 can be regarded as founded on Genji's life.⁵²

The thesis also limits the scope of quantitative analysis of interior monologue to the five tales already mentioned. *Utsuho* (late 10th century) and *Nezame* (late 11th century) are omitted because of their length. Coverage of these five is sufficient to chart the transitional use of the technique of interior monologue over a period of 100 years.

The Structure of the Thesis

This thesis is organised as follows. Chapter 2 proposes new concepts of the narrator and the narrative structure of the tale, in order to lay the foundations of categorisation

Kiritsubo Emperor and Kiritsubo kōi, two with Kashiwagi and Onna san no miya, and one with Genji and Yūgao). (Nishiyama and Mimura 2004.)

⁵² The main male character of part 3 (chapters 42-54) is presumed to be Kaoru (officially Genji's son), whom Onna san no miya (Genji's wife) bore by Kashiwagi.

of discourse. It first adopts the concept that the narrator is differentiated from the author, on the basis of examples and of comments by the editors of *Ichiyō shō* 一葉抄,⁵³ *Sairyū shō* 細流抄⁵⁴ and *Mingōnisso*,⁵⁵ and by Hagiwara Hiromichi.⁵⁶ Second, it proposes a new concept of the narrator on the basis of analysis of the text, reviewing theories proposed by Tamagami, Takahashi, Mitani and Yoshioka Hiroshi 吉岡 曠 and introducing the concept of the narrator proposed by Scholes and Kellogg.⁵⁷ Tamagami and Takahashi propose the narrator as the three levels of ‘authors’ and as the author possessed by a *mono no ke*, respectively, while Yoshioka and Mitani propose the narrator/s as (a) character/s in the world narrated. Chapter 2 then proposes a narrative structure that builds on the new concept of the narrator. These new concepts serve for categorisation of discourse, because the text contains narrative oral style including the viewpoints of the narrator.

Chapter 3 establishes categories and definitions of the types of discourse of the tale by reviewing previous studies, and by scrutinising and analysing the text to understand complicated sentences precisely. First, it investigates the examples identified as *sōshiji* in the old commentaries and by scholars in modern times, and then it proposes a new concept of *sōshiji*. It also redefines interior monologue, which has already been defined as *naiwa* by Akita and *shinnaigo* by Suzuki; and free direct discourse, which has been defined as *taiken wahō* by Nishino and *shukan chokujo* by Shimazu.⁵⁸ Second, it establishes the criteria for categorising discourse, reviewing criteria proposed by Kai,⁵⁹ and it then reviews Mitani’s categories and definitions of the types of discourse, especially free indirect discourse (*jiyū kansetsu gensetsu* 自由間接言説) and free direct discourse (*jiyū chokusetsu gensetsu* 自由直接言説) to

⁵³ Izume 1982.

⁵⁴ Sanjōnishi 1980.

⁵⁵ Nakanoin 1980-1984

⁵⁶ Hagiwara 1909.

⁵⁷ Tamagami 1966. Takahashi 1978. Mitani 1992. Yoshioka 1996. Scholes and Kellogg 1966.

⁵⁸ Akita 1969. Suzuki 1978. Nishio 1991. Shimazu 1983, pp.106-107. in vol. 2 and p.246. in vol. 3.

⁵⁹ Kai 1980.

clarify the concepts underlying these terms and to establish new categories.⁶⁰ Finally, it proposes categorisation of discourse and definitions of categories, and it demonstrates the new categories by applying them to sentences/passages in *kaimami* 垣間見 (one character spying on another) scenes.

Chapter 4 investigates frequency of interior monologue assigned to each character in the five tales, including *Genji* as a whole, in order to identify the central characters in the tales and to consider the character of the tales. First, it tabulates the frequency of interior monologue assigned to each character in each tale. It identifies central characters in the four tales excluding *Genji*, and then considers the character of the tale by comparing the ratio of the frequency of interior monologue to the length of the tale with that in other tales. Second, it identifies the central characters in each chapter, section and part of *Genji* by providing frequency tables. The central characters identified here by way of their high frequency of interior monologue in parts 1 and 2 are used in analyses of the characteristics of the relationships in chapters 5 and 6.

Chapters 5 and 6 propose the themes in parts 1 and 2 of the tale by exploring the characteristics of the relationships woven by the central characters. The exploration is based on analyses of both form and content of discourse, especially interior monologue assigned to the central characters. When analysing discourse (examining the text) in the tale it is necessary to employ various kinds of analysis—grammatical, syntactic, contextual, semantic and so on. It is also essential to ground the study in both old and modern commentaries and translation. To this end, the commentaries *Mingōnisso* by Nakanoin Michikatsu 中野院通勝,⁶¹ *Genji monogatari tama no ogushi* 源氏物語玉の小櫛 by Motoori Norinaga,⁶² *Genji monogatari hyōshaku* by Hagiwara Hiromichi,⁶³ *Genji monogatari hyōshaku* by Tamagami

⁶⁰ Mitani 1994 and 2002.

⁶¹ Nakanoin 1980-1984

⁶² Motoori 1969.

⁶³ Hagiwara 1909.

Takuya,⁶⁴ *Taikō Genji monogatari shinshaku* 對校源氏物語新釈 by Yoshizawa Yoshinori 吉澤義則,⁶⁵ *Nihon koten bungaku zenshū* 日本古典文学全集, *Shin Nihon koten bungaku taikai* 新日本古典文学大系 and the translation of *The Tale of Genji* by Royall Tyler⁶⁶ are mainly used.

Chapter 7 concludes with the proposal of the theme of parts 1-2 as a whole in *The Tale of Genji*, building on the themes proposed in chapters 5 and 6. It also explains the significances of the findings in the thesis while suggesting areas for further research.

⁶⁴ Tamagami 1964-1966.

⁶⁵ Yoshizawa 1952

⁶⁶ Tyler 2003.

CHAPTER 2

THE NARRATOR AND THE NARRATIVE STRUCTURE IN *THE TALE OF GENJI*

Needless to say, *The Tale of Genji* is a written work. As Noguchi Takehiko 野口武彦 points out, however, it includes distinctive features of oral narrative style.¹ The editors of the old commentaries on the tale recognised this and identified certain sentences or passages as ‘the author’s words’ (*sōshi no kotoba* 草子の詞’ or ‘*sōshiji*).² Scholars in the modern, the Meiji (1868-1912) and the Taishō (1912-1926) periods disregarded this feature of the narrative until analysis of *sōshiji* led Tamagami Takuya, in 1950 and 1955, to propose his theory known as *Monogatari ondoku ron* 物語音読論, according to which *The Tale of Genji* has three levels of authors and is read aloud by gentlewomen.³ Tamagami’s theory has influenced many scholars. Among others, Takahashi Tōru and Mitani Kuniaki, the successors of the earlier commentators, introduced new theories such as structuralism and post-structuralism for the purpose of investigating the narrative structure of *The Tale of Genji*.⁴ Meanwhile, Kai Mutsuō produced his theory of the inner narrative structure focussing on the auxiliary verb *keri* けり.⁵

There are diverse views on the question of the narrator, on which the narrative structure is based. For example, Mitani and Yoshioka Hiroshi hold that the narrator is embedded in the tale as a gentlewoman or gentlewomen, while Takahashi sees the

¹ Noguchi 1987, p.216.

² *Sōshiji* is categorised as narrated discourse in later Chapter 3.

³ Tamagami 1966, pp.143-155 and pp.247-265.

⁴ Takahashi 1978, pp.119-138 and 1991.

Mitani 1992

⁵ Kai 1980.

narrator as a function.⁶ There is no agreement, either, on the narrative structure in the tale, in other words ‘the how of its telling’.⁷ Clarifying the narrative structure will provide a viewpoint that will allow the reader to better understand the complex text.

The aims of this chapter are to establish a new concept of the narrator and to define the narrative structure of *The Tale of Genji* by analysing previous studies and scrutinising the discourse of the tale.

To this end, section 2.1 discusses questions of the narrator. First, it explores old commentaries and modern studies on the tale to examine how the narrator has been grasped and also investigates where the narrator appears in the text. Then it establishes a new concept of the narrator. Section 2.2 proposes a narrative structure for the tale, based on the new concept of the narrator.

2.1 The Narrator of *The Tale of Genji*

The question of who narrates *The Tale of Genji* is both difficult and important.⁸ Some scholars, for example Tamagami Takuya, use the term ‘author’ instead of ‘narrator’; indeed, Tamagami does not distinguish ‘author’ from ‘narrator’ in his commentary.⁹ Subsection 2.1.1, however, demonstrates that it is not the author but the narrator who narrates the tale. It does so by exploring commentaries from the late 15th century to the mid-19th century and examining the examples from the text. Subsection 2.1.2 then investigates precisely where the narrator appears in the tale. Third, Subsection 2.1.3 reviews previous studies of the narrator by Tamagami, Takahashi, Kai, Mitani and Yoshioka, as well as the Western narratological definitions of the narrator by Scholes

⁶ Mitani 1992. Yoshioka 1996. Takahashi 1982.

⁷ The term ‘the how of its telling’ is employed in *Fictions of Discours: Reading Narrative Theory* by Patrick O’Neill. (O’Neill 1994, p.3.)

⁸ In the recent film entitled ‘Sen nen no koi’ (A thousand year love) Murasaki Shikibu performed by the actress appears as the narrator and a *mono no ke* (spirit) appears in the sky to watch the world narrated. It can be said that the director of the film regards the author of the tale, Murasaki Shikibu as the narrator, and the spirit as the watcher.

⁹ *Genji monogatari hyōshaku* vol. 1 by Tamagami in 1964, p.151.

and Kellogg, in order to analyse the characterisation of the narrator in the tale. Finally, it proposes a new concept of the narrator in the tale.

2.1.1 Who Narrates *The Tale of Genji*?

Despite *The Tale of Genji* being a written work, the editors of the old commentaries recognised that it contains evidence of oral telling. This evidence appears in certain words and passages that occur especially at the beginnings and the ends of chapters. Examples are the expressions *tonamu* となむ and *tozo* とぞ, which end “Kiritsubo” and “Hahakigi,” respectively. These help to illuminate the relationship between the author and the narrator.

Below are the comments on these expressions from *Ichiyō shō* (Fujiwara no Seison 藤原正存, 1494), *Sairyū shō* (Sanjōnishi Sanetaka 三条西実隆 and his son Kin’eda 公条, 1534), *Mingōnisso* (Nakanoin Michikatsu 中院通勝, 1598) and *Genji monogatari hyōshaku* (Hagiwara Hiromichi, 1854). The passages from the original are quoted from the *Nihon koten bungaku zenshū* (NKBZ) edition. Page numbers from the *Shin Nihon koten bungaku taikei* (SNKBT) edition are also given. The English translations are from *The Tale of Genji*, translated by Royall Tyler (T). The chapter number and title are given in parentheses.

1. 光る君といふ名は、高麗人のめできこえて、つけたてまつりけるとぞ、言ひ伝へたるとなむ。(NKBZ: 1: 126) (SNKBT 1: 28)
They say that his nickname, the Shining Lord, was given him in praise by the man from Koma. (T: 18) (Chapter 1 “Kiritsubo”)

紫式部かことは也。わかかきいたさぬとの心也。¹⁰

These words are Murasaki Shikibu’s. She means that she did not invent this. (*Ichiyō shō*)

紫式部が我かきたる事を人にしらせしと也。何巻にも此心あり。¹¹

Murasaki Shikibu’s intention is not to let people know she wrote the tale. There is the same intention in each chapter. (*Sairyū shō*)

¹⁰ Izume 1982, p.240.

¹¹ Sanjōnishi 1980, p.15.

此詞奇妙に書なせり。わか書たる物といはれしために人のことのやうに三重に書なせり。つけ奉りけるとそ人のいひつたへたると人かしてをいたを見及ひたるやうに書たる也。いつれの御ときにかといふ詞と申し。其外巻巻にその心つかひあり。¹²

The passage is curious. In order not to have people say she had written the tale herself, she wrote it as though she had done so at triple remove. The first author is the person who bears witness to having seen the incident of being named Hikaru by the Korean physiognomist, the second is the person who listens to the story and jots it down and the third is the person who reads the second author's story and writes the tale. This passage is the same as that in the beginning of "Kiritsubo". She does the same thing in various other chapters. (*Mingōnisso*)

さて末にとなんとあるは人の物語したるを聞て記したるさまに遁れたるにて云々と其世より今の世まで世人のいひ伝へ来れるなり。となん人のかたりしを聞侍りしとやうに含めのこしてとちめたるなり。此例次々にいとおほし。深く用意せられたるなるべし。¹³

The final *tonan* is an evasion suggesting that she only wrote down what had been passed orally from that time to her own. She indicates with the word *tonan* that she heard the tale told by someone else. There are many examples of this kind. No doubt she carefully devised them. (*Genji monogatari hyōshaku*)

2. 若くなつかしき御ありさまを、うれしくめでたしと思ひたれば、つれなき人よりは、なかなかあはれに思さるとぞ。(NKBZ: 1: 188) (SNKBT 1: 77)

The boy so appreciated his master's youth and gentleness that they say Genji found him much nicer than his cruel sister. (T: 44) (Chapter 2 "Hahakigi")

とそとは紫式部か我書きたる事をしらせしのため也。¹⁴

The word *tozo* とぞ ("it is said that," "I am told that") is meant to keep people from thinking that Murasaki Shikibu herself wrote the tale. (*Sairyū shō*)

私 とそとは紫式部かわか云たる事をしらせしのためなり。¹⁵

The word *tozo* is used so as not to reveal Murasaki Shikibu's authorship. (*Mingōnisso*)

細流にとぞとは紫式部わが書たることをしらせじのため也とあるはたがへり。しらせじとてにはあらず、ただことさらにおほめきたる詞にてかやうに語り伝へたりと昔物語になしたる詞也。¹⁶

Sairyū shō says, "The word *tozo* is used so as not to reveal Murasaki Shikibu's authorship." That is not so. It is just intentionally vague, so as to suggest that the story is an old one handed down from the past. (*Genji monogatari hyōshaku*)

It is thus clear that the editors of *Ichiyū shō*, *Sairyū shō* and *Mingōnisso* saw the words *tonamu* and *tozo* as an authorial device to conceal authorship. Moreover, after analysing the ending of "Kiritsubo" the editor of *Mingōnisso* observed that the

¹² Nakanojin 1980, p.89.

¹³ Hagiwara 1909, p.120.

¹⁴ Sanjōnishi 1980, p.35.

¹⁵ Nakanojin 1980, p.214.

¹⁶ Hagiwara 1909, p.225.

expression *tonan* implies a three-stage transmission, from the eyewitness, to the person who wrote the story down, and then to the author of the tale. Modern scholars have inherited these interpretations.

The editor of *Rōka shō* comments on the beginning of “Kiritsubo” as follows:¹⁷

此発端の辞甚深にしてあまたの理を含めり。先作者をあらはさずして聞つたへたる事を書置たる物にみせ侍り。されは巻々の終の詞にも其趣見えたり。作者あらはされは傍人の難をおはさる故也。ことに紫式部か比女房にも才ある人おほかりき。其ははかりも有にや。いふものはつみなきさまにかまへたる成へし。

This opening is meaningful and has a purpose. It conceals the author and makes it seem as though she simply wrote down what she heard from others. Therefore the ending of each chapter reveals the same intention. That is because not revealing that she is the author allows her to escape criticism. There were many other talented gentlewomen in her time, and presumably she had that in mind as well. She probably devised this method so as not to seem at fault herself.

The *Rōka shō* editor sees the author wishing to avoid criticism. In *Genji monogatari hyōshaku*, Hagiwara Hiromichi argues that this narrative stance is intended not to avoid criticism, but to adopt the style of traditional, oral literature. Hagiwara’s view may be significant, since he focuses on oral narrative style.

The expressions *tonamu* and *tozo* thus indicate that the tale is told by a narrator who is different from the author. According to Takahashi, *tozo honni haberu* とぞ本にはべる, the concluding phrase in “Yume no ukihashi” (chapter 54), is, similarly, a regular narrative ending that objectifies the author herself on the inside and creates external circumstances of composition on the outside.¹⁸ In other words, the author hides behind *tonamu* and *tozo*.

Recognition that the narrator is different from the author can be seen in the changing use of the terms *sakusha no kotoba* (the author’s words), *kisha no kotoba* 記者の詞 (the writer’s words), *sōshi no kotoba* and *sōshi no ji*, which were identified as discourse categories in old commentaries. The transition from the usage in *Ichiyō shō* to that in *Sairyū shō* is important, because it suggests a distinction between narrator and author. Table 1 shows the frequency of use of these terms in *Ichiyō shō* and in

¹⁷ Sanjōnishi 1983, p.11.

¹⁸ Takahashi 1978, p.129.

Sairyū shō. It is based on the work of Izume Yasuyuki 井爪康之 for the former¹⁹ and of Ii Haruki 伊井春樹 for the latter.²⁰

Table 1. List of the Terms in *Ichiyō shō* and *Sairyū shō*

Name	Date	Editor	Terms of Categorisation of sentences/discourses
<i>Ichiyō shō</i>	1494	Fujiwara no Seison	<i>Sakusha no kotoba</i> (The author's words) 18 Murasaki Shikibu's words 14 <i>Kisha no kotoba</i> (The writer's words) 19 Other words equivalent to the author's words 6 <i>Sōshi no kotoba</i> 99 <i>Sōshi no ji</i> 25
<i>Sairyū shō</i>	1534	Sanjōnishi Sanetaka and his son, Kin'eda	<i>Sakusha no kotoba</i> (The author's words) 6 Murasaki Shikibu's words 2 <i>Kisha no kotoba</i> (The writer's words) 2 <i>Sōshi no kotoba</i> 1 <i>Sōshiji</i> 169

Source: Izume 1982, pp.240-249.

Ii 1980, pp.459-461.

Izume analysed the concepts underlying these terms in *Ichiyō shō* in order to clarify their meaning, since the editor did not define them. He explained that the editor distinguished *sōshi no ji* from *sōshi no kotoba*, and that while the former is equivalent to *ji no bun* (expository narration text), the latter corresponds to narratorial comment and critique.²¹ He further noted that *sōshi no kotoba* takes the standpoint of the listener or reader rather than that of the author.²² He also held that *Ichiyō shō* does not distinguish clearly between *Murasaki Shikibu ga kotoba*, *kisha no kotoba*, and *sakusha no kotoba* and that they appear in passages involving abbreviation of narrative material, reporting of material learned from others, and explanation. They constitute intervention by the author in the narrative parts of the tale. Thus, according

¹⁹ Izume 1982, pp.240-249.

²⁰ Ii 1980, pp.459-461.

²¹ Izume 1982, pp.241-245.

²² Izume 1993, p.453.

to Izume, the *Ichiyō shō* editor believed that the author appears not in narrative discourse, but in the discourse that constructs the tale.

Sairyū shō uses the term *sakusha no kotoba* only one sixth as often as *Ichiyō shō*, and the term *sōshi no kotoba* only once. In contrast, use of the term *sōshiji* over sixfold increases in *Sairyū shō*, from 25 to 169. Concerning this change, Izume argued through examination of usage that, in *Sairyū shō*, *sōshiji* comes to combine the meanings of both *sakusha no kotoba* and *sōshi no kotoba*, as they appear in *Ichiyō shō*.²³ Takahashi Tōru also states that the *Sairyū shō* editor generally employs *sōshiji* instead of the terms *sakusha no kotoba*, *kisha no kotoba* and *sōshi no kotoba*.²⁴

This phenomenon indicates the *Sairyū shō* editor's preference for the term *sōshiji* over *sakusha no kotoba*. It is noted that he grasps discourse representing impression and critique as *sōshiji*, which in *Ichiyō shō* derives from narration, rather than from the direct voice of the author. Higashihara Nobuaki 東原伸明 also remarks that *sōshiji* is regarded as intervention from the viewpoint of the narrator.²⁵ His statement reinforces this conclusion.

As to the remaining question of *sakusha no kotoba* in *Sairyū shō*, Takahashi also argues that the *Sairyū shō* editor tends to differentiate between *sakusha no kotoba* and *sōshiji*, and that the former is regarded as narration from the world outside the tale and the latter as the words of the narrator.²⁶ The terms *sakusha no kotoba* and *sōshiji*, he continues, are both regarded as the narrator's words, because the difference between them is only their distance from the world of the tale.²⁷ With respect to the term *sakusha no kotoba* in *Sairyū shō*, it appears in the annotations in which the editor of *Sairyū shō* analyses the final *tozo*, *tonan* and *toya* at the end of chapters 1, 2, 28, 37, 39, 50 and 54. When he considers them to be a device for hiding authorship, he uses *sakusha no kotoba* 7 out of 10 times. This result supports Takahashi's view.

²³ *Ibid.*, 1993, 459.

²⁴ Takahashi 1978, pp. 123-124.

²⁵ Higashihara 1994, pp.167-169.

²⁶ Takahashi 1991, p.337.

²⁷ *Ibid.*, p.338.

Fujii Sadakazu contends that *sōshiji* functions not as a device through which the author directly comments on events and characters but as a device through which the author hides herself.²⁸

It is therefore clear that, according to the old commentaries and the modern studies, the narrator differentiated from the author tells the tale not only in narrative sentences but also in the sentences of *sōshiji*.

2.1.2 Where Does the Narrator Appear in the Tale?

There are at least two ways in which the narrator betrays her presence. First, some auxiliary verbs show the existence of the narrator in the tale. Second, the narrator's interior monologue, which is accompanied by the direct quotation marker *to/nado* and the verb *miyu* ('see/understand'), also indicates the narrator's existence.²⁹ However, the narrator, the first person 'I', still does not appear directly, because 'I' usually remains concealed behind an auxiliary verb and a predicate.

It is evident that some auxiliary verbs at the end of a passage of narratised discourse imply first-person judgement. Examples are *keri* ('I have heard that'), *mu* む, *ji* じ, *ran* らん, *rashi* らし, *beshi* べし, *maji* まじ, *meri* めり ('I conjecture that') and *nari* なり ('I assert that'). These auxiliary verbs imply the first person 'I', in other words, neither the character nor the author, but the narrator.

The following example of *keri* indicates the existence of the narrator.

3. いづれの御時にか、女御更衣あまたさぶらひたまひける中に、いとやむごとなき際にはあらぬが、すぐれて時めきたまふありけり。(NKBZ 1: 88) (SNKBT 1: 4)
In a certain reign (whose can it have been?) someone of no very great rank, among all His Majesty's Consorts and Intimates, enjoyed exceptional favor. (T: 3) (Chapter 1)

The first words, *izure no oon toki nika*, imply that the exact time in the past when this incident happened is unknown. Then at the end of the sentence *keri* appears,

²⁸ Fujii 1980, p.23.

²⁹ The discourse of the narrator's interior monologue will be defined in Section 2.3.

suggesting that ‘I’ has heard something from other people; thus ‘I’ is latent in *keri*.³⁰ *Keri* therefore reveals the existence of the narrator, the first person ‘I’.

In the next example, *beshi* shows conjecture from the viewpoint of the narrator.

4. あらき風ふせぎしかげの枯れしより小萩がうへぞしづころなき
 などやうに乱りがはしきを、心をさめざりけるほどと、御覧じゆるすべし。(NKBZ
 1: 110)(SNKBT 1: 16)
 “Ever since that tree whose boughs took the cruel winds withered and was lost
 my heart is sorely troubled for the little hagi frond,”
 and so on---a rather distracted letter, although His Majesty understood how upset she still
 was and no doubt forgave her. (T: 10) (Chapter 1)

The subject of the verb *goranjiyurusu* (‘forgive’, honorific) is the emperor, but *beshi*, which follows, represents conjecture from the viewpoint of the narrator. Hence, *goranjiyurusu beshi* means, ‘I conjecture that the emperor understands and forgives her’. The ‘I’ implied by the auxiliary verb is presumably the narrator.

In example 5, *nanmerukashi* likewise indicates the narrator’s judgement.

5. さらば、その宮仕人なり。したり顔にもの馴れて言へるかなと、めざましかるべ
 き際にやあらんと、思せど、さして聞こえかかれる心の憎からず、過ぐしがたきぞ、
 例の、この方には重からぬ御心 なめるかし。(NKBZ 2: 215)(SNKBT 1: 104)
 I see, Genji thought, it must be the young woman in service. She certainly gave me that poem
 of hers as though she knew her way about! She cannot be anyone in particular, though.
 Still, he rather liked the way she had accosted him, and he had no wish to miss this
 chance, since in such matters it was clearly his way to be impulsive. (T: 57-58) (Chapter 4
 “Yūgao”)

Nanmerukashi has three parts: the auxiliary verb *nan* (*naru*, assertion), the auxiliary verb *meru* (conjecture) and the postpositional particle *kashi* (an intensifier). Therefore, the first person ‘I’ judges Genji’s state of mind and expresses her opinion about Genji.

The following is an example of the narrator’s interior monologue. It is followed by *to miyu/mietari*.

6. あまたの御方々を過ぎさせたまひて、隙なき御前渡りに、人の御心を尽くしたまふ
 も、げにことわりと見えたり。(NKBZ 1: 93) (SNKBT 1: 6)
 His Majesty had to pass many others on his constant visits to her, and no wonder they took
 offence. (T: 4) (Chapter 1)

³⁰ Bowring indicates that *keri* is often used to establish a story-telling framework, and can be dispensed with once that framework is settled. (Bowring 1988, p.58.)

The *to mietari* has no stated subject, but no one other than the narrator can express such a judgment.

Thus the narrator of the tale shows her existence as the first person, hidden ‘I’ in certain passages of the tale. She expresses conjecture, assertion and judgement, even though she appears only in a small part of a sentence.

2.1.3 Previous Studies Concerning the Narrator

Scholarly studies concerning the narrator of the tale have been based on analysis of *sōshiji* and auxiliary verbs, and are related to studies of narrative structure. In order to clarify the characterisation of the narrator, this section examines how previous studies have approached the topic.

Modern studies of the narrator and narrative structure began with the work of Tamagami Takuya, who presented his “Monogatari ondoku ron” (the theory that the tale has three levels of authors and is read aloud by gentlewomen) in two papers: “Monogatari ondoku ron josetsu”³¹ 物語音読論序説 (1950) and “Genji monogatari no dokusha”³² 源氏物語の読者 (1955). His thesis is founded on analysis of *sōshiji*. To the question of how the tale was enjoyed by its original, Heian-period audience, Tamagami answers that a tale was then regarded as an oral performance.³³ A written tale would be read aloud, he states, and it therefore becomes “the tale” at that moment.³⁴ That is to say, modern silent reading enjoyment is not the traditional way of enjoying a tale and distorts the tale’s nature.³⁵ He suggests that at an early stage in the development of tale literature a gentlewoman read aloud a tale written in Chinese characters by a scholar of Chinese. Later on, gentlewomen who read such tales aloud began writing their own. However, a gentlewoman could not simply tell a story as she

³¹ Tamagami 1966, pp.143-155.

³² *Ibid.*, pp.247-265.

³³ *Ibid.*, pp.146-147.

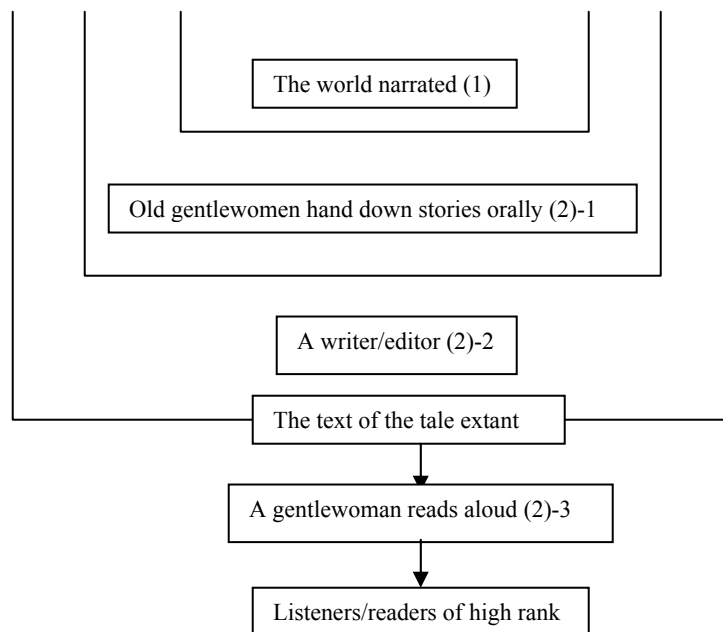
³⁴ *Ibid.*

³⁵ *Ibid.*, p.147.

pleased, since the text already contained the author's own comments and impressions. Tamagami adds that true listeners—mainly the high-ranking to whom gentlewomen read tales—were very rare in the Heian period.³⁶

In his “Genji monogatari no dokusha,” Tamagami schematises this situation as follows (Figure 1).³⁷

Figure 1. Tamagami's Schema of the Way Tales Were Originally Enjoyed



He argues that the tale consists of two worlds. The first [(1) above] consists of the characters' thoughts and utterances, while the second [(2)-1, (2)-2, (2)-3] is the world in which the authors narrate the story.³⁸ He divides the authors into three levels: a group of old gentlewomen who hand down stories, a gentlewoman who writes/edits

³⁶ *Ibid.*, pp.152-153.

³⁷ *Ibid.*, p.257.

³⁸ *Ibid.*, pp.251-253.

the story, and a gentlewoman who reads the story aloud.³⁹ He allows for readers as well as listeners and suggests that readers include also gentlewomen of middle rank, both those who read tales aloud to their mistresses and those who read the tale silently for themselves.⁴⁰ Nonetheless, he holds that even though middle-ranking gentlewomen read the tale and greatly influence its reputation, the tale truly exists only for women of high rank.⁴¹

Tamagami's theory can be summarised as follows. (1) The nature of enjoyment of the tale is to hear the tale read aloud (2) hence people who truly enjoy the tale are women of high rank and (3) the manner of enjoyment of the tale indicates the existence of three levels of authors. Takahashi Tōru criticises this theory for identifying listening to the tale with creating it, and he remarks that Tamagami's theory should be reconsidered from the viewpoint of the tale's narrative structure, as suggested in *Mingōniso*.⁴² This is reasonable, since Tamagami confuses the way the tale is enjoyed with the narrative structure revealed by the tale's discourse. In Figure 1, old gentlewomen and a writer/editor exist within the extant text of the tale, but the gentlewoman who reads aloud exists outside the text. However, Tamagami states that the reader-performer's comments also appear in the text,⁴³ So that all three levels of 'authors'/narrators can be said to exist within the text.

Regarding the question of how the three levels of 'authors'/narrators are grasped in Tamagami's study, Tamagami quoted the following examples in his two papers. He states that in example 7 the old gentlewoman clearly appears in the underlined passage.⁴⁴

7. かの大貳の北の方上りて驚き思へるさま、侍従が、うれしきものの、いましばし待ちきこえざりける心浅さを恥づかしう思へるほどなどを、いますこし間はず語りもせまほしけれど、いと頭いたう、うるさくものうければなむ、いままたもついであ

³⁹ *Ibid.*, pp.253-258.

⁴⁰ *Ibid.*, pp.262-265.

⁴¹ *Ibid.*, p.265.

⁴² Takahashi 1982, pp.218-222.

⁴³ Tamagami 1966, p.256.

⁴⁴ *Ibid.*, 1966, pp.253-254.

らむをりに、思ひ出でてなむ聞こゆべきとぞ。 (NKBZ 2: 345) (SNKBT 2:154)

I would happily rattle on a bit about how surprised the Dazaifu Deputy's wife was when she came back up to the City and about how Jijū, though very pleased, smarted with shame at her own faintheartedness for having failed to wait a little longer; but for now my head is aching so badly that I am not up to it, and I am afraid I shall have to go on another time, when I remember more. (T: 312) (Chapter 15 "Yomogyū")

According to Tamagami, the 'second level author', i.e. a writer/editor, quotes the old gentlewoman's utterance (underlined), employing *tozo*. For him, this passage shows the existence of two levels of 'authors': the old gentlewoman and the writer/editor. However, it can be seen that the old gentlewoman is not the author but the narrator, because the passage in which she appears is followed by *tozo*, and this writer/editor can be the author herself. The *tozo* at the end of a chapter is employed by the author to create the oral narrative structure, as mentioned in subsection 2.1.1. Hence, it can be argued that the author appears briefly and hides herself behind *tozo*.

Other passages quoted by Tamagami to show the existence of the writer/editor are examples 8 and 9.⁴⁵

8. こまかに、聞こえ知らせ給こと多かれど、かたはらいたければ書かぬなり。 (NKBZ 3: 325) (SNKBT 3: 94)

He said much more in this vein, with great feeling, but it was all too unpleasant to write down. (T: 517) (Chapter 30 "Fujibakama")

9. すきずきしきやうなれば、みたまひも明かさで、軒の雫も苦しさに、濡れ濡れ夜深く出でたまひぬ。郭公など必ずうち鳴きけむかし。うるさければこそ聞きもとどめぬ。 (NKBZ 3: 193-194) (SNKBT 2: 431)

He did not stay until dawn, since that would have been excessively forward of him; instead he left late at night, wet with rain, amid many painful drops from the dripping eaves. A cuckoo must have called, too, but I did not take the trouble to listen. (T: 457) (Chapter 25 "Hotaru")

He focuses on the words *kaku* ('write') and *kiku* ('listen') and judges that these passages come from the writer/editor or the old gentlewoman. It is more important to focus on the viewpoint of the narrator than on the words *kaku* and *kiku*, because there are many passages that express the editorial viewpoint without using these words. This issue of the viewpoint of the editor will be discussed in a later section.

Tamagami asserts that the sentence underlined in example 10 is an utterance of the gentlewoman who reads the tale aloud.⁴⁶ He suggests that the gentlewoman

⁴⁵ *Ibid.*, 1966, p.255.

thinks the listener, a high-ranking lady, is bored with this description of the common people's everyday life and so criticises the writer/editor of the tale.⁴⁷

10. ごほごほと鳴神よりもおどろおどろしく、踏みとどろかす唐臼の音も枕上とおぼゆる、あな耳かしがましと、これにぞ思さる。何の響きとも聞き入れたまはず、いとあやしうめざましき音なひとのみ聞きたまふ。くだくだしきことのみ多かり。
(NKBZ 1: 230) (SNKBT 1: 116)
Thud, thud, a treadle mortar thundered almost at their pillow, until he understand at last what “detestable racket” means. Having no idea what was making it, he only was aware that it was new and that it was awful. The assortment of noises was no more than a jumble to him. (T: 63) (Chapter 4 “Yūgao”)

The underlined sentence expresses the narrator's opinion, even though it may equally well be either an utterance by the gentlewoman who reads aloud, or an excuse voiced by the gentlewoman who reports the circumstances. Thus to recognise the discourse as the narrator's opinion is more important than to distinguish ‘two levels of authors’.

The above suggests that Tamagami's theory covers two different matters: the role/function of the narrator, and the content of passages from the viewpoint of the narrator. In order to establish the characterisation of the narrator, it is important here to focus on the function of the narrator. The old gentlewoman and the writer/editor are not ‘authors’ but functions of the narrator: respectively, the function of observer/witness and that of editor.

Takahashi Tōru, for his part, grasps the narrator as a functional existent. His major statement on the issue of the narrator/author, who is deeply related to the narrative structure of the tale, is his *Genji monogatari no taiihō* 源氏物語の対位法. He claims that even though the narrator exists in phases or strata of the gentlewomen in the tale, she is a functional existent that creates the stratified and plural character of the narrative.⁴⁸ This functional existent, he continues, is continuously woven into the text as those who observe the world of the tale: reciters, listeners, readers, tellers and writers.⁴⁹ He differentiates Murasaki Shikibu, who is the author of the tale, from the

⁴⁶ *Ibid.*, 1966, p.256.

⁴⁷ *Ibid.*

⁴⁸ Takahashi 1982, pp.10-11.

⁴⁹ *Ibid.*

stratified author who appears as the narrator but is not one of the gentlewomen characterised in the tale.⁵⁰ ‘The author’, he continues, the person behind the scenes, writes the tale thanks to watching her characters closely and moving her viewpoint everywhere.⁵¹ He concludes that ‘the author’ can be compared to a *mono no ke* (a spirit), because her viewpoint in the tale moves from that of a gentlewoman to that of a character, and then on to omniscience.⁵²

Takahashi’s idea that the narrator is a functional existent is reasonable, because of the way the viewpoint of ‘the author’ moves, but his conception of the stratified author as, in effect, a *mono no ke* is not. It is therefore essential to clarify the function of the narrator rather than of a metaphorical *mono no ke* that stands for the author. As for the way the viewpoint moves in the tale, that is indeed an important factor in clarifying the characterisation of the narrator.

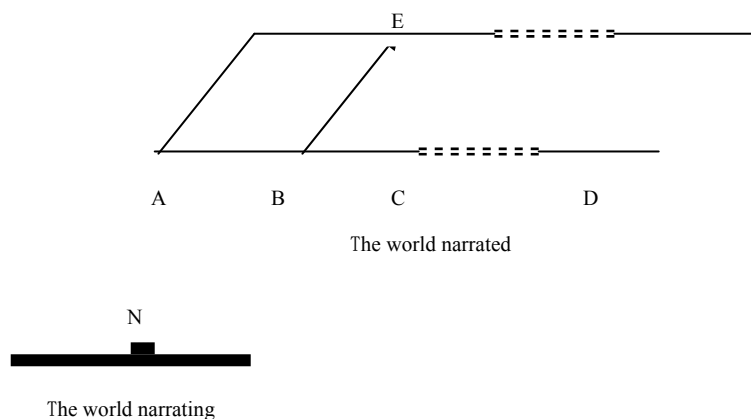
The movement of the viewpoint of the narrator from the world narrated to the world narrating is considered by Kai Mutsurō, by means of analysing auxiliary verbs. Kai defines the world narrated as the temporal, spatial world in which the narrator takes her position in the ‘here’ and ‘now’. He also defines the world narrating as the world in which the narrator sits face to face with the listener and tells stories. He illustrates the inner structure of the tale with Figure 2.⁵³

⁵⁰ *Ibid.*, p.226.

⁵¹ *Ibid.*

⁵² *Ibid.*

⁵³ Kai 1980, p.11.

Figure 2. Kai's Schema of the Inner Structure of the Tale

With respect to the world narrated, space and time in the tale are indicated by B-E and A-D, respectively. B indicates the present time and place in the tale; A shows the future; and points C and D represent the nearer past and the more distant past. E represents a place distant from B (here). In the world narrating, N indicates the place where the narrator tells the story to the listener, and the length of the heavy line shows the duration of the narration.

Kai regards the narrator in the tale as a fictitious person created by Murasaki Shikibu.⁵⁴ He points out that when the narrator tells a story to the listener in the world narrating, she employs the auxiliary verbs *keri* (past) and *kemu* (past conjecture) to speak of the world narrated.⁵⁵ The narrator, he continues, shifts from the world narrating (N) to the world narrated (B) and tells about points B, A, C, D and E in the present, the future (*mu*), and the past (*ki* and *keri*).⁵⁶

Kai's proposal can be summarised as follows. The narrator, whoever she may be, and whether she be the observer or the editor, moves her viewpoint from the

⁵⁴ *Ibid.*, p.9.

⁵⁵ *Ibid.*, pp.9-11.

⁵⁶ *Ibid.*, pp. 11-12.

world narrated to the world narrating when she becomes conscious of her audience, as proven by her use of auxiliary verbs, especially *keri*. Therefore, the narrator is a functional existent in the tale, and her viewpoint shifts from one world to the other.

The preceding studies of the narrator have held that the narrator is a functional existent. In contrast, Mitani and Yoshioka consider the narrator to be a gentlewoman or gentlewomen present in the tale.⁵⁷

Mitani concludes from an analysis of honorific usage at the beginning of chapter 1 that the narrator in chapter 1 is a gentlewoman of higher rank than the author, specifically a woman with the title of Naishi.⁵⁸ The narrator, he suggests, is present as a gentlewoman or a retainer in every chapter of the tale. Examples are Yūgao's gentlewoman Ukon in chapter 4 and a retainer of Genji in chapter 12.⁵⁹ He states that there are many narrators throughout the tale. These have names as characters and express their own thoughts and impressions from a first person viewpoint, but there is also a space in which they listen, criticise, write and edit.⁶⁰ Meanwhile, Yoshioka Hiroshi's analysis of the auxiliary verb *ki*, which appears in the narrative and indicates the narrator's experience, leads him to regard the narrator as the gentlewoman who first served the Kiritsubo Emperor and was transferred to Hikaru Genji after his birth.⁶¹ This narrator, he continues, knows everything about Genji because she is his foster mother, his supervisor, his adviser and his confidant.⁶²

⁵⁷ Mitani 1994. Yoshioka 1996.

⁵⁸ Mitani 1994, pp.10-18.

⁵⁹ *Ibid.*, pp.12-18.

⁶⁰ *Ibid.*, p.37.

⁶¹ The table below shows frequencies of *ki* in the narrative description in five tales, according to examinations by Yoshioka.

Indications	<i>Genji</i>	<i>Taketori</i>	<i>Ochikubo</i>	<i>Sagoromo</i>	<i>Nezame</i>
Experiences of characters	397		11	5	23
Precedent accounts/reports	258	6	32	10	11
Experiences of the narrator	236				
Exceptions	63		13	12	7
Total	952	6	56	27	41

⁶² Yoshioka 1996, pp. 205-207.

He adds that the *Genji* narrator is unique because in other tales the narrator is not identifiable as a character.⁶³

These proposals regarding the narrator/s appear to develop the notion of the ‘old gentlewomen’ suggested by Tamagami. A narrator who is a gentlewoman actually present in the tale may no doubt be an excellent reporter, with much information and the space to talk about it. However, she cannot know what a character thinks. Nonetheless, the tale contains long passages of interior monologue that are presented from character’s point of view. Since the narrator is able to report them, she cannot be a gentlewoman present in the tale. A new concept of the narrator of the tale is therefore proposed in the next subsection.

2.1.4 The Narrator of the Tale

The narrator of the tale has distinctive features as follows: (1) She appears as a hidden first person (‘I’) of the predicates in the text, but does not appear as a character in the tale. (2) She reports incidents and reveals characters according to what happens in the present. (3) She also depicts characters’ thoughts and feelings by quoting interior monologue, which no one has heard. (4) She has the ability to shift her position regardless of time and space, to omit reports and to change subjects. (5) She can express her impressions and opinions, and edit the tale.

Robert Scholes and Robert Kellogg point out that “Joyce presents his characters’ thought in interior monologue when he wants to and adopts in addition the greatest variety of narrative postures ever before assumed in a single literary work”, and “Proust’s narrator comments, he reveals the inner life, he presents as eye-witness both scenes he has attended and scenes he has not”.⁶⁴ It is necessary to consider (3) above, which has been bypassed when the narrator of the tale has been discussed. If the narrator is embodied as a gentlewoman in the tale she cannot hear unspoken thought. However, the narrator can quote characters’ thoughts and feelings

⁶³ *Ibid.*, pp.254-315.

⁶⁴ Scholes and Kellogg 1966, p.271.

as their interior monologue. Moreover, characters assigned interior monologue are not limited. Hence, the narrator of the tale cannot be the same eye-witness who is generally defined. The eye-witness narrator of the tale presents both incidents and characters' conversations and acts (the outer world), and characters' thoughts and feelings (the inner life). Simultaneously, the histor narrator has the ability to practice as summarised in (4) and (5) above.

Hence, a new concept of the narrator is proposed. The narrator of the tale has two perspectives: (1) that of an eye-witness who can describe both the outer world and the inner life, and (2) that of the histor.

(1) The eye-witness who can describe both the outer world and the inner life

The term 'eye-witness' is used and explained by Robert Scholes and Robert Kellogg in their *The Nature of Narrative*.⁶⁵ They establish that the author of a fictional eye-witness narrative wants to give his/her literary work actuality/reality and that the eye-witness in narrative can be the protagonist, or an observer, or both.⁶⁶ They state that the focus of the eye-witness narrative is outward rather than inward.⁶⁷ The powerful circumstantiality of eye-witness narration, they continue, is purchased at the expense of accepting certain limitations: the eye-witness cannot see everything.⁶⁸ Their use of the term applies to 'old gentlewomen' proposed by Tamagami. A gentlewoman as eye-witness narrator is plausible because, as Mitani points out, Heian aristocrats revealed their private lives before their gentlewomen without shame.⁶⁹ Mikhail Bakhtin takes a similar view, pointing out that people are little embarrassed in a servant's presence and that the servant provides a distinctive, embodied point of view on the world of private life without which literature treating private life could not be

⁶⁵ They investigate literary works and point out that the eye-witness is employed in the works by the Greek historians, such as Thucydides, Xenophon and Josephus, and in *Comedia* by Dante, *Gulliver's Travels* by Swift, *Moll Flanders* by Defoe, *Roderick Random* by Smollett, and *Pamela* by Richardson. (Scholes and Kellogg 1966, pp.242-263.)

⁶⁶ Scholes and Kellogg 1966, p.257 and p.265.

⁶⁷ *Ibid.*, p.258.

⁶⁸ *Ibid.*, p.259.

⁶⁹ Mitani 1992, pp.281-328.

written.⁷⁰ This function is so obvious in the tale that the editors of old commentaries noted it as well.⁷¹ Yoshioka and Mitani conclude from it that the narrator is embodied as (a) gentlewoman/s actually present in the tale.⁷² However, this viewpoint is only one position occupied by the tale's eye-witness narrator.

The tale's eye-witness narrator can reveal characters' unspoken thoughts and inaudible monologue which the eye-witness as a gentlewoman narrator in the tale could not catch. For this purpose, the tale's eye-witness narrator employs the direct quotation marker *to/nado* in the same manner as quoting characters' conversation. Hence, the narrator of the tale can equally witness both the outer world and the inner life. It would seem that this aspect of the tale's eye-witness narrator is similar to Fielding's role of bard who can reveal unspoken thoughts when he wants, as discussed by Scholes and Kellogg.⁷³ It is noteworthy in this regard that, as shown below in chapter 4, *The Tale of Genji* developed the technique of interior monologue far beyond anything to be found in earlier Heian literature.

(2) The histor aspect

In another mode, the narrator omits sentences or poems, changes topics and constructs narrative based on material derived from the eye-witness point of view. In this mode the narrator expresses opinions about characters, incidents and even the character of the narrative itself. She therefore recalls the writer/editor proposed by Tamagami. However, the notion of writer/editor implies that of author, and for that

⁷⁰ Bakhtin 1981, p. 125.

⁷¹ The following examples show the limitations of a gentlewoman as eye-witness narrator.

あはれなる御遺言ども多かりけれど、女のまねぶべきことにしあらねば、この片はしだにかたはらいたし。(NKBZ 2: 88) (SNKBT 1: 351)

His last touching injunctions were many, but a woman has no business passing them on, and the little said of them here is more than enough. (T: 198) (Chapter 10 "Sakaki")

さるべき所どころに、御文ばかり、うち忍びたまひしにも、あはれとしのぼるばかり尽くいたまへるは、見どころもありぬべかりしかど、そのをりの心地のまぎれに、はかばかしうも聞きおかずなりにけり。(NKBZ 2: 155) (SNKBT 2: 6)

To those due something from him he merely sent discreet letters, some of which, in the moving fullness of their eloquence, must have been well worth reading; but it was all so upsetting that I never inquired about them properly. (T: 230) (Chapter 12 "Suma")

⁷² Yoshioka 1996, pp.205-206. Mitani 1996, pp.10-37.

⁷³ Scholes and Kellogg 1966, p.268.

reason it is preferable to adopt instead the term ‘histor’ employed by Scholes and Kellogg. As Scholes and Kellogg explain it, the ‘histor’ constructs a narrative on the basis of such evidence as he/she has been able to accumulate and comments on it, draws parallels, moralises, generalises, and tells the reader what to think;⁷⁴ the histor is not a character in narrative, but he/she is not exactly the author him/herself.⁷⁵

The functioning of the histor can be demonstrated thanks to the following examples. In (11) the histor-narrator constructs the story by defining the time or changing the topic; in (12) she omits material; and in (13) she looks ahead to what is to follow.

11. いづれの御時にか、(NKBZ1: 93) (SNKBT 1: 4)
In a certain reign (whose can it have been?) (T: 3) (Chapter 1 “Kiritsubo”)

この皇子三つになりたまふ年、(NKBZ1: 97) (SNKBT 1: 6)
In the child’s third year (T: 4) (Chapter 1)

その年の夏、(NKBZ1: 97) (SNKBT 1: 7)
In the summer of that year (T: 4) (Chapter1)

はかなく日ごろ過ぎて、(NKBZ1: 102) (SNKBT 1: 10)
As the dreary days slipped by, (T: 7) (Chapter1)

まことや、(NKBZ 1: 223) (SNKBT 1: 111)
Oh, yes, (T: 60) (Chapter 4 “Yūgao”)
12. このほどの事くだくだしければ、例のもらしつ。(NKBZ 1: 225) (SNKBT 1: 112)
All that makes a long story, though, so as usual I have left it out. (T: 61) (Chapter 4)
13. かかる人々の末々いかなりけむ。(NKBZ 1: 380) (SNKBT 1: 235)
I wonder what happened to all these ladies in the end. (T: 131) (Chapter 6 “Suetsumuhana”)

The histor-narrator also comments on characters and incidents, and on the way the story is being told. Example (14) illustrates this point.

14. 光る源氏、名のみことごとしう、言ひ消たれたまふ咎多かなるに、いとど、かかるすき事どもを末の世にも聞きつたへて、かろびたる名をや流さむと忍びたまひける隠ろへごとをさへ、語り伝へけむ人のもの言ひさがなさよ。さるは、いといたく世

⁷⁴ *Ibid.*, p.265.

⁷⁵ *Ibid.*, p.266.

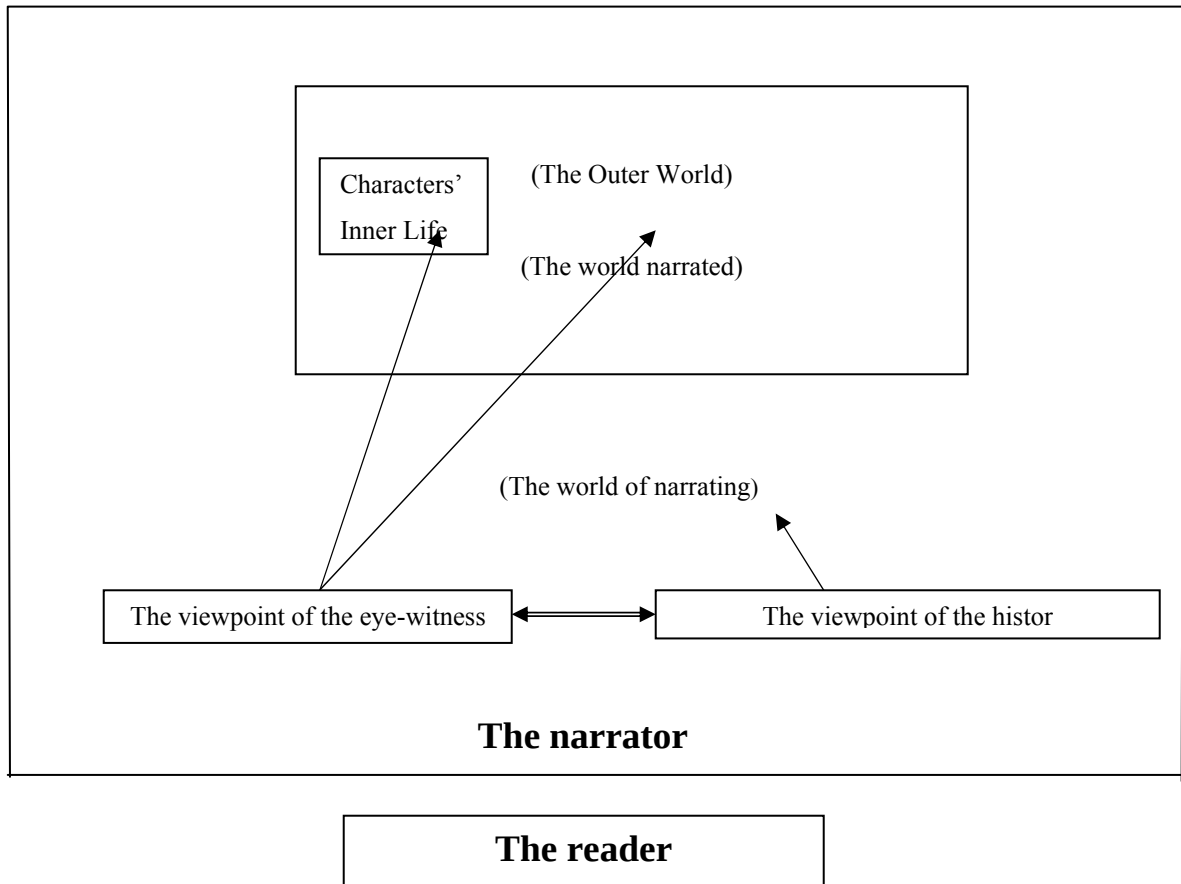
を憚り、まめだちたまひけるほど、なよびかにをかしきことはなくて、交野の少将には、笑はれたまひけむかし。(NKBZ 1: 129) (SNKBT 1: 32)

Shining Genji: the name was imposing, but not so its bearer's many deplorable lapses; and considering how quiet he kept his wanton ways, lest in reaching the ears of posterity they earn him unwelcome fame, whoever broadcast his secrets to all the world was a terrible gossip. At any rate, opinion mattered to him, and he put on such a show of seriousness that he started not one racy rumor. The Katano Lieutenant would have laughed at him. (T: 21) (Chapter 2 "Hahakigi")

It can be concluded from Section 2.1 that the narrator appears as the first person hidden 'I' in the text, but that she is not a character actually present in the tale. She narrates the tale from the viewpoint of the eye-witness, through which she can describe both the outer world and the inner life, and that of the histor, by which she can construct and edit the tale, and express her impressions and opinions. To clarify the nature of the narrator is to clarify the functions of viewpoints embraced by the narrator. The narrator can shift her viewpoint freely between her aspects. This quick, free shifting of viewpoint is the reason why Takahashi likens the narrator/author to a *mono no ke*.

2.2 The Narrative Structure of *The Tale of Genji*

The functions of the narrator provide a basis for defining the narrative structure of the tale. Since the narrator shifts her viewpoint freely between three perspectives in order to tell her story, the narrative structure consists of the movements of her viewpoint.

Figure 3. The Narrative Structure of *The Tale of Genji*

The thick arrow signifies the shift of the role of the narrator from that of the eye-witness to that of the histor. The long, slender arrow indicates that the eye-witness narrator narrates the tale by shifting her viewpoint to the world narrated. That is to say, the narrator reports on characters and incidents (the outer world), and reveals characters' unspoken thoughts (characters' inner world) within their world. On the other hand, the short, slender arrows show that the narrator narrates the tale from the world narrating; that is, she is conscious of the reader and often expresses her

impression and opinion, and further constructs and edits the tale. The concept underlying the slender arrow is derived from the study by Kai Mutsurō.⁷⁶

The eyewitness narrator reports incidents and characters realistically from one of the aspects of her viewpoint. Another aspect of the eye-witness viewpoint is that she reveals characters' thoughts which remain hidden from every other character. Further, the narrator constructs the tale by defining time, changing the subject, omitting material and commenting on everything from the viewpoint of the histor.

2.3. Conclusion

The new concept of the narrator proposed in this chapter clarifies distinctive features: the narrator of the tale has two different roles (eye-witness and histor) and at the same time has three different functional viewpoints.

The effort to distinguish the narrator from the author is indebted to annotations in the old commentaries, because their editors recognised the written work's oral narrative style. They pointed out specific places in which the author effaces herself, and the narrator appears in the tale. Previous studies of the narrator create the image of a gentlewoman as the narrator by focusing mainly on *sōshiji* and auxiliary verbs.

The difference between earlier studies and this one, is that this one gives weight to the passages that express the characters' thoughts and emotions, as well as to the role played by the narrator in conveying them to her audience. They require the eye-witness narrator to be one who can observe both the outer world and the inner life. This issue has not been discussed before, because it is not related to *sōshiji* and auxiliary verbs. The eye-witness narrator must have two viewpoints through which she reports and reveals the world narrated. The narrator has one more role, that of the histor who has her own viewpoint. This role resembles the writer/editor proposed by Tamagami, but it is not quite the same.

⁷⁶ Kai 1980.

The narrative structure proposed in this chapter is based on the functions of the narrator. As shown in Figure 3, the narrator can shift her viewpoint freely. Furthermore, the eye-witness narrator can move her viewpoint from the outer world to characters' inner life in the world narrated. The two different viewpoints assigned to the eye-witness narrator and the viewpoint assigned to the histor narrator constitute this new understanding of the narrative structure of the tale.

CHAPTER 3

CATEGORISATION OF DISCOURSE IN *THE TALE OF GENJI*

The narrator of *The Tale of Genji* often quotes characters' conversations, letters, thoughts and emotions by employing the direct quotation marker *to/nado*. In either case, the subject/viewpoint of the predicate in these quotations belong to a hidden first person ('I'), the character, even though the subject is customarily omitted. Discourse in the tale can be categorised according to viewpoints: that of the narrator, that of a character, and that shared by both the narrator and a character.

The editors of old commentaries (15th-17th c.) devised such terms as *ji* (narratised discourse), *sōshiji* (enunciation from the narrator), *hito no kotoba* (conversation) and *hito no kokoro* (a character's state of the mind) so as better to understand difficult passages in the tale. Use of these terms differs slightly from one commentary to another, because there were no agreed definitions of them.

There have been different approaches to defining these categories. Hagiwara Hiromichi first defined *sōshiji* in 1854, in his study on the structure of the tale and the interpretation of sentences.¹ In modern times Akita Sadaki focussed on the term *naiwa* (interior monologue) and defined it in his studies on the integration of interior monologue into narratised discourse;² while Suzuki Kazuo defined the term *shinnaigo* (interior monologue) in his quantitative analysis of *shinnaigo* in five *monogatari* (*Taketori, Ochikubo, Genji, Sagoromo and Yoru no nezame*).³ In his study of *sōshiji*, Nishio Mitsuo defined the discourse of *taiken wahō*, which reveals a character's thoughts/emotions.⁴ Further, Kai Mutsurō and Noguchi Takehiko

¹ Hagiwara 1909.

² Akita 1969, pp.1-21.

³ Suzuki 1978, pp.163-184.

⁴ Nishio 1991.

categorised discourse according to these two criteria, respectively: the ratio of the activity of the narrator to that of a character, and the quantity of the narrator's voice or influence.⁵ Mitani Kuniaki developed his categorisation of discourse by employing the theories of Bakhtin and Prince. However, there is room for further work toward understanding the complicated text. Categorisation of discourse according to viewpoints is the aim of this chapter.

To this end, chapter 3 consists of 6 sections. Section 3.1 explores previous definitions of *sōshiji*, interior monologue (*naiwa* and *shinnaigo*) and free direct discourse with a view to proposing new ones. Section 3.2 investigates the criteria proposed by Kai and Noguchi and proposes a new criterion for categorising discourse. Section 3.3 discusses 'free indirect discourse' and 'free direct discourse' as defined by Mitani to clarify the concepts underlying these terms and to establish new categories. Section 3.4 proposes categorisation of discourse in the tale and definitions of categories. Section 3.5 examines categories of discourse by analysing *kaimami* scenes (one character spying on another) in the tale. In such scenes the viewpoints of the character and the narrator frequently intersect and overlap. Section 3.6 concludes the chapter.

3.1 Investigation of Categories of Discourse: *Sōshiji*, Interior Monologue and Free Direct Discourse

This section consists of three subsections. Subsection 3.1.1 first examines the definition of *sōshiji* proposed by Hagiwara. It then reaches a new interpretation of *sōshiji* by investigating the examples selected as *sōshiji* by commentary editors and scholars. Subsection 3.1.2 explores the definitions of interior monologue proposed by Akita and Suzuki and redefines interior monologue based on their studies. Subsection 3.1.3 examines *taiken wahō* and other theories, and proposes a new category named free direct discourse, as defined by Prince.

⁵ Kai 1980. Noguchi 1987.

3.1.1 *Sōshiji*

According to Higashihara Nobuaki, the term *sōshiji*, which he regards as intervention by the narrator, was established in *Sairyū shō*.⁶ Hagiwara Hiromichi, praised by Noguchi Takehiko as an Edo-period structuralist,⁷ first defined the term by studying the structure of the tale in the light of grammatical principles (*bunpō genri* 文法原理) and categorisation of discourse in terms of *tsumajirushi* つまじるし (marks placed beside a line in the text). He defines *sōshiji* in his general remarks and in his explanatory notes. His definitions can be summarised as follows. (1) *Sōshiji* is an utterance of the narrator, through which the author expresses her thoughts. (2) Some sentences/passages of *sōshiji* express a character's mind. (3) Some sentences/passages of conversation function similarly to *sōshiji*. Examples related to his definitions (1) and (2) are selected from his *Genji monogatari hyōshaku*, in examples 1(1)-(2) and 2 (1)-(2), below. An example corresponding to his definition (3) cannot be found in his study, so it cannot be tested.

1. (1) をかしき御贈物などあるべきをりにもあらねば、ただかの御形見にとて、かかる用もやと残したまへりける、御装束一領、御髪上の調度めく物、添へたまふ。
(NKBZ 1: 108) (SNKBT 1: 15)
This was no time for pretty parting gifts, and she gave Myōbu instead, in her daughter's memory, some things that she had saved for just such an occasion: a set of gowns and some accessories that her daughter had used to put up her hair. (T: 10) (Chapter 1)
草子地也。
[The sentence belongs to] *sōshiji*. (Hagiwara 1909, pp.94-95)
- (2) いとおし立ちかどかどしきところものしたまふ御方にて、ことにもあらず思し消ちて、もてなしたまふなるべし。 (NKBZ 1: 112) (SNKBT 1: 17)
The offender, willful and abrasive, seemed determined to behave as though nothing had happened. (T: 11) (Chapter 1)
草子地也。
[The sentence belongs to] *sōshiji*. (Hagiwara 1909, p.99.)

⁶ Higashihara 1994, p.168.

⁷ Noguchi 1987, p.217.

2. (1)ほのかなりし御けはひありさまは、げになべてにやはと、思ひ出できこえぬにはあらねど、(a)をかしきさまを見えたてまつりても、何にかはなるべき、(b)など思ひ返すなりけり。君は思しおこたる時の間もなく、心苦しくも恋しくも思し出づ。

(NKBZ 1: 184-185) (SNKBT 1: 74)

Not that she failed to recall his figure and manner, extraordinary as these had been that one time when she had made him out through the gloom, but she concluded that nothing could come of her seeking to please him. Genji thought of her endlessly, with mingled consternation and longing. (T: 13) (Chapter 2)

草子地にて空蟬の心をいひ次に源氏君の心をいへり。

[First, the sentence/discourse shows] Utsusemi's mind as *sōshiji* and next, [the sentence/discourse explains] Genji's mind. (Hagiwara 1909, p.220.)

- (2)心地ぞなほ静かなる気を添へばやと、ふと見ゆる。かどなきにはあるまじ。

(NKBZ 1: 194) (SNKBT 1: 86)

---although it occurred to Genji that her manner could do with a little restraint. She did not seem to be dull either.--- (T: 48-49) (Chapter 3)

源氏君の心になりて草子地より評じたる也。

This critique shows Genji's mind in terms of *sōshiji*. (Hagiwara 1909, p.233.)

Even though the passages underlined in 1(1) and 1(2) consist of narratorial explanation of circumstances [1(1)] and remarks on Kokiden's personality [1(2)], respectively, there is actually no difference between *sōshiji* and narratised discourse. These *sōshiji* passages therefore appear to be integrated into narratised discourse. However, the matter requires further scrutiny.

The subject of 2(1)(a) is a hidden 'I', Utsusemi, while in 2(1)(b) there is a latent 'she', Utsusemi, as conveyed by the narrator. Thus the underlined passage in example 2(1), which Hagiwara called *sōshiji*, can be divided into two categories of discourse: discourse from the viewpoint of the character, Utsusemi, and discourse from the viewpoint of the narrator.

The underlined phrase in 2(2) conveys Genji's impression of Nokiba no ogi, as mentioned in Hagiwara's annotation. It expresses the character's thoughts without any narratorial mediation; in other words, the narrator does not intervene. Such discourse then should not be categorised as *sōshiji*. Since it seems similar to the *taiken wahō* proposed by Nishio, it will be examined in subsection 3.1.3.

Thus definitions (1) and (2) of *sōshiji*, proposed by Hagiwara, actually contain at least three different categories of discourse. Discourse covered by his definition (1) can be categorised as narratised discourse; discourse corresponding to his definition (2) can be categorised as other categories of discourse, namely interior monologue

and free direct discourse.⁸ Regarding his definition (3) (some sentences/passages of conversation function similarly to *sōshiji*), there are two possible interpretations, although no examples are available. One is that conversation sometimes represents the author's thoughts, and the other is that the narrator intervenes in conversation, thus making her presence in it perceptible, so that there is some extent of narrative representation by the narrator. In the former case, it can be said that Hagiwara employs the term *sōshiji* only to designate the author's thoughts, thus implying that some conversations show the author's thoughts. The former interpretation is beyond the scope of this chapter, because he seems to consider *sōshiji* to be not a term of category but expression permeated by the author's thoughts. In the latter case, discourse can be categorised either as conversation or as narratised discourse, and this issue is discussed when the criterion of categorisation is settled in subsection 3.2.2.

Regarding the term *sōshiji*, Hagiwara's first definition has been adopted by many scholars in the modern period. For example: Nakano Kōichi 中野幸一, who systematically classifies *sōshiji* on the basis of function/meaning, defines *sōshiji* as the discourse of the author's thoughts, annotations, comments and explanations, which come from either the author's direct utterance or the author's awareness of the reader.⁹ Kai Mutsurō categorises types of discourse in terms of the ratio of the activity of the narrator and that of the character, and he defines *sōshiji* as discourse presented by the narrator at the place of the world narrating differentiated from the world narrated, and discourse that does not reflect the character's thoughts at all.¹⁰ Mitani Kuniaki defines *sōshiji* as discourse presented by narrators. He also regards it as utterance coming from the space where gentlewomen tell stories, and others listen to them, criticise them, and write and edit them.¹¹

These definitions lack formal criteria, so that it is hard in practice to distinguish *sōshiji* from narratised discourse, because the former is defined as

⁸ Interior monologue and free direct discourse will be discussed in 3.1.2. and 3.1.3, respectively.

⁹ Nakano 1971, p.110.

¹⁰ Kai 1980, p.37.

¹¹ Mitani 1994, pp.36-45.

utterance/words of the narrator and the latter as discourse presented by the narrator. Enomoto Masazumi 榎本正純 tries to establish formal criteria by focussing on auxiliary verbs and postpositional particles that appear at the end of *sōshiji*, but he recognises that these criteria are not sufficient.¹² Thus it is hard to establish formal criteria to distinguish between narratised discourse and *sōshiji*. It can be concluded that when narratised discourse is defined as discourse from the viewpoint of the narrator, *sōshiji* is included in this category.

This conclusion can be examined by analysing examples selected as *sōshiji* by commentary editors and modern scholars. The underlined passages in examples 3-5 are regarded as *sōshiji* by Mitani, commentary editors, the editor of *Kogetsu shō* and Nakano.

3. いづれの御時にか、女御更衣あまたさぶらひたまひける中に、いとやむごとなき際にはあらぬが、すぐれて時めきたまふありけり。 (NKBZ 1: 93) (SNKBT 1: 4)
 In a certain reign (whose can it have been?) someone of no very great rank, among all His Majesty's Consorts and Intimates, enjoyed exceptional favor. (T: 3) (Chapter 1 "Kiritsubo")
 三谷邦明 訝しがり of 草子地
 Mitani Kuniaki: The underlined phrase is *sōshiji*, which shows the narrator's doubt.¹³

Mitani regards the phrase underlined in example 1 as *sōshiji*.¹⁴ However, there is no difference between it and the rest of the sentence, because the former shows the narrator's conjecture, and the latter is also depicted from the viewpoint of the narrator. The auxiliary verb *keri* also implies a latent 'I', the narrator. Thus there is no reason to differentiate *sōshiji* from narratised discourse.

4. まだ中将などにものしたまひし時は、内裏にのみさぶらひようしたまひて、大殿には絶え絶えまかでたまふ。忍ぶの乱れやと疑ひきこゆることもありしかど、さしもあだめき目馴れたるうちつけのすきずきしさなどは好ましからぬ御本性にて、まれにはあながちにひき違へ、心づくしなることを御心に思しとどむる癖なむあやにく

¹² Enomoto categorises auxiliary verbs and postpositional particles into four: (1) causative and spontaneous, (2) the present perfect, (3) conjecture and negative and (4) confirmation and assertion. He states that the degree of *sōshiji* increases from category (1) to category (4), but it only shows a relative tendency. (Enomoto 1982, pp.169-193.)

¹³ Mitani 1994, pp.38-39.

¹⁴ *Ibid.*

にて、さるまじき御ふるまひもうちまじりける。(NKBZ 1: 129-130) (SNKBT 1: 32)
While Genji was still a captain, he felt at home nowhere but in the palace, and he went to His Excellency's only now and then. The household sometimes suspected his thoughts of being "all in a hopeless tangle" over another woman, but actually he had no taste for frivolous, trite, or impromptu affairs. No, his way was the rare amour fraught with difficulty and heartache, for he did sometimes do things he ought not to have done. (T: 21) (Chapter 2 "Hahakigi")

『弄花抄』『細流抄』『明星抄』『秘抄』『一葉抄』『林逸抄』双紙の詞也／草子の詞也。

Rōka shō, Sairyū shō, Myōjō shō, Hi shō, Ichiyō shō and Rin'itsu shō: [The underlined part is] *sōshi no kotoba* (equivalent to the author's words).¹⁵

『紹巴抄』双批判也……うちましりけるまで双地也。
Shōha shō: The critique [underlined] is *sōshiji*.¹⁶

『孟津抄』草子地也。
Mōshin shō: [The underlined part is] *sōshiji*.¹⁷

The commentary editors annotate the sentences underlined in terms of *sōshi no kotoba* (the author's words) and *sōshiji*. The narrator depicts Genji's personality and circumstances employing these sentences, so they can also be seen as narrated discourse from the viewpoint of the narrator.

5. 前右近将監、
 「常世いでてたびのそなるかりがねも列におくれぬほどぞなぐさむ
 友まどはしては、いかにはべらまし」と言ふ。親の常陸になりて下りしにも誘はれ
 で、参れるなりけり。(NKBZ 2: 193-194) (SNKBT 2: 33)

The Aide of the Right Palace Guard:

*"The wild geese that leave their eternal home to fly high across the sky
 surely find it comforting at least not to lag behind.*

What would happen to one that lost its companions?" His father had gone down to Hitachi as Deputy Governor, but he had come with Genji instead. (T: 245-246) (Chapter 12 "Suma")

『湖月抄』地

Kogetsu shō: [The underlined part is] *ji* equivalent to narrated discourse.

中野幸一 解説の草子地。
 Nakano Kōichi: The underlined part is *sōshiji*, which shows the narrator's explanation.¹⁸

The narrator explains the circumstances of 'the Aide of the Right Palace Guard' to the reader in the sentence underlined in example 5. The narrator sometimes provides

¹⁵ Enomoto 1982, p.10.

¹⁶ *Ibid.*

¹⁷ *Ibid.*

¹⁸ Nakano 1971, p.112.

explanations or comments to inform the reader. Narratised discourse can cover such an explanation, because it is presented from the viewpoint of the narrator. The sentence underlined in example 5 can therefore also be categorised as narratised discourse.

It follows from the above that discourse defined as *sōshiji* by the editors of old commentaries and scholars (examples 3-5) is not different from narratised discourse, as is true also of Hagiwara's example 1. It can be concluded that those editors and scholars call a certain passage narratised discourse, using the term *sōshiji*, when they recognise it as conveying the narrator's thoughts, explanations, comments and so on. It is important to do so, but *sōshiji* should nonetheless be recognised not as a category but rather as content of discourse. Therefore, the concept lying behind *sōshiji* can be included in the category of narratised discourse.

3.1.2 Interior Monologue

Discourse identified in the old commentaries as *hito no kokoro* (a character's thoughts or state of mind) has been further defined in modern times by Akita Sadaki and Suzuki Kazuo.

Akita defines it as *naiwa* (interior speech), which conveys what a character thinks or feels and is neither description nor conversation.¹⁹ Interior speech, he continues, is the same in style as when a character's words are quoted in spoken conversation, because it, too, is marked by the quotation marker *to*, which is then followed by a word like the verb *omou* (think).²⁰ He adds that the discourse quoted, employing *to*, is differentiated from narratised discourse (*ji no bun*), and that these two types of discourse construct a sentence. In other words, these two types of discourse belong to different categories because they convey different viewpoints.²¹

¹⁹ Akita 1969, p.1.

²⁰ *Ibid.*

²¹ *Ibid.*

Akita's definition of interior speech is plausible, because he regards the quotation marker *to* as essential to differentiate between types of discourse.

Suzuki extends Akita's study, renaming this type of discourse *shinnaigo* (interior monologue) and defining thanks to quantitative discourse analysis. In this way he sheds light on the development of *monogatari* style in the Heian period.²² He categorises discourse into description (narratised discourse), conversation, epistolary writing and interior monologue. His definitions and standards for interior monologue are as follows:²³

1. Interior monologue is defined as words that express a character's mind, as distinguished from description and conversation. It is followed by *to omou* と思ふ (think/feel that ----), *to obosu* とおぼす (an honorific form with the same meaning) and *to omooyu* (think/feel spontaneously that ----). When it is followed only by *to* と, *nado* など and *tote* とて, and the verbs have been simply omitted, the significance of the pattern is the same.
2. When the content clearly shows that the expression is interior monologue, it is regarded as interior monologue even if *to miru* と見る (look/see that ----), *to kiku* と聞く (listen/hear that ----) and *to miyu* と見ゆ (look/see spontaneously that ----) are used instead of *to omou*.
3. When words are accompanied by a compound verb/verbs like *to oboshi notamau* とおぼしのたまふ/*to oboshi te notamau* とおぼしてのたまふ (think and say that ---), they cannot be regarded as interior monologue because of the presence of a verb meaning 'to say'. These words then belong under the heading of conversation.
4. A description of a dream cannot be treated as interior monologue. However, when interior monologue appears in a dream, it should be considered as interior monologue.
5. When a poem is neither spoken nor written by a character, it is regarded as interior monologue. Therefore, poems in the work can be classified into three categories: conversation, writing and interior monologue.
6. Interior monologue has two styles. One resembles direct narration and the other indirect narration. Although interior monologue in indirect narration may be considered as description, the following cases are interior monologue.
 - (1) Words in the style of direct narration are followed by *no kokoro* の心 (the attitude of), or *to oshihakararuru kokoro* とおしはかるる心 (the attitude of surmising).
 - (2) An interior monologue passage contains a self-honorific expression applied by the character to him/herself. The expression reflects the author/[narrator]'s attitude to a character. The exception is a self-honorific applied someone of extremely high rank.
 - (3) A *shi*-adjective or a *tari/nari*-adjective shows the content of a character's mind. In some cases *ito* いと (very) or *itodo* いとど (very much) is added to the interior monologue.
 - (4) At the beginning of a sentence interior monologue is conveyed using direct narration, but at the end of the sentence the direct narration disappears and is integrated into a descriptive parts.

²² Suzuki 1978, pp.163-179.

²³ *Ibid.*, pp.167-169.

- (5) Interior monologue begins a sentence in direct narration, and a negative expression appears in the end of the sentence, In that case the interior monologue passage is followed by *tomo obosarenu* ともおぼされぬ (cannot think that).
- (6) Interior monologue appears in direct narration and is followed by a word for conjecture, even though it is not clear whether or not the character thinks what the interior monologue presents.

Two points of Suzuki's definition are problematic. First, in 6(4) he regards the discourse of interior monologue in indirect narration as interior monologue. This is not acceptable, because when the discourse is integrated into a narratised discourse (a descriptive passage), it should be categorised as narratised discourse. Although it depicts a character's state of mind, it is presented from the viewpoint of the narrator. The quotation markers *to*, *nado* and so on are the keywords to distinguish interior monologue from discourse from the viewpoint of the narrator. Second, his definition 6(3) is not acceptable as interior monologue, because it is not accompanied by the quotation marker *to* and *nado*. However, this discourse represents a character's thought/feeling employing an adjective without any mediation of the narrator. So it can be categorised into a new category (free direct discourse), which is dealt with in the next subsection. A definition of interior monologue will be proposed in section 3.4.

3.1.3 Free Direct Discourse

Nishio Mitsuo, a pioneer in the study of *sōshiji* in the modern period, identifies in the tale a type of discourse that he names *taiken wahō* (communication of experienced discourse).²⁴ He remarks that on the one hand discourse presenting a character's thoughts and feelings through such narrative description as 'he/she thinks that' or 'he/she thinks "----"' is general description; and that, on the other hand, discourse presenting thoughts and feelings from character's viewpoint is *taiken wahō*.²⁵ He suggests that the editors of the old commentaries indicated many examples of *taiken wahō* by employing the expressions *hito no kokoro ni naru* or *hito no kokoro wo*

²⁴ Nishio 1991, pp.28-39.

²⁵ *Ibid.*, p.30.

tadani iu (directly representing a character's mind).²⁶ Hagiwara's definition of *sōshiji* also includes these expressions, as discussed in 3.1.1.

Nishio adds that his concept of *taiken wahō* is similar to the *shukan chokujo* proposed by Shimazu Hisamoto as a style of discourse presented as an adjective following *omou*, *obosu* and *oboyu*.²⁷

The type of discourse named *taiken wahō* or *shukan chokujo* also resembles one that omits the honorific as pointed out by Tamagami Takuya.²⁸ Tamagami comments that the honorific is sometimes omitted in the tale in order to let a reader empathise with a character, because the honorific is regarded as a sign indicating the narration from the author/[narrator]'s viewpoint.²⁹ He continues that when the honorific is omitted the reader can easily identify with the character, and the reader acts and thinks as if she were the character.³⁰

It is unclear whether or not *taiken wahō*, *shukan chokujo* and discourse without the honorific are same. These three theories of discourse are therefore examined in the next part in order to establish a new category. Examples of the three follow:

Examples of *taiken wahō* proposed by Nishio³¹

6. みな静まりたるけはひなれば、掛け金をころみに引き開けたまへれば、あなたよりは鎖さざりけり。(NKBZ 1: 174) (SNKBT 1: 66)
When all seemed quiet, he tried the latch. It was not locked from the other side. (T: 39)
(Chapter 2 “Hahakigi”)
7. 童なれば、宿直人などもことに見入れ追従せず心やすし。(NKBZ 1: 193) (SNKBT 1: 85)
Fortunately the watchmen almost ignored him, since he was a child, and they said nothing. (T: 47) (Chapter 3 “Utsusemi”)

²⁶ *Ibid.*, pp.31-33.

²⁷ Nishio 1991, pp.34-35. Shimazu 1983.

²⁸ Tamagami 1966, pp.156-182.

²⁹ *Ibid.*, pp.175-176.

³⁰ *Ibid.*

³¹ Nishio 1991, p.31. and p.33.

Nishio defines *taiken wahō* as *sōshiji* representing thought and emotion from a character's viewpoint. In examples 6 and 7 the underlined passages categorised by Nishio as *taiken wahō*, could be regarded as narratised discourse (*ji no bun*) from the viewpoint of the narrator. On the other hand, they can also belong to the category of discourse that directly represents thought and feeling from Genji's viewpoint, since the auxiliary verb *keri* (indicating unexpected discovery) is present in example 6 and the adjective *kokoro yasushi* (relieved) in example 7. Both therefore convey Genji's feeling. The reader needs to pause before reading each passage, since the passage requires transferring the viewpoint from the narrator to Genji. Distinguishing *taiken wahō* from narratised discourse (*ji no bun*) is a matter of reading comprehension. Thus a better interpretation is that the passages in examples 6 and 7 show Genji's direct emotion, his surprise of discovery and his relief, respectively without any narratorial mediation. As a result, the passages in examples 6 and 7 can be categorised as discourse from the viewpoint of the character.

Examples of *shukan chokujo* proposed by Shimazu³²

8. 心苦しくはあれど、見ざらましかば口惜しからましと思す。慰めがたくうしと思へれば、(NKBZ 1: 178) (SNKBT 1: 69)
It pained him to be the culprit, but he knew that he would have been sorry not to have had her. "Why must you dislike me so?" he said accusingly when she refused to be placated. (T: 40) (Chapter 2)
9. 君は、またかやうのついであらむこともいとかたく、さしはへてはいかでか、御文なども通はんことの、いとわりなきを思すに、いと胸いたし。(NKBZ 1: 179) (SNKBT 1: 69-70)
Genji suffered to think that such a chance might never come again, that he could hardly visit the house on purpose, and that even correspondence with her was probably out of the question. (T: 41) (Chapter 2)

The words underlined example 8, categorised as *shukan chokujo* by Shimazu, can be regarded as interior monologue presented by Utsusemi, because of the quotation marker *to* and the verb *omou*. The narrator directly quotes Utsusemi's emotion: 'the situation is painful for me; I cannot be consoled' employing the quotation marker *to*.

³² Shimazu 1983, p.106. and pp.112-113. in vol. 2

With respect to example 9, Shimazu explains that the passage directly shows Genji's emotion in narratised discourse (*ji no bun*).³³ The words underlined in example 9 resemble the *taiken wahō* proposed by Nishio. Such discourse, which follows the phrase *omou ni* or *obosu ni* without the narrator's mediation, often directly conveys a character's feelings through the use of an adjective. Discourse categorised as interior monologue by Suzuki in his definition 6(3), which represents a character's thought or feelings by means of an adjective, without any mediation from the narrator, can be seen as the same discourse as this.

Examples of discourse from which the honorific has been omitted³⁴

10. いで御消息聞こえん」とて立つ音すれば、帰りたまひぬ。あはれなる人を見つけるかな、かかれば、このすき者どもは、かかる歩きをのみして、よくさるまじき人をも見つくるなりけり、たまさかに立ち出づるだに、かく思ひの外なることを見るよと、をかしう思す。さても、いとうつくしかりつる児かな、何人ならむ、かの人の御かはりに、明け暮れの慰めにも見ばや、と思ふ心深うつきぬ。うち臥したまへるに、僧都の御弟子、惟光を呼び出でさす。ほどなき所なれば、君もやがて聞きたまふ。(NKBZ 1: 283-284) (SNKBT 1: 159-160)

Well, I shall go and greet him.” Genji heard him and returned to where he was staying.

What an enchanting girl he had found! Those companions of his, so keen on women and always exploring, might indeed come across their rare finds, but he had found a treasure just on a chance outing! He was delighted. What a dear child! Who could she be? He now longed for the pleasure of having her with him day and night, to make up for the absence of the lady he loved.

He was lying down when a disciple of His Reverence came inquiring for Koremitsu. The place was so small that he heard everything. (T: 87) (Chapter 5 “Wakamurasaki”)

The discourse underlined in example 10 differs from Nishino's concept of *taiken wahō* and Shimazu's of *shukan chokujo*. Tamagami deals not with discourse that shows a character's feelings, but discourse in which the narrator omits the honorific, and which can be categorised as narratised discourse. In addition, the passage preceding the underlined phrase in example 10 can be categorised as interior monologue because of the quotation marker *to* and the verb *omou*.

It can be concluded that Nishio's *taiken wahō*, a part of Shimazu's *shukan chokujo*, and the discourse defined as interior monologue by Suzuki in his definition

³³ Shimazu 1983, pp.112-113. in vol. 2.

³⁴ Tamagami 1966, p.172.

6(3) highlight a new category of discourse. It can be defined as discourse that normally follows the phrase *omou ni* and that conveys a character's thoughts and feelings from the character's own viewpoint, without any mediation from the narrator. This definition is similar to that of free direct discourse as defined by Prince in his *A dictionary of narratology*. Prince's definition of free direct discourse is summarised as follows. Free direct discourse is a type of discourse whereby a character's utterances or thoughts are (presumably) given as the character formulates them, without any narratorial mediation (tags, quotation marks, dashes, etc.).³⁵ Free direct discourse sometimes is also made to cover those cases in which a character's perceptions are presented directly as they occur in his or her consciousness.³⁶ The concept of the new category proposed here is consistent with free direct discourse as defined by Prince. Therefore the title of the new category can be named free direct discourse, even though the term free direct discourse (in Japanese term *jiyū chokusetsu gensetsu*) has already been used by Mitani.³⁷ Mitani's concept of *jiyū chokusetsu gensetsu* is examined in section 3.3.

3.2 Establishment of the Criterion for Categorisation of Discourse

The above examination and analysis of certain categories of discourse has shown that the viewpoint of the discourse is the key issue for categorisation. The central aim of this section is to establish a new criterion for categorisation of discourse. Subsection 3.2.1 explores the criteria proposed by Kai and Noguchi; subsection 3.2.2 proposes the new criterion.

³⁵ Prince 1987, p.34.

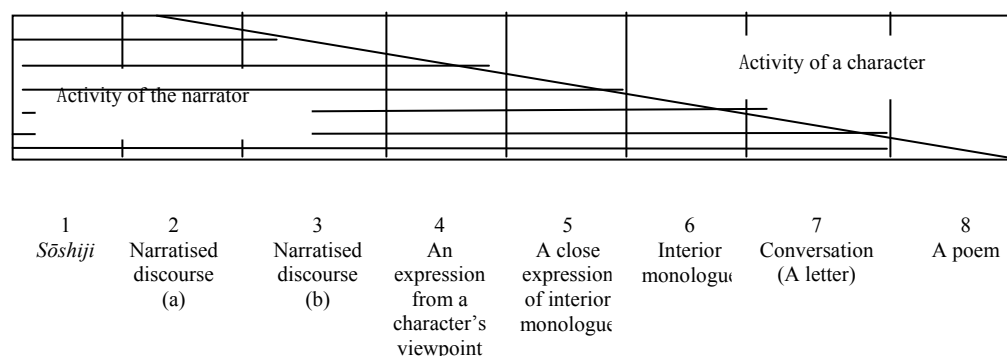
³⁶ *Ibid.*

³⁷ Mitani 1994, pp.49-55.

3.2.1 Examination of the Criteria Proposed by Kai and Noguchi

Kai examines the first six sentences in chapter 3 of the tale (“Utsusemi”) and categorises the discourse into eight categories, according to the ratio of activity of the narrator and that of the character concerned. His results are summarised in in Figure 4.³⁸

Figure 4. Categorisation of Discourse by Kai



The domains on either side of the diagonal line in the figure show, on the left, the degree of activity of the narrator and, on the right, the degree of activity of the character. Columns 1-8 indicate the eight categories of discourse. Kai's criterion for categorisation is the ratio of these two activities. For example, the degree of activity

³⁸ Kai 1980, p.37.

He also defines the categories as follows: (Kai 1980, pp.17-38.)

1. *Sōshiji* is defined as the expression presented by the narrator at the place of the world narrating differentiated from the world narrated. It does not reflect a characters' mind at all.
2. Narrative (a) is defined as expression that describes the situation of the world narrated and the relation of representation. This expression rarely reflects a characters' mind.
3. Narrative (b) is defined as expression in which the narrator reproduces a character's consciousness and interior monologue. This expression reflects the narrator's acceptance/adoption of characters' mind.
4. An expression/discourse from the viewpoint of a character is defined as description in which the viewpoint of the narrator identifies with that of the character.
5. A close expression of interior monologue is defined as the expression/discourse presented by the narrator, who identifies with the character. This discourse can be transformed into interior monologue by merely adding 'he/she thinks that'.
6. Interior monologue is defined as the expression in which the narrator logically constructs characters' states of mind, omitting or adopting a part of them.
7. Conversation is defined as expression in which the narrator's activity becomes less than in other expressions.
8. A poem is defined as the expression in which the ratio of the narrator's activity is lowest of all; in contrast the character's activity is highest.

of the narrator reaches a maximum in *sōshiji* and a minimum in a poem; on the other hand, the degree of activity of a character reaches a maximum in a poem.

This criterion is essentially reasonable. When the narrator's activity is more active than the character, the discourse can be categorised as 'discourse belonging to the narrator'. When the activity of each is equal, the discourse can be categorised as 'discourse belonging to both the narrator and a character'. In 'discourse belonging to a character', the narrator is less active than the character.

Seen from this standpoint, Kai's categories 1-3 come under the heading of discourse belonging to the narrator, and categories 6-8 come under that of discourse belonging the character. His category 4 comes under that of discourse belonging equally to each. Significantly, he defined category 4 on the basis of viewpoint (see footnote 38, Kai's definition (4)). Moreover, his category 5 can be categorised as the free direct discourse defined in subsection 3.1.3. Thus Kai's criterion for categorisation closely resembles one based on viewpoint.

Noguchi Takehiko focuses on the narrator's voice to categorise discourse, because he claims that a distinctive feature of the tale is that it paradoxically contains an oral narrative voice, even though it is from the start a written work.³⁹ Therefore, he continues, *sōshiji* resounds with the author's real voice; in other words the author's voice becomes maximum in *sōshiji* and, conversely, minimum in conversation between characters, and, furthermore, interior monologue is paradoxically intimate with the author's voice.⁴⁰ He concludes that there is a basic presence of the author/narrator's voice, ranging from minimum to maximum, in the discourse of the tale.⁴¹

Noguchi's categorisation of discourse is based on greater or lesser audibility of the author/narrator's voice. He applies his criterion to the terms interior monologue, conversation, narrative, the author's words and *sōshiji*. He does not newly categorise

³⁹ Noguchi 1987, p.216.

⁴⁰ *Ibid.*, pp.230-231. Noguchi does not distinguish the author from the narrator.

⁴¹ *Ibid.*, p.230.

discourse but explains that the author/narrator's voice is always present to some degree in any discourse in the tale. His point is significant, since any type of discourse is bound to be affected to a greater or lesser extent by the narrator's voice.

3.2.2 A Proposal of the Criterion for Categorisation of Discourse

Following on this discussion of the criteria for categorisation of discourse proposed by Kai and Noguchi, this subsection proposes that viewpoint is the most appropriate criterion for such categorisation.

That is so because the narrator not only depicts characters and incidents from her viewpoint but also quotes directly characters' thoughts and emotions. Thus discourse in the tale can be categorised according to three viewpoints: (1) that of the character, (2) that of the narrator and (3) that shared by both.

Viewpoint (1) can be distinguished from the others because of the pattern of direct quotation involving the quotation markers *to/nado*, and suitable verbs (sometimes omitted). Although the viewpoint is the character's, the discourse still contains a degree of narrative representation by the narrator, Noguchi observed.⁴² This representation appears, for example, in summarisation by the narrator, conveyed by such expressions as *kōkō no koto* ('so and so'), *nanigashi* ('a certain place/person') and *ko so a* ('this and that').⁴³ These words can be thought of as

⁴² *Ibid.*

⁴³ An example of *kōkō no koto*:

人の御有様のいとらうたげに、見放たむは又口惜しうて、入道の宮にぞ聞え給ひける。「かうかうの事をなむ思ふ給へ煩ふに…」と聞え給へば、(NKBZ 2: 310) (SNKBT 2: 125)

---but she was very attractive, and he was so reluctant to let her go that he broached the subject to Her Cloistered Eminence.

"I hardly know what to do about it, you see," he said. (T: 296) (Chapter 14 "Miotsukushi")

An example of *nanigashi*:

ある人、「北山になむ、なにがし寺といふ所に、かしこき行ひ人はべる。去年の夏も世におこりて、人々まじなひわづらひしを、やがてとどむるたぐひあまたはべりき。ししこらかしつる時はうたてはべるを、疾くこそこころみさせたまはめ」など聞こゆれば (NKBZ 1: 273) (SNKBT1: 152)

interventions of the narrator;⁴⁴ however, the discourse that includes them should be categorised not as narratised discourse but discourse from the viewpoint of the character, because of the pattern of the quotation. Additionally, discourse contained within the quotation and including honorific words conveying the viewpoint of the narrator, can also be categorised into category (1). The pattern of the quotation has priority over the narratorial intervention. On the other hand, indirect discourse (indirect interior monologue and indirect conversation) should be regarded as narratised discourse, because these types are presented from the viewpoint of the narrator and are not accompanied by the quotation marker *to/nado*.

Every rule has its exceptions, however. Free direct discourse not accompanied by a quotation marker, and defined as discourse from the viewpoint of the character in section 3.2.2, is also included in category (1). When the narrator shifts her viewpoint to that of the character and identifies with the character, the discourse has dual viewpoints, both that of the narrator and that of the character. Therefore this discourse belongs in category (3). Remaining sentences can be categorised as discourse from the viewpoint of the narrator, category (2).

Someone then said, “My lord, there is a remarkable ascetic at a Temple in the Northern Hills. Last summer, when the fever was widespread and spells failed to help, he healed many people immediately. Please try him soon. It would be dangerous to allow your fever to become any worse.” (T: 83) (Chapter 5 “Wakamurasaki”)

An example of *ko so a*:

あれたる家の、木立いと物ふりて、木暗う見えたるあり。例の御供に離れぬ惟光なむ、「故按察大納言の家に侍り。一日物の便りにとぶらひて侍りしかば、『かの尼上いたう弱り給ひにたれば、何事も覚えず』となむ、申して侍りし」と聞揺れば、(NKBZ 1: 310) (SNKBT 1: 179)

----when he caught sight of an unkempt house amid the darkness of ancient trees.

“That is the house of the late Inspector Grand Counselor,” explained Koremitsu, who was with him as always. “I happened to call there the other day, and they told me that my lady the nun is very weak now, and they hardly know what to do.” (T: 98-99) (Chapter 5 “Wakamurasaki”)

⁴⁴ Saeki Umetomo 佐伯梅友 (1966: 34-37) mentions this phenomenon and points out that ‘direct narration’ becomes ‘indirect narration’.

3.3 Analyses of ‘Free Indirect Discourse’ and ‘Free Direct Discourse’

Mitani Kuniaki states that his study is influenced by the theories of Emile Benveniste, Roland Barthes and especially Mikhail Bakhtin, as well as studies by Tokieda Motoki 時枝誠記, and Hagiwara Hiromichi.⁴⁵ He also bases his work on a reading of the text of the tale. He observes that one of his aims is to examine whether or not his new discourse analysis sheds new light on the tale.⁴⁶ His eight discourse categories are: (a) narrative (*ji no bun*), (b)-1 direct conversation, (b)-2 indirect conversation, (c)-1 direct interior monologue, (c)-2 indirect interior monologue, (d) *sōshiji*, (e) free direct discourse and (f) free indirect discourse.⁴⁷

Since (b)-2 (indirect conversation) and (c)-2 (indirect interior monologue) involve the narrator, they are presented from the viewpoint of the narrator. Categories (b)-2 and (c)-2 should therefore be placed under the heading of narratised discourse. As to categories (c) (interior monologue) and (d) (*sōshiji*), they have been discussed in subsections 3.1.2 and 3.1.1.

Using the concepts of Bakhtin and Prince, Mitani introduces the new discourse categories of free direct discourse and free indirect discourse. However, his definitions of these categories remain questionable. Subsections 3.3.1 and 3.3.2 therefore examine them, together with examples of categories (f) (free indirect discourse) and (e) (free direct discourse).

3.3.1 Mitani’s Concept of Free Indirect Discourse (*Jiyū Kansetsu Gensetsu*)

This subsection examines the definition and examples of free indirect discourse proposed by Mitani in *Genji monogatari no katari to gensetsu* 源氏物語の＜語り＞と＜言説＞ (1994) and *Genji monogatari no gensetsu* 源氏物語の言説 (2002). The

⁴⁵ Mitani 1992, pp.101-110.

⁴⁶ Mitani 1994, pp.9-10.

⁴⁷ *Ibid.*, p.72.

concepts underlying the examples cited in the earlier and the later work seem slightly different. Discourse from dual viewpoints mentioned in section 3.2 is based on his definition and examples in 1994; however his examples in 2002 show an expanded interpretation of this definition.

The following is a summary of the definition and standards for free indirect discourse proposed by Mitani:⁴⁸

1. Free indirect discourse is defined as a type of discourse presented from both the narrator's and the character's viewpoint, in which both voices are heard. Bakhtin mentions these two voices. For example, the auxiliary verb *keri* has two meanings: the character's exclamation of discovery and the narrator's use of past aspect.
2. Free indirect discourse mostly appears after the clause *mireba* ('when [a character] looks at/sees'). This pattern (*mireba*----*nari*) originates from the Japanese way of reading Chinese.
3. If free indirect discourse were followed by the phrase *to omou* (the direct quotation marker and the verb 'think'), it would be categorised as interior monologue. That is to say, it includes two types of discourse: narrative and interior monologue.

He suggests that his definition of free indirect discourse is based on the definition of quasi-direct speech proposed by Bakhtin⁴⁹ and that of free indirect discourse proposed by Prince.⁵⁰ The core of his definition of free indirect discourse is that it contains two voices: both that of the narrator and that of the character. The numbers 2 and 3 of his definition are standards to distinguish this type of discourse from other types in the tale.

⁴⁸ *Ibid.*, pp.55-64.

⁴⁹ Quasi-direct speech is defined and explained in the glossary in Bakhtin's *The Dialogic imagination*, as follows:

Quasi-direct speech involves discourse that is formally authorial, but that belongs in its emotional structure to a represented character, his inner speech transmitted and regulated by the author. Quasi-direct speech is a threshold phenomenon, where authorial and character intentions are combined in a single intentional hybrid. (Bakhtin 1981, pp.319-320. p.433)

⁵⁰ The summary of the definition proposed by Prince, as follows:

Free indirect discourse is defined as a type of discourse representing a character's utterances or thoughts. It has the grammatical traits of "normal" indirect discourse, but it does not involve a tag clause ('he said that,' 'she thought that') introducing and qualifying the represented utterances and thoughts. Furthermore, it manifests at least some of the features of the character's enunciation (some of the feature normally associated with the discourse of a character presented directly, with a first person's discourse). It is usually taken to contain mixed within it markers of two discourse events (a narrator's and a character's), two styles, two languages, two voices, two semantic and axiological systems. (Prince 1987, pp.34-35.)

Examples 1-2 and 3-5 are quoted from *Genji monogatari no katari to gensetsu* (1994) and *Genji monogatari no gensetsu* (2002), respectively.

1994 examples⁵¹

1. いっしかと心もとながらせたまひて、急ぎ参らせて御覧ずるに、めづらかなるちごの御容貌なり。(NKBZ 1: 94) (SNKBT 1: 5)
He had the child brought in straightaway, for he was desperate to see him, and he was astonished by his beauty. (T: 3) (Chapter 1 “Kiritsubo”)
2. のどやかなる夕月夜に、海の上曇りなく見えわたれるも、住み馴れたまひし古里の池水に、思ひまがへられたまふに、言はむ方なく恋しきこと、いづ方となく行く方なき心地したまひて、ただ目の前に見やらるるは、淡路島なりけり。(NKBZ 2: 229) (SNKBT 2: 64)
One quiet evening, with the moon still in the sky and the whole vast sea before him, he saw, as it were, the lake in his own garden, where he had always been at home, and with the island of Awaji looming in the distance an ineffable yearning seemed to fill all the world. (T: 262-263) (Chapter 13 “Akashi”)

2002 examples⁵²

3. 寝られたまはぬままには、「我はかく人に憎まれても習はぬを、今宵なむ初めてうしと世を思ひ知りぬれば、恥づかしくてながらふまじうこそ思ひなりぬれ」などのたまへば、涙をさへこぼして臥したり。いとらうたしとおぼす。(NKBZ 1: 191) (SNKBT 1: 84)
Genji could not sleep. “No woman has ever so rejected me,” he said. “Tonight at last learned that to love means to suffer, and I doubt that I can survive the shame of it very long.”
The boy lying beside him wept. (T: 47) (Chapter 3 “Utsusemi”)
4. 手さぐりの、細く小さきほど、髪の毛いと長からざりしけはひのさま通ひたるも、思ひなしにやあはれなり。(NKBZ 1: 191) (SNKBT 1: 84)
Small and slender to the touch, with quite short hair, he resembled his sister, which was probably why Genji found him so pleasing. (T: 47) (Chapter 3)
5. たとしへなく口覆ひてさやかにも見せねど、目をしつとつけたまへれば、【おのづから側目に見ゆ。目少しはれたる心地して、鼻などもあざやかなる所なうねびれて、にほはしき所も見えず。言ひ立つればわろきによれる容貌を、いといたうもてつけて、このまされる人よりは心あらむと目とどめつべき(1)さましたり。にぎははしう愛敬づきをかしげなるを、いよいよほこりにうちとけて、笑ひなどそぼるれば、にほひ多く見えて、さる方にいとをかしき(2)人ざまなり。】あはつけしとは思しながら、まめならぬ御心はこれもえ(3)思し放つまじかりけり。(NKBZ 1: 195-196) (SNKBT 1: 87)
Her opponent kept her mouth so carefully covered that her face hardly showed, but **Genji’s gaze never left her**, [and he glimpsed her profile. With her perhaps somewhat puffy eyes and a nose vague enough in form to age her, she had no looks. Not to put too fine a point on it, she

⁵¹ Mitani 1994, p.58 p.55.

⁵² Mitani 2002, pp.113-128.

tended toward the plain, but her exquisite manners made up for it, and she obviously had more to her than her prettier partner.

Her partner had liveliness and charm, though, and the growing abandon of her gay laughter had a vivid appeal that made her delightful in her way.] Yes, Genji thought, I am a rascal, but with his roving eye he saw in her one more woman whom he would not soon forget. (T: 49) (Chapter 3)

In examples 1 and 2 the viewpoint of the narrator moves onto that of the character; in other words the narrator identifies with the character (the Kiritsubo Emperor and Genji) because the expressions *goranzuruni* and *miyararuruha* ('when [the character] looks at/sees') indicate movement of the viewpoint. As a result the voice of both the narrator and the character can be heard in these examples.

When such discourse is analysed according to Mitani's second standard (following *mireba*) and his third (if it were followed by the phrase *to omou*, it would be categorised as interior monologue) it becomes clear that examples 3 and 4 are not accompanied by *mireba*. When Mitani extracts examples of free indirect discourse from the tale in his later study, his second standard (involving *mireba*) is too loose. He therefore regards the underlined parts of examples 3 and 4 as free indirect discourse. However, the former (example 3) can be categorised as narratised discourse and the latter (example 4) as free direct discourse as defined in subsection 3.1.3, because of the single viewpoint. They adopt the viewpoint of the narrator and the character.

In example 5 the phrase *me o shitto tsuke tamaereba* indicates that the viewpoint of the narrator moves onto that of the character, so that the passage in brackets has a dual viewpoint. Therefore the underlined expressions 5(1) and 5(2) can be categorised as discourse from a dual viewpoint. The sentence after the brackets can be categorised as interior monologue and narratised discourse, for the adjective *awatsukeshi* shows Genji's thoughts about Nokiba no ogi and the quotation marker *to* and the verb *obosu* indicate that the narrator quotes Genji's judgement. Therefore the discourse from a dual viewpoint ends before *awatsukeshi*. The underlined passage (3) shows the narrator's comment on Genji in narratised discourse.

It can be concluded that Mitani's application of his second standard is so broad that some discourse does not evidence two voices; that is to say, some has a

single viewpoint. The preceding phrase *mireba* is critical to distinguishing dual viewpoint discourse from other types. Therefore a new category of discourse is proposed here: discourse from a dual viewpoint. It is limited to discourse preceded by *mireba*. This type of discourse is one of distinctive features of the tale.

3.3.2 A Critique of Mitani's Free Direct Discourse

This section analyses the definition and examples of free direct discourse proposed by Mitani. Mitani defines free direct discourse as follows:⁵³

Free direct discourse is defined as discourse in which a predicate verb is used without an honorific, for example *to mietari* in chapter 3 of the tale,⁵⁴ so that the subject is considered to be a character identified with the narrator and also the reader. Free direct discourse originally means the discourse of interior monologue or conversation without any narratorial mediation (tags, quotation marks, dashes, etc), but the term free direct discourse here is an expanded meaning of the Prince definition.⁵⁵

Mitani mentions that his concept of free direct discourse is derived from Prince. His definition is compared with Prince's in terms of (1) focal point, (2) subject of the discourse and (3) narratorial mediation. The main difference between Mitani's definition and Prince's is focus. Mitani focuses on discourse in which a predicate verb appears without an honorific, while Prince focuses on discourse conveying a character's utterances or thoughts. If examples of free direct discourse were underlined according to their definitions, each underlining would give a quite different impression: Mitani's free direct discourse is only a part of a sentence (a predicate), and Prince's a full sentence. Second, Mitani insists that the subject of

⁵³ Mitani 1994, pp.49-55.

⁵⁴ The example *to mietari* appears in the following sentence.

髪はいとふさやかにて、長くはあらねど、下り端、肩のほどきよげに、すべていとねぢけたる所なく、をかしげなる人と見えたり。むべこそ親の世になくは思ふらめと、をかしく見たまふ。(NKBZ 1: 194) (SNKBT 1: 86)

Her fine, thick hair was not long, but it flowed in handsome sidelocks to her shoulders, and there was in fact nothing about her to wish otherwise. She was a pleasure to look at. No wonder her father was so proud of her, (T: 48) (Chapter 3 "Utsusemi")

⁵⁵ Prince defines free direct discourse as a type of discourse whereby a character's utterance or thoughts are given as the character formulates them, without any narratorial mediation as, mentioned in Subsection 3.1.3. (Prince 1987, p.34.)

discourse in which a predicate verb is used without an honorific is a character identified with the narrator and also the reader; while the subject as defined by Prince is only a character. Finally, the term ‘free’ in ‘free direct discourse’ as defined by Prince means that the discourse has no narratorial mediation (tags, quotation marks, dashes, etc.), while Mitani’s focus is a tag clause, for example *miyu, obosu, to obosu* and so on. Mitani’s ‘free direct discourse’ is therefore different from Prince’s. In *Genji monogatari no gensetsu* Mitani quoted the following examples (1-4) of ‘free direct discourse’.⁵⁶

1. たとしへなく口覆ひてさやかにも見せねど、目をしつとつけたまへれば、【おのづから側目に見ゆ。目少しはれたる心地して、鼻などもあざやかなる所なうねびれて、にほはしき所も見えず。】(NKBZ 1: 195) (SNKBT 1: 87)

Her opponent kept her mouth so carefully covered that her face hardly showed, but Genji’s gaze never left her, and he glimpsed her profile. With her perhaps somewhat puffy eyes and a nose vague enough in form to age her, she had no looks. (T: 49) (Chapter 3 “Utsusemi”)

The issue in example 1 has already been discussed in the previous subsection. The narrator’s viewpoint moves onto Genji’s after the phrase *me o shitto tsuke tamereba*, so that the two sentences after the bracket can be regarded as dual-viewpoint discourse. Therefore, the underlined predicate verbs *miyu* and *miezu* belong to this type of discourse.

2. 君は入りたまひて、ただひとり臥したるを心安く思す。床の下に、二人ばかりぞ臥したる。衣を押しやりて寄りたまへるに、ありしけはひよりはものものしくおぼゆれど、思ほしも寄らずかし。いぎたなきさまなどぞ、あやしく変りて、やうやう見あらはしたまひて、あさましく、心やましけれど、人違へとたどりて見えんもをこがましく、あやしと思ふべし。本意の人を尋ね寄らむも、かばかり逃るる心あめれば、かひなう、をこにこそ思はめ、と思す。(NKBZ 1: 199) (SNKBT 1: 90)

In he came, and to his relief he found her lying alone. Two of her women were asleep outside on the level below. When he drew the cover aside to join her, it seemed to him that there was rather more of her than he had expected, but even so the truth never dawned on him. What alerted him in the end was the strange soundness with which she slept, and despite his shocked recoil he understood that if this young woman ever guessed his mistake, she would be hurt and he would look a dunce. Never mind now pursuing the lady he had come for, because she would only evade him again and think him a fool for trying. (T: 50) (Chapter 3)

In example 2, the honorific verb *obosu* in the first underlined phrase conveys the narrator’s respect; hence the phrase belongs to the category of narratised discourse. The second underlined phrase, which consists of the quotation marker *to* and the verb

⁵⁶ Mitani 2002, pp.113-128 and pp.247-279.

obosu, can be categorised as narratised discourse for the same reason. In this case the narrator uses *to obosu* to quote Genji's interior monologue.

3. 夜もすがら、尊きことにうちあはせたる鼓の声絶えずおもしろし。ほのぼのと明けゆく朝ぼらけ、霞の間より見えたる花のいろいろ、なほ春に心とまりぬべくにほひわたりて、百千鳥の囀も笛の音に劣らぬ心地して、もののあはれもおもしろさも残らぬほどに、陵王の舞ひて急になるほどの末つ方の楽、はなやかににぎははしく聞こゆるに、皆人の脱ぎかけたる物のいろいろなども、もののをりからにをかしのみ見ゆ。(NKBZ 4: 483-484) (SNKBT 4: 165)

All night long, ceaseless drums pleasantly accompanied the holy services. The growing light of early dawn revealed flowers in many colors peeping out from between banks of mist and still wholly beguiling, while a hundred birds sang as sweetly as the flutes. Beauty and delight were at their peak when the rapid closing music of "The Warrior King" rang out brilliantly, and the colors of the garments doffed then by all present turned the moment into enchanting spectacle. (T: 756) (Chapter 40 "Minori")

4. 上は、御心の中に思しめぐらすこと多かれど、さかしげに、亡からむ後などのたまひ出づることもなし。ただなべての世の常なきありさまを、おほどかに言少ななるものから、あさはかにはあらずのたまひなしたるけはひなどぞ、言に出でたらんよりもあはれに、もの心細き御けしきはしるう見えける。(NKBZ 4: 487) (SNKBT 4: 168)

Lady Murasaki had many things on her mind, but wisely she never spoke about when she would be gone. She confined herself to a few, quiet remarks about the fleeting character of life, but the conviction in her voice conveyed her desolation better than any words. (T: 758) (Chapter 40)

Mitani holds that the subjects of the predicate verbs *miyu* and *miekeru* in examples 3 and 4 are Murasaki and Akashi, each of whom is identified with the narrator and the reader.⁵⁷ Since the verb *miyu* means that a scene comes into view, its latent subject is the narrator, unless the subject cannot be attributed to a certain character. Hence, Mitani presumes that Murasaki and Akashi are the narrator. Enomoto Masazumi analyses the verb *miyu* to show that it indicates the viewpoint of the narrator as the eye-witness, including the character who becomes the narrator.⁵⁸ Additionally, a predicate verb without the honorific lets the reader empathise with a character as Tamagami mentioned in 3.1.3.⁵⁹ Thus, Mitani's examples 3 and 4 can be used to identify the narrator, but cannot be regarded as illustrating free direct discourse.

⁵⁷ Mitani 2002, pp.260-262 and pp.267-269.

⁵⁸ Enomoto 1982, p.214.

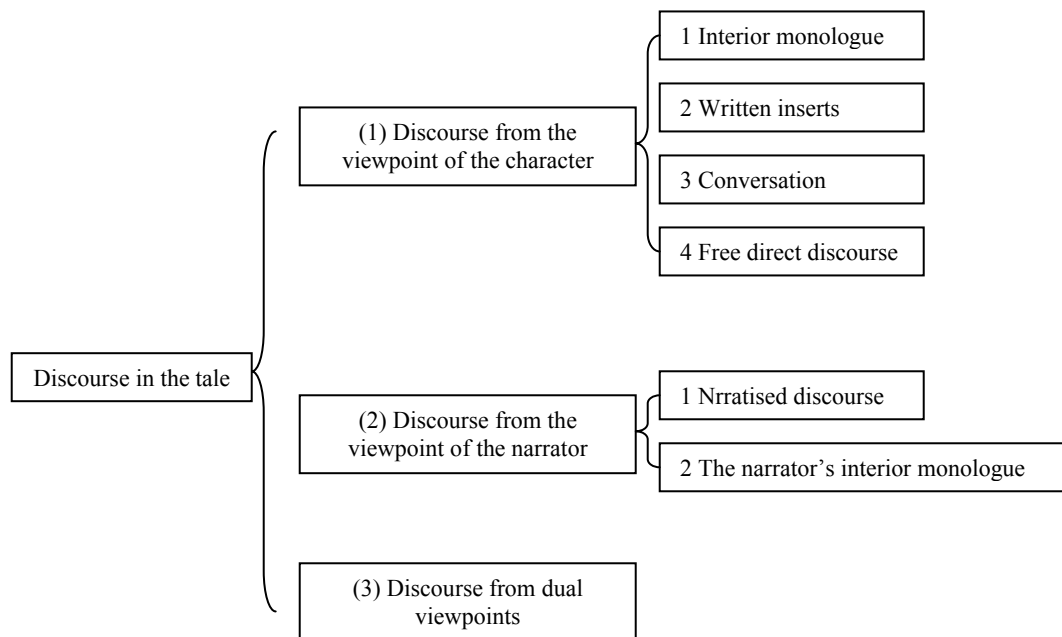
⁵⁹ Tamagami 1966, pp.175-176.

Mitani's 'free direct discourse' can therefore be divided into two discourses: dual-viewpoint discourse and narratised discourse.

3.4 A New Categorisation of Discourse in *The Tale of Genji*

Building on the above discussion, this section proposes a new categorisation of discourse and new definitions of discourse categories. First, it schematises the categorisation of discourse on the basis of viewpoint, as proposed in 3.2.2. Second, it defines categories and provides examples.

Figure 5. Categorisation of Discourse in the Tale



Definitions and examples of these categories follow.

(1) Discourse from the viewpoint of the character

Discourse from the character's viewpoint is subcategorised into four divisions: (1) 1 interior monologue, (1) 2 written inserts, (1) 3 conversation and (1) 4 free direct discourse.

(1) 1 Interior monologue⁶⁰

Interior monologue can be defined on the basis of studies by Akita and Suzuki as a type of discourse representing a character's thoughts and emotions from his/her own viewpoint in the tale. It is distinct from narratised discourse, conversation and written inserts (letters or notes). It has the grammatical traits of direct discourse; that is to say, it is accompanied by the quotation marker *to/nado* and a verb such as *omou*, *miru* or *kiku*, although the verb is sometimes omitted. A poem neither spoken nor written, but thought by a character, is defined as interior monologue. Interior monologue sometimes contains a degree of narratorial representation, such as a summary by the narrator, a demonstrative pronoun and an honorific; however, the form of quotation has priority over the narratorial representation.

In the following example, the underlined sentence is regarded as interior monologue from the viewpoint of Utsusemi. The narrator quotes this discourse using *to* and *omou* (in bold type).

まめだちてよろづにのたまへど、(1) いとたぐひなき御ありさまの、いよいようちとけきこえんことわびしければ、(2) すくよかに心づきなしとは見えたとまつるとも、(3) さる方の言ふかひなきにて過ぐしてむと思ひて、つれなくのみもてなしたり。
(NKBZ 1: 177) (SNKBT 1: 68)

He gravely tried every approach, but his very peerlessness only stiffened her resistance, and she remained obdurate, resolved that no risk of seeming cold and cruel should discourage her from refusing respond. (T: 40) (Chapter 2 “Hahakigi”)

This is clearly the end of the interior monologue, because the quotation marker *to* indicates it, but the beginning is difficult to distinguish from narratised discourse. It is

⁶⁰ The definition of interior monologue in this section is based on that given in my Master's thesis (Matsushita 2001, pp. 24-28.)

a matter of interpretation. The three possibilities are marked (1)-(3) in the example. In this case (1) is adopted. In her interior monologue, the subject of the predicate verb *sugushiten* is the latent first person ('I'), Utsusemi, and the auxiliary verb *n* (*mu*) shows her volition.

(1) 2 Written inserts

A written insert into the text (a letter, a poem or a prayer) can be defined as a type of discourse written by a character. It is accompanied by the quotation marker *to/nado*.

The first passage underlined in the following example is a letter from Genji. The subject of the predicate *e hikiyokade nan* (*aru*) is the hidden first person ('I'), Genji. The second, consisting of a complete poem and a quoted phrase from another, is a letter from Rokujō. The direct quotation marker *to* (in bold type) accompanies both.

御文ばかりぞ暮つ方ある。「日ごろすこしおこたるさまなりつる心地の、にはかに
いといったう苦しげにはべるを、えひき避かでなむ」とあるを、例のことつけと見た
まふものから、「袖ぬるるこひちとかつは知りながら下り立つ田子のみづからぞう
き山の井の水もことわりに」とぞある。(NKBZ 2: 28-29)(SNKBT 1: 303)
----only a letter, and toward sunset: "She had seemed a little better lately, but all at once she
took such a turn for the worse that I could not get away."

To her this was just another of his excuses, and she replied,

*"I knew all too well that no sleeve goes unmoistened by the mire of love,
yet in the slough of that field I labor in helpless pain.*

How true it is, that line about the mountain spring!" (T: 172) (Chapter 9 "Aoi")

(1) 3 Conversation

Conversation can be defined as a type of discourse reproducing a character's utterance from his/her own viewpoint. It is accompanied by the direct quotation marker *to/nado* and a verb such as *iu*, *mōsu* or *notamō* ('say' in a neutral, humilific, or honorific mood), although the verb is sometimes omitted. Since in the Heian period men and women often exchanged poems, spoken poems can be regarded as conversation.

The passages underlined below, followed as they are by *tote*, *to* and the conjunctive postpositional particle *te*, can be categorised as conversation, between the

nun (Murasaki's grandmother) and Murasaki. The narrator uses *tote* to quote these utterances.

「何ごとぞや。童べと腹立ちたまへるか」とて、尼君の見上げたるに、すこしおぼえたる
ところあれば、子なめりと見たまふ。「雀の子を犬君が逃がしつる。伏籠の中に籠め
たりつるものを」とて、いと口惜しと思へり。(NKBZ 1: 280) (SNKBT 1: 157-158)
“What is the matter?” The nun glanced up at her. “Have you quarrelled with one of the girls?”
They looked so alike that Genji took them for mother and daughter.
“Inuki let my baby sparrow go! And I had him in his cage and everything!” declared the
indignant little girl. (T: 86) (Chapter 5 “Wakamurasaki”)

(1) 4 Free direct discourse

On the basis of the definition proposed by Prince and of studies by Nishio, Shimazu and Suzuki Kazuo, free direct discourse can be defined as a type of discourse representing a character's thoughts and emotions from the viewpoint of the character and unaccompanied by *to/nado*. If it were followed by *to omou* it could be regarded as interior monologue. It often appears as an adjective after the phrase *omou ni* ('when he/she thinks'). However, there is no formal criterion to distinguish this type of discourse from narrated discourse; therefore recognition of the category is a matter of viewpoint.

The words underlined in the sentence below indicate free direct discourse from Genji's viewpoint. The subject of the predicate adjective *mabayushi* is the latent first person ('I'), Genji. It means that if 'I' saw her clearly under the light, 'I' would feel ashamed.

ところせき御もの恥を見あらはさむの御心もことになうて過ぎゆくを、内返し、見
まさりするようもありかし、手探りのたどたどしきに、あやしう心得ぬこともある
にや、見てしがな、と思ほせど、けざやかにとりなさむもまばゆし、うちとけたる
宵居のほど、やをら入りたまひて、格子のはさまより見たまひけり。(NKBZ 1: 363)
(SNKBT 1: 222)

---he could not despite his sympathy find the will to go there or, as the days went by, feel any
great wish to see more deeply into the extraordinary reticence of its inhabitant. But then his
mood changed, and he came to suppose that she might still have virtues to recommend her,
that touching her in the dark might have left certain to her mysteries unrevealed, and that he
did want to see her properly. However, it would have been rude to throw direct light on her,
and one evening when he was not expected he therefore stole in and peered through the gap
between two lattice shutters. (T: 122-123) (Chapter 6 “Suetsumuhana”)

(2) Discourse from the viewpoint of the narrator

The narrator reports incidents, describes characters and quotes characters' interior monologue, conversation and written inserts. She also constructs the tale and states her impressions. She can transfer her viewpoint as the occasion demands as shown in chapter 2. The narrator is not a character present in the tale, but she appears as the hidden first person 'I' in the text, especially with some auxiliary verbs, adjectives, honorifics and such predicate verbs as *miyu* and *oboyu*. Thus discourse from the viewpoint of the narrator varies in content. It can be divided into two categories according to outward form.

(2) 1 Narratised discourse (*ji no bun*)

Narratised discourse can be defined as a type of discourse representing incidents and characters, quoting the character's viewpoint discourse, constructing the tale, and expressing opinions and impressions. It includes indirect conversation and indirect interior monologue, because both involve the narrator. It also includes the concepts underlying the term *sōshiji*, which conveys the narrator's thoughts, annotations and comments (subsection 3.1.1). The passage shadowed below cannot be regarded as indirect interior monologue because *to* does not accompany the predicate underlined. Hence, this sentence, which explains the relationship between the Kiritsubo Emperor and Kokiden and his state of mind from the viewpoint of the narrator, is categorised as narratised discourse.

人よりさきに参りたまひて、やむごとなき御思ひなべてならず、皇女たちなどもおはしませば、この御方の御諫めをのみぞ、なほわづらはしう、心苦しう思ひきこえさせたまひける。(NKBZ 1: 96) (SNKBT 1: 6)

This Consort, for whom he had high regard, had been the first to come to him, and it was she whose reproaches most troubled him and whom he could least bear to hurt, for she had given him other children as well. (T: 4) (Chapter 1 "Kiritsubo")

(2) 2 The narrator's interior monologue

The narrator's interior monologue can be defined as a type of discourse representing the narrator's impressions and opinions from her viewpoint. This type of interior monologue has the grammatical traits of direct discourse; in other words, it is accompanied by *to/nado* and a verb like *miyu* or *oboyu*. Discourse accompanied by

to/nado and a verb like *miyu* is not always categorised as the narrator's interior monologue. Sometimes it belongs under the heading of interior monologue from the viewpoint of the character. Therefore, the subject *miyu* or *oboyu* governs the category to which the discourse belongs.

For this reason the first sentence underlined below can be categorised as the narrator's interior monologue, while the second is interior monologue from the viewpoint of Genji.

さまあしき御もてなしゆゑこそ、すげなうそねみたまひしか、人からのあはれに、情ありし御心を、上の女房なども恋ひしのびあへり。「なくてぞ」とは、かかるをりにやと見えたり。 (NKBZ 1: 101) (SNKBT 1: 10)

It was His Majesty's unbecoming penchant for her, so his gentlewomen now understood, that had made some treat her with cold disdain, and they remembered her fondly for the warmth and kindness of her disposition. It was a perfect example of "Now she is gone." (T: 6-7) (Chapter 1)

心のうちには、ただ藤壺の御ありさまを、たぐひなしと思ひきこえて、さやうならむ人をこそ見め、似る人なくもおはしけるかな、大殿の君、いとをかしげにかしづかれたる人とは見ゆれど、心にもつかずおぼえたまひて、幼きほどの心ひとつにかかりて、いと苦しきまでぞおはしける。 (NKBZ 1: 125) (SNKBT 1: 26-27)

In his heart he saw only Fujitsubo's peerless beauty. Ah, he thought, she is the kind of woman I want to marry; there is no one like her! His Excellency's daughter was no doubt very pretty and well brought up, but he felt little for her because he had lost his boyish heart to someone else; indeed, he had done so to the point of pain. (T: 17) (Chapter 1)

(3) Dual-viewpoint discourse

On the basis of 3.3.1, dual-viewpoint discourse can be defined as discourse representing thoughts and incidents from the viewpoint combining that of the narrator with that of the character. It occurs in a scene in which the narrator follows a description of the character's acts with a phrase such as *mireba* and *mitamaeba*. At that moment the narrator's viewpoint shifts to the character's and overlaps it. The narrator depicts what she has seen from the character's viewpoint. The discourse therefore has a dual viewpoint, including as it does both the narrator's and the character's. The key to distinguishing dual-viewpoint from narratised discourse is the presence or absence of a preceding verb or verbal phrase such as *mireba*, *miyareba*, *mitamaeba* or *me todometamaeba*.

The passage underlined in the following example can be categorised as dual-viewpoint discourse, in which the viewpoint of the narrator is identified with that of Yūgiri.

見やつけたまはむ、と恐ろしけれど、あやしきに心もおどろきて、なほ見れば、柱がくれにすこし側みたまへりつるを、引き寄せたまへるに、御髪のなみ寄りて、はらはらとこぼれかかりたるほど、女もいとむつかしく苦しと思うたまへる気色ながら、さすがにいとなごやかなるさまして、寄りかかりたまへるは、ことと馴れ馴れしきにこそあめれ。
(NKBZ 3: 271) (SNKBT 3: 47-48)

The startling strangeness of the scene kept him watching despite his fear of discovery. She was hidden behind a pillar and looking a little away from Genji, but he drew her toward him, and her hair spilled forward like a wave. The yielding way she leaned on him suggested complete familiarity, despite her obvious trouble and distress. (T: 492) (Chapter 28 “Nowaki”)

The next section applies the categorisation of discourse proposed in this section to analysis of a *kaimami* scene.

3.5 Applying the New Categorisation to a *Kaimami* Scene

The word *kaimami* appears six times in the tale: twice in chapter 3, three times in chapter 4 and once in chapter 48. A *kaimami* scene is one in which a character spies unseen on others through a gap in a screen, a sliding door, blinds or a fence. The scene ends when the character comes out of hiding or leaves.

The viewpoint shifts in various ways during a *kaimami* scene. This section will examine how the above categories of discourse work by applying them to a *kaimami* scene in terms of shifting viewpoint.

The *kaimami* scene examined below is from chapter 3 “Utsusemi” (NKBZ 1: 193-196) (SNKBT 1: 85-88) (T: 48-49). When Genji visits the house of the governor of Kii, Utsusemi and Nokiba no ogi are playing the game of *go*. Genji hides behind a blind to observe them. This scene starts at this moment. The sentences are divided according to discourse category. The *Mingōnisso* (M) and *Genji monogatari hyōshaku* (GH) comments are also provided. The asterisk added to certain numbers below indicates two possible categories.

(1) Narratised discourse:

やをら歩み出でて、簾のはさまに入りたまひぬ。この入りつる格子はまだ鎖さねば、隙見ゆるに寄りて、西ざまに見通したまへば、

He slipped in between the blinds. They had not yet secured the shutter through which the boy had entered, and a gap remained. Genji went to it and peered in toward the west.

The eye-witness narrator depicts Genji's action and circumstances. With the key phrase *mitōshi tamaeba* ('[when he] peered in toward [the west]'), her viewpoint moves to Genji's own. Hence, dual-viewpoint discourse begins after this phrase.

(2) Dual-viewpoint discourse (the narrator's and Genji's), including narratised discourse:

この際に立てたる屏風も端の方おし畳まれたるに、紛るべき几帳なども、暑ければにや、うちかけて、いとよく見入れらる。灯近うともしたり。

The nearer end of a screen was folded, and the heat probably explained why a curtain that should have blocked his view had been draped over its stand, so that he could see quite well.

They had the lamp beside them.

Narratised discourse (underlined) is inserted into the dual-viewpoint discourse. Its content, interpretation of circumstances, is provided by the narrator, who is conscious of the reader.

(3) Interior monologue (from the viewpoint of Genji):

母屋の中柱にそばめる人やわが心かくる

(His first thought was that) the one by the central pillar of chamber, facing away from him, must be she.

The dual viewpoints are separated by Genji's interior monologue as underlined, which occasions the viewpoint to move onto that of Genji. The interior monologue represents Genji's conjecture arising in his mind.

(4) Narratised discourse:

と、まづ目とどめたまへば、

His first thought was that (the one by the central pillar of chamber, facing away from him, must be she.)

As an eye-witness to the inner life, the narrator quotes Genji's interior monologue, employing the direct quotation marker *to*; then the narrator shifts her viewpoint to

that of the eye-witness for the outer world. After depicting Genji's act of observation, the narrator moves her viewpoint on to Genji's. The viewpoint becomes dual.

(5) Dual-viewpoint discourse ---- the narrator's and Genji's:

濃き綾の単襲なめり、何にかあらむ上に着て、頭つき細やかに小さき人のものげなき姿ぞしたる、顔などは、さし向ひたらむ人などにもわざと見ゆまじうもてなしたり。手つき痩せ瘦せにて、いたうひき隠しためり。いま一人は東向きにて、残る所なく見ゆ。白き羅の単襲、二藍の小桂だつものないがしろに着なして、紅の腰ひき結へる際まで胸あらはに、ばうぞくなるもてなしなり。いと白うをかしげにつぶつぶと肥えて、そぞろかなる人の、頭つき額つきものあざやかに、まみ、口つきいと愛敬づき、はなやかなる容貌なり。髪はいとふさやかにて、長くはあらねど、下り端、肩のほどきよげに、

She seemed to have on two layered, silk twill shifts of a deep red- violet, with some sort of garment over them. Her slender head and slight build left no marked impression, and she was keeping her partner from getting any view of her face. She was also doing her best to conceal her strikingly slim hands.

Her opponent was facing east, toward Genji, and he could see all of her. She had on a pair of sheer white shifts and what seemed to be a violet outer gown, so casually worn that her front was bare all the way down to her scarlet trouser cord----a casual getup to say the least. Tall, very fair-skinned, and nicely rounded, striking in head and forehead and with a delicious mouth and eyes, she made an arresting sight. Her fine, thick hair was not long, but it flowed in handsome sidelocks to her shoulders,

The narrator's viewpoint overlaps Genji's, since she presents the contrasting figures of Utsusemi and Nokiba no ogi from both.

*(6) Interior monologue from Genji's viewpoint

すべていとねぢけたる所なく、をかしげなる人

and there was in fact nothing about her to wish otherwise. She was a pleasure to look at.

This example can be regarded as interior monologue representing an overall appraisal of Nokiba no ogi. It is hard to distinguish between the character's interior monologue and the narrator's, because the subject of the predicate *mietari* (7) is unclear. It is possible to interpret this discourse as the narrator's interior monologue. However, the content of (6) supports that of the discourse (8), in which Genji reflects that Nokiba no ogi is the pride of her father. Therefore, the discourse in (6) can be regarded as interior monologue from Genji's viewpoint.

(7) Narratised discourse:

と見えたり。

The direct quotation marker *to* and the verb *mietari* can be categorised as narratised discourse.

(8) Interior monologue from Genji's viewpoint:

(M) むべこそ親の世になくは思ふらめ

No wonder her father was so proud of her,

(M) 源の見給心也 ([This part is regarded as the discourse] representing Genji's mind.)

The example can be regarded as interior monologue, as acknowledged in *Mingōnisso*, because the honorific follows the verb *mi(ru)* in (9).

(9) Narratised discourse:

と、をかしく見たまふ。

The narrator quotes interior monologue employing *to* and then explains Genji's state of mind.

*(10) Interior monologue from Genji's viewpoint:

心地ぞなほ静かなる気を添へばや

(---although it occurred to Genji that) her manner could do with a little restraint.

The sentence can be also regarded as interior monologue assigned to Genji. While it might be categorised as the narrator's interior monologue, this interpretation is not adopted here, because Genji's comment is added to his impression in (6).

(11) Narratised discourse:

と、ふと見ゆる。

---although it occurred to Genji that (her manner could do with a little restraint.)

The narrator quotes directly Genji's interior monologue (10).

*(12) Free direct discourse from Genji's viewpoint:

かどなきにはあるまじ。

She did not seem to be dull either,

- (M) 草子の評也 (This critique belongs to *sōshiji*.)
 (GH) 源氏の君の心になりて草子地より評じたるなり (This critique is regarded as *sōshiji* from the viewpoint of Genji.)

Mingōnisso regards the sentence as *sōshiji*. If it is, it could be categorised as narratised discourse. On the other hand, *Genji monogatari hyōshaku* regards it as free direct discourse from the viewpoint of Genji. It is possible to interpret the sentence either way; the decision depends upon how one reads the tale. Therefore, given that the discourse shows Genji's continuous comment on Nokiba no ogi, it is categorised here as free direct discourse from Genji's viewpoint.

(13) Narratised discourse:

碁打ちはてて結さすわたり、心とげに見えてきはきとさうどけば、奥の人はいと静かにのどめて、
 ----because near the end of the game, when the contest was on for the last unclaimed territory, she seemed quite clever and keen.

Since the narrator reports the women's attitude, the example can be categorised as narratised discourse.

(14) Conversation from the viewpoint of Utsusemi:

「待ちたまへや。そこは持にこそあらめ、このわたりの劫をこそ」
 “Just a moment,” (her opponent said calmly,) “that spot is out of play. Let us finish by doing the exchange.”

This passage can be regarded as conversation because it is followed in (15) by the quotation marker *nado* and the verb *iu*.

(15) Narratised discourse:

など言へど、
 (her opponent said calmly,)

The narrator directly quotes Utsusemi's conversation in terms of *nado*.

(16) Conversation from the viewpoint of Nokiba no ogi:

(M) 「いで、この度は負けにけり。隅の所、いでいで」
 "Oh, dear, I have lost, haven't I! Now, how many do we have here in the corners? Dear me!

(M) 軒はの荻の詞也 ([The discourse is regarded as] Nokiba no ogi's conversation.)

(17) Narratised discourse:

と、指をかがめて、
(crooking her fingers)

(18) Conversation from the viewpoint of Nokiba no ogi:

「十、二十、三十、四十」
Twenty, thirty, forty,”

(19) Narratised discourse:

など数ふるさま、伊予の湯桁もたどたどしかるまじう見ゆ。
she counted, (crooking her fingers) as though taking a census of all the hot-spring tubs in Iyo.

The narrator quotes Nokiba no ogi's speech, employing *nado*, and comments on her demeanour through the use of *miyu*.

*(20) Free direct discourse from the viewpoint of Genji:

(GH) 少し品おくれたり。
She did lack a certain grace.
(GH) 源氏の君の心になりて草子地より評じたるなり (This critique is regarded as *sōshiji* from the viewpoint of Genji.)

The sentence can be also regarded as free direct discourse, as *Genji monogatari hyōshaku* points out, for it can be thought of as Genji's continuous comment on Nokiba no ogi.

(21) Narratised discourse:

たとしへなく口覆ひてさやかにも見せねど、目をしつとつけたまへれば、
Her opponent kept her mouth so carefully covered that her face hardly showed, but Genji's gaze never left her,

The narrator depicts Utsusemi's manner and the movement of Genji's viewpoint. The narrator moves her viewpoint onto that of Genji.

(22) Dual-viewpoint discourse (the narrator and Genji):

おのづから側目に見ゆ。目少しはれたる心地して、鼻などもあざやかなる所なうねびれて、にほはしき所も見えず。言ひ立つればわろきによれる容貌を、いといたうもてつけて、このまされる人よりは心あらむと目とどめつべきさましたり。にぎは

はしう愛敬づきをかしげなるを、いよいよほこりかにうちとけて、笑ひなどそぼるれば、にほひ多く見えて、さる方にいとをかしき人ざまなり。

----and he glimpsed her profile. With her perhaps somewhat puffy eyes and a nose vague enough in form to age her, she had no looks. Not to put too fine a point on it, she tended toward the plain, but her exquisite manners made up for it, and she obviously had more to her than her prettier partner.

Her partner had liveliness and charm, though, and the growing abandon of her gay laughter had a vivid appeal that made her delightful in her way.

The narrator's viewpoint on the two women is identified with Genji's.

(23) Interior monologue from the viewpoint of Genji:

あはつけし

(Yes, Genji thought,) I am a rascal,

The word of interior monologue represents Genji's final opinion about Nokiba no ogi: she is flippant.⁶¹

(24) Narratised discourse:

とは思しながら、(GH) まめならぬ御心はこれもえ思し放つまじかりけり。見たまふかぎりの人は、うちとけたる世なく、ひきつくるひそばめたる表面をのみこそ見たまへ、かくうちとけたる人のありさまかいま見などはまだしたまはざりつることなれば、何心もなうさやかなるはいとほしながら、久しう見たまはまほしきに、小君出でくる心地すれば、やをら出でたまひぬ。

Yes, Genji thought, I am a rascal, but with his roving eye he saw in her one more woman whom he would not soon forget. The others he knew never let themselves go, all he ever saw being an artful expression on an averted face, and he who had never before spied on women going about their daily lives would have liked to watch these two forever, despite his guilt at having them in plain view without their knowledge. But her little brother was coming, and he stole away.

(GH) 草子地より戯れて評じたる也 (This *sōshiji* represents criticism teasingly.)

The narrator quotes Genji's interior monologue with *to* and teases him about his amorousness. She then depicts Genji's circumstances and his act. The *kaimami* scene is concludes with the phrase 'he stole away'.

⁶¹ The difference between Tyler's translation and mine is caused by a different interpretation of the latent subject of the adjective *awatsukeshi*. In my view, Genji's interior monologue above shows his opinion about Nokiba no ogi because he continuously thinks about her in the *kaimami* scene.

The viewpoint shifts variously as the tale unfolds. Its movement in this *kaimami* scene often follows a set pattern in which the story is first told by the narrator from the eye-witness viewpoint, in other words in narratised discourse; next it continues in dual-viewpoint discourse; and, finally, it is told from the character's viewpoint, in interior monologue. This pattern appears three times in the above scene, in (1)-(2)-(3), (4)-(5)-(6) and (21)-(22)-(23). On each occasion, the objects of attention, Utsusemi and Nokiba no ogi, are depicted clearly and contrastively. Furthermore, the two types of discourse from Genji's viewpoint, interior monologue and free direct discourse, show his appraisal of Nokiba no ogi, whereas the narratised discourse (24) from the narrator's viewpoint indicates Genji's behaviour. These shifts between viewpoints enrich the narrative.

When assigning categories to sentences in the *kaimami* scene, it is hard in *(6) and *(10) to distinguish between the narrator's interior monologue and the character's, because the subject of the predicate *miyu* implies two possible categories. It is also difficult to distinguish free direct discourse from narratised discourse in *(12) and *(20), for the only difference between them is one of viewpoint. The application of a category to a particular sentence sometimes requires deep reading or interpretation.

Categorising the discourse in the above scene suggests the possibility of a deeper reading of the tale. It is noted that the two types of discourse from Genji's viewpoint, interior monologue and free direct discourse, represent assessment of Nokiba no ogi: she is pretty, and her father cherishes her, but she lacks dignity. However, this assessment is only from Genji's viewpoint. Thus viewpoint functions as a significant factor with respect to characterisation in the tale. That is to say, different types of discourse from various viewpoints construct characterisation: the narrator's viewpoint, that of third parties, and that of the character him/herself. These differing viewpoints can therefore promote a deeper understanding of the complexity of characterisation.

3.6 Conclusion

Precise interpretation of sentences is essential for reading the tale. The categorisation proposed in this chapter encourages greater precision and deeper reading. To read with attention to discourse categories is a fundamental and reliable method of reading the tale, according to the method adopted by the editors of old commentaries.

The category terms *sōshiji*, *naiwa*, *shinnaigo* and *taiken wahō* were defined by Hagiwara Hiromichi in the Edo period, and Akita Sadaki, Suzuki Kazuo, and Nishio Mitsuo in modern times.⁶² Study of categorisation has been further developed by Kai Mutsurō, Noguchi Takehiko and Mitani Kuniaki,⁶³ but it has only recently started. The seven categories proposed in this chapter extend this work. Viewpoint is shown to be critically important for categorisation. The new categories proposed here help the reader to recognise the viewpoint of the discourse and to understand complex sentences, in which not only viewpoints but also subjects change frequently.

This chapter has also examined the theories of discourse proposed by Kai, Noguchi and Mitani, in particular, from the standpoint of the criterion of categorisation it proposes. Section 3.3 analysed Mitani's definitions of free indirect discourse and free direct discourse, and showed that Mitani's definition of 'free direct discourse' departs from that of Prince. Nonetheless, this chapter is deeply indebted to the work of Mitani, who indicated new concepts of discourse, including the notions of free direct discourse and free indirect discourse.

The next chapter will focus on interior monologue, analysed according to the seven categories of discourse presented this chapter. Interior monologue is frequently employed in *The Tale of Genji* as a method of characterisation.

⁶² It was investigated in Section 3.1.

⁶³ Kai 1980, pp.17-38. Noguchi 1987, pp.207-232. Mitani 1994, pp.9-73.

CHAPTER 4

A QUANTITATIVE ANALYSIS OF INTERIOR MONOLOGUE

The Tale of Genji treats mainly relationships between men and women. Interior monologue, defined in chapter 3.4, is a favourite device used by the narrator to show a character's thoughts, including subliminal thoughts, perceptions, images, sensations and so on. The eye-witness narrator of the tale depicts characters' inner lives in the same way as their utterances and their epistolary writings do. This feature of interior monologue makes it possible to understand characters' inner lives, not by being told about them, but by sharing them from the viewpoint of the first person ('I'), the character. Characters who have more interior monologue passages play important roles in the stories by revealing their thoughts directly. They can be called central characters, and they may or may not be the protagonists or the main characters. Quantitative examination of the interior monologue indicates who these central characters are.

The aims of this chapter are to examine how interior monologue is employed in tales surrounding *Genji* in time, and in *Genji* as a whole, and to identify the central characters in the tales by investigating frequency of interior monologue. This chapter explores quantitatively the interior monologue assigned to each character in five tales: *Taketori monogatari* (mid-10th century), *Sumiyoshi monogatari* (late 10th century), *Ochikubo monogatari* (late 10th century), *Genji monogatari* (early 11th century) and *Sagoromo monogatari* (mid-11th century). To this end, interior monologue passages are selected according to the definition of interior monologue already proposed, and the frequency of interior monologue assigned to each character in the five tales is tabulated.

Suzuki Kazuo has already carried out a quantitative analysis of interior monologue and conversation, that is to say, the ratio of lines of both interior

monologue and conversation to lines of all other text in *Taketori*, *Ochikibo*, *Genji*, *Sagoromo* and *Nezame*.¹ Although his definition of interior monologue differs somewhat from the one adopted in this thesis,² his analysis is significant, in that it provides an overview of the change in quantity of interior monologue in Heian-period tales. His conclusions can be summarised as follows:

- As *The Tale of Genji* unfolds, the percentage of lines of interior monologue rises (8.9% in Part 1, 10.8% in Part 2 and 14.6% in Part 3), and the average length of interior monologue passages increases.³
- As *monogatari* developed, the percentage of lines of interior monologue rose from 1.9% in *Taketori* to 4.5% in *Ochikubo*, 11.2% in *Genji*, 15.1% in *Sagoromo* and 19.1% in *Nezame*, while the percentage of lines of conversation in these tales decreased from 42.7% to 42.0%, 31.1%, 26.8% and 23.6%, respectively.⁴

Suzuki's conclusions are discussed in 4.1.4, in comparison with my examination of the frequency of interior monologue assigned to each character in the five tales listed above.

This chapter consists of three sections. Section 4.1 quantitatively analyses interior monologue in the five tales by providing frequency tables, and then analysing them to identify central characters. Section 4.2 focuses on the frequency of interior monologue attributed to each character in parts 1-3 of *The Tale of Genji* in order to identify central characters in each part. Section 4.3 concludes the chapter.

The tables in this chapter show the frequency of interior monologue attributed to each character in a tale, and each table is divided into two: male characters and female characters. The narrator's interior monologue differs from these two (3.4), but it is provided in each case for reference, being listed under 'the narrator' in the part for female characters. The tales are divided in the customary fashion, so that *Sumiyoshi* is divided into two, *Ochikubo* into four, *Genji* into three and *Sagoromo* into four. The length of the tale is defined according to the number of lines in the

¹ Suzuki 1978, pp. 170-179.

² Suzuki's definition of interior monologue includes indirect interior monologue and free direct discourse, which in this thesis are excluded (3.4).

³ Suzuki 1978, p. 173.

⁴ *Ibid.*, pp. 174-175.

Nihon koten bungaku taikei (NKBT) or *Shin Nihon koten bungaku taikei* (SNKBT) edition. One line consists of 35 Japanese letters. Titles and subtitles are excluded from the count.

4.1 A Quantitative Analysis of Interior Monologue Assigned to Each Character in the Five Tales

This section quantitatively investigates the frequency of interior monologue assigned to each character in the tales treated, and tabulates this. It analyses results and then identifies central characters. Before considering each tale, however, it provides information on authorship and date, as well as an outline of the work.

4.1.1 A Quantitative Analysis of Interior Monologue Assigned to Each Character in *Taketori monogatari*

Taketori monogatari, the oldest extant tale, is described in chapter 17 of *Genji* as ‘the ancestor of the tale’ (SNKBT 2: 176) (T: 325). Saigō Nobutsuna 西郷信綱 points out that the term ‘the ancestor of the tale’ means the first fictitious tale written by an author in Japanese and read by readers, as distinguished from myth or legend, which were narrated by professional reciters.⁵ It is uncertain when and by whom *Taketori* was written, but Sakakura Atsuyoshi 阪倉篤義 assumes it dates from either 810~823 or 947~956.⁶ He also infers that the tale was finished by the mid-10th century at the latest.⁷

Taketori is the story of the beautiful Kaguyahime found as a tiny girl by an old bamboo cutter (*taketori*) in a shining stalk of bamboo. The old man takes her home, and within three months she grows into an extraordinary beauty. Various

⁵ Saigō 1970, pp. 39-40.

⁶ Sakakura 1959, pp. 5-9.

⁷ *Ibid.*

suitors, five men in particular, come to woo her. The tale dwells on their proposals of marriage and her refusal after presenting them with tasks that they never achieve. She then refuses the emperor himself and returns to her world, the moon, leaving the old man and his wife behind.

The author of the tale adopts story patterns from folklore,⁸ but the names of the five suitors belong to historical figures from the reign of the Emperor Tenmu.⁹ Some people therefore read the work as a fairy tale, while others read it as a satire ridiculing these five men.

Table 2 shows the frequency of interior monologue assigned to each character in *Taketori*.

Table 2. Frequency of Interior Monologue in *Taketori*

<Male characters>

	The length of the tale, lines in NKBT	592
	The name of the characters	<Frequency of interior monologue>
1	Taketori	2
2	Ishitsukuri Prince	2
3	Kuramochi Prince	1
4	Abe no mimuraji (Minister of the Right)	2
5	Ōtomono no miyuki (Dainagon)	2
6	Isonokami no marotari (Chūnagon)	1
7	The Emperor	5
	People	2
	The five suitors	2
	Total	19

<Female Characters>

	The name of the character	<Frequency of interior monologue>
1	Kaguyahime	5
2	Taketori's wife	1
	Total	6

⁸ The tale adopts *chiisako tan* 小さ子譚 (a story of an tiny child) in the first part, *nandai muko* 難題婿 (a story of making an unreasonable request of a bridegroom) in the middle part and *hagoromo densetsu* 羽衣伝説 (a celestial being, deprived of her robe, becomes a man's wife but returns to heaven when she finds the garment which was hidden by her husband) in the last part.

⁹ Saigō 1970, p.44.

Table 2 shows that the male characters have 19 passages of interior monologue and the female characters 6, for a total of 25. Therefore the ratio of the frequency of interior monologue to the length of the tale (in lines) is 25/592, or 1/23.7. In other words, one passage of interior monologue appears on average every 23.7 lines.

Suzuki has shown that *Taketori* is narrated mainly through conversation, which constitutes 42.7% of the whole. In comparison interior monologue constitutes 1.9%.¹⁰ In *Taketori* interior monologue is therefore rare. Keene also states that the simplicity of the style may be attributed to the complete absence of introspective elements.¹¹

4.1.2 A Quantitative Analysis of Interior Monologue Assigned to Each Character in *Sumiyoshi monogatari*

According to Inaga Keiji 稲賀敬二, the author of *Sumiyoshi monogatari* is unknown, but the first version of the tale (old *Sumiyoshi*) existed in the late 10th century.¹² The work was rewritten early in the reign of the Emperor Ichijō (986 or 987-989), and later on many variant editions were produced as picture scrolls.¹³

Sumiyoshi monogatari is the story of a beautiful girl harshly treated by her stepmother. The daughter of Chūnagon and the princess is called Miyahime. After her mother's death, Miyahime is taken to her father's home where her stepmother lives. Her stepmother is at first sympathetic to her, but then changes her attitude. In order to prevent Miyahime from entering the palace, she tricks her husband into believing she is involved with a low ranking priest. She then marries her own daughter to Shōshō, even though Shōshō loves Miyahime. Next, she induces an old and amorous man to assault Miyahime. However, Miyahime escapes to Sumiyoshi. Realising that the

¹⁰ Suzuki 1978, pp. 174-175.

¹¹ Keene 1993, p. 437.

¹² Inaga's comment on *Sumiyoshi* is found in *Shin Nihon koten bungaku taikei*, vol. 18 (*Ochikubo monogatari Sumiyoshi monogatari*), ed. Fujii Sadakazu and Inaga keiji, Iwanami Shoten 1998, p. 294.

¹³ Inaga 1998, pp. 447-449.

stepmother has deceived him, Shōshō looks for Miyahime and rescues her at Sumiyoshi. They marry and live happily ever after.

Table 3 shows the frequency of interior monologue assigned to each character in *Sumiyoshi*.

Table 3. The Frequencies of Interior Monologue in *Sumiyoshi*

<Male Characters>

		Part 1	Part 2	Total
	The length of the Part, lines in SNKBT	516	344	860
	The name of the character	<Frequency of interior monologue>		
1	Shōshō	23	9	32
2	Chūnagon (Miyahime's father)	3	2	5
3	Dainagon		3	3
	Total	26	14	40

<Female Characters>

		Part 1	Part 2	Total
	The name of the character	<Frequency of interior monologue>		
1	Miyahime (Himegimi)	6	3	9
2	Miyahime's stepmother	3		3
	Gentlewomen	4		4
	Total	13	3	16

According to table 3, the three male characters have 40 passages of interior monologue and the female characters 16. The ratio of the frequency of interior monologue to the length of the tale is 56/860, or 1/15.4. In other words, one instance of interior monologue appears on average every 15.4 lines. The ratio in *Sumiyoshi* is therefore nearly one and a half times higher than in *Taketori* (1/23.7). Thus interior monologue as a narrative technique has increased slightly between *Taketori* and *Sumiyoshi*, where Shōshō among the men and Miyahime among the women each have the most.

4.1.3 A Quantitative Analysis of Interior Monologue Assigned to Each Character in *Ochikubo monogatari*

According to Fujii Sadakazu, the authorship of *Ochikubo monogatari* is unknown. It is not clear even whether the author was a man or a woman. The tale is considered to date from the mid-980's to early 990's.¹⁴

Ochikubo, the name of the heroine, is derived from the place where she lives, which means a room at one level lower than others in the house. Her stepmother discriminates against her in favour of her own daughters. She therefore wears ragged clothes and is forced to sew almost all the clothing in the house. The stepmother treats her like a servant, leaves her behind when she goes on pilgrimage to Ishiyama, takes a treasured mirror box away from her, shuts her up in a storage room, and attempts to foist an old and amorous man onto her as a husband. However Akogi, Ochikubo's maid, takes care of her and arranges for her a match with Shōshō who loves her. Shōshō rescues her and after their marriage takes revenge on Ochikubo's stepmother, her half sisters and even her real father. For example, he shuts the stepmother into a small carriage, tricks a half-sister into accepting a simpleton as a husband, and appropriates the father's house. In the end, however, he adopts a changed attitude, relenting and displaying generosity and filial piety.

Keene remarks that the western reader may miss the presence of a fairy godmother in a story that so closely resembles Cinderella's. However, the tale is firmly anchored in the real world.¹⁵ Takada Mizuho 高田瑞穂 holds that *Ochikubo* reflects political power in the Heian period. He states that the theme of the tale is power used for revenge and support, focusing on the characterisation of Shōshō, and that the story of a girl ill-treated by her stepmother is only used for the framework of the tale.¹⁶ Hence the story can be read not only as a tale of an ill-treated stepchild but also as a tale of a man who achieves worldly success in the Heian period.

¹⁴ Fujii 1989, pp. 407-410.

¹⁵ Keene 1993, p. 447.

¹⁶ Takada 1979, pp. 1-7.

Table 4 shows the frequency of interior monologue assigned to each character in *Ochikubo monogatari*.

Table 4. The Frequencies of Interior Monologue in *Ochikubo*

<Male Characters>

		Part 1	Part 2	Part 3	Part 4	Total
	The length of the Part, lines in SNKBT	1493	1370	830	895	4588
	The name of the character	<Frequency of interior monologue>				
1	Michiyori (Shōshō)	26	28	11	8	73
2	Michiyori's father				4	4
3	Michiyori's foster brother (Korenari) (Tachiwaki)	13	2			15
4	Ochikubo's father (Tadayori)	1	7	9	3	20
5	Ochikubo's elder half brother (Echizen no kami)			9	2	11
6	Ochikubo's younger half brother (Saemon no suke)			2	6	8
7	Tenyaku no suke	1	7			8
8	Hyōbu no Shō		5			5
9	Hyōbu no Shō's father		1			1
10	Kurōdo no Shōshō		3			3
11	Minister of the Right		3			3
12	Nakanokimi's husband				1	1
13	Kokushi			1		1
14	Sochi				5	5
	Gentlemen		1	2		3
	Total	41	57	34	29	161

<Female characters>

	The name of the character	Part 1	Part 2	Part 3	Part 4	Total
1	Ochikubo	31	18	9	3	61
2	Akogi (Ushiromi) (Emon)	35	29	3		67
3	Ochikubo's stepmother	18	13	7	9	47
4	San no kimi (Ochikubo's half sister)	2	1	8		11
5	Shi no kimi (Ochikubo's half sister)		7	2	6	15
6	Shi no kimi's daughter				1	1
7	Nakanokimi (Michiyori's sister)		1		1	2
8	Michiyori's mother		1			1
9	Hyōbu no Shō's sisters				2	2
10	Ochikubo's half sisters (& brothers)				2	2
11	Sochi's child				1	1
12	Michiyori's nurse	1	6			7
	Gentlewomen	1	7	7	4	19
	The narrator	6		3	2	11
	Total	94	83	39	31	247

The male characters have 161 passages of interior monologue, while the female characters have 247, as compared with 40 and 16 in *Sumiyoshi*. The ratio of the

frequency of interior monologue assigned to male characters to the length in *Ochikubo* is almost the same as in *Sumiyoshi*: 161/4588 (1/28.5) as compared with 40/860 (1/21.5). On the other hand, that assigned to female characters in *Ochikubo* is nearly three times higher than in *Sumiyoshi*: 247/4588 (1/18.6) as compared with 16/860 (1/53.8). The greater frequency of interior monologue in *Ochikubo* therefore affects mainly the female characters. Additionally, the percentage of the frequency of interior monologue assigned to female characters is higher than that assigned to male characters: 60.5% (247 out of 408) as compared with 39.5% (161 out of 408). Of the five tales, only *Ochikubo* has this tendency.¹⁷

Ochikubo has 26 named characters, as compared to 9 in *Taketori* and 5 in *Sumiyoshi*. The proportion of interior monologue assigned in *Ochikubo* to Akogi, to Michiyori's nurse, and to the gentlewomen who serve other characters, is four times higher than that assigned to the gentlewomen in *Sumiyoshi*: 92/4588 (1/49.9) as compared with 4/860 (1/215). This suggests that, as tales evolved, they became more complicated in terms of the relationships between characters, including gentlewomen. Moreover, interior monologue by the narrator first appears in *Ochikubo*.

Among the male characters, Shōshō (Michiyori) has 73 passages of interior monologue out of 161, or 45.3%. More precisely, he has more such passages than any other male character in all four parts of the work: 26(63.3%), 28(49.1%), 11(32.4%) and 8(27.6%). Shōshō, the main male character, can therefore be also regarded as the central male character throughout the tale.

On the other hand, *Ochikubo*, regarded as the heroine in the tale, has fewer passages (61 [24.7%]) of interior monologue than Akogi, her maid (67 [27.1%]). Especially in parts 1 and 2, Akogi has the highest frequency of interior monologue, 35(37.2%) and 29(34.9%), as compared to the passages of interior monologue assigned to *Ochikubo*, for 31(33.0%) and 18(21.7%). The result requires that Akogi be regarded as the central female character in parts 1 and 2. This reflects the actuality

¹⁷ The percentage of interior monologue assigned to female characters is 24% in *Taketori*, 28.6% in *Sumiyoshi*, 40.1% in *Genji* and 38.5% in *Sagoromo*.

of the role of a gentlewoman as a mediator in the relationship between her mistress and a man. Of further importance is the characterisation of the maid Akogi. This ‘very sharp-witted girl’¹⁸ devotes herself to Ochikubo, who has never had a foster-mother or a guardian, and resists Ochikubo’s stepmother’s ill-treatment of her step-daughter. In the tale her love for Tachiwaki, who serves Shōshō, is narrated. Moreover, she arranges the match between Ochikubo and Shōshō through Tachiwaki. In terms of content, half of Akogi’s interior monologue passages in parts 1 and 2 (32 out of 64) concern the state of Ochikubo, and some of the rest express her feelings about Ochikubo. Akogi’s most impressive interior monologue passage in parts 1 and 2 expresses her wish to rise in rank and take revenge on Ochikubo’s stepmother:

我が身ただいま人とひとしくてもがな、報いせん (SNKBT: 89)

Oh, how I wish that I could make myself a person of influence in a moment so that I could have my revenge on them!¹⁹

She encourages Shōshō to take revenge on Ochikubo’s family despite Ochikubo’s own hesitation. Thus she is characterised as a woman who thinks, gets angry and acts on behalf of Ochikubo. Mitani regards *Ochikubo* as popular fiction for gentlewomen of low rank, because of its explicit evocation of Eros.²⁰ He also argues that Akogi and her husband, Tachiwaki, should be regarded as the main supporting characters, since their roles are significant for the plot, and since the tale ends with the statement that Akogi lived to the age of two hundred.²¹

In part 3, the tale relates Shōshō’s revenge on Ochikubo’s half sisters, Shi no kimi and San no kimi. The frequency of interior monologue assigned to Ochikubo, Shi no kimi and San no kimi, is 9, 8 and 7, respectively. Therefore, the three women can be regarded as central female characters in part 3. In part 4, Ochikubo’s stepmother takes over as the central female character, since she has the highest frequency of interior monologue.

¹⁸ Whitehouse and Yanagisawa 1971, p.2.

¹⁹ *Ibid.*, pp.72-73.

²⁰ Mitani 1979, p. 71.

²¹ *Ibid.*, pp. 72-74.

4.1.4 A Quantitative Analysis of Interior Monologue Assigned to Each Character in *The Tale of Genji*

The Tale of Genji consists of 54 chapters. This thesis will adopt the tripartite division of them proposed by Ikeda Kikan in 1951 and adopted by nearly all scholars since his time. Part 1 includes “Kiritsubo” 桐壺 (chapter 1) to “Fuji no uraba” 藤裏葉 (chapter 33), part 2 “Wakana jō 若菜上 (chapter 34) to “Maboroshi” 幻 (chapter 41), and part 3 “Niou” 匂 (chapter 42) to “Yume no Ukihashi” 夢の浮橋 (chapter 54).

Table 5 shows the frequency of interior monologue assigned to each character in *Genji* to compare the results with those found in the tales previously discussed.

Table 5. The Frequencies of Interior Monologue Assigned to Each Character in *The Tale of Genji*

<Male characters>

		Part 1	Part 2	Part 3	Total
	The length of the Part, lines in SNKBT	13038	5567	8864	27469
	The name of the character	<Frequency of interior monologue>			
1	Akashi nyūdō	12	2		14
2	Azechi (Kōbai) dainagon			15	15
3	Bungo no suke	6			6
4	Chūjō			14	14
5	Daibu (Wakagimi)			4	4
6	Dainaiki	2			2
7	The Emperor			10	10
8	Fujitsubo's brother	1			1
9	Genji	710	197		907
10	Hachi no miya			19	19
11	Higekuro	24	2	1	27
12	Hotaru hyōbu kyō	10	5		15
13	Hyōe no kami	1			1
14	Kaoru			380	380
15	Kashiwagi	4	48		52
16	Kii no Kami	1			1
17	The Kiritsubo (Emperor)	32			32
18	Kogimi (Uemon no suke)	11			11
19	Koremitsu	15			15
20	Koremitsu's brothers	4			4
21	Koremitsu's sons	1			1
22	Kurōdo no shōshō			12	12
23	The Minister of the Left	11			11
24	The (new) Minister of the Left	1			1
25	The Minister of the Right	7			7
26	Murasaki's father (Hyōbu/Shikibu kyō)	8	2		10
27	Murasaki's greatuncle	2			2

28	Niou		2	160	162
29	The priest	1			1
30	The Prince (The Reizei Emperor)	19	3	9	31
31	Sakon no chūjō			2	2
32	Shikibu	1			1
33	Shōshō			6	6
34	Sōzu (The bishop)			17	17
35	The Suzaku (Emperor)	12	18		30
36	Taifu no gen	6			6
37	Tō no Chūjō	75	8		83
38	Tō no Chūjō's sons	4			4
39	Tō no jijū			1	1
40	Ukifune's halfbrother (Kogimi)			4	4
41	Ukifune's stepfather (Hitachi no kami)			6	6
42	Yoshikiyo	2			2
43	Yūgiri	70	114	19	203
	Retainers	14			14
	Peasant	1			1
	Servants		1		1
	People (The others)	24	8	35	67
	Total	1092	410	714	2216

<Female characters>

		Part 1	Part 2	Part 3	Total
1	Akashi	43	10		53
2	Akashi amagimi	5	4		9
3	Akashi nyōgo (chūgū)		10	5	15
4	Aoi	5			5
5	(Akikonomu) Saigū	10	1		11
6	Asagao	9			9
7	Daini no kita no kata	4			4
8	Fujitsubo	36			36
9	Fujitsubo's mother	1			1
10	Gen no naishi	7			7
11	Go no miya	1			1
12	Hachi no miya's wife			1	1
13	Hanachirusato	6			6
14	Higekuro's wife	6	1		7
15	Hotaru's daughter (Miya no onkata)			2	2
16	Hyōbu no kimi	3			3
17	Kiritsubo	2			2
18	Kiritsubo's mother	3			3
19	Kokiden	8			8
20	Kokiden (The Reizei Emperor's wife)	5		1	6
21	Kumoi no kari	13	17	1	31
22	Kumoi no kari's mother	1			1
23	Makibashira	3		1	4
24	Murasaki	59	40		99
25	Murasaki's grandmother	3			3
26	Murasaki's stepmother	3			3
27	Naka no kimi			132	132
28	Nokiba no ogi	2			2
29	Oborozukiyo	5	6		11
30	Ochiba		43	1	44

31	Ochiba's mother		14		14
32	Ōi kimi			73	73
33	Ōi kimi + Naka no kimi			27	27
34	Ōmi no kimi	1			1
35	Ōmiya	10			10
36	Onnna ichi mo miya			2	2
37	Onna ni no miya's mother			3	3
38	Onna san no miya		23	1	24
39	Rokujō	30			30
40	Shōnagon	10			10
41	Sōzu (The bishop)'s mother			4	4
42	Sōzu (The bishop)'s sister			27	27
43	Suetsumuhana	10			10
44	Taihu (Tyū)	23			23
45	Tamakazura	64	3	26	93
46	Tamakazura's daughter (Ōi kimi)			4	4
47	Tamakazura's nurse	8			8
48	Tō no naishi	1	2		3
49	Ukifune			135	135
50	Ukifune's mother			58	58
51	Ukon	22			22
52	Utsusemi	29			29
53	Yūgao	7			7
	Women (Onkatagata)	2	1		3
	Gentlewomen	70	28	118	216
	Servants	1			1
	The narrator	71	19	38	128
	Total	602	222	660	1484

With 27,469 lines *Genji* is 48 times longer than *Taketori* (592 lines), 32 times longer than *Sumiyoshi* (860 lines) and 6 times longer than *Ochikubo* (4,588 lines). It has 11 times more characters (96) with interior monologue than *Taketori* (9), 19 times more than *Sumiyoshi* (5) and 4 times more than *Ochikubo* (26). The tale is entirely new not only in terms of length and number of characters, but also in terms of the ratio of the frequency of interior monologue to the length of the tale: 3,700/27,469, or 1/7.4. In other words, a passage of interior monologue appears on average every 7.4 lines throughout the tale. This marks a further increase over the ratio of 1/23.7 in *Taketori*, 1/15.4 in *Sumiyoshi* and 1/11.2 in *Ochikubo*.

On the basis of the result above, the ratio of frequency of interior monologue to length in the three parts of *Genji* is tabulated below for comparison with Suzuki's results.

Table 6. Ratios of the Frequency of Interior Monologue to the Length of *Genji*

	Part 1	Part 2	Part 3	Total
Length in lines (1)	13038	5567	8864	27469
Frequency of interior monologue assigned to male characters	1092	410	714	2216
Frequency of interior monologue assigned to female characters	602	222	660	1484
Total frequency of interior monologue (2)	1694	632	1374	3700
Ratio of interior monologue to length (2) / (1)	1/7.7	1/8.8	1/6.5	1/7.4

The ratio fluctuates in *Genji* between 1/7.7 and 1/6.5. The ratio in part 2 is the lowest. Thus the frequency of interior monologue assigned to characters does not gradually increase; it decreases in part 2 and then increases sharply in part 3. According to Suzuki Kazuo the percentage of lines of interior monologue to the total lines of the three parts of *Genji* rises from 8.9% in part 1 to 10.8% in part 2 and 14.6% in part 3.²² The discrepancy between Suzuki's results and those presented here could be due to three possible factors. First, interior monologue passages are longer in part 2 than in parts 1 and 3; second, part 2 contains more indirect interior monologue and free direct discourse, which are excluded in this thesis (3.4); and, third, the frequency of interior monologue assigned to Genji decreases in part 2. It can only be said that the less frequent interior monologue assigned to characters in part 2 distinguishes part 2 from the others. This may be a distinctive feature of part 2.²³

More interior monologue is attributed to Genji, who appears in parts 1 and 2, than to any other male character: 907 out of 1484, or 40.9%. The second highest figure is 380 (17.1%) for Kaoru, who appears mainly in part 3. Readers from the 11th century to the present have customarily regarded Genji as the main character in parts 1 and 2, and Kaoru as the main character in part 3. Yūgiri, Niou, Tō no Chūjō and Kashiwagi occupy third, fourth, fifth and sixth place of frequency of interior monologue. With respect to female characters, Ukifune, who appears in only part 3 has the most interior monologue: 135 (9.1%). Naka no kimi, another character in part

²² Suzuki 1978, P. 173.

²³ Subsection 4.2.2 will discuss the issue.

3, comes in second place with 132 (8.9%). Murasaki, who appears in parts 1 and 2, comes next with 99 (6.7%). In general, female characters have lower frequency of interior monologue than male characters, although at the same time more female than male characters are assigned interior monologue.

There are 318 interior monologue passages assigned to people who serve other characters, including named or unnamed gentlemen and gentlewomen.²⁴ This compares with 113 such passages in *Ochikubo*. However, the ratio between the frequency of interior monologue assigned to gentlemen and gentlewomen and the length in the case of *Ochikubo* actually drops in *Genji*: 113/4588 (1/40.6) as compared with 318/27469 (1/86.4). This confirms the particularly important role played in *Ochikubo* by Tachiwaki and Akogi.

Finally, it is noteworthy that the ratio of frequency of the narrator's interior monologue to length increases significantly from 11/4588 (1/417) in *Ochikubo* to 128/27468 (1/214) in *Genji*. Of course, the role of the narrator is far more complex in the latter work.

4.1.5 A Quantitative Analysis of Interior Monologue Assigned to Each Character in *Sagoromo monogatari*

According to Komachiya Teruhiko 小町谷照彦 and Gotō Shōko 後藤祥子, the author of *Sagoromo monogatari* is Rokujō no Saiin Senji 六条西院宣旨, a gentlewoman who served the Kamo priestess, Princess Rokujō Baishi.²⁵ Mitani Eiichi 三谷栄一 and Sekine Yoshiko 関根慶子 date the tale to between 1069 and 1077.²⁶

Sagoromo, the hero, is a son of the Horikawa Minister and a nephew of the emperor. He is so handsome and gifted that his mother at first fears his early death; and indeed, he is almost snatched up into the heavens by a celestial being. In secret he

²⁴ The named gentlemen/gentlewomen are Dainaiki, Koremitsu, Yoshikiyo, Shōnagon, Taifu and Ukon.

²⁵ Komachiya and Gotō 1999, pp. 309-313.

²⁶ *Ibid.*

loves his cousin, Genji no miya, who was adopted into his family after the death of her parents. He has no wish to marry anyone else and constantly thinks of renouncing the world for love of her. His longing for her provides the framework for the entire story, but he is also involved with other women, Asukai, Onna ni nomiya, Ippon no miya and the sister of Saishō Chūjō.

Sagoromo happens to save Asukai from being kidnapped by a priest. He then begins visiting her without revealing his identity. She becomes pregnant. Then, afraid of being abandoned, she hides. When her guardian, her former nurse, forces her to marry a man appointed to Kyūshū, she reluctantly accompanies him but throws herself into the sea on the way there. Accidentally, her brother discovers her circumstances and saves her.²⁷ However, she dies in childbirth, and the daughter is adopted by Ippon no miya.

Sagoromo observes Onna ni no miya, the emperor's second daughter, at the palace and visits her secretly, rejecting at the same time the emperor's invitation to marry her. Onna ni no miya also becomes pregnant, but her mother, the empress, presents the newborn boy to the emperor as her own son by the emperor himself. Onna ni no miya becomes a nun. With the change of reign, Genji no miya is appointed as priestess at the Kamo shrine, which removes her even further from Sagoromo than before.

Recognising that the daughter adopted by Ippon no miya is his, Sagoromo prowls around Ippon no miya's house. The emperor assumes when he hears of this that Sagoromo is courting her, and he approves their marriage. Unwillingly, Sagoromo marries her.

Seeing a resemblance between Genji no miya and Saishō Chūjō's sister, Sagoromo takes the latter home as his wife. Meanwhile the emperor becomes ill and abdicates, appointing Sagoromo as his successor. Sagoromo enters the palace with Fujitsubo (Saishō Chūjō's sister), but Ippon no miya refuses to move to the palace and becomes a nun. Eventually she dies. The story ends with an account of

²⁷ The passage about her brother saving her is not in the SNKBZ or Kōten Bunko texts.

Sagoromo's state of mind. Even after ascending the throne he remains lost in deep melancholy.

Remarking that Sagoromo's hopeless love for Genji no miya provides the main theme of the tale,²⁸ Suzuki Kazuo notes that the tale consists of five independent stories that evoke the relationships between Sagoromo and Genji no miya, Onna ni no miya, Asukai, Saishō Chūjō's sister, and Ippon no miya.²⁹

Table 7 shows the frequency of interior monologue assigned to each character in *Sagoromo*.

Table 7. Frequency of Interior Monologue in *Sagoromo*

<Male characters>

		Chapter 1	Chapter 2	Chapter 3	Chapter 4	Total
	The length of the Part, lines in NKBT	1400	1528	1931	2018	6877
	The name of the character	<Frequency of interior monologue>				
1	Asukai's brother		1	1		2
2	Gon Dainagon			1		1
3	Horikawadono (Sagoromo's father)	7	6	15	17	45
4	Imahimegimi's husband (Dainagon)				1	1
5	Katsura				1	1
6	Michinari (Shikibutayū)	6	1		1	8
7	Michisue		1			1
8	Minister of the Right		2			2
9	Monk				2	2
10	A monk's residential				1	1
11	(Shintō) Priest				1	1
12	Prince (Goichijō Emperor)		1	6	6	13
13	Prince				2	2
14	Saga (Retired) Emperor	10	16	3	6	35
15	Sagoromo	107	142	169	146	564
16	Saishō Chūjō (Miya no Chūjō)			3	10	13
17	The late Shikibu				1	1
18	Wakamiya (Hidden Sogoromo's son)			2	2	4
19	Peasant			1		1
	Coach boy	1				1
	People	3		3	10	16
	Total	134	170	204	207	715

²⁸ Suzuki 1989, pp.218-223.

²⁹ *Ibid.*, p.231.

<Female Characters>

	The name of the character	Chapter 1	Chapter 2	Chapter 3	Chapter 4	Total
1	Asukai	59			2	61
2	Asukai's daughter			1	3	4
3	Asukai's nurse	7				7
4	Ben no menoto (Fujitsubo's nurse)				5	5
5	Chūgū		1			1
6	Chūnagon no suke		31	11		42
7	Genji no miya	7	11	7	10	35
8	Genji no miya's nurse	1				1
9	Horikawa no ue (Sagoromo's mother)	5	1	9	3	18
10	Imahimegimi	2		4		6
11	Imahimegimi's surrogate mother			1		1
12	Ippon no miya			15	13	28
13	Nyoin (Goichijō emperor's mother)			9		9
14	Ōmiya (Onna ni no miya's mother)		27			27
15	Onna ichi no miya			6	2	8
16	Onna ni no miya		23	16	1	40
17	Onna ni no miya's nurse		2			2
18	Princess's nurse				1	1
19	Saishō Chūjō's mother				24	24
20	Saishō Chūjō's sister (Fujitsubo)				12	12
21	Tōin no ue	2		8		10
22	Tokiwa no ama			2		2
	Women (Onna)	1			2	3
	Gentlewomen	5	6	6	10	27
	The narrator	8	13	30	22	73
	Total	97	115	125	110	447

The ratio of frequency of interior monologue to length in *Taketori* (mid-10th century), *Sumiyoshi* (late 10th century), *Ochikubo* (late 10th century), *Genji* (early 11th century) and *Sagoromo* (mid-11th century) tends to increase with time.³⁰ This is statistically

³⁰ Ratios of frequency of interior monologue to length are tabulated as follows.

	<i>Taketori</i> (mid-10 th c.)	<i>Sumiyoshi</i> (late 10 th c.)	<i>Ochikubo</i> (late 10 th c.)	<i>Genji</i> (early 11 th c.)	<i>Sagoromo</i> (mid-11 th c.)
Length of the tale in lines (1)	592	860	4588	27469	6877
Frequency of interior monologue assigned to male characters	19	40	161	2216	715
Frequency of interior monologue assigned to female characters	6	16	247	1484	447
Total frequency of interior monologue (2)	25	56	408	3700	1162
Ratio of frequency of interior monologue to length (2) / (1)	1/23.7	1/15.4	1/11.2	1/7.4	1/5.9

demonstrated, also. The frequency of interior monologue in a part of a tale is related to the period by fitting a generalised linear model with a logarithmic link, and variance assumed proportional to the mean.³¹ The four periods (mid-10th century, late 10th century, early 11th century and mid 11th century) are numbered 1 to 4, and the linear effect of time is very highly significant.³² In the mid 10th century the frequency of interior monologue for a 1500 line part of a tale would be expected to be about 101, with a 95% confidence interval (73, 129). By the mid-11th century the expected number is 270, and the 95% confidence interval is (234, 306).

Throughout the work, Sagoromo has far more interior monologue than any other male character: 107 out of 134 (79.9%) in chapter 1, 142 out of 170 (83.5%) in chapter 2, 169 out of 204 (82.8%) in chapter 3, and 146 out of 207 (70.5%) in chapter 4. His father comes far behind him in this regard, with only 45 (6.3%), and the emperor follows with 35 (4.9%). Sagoromo, the central male character is also the protagonist in the tale.

Among the female characters, Asukai has the highest frequency of interior monologue in chapter 1: 59 out of 97 (60.6%). She can therefore be regarded as the central female character in this chapter.³³ In chapter 2 Chūnagon no suke, a sister of Sagoromo's nurse, has more interior monologue than Onna ni no miya's mother and Onna ni no miya herself; the figures are 31, 27 and 23, respectively. She, who acts as a mediator between Sagoromo and Onna ni no miya, needs therefore to be focussed on as one of the central female characters in this chapter. In chapter 3 Onna ni no miya and Ippon no miya are equally central female characters, since the frequency of

³¹ McCullagh and Nelder 1989.

³² Precise prediction is as follows:

1	101.17
2	140.32
3	194.62
4	269.92

³³ Donald Keene praises the first book (Chapter 1) as a carefully constructed and organised plot. (Keene 1993, pp.527-529.)

interior monologue in both cases is almost identical: 16 and 15. In chapter 4 Saishō Chūjō's mother has more frequent monologue than any other, and this identifies her as the central female character in this final chapter.

In none of the four chapters does Genji no miya have the highest frequency of interior monologue but her total frequency of interior monologue is higher than Ippon no miya and Saishō Chujō's mother's: 35 as compared with 28 and 24. Her figure is the fourth highest in the tale. Therefore she should be regarded as one of the central female characters in the tale.³⁴ Her characterisation and the circumstances of interior monologue resemble those associated with Fujitsubo in *Genji*.

Additionally, the frequency of interior monologue assigned to those male protagonists who are also identified as the central male characters in the four tales are analysed to consider the difference and similarity among them. Table 12 shows percentages of protagonists' interior monologue in total frequency, as well as the ratio of frequency to length in their respective tales. Table 8 excludes *Taketori monogatari*, because it is not certain who is the male protagonist. *Genji monogatari* is divided into two because of two protagonists, Genji in parts 1 and 2, and Kaoru in part 3.

³⁴ Handa Hisako 半田尚子 points out that *Sagoromo* consists of three independent short tales, namely, the tale of Genji no miya, that of Asukai and that of Onna ni no miya. She regards Genji no miya as a more important main female character than the others. (Handa 1980, p.44.)

Table 8. Frequency of Interior Monologue Assigned to Protagonists in Four Tales

	<i>Sumiyoshi</i> (Shōshō)	<i>Ochikubo</i> (Michiyori)	<i>Genji</i> in parts 1 and 2 (Genji)	<i>Genji</i> in part 3 (Kaoru)	<i>Sagoromo</i> (Sagoromo)
Length of the tale in lines (1)	860	4588	18605	8864	6877
Total frequency of interior monologue assigned to characters (2)	56	408	2326	1347	1162
Frequency of interior monologue assigned to the protagonist (3)	32	73	909	380	564
Percentage of the protagonist's frequency of interior monologue in the total (3) / (2)	57.1%	17.9%	39.1%	28.2%	48.5%
Ratio of the protagonist's frequency of interior monologue to length (3) / (1)	1/26.9	1/62.8	1/20.5	1/23.3	1/12.2

Sagoromo has 48.5 percent of total interior monologue passages in *Sagoromo*. This proportion is similar to Shōshō's in *Sumiyoshi*. Since they have nearly or over a half of the total, their thoughts are more often presented from their viewpoint than is the case with other characters. Further, Sagoromo has a higher ratio of frequency of interior monologue to length than do those other protagonists. This means that an interior monologue passage appears on average every 12.2 lines. In comparison to Sagoromo, Michiyori has the lowest (1/62.8) and fewer than 20 percent of the total frequency of interior monologue in *Ochikubo*. In terms of these proportions, Genji and Kaoru are placed between Sagoromo and Michiyori.

The content of interior monologue passages assigned to the protagonists is analysed and divided into two categories: (1) topics when the protagonists think about their own matters and (2) those when they think about other characters, circumstances and incidents. A subject or a topic of the predicate including a verb, an adjective, a noun and a postpositional particle at the end of an interior monologue passage indicates a category.³⁵ It sometimes appears without a predicate part.³⁶ The results are tabulated in Table 9.

³⁵常に参らまほしく、なづさひ見たてまつらばや、とおぼえたまふ。(NKBZ 1: 119-120) (SNKBT 1: 23)

Table 9. Content of Interior Monologue Passages Assigned to the Protagonists

	<i>Sumiyoshi</i> (Shōshō)	<i>Ochikubo</i> (Michiyori)	<i>Genji</i> in parts 1 and 2 (Genji)	<i>Genji</i> in part 3 (Kaoru)	<i>Sagoromo</i> (Sagoromo)
Frequency of interior monologue assigned to the protagonist	32	73	909	380	564
Percentage of topics concerning the protagonist's own matters	46.9% (15)	32.9% (24)	31.8% (289)	37.1% (141)	45.2% (255)
Percentage of topics concerning other characters, circumstances and incidents	53.1% (17)	67.1% (49)	68.2% (620)	62.9% (239)	54.8% (309)

The proportion of the contents of interior monologue assigned to Sagoromo is similar to that assigned to Shōshō in *Sumiyoshi*: 45.2% : 54.8% as compared with 46.9% : 53.1%. On the other hand, Michiyori, Genji and Kaoru resemble each other in their proportions. Interior monologue passages assigned to Michiyori, Genji and Kaoru show more topics concerning other characters, circumstances and incidents than those concerning their own matters.

---he wanted always to be with her so as to contemplate her to his heart's content. (T: 14)

(The subject of the predicate verb *mitatematsuru* is Genji)

ただ藤壺の御ありさまを、たぐひなしと思ひきこえて、(NKBZ 1: 125) (SNKBT 1: 27)

---he saw only Fujitsubo's peerless beauty. (T: 17)

(The topic of the predicate adjective *taguinashi* is Fujitsubo)

さやうならむ人をこそ見め、似る人なくもおはしけるかな、大殿の君、いとをかしげにかしづかれたる人とは見ゆれど、(NKBZ 1: 125) (SNKBT 1: 27)

Ah, he thought, she is the kind of woman I want to marry; there is no one like her! His Excellency's daughter was no doubt very pretty and well brought up, (T: 17)

(The subject of the part of predicate noun *hito* is Aoi)

「いでや、上の品と思ふにだにかたげなる世を」と、君は思すべし。(NKBZ 1: 137) (SNKBT 1: 38)

--- Genji thought, it is rare enough to find anyone like that among the highborn! (T: 24)

(The subject of the predicate including the postpositional particle *o* is a desirable woman)

³⁶をこがましきこともこそ、と思すに、(NKBZ 1: 198) (SNKBT 1: 89)

---and Genji, fearing disaster, followed. (T: 50)

(The topic, being defeated or disaster (*okogamashiki koto*) appears without a predicate part.)

4.2 A Quantitative Analysis of Interior Monologue Assigned to Each Character in Parts 1-3 of *The Tale of Genji*

Interior monologue as a narrative technique developed over a period of a hundred years, from *Taketori monogatari* to *Sagoromo monogatari*. Especially in the later tales, the quantity of interior monologue assigned to each character can be used to identify central characters in chapters, sections and parts. This section aims to identify central characters in parts 1-3 of *Genji* in the same way. Doing so will help to establish the basis for discussing significant insights into overall character in the tale.

4.2.1 A Quantitative Analysis of Interior Monologue in Part 1

Part 1 (chapters 1-33) of the tale ranges in time from Genji's birth to his 39th year. It begins with the love between Genji's parents, the Kiritsubo Emperor and Kiritsubo no kōi, and ends with Genji's glorious rise to become *jun daijō tennō* (Honorary Retired Emperor). Part 1 is the story of the fulfilment of the prophecy that Genji will rise to extraordinarily high office and that he will have three children, two of whom will become emperor and empress, and the third chancellor.³⁷ However, the tale, which has meanings related to imperial authority, political power, or social circumstances, is presented in terms of relations between men and women. For

³⁷ The prophecy appears twice in part 1 of the tale, namely in chapters 1 and 14, as follows:

相人驚きて、あまたたび傾きあやしむ。「国の親となりて、帝王の上なき位にのぼるべき相おはします人の、そなたにて見れば、乱れ憂ふることやあらむ。おほやけのかためとなりて、天の下を輔弼くる方にて見れば、またその相違ふべし」と言ふ。(NKBZ 1: 115-116) (SNKBT 1: 20)

The astonished physiognomist nodded his head again and again in perplexity. "He has the signs of one destined to become the father of his people and to achieve the Sovereign's supreme eminence," he said, "and yet when I see him so, I fear disorder and suffering. But when I see him as the future pillar of the court and the support of all the realm, there again appears to be a mismatch." (T: 13) (Chapter 1 "Kiritsubo")

宿曜に「御子三人、帝、后必ず並びて生まれたまふべし。中の劣りは、太政大臣にて位を極むべし」、勘へ申したりしこと、さしてかなふなめり。(NKBZ 2: 275) (SNKBT 2: 100-101)

An astrologer had foretold to Genji that he would have three children, of whom one would be Emperor and another Empress, while the third and least among them would reach the highest civil rank of Chancellor. (T: 283) (Chapter 14 "Miotsukushi")

example, the story of Genji and Fujitsubo not only embodies the process of gaining imperial power but is also a moving love story.

Part 1 can be divided into four sections, according to the unfolding of the plot and to Genji's age:³⁸ Section 1 (chapters 1-8) covers the period of Genji's youth, from his birth to his 20th year. It is set in the reign of the Kiritsubo Emperor. The 'rating women on a rainy night' conversation in chapter 2 stimulates Genji's interest in middle-class women. Hence, section 1 treats Genji's relationships with women of middle rank as well as with highborn ladies. Section 2 (chapters 9-13) covers Genji's 22nd to 28th years, during the reign of the Suzaku Emperor. After his father abdicates and dies, Genji meets with adversity; his wife dies and he goes into exile. This period can therefore be called 'Genji's dark days.' Section 3 (chapters 14-20) ranges in time from Genji's 28th to 32nd years, under the reign of the Reizei Emperor, who is actually his and Fujitsubo's son. After returning from exile Genji virtually seizes power and is appointed Palace Minister. This period sees 'a rise in Genji's status.' Section 4 (chapters 21-33) begins with the account of the coming-of-age of his son Yūgiri and ends with that of Genji's ascent to *jun daijō tennō*. It covers his 33rd to 39th years, under the reign of the Reizei Emperor. Genji appears as a man no longer young and heedlessly passionate but middle-aged and introspective. This period can be named 'the time of Genji's life when he is no longer young but not yet old.'

Quantitative analysis of interior monologue can be used to identify central characters in chapters, sections, or parts of the work. Hence, table 10 shows the frequency assigned to each character in every chapter of part 1. The highest frequency in each chapter is highlighted in the table for both male and female characters (except when the figure is two or less.) The bold lines between chapters 8 and 9, 13 and 14, 20 and 21 stand for the four sections just described. The total frequency of interior monologue assigned to each character in part 1 is in the far right column in the table.

³⁸ Matsushita 2001, pp.33-37.

Table 10. The Frequencies of Interior Monologue Assigned to Each Character in Part 1 of *The Tale of Genji*

<Male Characters>

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	Total
Akashi nyūdō													9					3																12
Bungo no suke																						6												6
Dainaiki																					2													2
Genji	7	28	19	73	35	52	37	12	61	41	6	50	50	37	7	1	19	14	23	21	11	12	18	11	11	6	1	4	11	4	14	6	8	710
Higekuro																														2	22			24
Hotaru hyōbu kyō																									4					1	1	4		10
Hyōbukyō	1	1			2		2			1							1				2													10
Hyōe no kami																															1			1
Kashiwagi																												1	1				2	4
Kii no Kami		1																																1
The Kiritsubo Emperor	19				3		8		1	1																								32
Kogimi		5	4													2																		11
Koremitsu				8	1				1		1			2	2																			15
Koremitsu's brothers				4																														4
Koremitsu's sons																					1													1
The Minister of the Left	1						2		6	2																								11
The (new) M of the Left																																1		1
The Minister of the Right	1	1						1		4																								7
Murasaki's greatuncle							1												1															2
The priest				1																														1
The Prince (Reizei)									6							2		6		1											4			19
The Suzaku (Emperor)		1								3		2	1	3			3																	12
Taifu no gen																						6												6
Tō no Chūjō		4				6	8	1	2	2		1		1			3				10				2	9			13	2	4	3	4	75
Tō no Chūjō's sons																								1	1					1	1			4
Yoshikiyo													2																					2
Yūgiri																					24				4			22	3	5	2	2	8	70
Retainers				1	1				1			8	1		1			1																14
Peasant																								1										1
People	1					1			3	2		2			1	2		1		2	4		1	1					1	1		1		24
Total	30	40	23	87	42	59	58	14	75	62	7	63	63	44	12	3	29	18	32	21	55	24	19	13	22	16	1	26	29	17	49	17	22	1092

<Female characters>

Female Characters	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33		
Akashi												1	9	5					5	14		1		2				1				2	3	43	
Akashi amagimi																		3															2	5	
Aoi	1				1		3																											5	
(Akikonomu) Saigū										1				2			1		3					1				1				1		10	
Asagao									2											6	1													9	
Daini no kita no kata															4																			4	
Fujitsubo					4		8	2		16		3		1			1		1															36	
Fujitsubo's mother	1																																	1	
Gen no naishi							5		1											1														7	
Go no miya																				1														1	
Hanachirusato												3							1						1							1		6	
Higekuro's wife																															6			6	
Hyōbu no kimi																						3												3	
Kiritsubo kōi	2																																	2	
Kiritsubo kōi's mother	3																																	3	
Kokiden	2						1			3				2																				8	
Kokiden (Reizei's wife)																					1								3		1		5		
Kumoi no kari																					3					1						5	4	13	
K no kari's mother																																1		1	
Makibashira																															3			3	
Murasaki					16	2	2	1	3	1		3		4				2	3	9		6	2	1									4	59	
M's grandmother					3																													3	
Murasaki's stepmother					1																2													3	
Nokiba no ogi			1	1																														2	
Oborozukiyo								4						1																				5	
Ōmi no kimi																													1					1	
Ōmiya																					8							1	1					10	
Rokujō									15	11		1		3																				30	
Shōnagon					4		3		3																										10
Suetsumuhana						2									7														1					10	
Taifu (Tayū)						23																												23	
Tamakazura																						2		11	8	8	5	4	7	3	16			64	
Tamakazura's nurse																						8												8	
Tō no naishi																					1													1	
Ukon				6																		15		1										22	

Utsusemi		15	6	4										3							1											29		
Yūgao				7																												7		
Women (Onkatagata)	1																			1												2		
Gentlewomen	1	2		4	6	3	4		4	2		7	2	4	2	1		1	2		6		1	4	1			1			10		2	70
Servants						1																										1		
The narrator	2	2	2	2	3	11	4		5			3	4	5	1		3	2		2	3	1	5	1	1	1			1		1	1	5	71
Total	13	19	9	24	38	42	30	7	33	34	0	21	15	27	14	4	5	13	24	19	26	35	12	19	11	10	5	8	14	3	37	10	21	602

The central male and female characters can be identified by the highest frequency of interior monologue in each chapter. For ease of recognition, table 11 shows the names of the central characters in each chapter on the basis of table 10.

Table 11. The List of Names of the Central Characters in Each Chapter of Part 1

	Chapter	Central male character	Central female character
Sec. 1	1 “Kiritsubo”	The Kiritsubo Emperor	Kiritsubo kōi’s mother
	2 “Hahakigi”	Genji	Utsusemi
	3 “Utsusemi”	Genji	Utsusemi
	4 “Yūgao”	Genji	Yūgao
	5 “Wakamurasaki”	Genji	Murasaki
	6 “Suetsumuhana”	Genji	Taifu (Tayū)
	7 “Momiji no ga”	Genji	Fujitsubo
	8 “Hana no en”	Genji	Oborozukiyo
Sec. 2	9 “Aoi”	Genji	Rokujo
	10 “Sakaki”	Genji	Fujitsubo
	11 “Hanachirusato”	Genji	-----
	12 “Suma”	Genji	Fujitsubo Hanachirusato Murasaki
	13 “Akashi”	Genji	Akashi
Sec. 3	14 “Miotsukushi”	Genji	Akashi
	15 “Yomogyū”	Genji	Suetsumuhana
	16 “Sekiya”	-----	Utsusemi
	17 “E awase”	Genji	-----
	18 “Matsukaze”	Genji	Akashi
	19 “Usugumo”	Genji	Akashi
	20 “Asagao”	Genji	Murasaki
Sec. 4	21 “Otome”	Yūgiri	Ōmiya
	22 “Tamakazura”	Genji	Ukon
	23 “Hatsune”	Genji	-----
	24 “Kochō”	Genji	Tamakazura
	25 “Hotaru”	Genji	Tamakazura
	26 “Tokonatsu”	Tō no Chūjō	Tamakazura
	27 “Kagaribi”	-----	Tamakazura
	28 “Nowaki”	Yūgiri	Tamakazura
	29 “Miyuki”	Tō no Chūjō	Tamakazura
	30 “Fujibakama”	Yūgiri	Tamakazura
	31 “Makibashira”	Higekuro	Tamakazura
	32 “Ume ga e”	Genji	Kumoi no kari
	33 “Fuji no uraba”	Genji Yūgiri	Kumoi no kari Murasaki

Genji is the central male character in 24 chapters, Yūgiri in four, Tō no Chūjō in two, and the Kiritsubo Emperor and Higekuro in one chapter each. Section 4 is slightly different from the other three, for in 6 out of 12 chapters Genji yields his status as the

central character to others. His frequency of interior monologue is 117 out of 310 or 37.7% in section 4 as compared with 263 out of 353 (74.5%) in section 1, 208 out of 270 (77.0%) in section 2 and 122 out of 159 (76.7%) in section 3. Genji no longer maintains his exclusive high frequency in section 4.

Meanwhile, 16 female characters occupy the status of central character. The female characters are scattered over 12 characters in sections 1-3; on the other hand Tamakazura appears in eight out of 13 chapters in section 4, namely from chapters 24 to 31. Ukon has the highest in chapter 22. She is a gentlewoman serving Yūgao (Tamakazura's deceased mother) and makes an effort to let Tamakazura see Genji. The story of the relationship between Genji and Tamakazura begins in chapter 22. Chapters 22-31 are customarily called *Tamakazura jūjō* (the ten Tamakazura chapters). Section 4, including the ten Tamakazura chapters, also differs from the other three in terms of the central female characters.

Five of the central female characters have no sexual relationship with Genji,³⁹ but the rest are deeply involved with him. Taifu, a daughter of Genji's nurse, is a very susceptible and sharp-witted young woman and acts as an intermediary between Suetsumuhana and Genji. She plays an important role in the relationship between Genji and Suetsumuhana in chapter 6. This is reflected in the result that Taifu has the highest frequency of interior monologue in chapter 6.

When part 1 of the tale is divided into four sections, four pairs of central characters can be identified. Genji can be regarded as both a central and the main male character in all four parts, thanks to frequency of interior monologue: 263 out of 353 (74.5%), 208 out of 270 (77.0%), 122 out of 159 (76.7%) and 117 out of 310 (37.7%). The central female character in section 1 can be identified as Utsusemi (25 out of 182 [13.7%]); in section 2 as Rokujō (27 out of 103 [26.2%]); in section 3 as Akashi (24 out of 106 [22.6%]); and in section 4 as Tamakazura (64 out of 211 [30.3%]). A higher frequency of interior monologue means that more thoughts and

³⁹ The names of the five characters are Kiritsubo kōi's mother (Genji's maternal grandmother), Taifu, Ōmiya (Genji's mother-in-law), Ukon (a gentlewoman of Genji and the late Yūgao) and Kumoi no kari (a lover of Genji's son Yūgiri).

feelings are presented from the character's own viewpoint. The stories of Genji and Utsusemi, Rokujō, Akashi, and Tamakazura represent the four periods of Genji's youth, his dark days, his rise in status and his middle age.⁴⁰

As for the quantitative analysis of interior monologue in part 1 as a whole, the far right columns for both male and female characters in table 14 need to be focussed on. With respect to the central male character, Genji has the highest frequency: 710 out of 1092, or 65%. The second highest frequency is only 75 (6.9%) for Tō no Chūjō, and the third 70 (6.4%) for Yūgiri. These figures serve to confirm Genji as the central male character.

In contrast, the frequency of interior monologue assigned to female characters indicates not a single central female character but several. Furthermore, Utsusemi, the central female character in section 1, has the sixth highest frequency of interior monologue in part 1. If the central female characters in part 1 are selected according to quantity of interior monologue, Utsusemi should be included. Hence, the relevant number of central female characters in part 1 is six. Thus the six central female characters can be identified as Tamakazura (64, or 10.6%), Murasaki (59, 9.8%), Akashi (43, 7.1%), Fujitsubo (36, 6.0%), Rokujō (30, 5.0%) and Utsusemi (29, 4.8%). Murasaki and Fujitsubo are different from the other four. While they do not occupy the position of central character in all four sections, they seem to carry the plot, which is related to part 1 as a whole. Takahashi Tōru argues that the overall plot of part 1 of the tale is based on 'the story of Fujitsubo,' more precisely the story that the secret son of Genji and Fujitsubo ascends the throne as the Reizei Emperor.⁴¹ Suzuki Kazuo points out that the plot of the 'Murasaki line' in part 1 is based on 'the story of *murasaki no yukari*'. The purple connection (*murasaki no yukari*) flows from Genji's deceased mother to Fujitsubo through to Murasaki.⁴²

⁴⁰ Characterisation of the central characters and their stories in respective four sections are argued in my M.A. thesis. (Matsushita 2001)

⁴¹ Takahashi 1982, p.155.

⁴² Suzuki 1989, p.81.

Characterisation of all these central characters in part 1 will be discussed in chapter 5, focussing on interior monologue.

4.2.2 A Quantitative Analysis of Interior Monologue in Part 2

Part 2 of the tale (chapters 34-41) extends from Genji's 39th to his 52nd year, during the reign of the Reizei Emperor and the Emperor whose father is the retired Suzaku Emperor. This period can be named that of 'Genji's senescence.'

Part 2 begins with the story of the retired Suzaku Emperor and his favourite daughter Onna san no miya (the Third Princess). He is worried about her future and wants to select a son-in-law before becoming a monk and retiring from the world. He decides to marry her to Genji. The marriage affects many people, especially Murasaki and Kashiwagi. Although Murasaki has held the position of Genji's wife, she is now threatened. Kashiwagi falls in love with Onna san no miya and has an affair with her. The secret comes to light and he falls ill. After Onna san no miya bears him Kaoru, who is officially Genji's son, she becomes a nun and Kashiwagi suffers from sin and dies. Yūgiri, a friend of Kashiwagi, takes care of Kashiwagi's widow Ochiba, and after a while he begins to court her, despite his devotion to his wife Kumoi no kari. After the story of Yūgiri and Ochiba, part 2 concludes with Murasaki's death and Genji's preparation to renounce the world.

Table 12 shows the frequency of interior monologue assigned to each character in every chapter of part 2.

Table 12. Frequency of Interior Monologue Assigned to Each Character in Part 2

<Male characters>

	34	35	36	37	38	39	40	41	Total
Akashi nyūdō	2								2
Genji	36	59	24	11	7	5	14	41	197
Higekuro		2							2
Hotaru hyōbukyō		4			1				5
Kashiwagi	7	35	6						48
Murasaki's father (Shikibu kyō)		2							2
Niou								2	2
The Reizei Emperor	2				1				3
Suzaku	5	3	6	2		2			18
Tō no Chūjō (The retired Minister)			4			1	3		8
Yūgiri	14	8	11	15		57	6	3	114
Servants		1							1
People	5	1				1		1	8
Total	71	115	51	28	9	66	23	47	410

<Female characters>

	34	35	36	37	38	39	40	41	Total
Akashi	10								10
Akashi amagimi	1	3							4
Akashi nyōgo	5	3					2		10
Akikonomu					1				1
Higekuro's wife		1							1
Kumoi no kari						17			17
Murasaki	18	10				2	7	3	40
Oborozukiyo	4	2							6
Ochiba		1	1	1		40			43
Ochiba's mother			2			12			14
Onna san no miya	2	14	5		2				23
Tamakazura		3							3
Tō no naishi						2			2
Women (Onkatagata)	1								1
Gentlewomen	5	7	3			9	3	1	28
The narrator	5	6	2			3	2	1	19
Total	51	50	13	1	3	85	14	5	222

The highest frequency of interior monologue among all male characters is assigned to Genji: 197 out of 410, or 48%. This is far less than his percentage in part 1 (65%), but slightly higher than that in section 4 of part 1 (37.7%). Yūgiri has the second highest (114, or 27.8%) and Kashiwagi the third is (48, or 6.9%). These results are related to Yūgiri's position as a central character in chapters 37 and 39, and to Kashiwagi's

important role in chapter 35. Therefore, the central male characters in part 2 can be identified not only as Genji but also as Yūgiri and Kashiwagi, even though Genji is the main character in part 2.

With respect to female characters, surprisingly, Ochiba has a higher frequency of interior monologue than Murasaki. However, Ochiba's frequency exceeds Murasaki's by only three 43 to 40. The third highest frequency is 23 for Onna san no miya, and the fourth 17 for Kumoi no kari. These four female characters can be regarded as the central ones.

The story in part 2 is constructed according to the triangular relationships between Genji, Murasaki and Onna san no miya; Onna san no miya, Genji and Kashiwagi; Kashiwagi, Ochiba and Yūgiri; and Yūgiri, Ochiba and Kumoi no kari. Nomura claims that the plot of part 2 is carried by the retired Suzaku Emperor and Onna san no miya, but that the theme of part 2 is conveyed by Genji and Murasaki.⁴³ Characterisation of all the relationships between man and woman in the triangular relationships woven by central characters in part 2 will be discussed in chapter 6.

4.2.3 A Quantitative Analysis of Interior Monologue in Part 3

Part 3 consists of 13 chapters, from “Niou no miya” (chapter 42) to “Yume no ukihashi” (chapter 54). These range in time from Kaoru's 14th year to his 27th or 28th years.⁴⁴

It begins with an account of Genji's descendants, Niou and Kaoru who are famous for their beauty in chapter 42.⁴⁵ Niou, the third prince of the Emperor and the Akashi Empress, is Genji's grandson. Kaoru is officially the son of Genji and Onna san no miya. Accounts of the descendants of Tō no Chūjō and those of the late Higekuro and Tamakazura are presented in chapters 43 and 44. The narrative setting

⁴³ Nomura 1978, pp.53-54.

⁴⁴ The ages of Kaoru derive from *Genji monogatari jiten*. (Mitani Eiichi 1973.)

⁴⁵ Their names are derived from their smell. Kaoru has ‘an otherworldly fragrance’ (T: 788) by nature; on the other hand Niou always wears perfumed clothes entering into rivalry with Kaoru.

changes from the capital to peripheral areas; Uji in chapters 45-48 and 51-52, Hitachi in chapter 50 and Ono in chapters 53-54; however, chapter 49 is set entirely in the capital. These chapters are generally called the ten Uji chapters in association with the name of the place. Hachi no miya lives at Uji with his daughters, princesses Ōi kimi and Naka no kimi. He is the eighth prince of the Kiritsubo Emperor, hence a younger brother of Genji, and he is an exceptionally devout Buddhist layman. Kaoru is interested in his religious life and often visits him. The story of the Uji chapters begins with the religious relationship between Hachi no miya and Kaoru, who suspects the secret of his birth, and ends with the religious life of Ukifune. Ukifune is the illegitimate half sister of Ōi kimi and Naka no kimi. Her father, Hachi no miya, refused to recognise her as his daughter because of the low rank of her mother. She is loved by Kaoru and Niou, and troubled about the relationship between Kaoru, Niou and Naka no kimi, whose husband is Niou. She goes missing but is found by Yogawa no sōzu (the bishop). She then becomes a nun.

Table 13 shows the frequency of interior monologue assigned to each character in part 3.

Table 13. Frequency of Interior Monologue Assigned to Each Character in Part 3

<Male characters>

	42	43	44	45	46	47	48	49	50	51	52	53	54	Total
Azechi (Kōbai) daiaonon		12	1					2						15
Chūjō												14		14
Daibu (Wakagimi)		4												4
The Emperor			2					7			1			10
Hachi no miya				11	8									19
Higekuro			1											1
Kaoru	10		14	29	30	73	15	76	13	21	76	15	8	380
Kurōdo no shōshō			12											12
Niou	1	3		3	12	39	3	28	6	48	17			160
Reizei	1		6	2										9
Sakon no chūjō			2											2
Shōshō									6					6
Sōzu (The bishop)												10	7	17
Tō no jiū			1											1
Ukifune's halfbrother (Kogimi)													4	4
Ukifune's stepfather									4		2			6

(Hitachi no kami)														
Yūgiri	6					3	3	7						19
The others	2		4	1	2	4	1	1	2	8	5	5		35
Total	20	19	43	46	52	119	22	121	31	77	101	44	19	714

<Female characters>

	42	43	44	45	46	47	48	49	50	51	52	53	54	Total
Akashi chūgū						1					3	1		5
Hachi no miya's wife				1										1
Hotaru's daughter (Miya no onkata)		2												2
Kokiden nyōgo			1											1
Kumoi no kari			1											1
Makibashira		1												1
Naka no kimi					5	28	19	56	14	9	1			132
Ochiba								1						1
Ōi kimi					6	67								73
Princesses (Ōi kimi + Naka no kimi)				4	16	7								27
Onna ichi no miya						2								2
Onna ni no miya's mother								3						3
Onna san no miya								1						1
Sōzu (The bishop)'s mother												4		4
Sōzu(The bishop)'s sister												23	4	27
Tamakazura			26											26
Tamakazura's daughter (Ōi kimi)			4											4
Ukifune									15	53		62	5	135
Ukifune's mother (Chūjō no kimi)									48	1	9			58
Gentlewomen		1	2	3	5	19		9	22	18	28	11		118
The narrator	2		4			8	8	6	4	3	3			38
Total	2	4	38	8	32	132	27	76	103	84	44	101	9	660

As for central male characters, Kaoru has the highest frequency of interior monologue in 11 out of 13 chapters. However, he yields his place to Azechi (Kōbai) in chapter 43 and to Niou in chapter 51. Azechi and Niou can therefore be identified as the central male characters in those two chapters. Kaoru has the highest frequency of interior monologue in part 3 as a whole (380 out of 714, or 53.2%), and he is therefore the central male character in part 3 as a whole. Niou is also a central character because he has the second highest frequency of interior monologue: 160 (22.4%). The third highest frequency is 19 (2.7%) for Hachi no miya. However, the quantitative gap between the second (160) and the third (19) is so great that Hachi no miya can be disregarded as a central character in part 3. Tezuka Noboru 手塚昇 claims that the

main male character in part 3 is Niou, because he belongs to the imperial line.⁴⁶ He continues that if part 3 is also the tale of a ‘Genji’, that is, the tale of an imperial son, Kaoru cannot be the main male character because of his blood.⁴⁷ Shinohara Shōji 篠原昭二 contends that part 3 mainly relates Kaoru’s loves, but that Kaoru himself is a subsidiary character essential only for the development of the plot; so that the focus of part 3 is the daughters of Hachi no miya.⁴⁸ These views, however, need careful examination.

With respect to the central female characters in each chapter, the highest frequency of interior monologue is scattered across five characters: Tamakazura in chapter 44, the Princesses (Ōi kimi and Naka no kimi) together in chapters 45-46, Ōi kimi in chapter 47, Naka no kimi in chapters 48-49, Chūjō no kimi (Ukifune’s mother) in chapters 50 and 52 and Ukifune in chapters 51 and 53-54. It is noteworthy that Chūjō no kimi, who served Hachi no miya as a gentlewoman and bore Ukifune, gains the status of central female character in two chapters. Her thoughts are critical to any discussion of middle-ranking women in the late Heian period.

In part 3 as a whole, four female characters (Ukifune, Naka no kimi, Ōi kimi and Chūjō no kimi) can be identified as central because of their quantity of interior monologue: 135(20.5%), 132(20%), 73(11.1%) and 58(8.8%), respectively. Since the quantitative gap between the fourth (58) and the fifth (26) is double, Tamakazura can be disregarded as a central character in part 3. Additionally, the proportion of frequency of interior monologue assigned to female characters increases from 35.5% (602 out of 1694) and 34.9% (220 out of 630) in parts 1 and 2 to 48.0% (660 out of 1374) in part 3.

⁴⁶ Tezuka 1966.

⁴⁷ *Ibid.*

⁴⁸ Shinohara 1978, p.80.

4.3 Conclusion

Use of the technique of interior monologue in tales increased as the Heian period advanced. Suzuki Kazuo ascertained that the percentage of lines of interior monologue in tales rose from 1.9% in *Taketori* to 4.5% in *Ochikubo*, 11.2% in *Genji*, 15.1% in *Sagoromo* and 19.1% in *Nezame*.⁴⁹ This chapter has explored the frequency of interior monologue assigned to each character in five tales (*Taketori*, *Sumiyoshi*, *Ochikubo*, *Genji* and *Sagoromo*) written over nearly one hundred years, from the mid-10th to the mid-11th centuries. These five tales contain 5351 passages of interior monologue, defined according to the standard proposed in chapter 3.4: 25 in *Taketori*, 56 in *Sumiyoshi*, 408 in *Ochikubo*, 3700 in *Genji* and 1162 in *Sagoromo*. The analysis shows that the ratio of frequency of interior monologue to length is 1/23.7 in *Taketori*, 1/15.4 in *Sumiyoshi*, 1/11.2 in *Ochikubo*, 1/7.4 in *Genji* and 1/5.9 in *Sagoromo*. These results support Suzuki's.

However, the frequency of interior monologue in the three parts of *Genji* does not gradually increase; it decreases in part 2 and then increases sharply. The decrease in *Genji*'s percentage of interior monologue, compared to the total, from sections 1-3 to section 4 in part 1, and to part 2, allows identification of Yūgiri and Kashiwagi as central male characters in part 2. Analysis of the content of interior monologue passages from sections 1-3 through section 4 in part 1 to part 2 shows significant changes in the characterisation of *Genji*. Moreover, even though the ratio of the frequency of interior monologue in *Sagoromo* is higher than that in *Genji*, *Genji* contains more interior monologue because of the length of the tale and the great numbers of characters.

By examining the frequency of interior monologue assigned to each character it has been possible to establish a technique for identifying the central characters. This technique can be applied only in tales after *Taketori*, for in *Taketori* the frequency is too low to be meaningful. It can shed new light on the tales. For example, it identifies *Genji*, *Utsusemi*, *Rokujō*, *Akashi*, *Tamakazura*, *Fujitsubo* and *Murasaki*

⁴⁹ Suzuki 1978.

as the central characters in part 1, and Genji, Kashiwagi, Yūgiri, Murasaki, Onna san no miya, Ochiba and Kumoi no kari in part 2. The result provides a new understanding of parts 1 and 2 of *Genji*. It also identifies Akogi in parts 1 and 2 of *Ochikubo*, Taifu and Ukon in chapters 6 and 22 of *Genji*, and Chūnagon no suke in chapter 2 of *Sagoromo* as central female characters, even though they are gentlewomen, because of their highest frequency of interior monologue. It is intriguing that not only ladies of high or middle rank, but also gentlewomen, appear as central female characters in Heian-period tales, when almost all the central male characters are persons of high rank. This phenomenon may be related to the tales' intended audience, which presumably consisted mainly of gentlewomen.

Additionally, the examination reveals significant insights into the overall character of the tales: *Ochikubo* can be characterised as a tale in which the proportion of total interior monologue passages attributed to female characters is the highest in the four tales. *Sagoromo* can be characterised as a tale in which Sagoromo has nearly 50 percent of the total interior monologue passages, and also as one in which nearly half of his interior monologue is focussed on his own affairs.

CHAPTER 5

AN ANALYSIS OF THE CHARACTERISTICS OF THE RELATIONSHIPS WOVEN BY THE CENTRAL CHARACTERS IN PART 1 OF THE TALE

In the previous chapter, Genji and six female characters (Fujitsubo, Murasaki, Utsusemi, Rokujō, Akashi, Tamakazura) were identified as central characters because of their high frequency of interior monologue in part 1 of *The Tale of Genji*. Genji is the son of the Kiritsubo Emperor and Kiritsubo no kōi, whose rank is low. His father reduces him to the rank of the common nobility, to protect him from a struggle for the throne. His beauty is described using the adjectives *kiyoranari* きよらなり, which refers to the highest beauty, and *yuyushi* ゆゆし, which suggests awe.¹ His beauty contains both masculine and feminine qualities, so that the narrator sometimes mentions wanting to see him as a woman.² He shines not only because of his beauty, but also because of his skill at Chinese classics, Chinese poems, Japanese poems,

¹ いとど、この世のものならず、きよらにおよすけたまへれば、いとゆゆしう思したり。(NKBZ 1: 113) (SNKBT 1:18)

He was turning out to be so handsome that he hardly seemed of this world at all, and for His Majesty this aroused a certain dread. (People believed that supernatural powers coveted unusually beautiful people and stole them. The tale often alludes to this fear.) (T: 12) (Chapter 1 “Kiritsubo”)

いときびはにておはしたるを、ゆゆしううつくしと思ひきこえたまへり。(NKBZ 1: 124) (SNKBT 26)

The family found Genji preternaturally attractive, despite his still being such a child, (T: 17) (Chapter 1)

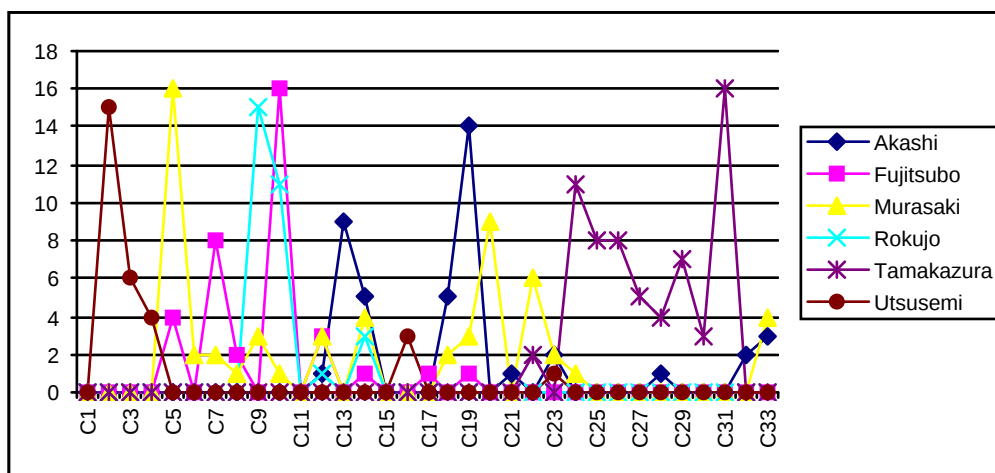
² 白き御衣どものなよやかなるに、直衣ばかりをしどけなく着なしたまひて、紐などもうち捨てて、添ひ臥したまへる、御灯影いとめでたく、女にて見たてまつらまほし。(NKBZ 1: 138) (SNKBT 1:38)

Over soft, layered white gowns he had on only a dress cloak, unlaced at the neck, and, lying there in the lamplight, against a pillar, he looked so beautiful that one could have wished him a woman. (T: 24) (Chapter 2 “Hahakigi”)

calligraphy, painting, incense blending, music, dance, and so on. Almost all women long for him. Any woman to whom he makes advances gives her heart to him.³

Quantitative analysis of interior monologue in 4.2.1 indicates the difference between sections 1-3 (chapters 1-20) and section 4 (chapters 21-33). Genji's overwhelmingly high frequency of interior monologue drops from over 70% in sections 1-3 to 37% in section 4. While Fujitsubo and Murasaki appear mainly in sections 1-3, Utsusemi, Rokujō and Akashi also appear in sections 1-3, respectively, and Tamakazura exclusively occupies the status of central female character in section 4. This phenomenon is shown in Figure 6 below.

Figure 6. Chart of Transition of Frequency of Interior Monologue Assigned to the Six Central Female Characters in Part 1



³さてもやと思し寄るばかりのけはひあるあたりにこそ、一くだりをもほのめかしたまふめる、なびき
きこえずもて離れたるは、をさをさあるまじきぞ、いと目馴れたるや。(NKBZ 1: 339) (SNKBT 1: 204)
---and one may assume that if he detected any further sign of promise, he sent her at least an encouraging line.
Who by now can doubt that very few rebuffed him or received him with indifference? (T: 113) (Chapter 6
“Suetsumuhana”)

In the context of the above, this chapter discusses Genji's relationships with central female characters in the two divisions, sections 1-3 and section 4.

Genji's longing for Fujitsubo is his initial love, and the relationship between Genji and Fujitsubo is deeply related to the plot of part 1. The characteristics of Genji's relationships with Utsusemi and Rokujō seem to be contrasted with or related to those of the relationship between Genji and Fujitsubo in terms of the thought, or rather agony, presented in the three female characters' interior monologue passages, though they have no relations with each other. Hence, first these three relationships are examined. Genji's attraction to Murasaki springs from his love for Fujitsubo. Genji's relationship with Murasaki is also related to the plot of part 1. Genji's relationship with Akashi involves Murasaki in section 3 in particular. The two female characters are mutually conscious of each other's presence. These two relationships are therefore investigated next. Finally, the relationship between Genji and Tamakazura is analysed.

The aim of this chapter is to discuss how the stories of male-female relationships are presented in part 1 of the tale, in terms of both content and form. The methods employed in this chapter are, first, to examine the discourse in part 1 of the tale according to the definitions of discourse given in chapter 3; and, second, to analyse passages of conversation, written inserts and interior monologue in order to clarify characters' thoughts and feelings. The method is also based on the traditional way of interpreting the text, by means of interpretations focusing on lexicon and grammar and referring to social background in the Heian period. Through the examination and analysis of discourse, especially interior monologue, this chapter proposes first the significance of the respective relationships of the central characters and then the theme, which is defined as what lies behind these relationships, or rather what emerges from them in part 1 of the tale. Ikeda Kikan considers the theme of part 1 of the tale to be 'light and youth',⁴ and Takeda Munetoshi proposes that the theme of 'the Murasaki line' in part 1 of the tale is 'pursuing an ideal life of love based on

⁴ Ikeda 1951, p.50.

prosperity and elegance.’⁵ It would seem that Genji is central to the themes they propose. However, not only Genji but also his women should be given close attention, because the tale is narrated in terms of male-female relationships. Hence, this chapter explores the characteristics of the relationships between Genji and the central female characters and then sheds light on what emerges from them in part 1. Identifying this theme by focussing on discourse from the viewpoint of the characters themselves has never before been attempted.

This chapter is organised as follows. Section 5.1 explores characteristics of Genji’s relationships with Fujitsubo, Utsusemi and Rokujō in sections 1-3 of part 1. Section 5.2 investigates the characteristics of his relationships with Murasaki and Akashi in sections 1-3. Section 5.3 examines the relationship between Genji and Tamakazura in section 4 of part 1. Section 5.4 proposes the theme of part 1 of the tale.

5.1 Characteristics of Genji’s Relationships with Fujitsubo, Utsusemi and Rokujō in Sections 1-3 of Part 1

The story of the relationship between Genji and Fujitsubo is mainly narrated in sections 1 and 2 of part 1, and the periods overlap with the stories of Genji’s relationships with Utsusemi and Rokujō. Although the stories of his relationships with them are independently narrated, the female characters’ thoughts and feelings seem to be analogous with each other. This section examines characteristics of the relationship between Genji and Fujitsubo, those between Genji and Utsusemi and those between Genji and Rokujō to grasp clues to the theme of part 1.

5.1.1 Characteristics of the Relationship between Genji and Fujitsubo

The Kiritsubo Emperor loves and protects both Genji and Fujitsubo, who is the very image of Kiritsubo no kōi (Genji’s mother) and enters the palace at the Emperor’s

⁵ Takeda 1954, pp.242-247.

request to console him for the loss of Kiritsubo no kōi. Genji longs for Fujitsubo and their secret meeting occurs. She bears him an illegitimate son. The Kiritsubo Emperor dies without noticing their relationship and the secret about the son. After his father's death Genji meets with adversity: political pressure, Fujitsubo's tonsure (becoming a nun) and his exile. His son (the Reizei Emperor) ascends the throne. Genji shines again and gains political power. Fujitsubo dies and then the Reizei Emperor learns the truth about his paternity from a monk who serves the late Fujitsubo. Genji receives the status of Honorary Retired Emperor.

The theme of the story of Genji and Fujitsubo is interpreted in many ways. For example, some scholars derive it from the pattern of the story. Kazamaki Keijirō regards this story as equivalent to the legend of a swan, and assumes that its theme is eternal longing for Fujitsubo, as if she were a swan flying away;⁶ Nomura Seiichi 野村精一 thinks of it as *nandaimuko*, a story pattern involving a difficult request made of a bridegroom, and points out that the difficult request for Genji is to have a relationship with his father's wife, and that Fujitsubo continues to refuse his advances;⁷ and Gotō Shōko remarks that it relates to *otokomamako-tan* 男継子譚, a story of an ill-treated stepson, even though Genji first makes advances to his stepmother, that is to say Genji experiences the agony.⁸ The question is whether or not these proposals are sufficient to cover the whole story of Genji and Fujitsubo.

In the Edo period (from 17th century to 19th century), many scholars tried to grasp the author's intention presented in the story of Genji and Fujitsubo, especially the deep relationship between Genji and Fujitsubo, which they referred to as *mono no magire* 物のまぎれ (roughly equivalent in this case to 'secret meeting'). Anō Tameakira draws a moral, the lesson not to commit adultery, from the story, and declares that Genji's regretful thoughts in "Wakana ge" (chapter 35), which are seen as evidence that Genji thinks about his act as a crime, is identical with the author's

⁶ Kazamaki 1961, pp.197-214.

⁷ Nomura 1969, pp.173-179.

⁸ Gotō 1993, pp.52-53.

own.⁹ The evidence quoted by Andō is Genji's interior monologue that 'that was a fearful and a heinous crime' (T: 661).¹⁰ Motoori Norinaga argues against Andō's position, and confirms that the purpose of the author is to show *mono no aware*, 'a sensitivity to things.'¹¹ He affirms that Genji's affair with Fujitsubo is one incident of the tale and that this story shows sensitivity to things in relation to love in particular.¹² He also states that the reason why the son, who is the result of their secret meeting, ascends the throne is to show the zenith of Genji's prosperity; in other words, Genji is given the name of Honorary Retired Emperor by his secret son.¹³ It can be thought that Norinaga implies that the author did not think their love was a crime or sin. Hagiwara Hiromichi approves of Motoori's proposal, and then adds that the story of Genji and Fujitsubo shows not only sensitivity to things but also the relation of cause and effect in Buddhism, an idea which prevailed in the Heian period, because the tale presents the eclipse of Genji after his zenith.¹⁴ Hagiwara, however, comments that the intention of the author could not be known, so that theories by Andō, Motoori and even Hagiwara himself were necessarily based on inferences. He recommends that the future reader should be able to decide a theme which he/she thinks reasonable.¹⁵ It is not clear to what degree the author intended to convey a moral and the relation of cause and effect in Buddhism, but it is clear she described stories of the male-female relationship over and over again. Therefore, Motoori's theory that the story shows sensitivity to things is understandable, but it is still too broad and vague.

Takahashi Tōru holds that the plot in which Genji has a relationship with his father's wife, the Empress, more precisely the plot in which their secret son ascends

⁹ Andō 1908, pp.13-16.

¹⁰ 思へば、その世の事こそは、いと恐ろしくあるまじき過ちなりけれ (NKBZ 4: 245) (SNKBT 3: 385-386) (Chapter 35 "Wakana ge")

¹¹ The term 'a sensitivity to things' is translated by Donald Keene. (Keene 1993, p.489.)

¹² Motoori 1969, pp.229-230.

¹³ *Ibid.*

¹⁴ Hagiwara 1909, pp.24-35.

¹⁵ *Ibid.*, 34.

the throne, relates to imperial power; to put this another way, the plot shows that Genji takes back the imperial power which was usurped in his childhood.¹⁶ Takahashi's proposal seems to be a frame for the story based only on the main plot. However, there are many details of characters' states of mind in the story, and its theme seems to emerge from Genji's relationship with female characters in the frame of the story rather than from the meaning of the frame itself.

Hence, this subsection explores the characteristics of the relationship between Genji and Fujitsubo to uncover clues to the theme of part 1. It argues not only that Genji loves Fujitsubo but also that she loves him, and examines how Fujitsubo thinks about her relationship with him by way of comparing her interior monologue passages with Utsusemi's and Rokujō's. This will be done in sections 5.1.1.1 and 5.1.1.2. Section 5.1.1.3 examines how they change their relationship from that between a man and a woman to that between comrades, and how they think about their relationship.

5.1.1.1 The Beginning of the Relationship

This section aims to examine why Genji longs for Fujitsubo, his father's wife, how their relationship begins and what they think about their relationship.

The Origin of Genji's Longing for Fujitsubo and Idealisation of Her

After the death of his mother Genji lives in the palace with his father, the Kiritsubo Emperor. Whenever the Emperor visits the Fujitsubo Empress, his beloved son Genji accompanies him. Genji is deeply moved to see Fujitsubo, for he has heard of Fujitsubo's resemblance to his deceased mother. His emotions towards her appear in his interior monologue passages, which are underlined in example 1.

1. 「いとよう似たまへり」と典侍の聞こえけるを、若き御心地にいとあはれと思ひきこえたまひて、常に参らまほしく、なづさひ見たてまつらばや、とおぼえたまふ。
(NKBZ 1: 119-120) (SNKBT 1: 23)
---- but his youthful interest was aroused when the Dame of Palace Staff told him how much

¹⁶ Takahashi 1982, pp.155-164.

the Princess resembled her, and he wanted always to be with her so as to contemplate her to his heart's content. (T: 14) (Chapter 1 “Kiritsubo”)

The word *aware* in the former interior monologue shadowed in example 1 expresses Genji's earnest love for Fujitsubo in a way similar to what appears in Kiritsubo no kōi's interior monologue in example 2.

2. いとにほひやかに、うつくしげなる人の、いたう面痩せて、いとあはれともを思ひしみながら、言に出でて聞こえやらず、あるかなきかに消え入りつつ、ものしたまふを、(NKBZ 1: 98) (SNKBT 1: 7)
There she lay, lovely and ever so dear, but terribly thin now and unable to tell him of her deep trouble and sorrow because she lingered in a state of semiconsciousness-- (T: 5) (Chapter 1)

Kiritsubo no kōi recognises her serious love for the Kiritsubo Emperor but she cannot tell him of her emotions even though she is going to die. The interior monologue passage in example 2 shows what Kiritsubo no kōi privately thinks about the Emperor. The word *aware* expresses her love. The word *aware* in the interior monologue passages assigned to both Genji and Kiritsubo no kōi does not mean ‘sensitivity to things’ in general but earnest and sincere love in particular. The word *aware* tends to be used in this special meaning in this type of scene in the tale.¹⁷ The word *nazusai* in the latter interior monologue shadowed in example 1 derives from ‘immerse’ and means to ‘cling to someone’; hence this word conveys his feelings that he wants to be with her like a baby in a mother's womb. It would seem that the origin of Genji's longing for Fujitsubo is based not only on features of Fujitsubo's resemblance to his deceased mother but also his sincere love and a desire for a mother.

After Genji's coming-of-age, the Kiritsubo Emperor marries him to Aoi, a daughter of the Minister of the Left, for the Emperor wants to provide him with strong backing and the Minister of the Left wants to win the Emperor's favour. Even when comparing Fujitsubo to Aoi, who is beautiful and well brought up, Genji sees Fujitsubo as his ideal woman. Genji's assessments of Fujitsubo, which are shadowed, appear in his interior monologue passages underlined in examples 3-5.

¹⁷ Kashiwagi as well as Kaoru require their lovers, Onna san no miya and Ōi kimi, respectively, to show their earnest and serious love to him. Here *aware* is used with the same meaning as in examples 1 and 2.

3. 心のうちには、ただ藤壺の御ありさまを、たぐひなしと思ひきこえて、(NKBZ 1: 125) (SNKBT 1: 26-27)
In his heart, he saw only Fujitsubo's peerless beauty. (T: 17) (Chapter 1)
4. さやうならむ人をこそ見め、似る人なくもおはしけるかな、大殿の君、いとをかしげにかしづかれたる人とは見ゆれど、心にもつかずおぼえたまひて、幼きほどの心ひとつにかかりて、いと苦しきまでぞおはしける。(NKBZ 1: 125) (SNKBT 1: 27)
Ah, he thought, she's the kind of woman I want to marry; there's no one like her! His Excellency's daughter was no doubt very pretty and well brought up, but he felt little for her because he had lost his boyish heart to someone else; indeed, he had done so to the point of pain. (T: 17) (Chapter 1)
5. 君は人ひとりの御ありさまを、心の中に思ひつづけたまふ。これに、足らずまたさし過ぎたることなくものしたまひけるかなと、あり難きにもいとど胸ふたがる。(NKBZ 1: 166) (SNKBT 1: 60)
Meanwhile Genji was absorbed in meditation on one lady only. By the standard of this evening's discussion, she had neither too little nor too much of any quality at all, and this thought filled him with wonder and a desperate longing. (T: 35) (Chapter 2 "Hahakigi")

It is noted that negative expressions such as peerless (*taguinashi*), no one (*naku*) and neither--nor (*zu--naku*) in examples 3-5 respectively, are employed in all his assessments. The idealisation of Fujitsubo seems to form in opposition to real women, that is to say Fujitsubo cannot be compared to anyone who lives in the real world.

The Secret Meeting

The relationship between Genji and Fujitsubo develops secretly. Fujitsubo withdraws from the palace to her Sanjō mansion to recover from an illness. Genji discovers this and tries to meet her. The passage in example 6 shows that Genji and Fujitsubo had a secret meeting in the past by employing the auxiliary verb *shi* し (shadowed), which indicates the past. It also contains Fujitsubo's interior monologue underlined, which shows Fujitsubo's volition by using the auxiliary verb *mu* む.

6. 宮もあさましかり しを思し出づるだに、世ととも御もの思ひなるを、さてだにやみなむ、と深う思したるに、いとうくて、(NKBZ 1: 305) (SNKBT 1: 176)
To Her Highness the memory of that last, most unfortunate incident was a source of enduring suffering, and she had resolved that nothing of the kind should happen again; (T: 97) (Chapter 5 "Wakamurasaki")

Although it is clear that a secret meeting has happened before, the narrator says nothing about the incident. However, the narrator leaves a clue as to how the story can be read. Fujitsubo's situation reminds readers of the very similar situation of Utsusemi in chapter 2 "Hahakigi". When Genji visits the house of Kii no Kami, a

gentleman in his service, Genji learns from Kii no Kami that his stepmother (Utsusemi) is staying in the house. In the night Genji steals into her bedchamber and has intercourse with her. The narrator presents Genji's act explicitly, for example 'he tried the latch (T: 39)', 'threading his way among them (T: 39)', 'he picked her up (T: 39)' and 'he carried her (T: 39)'. And then the narrator reveals that 'although pliant by nature, she had called up such strength of character that she resembled the supple bamboo, which does not break (T: 40)'.¹⁸ After these descriptions, however, the narrator omits the love scene, but one can imagine what happens next. Similarly, one can imagine how the first secret meeting between Genji and Fujitsubo occurred,¹⁹ because of interior monologue passages assigned to both Utsusemi and Fujitsubo. The two women's decisions after having first relations with Genji are the same. Compare the interior monologue assigned to Fujitsubo in example 6 and that assigned to Utsusemi in example 7.

7. とてもかくても、今は言ふかひなき宿世なりければ、無心に心づきなくてやみなむと、思ひはてたり。 (NKBZ 1: 187) (SNKBT 1: 75-76)
 However, it was too late now for such thoughts, and she made up her mind to remain stubbornly unresponsive to the end. (T: 44) (Chapter 2 "Hahakigi")

Both Fujitsubo and Utsusemi decide not to meet Genji. Utsusemi refuses Genji and escapes from his invasion.²⁰ On the other hand, Fujitsubo breaks her decision; in other words she has relations with Genji again in a second secret meeting.

Masuda Shigeo 増田繁夫 points out that people who lived in the Heian period had no choice but to accept whatever had happened as their karma/destiny and that they were not able to resist reality.²¹ Therefore, he continues, Fujitsubo accepted

¹⁸ 人がらのたをやぎたるに、強き心をしひて加へたれば、なよ竹の心地してさすがに折るべくもあらず。
 (NKBZ 1: 177-178) (SNKBT 1: 68-69) (Chapter 2 "Hahakigi")

¹⁹ Relevant to this point, Oka Kazuo 岡一男 states that the reason why the scene of Genji and Fujitsubo's first secret meeting does not appear in the tale is that the scene in which Genji makes advances to Utsusemi has been vividly depicted without reserve in chapter 2. Hence, unlike Utsusemi who belongs to the middle rank, Fujitsubo is depicted more elegantly without the more salacious details of their secret meeting. (Oka 1966, p.432)

²⁰ The story of the relation between Genji and Utsusemi is discussed in subsection 5.1.2.

²¹ Masuda 2001, p.5.

the relations with Genji as what had happened, in other words, as karma/destiny.²² It is uncertain whether Masuda's claim is true or not, and the question as to which is her karma/destiny, the relations with the Emperor or those with Genji, remains. What is clear is that Fujitsubo chose a path of life very different from that of Utsusemi.

Genji is fascinated with Fujitsubo in the secret meeting. He is in tears and composes a poem for her: 'this much we have shared, but nights when we meet again will be very rare, and now that we live this dream, O that it might swallow me!'²³ Fujitsubo has compassion for him, especially his tears, but she is concerned about rumours.²⁴ She seems to be receptive to him. Compared with her attitude, Genji's desire for Fujitsubo seems single-minded.

Their Thoughts on Their Relationship

This section investigates how Genji and Fujitsubo think about their relationship. After having the secret meeting in "Wakamurasaki" (chapter 5), Genji and Fujitsubo are depicted as in examples 8 and 9.

8. 内裏へも参らで、二三日籠りおはすれば、また、いかなるにかと、御心動かしたまふべかめるも、**恐ろしう**のみおぼえたまふ。(NKBZ 1: 306) (SNKBT 1: 176-177)
For two or three days he remained shut up without even calling at the palace, until His Majesty was moved yet again to a concern about what might be wrong that only filled Genji with terror. (T: 97) (Chapter 5 "Wakamurasaki")
9. いとどあはれに限りなう思されて、御使などのひまなきもそら**恐ろしう**、ものを思すこと隙なし。(NKBZ 1: 308) (SNKBT 1: 177)
His Majesty was deeply concerned about her, and the unbroken procession of messengers from him inspired mingled dread and despair. (T: 98) (Chapter 5)

The narrator describes them as feeling fear (*osoroshi*). The meaning of fear in examples 8 and 9 will be clarified in relation to the usage of *osoroshi* in the context of the secret meeting between Genji and Utsusemi in example 10.

²² *Ibid.*

²³ 見てもまたあふよまれなる夢の中にやがてまぎるわが身ともがな(NKBZ 1: 306) (SNKBT 1: 176) (T: 97) (Chapter 5 "Wakamurasaki")

²⁴ 世がたりに人や伝へんたぐひなくうき身を醒めぬ夢になしても(NKBZ 1: 306) (SNKBT 1: 176)

People soon enough will be passing on our tale, though I let our dream/ sweep me on till I forget what misfortune now is mine. (T: 97) (Chapter 5)

10. 女、身のありさまを思ふに、いとしきなくまばゆき心地して、めでたき御もてなしも何ともおぼえず、常はいとすくすくしく心づきなしと思ひあなづる伊予の方のみ思ひやられて、夢にや見ゆらむとそら恐ろしくつつまし。(NKBZ 1: 179-180)

(SNKBT 1: 70)

Instead her thoughts went to the far province of Iyo and to the husband whom she usually dismissed with such loathing and contempt, and she trembled lest he glimpse this scene in a dream. (T: 41) (Chapter 2)

What Utsusemi is afraid of is that her husband will learn of the incident. The narrator describes Genji's fear as being connected with the Emperor's concern about Genji's condition and Fujitsubo's fear as being related to the Emperor's concern about her in examples 8 and 9. Hence, it is clear that their fears arise from consciousness that their relationship is going to be heard of by the Emperor. It is noted that there is no scene in which Genji thinks about Utsusemi's husband with fear. The question here is, how can their fear be characterised?

Masuda Shigeo points out that Fujitsubo's fear arises from being afraid of becoming the butt of ridicule and of going to ruin; Genji's fear is due to feelings that he will be put at a disadvantage, that he will be disgraced and that he will be rejected by the society of nobles, when the Emperor realises their relationship.²⁵ These explanations cover all three cases of the fears which fill the hearts of Utsusemi, Fujitsubo and Genji.

A sound approach to consider this question is to examine the term *tsumi* 罪 (sin or crime). Nomura Seiichi argues that adultery or lese-majesty, which is committed by a son and the Emperor's wife (stepmother), was not against either Japanese law (*Yōrō ritsu* 養老律) or Chinese law (*Kara ritsu* 唐律).²⁶ Fujii Sadakazu proposes that consciousness of *tsumi* (sin), arises when a taboo is violated,²⁷ and affirms that Genji does not violate a taboo in his relations with Fujitsubo.²⁸ He states

²⁵ Masuda 2001, pp.3-6.

²⁶ Nomura 1969, pp.164-165.

²⁷ According to Ōharae norito 大祓祝詞, Fujii points out the five taboos in marriage: a son and his mother, a father and his daughter, a husband and his wife's daughter, a husband and his wife's mother, and a brother and a sister of the same mother.

²⁸ Fujii 1980, pp.234-248.

that their relationship is not sin from the standpoint of morals in the Heian period (from the 8th century to 12th century), even though moral people in the Edo period (from the 17th century to 19th century) regarded it as anti-moral.²⁹ This being so, it can be seen that neither Genji nor Fujitsubo breaks the law or violates a taboo.

Nomura contends that characterisation of Fujitsubo in the secret meeting is not related to sin in Buddhism, when he examines the uses of the term *tsumi*, which he categorises into three: crime in the law, moral sin and sin against Buddhism.³⁰ He also suggests that the word *tsumi*, which appears in descriptions of Fujitsubo, is connected not to the adultery she committed, but to the sin that Fujitsubo's son does not know his real father.

However, it cannot be said that Fujitsubo is not involved in Buddhist sin, because there are nine examples (shadowed) relating to such sin in the table in footnote 30. Nomura suggests that these examples are connected to her son's situation, but her son's situation is the result of her and Genji's secret meeting. Hence, Fujitsubo's Buddhist sin cannot be ignored. According to testimony by a monk who serves her, Fujitsubo devotes her life to practising Buddhism. That is to say, she continues to ask him to pray for her son from the period of her pregnancy to that of Genji's exile and her son's ascending the throne. She becomes a nun after the first anniversary of the death of her husband, the Emperor. Additionally, she appears in Genji's dream after her death and tells him that she lives in anguish because of having had relations with Genji. All this is evidence against Nomura's theory, as mentioned

²⁹ *Ibid.*, p.248.

³⁰ Nomura 1969, pp.164-171.

Table. Categorisation of *Tsumi* in *The Tale of Genji* by Nomura

	Crime in the law	Sin in Morals	Sin in Buddhism	Others	Total
Part 1	14 17.5%	22 27.5%	12 15.0%	32	80 100%
Part 2	5 10.2%	10 20.4%	9 18.4%	25	49 100%
Part 3	2 3.6%	1 1.8%	30 53.6%	23	56 100%
Chapters 1- 19 Related with Fujitsubo	13 23.6%	14 25.4%	9 16.4%	19	55 100%

above, that the characterisation of Fujitsubo in the secret meeting is not related to sin in Buddhism.

It can be seen that Genji and Fujitsubo are afraid that their relationship will be known by society, especially by the Emperor. It can also be said that they feel a sense of Buddhist sin in the depth of their souls.

5.1.1.2 Fujitsubo's Love for Genji

This section demonstrates Fujitsubo's love for Genji by analysing discourse in three scenes: the scene of Genji's dancing 'Blue Sea Waves,' that of Genji's New Year's call and that of Genji's dancing at a party to honour the cherry tree. It also furnishes an argument against Nomura's theory that Fujitsubo continues to refuse his advances, as mentioned in section 5.1.1.

Genji's Dancing 'Blue Sea Waves'

Before the progress to the Retired Suzaku Emperor's palace, the Kiritsubo Emperor shows Fujitsubo a full rehearsal of dances. When Fujitsubo sees Genji dancing 'Blue sea Waves,' she thinks as follows:

11. 藤壺は、おほけなき心のなからましかば、ましてめでたく見えまし、と思すに、夢の心地なむしたまひける。(NKBZ 1: 384) (SNKBT 1: 241)
 Fujitsubo knew that she would have liked his dance still better if he were not so importunate in his desires, and she felt as though she dreamed this vision of him. (T: 135) (Chapter 7 "Momiji no ga")

Fujitsubo's interior monologue underlined in example 11 employs the subjunctive (*mashikaba—mashi*), showing a circumstance opposite to reality. The reality, that is to say Genji's boldness in making advances to her, is emphasised. It reminds her of their secret meeting; hence the narrator describes her as a person who is dreaming. The word 'dream' is a keyword employed in the poems exchanged in the secret meeting in "Wakamurasaki"(chapter 5), to imply their deep relationship. It can be seen that Fujitsubo sees Genji dancing and simultaneously she imagines Genji's figure in the secret meeting. Hence, it would seem that she accepts him in her heart.

The next morning Genji and Fujitsubo exchange letters as seen in (1) and (2), (in square brackets in Japanese) that include poems, given in example 12. Following the description of their letters, the interior monologue passage assigned to Genji is underlined.

12. つとめて中将の君、

(1) 「いかに御覧じけむ。世に知らぬ乱り心地ながらこそ。

もの思ふに立ち舞ふべくもあらぬ身の袖うちふりし心知りきや

あなかしこ」

とある御返り、目もあやなりし御さま容貌に、見たまひ忍ばれずやありけむ、

(2) 「から人の袖ふることは遠けれど立ちみにつけてあはれとは見き

おほかたには」

とあるを、限りなうめづらしう、かやうの方さへたどたどしからず、他の朝廷まで思ほしやれる、御后言葉のかねても、とほほ笑まれて、持経のやうにひきひろげて見ふたまへり。(NKBZ 1: 385-386) (SNKBT 1: 241-242)

Genji wrote to her the next morning, “How did you find it? All the time I was more troubled than one could ever imagine.

*My unhappiness made of me hardly the man to stand up and dance,
did you divine what I meant when I waved those sleeves of mine?*

But I must say no more.”

She replied, for no doubt she could not banish that beauty and that dazzling grace from her mind,

*“That man of Cathay who waved his sleeves long ago did so far away,
but every measure you danced to my eyes seemed wonderful.*

Oh, yes, very much.”

Overjoyed by the miracle of an answer from her, he smiled to see that with her knowledge even of dance, and with her way of then bringing in the realm across the sea, she already wrote like an Empress. He spread the letter out and contemplated it as though it were holy writ. (T: 136) (Chapter 7)

After receiving Genji’s letter Fujitsubo replies to him. The narrator assumes that Genji’s extraordinary beauty in the dance fascinates Fujitsubo. With respect to Fujitsubo’s poem, many scholars, for example the editors of *Sairyū shō* and *Mingōnisso*, annotate only the first three lines,³¹ but an interpretation of the last two lines is surely more important in recognising Fujitsubo’s state of mind. Hagiwara Hiromichi comments that there is an implication of Fujitsubo’s inclination (love) for Genji in the latter half of the poem.³² Shimazu Hisamoto also comments that the last two lines combined with the following word of the letter *ōkataniwa* show her

³¹ The first three lines in Fujitsubo’s poem derive from a Chinese incident.

³² Hagiwara 1909, p.486.

compassion (affection) for him.³³ The word *aware* shadowed in Fujitsubo's poem implies earnest and sincere love for Genji in the same way as in examples 1 and 2 in subsection 5.1.1. However, the following interior monologue assigned to Genji only shows his recognition of the rare arrival of her reply and his admiration for her Chinese knowledge. The narrator also depicts him reading her letter. Neither Genji's interior monologue nor narrated discourse refer to the last two lines. Moreover, when Genji's attitude is contrasted with that of Kashiwagi, who is eager for the word *aware* from Onna san no miya in their secret relationship in part 2,³⁴ it can be concluded that Genji does not pay attention to the word *aware* which signifies Fujitsubo's love for him.

Genji's New Year's Calls

Genji visits Fujitsubo's Sanjō residence to make a round of New Year's calls. Fujitsubo is described on this occasion as in example 13.

13. 「今日はまたことにも見えたまふかな。ねびたまふままに、ゆゆしきまでなりまさりたまふ御ありさまかな」と、人々めできこゆるを、宮、几帳の隙より、ほの見たまふにつけても、思ほすことしげかりけり。(NKBZ 1: 396-397)(SNKBT 1: 250)
 “Today again he is a wonder to behold,” Fujitsubo's gentlewomen observed to their mistress.
 “The more he matures, the more frighteningly beautiful he becomes!” Just a glimpse of him through her curtains threw her feelings into turmoil. (T: 140) (Chapter 7)

The narrator describes the gentlewomen's praises for Genji's beauty and only then Fujitsubo's action: watching him through curtains and pondering. However, Fujitsubo's state of mind can be clarified by comparison with Rokujō's state of mind in the 'carriage quarrel' incident where Rokujō is defeated by Aoi, Genji's wife.³⁵ Example 14 shows Rokujō's situation in narrated discourse and her state of mind in interior monologue attributed to her.³⁶

14. ものも見で帰らんとしたまへど、通り出でん隙もなきに、「事なりぬ」と言へば、さすがにつらき人の御前渡りの待たるも心弱しや。……涙のこぼるるを人の見るもはしたなけれど、目もあやなる御さま、容貌のいとどしう、出でばえを見ざらま

³³ Shimazu 1983, p.160. in vol. 5.

³⁴ The relationship between Kashiwagi and Onna san no miya is discussed in chapter 6.

³⁵ The relationship between Genji and Rokujō is examined in 5.1.3.

³⁶ Matsushita 2001, p.72.

しかば、と思さる。(NKBZ 2: 17-18) (SNKBT 1: 294-295)

She would gladly have left without seeing the procession, but there was no room for her to get out, and her resolve must have faltered after all when she heard cries of “Here they come!” and understood that her own cruel lover would be passing by. ----She did not like being seen to weep, but she knew how much she would have regretted missing the dazzling beauty and presence that on this great occasion shone more brilliantly than ever. (T: 167-168) (Chapter 9 “Aoi)

When Rokujō, who decides not to see the procession, hears of the coming of Genji’s procession, she cannot help but wait and see him. In Rokujō’s interior monologue, she imagines an even worse situation where she would not have been able to see his splendid figure. Then she realises her preference for having actually seen him, even though he completely ignores her. She acknowledges her attachment to Genji. Similarly, Fujitsubo’s watching and pondering indicates Fujitsubo’s attachment to Genji.

Genji’s Dancing at a Party to Honour the Cherry Tree

The interior monologue passages attributed to Fujitsubo in the scene of a party to honour the cherry tree show her love for Genji, as follows:

15. 中宮、御目のとまるにつけて、春宮の女御のあながちに憎みたまふらむもあやしく、わがかう思ふも心うしとぞ、みづから思しかへされける。

おほかたに花の姿をみましかば露も心のおかれましやは

御心の中なりけんこと、いかで漏りにけむ。(NKBZ 1: 425) (SNKBT 1: 275-276)

The Empress wondered while she contemplated Genji’s figure how the Heir Apparent’s mother could dislike him so, and she lamented that she herself liked him all too well.

*“If with common gaze I could look upon that flower just as others do,
why should it occur to me to find in him any flaw?”*

she murmured. One wonders how anyone could have passed on words meant only for herself. (T: 156) (Chapter 8 “Hananoen”)

Fujitsubo gazes at Genji’s beauty while he is dancing. Fujitsubo composes the poem, which is the latter interior monologue passage underlined in example 15 and shows her attachment to Genji. In the poem *hana no sugata* uses the image of ‘a flower’ to symbolise Genji’s dancing figure. The poem employs the subjunctive (*mashikaba----* *mashi*); she imagines that if she were not related to him, she would praise him freely; in reality she is related to him, so that she cannot praise him. In other words, she acknowledges her love for him. The narrator wonders why the poem, which is composed only in her mind, can be revealed. However, the narrator can do this

because the eye-witness narrator depicts both the outer world and the inner life, as mentioned in chapter 2.

Fujitsubo's love for Genji is recognisable in the three scenes above. Hence, Nomura's proposal, 'Fujitsubo continues to refuse his advances', is not sufficient to cover Fujitsubo's state of mind. However, Genji does not seem to realise her attachment to him.

5.1.1.3 The Change of Their Relationship

In the autumn of Genji's 24th year, his father the Kirutsubo Emperor dies, and power moves to the faction of the Minister of the Right and Kokiden, the maternal relatives of the new Suzaku Emperor. In this new political context, Fujitsubo seems to make a new decision in order to protect her son, the Crown Prince. Genji does not realise her new decision and continues to make even more forceful advances to her. Section 5.1.1.3 examines how they change their relationship and how they think about or evaluate their relationship, by way of analysing Fujitsubo's decision, their secret meeting in "Sakaki", the collision between Genji and Fujitsubo, Fujitsubo's renouncement of the world and their reminiscences.

Fujitsubo's Decision

Interior monologue passages attributed to Fujitsubo underlined in example 16 are analysed to clarify what her new decision is based on.

16. 内裏に参りたまはんことは、うひうひしくところせく思しなりて、春宮を見たてまつりたまはぬをおぼつかなく思ほえたまふ。また頼もしき人もものしたまはねば、ただこの大将の君をぞ、よろづに頼みきこえたまへるに、なほこのにくき御心のやまぬに、ともすれば御胸をつぶしたまひつつ、いささかもけしきを御覧じ知らずなりにしを思ふだに、いと恐ろしきに、今さらにまたさる事の聞こえありて、わが身はさるものにて、春宮の御ために必ずよからぬこと出で来なんと思すに、いと恐ろしければ、御祈祷をさへせさせて、このこと思ひやませたてまつらむと、思しいたらぬ事なくのがれたまふを、(NKBZ 2: 99-100) (SNKBT 1: 359-360)

She herself now felt too constrained and out of place to go to the palace, and she was upset that she could no longer see the Heir Apparent. Lacking anyone else to trust, she looked only Genji in all things, and his failure to give up his unfortunate obsession often reduced her to despair. Meanwhile the mere idea that His Late Eminence had noticed nothing terrified her, and in fear that some hint of the truth might spread at any moment, with grave consequences for the Heir Apparent (since she hardly cared what it might mean for herself), she

commissioned prayers and used every device to stay out of Genji's way, in the hope that he would give up. (T: 202) (Chapter 10 "Sakaki")

The narrator explains Fujitsubo's circumstances. First, she is alienated from the faction of the Minister of the Right in the palace. Second, she wants to be helped by Genji but is afraid of his attachment to her. Then the narrator quotes Fujitsubo's interior monologue passages to show Fujitsubo's thoughts. The former interior monologue passage shows that she thinks about two matters concerning fear: one is that she feels a sense of guilt/sin for her deceased husband and the other is that she is afraid of the rumour of the relations with Genji and of the consequence that she and her son will be forced to step down from the status of Empress and Crown Prince, respectively. The final interior monologue passage shows her decision not to let Genji make advances to her.

Gotō Shōko mentions that the Nijō Empress, who was celebrated for her relations with Narihira in *Ise monogatari*, was forced to step down from the status of Empress when past her 50th year, because of a rumour that she was committed to having relations with Buddhist priest.³⁷ Following Gotō's example, Fujitsubo's decision, which is based on fear of a leak of her secret, is historically understandable.

The Secret Meeting in "Sakaki"

Although Fujitsubo decides not to let Genji make advances to her, he manages to find a way to approach her. The secret meeting, which lasts two nights, occurs in chapter 10 "Sakaki".

It seems that the narrator implies that Genji has intercourse with Fujitsubo on the first night. Her description includes special words: First, the narrator describes Genji as *otoko* ('the man') which is customarily used in a love scene in the tale; second, the meeting is described using the keyword 'dream,' which invokes the same image as the secret meeting in "Wakamurasaki", where Genji had relations with Fujitsuno; third, Fujitsubo's gentlewomen are described as bringing him the clothes

³⁷ Gotō 1993, p.55.

he had taken off; and fourth, Fujitsubo is depicted as feeling faint and being in fact quite ill. Hence, it can be assumed that a relationship between Genji and Fujitsubo has developed; that is to say, he has intercourse with her on the first night, despite Fujitsubo's decision.

It was very rare and unusual for a man not to leave a woman's house after staying with her. Genji loses the chance to leave, because she becomes ill and because people gather around her. On the second night, he approaches her after watching her through a gap between folding screens.³⁸ The following scene is very similar to the scene where Genji made advances to Utsusemi and failed. Utsusemi heard the rustling of Genji's clothes and smelled his fragrance, and she slipped away, taking off her gown in her room. On the other hand, Fujitsubo is caught by Genji in spite of taking off her robe in order to escape. The narrator calls Genji *otoko*, but she manages to talk him into not having intercourse.

It can be seen that even though she succeeds in avoiding intercourse, she recognises his continued endeavour to meet her, and wonders what she should do. On the other hand Genji is absorbed in his adoration for her and does not understand her intention. The disagreement between Genji and Fujitsubo appears in their poems (1) and (2) in example 17, composed at the end of the secret meeting.

17. 「(1)逢ふことのかたきを今日にかぎりずはいまいく世をか嘆きつつ経ん
御ほだしにもこそ」と聞こえたまへば、さすかにうち嘆きたまひて、
(2)ながき世のうらみを人に残してもかつは心をあだと知らなむ
はかなく言ひなさせたまへるさまの、言ふよしなき心地すれど、人の思さむところ
もわが御ためも苦しければ、我にもあらで出でたまひぬ。(NKBZ 2: 104-105)
(SNKBT 1: 363)
“(1)*If there is no end, today and forever, to what serves us,
I wonder how many lives I shall spend in misery,*”
He went on, “and my clinging will shackle you as well.”
She answered with a sigh,
“(2)*Leave me, if you will, burdened with your bitterness through all lives to come,
but know your real enemy is your heart, and yours alone.*”
The simplicity of her words was beyond all praise, but respect for her feelings and fear for his own situation now led him, dazed, to take his leave. (T: 204) (Chapter 10)

³⁸ In his *kaimami* (watching her through the gap), he realises that Fujitsubo resembles Murasaki. This shows a change in the characterisation of Murasaki, who ceases to be Fujitsubo's surrogate. However, this is not the subject here.

In poem (1) Genji complains to her about the difficulty of having secret meetings and appeals to her in agony. His complaint is an expression of his desire for a guarantee from her to meet him. On the other hand, in poem (2) Fujitsubo recognises that his attachment to her is so strong that he would leave a sense of bitterness after his death, but she requires him to recognise her situation. However, he does not understand what she requires him to know.

The Collision between Genji and Fujitsubo

The collision between Genji and Fujitsubo is examined through analysing interior monologue passages attributed to Genji (examples 18 and 19) and Fujitsubo (example 20).

Interior monologue passages underlined in examples 18 and 19 show Genji's thought and emotion about Fujitsubo.

18. いづこを面にてかはまたも見えたてまつらん、いとほしと思し知るばかり、と思して、御文も聞こえたまはず。うち絶えて内裏、春宮にも参りたまはず、籠りおはして、起き臥し、いみじかりける人の御心かなと、人わろく恋しう悲しきに、心魂もうせにけるにや、悩ましうさへ思さる。(NKBZ 2: 105) (SNKBT 1: 363-364)

How could he have the face ever to appear before her again? To let her know how sorry he was, he did not even send her a letter. Calling on neither His Majesty nor the Heir Apparent, he shut himself up at home, where the thought of her cruelty kept him prisoner to the sad torments of longing until he fell ill, for the spirit was indeed gone from his body. (T: 204) (Chapter 10)

19. 大将の君は、宮をいと恋しう思ひきこえたまへど、あさましき御心のほどを、時々は思ひ知るさまにも見せたてまつらむと、念じつつ過ぐしたまふに、人わるくつれづれに思さるれば、秋の野も見たまひがてら、雲林院に詣でたまへり。(NKBZ 2: 108) (SNKBT 1: 366)

Genji missed him badly, but the wish to make his mother regret her cruelty led him to restrain himself, until concern that such idleness ill became him prompted him to set out on a trip through the autumn fields and, by the way, to visit Urin'in. (T: 205) (Chapter 10)

He believes that Fujitsubo is rejecting him and hopes to let her know how cruel she is. He wants her to feel sorry for him through his actions, such as not sending any letters to her, not visiting her son in the palace and shutting himself up at home and in the temple. It is clear that he is in agony because of Fujitsubo's refusal. When he shuts himself up in the temple, he sends Fujitsubo a spray of scarlet-tinged leaves to please

her, just as he used to do in childhood.³⁹ But his plan does not work, for she fears rumour when she finds his letter, which is ostentatiously fastened to a branch.

Meanwhile, Fujitsubo's thought is presented in her interior monologue passages in example 20.

20. 宮も、春宮の御ためを思すには、「御心おきたまはむこといとほしく、世をあぢきなきものに思ひなりたまはば、ひたみちに思し立つこともや」と、さすがに苦しい思さるべし。「かかること絶えずは、いとどしき世に、うき名さへ漏り出でなむ。大后のあるまじきことにのたまふなる位をも去りなん」と、やうやう思なる。院の思しのたまはせしさまのなめならざりしを思し出づるにも、「よろづのこと、ありしにもあらず変りゆく世にこそあめれ。戚夫人の見けむ目のやうにはあらずとも、必ず人笑へなる事はありぬべき身にこそあめれ」など、世のうとましく過ぐしがたう思さるれば、背きなむことを思しとるに、春宮見たてまつらで面変りせことあはれに思さるれば、忍びやかにて参りたまへり。(NKBZ 2: 105-106) (SNKBT 1: 364)
For the heir Apparent's sake she feared that he might now have turned alarmingly against her, and that if he had had enough of worldly life, he might even act to renounce it. She at last decided that unless this sort of thing ceased, her name would soon be bandied about to her dishonor in a world that in any case brought her nothing but misery, and she preferred to give up a title that the Empress Mother (so she was told) felt should never have been hers in the palace. The memory of His Late Eminece's exceptional regard brought home to her how profoundly all things had changed. She might be spared the fate of Lady Seki, but she was nonetheless sure to suffer widespread ridicule.

These bitter musings on the hatefulness of worldly life decided her to reject it, but it so pained her to go through this change without seeing the Heir Apparent that she first went quietly to the palace. (T: 204-205) (Chapter 10)

Fujitsubo understands that the political situation has changed after her husband the Retired Kiritsubo Emperor's death. Because of her son, the Crown Prince, she fears that Genji may renounce the world, rumour of the relationship between Genji and Fujitsubo may spread, and she will be disgraced. To protect the status of the Crown Prince and to let Genji know his role in relation to their son, she decides to relinquish the title of Empress and to become a nun. Genji knows of neither her thought nor her decision.

It can be seen that the collision between Genji and Fujitsubo arises when they think about their relationship: he thinks about it as a man-woman relationship; she

³⁹ 幼心地にも、はかなき花紅葉につけても心ざしを見えたてまつる。(NKBZ 1: 120) (SNKBT 1:23)

Genji therefore lost no chance offered by the least flower or autumn leaf to let her know in his childish way how much he liked her. (T: 15) (Chapter 1 "Kiritsubo")

begins to think about it as a relationship to protect their son against the faction of the Minister of the Right.

Fujitsubo's Renouncement of the World

Fujitsubo carries out her decision not to let Genji make advances to her and to protect the status of her son. She takes the tonsure and becomes a nun on the last day of the Eight Discourses,⁴⁰ which is held for the first anniversary of the Retired Kiritsubo Emperor's death. Everyone is astonished, Genji in particular. He cannot sleep and thinks deeply all through the night. Interior monologue underlined in example 21 shows how Genji thinks.

21. 殿にても、わか御方に独りうち臥したまひて、御目もあはず、世の中厭はしう思さるるにも、春宮の御事のみぞ心苦しき。「母宮をだに、おほやけ方さまにと思しおきてしを、世のうさにたへず、かくなりたまひにたれば、もとの御位にてもえおはせじ。我さへ見たてまつり棄てては」など、思し明かすこと限りなし。今はかかる方さまの御調度どもをこそは、と思せば、年の内にと急がせたまふ。(NKBT 2: 126) (SNKBT 1: 379)

At home again he lay down alone in his own room, but his eyes would not close, and each time disgust with the world invaded him, he was assailed by anxiety for the Heir Apparent. It had been his father's wish to have the young Prince's mother, at least uphold her son's dignity before all, but now her unhappiness had led her so far, she could never reclaim her former rank; and what if he, too, were to abandon him? So ran the thoughts that kept him wakeful hour after hour.

He wanted her to have the furnishings for her new life from him, and he therefore hastened to have them ready before the end of year. (T: 212-213) (Chapter 10)

He now completely understands Fujitsubo's intention; in other words, he understands that he, instead of Fujitsubo, should protect their son and he should not renounce the world. After realising his role as guardian and protector for both their son and Fujitsubo, he prepares furnishings for her. It can be seen that this is the precise moment when his mad attachment to her vanishes. Fujitsubo's renunciation of the world makes him change his ideas about their relationship. He begins to think of their relationship not as a man-woman relationship but as a relationship of comrades, who protect the Crown Prince against the faction of the Minister of the Right and let the

⁴⁰ The Eight Discourse (*Mi-hakō* 御八講) is explained by Tyler as follows: "A four-day rite celebrating the Lotus Sutra. Each day a formal debate, held in morning and afternoon sessions, developed the content of two of the sutra's eight scrolls." (T: 210)

Prince ascend the throne. His idea coincides with hers. This relationship of political comrades between Genji and Fujitsubo continues to support their son not only before but also after he ascends to the throne as the Reizei Emperor.

Their Reminiscence

The last part of section 5.1.1.4 examines how Genji and Fujitsubo reminisce about their relationship in their interior monologue passages. More precisely, two interior monologue passages assigned to Genji are analysed: one is in his 26th year, during his exile to Suma, and the other is in his 32nd year, after Fujitsubo's death. Two interior monologue passages assigned to Fujitsubo are investigated: one also occurs during his exile to Suma, and the other is at her death.

When the Minister of the Right puts political pressure on Genji, arising from his discovery of Genji's affair with his daughter Oborozukiyo, who is promised to the Suzaku Emperor, Genji decides to take refuge in voluntary exile and leaves for Suma to prevent rumour spreading about the relationship between Genji and Fujitsubo, and to protect the status of the Crown Prince.⁴¹ Example 22 shows Genji's thoughts about their relationship after receiving many letters from Fujitsubo.

22. 昔かやうにあひ思し、あはれをも見せたまはましかばと、うち思ひ出でたまふに、
さもさまざまに心をのみ尽くすべかりける人の御契りかなと、つらく思ひきこえた
 まふ。(NKBZ 2: 155) (SNKBT 2: 5)
 He wished that she had shown him such fond consideration long ago; but no, he reflected
 bitterly, his love for her had been meant only to acquaint him every variant of pain. (T: 229)
 (Chapter 12 "Suma")

The subjunctive mood *mashikaba* employed in the first interior monologue passage underlined in the example indicates that Genji thinks that Fujitsubo never expressed her affection to him in their old days. In other words, he did not recognise her affection for him during their intimate relationship, even though he now, when he

⁴¹ 「かく思ひもかけぬ罪にあたり侍も、思ふ給へあはすることのひとふしになむ、空もおそろしう侍。
 おしげなき身はなきになしても、宮の御世にだにことなくおはしまさば」 (NKBZ 2: 171) (SNKBT 2: 17)
 There is one thing that comes to mind, now that a punishment so unforeseen has come upon me---one thing of
 which I still fear the heavens above. I would gladly give my life to assure the Heir Apparent's smooth accession."
 (T: 236) (Chapter 12 "Suma")

does not have intimate relations with her, realises her love for him. The later interior monologue passage underlined shows him reminiscing about their relationship as a relationship, which reveals to him the pains of love.

One snowy day, Genji talks with Murasaki about the character of Fujitsubo. He admires Fujitsubo for her incomparable personality and deportment.⁴² That night when Fujitsubo appears in his dream and reproaches him for leaking her name in conversation, he tries to reply to her and then awakes. His interior monologue passage in example 23 shows his thought and feeling at this moment.

23. とけて寝ぬねざめさびしき冬の夜に結ばほれつる夢のみじかさ

なかなか飽かず悲しと思すに、とく起きたまひて、さとはなくて、所どころに御誦経などせさせたまふ。(NKBZ 2: 485-486) (SNKBT 2: 271-272)

*"Ah, how brief it was, the vision that came to me while, bereft of sleep,
on a lonely winter's night I was caught up in a dream!"*

He yearned for her so sharply that he arose early and commissioned rites at temples here and there, though he never said for whom they were. (T: 375) (Chapter 20 "Asagao")

The interior monologue passage, especially the poem attributed to Genji in example 23, expresses their relationship. The image of Genji in the poem is as a lonely and sad figure. He laments not only the transience of his dream on this night but also that of his secret relationship with Fujitsubo in his life, because the word *yume* (the dream) has dual meanings: one is the dream itself, and the other is its use as a keyword to symbolise their secret meeting, as mentioned in section 5.1.1.2.

The way in which Fujitsubo thinks and reminisces about her life and relations with Genji is examined in examples 24 and 25. During Genji's exile to Suma, Fujitsubo recognises her karma/destiny to be deeply related to the birth of her son. Her state of mind at the time is presented in example 24.

24. (1) 年ごろは、ただものの聞こえなどのつつましさに、すこし情ある気色見せば、それにつけて人のとがめ出づることもこそとのみ、ひとへに思し忍びつつ、あはれをも多う御覧じすぐし、すすくしうもてなしたまひしを、(2) かばかりうき世の人言なれど、かけてもこの方には言ひ出づることなくてやみぬるばかりの人の御おもむけも、あながちなりし心の引く方にまかせず、かつはめやすくもて隠しつるぞかし。あはれに恋しうもいかが思し出でざらむ。 (NKBZ 2: 183) (SNKBT 2: 25-26)

⁴² やはらかにおびれたるものから、深うよしづきたるところの、並びなくものしたまひしを(NKBZ 2: 284) (SNKBT 2: 269)

For all her serenity, she had a profound distinction that no other could attain, (T: 373) (Chapter 20 "Asagao")

Fear of rumor had kept her wary all these years, for if she had shown Genji affection, the result might have been censure, and she had often ignored his own to remain impassively formal; but despite the world's cruel love of gossip he had so managed things in the end that nothing was said; he had resisted his unreasoning passion and kept the affair decorously concealed. Could she then fail to remember him with love? (T: 241) (Chapter 12)

According to the comment in *Shin Nihon koten bungaku taikei*, the word *to* (direct quotation marker) appears after the passage underlined (2) in *Bishū bon* 尾州本, *Shusho bon* 首書本 and *Kogetsu shō bon*.⁴³ If so, passage (2) can be categorised as interior monologue. In (1), Fujitsubo expresses her fear of the rumour of her relations with Genji, employing the conditional (*ba*). In the following narratised discourse the narrator depicts her attitude toward Genji. In (2), Fujitsubo reminisces about his and her acts to protect against rumour and sets a high valuation on their acts.⁴⁴ In the last narratised discourse the narrator depicts her as a lover, who is sincerely attached to him.

Fujitsubo dies in her 37th year. When she is resigned to her death, she reminisces and evaluates her life. The interior monologue passage in example 25, which is the last one assigned to her, shows her evaluation of her life and of her relations with Genji.

25. 宮いと苦しうて、はかばかしうものも聞こえさせたまはず。御心の中に思いつづくるに、高き宿世、世の栄えも並ぶ人なく、心の中に飽かず思ふことも人にまさりける身、と思し知る。上の、夢の中にも、かかることの心を知らせたまはぬを、さすかに心苦しう見たてまつりたまひて、これのみぞ、うしろめたくむすぼほれたることに思しおかるべき心地したまひける。(NKBZ 2: 435) (SNKBT 2: 229-230)

Pain had kept Her Cloistered Eminence from expressing herself well, but she understood on silent, sustained reflection that whereas she had stood above all others in high destiny and worldly glory, she had also suffered more in her heart. Despite everything it seemed to her a tragedy that His Majesty should never have any inkling of the truth, and she felt that this one thing would burden her unhappy spirit forever. (T: 353) (Chapter 19 “Usugumo”)

Fujitsubo was born as the fourth princess of the emperor, became the Empress of the Kiritsubo Emperor and the mother of the Reizei Emperor, and was given the title of Retired Empress. Fujitsubo recognises herself as a lady whose status and prosperity

⁴³ (SNKBT 2: 26)

⁴⁴ Motoori comments that the subject of the last part of his interior monologue, from *katsuha* かつは to *kakushituruzokashi* 隠しつるぞかし is the first person ‘I’ (Fujitsubo). (Motoori 1969, p.411)

are unequalled. Simultaneously, she also recognises herself as a woman whose sorrow is unequalled, because she has never been content with her state of mind. It can be seen that her sorrow arises from her restraint in showing her love for Genji and from her control in accepting his attachment to her.

5.1.2 Characteristics of the Relationship between Genji and Utsusemi

The story of the relationship between Genji and Utsusemi is mainly narrated in the latter half of chapter 2 (“Hahakigi”) and chapter 3 (“Utsusemi”) in section 1 of part 1 for both.⁴⁵ It precedes the unwritten secret meeting between Genji and Fujitsubo. Genji’s encounter with Utsusemi focuses on his interest in a middle-ranking woman, which looks back to the ‘rating women on a rainy night’ conversation in chapter 2.

Utsusemi is the daughter of Emon no kami, whose ambition had been to send her into palace service. After the death of her father she became the second wife of old Iyo no suke, bringing her younger brother with her. Fujii Sadakazu argues that not only past scholars but also present ones, such as Takasaki Masahide 高崎正秀 and Saigō Nobutsuna, regard Utsusemi as a reflection of the author’s self.⁴⁶ Mori Ichirō 森一郎 points out that Utsusemi is a prototype of other female characters and her characterisation flows through Akashi, Asagao and Ōikimi.⁴⁷ Whether these judgements are correct or not, they do to relate to Utsusemi’s characterisation, especially her way of thinking, which is mainly formed by interior monologue assigned to her.

This section analyses three scenes in which Genji makes advances to Utsusemi, to clarify the characteristics of the relationship between Genji and Utsusemi.

⁴⁵ The sequence to their story appears in chapters 16 “Sekiya” and 23 “Hatsune”, in which Utsusemi renounces the world after the death of her husband and she lives at Genji’s Nijō estate in his care, respectively.

⁴⁶ Fujii 1970, p.139.

⁴⁷ Mori 1986, pp.15-16 and pp.116-117.

The first encounter occurs when Utsusemi and her brother are staying in the house of Kii no kami, her stepson. Genji wants relations with her for a trivial diversion in the house of Kii no kami, a gentleman in his service. Harada Atsuko 原田敦子 states that Kii no kami consents to his making advances to her, because she is given as an offering to his master, Genji.⁴⁸ This scene consists of three different types of discourse: Narratised discourse, which depicts Genji's aggressive actions,⁴⁹ which would seem to be supported by his higher rank than hers; discourse of his eloquent conversation, which is commented on by the narrator as 'he managed to draw from some hidden source a flood of tender eloquence;'⁵⁰ and Utsusemi's interior monologue, which shows her confusion and agony.⁵¹ Genji meets with unexpected resistance from her. Furthermore, her attitude, described as being like the supple bamboo, which is easily bent but is not broken, arouses his interest; hence he has relations with her. Having relations with him reminds her of her husband; her fear is presented in her interior monologue: [I am afraid] 'he glimpse this scene in a dream (T: 41).' On the other hand, there is no interior monologue passage showing Genji's fear of Utsusemi's husband. His thought, which appears after his returning home, is presented in his interior monologue: 'Not that there was anything remarkable about her, but, as he knew, she nicely represented the middle grade.'⁵² Thus, the scene apparently shows a difference in thoughts and feelings between Genji and Utsusemi. This discrepancy appears more clearly in the following scene.

⁴⁸ Harada 1993, p.181.

⁴⁹ These actions are described as 'he tried the latch' (T: 39), 'threading his way among them' (T: 39), 'he picked her up' (T: 39) and 'he carried her' (T: 39) as mentioned in section 5.1.1.1.

⁵⁰ 例のいづこより取る出たまふ言の葉にかあらむ(NKBZ 1: 176) (SNKBT 1: 68) (T: 40) (Chapter 2)

⁵¹ The following are her interior monologue passages.

あるまじきこと([Genji behaviour toward me is] unacceptable.) (NKBZ 1: 175) (SNKBT 1: 67) (Chapter 2)

深く情なくうし ([His overbearing behaviour is] truly unfeeling and painful.) (NKBZ 1: 177) (SNKBT 1: 68) (Chapter 2)

⁵² すぐれたることはなけれど、めやすくもてつけてもありつる中の品かな(NKBZ 1: 181) (SNKBT 1: 71) (T: 41) (Chapter 2)

A few days later a second meeting, which he tries to arrange with the help of her brother, threatens to occur but she hides herself behind her gentlewoman's chamber. The reason why she refuses to meet him is presented in interior monologue passages underlined in example 26.⁵³

26. 心のうちには、（１）いとかく品定まりぬる身のおぼえならで、過ぎにし親の御けはひとまれる古里ながら、たまさかにも待ちつけたてまつらば、をかしうもやあらまし。（２）しひて思ひ知らぬ顔に見消つも、いかにほど知らぬやうに思すらむと心ながらも胸いたく、さすがに思ひ乱る。（３）とてもかくても、今は言ふかひなき宿世なりければ、無心に心づきなくてやみなむと、思ひはてたり。（NKBZ 1: 187）（SNKBT 1: 75-76）

In her heart of hearts, though, she felt that she might receive Genji gladly, however seldom, if only she were not now settled for life but were still at home, where the memory of her late parents and of their ambitions for her lived on. Despite her resolve, she suffered actually to think that he must find her adamant rejection outrageously impertinent. However, it was too late now for such thoughts, and she made up her mind to remain stubbornly unresponsive to the end. (T: 44) (Chapter 2 “Hahakigi”)

Interior monologue passages (1)-(3) reveal her manner of thinking. The expression of the subjunctive *ba--mashi* shadowed in (1) conveys a desire contrary to reality and reality itself; she would wish to have relations with him if she were not married. The conditional *mo--ramu* shadowed in (2) expresses her recognition that she needs to accept his demand for her because of the huge difference in rank. Despite her desire and her recognition she decides to refuse him, because she thinks her karma, her lowly position in the middle rank brought about by her marriage to Iyo no suke, has been settled.⁵⁴ This decision appears in (3).

Meanwhile, interior monologue attributed to him shows his feelings and thoughts about her: He thinks that she is ‘stubborn’⁵⁵ and refuses him with ‘strong volition, which other women never have.’⁵⁶ He also thinks about her as a woman ‘whose pride annoys him even though she belongs to the middle rank’⁵⁷ and as a

⁵³ Matsushita 2001, pp.57-58.

⁵⁴ Compared with Utsusemi, Fujitsuno regards her karma as her relations with Genji as discussed in section 5.1.1.1.

⁵⁵ しふねき人 (NKBZ 1: 200) (SNKBT 1: 71) (Chapter 2)

⁵⁶ 人に似ぬ心強さ (NKBZ 1: 269) (SNKBT 1: 146) (Chapter 4 “Yūgao”)

⁵⁷ めざまし (NKBZ 1: 188) (SNKBT 1: 76) and (NKBZ 1: 191) (SNKBT 1: 84) (Chapter 3 “Utsusemi”)

woman ‘whose behaviour is offensive.’⁵⁸ It can be seen that he is neither able to understand the reason why Utsusemi refuses him despite having had relations once, nor understand her state of mind.

Genji visits Utsusemi a third time. Hearing the rustling of his clothes and smelling his fragrance, she slips away. She refuses him again but leaves her garment in her chamber.⁵⁹ Disappointed, he returns home with her garment and sends a poem,⁶⁰ but she does not reply; instead, she writes along the edge of his letter a poem,⁶¹ assuring herself of her hidden love for him.

Her refusal repels but simultaneously attracts him; hence, he has not forgotten her, whom he regards only as a middle ranking woman to be dallied with, the kind the young nobles talked about in the ‘rating women on a rainy night’ conversation. Meanwhile, for Utsusemi the relationship with Genji can be interpreted as her awareness of her life: both the life she has desired and the life she cannot change because of her karma. Thus, their relationship would seem to expose her sorrow at her karma and her abandonment of their relationship in the beginning. Utsusemi accompanies her husband when he is appointed as Hitachi no kami, ‘the Deputy Governor of Hitachi’.⁶² Twelve years later, she becomes a nun because of her husband’s death and her stepson’s advances.

The scenes of the secret meeting between Genji and Utsusemi are analogous to those between Genji and Fujutsubo, or rather, the former is the model for the latter. Genji’s attitude toward his relationship with Utsusemi is considerably different from

⁵⁸心づきなし (NKBZ 1: 192) (SNKBT 1: 84) and (NKBZ 1: 202-203) (SNKBT 1: 93) (Chapter 3)

⁵⁹ The name of Utsusemi (‘cast-off cicada shell’[T: 44]) derives from this incident. Genji returns the garment to Utsusemi with a poem when she leaves the capital with her husband in chapter 4.

⁶⁰ 空蟬の身をかへてける木のもとになほ人がらのなつかしきかな (NKBZ 1: 203) (SNKBT 1: 93)

*Underneath this tree, where the molting cicada shed her empty shell,
my longing still goes to her, for all I knew her to be.* (T: 52) (Chapter 3)

⁶¹ 空蟬の羽におく露の木がくれてしのびしのびにぬるる袖かな (NKBZ 1: 205) (SNKBT 1: 94)

*Just as drops of dew settle on cicada wings, concealed in this tree,
secretly, O secretly, these sleeves are wet with my tears.* (T: 52) (Chapter 3)

⁶² (T: 315)

that toward Fujitsubo, but if the inner life of the two female characters is focussed on, it can be seen that Utsusemi's way of thinking is a prototype of Fujitsubo's. Their sorrow and agony are similar. However, Utsusemi refuses him and Fujitsubo accepts him. Thus it can be seen that the relationship between Fujitsubo and Genji begins with Utsusemi abandoning her relations with him.

5.1.3 Characteristics of the Relationship between Genji and Rokujō

The story of the relationship between Genji and Rokujō is largely formed in chapter 9 ("Aoi") and the first half of chapter 10 ("Sakaki") in section 2 of part 1 for both. Rokujō, unlike Utsusemi, belongs to a high rank. After the death of her husband, the Kiritsubo emperor's younger brother, she lives with her daughter in her own mansion at Rokujō (Sixth Avenue) and elegantly participates in cultural society, for she is independent financially and socially. The narrator implies through his interior monologue that Rokujō's attachment to Genji is a burden on him.⁶³ The relationship between Genji and Rokujō has already cooled; she suffers from *yogare* 夜離れ, 'a husband/lover's rare visit to his wife/mistress.' Their story begins with her indecision as to whether or not to leave the capital for Ise with her daughter who is appointed High Priestess of the Ise Shrine, as she doubts his devotion to her.

This subsection mainly examines the scene of the 'carriage quarrel' incident, that of the 'living spirit' manifestation and that of Genji and Rokujō's parting at Nonomiya, to clarify the characteristics of the relationship between them.

Rokujō and Genji's Thoughts about the 'Carriage Quarrel' Incident

The 'carriage quarrel' takes place on the day before the Kamo Festival, *gokei* 御禊 (a ceremony of ritual purification). Rokujō wants to see the grand procession of the

⁶³何心もなきさし向ひをあはれと思すまに、あまり心深く、見る人も苦しき御ありさまを、すこし取り捨てばやと、思ひくらべられたまひける。(NKBZ 1: 237) (SNKBT 1: 121-122)

The more fondly he dwelled on the artless innocence before him, the more he longed to rid her a little of the pride that so unsettled him (T: 66) (Chapter 4 "Yūgao")

gokei, which Genji attends, because he rarely visits her. When Aoi's train of carriages arrives at Ichijō (First Avenue), every place has been occupied. Aoi's grooms and footmen fight with Rokujō's to clear a space. As a result Rokujō's carriage is pushed back and she has no view at all. After being defeated in the quarrel, Rokujō decides to go home without seeing the figure of Genji in the procession, but she cannot help waiting to see him. The narrator reveals Rokujō's unconscious feelings by highlighting her weakness. Of course, he totally ignores her because her carriage has been pushed far back from the Avenue. Interior monologue passages in example 27 show her feelings and thoughts.⁶⁴

27. 影をのみみたらし川のつれなきに身のうきほどぞいとど知らるる
 と、涙のこぼるるを人の見るもはしたなけれど、目もあやなる御さま、容貌のいと
 どう、出でばえを見ざらましかば、と思さる。(NKBZ 2: 18) (SNKBT 1: 295)
*"One fugitive glimpse as of a face in a stream
 tells me with new cruelty that I matter not at all!"*
 She did not like being seen to weep, but she knew how much she would have regretted
 missing the dazzling beauty and presence that on this great occasion shone more brilliantly
 than ever. (T: 168) (Chapter 9 "Aoi")

The first interior monologue is a poem composed by her expressing her sorrow at being completely ignored by Genji.⁶⁵ The later interior monologue as discussed in section 5.1.1.2 shows her acknowledgement of her attachment to him, employing the subjunctive, which effectively appears only once in her interior monologue passages.⁶⁶ Rokujō maintains her pride and reaffirms her love for Genji in this most humiliating experience.

On the contrary, Genji thinks of the incident only in terms of the relationship between his wife and his lover, excluding himself. Interior monologue passages

⁶⁴ Matsushita 2001, pp.72-73.

⁶⁵ Mushakōji Tatsuko 武者小路辰子 states that a poem composed alone by a character, one not exchanged with a lover, expresses overwhelming sorrow. (Mushakōji 1993, pp.201-203.)

⁶⁶ It is noted that the subjunctive, which shows all these women's love for Genji, appears in their interior monologue passages as discussed in example 15 for Fujitsubo, in example 26 for Utsusemi and example 27 for Rokujō.

underlined in example 28 expresses the personality of what he considers a desirable wife and his feelings towards his wife and lover.⁶⁷

28. 「なほ、あたは、重りかにおはする人の、ものに情おくれ、すくすくしきところつきたまへるあまりに、みづからはさしも思さざりけめども、かかるなからひは情かはすべきものともおぼいたらぬ御掟に従ひて、次々よからぬ人のせさせたるならむかし。御息所は、心ばせのいと恥づかしく、よしありておはするものを、いかに思しうむじにけん」といとはしくて、参うでたまへりけれど、斎宮のまだ本の宮におはしませば、櫛の憚りにことつけて、心やすくも対面したまはず。(NKBZ 2: 20-21) (SNKBT 1: 296-297)

Alas, he thought, despite her dignity she lacks kindness and tact. She cannot really have meant this to happen, but I suppose she sees so little reason why the two of them should think warmly of each other that those men of hers then took it on themselves to act as they did. The Haven is so fastidious and reserved by nature----it must have been a terrible experience for her. (T: 169) (Chapter 9)

The first half of this passage shows his unpleasant feeling toward Aoi and invokes an image of a desirable wife by comparison with Aoi. He requires his wife to be considerate of the feelings of his other wives/lovers, and to control her retainers. In the latter half of the interior monologue passage, Genji supposes Rokujō to be depressed. However, he does not act either as the husband of Aoi or as the lover of Rokujō. It can be interpreted that the ‘carriage quarrel’ incident is of little importance for him because he takes young Murasaki to see the Kamo Festival the day after the incident. Conversely, the ‘carriage quarrel’ incident brings Rokujō to humiliation and realisation of her attachment to him. Hence, there is a rift between the two. After the incident Genji does not change, that is to say, he continues to rarely visit her.

The Meanings of the ‘Living Spirit’ Manifestation for Both Genji and Rokujō

Aoi, already weakened by advanced pregnancy, is suffering from spirit possession, which makes her ill. Meanwhile, Rokujō has dreamed after the ‘carriage quarrel’ incident that she goes to Aoi with unusually violent intent and pushes and tugs Aoi. The following example 29 shows Rokujō’s thoughts and feelings concerning the ‘living spirit’ manifestation.⁶⁸

⁶⁷ Matsushita 2001, pp.82-83.

⁶⁸ Matsushita 2001, pp.76-77.

29. (1) あな心うや、げに身を棄ててや往にけむと、うつし心ならずおぼえたまふを
りをりもあれば、(2) さならぬことだに、人の御ためには、よさまのことをしも
言ひ出でぬ世なれば、ましてこれはいとよう言ひなしつべきたよりなり、と思すに、
 (3) いと名立たしう、「ひたすら世に亡くなりて後に怨み残すは世の常のことな
り。それだに人の上にては、罪深うゆゆしきを、現のわが身ながらさるうとましき
ことを言ひつけらるる、宿世のうきこと。(4) すべてつれなき人にいかで心もか
けきこえじ」と思し返せど、「思ふものを」なり。(NKBZ 2: 30-31) (SNKBT 1: 304-305)

Time after time she felt that she was not herself and that to her horror she had wandered away from her own body, until she saw that even if she were wrong, the world so unwillingly speaks well of anyone that the rumor of it would be embroidered upon everywhere with glee. She would, she knew, be talked of far and wide. No doubt it was common enough to leave a still-active malevolence behind after death, and this alone, when told of another, would arouse repulsion and fear; but that it should be her tragic destiny to have anything so horrible said of herself while she was still alive! No, she could not remain attached to so cruel a lover. Such were her thoughts, but hers was a case of “trying too hard to forget.” (T: 173) (Chapter 9)

Interior monologue passages underlined in example 29 consist of four parts (1)-(4), which show the process of Rokujō's decision: In (1) she assumes in quoting the poem composed by Ōshikōchi no Mitsune that her spirit wanders away from her flesh.⁶⁹ Then, in (2) she is certain that the rumour about her living spirit has spread, and in (3) she realises her karma is doomed. Finally, in (4) she reaches the decision not to think about him and to try to stop loving him. However, the narrator observes that trying not to think about him is, in fact, thinking about him.

Meanwhile, interior monologue passages (1) and (3) underlined, and free direct discourse (2) shadowed in example 30, show that Genji is in a state of shock and astonishment when he recognises that Rokujō's spirit possesses his wife, Aoi.

30. (1) いとあやしと思しめぐらすに、(2) ただかの御息所なりけり。あさましう、
人のとかく言ふを、よからぬ者どもの言ひ出づることと聞きにくく思してのたまひ
消つを、目に見ず見す、(3) 世にはかかることこそはありけれと、うとましくな
りぬ。(NKBZ 2: 34) (SNKBT 1: 307)

After a moment of shock he understood that he was in the presence of the Rokujō Haven. Alas, what he had dismissed so far as malicious rumor put about by the ignorant now proved to be patently true, and he saw with revulsion that such things really did happen. (T: 174) (Chapter 9)

⁶⁹ 身を捨ててゆきやしにけむ思ふより外なるものは心なりけり (古今和歌集 9 7 7)

Perhaps it went off, abandoning my body. The heart, I perceive, is far from being something that does just what one intends. (McCullough 1985, p.214)

After the death of his wife he receives a letter of condolence from Rokujō. His interior monologue shows his thoughts about the two women, his late wife and his lover: He concedes destiny in the death of his wife but he does not forgive Rokujō her living spirit manifestation.⁷⁰ He thinks with revulsion that his relations with Rokujō have definitely cooled. After Aoi's death, a rumour that Rokujō will be made Genji's legitimate wife spreads. However, Genji concludes that Rokujō is not suitable as his wife because of her heavy attachment to him and her living spirit manifestation, but is suitable as his lover because of her dignified and cultivated manner.⁷¹ Learning his thoughts, Rokujō decides to leave the capital for Ise.

Therefore, the two incidents show that the relationship between Genji and Rokujō is characterised as that of a triangle involving Aoi even though he does not fully appreciate the situation. This triangular relationship precedes that between Murasaki, Genji and Akashi, which will be discussed in 5.2.2. The triangle involving Rokujō is more primitive and fiercer than that involving Murasaki, because Rokujō's spirit possesses Aoi and kills her. Relevant to this point is Nomura's remark that the characterisation of Rokujō symbolises the tragedy of women in a polygamous society.⁷² However, the story of the relationship between Genji and Rokujō does not end with this situation. The narrator beautifully depicts their parting at Nonomiya: It is a day in late autumn, on the seventh of the ninth month. Under the brilliant

⁷⁰過ぎにし人は、とてもかくても、さるべきにこそはものしたまひけめ、何にさる事をさださとけざ
やかに見聞きけむと悔しきは、わが御心ながらなほえ思しなほすまじきなめりかし。 (NKBZ 2: 450
(SNKBT 1: 314-315)

Perhaps the lady he had lost had indeed been destined somehow to meet this end, but why should he have seen and heard the cause so clearly? Yes, he was bitter, and despite himself he did not think that he could ever feel the same about the Haven again. (T: 179) (Chapter 9)

⁷¹かの御息所はいといとほしけれど、まことのよるべと頼みきこえむには必ず心おかれぬべし、年ごろ
のやうにて見過ぐしたまはば、さるべきをりふしにもの聞こえあはする人にてはあらむなど、さすが
に事の外には思し放たず。 (NKBZ 2: 68-69) (SNKBT 1: 333)

As to the Rokujō Haven, her plight affected him very much, but things would never go well if he acknowledged her formally, whereas she was just the woman to discuss things with now and again, if she would only let him go on seeing her as in the past. He could not bring himself to give her up even now. (T: 189) (Chapter 9)

⁷² Nomura 1969, p.95.

moonlight they exchange poems, weep about lost time and days and spend the night together in a sad atmosphere. The sad but beautiful relationship between Genji and Rokujō emerges from within the narrated discourse in this scene of their parting.

The relationship between Genji and Rokujō is characterised as a relationship in which a woman reaffirms her love for a man even though his love for her has cooled, while a man ponders what a wife and a lover should be.

5.1.4 Summary

For Kazamaki the theme of the story of Genji and Fujitsubo is Genji's eternal longing for Fujitsubo; for Nomura it is Fujitsubo's persistent rejection of him; and for Takahashi it has to do with recapturing the imperial power usurped in Genji's childhood.

However, when Fujitsubo's love for Genji is focussed on and recognised, the story of Genji and Fujitsubo can be read as the story of the mutual relationship between man and woman. The matter of the subject is shifted from Genji as the centre to Genji and Fujitsubo as a pair, and from the frame of the story to the characters' states of mind. The story of Genji and Fujitsubo is mainly narrated through his earnest and serious love for her, accompanied by agony, and her hidden love for Genji. Fujitsubo (the Kiritsubo Emperor's wife) appears as a woman who is the image of Genji's deceased mother. This section has examined Genji's longing for her, a woman who cannot be compared to anyone living in the real world, and simultaneously demonstrated Fujitsubo's love for him, referring to interior monologue passages assigned to Utsusemi and Rokujō

Utsusemi's state of mind concerning her relationship with Genji is more specifically depicted in her interior monologue passages than Fujitsubo's. Utsusemi's interior monologue employing subjunctive expressions shows the chain of her thoughts: She feels more honoured than not by Genji's love and is attracted to him, but decides to refuse him because she regards her karma as her relationship with her middle-ranking husband. Utsusemi's way of thinking seems to be a prototype of

Fujitsubo's, although Fujitsubo accepts Genji. Rokujō's interior monologue repeatedly expresses her attachment to Genji and depicts her as a woman who is troubled by the waning of his love. Rokujō's recognition of her love for Genji also throws light on Fujitsubo's state of mind.

Even though Fujitsubo's love for Genji is recognisable, her love does not reach Genji. She composes a poem, which shows her sincere love for him by using the word *aware*, as discussed in 5.1.1.2. The word *aware* in her poem goes unheeded. There is no reference to the word *aware* in either narratised discourse or Genji's interior monologue. Their two-night secret meeting in chapter 10 ("Sakaki") leads Genji to conclude that he is refused by her, so that he behaves desperately. At the end of a series of desperate actions he sends a letter accompanied by autumn leaves, as he did in his childhood. Although she receives it, she decides to renounce the world to protect her son's status on the day of the first anniversary of the Kiritsubo Emperor's death. The change in the political situation influences her decision.

With respect to Genji's state of mind, Genji wonders why Utsusemi refuses him, although she had relations with him once. Her refusal attracts him so that he pursues his relationship with her. He nonetheless understands neither her thoughts nor her behaviour. Genji regards Rokujō as distasteful when he finds her spirit possessing his wife. Hence, he does not alter his attitude toward her despite her strong attachment to him. He thinks about a desirable wife who is considerate of the feelings of his other wives/lovers after hearing of the carriage quarrel between Aoi and Rokujō. Genji first realises Fujitsubo's love during his exile. Fujitsubo expresses her deep sorrow arising from her restraint in showing her love for him when she is resigned to her death. Behind these relationships, difficulty in communicating with each other emerges. Thus, the stories of the male-female relationships present the love and agony of all involved.

5.2 Characteristics of Genji's Relationships with Murasaki and Akashi in Sections 1-3 of Part 1

The story of the relationship between Genji and Murasaki is intermittently narrated after chapter 5, while Murasaki occupies the status of the central female character in chapters 5 and 20, and shares it with others in chapters 12 and 33. Murasaki appears in chapter 5 as a girl who bears an astonishing resemblance to Fujitsubo. Suzuki Kazuo explains Genji's attraction to Murasaki as springing from his love for Fujitsubo. Suzuki calls it a structure based on *murasaki no yukari* 紫のゆかり (the purple connection), which is a technique used for unfolding the plot of the tale.⁷³ Kiritsubo no kōi (Paulownia Court lady), the name of Genji's mother, is related to purple because of the colour of the flower of the paulownia. The name of Fujitsubo (Wisteria Court lady) as discussed in section 5.1 is also related to purple. And then the name of Murasaki, which derives from Genji's poem,⁷⁴ means the root of the *murasaki* plant, which produces dye for purple. Furthermore, Genji finds that she is a niece of Fujitsubo. Hence, the purple connection flows from Genji's deceased mother to Fujitsubo through to Murasaki. Genji's relationship with Akashi, which involves Murasaki, is narrated in chapters 12-14 and 18-19. The story of Genji and Akashi has a somewhat similar plot in terms of his acquisition of power: The son of Genji and Fujitsubo ascends the throne and the daughter of Genji and Akashi becomes the Empress.

These two relationships are somewhat related to or influenced by the relationship between Genji and Fujitsubo. These relationships are, however, different from those between Genji and the three female characters as discussed in 5.1, for they constitute Genji's married life for a long period of time. Section 5.2 examines the

⁷³ Suzuki 1989, pp.66-69.

⁷⁴ 手に摘みていつしかも見む紫のねにかよひける野辺の若草 (NKBZ 1: 314) (SNKBT 1: 182)

How glad I would be to pick and soon make mine that little wild plant / sprung up from the very root shared by the murasaki. (T: 100) (Chapter 5 "Wakamurasaki")

characteristics of the relationship between Genji and Murasaki, and between Genji and Akashi, to uncover clues to the theme of part 1.

5.2.1 Characteristics of the Relationship between Genji and Murasaki

Abe Akio suggests that Murasaki cannot be identified as the main female character in part 1 of the tale, because these stories are constructed not by the daily life Genji shares with her but by unfolding events.⁷⁵ Saigō Nobutsuna also claims that in part 1 Murasaki does not make her presence felt; it is as if she were just a doll.⁷⁶ Conversely, Nagai Kazuko 永井和子 asserts that *The Tale of Genji*, which differs from earlier tales, pursues the theme of the relation between man and woman in daily life. Therefore, Nagai continues, Murasaki, characterised as a person who is Genji's life partner, can be identified as the distinct main female character even though Murasaki appears as the main female character only in chapter 5 in part 1.⁷⁷ Akiyama Ken confirms that Murasaki is the only woman who begins to live with Genji and ends her life beside him, hence she can be identified as the main female character through parts 1 and 2 in the tale. To establish the characterisation of Murasaki may be, he continues, to clarify the essence of the tale.⁷⁸ From the viewpoint of quantity of interior monologue, Murasaki has the second highest frequency of interior monologue of the female characters in part 1 and has been identified as one of the central female characters in part 1 in the previous chapter.

The main aim of this section is to examine the meaning of the story of the relationship between Genji and Murasaki by focussing on categories and contents of discourse, because it seems that their relationship is differently characterised by use of different types of discourse. This section first explores the relationship between Genji and Murasaki in the process of their changing relationship, because their

⁷⁵ Abe 1989, p.229.

⁷⁶ Saigō 1983, p.144.

⁷⁷ Nagai 1993, pp.171-172.

⁷⁸ Akiyama 1987, p.75.

relationship is not fixed, and next, clarifies the characteristics of their relationship through these analyses.

To this end, section 5.2.1 is organised as follows. Sections 5.2.1.1-5.2.1.5 are: the beginning of their relationship, the marriage, the change in Murasaki from an innocent young girl to what a wife should be, both Genji and Murasaki's thoughts in the triangular relationships, and the formation of the relationship between Genji and Murasaki in those relationships, respectively.

5.2.1.1 The Beginning of the Relationship between Genji and Murasaki

Section 5.2.1.1 examines both how and what Genji thinks of Murasaki, and Murasaki thinks of Genji at the beginning of their relationship.

Bringing up Murasaki to be Genji's Desirable Woman

Genji's feelings about Murasaki at the very beginning of the relationship seem to be based on three thoughts when the discourse in the scenes of both his watching her through the fence and his abduction of her are analysed. First, he thinks that Murasaki bears a resemblance to Fujitsubo: this thought appears in his interior monologue passage when he looks at Murasaki.⁷⁹ Second, he thinks that her circumstances are identical with his: He lost his mother and his grandmother during childhood, and so did she. The second thought appears in his interior monologue passage, in which he sympathises with her on hearing of her grandmother's death.⁸⁰ Third, he thinks that

⁷⁹さるは、限りなう心を尽くしきこゆる人に、いとよう似たてまつれるが、まもらるるなりけり、と思ふにも涙ぞ落つる。(NKBZ 1: 281) (SNKBT 1: 158)

Indeed, he wept when he realised that it was her close resemblance to the lady who claimed all his heart that made it impossible for him to take his eye off her. (T: 87) (Chapter 5)

⁸⁰世の中のはかなさもあはれに、うしろめたげに思へりし人もいかならむ、幼きほどに恋ひやすらむ、故御息所に後れたてまつりしなど、はかばかしからねと思ひ出でて、浅からずとぶらひたまへり。(NKBZ 1: 314-315) (SNKBT 1: 183)

Genji felt the frailty of life sharply as he read it, and he wondered anxiously how the little girl whose future had so worried her was now getting on. Young as she was, did she miss her grandmother? He remembered losing his own mother, if only dimly, and he took care to keep in touch with her. (T: 100) (Chapter 5)

she is so young that he can educate her to be a desirable woman: When he catches sight of her weeping over her lost sparrow, the third thought appears in his interior monologue.⁸¹ After hearing that Murasaki is in fact Fujitsubo's niece, his desire to take and bring her up to be his woman emerges.⁸²

After taking Murasaki to his Nijō estate, Genji writes down all manner of poems and draws all kinds of pictures to provide good examples for her.⁸³ He orders gentlewomen to put on her make-up.⁸⁴ He also educates her, as in example 31.

31. 愛敬こぼるるやうにて、おはしながらとくも渡りたまはぬ、なまうらめしかりければ、例ならず背きたまへるなるべし、端の方についゐて、「こちや」とのたまへどおどろかず、「入りぬる磯の」と口ずさみて、口おほひしたまへるさま、いみじうざれてうつくし。「あなにく。かかること口馴れたまひにけりな。みるめにあくは正なきことぞよ」とて、人召して、御琴取り寄せて弾かせたてまつりたまふ。「箏の琴は、中の細緒のたへがたきこそとせけれ」とて、平調におしきだして調べたまふ。掻き合はせばかり弾きて、さしやりたまへれば、え怨じはせず、いとうつくしう弾きたまふ。ちひさき御ほどに、さしやりてゆしたまふ御手つき、いとうつくしければ、らうたしと思して、笛吹き鳴らしつつ教へたまふ。いとさとくて、かたき調子どもを、ただ一わたりに習ひとりたまふ。おほかた、らうらうしうをかしき御心ばへを、思ひしことかなふ、と思す。(NKBZ 1: 403-404) (SNKBT 1: 255)

Irresistible or not, she still had a mind to make him smart for not having come straight to see her when he got home, and so for once she was pouting.

"Come here!" he sat down near the veranda.

She hummed "when the tide is high" and put her sleeve bewitchingly to her mouth.

"Dear me, when did you start quoting poems like that? It is not good for people to see each other *all* the time."

He had a *koto* brought in for her to play. "The *sō no koto* is awkward because the

⁸¹ ねびゆかむさまゆかしき人かな、と目とまりたまふ。(NKBZ 1: 281) (SNKBT 1: 158)

She is one I would like to see when she grows up! Genji thought, fascinated. (T: 87) (Chapter 5)

⁸² 人のほどもあてにをかしう、なかなかのさかしら心なく、うち語らひて心のままに教へ生ほし立てて見ばや、と思す。(NKBZ 1: 287-288) (SNKBT 1: 162-163)

She was of distinguished parentage, she was delightful, and she showed no distressing tendency to talk back. How he would love to have her with him and bring her up as he pleased! (T: 89) (Chapter 5)

⁸³ やがて本にと思すにや、手習絵などさまざまにかきつつ見せたてまつりたまふ。(NKBZ 1: 333) (SNKBT 1: 196)

He wrote or painted all sorts of things to show her, no doubt with thought of making them up for her straightaway into a book, (T: 108) (Chapter 5)

⁸⁴ 古代の祖母君の御なごりにて、齒ぐろめもまだしかりけるを、ひきつくろはせたまへれば、眉のけざやかになりたるもうつくしうきよらなり。(NKBZ 1: 379) (SNKBT 1: 233)

In deference to her grandmother's old-fashioned manners her teeth had not yet received any blacking, but he had had her made up, and the sharp line of her eyebrows was very attractive. (T 130) (Chapter 6 "Suetsumuhana")

Example 31 clearly shows how Genji educates Murasaki. First, Genji tenderly admonishes her that a woman who lives with him is not allow to complain of his rare visits, when she quotes a *Man'yōshū* poem to express jealousy.⁸⁵ Second, Genji shows how men and women should converse, quoting from poems: he uses the image of the poem quoted by her and implies a phrase of the poem in *Kokin wakashū*.⁸⁶ Third, he relieves her jealousy and directs her attention to music, a *koto* lesson. She accepts his education. It can be seen that Genji is a tactful instructor in teaching not only subjects themselves but also the makings of a pleasant personality. The effects of his education become apparent, as follows:

32. 日ごろの御物語、御琴などをしへ暮らして、出でたまふを、例の、と口惜しう思せど、今はいとうならはされて、わりなくは慕ひまつはさず。(NKBZ 1: 431)
(SNKBT 1: 280)

Genji spent the day telling her what he had been up to lately and giving her a koto lesson, and although she was as sad as ever when he went out again, she used to it now and did not cling him as before. (T: 158) (Chapter 8 “Hana no en”)

Even though Genji has not returned to his Nijō estate for a long time, Murasaki does not complain despite being jealous. Her attitude toward Genji is contrasted with Aoi's. Unlike Murasaki, Aoi, his legitimate wife, refuses to see him when he returns home after a long period of absence.⁸⁷

⁸⁵ 「潮満てば入りぬる磯の草なれや見らく少なく恋ふらくの多き」 (万葉集 7・1394) Tyler's translation of the poem is: Is he seaweed on the shore, covered when the tide is high? I see him so little and miss him so much! (*Shūishū* 967, also *Man'yōshū* 1389) (T: 143)

⁸⁶ 「伊勢の海人朝な夕なに潜くてふみるめに人を飽くよしもがな」 (古今集・恋4・読人しらず) The poem is translated by Tyler, as follows: Would that I might have enough of the seaweed [*mirume*, also “meeting” with a lover] for which the seafolk dive, they say, morning and evening at Ise. (*Kokinshū* 683) (T: 143)

⁸⁷ 大殿には、例の、ふとも対面したまはず。(NKBZ 1: 431) (SNKBT 1: 280)

At His Excellency's the lady refused as usual to see him straightaway. (T: 159) (Chapter 8)

It can be seen that Murasaki begins to become a desirable woman and acts as a surrogate of Fujitsubo for Genji. She is the successor to Fujitsubo both in lineage and beauty; she has a talent for composing poems, writing a good hand, drawing pictures, and playing a *koto*; she can converse with him gracefully; most importantly, she never complains about his absence. In the last instance, Genji deliberately attempts to bring her up not to be a woman like Rokujō, who is strongly attached to him and is jealous.⁸⁸

The Ambiguous Relationship

Murasaki's first impression of Genji is that he is splendid. When a gentlewoman persuades her to become his child, she accepts the idea,⁸⁹ because her father lives apart from her and rarely visits her. On the other hand, Genji behaves like a husband toward young Murasaki in the scene where he visits her after she returns from her great-uncle's cottage in the northern mountains, where she has been mourning her grandmother. Realising that the man there is not her father but Genji, she wants to withdraw from his presence, but the nurse pushes her toward him. He strokes her hair under her garment and catches her hand. When she says, "I want to sleep," and withdraws to her chamber, he follows her. He understands his behaviour is excessive but he continues to behave like a husband. After spending the night he sends her a picture instead of the usual next-morning letter.

Genji seems also to lie down with Murasaki on the very day when he takes her to his Nijō estate, persuading her to do so despite her appeal for withdrawal. He wakes her up and talks gently to her, showing her beautiful pictures and many things

⁸⁸ つれながら、さるべきをりをりのあはれを過ぎたまはぬ、これこそかたみに情も見はつべきわざなれ、なほゆゑつきよし過ぎて、人目に見ゆばかりなるは、あまりの難も出で来けり。対の姫君をさは生ほしたてじ、と思す。(NKBZ 2: 51-52) (SNKBT 1: 320-321)

Distant she might be, but she never failed to respond just as she should, and this, he believed, was why their feeling for each other would endure, for surely the pretensions and affections that put a woman on show for everyone only display her worst shortcomings. No, he said to himself, that was not how he meant to bring up the young lady in his west wing. (T: 182) (Chapter 9 "Aoi")

⁸⁹ (NKBZ 1: 298-299) (SNKBT 1: 171) (Chapter 5)

for her dolls. After a while she gets used to him and does not dislike being held in his arms. His relationship with her is ambiguous: half husband and wife without having sex, and half father and child.

The following example shows how Genji thinks about his relations with Murasaki.

33. (1) さかしら心あり、何くれとむつかしき筋になりぬれば、わが心地もすこし違ふふしも出で来やと、心おかれ、人も恨みがちに、思ひのほかのこと、おのづから出で来るを、いとをかしきもてあそびなり。(2) むすめなどはた、かばかりになれば、心やすくうちふるまひ、隔てなきさまに臥し起きなどは、えしもすまじきを、これは、いとさま変りたるかしづきぐさなり、と思ほいためり。(NKBZ 1: 336) (SNKBT 198)

A woman may be so querulous and so quick to make an issue of the smallest lapse that the man takes a dislike to her, fearing that whatever he does may unleash bitter reproaches, until an estrangement that neither had wished for becomes a reality; but not so for Genji with his delightful companion. No daughter by the time she reaches this age can be as free with her father, sleep so intimately beside him, or rise so blithely with him in the morning as this young lady did with Genji, until Genji himself must have wondered at being able to lavish his affection on so rare a treasure. (T 109) (Chapter 5)

The interior monologue sentences (1) and (2) in example 33 show Genji's thoughts about Murasaki comparing her to a mature woman and a daughter, respectively. Hagiwara comments on the word *sakashira gokoro*, shadowed, quoting the annotation by *Kogetsu shō*, that it means jealousy, and then comments on sentence (1) that if Genji had relations with a mature woman who is jealous he would take a dislike to her and then she would feel bitter about him and they would divorce; however, he has no such experience with her, so he regards Murasaki as 'his delightful companion.'⁹⁰ With respect to sentence (2), Motoori interprets it as Genji's treatment of Murasaki as a daughter and points out that his way of loving her is strange in comparison with that of a typical father.⁹¹ Hence, Genji seems to regard his relationship with Murasaki as one that is neither the same as that between husband

⁹⁰年たけてまことの夫婦とならんにもしさかしら心ありてむつかしきすぢにねたみなどせば我心にもたがふ事も出来やせんところもかるべしさらば女がたも恨みがちになりて案外の事も自然といでこんを今はまださることもなければをかしき遊び物也といふ意なるべし (Hagiwara 1909, p.412)

⁹¹これはまことのむすめとはさまかはりたる、かしづきぐさといふ也、……かしづきぐさとは、もはらむすめにつきていふ言葉也 (Motoori 1969, p.396.)

and wife nor that between father and daughter, even though he sleeps with her in the same chamber: in other words, the relationship excludes trouble related to jealousy and includes intimacy.

Murasaki's recognition of her relations with Genji appears in her interior monologue passage underlined in example 34.

34. 心の中に、我はさは男まうけてけり、この人々の男とてあるは、みにくくこそあれ、
我はかくをかしげに若き人をも持たりけるかな、と、今ぞ思ほし知りける。 (NKBZ
 1: 394) (SNKBT 1: 248)
 So I have a husband, do I! The men all these women call their husbands are nothing to look at,
 but *mine* is a handsome young man! The idea was a revelation. (T: 139) (Chapter 7)

This interior monologue appears when Shōnagon, her gentlewoman, makes Murasaki feel ashamed to play with dolls despite her age and teases her into behaving like a gentle wife. Murasaki is proud of her relations with Genji. However, she does not understand what a husband-wife relationship means, but thinks about it in a way similar to playing with dolls. Her understanding of their relationship thus can also be regarded as vague.

Nagai Kazuko also comments that the relationship between Genji and Murasaki in part 1 is based on that between father and daughter. She is convinced that Genji's relations with Murasaki allow him to make advances to other women, because the relationships do not conflict.⁹²

5.2.1.2 The Marriage

Understanding of the customary process of marriage in the Heian period is required to contrast an ordinary marriage with that of Genji and Murasaki. According to examples in the tale, first, a girl's parents hold their girl's donning of the train ceremony to show her becoming of marriageable age.⁹³ Second, a young man, her future bridegroom sends a letter including a poem. In general, gentlewomen mediate between them. They exchange their letters (poems) over a period. Third, the man

⁹² Nagai 1993, pp.168-169.

⁹³ *Mogi* 裳着, the donning of the train, is the ceremony of the coming age for a girl, at which she first puts on *mo* 裳, a train. It is done when a girl is eleven to fifteen years old.

makes the gentlewoman lead him to the woman under the parents' authorisation. Then, they spend a night together. After leaving the woman's house, the man must send a poem called *kinuginu no fumi* 後朝の文 ('next-morning letter'). He also visits her for the following two nights.⁹⁴ Finally, the ceremony of third-night cakes makes their marriage public. Thus a normal duolocal marriage (a husband visiting a wife) begins. Haruo Shirane remarks that the only affair in the early chapters to conform to the usual aristocratic marriage is Genji's relationship to Aoi.⁹⁵

The process of Genji's marriage to Murasaki is quite different from a normal duolocal marriage. The narrator reports their marriage as follows: 'he rose early while she rose not at all (T: 186).' Next section examines how and what Genji and Murasaki think about the new relationship, marriage, and analyses which types of discourse are employed to depict the event.

Genji's Thoughts and Actions in His Marriage to Murasaki

Genji's circumstances are ready for his marriage to Murasaki: he comes out of mourning for his wife Aoi; he realises Murasaki's growth and resemblance to Fujitsubo when he returns to his Nijō estate; he occasionally makes advances to her even though she does not understand his intentions. Hence, his marriage with her, more precisely, his consummation with her is predetermined. He fulfils not only the role of a husband but also that of a father or a gentlewoman. He tries to make their marriage formal for her. First, the next morning he leaves from the west wing for the east wing, because he attempts to act according to the style of a duolocal marriage. Second, he leaves the next-morning letter, and an inkstone to let her know she has to respond. If a talented gentlewoman served Murasaki, she would teach her how to reply to his letter. However, there are no gentlewomen who understand their marriage and can take care of her. Third, in the afternoon he visits and soothes her when he

⁹⁴ According to Yamanaka Yutaka 山中裕, formal marriage in the Heian period was composed of a series of three days. (Yamanaka 1966, p.20.)

⁹⁵ Shirane 1987, p.49.

finds her weeping and sweating. Finally, he, instead of Murasaki's father, orders Koremitsu (his retainer) to make third-night cakes, although her parents should prepare the ceremony of third-night cakes. Genji's thoughts and actions above are depicted in narratised discourse. Interior monologue assigned to him only appears after these descriptions. It shows Genji's thoughts about Murasaki.

35. 「年ごろあはれと思ひきこえつるは片端にもあらざりけり。人の心こそうたてあるものはあれ。今は、一夜も隔てむことのわりなかるべきこと」と思さる。(NKBZ 2: 66) (SNKBT 1: 331)
 What she used to mean to me is nothing compared to what she means to me now! He reflected. How unruly the heart is! I could not bear one night away from her! (T: 188) (Chapter 9)

Genji rejoices at his new relations with Murasaki and begins to love her much more than before. Shōnagon, Murasaki's gentlewoman, sheds tears of gratitude when she learns of their marriage on seeing the ceremony of third night cakes. However, Murasaki has difficulty accepting the new relations with him.

Murasaki's Shock

Left alone in their chamber, Murasaki finds a knotted letter at her pillow. She opens and reads it. She realises that it is a poem composed by Genji expressing the experiences of the previous night.⁹⁶ Interior monologue underlined in example 36 shows her feelings when she reads his next-morning letter.

36. かかる御心おはすらむとはかけても思し寄らざりしかば、などてかう心うかりける御心をうらなく頼もしきものに思ひきこえけむ、とあさましく思さる。(NKBZ 2: 64) (SNKBT 1: 330)
 she had never suspected him of such intentions, and she could only wonder bitterly why in her innocence she had ever trusted anyone with such horrid ideas. (T: 187) (Chapter 9)

She is perplexed at the sudden change of their relationship and deeply hurt by the way in which he unexpectedly had intercourse with her. She also regrets having completely trusted that he had no intention to have these relations with her. The adjective *uranaku* shadowed in the example expresses her regret. If she had been

⁹⁶ あやなくも隔てけるかな夜を重ねさすがに馴れしよるの衣を (NKBZ 2: 64) (SNKBT 1: 330)

Ah, what distance kept us so strangely apart, when night after night / we two yet lay side by side in our overlapping clothes. (T: 187) (Chapter 9)

brought up under the protection of her mother or her wet nurse/gentlewoman, she would have been taught the meanings of the previous night, to soothe her nerves. Although Shōnagon, her nurse and other gentlewomen, serve her, they hesitate to serve her closely in the chamber because of Genji's existence. Hence, they neither realise what happens nor provide her with the knowledge concerning marriage. Consequently, Murasaki does not have any preliminary knowledge about marriage, even the meaning of the next-morning letter. There is a huge difference between Genji and Murasaki: Genji, on the one hand, is depicted as a confident man who is pleased to have relations with Murasaki whom he has brought up as a desirable woman; Murasaki, on the other hand, is described as a grief-stricken girl whose trust has been betrayed by the father-like Genji.

While Genji plans to inform her father of their marriage and to hold her donning of the train ceremony, she disregards his plans and still thinks about him as follows:

37. 女君はこよなう疎みきこえたまひて、「年ごろよろづに頼みきこえて、まつはしきこえけるこそあさましき心なりけれ」と、悔しうのみ思して、さやかにも見あはせ
たてまつりたまはず、(NKBZ 2: 69) (SNKBT 1: 334)
----except that she had now taken a keen dislike to him. She so bitterly rued giving him all
those years of trust and affection that she would not even look him properly in the eye, and
she displayed only aversion for his lightest remark. (T: 189) (Chapter 9)

Genji's act of having relations with her destroys her innocent trust. Her thoughts and feelings appear in her interior monologue. Her shock seems to remain deep in her mind, for it or similar feelings appear in her interior monologue whenever Genji betrays her trust. The narrator expresses Genji's acts in innocuous language, and Genji seems not to realise her feelings.

5.2.1.3 The Change in Murasaki from an Innocent Young Girl to What a Wife Should Be

The narrator introduces a new characterisation of Murasaki in chapter 10 ("Sakaki"), changing an innocent young Murasaki into what a wife should be. This new characterisation of Murasaki is not depicted as a process of spontaneous change in her state of mind, but is formed from rumours about her, her attitude toward Genji and

his treatment of her.⁹⁷ To put this another way, it can be seen that the story of the relationship between Genji and Murasaki progresses in a way that ignores Murasaki's shock and her subsequent state of mind. Section 5.2.1.3 discusses the new characterisation of Murasaki after chapter 10, focussing on the different categories of discourse.

Murasaki as a Lucky Woman

After her marriage, a new characterisation of Murasaki appears in narratised discourse in example 38 below.

38. 西の対の姫君の御幸ひを、世人もめできこゆ。少納言なども、人知れず、故尼上の御祈りのしるしと見たてまつる。父親王も思ふさまに聞こえかはしたまふ。嫡腹の、限りなくと思すは、はかばかしうもえあらぬに、ねたげなること多くて、継母の北の方、安からず思すべし。物語に、ことさらに作り出でたるやうなる御ありさまなり。(NKBZ 2: 95-96) (SNKBT 1: 356-357)

All the world admired the good fortune enjoyed by the lady in Genji's west wing. Privately, Shōnagon attributed it entirely to the prayers of her mistress, the late nun. His Highness corresponded with his daughter as he pleased, no doubt to her stepmother's chagrin, since the daughters this lady had thought destined to rise high had failed instead and were only a disappointment. The happy fate of Genji's darling was just like a fiction in a tale. (T: 201) (Chapter 10 "Sakaki")

The narrator describes Murasaki as a lucky woman who wins Genji's favour, by means of referring to rumour, Shōnagon's attitude, and her father and her stepmother's thoughts. The narrator seems to depict Murasaki as the heroine in a story of an ill-treated stepchild who marries a hero of high rank in the end. In other words, the narrator characterises Murasaki in terms not of her inner self but her outer life. Hence the narrator does not mention her state of mind after the shock.

Murasaki as a Mature Woman

Murasaki as a mature woman appears in her poem (shadowed) and Genji's interior monologue (underlined) in example 39.

39. (A1) 行き離れぬべしやと試みはべる道なれど、つれづれも慰めがたう、心細さまさりてなむ。聞きさしたることありて、やすらひはべるほど、いかに。

⁹⁷ The narrator changes the characterisation of Tamakazura from that of an innocent maiden to that of a mature woman in chapter 25 "Hotaru" in a way similar to Murasaki's metamorphosis.

など、陸奥国紙にうちとけ書きたまへるさへぞめでたき。

(A2) あさぢふの露のやどりに君をおきて四方のあらしぞ静心なき
などこまやかなるに、女君もうち泣きたまひぬ。御返り、白き色紙に、

(B) 風吹けばまづぞみだるる色かはるあさぢか露にかかるさがに
とのみあり。「御手はいとをかしうのみなりまさるものかな」と独りごちて、うつ
くしとほほ笑みたまふ。常に書きかはしたまへば、わか御手にいとよく似て、今す
こしなまめかしう、女しきところ書き添へたまへり。何ごとにつけても、けしうは
あらず生ほし立てたりかし、と思ほす。(NKBZ 2: 110) (SNKBT 1: 367-368)

“(A1) I thought I might see whether I really could give it all up,” he wrote, for example, “but time drags by all too slowly, and I am gloomier than ever. I still have more questions, and I am uncertain what to do. What about you?” Even this from him, casually set down on Michinokuni paper, was a pleasure to look at.

“(A2) *Having left you there, frailly lodged as a dewdrop trembling on a leaf,
I am prey to many fears whenever the four winds blow,*”

he had added with deep feeling, and his reader wept. On thin white paper she replied,

“(B) *Ah, when the winds blow, how the spider’s thread that hangs on that fading leaf
quickly tangles, and my heart trembles lest it be betrayed!*”

That was all.

Her writing is prettier all the time, he said to himself, smiling with pleasure at how lovely she was. They corresponded so often that her writing looked very like his, though with an added touch of feminine grace. I seem to have brought her up quite nicely in every way. (T: 206) (Chapter 10)

When Genji shuts himself up in the temple because of Fujitsubo’s refusal, he sends a letter (A1) including a poem (A2) to Murasaki. His letter shows his indecision about whether or not to renounce the world, and his consideration for Murasaki. In Murasaki’s poem (B), she compares the image of herself to the thread of a spider, which can easily be broken, and regards herself as a fragile woman who waits for him, afraid of his inconstancies. Interior monologue assigned to Genji underlined in the example expresses his thought that she has been brought up well in terms not only of skills of poem and hand-writing but also femininity. Hence Murasaki is characterised here as a mature woman who understands the meaning of the man-woman relationship.

Murasaki as a Householder of the Nijō Estate

When Genji decides to take refuge in voluntary exile and leaves for Suma, he recognises his strong affection for Murasaki. He wants to be secretly accompanied by

her, but he abandons his plan because of his circumstances.⁹⁸ He not only loves her but also trusts her, for he leaves the documents of manors, pastures and so on in her care and entrusts his gentlewomen and retainers to her.⁹⁹ She takes responsibility for making his clothes in Suma and sending them.¹⁰⁰ Gentlewomen at the Nijō estate, including those who served Genji, begin to rely on her, because they know that she is considerate of the feelings of others.¹⁰¹ She can now become a woman who has a talent for practical matters. The administration of the Nijō estate is under her charge; hence she can be regarded as a householder/mistress of this residence.

It would seem that this new characterisation of Murasaki is formed by three images: the image of a lucky woman who is loved by Genji, that of a mature woman who understands the meaning of man-woman relationships, and that of a trustworthy woman who has the ability to manage their household. It is noted that this new characterisation of Murasaki is mainly based on narratised discourse from the viewpoint of the narrator, and sometimes on discourse from the viewpoint of Genji. Interior monologue attributed to Murasaki is not involved in this characterisation. How Murasaki thinks about her relations with Genji remains unexplained.

5.2.1.4 Formation of the Relationship between Genji and Murasaki in the First Triangle

Section 5.2.1.4 examines how Genji and Murasaki think about their relationship in the first triangle in which he becomes involved with Akashi. This is achieved by focussing on different categories of discourse, namely written insert, conversation

⁹⁸ 女君も心細うのみ思ひたまへるを、幾年そのほどと限りある道にもあらず、逢ふを限りに隔たり行かんも、定めなき世に、やがて別るべき門出にもやといみじうおぼえたまへば、忍びてもろともにもやと思し寄るをりあれど、(NKBZ 2: 154) (SNKBT 2: 4-5)

---and she herself was forlorn; and now they despaired that he would be gone for years and years and that despite their longing to be reunited, life might play them false and he might be setting out for good. He therefore wondered sometimes whether he should quietly take her with him; (T: 229) (Chapter 12 “Suma”)

⁹⁹ (NKBZ 2: 168) (SNKBT 2: 15) (T: 235) (Chapter 12)

¹⁰⁰ (NKBZ 2: 182) (SNKBT 2: 25) (T: 240) (Chapter 12)

¹⁰¹ (NKBZ 2: 198-199) (SNKBT 2: 37) (T: 248) (Chapter 12)

and interior monologue. First, it explores Genji's thoughts concerning his relations with both Murasaki and Akashi. Then, it investigates Murasaki's thoughts concerning her relations with Genji when she is informed of his relationship with Akashi. Finally, it examines how Genji educates Murasaki to control her jealousy, which he believes hinders the formation of an unblemished husband-wife relationship, and how she accepts his education.

Genji's Thoughts on His Relations with Both Murasaki and Akashi

Genji decides to leave Suma where he is in exile, because of a terrible storm, his dream of the late Kiritsubo Emperor and the guidance of the God of Sumiyoshi. Meanwhile Akashi's father (the Akashi monk) comes to take him to the Akashi coast having been told by the God of Sumiyoshi to do so. Genji reflects that his exile might be fated by a bond with Akashi from their past lives, after learning about the Akashi monk's intention to marry his daughter to a high-ranking noble to restore his family. Genji accepts the Akashi monk's offer and visits Akashi, even though he thinks that the Akashi monk should bring his daughter to him.¹⁰²

On the way to his first visit to Akashi, Genji composes a poem remembering Murasaki.¹⁰³ It would seem that Genji assures himself in his mind that he loves Murasaki the most, although he is going to visit Akashi and to consummate a marriage on this night. The narrator remarks on Akashi's resemblance to Rokujō, that is to say, Akashi looks like a highborn lady who is dignified and graceful. After this night Genji often visits Akashi. He is afraid that Murasaki will hear a rumour of his relations with Akashi and he sends a letter including a poem (example 40) to Murasaki.

¹⁰² According to Abe Akio, a highborn noble like Genji only visits a woman of appropriate rank and he brings a low-ranking woman to his own house in the Heian period. (Abe 1959, pp.335-338)

¹⁰³ 秋の夜のつきげの駒よわが恋ふる雲みをかけれ時のまも見ん(NKBZ 2: 245) (SNKBT 2: 76)

On this autumn night, O steed with coat of moonlight, soar on through the skies, that for just a little while I may be there with my love! (T: 269) (Chapter 13)

40. まことや、我ながら心より外なるなほざりごとにて、疎まれたてまつりしふしぶしを、思ひ出づるさへ胸いたきに、またあやうものはかなき夢をこそ見はべりしか。かう聞こゆる間はず語りに、隔てなき心のほどは思しあはせよ。誓ひしことも。何ごとにつけても、

しほしほとまづぞ泣かるるかりそめのみるめはあまのすさびなれども (NKBZ 2:249) (SNKBT 2: 78-79)

“I should add that although it is agony to remember how my foolishness has sometimes earned me your displeasure, when it disappoints even me, I have again strangely enough dreamed a little dream. Please understand from this unprompted confession how wholly I am yours. ‘If my promise...’” And he continued, “At each thought of you,

Salty stream of brine spring to his eyes and he weeps: the man of the shore

harvesting seaweed pleasures followed just a passing whim.” (T: 270) (Chapter 13 “Akashi”)

What becomes clear in this letter is: (1) He informs Murasaki about his relations with Akashi in person by using the term ‘dream,’ more precisely ‘I have ---- dreamed a little dream’; (2) he has had the experience of Murasaki becoming jealous when he has an affair with another woman; (3) he claims that to confess his affair to Murasaki shows no secrets between himself and her; and (4) in his poem he asserts that his relationship with Akashi is a temporary diversion. Overall, he requests Murasaki to understand that he loves Murasaki the most.

After receiving Murasaki’s stern reply,¹⁰⁴ he stops visiting Akashi. But after a while his affection for Akashi deepens, because Akashi remains composed although she is suffering from his absence, and he starts visiting her again. It can be seen that having relations with Akashi coexists in his mind with the need to confess his greater affection for Murasaki. His affection for both Murasaki and Akashi is real, but his treatment of them is quite different.

Next, what Genji, who claims to express his close relations with Murasaki, requires of Murasaki has to be examined. Genji’s conversation in square brackets in Japanese in example 41 shows his feelings and decision, when he receives news about his daughter born by Akashi. Before his conversation, interior monologue assigned to Genji (underlined) shows his apprehension that Murasaki will hear a rumour of his daughter.

¹⁰⁴ The letter from Murasaki is examined in the latter part of section 5.2.1.4.

41. 女君には、言にあらはしてをさをさ聞こえたまはぬを、聞きあはせたまふこともこそ
そと思して、「さこそあなれ。あやしうねぢけたるわざなりや。さもおはせなむと
 思ふあたりには心もとなくて、思ひの外に口惜しくなん。女にてあなれば、いとこ
 そものしけれ。尋ね知らでもありぬべき事なれど、さはえ思ひ棄つまじきわざなり
 けり。呼びにやりて見せたてまつらむ。憎みたまふなよ」と聞こえたまへば、
 (NKBZ 2: 281-282) (SNKBT 2: 104-105)

So far he had said little to his lady at home, but he did not want her to hear things from other people. “So that seems to be that,” he remarked. “What a strange and awkward business it is! All my concern is for someone else, whom I would gladly see similarly favoured, and whole thing is a sad surprise, and a bore, too, since I hear the child is a girl. I really suppose I should ignore her, but I cannot very well do that. I shall send for her and let you see her. You must not feel resentful.” (T: 285) (Chapter 14 “Miotsukushi”)

Genji converses with Murasaki about his daughter. First, he tries to mitigate Murasaki’s shock through his treatment of the birth of his daughter as trivial. However, to have a daughter was important for a Heian nobleman, because he could gain power by marrying his daughter to the emperor or to another nobleman of high rank. Genji, of course, attempts to bring up his daughter as a future empress. Hence, he then informs Murasaki about his intentions both to bring Akashi and her daughter to the capital, and to let Murasaki see his daughter. Finally, he requires Murasaki not to get jealous of them. It would seem that Genji’s requirement is fulfilled in exchange for his confession of his affair.

Women’s jealousy often endangers a man-woman relationship: Hidari no Umanokami (the Secretary Captain) remarks in the ‘rating women on a rainy night’ conversation that the relationship between a young man who amuses himself with visiting many women and a woman who is jealous cannot last;¹⁰⁵ and the long relationship between Higekuro and his wife breaks down when he begins to visit his new lover (wife) Tamakazura and his wife is not patient with his new relations.¹⁰⁶ Genji knows well the risk of women’s jealousy, hence he has educated Murasaki as a good wife from the beginning and says that a woman who lives with him must not complain of the rarity of his visits, as mentioned in 5.2.1.1. However, he does not deny all jealousy. He feels that if his wife Aoi had told him of her ill feeling toward

¹⁰⁵ (NKBZ 2: 147-152) (SNKBT 2: 46-50) (T: 27-28) (Chapter 2)

¹⁰⁶ Chapter 31 (“Makibashira”)

him, he could have explained things and soothed her.¹⁰⁷ It can be seen that Genji allows a woman to get jealous within the limits of the sweet expression of love. The following interior monologue underlined in example 42 attributed to Genji, which appears after he unburdens himself of his feelings and evaluations about Akashi, proves that he regards Murasaki's jealousy as something sweet and valuable.

42. いとおほどかに、うつくしうたをやぎたまへるものから、さすがに執念きところつきて、もの怨じしたまへるが、なかなか愛敬づきて腹立ちなしたまふを、をかしく見どころありと思す。(NKBZ 2: 283) (SNKBT 2: 106)
For all her quiet innocence, sweetness, and grace, she still had a stubborn side to her, and when she was offended, as now her wrath had a quality so delicious that he only enjoyed her the more. (T: 286) (Chapter 14)

In this scene he does not actually realise Murasaki's true feelings and thoughts, which are presented in her interior monologue and her poem.¹⁰⁸ To the extent that he enjoys her jealousy, it does not come into question for him. Tyler also mentions that Murasaki's jealousy gives her a piquancy that Genji savours.¹⁰⁹

It would seem to be essential for Genji that a wife should not be jealous, and should express her feelings sweetly, because her husband has confessed his love affairs for the sake of a desirable husband-wife relationship. Hence he requires Murasaki not to be jealous. He places Murasaki and Akashi in order of status; he treats Akashi as a gentlewoman and Murasaki as his primary wife.

Murasaki's Thoughts on Her Relations with Genji

This section examines how Murasaki thinks about her relations with Genji after being informed of his relationship with Akashi through analysing discourse from the

¹⁰⁷ うちうちのありさまは知れたまはず、さも思さむはことわりなれど、心うつくしく、例の人のやうに恨みのたまはば、我もうらなくうち語りて慰めきこえてんものを、思はずにのみとりないたまふ心づきなさに、さもあるまじきすさびごととも出で来るぞかし。(NKBZ 1: 388-389) (SNKBT 1: 244)

He quite understood that she should feel as she did, since she knew nothing of the circumstances; but if only she had unburdened herself frankly to him her fears, whereas in fact she was so intent on misinterpreting all he did that could hardly be blamed for seeking refuge in dubious diversions. (T: 137) (Chapter 7)

¹⁰⁸ Murasaki's interior monologue and her poem are examined in the next part.

¹⁰⁹ Tyler 1999, p.439.

viewpoint of Murasaki in two scenes: one is the scene where she receives Genji's letter which informs her of his relations with Akashi in exile; and the other is the scene where Genji directly tells her of the birth of his daughter by Akashi and his decision to bring them to the capital.

First, after receiving Genji's letter (example 40), which reveals (1) his relations with Akashi, (2) his experience of Murasaki's jealousy, (3) his claim that to confess his affair to Murasaki is to express his close relations with Murasaki and (4) his assessment of his relations with Akashi, as mentioned in the previous part, Murasaki replies to him as follows:

43. 忍びかねたる御夢語につけても、思ひあはせらるること多かるを、
 うらなくも思ひけるかな契りしを松より浪は越えじものぞと (NKBT 2: 249)
 (SNKBT 2: 79)
 “The dream that you felt obliged to mention brings many thoughts to mind:
 How innocently I let you have all my trust that once we were joined,
 waves would never sweep across any height covered with pines.”¹¹⁰ (T: 270) (Chapter

‘Many thoughts’ in her reply can be clarified through analysing the usage of the word *uranaku* (shadowed), equivalent to ‘innocently’. The adjective *uranashi*, which appears in Murasaki's interior monologue passage (example 36), shows her feelings of betrayal when she read Genji's next morning letter, as mentioned in 5.2.1.2. Hence, this word reminds the reader of her feelings: in other words her regrets in having trusted him without any doubt. This word underlines her innocence and conveys his betrayal. She is hurt again when he informs her about his relations with Akashi in exile. For Murasaki, the fact, which he confesses, is more serious than the meaning of his act of confession. She laments over having her trust crushed, because she has had no conception of his love affair in exile.

Murasaki's reply, including her poem, affects Genji; hence he stops visiting Akashi for a while. However, it cannot last, and he starts visiting Akashi again. When he returns to the capital, Akashi conceives a child. The influence of Murasaki's poem is not so powerful as to alter his thoughts on his relations with Akashi. Murasaki's

¹¹⁰ Tyler footnotes this as follows: “That you would never be unfaithful.” *Kokinshū* 1093: “Should I ever prove fickle and leave you, may waves wash over the pine-clad hill of Sue.” (T: 270)

lamentation remains in her mind in a way similar to the shock she felt in her first relations with Genji.

The next scene involves Genji conversing with Murasaki about his daughter born by Akashi. He tells Murasaki his decision to bring Akashi and her daughter from the Akashi coast. When he adds: “You must not feel resentful,”¹¹¹ Murasaki is ashamed to have her jealousy pointed out and retorts: “And when do you suppose that I learned to have them?”¹¹² He tries to correct her misconception about his relations and claims that she is jealous of something she needs not to be jealous of. He thinks his relations with another woman are simple amusements. Then he feels relieved, and therefore he reminisces about Akashi and begins to talk about her personality, poems, features and skill at playing the *koto*. Listening to his account of Akashi, Murasaki thinks as follows:

44. 我はまたなくこそ悲しと思ひ嘆きしか、すさびにても心を分けたまひけむよ、とただならず思ひつづけたまひて、我は我と、うち背きながめて、「Aあはれなりし世のありさまかな」と、独り言のやうにうち嘆きて、

B思ふどちなびく方にはあらずともわれぞけぶりにさきだちなまし (NKBZ 2: 282-283) (SNKBT 2: 105-106)

There I was, she thought, completely miserable, and he, simple pastime or not, was sharing his heart with another! Well, I am I! She turned away and sighed, as though to herself, “And we were once so happy together!

*Not as fond lovers' languid plumes follow the wind toward reunion,
no, but as smoke myself I wish I were long since gone!”* (T: 286) (Chapter 14)

It would seem that Murasaki could not bear listening to his reminiscences of Akashi. She is deep in thought. The first interior monologue assigned to Murasaki, underlined in example 44, shows her feelings that she cannot overlook his relations with Akashi even though he regards it as a trivial matter, because of her suffering from their separation during his exile. With respect to the later interior monologue *ware wa ware* (underlined), also attributed to Murasaki, Tyler points out that *ware wa ware* conveys her pang of jealousy by referring to the same expression in *waka* poetry.¹¹³ The editor of *Shin Nihon koten bungaku taikei* comments that the expression is

¹¹¹ (T: 285) (Chapter 14 “Akashi”)

¹¹² (T: 285) (Chapter 14)

¹¹³ Tyler 1999, p.438.

derived from a poem composed by Ben no menoto.¹¹⁴ This poem can be interpreted as expressing the sense of alienation the poet feels when she ends her relationship with her lover. Motoori annotates the expression and explains that Genji thinks about his relation with Akashi while *ware*, the first person I, (Murasaki) ponder(s) apart from him.¹¹⁵ The interior monologue *ware wa ware* can be interpreted as an expression showing Murasaki's recognition that his mind is directed not to Murasaki but Akashi. Murasaki seems to envy his relationship with Akashi. Her monologue (shadowed A) and her poem (shadowed B) imply her jealousy; the monologue expresses Murasaki's envy of the intimacy between Genji and Akashi, and her poem expresses her desire to die earlier than them.

Murasaki's reaction to his account of Akashi is unexpected for Genji. He realises Murasaki's jealousy but does not take it seriously, as mentioned above. Genji tries to soothe her feelings, draws up the *koto* and plays it to divert her in a way similar to in her childhood when she was first jealous, as seen in 5.2.1.1. However, she does not even touch it. The narrator assumes that Murasaki must be jealous of Akashi's talent of playing the *koto*.

The pattern of the problematic relationship between Genji and Murasaki in a polygamous society,¹¹⁶ here in the triangle between Akashi, Genji and Murasaki, also appears in the following scene. Genji sends generous gifts for his daughter's fiftieth day celebration to the Akashi coast. Genji reads Akashi's letter of appreciation again and again, and sighs '*aware*' to himself. Murasaki casts a glance at him and mutters the first half of the poem, "The boat that rows seaward from the shore...."¹¹⁷ The latter half of the poem, which she does not quote, implies her alienation from him. In

¹¹⁴ (SNKBT 2: 105-106) The poem is as follows: 君は君我は我にてすぐすべき今はこの世と契りしものを
You are you, I am I: that is the way for us, although we pledged ourselves to each other for life. (Translation is Tyler's) (Tyler 1999, pp.438-439.)

¹¹⁵ 源氏君は源氏君と、明石の事を思ひ給ひ、我は又我と、別にながめし給ふ也 (Motoori 1969, p.418.)

¹¹⁶ As regards the term a 'polygamous', Kudō Shigenori 工藤重矩 affirms that a husband can have only one legitimate wife and more than one mistress in the marriage system in the Heian period. (Kudō 1994.)

¹¹⁷ Tyler translates the poem as follows (T: 287): The boat that rows seaward from the shore at Kumano is leaving me and drawing ever farther away. (*Kokin rokujō* 1888)

order not to convey to her the meaning of his word *aware*, which indicates his deep affections for Akashi, he tries to be open by showing Akashi's letter to Murasaki. Though he tries not to cause distance between Murasaki and himself, however, Murasaki recognises in her handwriting that Akashi is a graceful woman, like a highborn lady, whose personality would attract him.

It would seem that to confess his relationship with Akashi for the sake of his close relations with Murasaki instead hurts her. The fact rather than his act hurts Murasaki's trust in him and provokes her jealousy. She suffers from this jealousy, which may well be based on a sense of alienation, even though he forgives it and treats it as charming rather than excessive.

Formation of the Relationship between Genji and Murasaki in the First Triangle

The development of the relationship between Genji and Murasaki first appears in their conversation. Genji clearly tries to educate Murasaki to control her jealousy, while at first, she retorts sharply to him, and then accepts his suggestion.

Akashi and her daughter move to the villa, inherited from her maternal ancestor, at Ōi in Saga, west of the capital. Genji goes to visit her under the pretext of errands at his villa in Katsura and his temple on Saga Moor, near Ōi. Without any information about this situation, Murasaki only guesses that he intends to let Akashi live in his villa. Genji fears Murasaki's jealousy but he stays two days at Ōi. During those days, Akashi's behaviour strikes him as being that of a highborn lady and his daughter's beauty and grace impress him. After staying another night at Katsura with nobles who come to meet him, he returns to the capital. The following sentences (45) show how he educates Murasaki.

45. 例の、心とけず見えたまへど、見知らぬやうにて、「なずらひならぬほどを思しくらぶるも、わるきわざなめり。我は我と思ひなしたまへ」と教へきこえたまふ。
(NKBZ 2: 412) (SNKBT 2: 208)

He could tell she was angry with him as usual, but he paid no attention. "This will not do, you know," he admonished her. "In rank there is simply no comparison between the two of you. You are you, after all---remember that." (T: 343) (Chapter 18 "Matsukaze")

The narrator first depicts Murasaki's displeasure at his visit to Akashi, and second, describes Genji's intention to feign ignorance of her jealousy. The narrator then

directly quotes Genji's conversation using *to*. In the first half of his conversation, he expresses his judgement that Murasaki is superior to Akashi in rank, and in the latter half of it he persuades her to think *ware wa ware* (shadowed), equivalent to 'you (Murasaki) are different from her (Akashi)'. The phrase *ware wa ware* reminds the reader of Murasaki's interior monologue mentioned in 5.2.1.4. At that time Murasaki uses the same expression to convey that Genji (you) was different from Murasaki (I). It would seem that the usage of the phrase *ware wa ware* in Genji's conversation is a twist on the interpretation used by Ben no menoto, because he applies the phrase to the situation between Murasaki (second person) and Akashi (third person) instead of that between first person and second person. Tyler also points out that in "Matsukaze" Genji makes the same word *ware wa ware* mean something quite different.¹¹⁸ It can be seen that Genji educates Murasaki to become what a wife should be in a polygamous society; he orders her to consider herself to be a higher status wife than Akashi.

After conversing with Murasaki, Genji sends a letter to Akashi, and sets off for the palace. When he withdraws to his house, he receives Akashi's reply. He spreads it on the floor and reads it in front of Murasaki to show that he makes no secret of his affair. He tries to converse with her again. Example 46 provides his conversation in square brackets in Japanese.

46. さし寄りたまひて、「まことは、らうたげなるものを見しかば、契り浅くも見えぬを、さりとてものめかさむほども憚り多かるに、思ひなむわづらひぬる。同じ心に思ひめぐらして、御心に思ひ定めたまへ。いかがすべき。ここにてはぐくみたまひてんや。蛭の子が齢にもなりけるを。罪なきさまなるも、思ひ棄てがたうこそ。いはけなげなる下つかたも、紛らはさむなど思ふを、めざましと思さずはひき結びたまへかし」と聞こえたまふ。(NKBZ 2: 413) (SNKBT 2: 209)

He moved toward her and went on, "Actually, now that I have seen the dear little thing, I understand how strong a tie I have with her, and only wish there were less need for caution if she is to succeed. Please consider the matter yourself in that light and make up your mind. What are we to do? Do you think you could look after her here? She is just the Leech Child's age by now."¹¹⁹ Her very innocence makes her difficult simply to forget. I would like to put trousers on her, and I hope you will tie them for her, if you do not mind." (T: 343-344) (Chapter 18)

¹¹⁸ Tyler 1999, p.439.

¹¹⁹ Tyler adds in a footnote: In her third year. He may also mean here that his daughter needs special support to stand on her own feet. (T: 344)

In his conversation, first, Genji confides to Murasaki his indecision about how he should treat his daughter, and second, he asks her to decide with him from the same viewpoint as his own. Furthermore, he practically asks her to bring up his daughter in their Nijō estate; he requires her to adopt Akashi's daughter. Finally, he wants her to act as the person who ties trousers in the ceremony of donning trousers for his daughter. He does not hide anything on his mind, and Murasaki seems to be deeply affected by his honest and frank conversation.

Example 47 provides Murasaki's reply to Genji.

47. 「思はずにのみとりなしたまふ御心の隔てを、せめて見知らずうらなくやは、とてこそ。いはけなからん御心には、いとうかなひぬべくなん。いかにうつくしきほどに」とて、すこしうち笑みたまひぬ。(NKBZ 2: 413) (SNKBT 2: 209-210)

"It is just that I can hardly pretend not to notice, you know, when you become impatient with me over feelings I really do not have. I am sure that I will do very well by such a little girl. What a pretty age she must be now!" She gave him a faint smile. (T: 344) (Chapter 18)

In the first part of her conversation, she retorts that he is causing distance between the two of them by repeating his keyword *kokoro no hedate* (shadowed), which appeared in his letter while in exile, as mentioned in 5.2.1.4. She ironically explains her idea that she is no longer in a position to believe him innocently, because he has regarded her as a jealous woman. Her ironic use of his keyword contains the core meaning of his relations with her. She gives the reason why she shows her displeasure at his visit to Akashi. She seems to stand face to face with him equally in this conversation and to remove the label of jealousy. After protesting against him, she changes her attitude, and seems to accept his education. The latter part of her conversation shows her decision to adopt his daughter and make a good relationship with the little girl, adopting the same viewpoint as he has.

After adopting the daughter, Murasaki gently takes care of her and feels less displeasure at Akashi than before, because of the beauty and prettiness of the little girl. It would seem that the relationship between Genji and Murasaki is flawless in a polygamous society, because Murasaki as the householder of the Nijō estate brings up her adopted daughter in compliance with Genji's desires and gains Genji's

affections. Conversation, not interior monologue assigned to each, is used to characterise what the husband-wife relationship should be.

5.2.1.5 Murasaki's Realisation in the Second Triangle

Section 5.2.1.5 examines how Murasaki thinks about both her relations with Genji and her condition as his wife in the second triangle involving Asagao, focussing on interior monologue assigned to Murasaki. It then investigates the narrator's comments on the relationship between Genji and Murasaki.

Murasaki's Thoughts in the Second Triangle

The relationship between Genji and Murasaki is based on the hierarchy of his wives and lovers; in particular, Murasaki's superiority in rank to Akashi. If a woman of higher rank than Murasaki had a relationship with Genji, how would Murasaki feel about the triangle?

Asagao, daughter of the Minister of Rites (a younger brother of the Kiritsubo Emperor), keeps her pride and determines not to marry Genji despite his making advances to her, because she hears that he rarely visits a woman who has been loved by him. When her father dies, she relinquishes her position as Kamo Priestess, and lives with her aunt in her father's mansion. Genji has long had his eye on her and goes to visit her;¹²⁰ absenting himself from the Nijō estate. It is rumoured that Asagao is suitable to be his principal wife and that her aunt hopes for a marriage between Genji and her niece. When such rumours reach Murasaki's ear, she thinks as follows:

48. 対の上は伝へ聞きたまひて、しばしは、(1)「さりとも、さやうならむ事もあらば隔てては思したらじ」と思しけれど、うちつけに目とどめきこえたまふに、御気色なども、例ならずあくがれたるも心うく、(2)「まめまめしく思しなるらむことを、つれなく戯れに言ひなしたまひけんよ」と、(3)「同じ筋にはものしたまへど、おぼえことに、昔よりやむごとなく聞こえたまふを、御心など移りなば、はしたなくもあべいかな、年ごろの御もてなしなどは、立ち並ぶ方なくさすがにならひて、人に押し消たれむこと」など、人知れず思し嘆かる。(NKBZ 2: 468-469)
(SNKBT 2: 259)

This talk reached the lady in his west wing. No, she told herself at first, (1) he would not

¹²⁰ Tyler presumes that part of the reason why Genji begins courting Asagao is her prestige. (Tyler 1999, PP. 450-451)

conceal that sort of thing from me; but then she began to keep an eye on him and was troubled to find him unusually restless. So. She thought, (2) he has been simply laughing off something about which he is quite serious! (3) I am her equal by birth, but she has an outstanding reputation and has always enjoyed the highest esteem. I shall be lost if his feelings shift to her. Am I to be cast aside, then when I have never had any serious rival? She was secretly in great distress. (T: 368) (Chapter 20 “Asagao”)

Example 48 includes three passages of interior monologue underlined and numbered (1)-(3) attributed to Murasaki. Interior monologue passages (1) and (2) show Murasaki’s contradictory thoughts. In (1), Murasaki has confidence in Genji on the basis of her experience of the triangle involving Akashi; Murasaki guesses that he cannot have any intentions towards Asagao because he says nothing about her. However, her guess is proved wrong through her observation of his behaviour. Then in (2), she realises that in fact the reason why he says nothing about Asagao is that his relations with her are serious. Furthermore, passage (3) shows that Murasaki ponders her situation compared with Asagao’s, feeling misgivings about her status as Genji’s wife.

The following interior monologue passages underlined in example 49 assigned to Murasaki also show misgivings about her relations with Genji. The narrated discourse in the example shows the narrator’s comment on Murasaki’s state of mind.

49. 「(1)かき絶えなごりなきさまにはもてなしたまはずとも、いとものはかなきさまにて見馴れたまへる年ごろの睦び、あなづらはしき方にこそはあらめ」など、さまざまに思ひ乱れたまふに、よろしき事こそ、うち怨じなど憎からずきこえたまへ、(2)まめやかにつらしと思せば、色にも出だしたまはず。(NKBZ 2: 469) (SNKBT 2: 259) Perhaps he will not really cut me off entirely, but even so, all these years of keeping me so close to him, when nothing about me required him to do so, could turn only to slights and condescension! It was things she could tolerate that had provoked her tactful reproaches, whereas now, when she was seriously hurt, she showed nothing at all. (T: 368) (Chapter 20)

Murasaki’s interior monologue (1) shows that her apprehension stems from the realisation of her fragile status as Genji’s wife, when he has relations with Asagao. Murasaki, despite being the daughter of the Prince, is not taken under her father’s protection financially and politically. Unlike Murasaki, Higekuro’s principal wife (Murasaki’s half sister) is taken to her father’s home, when Higekuro marries Tamakazura. If Genji married Asagao and Murasaki was humiliated, Murasaki could

not return to her father's house, because of her stepmother. The narrator recognises that Murasaki's situation is too difficult to allow her to show her jealousy. Murasaki's feeling is also presented in her interior monologue (2), which says in effect 'my circumstances are truly hard.'

When Murasaki sees off Genji who is going to visit Asagao, her awareness appears in interior monologue underlined and numbered (2) in example 50.

50. (1) かかりけることもありける世を、うらなくて過ぐしけるよと、思ひつづけて臥したまへり。鈍びたる御衣どもなれど、色あひ重なり好ましくなかなか見えて、雪の光にいみじく艶なる御姿を見出だして、(2) まことに離れまさりたまはば、と忍びあへず思さる。(NKBZ 2: 470) (SNKBT 2: 260-261)
 She lay there thinking how naïve she had always been. Even in gray, Genji just looked lovelier than ever in his layering of its shade, and as she watched him go, his exquisitely graceful figure illuminated by the snow, she ached unbearably to think that he might really be leaving her. (T: 369) (Chapter 20)

In Murasaki's interior monologue (1), her innocent trust in Genji is emphasised by employing the adjective *uranaku* shadowed, which has been used three times when she is really hurt by him. First it appears when Genji changes his role from father or guardian to husband; second, when he has relations with Akashi in his exile; and this time, when he makes advances to Asagao. Interior monologue (1) is followed by another interior monologue (2), in which the subjunctive is used. Interior monologue (2) expresses her thoughts that if he rarely visited her she would have a hard time. This fear can be interpreted as her awareness of her actual status as his wife, that is to say, her utter dependence on him.

Murasaki is deeply entangled in the complexities of a polygamous marriage, but Genji does not understand her feelings. Her fear that he may humiliate her by marrying Asagao remains unexpressed because Asagao rejects Genji's advances.

Narrator's Comment on the Relationship between Genji and Murasaki

The narrator depicts Genji and Murasaki in their emotional conflict: the former has been lost in thought of Asagao and rarely visits Murasaki and the latter sheds tears because she misses him. The narrator then describes the scene in which Genji soothes Murasaki, stroking her hair, and quotes his interior monologue, which shows his

affection for her, further commenting that she wants to paint this scene of their relationship.¹²¹ In comment, the editor of SNKBT explains that the narrator regards their relationship as perfect, despite their emotional conflicts. It would seem that the narrator tries to modify the image of their relationship.

The narrator also describes Murasaki as excellent in the following scene: one winter night Genji talks with Murasaki about ladies (Fujitsubo, Asagao, Oborozukiyo, Akashi and Hanachirusato) related to him, on seeing the servant girls at play in the snow. Murasaki listens to his opinion and she at once expresses her impression of Oborozukiyo. In the end, they exchange poems. The narrator depicts Murasaki's figure and comments on her as follows:

51. 外を見出だして、すこしかたぶきたまへるほど、似るものなくうつくしげなり。髪ざし、面様の、恋ひきこゆる人の面影にふとおぼえて、めでたければ、いささか分くる御心もとりかさねつべし。(NKBZ 2: 484) (SNKBT 2: 271)

Leaning forward a little that way to look out, she was lovelier than any woman in the world. The sweep of her hair, her face, suddenly brought back to him most wonderfully the figure of the lady he had loved, and his heart, which had been somewhat divided, turned again to her alone. (T: 374) (Chapter 20)

The narrator presumes that Genji's heart must turn to Murasaki, employing auxiliary verbs *tsu* つ and *beshi* べし, which express emphasis and surmise, respectively. Thus the narrator comments that Murasaki is going to restore Genji's love ignoring Murasaki's fear presented in her interior monologue in examples 48-50. In the following chapters 21-33, the story of the relationship between Genji and Murasaki retreats to the background.

5.2.2 Characteristics of the Relationship between Genji and Akashi

Akashi, who is a middle-ranking woman like Utsusemi, differs from Utsusemi in the property which her father, the Akashi monk, has accumulated. She maintains her pride and has a talent for playing the *biwa* and composing poems.

¹²¹ 絵に描かまほしき御あはひなり。(NKBZ 2: 479) (SNKBT 2: 267) (Chapter 20 "Asagao")

The story begins with their first encounter in chapter 13 (“Akashi”), continues with the birth of their daughter in chapter 14 (“Miotsukushi”), and this daughter’s adoption by Murasaki in chapter 19 (“Usugumo”). It ends with their daughter marrying the Heir Apparent in chapter 33 (“Fuji no uraba”, the last of part 1).¹²² Although it has significance related to the acquisition of power, it is presented as the story of the relationship between a man and a woman. In this regard, it is narrated in a way similar to the story of the relationship between Genji and Fujitsubo. It is also narrated as part of the triangular relationship involving Murasaki, which has already been discussed in 5.2.1.4 from the standpoint of the relationship between Genji and Murasaki.

Section 5.2.2 examines characteristics of the relationship between Genji and Akashi from another angle. To this end the section is divided into three: (1) Akashi’s fear of his abandoning her in the beginning of their relationship, (2) her awareness of inferiority and her decision to offer her daughter to Murasaki, who accepts her for adoption, and (3) the characteristics of their relationship.

Akashi’s Fear of Being Abandoned

Genji thinks that Murasaki is more important than Akashi and that his relation with Akashi is a temporary diversion, and he stops visiting Akashi, as discussed in 5.2.1.4. Meanwhile, Akashi regards her relationship with Genji as an unstable one.

52. 女、思ひしもしるきに、今ぞまことに身も投げつべき心地する。行く末短げなる親ばかりを頼もしきものにて、何時の世に人なみなみになるべき身とは思はざりしかど、ただそこはかなくて過ぐしつる年月は、何ごとをか心をも悩ましけむ、かういみじうもの思はしき世にこそありけれと、かねて推しはかり思ひしよりもよろづに悲しけれど、なだらかにもてなして、憎からぬさまに見えたてまつる。(NKBZ 2: 250) (SNKBT 2: 79-80)

The lady, who was not surprised, now really did feel like throwing herself into the sea. Lacking anyone but her aging parents, she had never expected to command the respect others enjoyed, but during the months and years that had drifted by, nothing after all had happened to cause her anguish. Now that she knew what cares life can bring, they seemed far worse than anything she had imagined, but she retained her composure and received Genji gracefully enough. (T: 271) (Chapter 13 “Akashi”)

¹²² Their daughter bears the Heir Apparent a prince in chapter 34 “Wakana jō” and their prince is appointed to be the next emperor in chapter 35 “Wakana ge”.

The interior monologue in example 52 shows that despite her maidenly pride in not marrying a middle-ranking gentleman in the provinces, she now suffers from her marriage to Genji, the high-ranking noble, because of anxiety that he might abandon her. In connection with this point, Abe Akio states that Akashi struggles through her life in a contradictory awareness; awareness of her pride supported by her good lineage and that of her rank brought by her father's status, the former governor of Harima.¹²³

The narrator, however, depicts Akashi's attitude as calm despite her sorrow. The narrator neither comments on Akashi's attitude nor describes Genji's state of mind, but the reader can appreciate that her attitude has a positive effect on him, because the narrator informs the reader that after a while Genji visits her every night and she becomes pregnant.

Awareness of Her Inferiority and Her Decision

This section focuses on the two interior monologue passages assigned to Akashi in examples 53 and 54, to grasp the core meanings of her relations with him.¹²⁴

First, the interior monologue passage in example 53 appears after the following scene: When Akashi makes a pilgrimage to Sumiyoshi she encounters a grand procession. Her footman or someone asks whose party it is. Then 'a miserable underling' in the procession looks down on them and says: "Look! Here are people who don't even know that His Grace is here to give thanks!" (T: 290)

53. げに、あさましう、月日もこそあれ、なかなか、この御ありさまをはるかに見るも、身のほど口惜しうおぼゆ。さすがにかけ離れたてまつらぬ宿世なから、かく口惜しき際の者だに、もの思ひなげにて仕うまつるを色節に思ひたるに、何の罪深き身にて、心にかけておぼつかなく思ひきこえつつ、かかりける御響きをも知らで立ち出でつらむなど思ひつづくるに、いと悲しうて、人知れずしほたれけり。(NKBZ 2: 292-293) (SNKBT 2: 113)

Ah, she thought, considering all the days there are, in all the months of the year, this really is too cruel! To see his glory this way from a distance only makes me sorry to be who I am. Yes, I have a fated tie to him, but what dire karma is mine, when even so miserable an underling

¹²³ Abe 1959, pp.772-773.

¹²⁴ Matsushita 2001, pp.93-94 and pp.102-103.

can blithely pride himself on being in his service, that who yearn for him should have set out in utter ignorance of this great day? This train of reflections overwhelmed her with sorrow, and she secretly wept. (T: 290) (Chapter 14 “Miotsukushi”)

Akashi's sorrow is brought on by her comparison of herself with ‘a miserable underling’, who nevertheless can share Genji's glory and take pride in his situation. Significantly, she compares her situation/karma not with that of Genji but with that of ‘a miserable underling.’ This comparison would seem to lead her to a deep awareness of her own inferiority, and to a sense of alienation that she cannot belong to Genji's world despite having his daughter.

Interior monologue passages attributed to Akashi (example 54) show how Akashi thinks about the relationships between both Genji and herself, and Genji and Murasaki.

54. 「(1) げにいにしへは、いかばかりのことに定まりたまふべきにかと、伝にもほの聞こえし御心のなごりなく静まりたまへるは、おぼろけの御宿世にもあらず、人の御ありさまも、ここの御中にすぐれたまへるにこそは」と思ひやられて、
 「(2) 数ならぬ人の並びきこゆべきおぼえにもあらぬを、さすがに、立ち出でて、人もめざましと思す事やあらむ。(3) わが身はとてかくても同じこと、生ひ先遠き人の御上もつひにはかの御心にかかるべきにこそあめれ。さりとならば、げにかう何心なきほどにや譲りきこえまし」と思ふ。(NKBZ 2: 418-419) (SNKBT 2: 217)
 Yes, she thought, the power of destiny must have brought them together, and she must be a marvel among women if those old ways of his----ways rumoured long ago, ways such that one wondered who could ever induce him to settle down----are really over and done with now. She might well take offence if I, who could not possibly stand beside her, tried to put myself forward nonetheless. But never mind what happens to me, because it is certainly her wishes that could make or break my daughter's future, and if that is so, then I should give my daughter up while she is still too little to understand. (T: 347-348) (Chapter 19 “Usugumo”)

Interior monologue passage (1) shows Akashi's presumption that Murasaki is more superior than any other women because Genji will stop his love affairs for her sake. In (2) she thinks of herself as *kazunaranu hito* equivalent to ‘a woman who cannot be counted as a lady.’¹²⁵ Such expressions of self-portrayal, in which she depicts herself as an inferior woman, are abundantly employed in her interior monologue

¹²⁵ The same expression are used in (NKBZ 2: 294-295) (SNKBT 2: 113) (Chapter 14 “Miotsukushi”), (NKBZ 2: 418-419) (SNKBT 2: 217) (Chapter 19 “Usugumo”) and (NKBZ 3: 77) (SNKBT 2: 326) (Chapter 21 “Otome”).

passages.¹²⁶ Then she is afraid that Murasaki may hate her when she enters the Nijō estate with her daughter. Passage (3) shows her decision to offer her daughter to Murasaki for her future well-being. There is a political factor behind her decision; she, as a noble in the Heian period, knows that maternal rank is an essential condition for her daughter to enter palace service.

The subject of a noble gaining power through his child, combined with that of the man-woman relationship, has already appeared in the story of the relationship between Genji and Fujitsubo. The repetition shows that the two women, Fujitsubo and Akashi, equally restrain themselves in order to have their child ascend as emperor/empress: Fujitsubo abandons her love for Genji and becomes a nun; Akashi abandons her daughter to be adopted by Murasaki and concedes her relationship with Genji is subordinate to that of Murasaki. In contrast to Fujitsubo's regret, which appears only once in her interior monologue at the end of her life, Akashi's agony and sorrow are repeatedly presented in her interior monologue passages.

Characteristics of the Relationship between Genji and Akashi

Genji visits Akashi at Ōi villa twice a month under the pretext of going to his temple on Saga Moor. In example 55 following, the narrator presents the relationship between Genji and Akashi gracefully in narratised discourse including Genji's interior monologue (underlined).

55. はつかに、飽かぬほどにのみあればにや、心のどかならずたち帰りたまふも苦しくて、「夢のわたりの浮橋か」とのみうち嘆かれて、箏の琴のあるを引き寄せて、かの明石にて小夜更けたりし音も、例の思し出でらるれば、琵琶をわりなくせめたまへば、すこし掻き合はせたる、いかでかうのみひき具しけむと思さる。若君の御ことなどこまやかに語りたまひつつおはす。(NKBZ 2: 430-431) (SNKBT 2: 226)
Genji did not at all want to rush home again, since this visit had no doubt been too short for him as well. "Is it a tossing bridge crossed in dreams?" he sighed, then drew a nearby *sō no koto* to him and insisted until she took up her *biwa* and accompanied him a little; for he remembered as so often the sound of her music that night at Akashi. Her playing made him wonder how she could have mastered so many instruments. He took the time to tell her all about their little girl. (T: 352)

¹²⁶ For example, *tsumifukaki mi* 罪深き身 (a person burdened with grave sins) (NKBZ 2: 292) (SNKBT 2: 113) (Chapter 14) and *kazunaranu mi* 数ならぬ身の程 (a person whose rank cannot be counted) (NKBZ 2:387-388) (SNKBT 2: 190) (Chapter 18 "Matsukaze") are used.

In the one third of narratised discourse the narrator comments that the time to meet is so short that Genji's affection for Akashi deepens. Then the narrator seems to present their relationship as an intimate one in the latter two thirds of narratised discourse: they play *koto* and *biwa* together, and talk about their daughter.

The narrator also comments on Akashi's attitude in narratised discourse and quotes Akashi's interior monologue (underlined) in example 56.

56. 女も、かかる御心のほどを見知りきこえて、過ぎたりと思すばかりの事はし出でず、また、いたく卑下せずなどして、御心おきてにもて違ふことなく、いとめやすくぞありける。おぼろけにやむごとなき所にてだに、かばかりもうちとけたまふことなく、気高き御もてなしを聞きおきたれば、「近きほどにまじらひては、なかなかいと目馴れて人侮られなることどももぞあらまし。たまさかにて、かやうにふりはへたまへるこそ、たけき心地すれ」と思ふべし。(NKBZ 2: 431) (SNKBT 2: 227)

She herself understood his regard for her, and she never took what he might construe as liberty or betrayed the slightest vulgar touch; she never failed his standards in any way, and her company was always a pleasure. She had heard that he was less at ease with the greatest ladies than he was with her and that he stood on his dignity with them, and perhaps she therefore felt that if she moved any closer, those around him might just dismiss her as being of no interest, and that the preservation of her own self respect lay precisely in attracting these rare visits from him. (T: 352)

The narrator praises Akashi for her modesty using the word *meyasuku zo arikeru* (shadowed) equivalent to '[her attitude] is pleasant.' Akashi's interior monologue (underlined) shows her decision not to move to his residence but to wait for him in her own villa to avoid being despised, and to be treated as a highborn lady. On the basis of example 56 it can be concluded that Akashi, who controls herself at the expense of her pride, can only have decent relations with Genji in her own villa.

Three years later she moves to the winter pavilion at Genji's new Rokujō estate in the capital. Seven years later her daughter, Akashi himegimi, enters imperial service; that is, she marries the Heir Apparent, and Akashi, instead of Murasaki, lives in the palace with her daughter to take care of her. The narrator comments on the relationship between Murasaki and Akashi: 'The friendship between the two progressed wonderfully, but Akashi never presumed upon it, nor did her conduct ever invite the slightest disparaging comment, for in person and disposition she was very

nearly ideal.’¹²⁷ The narrator gives praise to the relationship between the two, especially Akashi’s attitude, ignoring Akashi’s feelings and her thoughts as presented in her interior monologue passages.

5.2.3 Summary

Murasaki, the niece of Fujitsubo, is found and taken to his residence by Genji who decides to educate her as a desirable wife. The examination and analyses in this section indicate that the story of the relationship between Genji and Murasaki shows two different foci: One is Genji’s pursuit of a pure and unreserved relationship of mutual trust in the husband-wife relationship. From this viewpoint Murasaki is characterised as a girl/woman who has a “purple connection” and becomes a surrogate of Fujitsubo, and subsequently, what a woman should be. The other is its erosion, in other words Murasaki’s state of mind and her reactions that contribute to the erosion.

Interior monologue assigned to her always poses the question of their relationship and shows her deep insight into a woman’s feelings and thoughts on the man-woman relationship. Hence, it contributes to providing the significant characteristic of their relationship. The position taken here is a counter-argument against theories proposed by both Abe and Saigō, who contend that Murasaki cannot be identified as the main character in part 1 (Abe), and Murasaki in part 1 does not make her presence felt but is as it were just a doll (Saigō).

On the other hand, their perfect relationship or rather Genji’s desired relationship is mainly presented in narratised discourse, interior monologue assigned to Genji and his conversations. Depending on the different categories of discourse, the character of their relationship would seem to shift from the perfection of the relationship to collapse, and from collapse back to perfection. Thus to focus on the

¹²⁷ (T: 570) (Chapter 33 “Fuji no uraba”)

categories of discourse is significant to draw out the characteristic of their relationship.

The relationship between Genji and Akashi, which from the beginning forms a triangular relationship involving Murasaki, also indicates two different subjects: One is Genji's intention to rise to power through his daughter's marriage, which parallels Akashi's wish to restore the status of the Akashi family; and the other is Akashi's sorrow. If the discourse of interior monologue assigned to Akashi is focussed on, the relationship between Genji and Akashi can be characterised as one in which Akashi's sorrow and her sense of alienation is evident even though her wish to marry Genji has been granted: That is to say, she, who married the high-ranking noble, to restore her family, suffers from both her inferiority to him and separation from her daughter. She also acknowledges the relationship between Genji and herself as subordinate to that between Genji and Murasaki; hence she cannot even be jealous of Murasaki in the triangle. On the other hand, if the narratised discourse is focussed on, the relationship between Genji and Akashi can be characterised as a splendid relationship between man and mistress, who bears him a daughter, a future empress. Thus it would seem that the presentation of the relationship between Genji and Akashi is analogous to that between Genji and Murasaki, because the narrator intends to depict both relationships as ideal: in the former case, the relationship of man and mistress; in the latter, that of husband and wife.

5.3 Characteristics of the Relationship between Genji and Tamakazura in Section 4 of Part 1

Section 4 of part 1, which consists of 13 chapters from chapter 21 "Otome" to chapter 33 "Fuji no uraba," covers Genji's 33rd to 39th years, under the reign of the Reizei Emperor. The role of Genji in section 4 is somewhat different from his role in sections 1-3. Yŕgiri's interior monologue in particular sheds new light on Genji and his relationships with women. The change in characterisation of Genji also seems to be shown in an increase in subjunctive and conditional expressions in his interior

monologue. Tamakazura, who has the highest frequency of interior monologue, is identified as the central female character in section 4 as a whole. Tamakazura is a daughter of Tō no Chūjō and the late Yūgao, whose death Genji feels responsible for. She has lost all contact with her parents and grown up in her nurse's family in Kyūshū, the southern inland of Japan. After having a hard time she returns to the capital and meets Ukon, formerly Yūgao's gentlewoman and now Genji and Murasaki's. On hearing the news of the discovery of Tamakazura from Ukon, Genji admits her to his Rokujō estate as his own daughter, recently found, to 'make a great fuss over her and drive the gallants wild.'¹²⁸ While this might have developed into 'the story of many suitors' proposals of marriage to a woman,' it does not. On this point, Hirai Yoshiko 平井仁子 insists that Genji's attitude to Tamakazura is inadequate for an adoptive father, because he never thinks that he should treat his own daughter (Akashi himegimi) in this way. Hirai continues that 'to make a great fuss over her' means that Genji is not serious about finding her a bridegroom but is playing a game.¹²⁹

The story of the relationship between Genji and Tamakazura starts with the completion of his Rokujō estate. Genji has established his Rokujō estate, where his wife (Murasaki), his adoptive daughter (the Akikonomu empress), who is the late Rokujō's daughter, and mistresses (Hanachirusato and Akashi) live in different pavilions. He also allows Utsusemi, Suetsumuhana and other women related to him live on his Nijō estate. It is very rare for an aristocrat to allow his women to live on the same estate like the emperor does in the palace. Perhaps Genji's doing this signifies his rise to power, even though he declines to ascend the throne, which his secret son the Reizei emperor tries to hand over to him.

There are three people, namely, Ukon, Murasaki and Genji, who anticipate that the relationship between Genji and Tamakazura will become that between man

¹²⁸ すき者どもの心尽くさするくさはひにて、いといたうもてなさむ (NKBZ 3: 116) (SNKBT 2: 358) (T: 421) (Chapter 22 "Tamakazura")

¹²⁹ Hirai 1991, pp.209-210.

and woman: Ukon's thought is presented in her interior monologue: 'No, really, he is much too young for her to call him her father! What a beautiful pair they make like that, side by side!'¹³⁰ Murasaki, on hearing his praise for Tamakazura, says to him: "She may be quick to grasp many things, but I pity her if in her innocence she ever trusts you too far."¹³¹ Needless to say, Murasaki's realisation is based on her experience of her initial relations with him. When Genji hears Murasaki express her penetrating intuition, the narrator also depicts both his hesitation in making up his mind and his realisation of his reckless thought about Tamakazura, which are presented in his interior monologue and in narratised discourse, respectively.¹³²

Contrary to their expectations, the relationship between Genji and Tamakazura develops into an odd, rather than a typical man-woman relationship. This odd relationship is underpinned by the changes in the characterisations of both Genji and Tamakazura. The change in Tamakazura, which is suddenly and deliberately depicted by the narrator in narratised discourse, is in a way similar to that in Murasaki discussed in subsection 5.2.1.3. Haruo Shirane remarks that 'the narrative instead focuses on Tamakazura's personal difficulties as Genji's adopted daughter----a situation that ironically echoes Genji's earlier, pseudo-incestuous relationship with the young Murasaki.'¹³³ The unique and ambiguous relationship between Genji as a pseudo-adoptive father and Murasaki as a pseudo-adoptive daughter is broken down

¹³⁰右近もうち笑みつつ見たてまつりて、「親と聞こえんには、似げなう若くおはしますめり。さし並びたまへらんはしも、あはひめでたしかし」と思ひみたり。(NKBZ 3: 171) (SNKBT 2: 410) (T: 447) (Chapter 24 "Kochō")

¹³¹ものの心得つべくはものしたまふめるを、うらなくしもうちとけ頼みきこえたまふらんこそ心苦しけれ(NKBZ 3: 175-176) (SNKBT 2: 414) (T: 449) (Chapter 24)

¹³²心の中に、人のかう推しはかりたまふにも、いかがはあべからむ、と思し乱れ、かつはひがひがしうけしからぬわが心のほども、思ひ知られたまうけり。(NKBZ 3: 176) (SNKBT 2: 414)

----since he knew that he was in trouble, and now that she had seen through him, he struggled in vain to make up his mind what to do, meanwhile reflecting ruefully on his own warped and deplorable disposition. (T: 449) (Chapter 24)

¹³³ Shirane 1987, p.91.

by their marriage.¹³⁴ Conversely, the relationship between Genji and Tamakazura begins with her aversion to him, but after the change in her characterisation from an innocent maiden to a mature woman in chapter 25 their relationship becomes intimate.¹³⁵

This section first examines how the characterisation of Genji changes in section 4, analysing interior monologue assigned to both Genji and Yūgiri. Next, it comparatively investigates the characteristics of the relationship between Genji and Tamakazura before and after the change in Tamakazura, and those of the ambiguous relationship between Genji and young Murasaki.

5.3.1 The Change in Characterisation of Genji in Section 4

The quantitative analysis of interior monologue indicates that Genji is no longer the exclusive central male character, even though he is still both the protagonist and central in section 4. Section 5.3.1 first examines how Yūgiri's viewpoint sheds new light on Genji, analysing his interior monologue. Then it investigates how the characterisation of Genji is changed by analysing expressions in the subjunctive and conditional in his interior monologue passages.

Yūgiri's Viewpoint

Genji has Yūgiri, after his coming-of-age, ascend only to the sixth rank and enter university, although a son of Prince or higher aristocrat starts with the fourth rank and learns at home. Genji plays his part as a prudent father, but Yūgiri thinks his father severe. Yūgiri's thoughts about this appear in his initial interior monologue passage.¹³⁶ Genji also entrusts Yūgiri to Hanachirusato, who lives in the summer

¹³⁴ The relationship between Genji as an adoptive father and the daughter of Rokujō (Akikonomu) as an adoptive daughter does not develop either.

¹³⁵ Matsushita 2001, p.123.

¹³⁶ つらくもおはしますかな。かく苦しからでも、高き位に昇り、世に用ゐらるる人はなくやはある
(NKBZ 2: 21-22) (SNKBT 2: 286)

pavilion on his Rokujō estate, instead of to his maternal grandmother. Yūgiri's discerning evaluations of her looks and Genji's relationship with her appear in his interior monologue passages.¹³⁷ Moreover, Yūgiri happens to see Murasaki, Tamakazura and Akashi no himegimi and compares them to such flowers as 'a lovely mountain cherry tree in perfect bloom,'¹³⁸ 'richly blooming kerria roses,'¹³⁹ and 'the rich beauty of wisteria blooming on some mighty tree and swaying in the breeze,' when the Rokujō estate is hit by a typhoon.¹⁴⁰ Yūgiri praises the ladies as showing their individuality.

In the aftermath of the typhoon he sees Genji behaving with Tamakazura in a manner unsuitable for a parent. His observations about their relationship are expresses in the underlined interior monologue in example 57.

57. かく戯れたまふけしきのしるきを、(1) あやしのわざや、親子と聞こえながら、かく懐離れず、もの近かべきほどかは、と目とまりぬ。……なほ見れば、柱がくれにすこし側みたまへりつるを、引き寄せたまへるに、御髪のなみ寄りて、はらはらとこぼれかかりたるほど、女もいとむつかしく苦しと思うたまへる気色ながら、さすがにいとごやかなるさまして、寄りかかりたまへるは、ことと馴れ馴れしきにこそあめれ。「(2) いであなうたて。いかなることにかあらむ。思ひ寄らぬ隈なくおはしける御心にて、もとより見馴れ生ほしたてたまはぬは、かかる御思ひ添ひ

(The young man chafed at being shut up this way all the time, and the more he did so,) the more he detested his father; for were there not others who rose high and held distinguished office without ever having to suffer this way? (T: 383) (Chapter 21 "Otome")

¹³⁷ ほのかになど見たてまつるにも、容貌のまほならずもおはしけるかな、かかる人をも人は思ひ棄てたまはざりけりなど、わがあながちにつらき人の御容貌を心にかけて恋しと思ふもあぢきなしや、心ばへのかやうに柔かならむ人をこそあひ思はめ、と思ふ。また、向ひて見るかひなからんもいとほしげなり。かくて年経たまひにけれど、殿の、さやうなる御容貌、御心と見たまうて、浜木綿ばかりの隔てさし隠しつつ、何くれともてなし紛らはしたまふめるも、むべなりけり、と思ふ心の中ぞ恥づかしかりける。(NKBZ 3: 61-62) (SNKBT 2: 315)

She certainly is no beauty! The young man would say to himself after the fleeting glimpses he had of her, even so my father has never abandoned her! How I wish I were less helplessly drawn to a face that brings me so much suffering! And how I would prefer someone as kind and gentle as she! Still, I pity a woman there is no point in actually seeing. No wonder His Grace, who knows her heart and her looks, keeps many veils between them even after all these years. (How clever of him to think of things like that!) (T: 398) (Chapter 21)

¹³⁸ (T: 488) (Chapter 28 "Nowaki")

¹³⁹ (T: 493) (Chapter 28)

¹⁴⁰ (T: 495) (Chapter 28)

たまへるなめり。むべなりけりや。あなうとまし」と思ふ心も恥づかし。(NKBZ 3: 271-272) (SNKBT 3: 47-48)

It took him aback to see Genji clearly flirting with her, and he was fascinated. He is supposed to be her father, he thought, but she is much too old for him to take in his arms! ---- She was hidden behind a pillar and looking a little away from Genji, but he drew her toward him, and her hair spilled forward like a wave. The yielding way she leaned on him suggested complete familiarity, despite her obvious trouble and distress. No! This is impossible! What does it mean? He did not bring her up himself---that must explain why he feels that way about her now. He has never left any corner unexplored. Who can blame him? I do not like it, though! The Captain was ashamed of his own thoughts. (T: 492-493) (Chapter 28 “Nowaki”)

The passage (1) shows that Genji’s behaviour toward Tamakazura surprises and concerns Yūgiri. The passage (2) also shows Yūgiri’s distaste and his interpretation of his father’s behaviour. Genji’s advances to Tamakazura are clearly objectified and criticised from Yūgiri’s viewpoint, even if Yūgiri is tempted by the beauty of his half sister, Tamakazura.

Thus, Yūgiri, as the son of Genji, plays a significant role of worshiper or critic who makes judgements on the women who live on Genji’s estate, Genji’s relationships with them and Genji himself. His presence also contrasts with Genji as his father. Additionally, Genji’s relationships with these women apparently become stable after the completion of the Rokujō estate, and he is characterised as not a heedlessly passionate man but a self-possessed ruler of his estate.

Change in Characterisation of Genji from the Viewpoint of Subjunctive and Conditional Expressions in His Interior Monologue

The subjunctive expression (the ‘--*mashikaba* + --*mashi*’ pattern) and conditionals (the ‘--*ba*, --*wa*, --(to)*mo*, or --*mu(toki/ni)* + a conjectural auxiliary verb’ pattern) in Genji’s interior monologue passages are here investigated, because they convey the central female characters’ recognition of their love for Genji and their realisation of the stern realities of life, as discussed in 5.1 and 5.2.¹⁴¹ These expressions are used in 8 out of 29 cases (27.6%) in Utsusemi’s interior monologue passages, 8 out of 36 (22.2%) in Fujitsubo’s, 4 out of 43 (9.3%) in Akashi’s, 5 out of 59 (8.5%) in

¹⁴¹ These expressions appear in examples 11, 15, 20 and 24 for Fujitsubo, 14(27) for Rokujō, 26 for Utsusemi, 48, 49 and 50 for Murasaki, and 54 and 56 for Akashi as discussed in 5.1 and 5.2.

Murasaki's and 1 out of 30 (3.3%) in Rokujō's.¹⁴² On the matter of *mashi* (subjunctive), Negoro Tsukasa 根来司 points out that almost all 340 examples of *mashi* in the tale appear in interior monologue passages and express a character's thought contained in his/her heart, in other words anxiety that things are unlikely to turn out as he/she wishes.¹⁴³ Hence, it can be seen that subjunctive and conditional expressions are more likely to appear when it is hard to decide one's course of action or when one cannot decide what to do.

The percentage of usage of these in Genji's interior monologue passages increases from 6.5% (17 out of 263), 10.0% (21 out of 209) and 4.1% (5 out of 123) in sections 1-3 to 19.7% (23 out of 117) in section 4. From this viewpoint, Genji can be characterised as a man who faces difficult circumstances in which things are unlikely to turn out as he wishes.

Genji's recognition of his attachment for Tamakazura, which 'he would have missed if he had not known her,' is presented in his interior monologue passage using the subjunctive (*mashikaba--*).¹⁴⁴ The subjunctive (*--mashikaba +--mashi*) shadowed in example 58 also reveals Genji's latent thought.

58. 大臣も、「然りや。かく人の推しはかる、案におつることもあらましかば、いと口惜しくねぢけたらまし。かの大臣に、いかでかく心清きさまを、知らせたてまつらむ」と思すにぞ、(NKBZ 3: 329-330) (SNKBT 3: 97-98)

So that is what people are inferring! Genji reflected. It would be a disaster if they ever turned out to be right. I *must* convince His Excellency that I have only good intentions. (T: 519) (Chapter 30 "Fujibakama")

Assuming that his relationship with Tamakazura might become what people, especially Tō no Chūjō, suspect, that is to say a man-woman relationship, he would find it disgraceful and against his intentions, so he decides not to have relations with her. However, in reality he cannot escape being attracted by her. The subjunctive

¹⁴² They are also used 10 out of 64 (15.6%) in Tamakazura's.

¹⁴³ Negoro 1969, p.147. and p.150.

¹⁴⁴ ここかしこいとけざやかなるさましたまへるをかくて見ざらましかばと思ほすにつけても、(NKBZ 3: 142) (SNKBT 2: 382)

She was in all ways so striking that Genji keenly appreciated what he would have missed if he had not known her, ---- (T: 433) (Chapter 23 "Hatsune")

shows a situation in which he finds it difficult to decide what to do. Here, he is depicted as a man who hesitates to make advances to Tamakazura. This tendency toward hesitation has rarely appeared in the characterisation of him in sections 1-3.

5.3.2 Characteristics of the Relationship between Genji and Tamakazura

Their Relationship before the Change in Tamakazura

Although Genji introduces Tamakazura to young nobles as his own daughter, he gradually realises his hidden intention of being treated as her lover. His behaviour toward her becomes conspicuous. When he visits her in the evening, her gentlewomen modestly withdraw to some distance. Then he throws off his robes and lies down beside her. In comparison with Murasaki, who only feared his behaviour and trembled when Genji first lay down beside her in his Nijō estate,¹⁴⁵ Tamakazura's feelings about the situation are presented in her interior monologue underlined in example 59.¹⁴⁶

59. 実の親の御あたりならまし**しかば**、おろかには見放ちたまふとも、かくざまのうきことはあら**まし**や、と悲しきに、つつむとすれどこぼれ出でつつ、(NKBZ 3: 179)
(SNKBT 2: 417)

She knew that no such a disaster could have overtaken her if she had been with her real father, whether he thought highly of her or not, and her tears spilled over despite her effort to hide them, (T: 450) (Chapter 24 “Kochō”)

The subjunctive shadowed in her interior monologue expresses her strong desire to meet her real father, which is caused by her anguish at having advances made to her by her adoptive father (Genji). Before the change in Tamakazura, she, as an innocent maiden, always feels discomfort about his behaviour.

Meanwhile, Genji, who has always been aggressive and confident about making advances to women, now hesitates to have sexual relations with her at this final stage in spite of suffering from uncontrollable love for his adoptive daughter. He

¹⁴⁵ 若君は、いとむくつけく、いかにすることならむとふるはれ給へれど (NKBZ 1: 331) (SNKBT 1: 194)

The little girl wondered fearfully what he might have in mind for her, ---- (T: 107) (Chapter 5)

¹⁴⁶ Matsushita 2001, p.120.

controls himself and leaves her pavilion. Thus, it can be seen that the characterisation of Genji in the relationship between Genji and Tamakazura is quite different from that discussed previously.

Their Relationship after the Change in Tamakazura

The change in Tamakazura from innocent maiden to mature woman is first depicted by the narrator,¹⁴⁷ and then is shown in her interior monologue underlined in example 60.¹⁴⁸

60. 姫君は、かくさすがる御気色を、「(1) わがみつからのうさぞかし。親などに知られたてまつり、世の人めきたるさまにて、かやうなる御心ばへならましかば、などかはいと似げなくもあらまし。(2) 人に似ぬありさまこそ。(3) つひに世語にやならむ」と、起き臥し思しなやむ。(NKBZ 3: 194) (SNKBT 2: 431)

It seemed to her that her own misfortune accounted for Genji's deceitful zeal. If I had already come to my father's notice and had gained my own place in the world, she reflected, and His Grace still felt this way toward me, there would be nothing especially wrong with what he desires; no, it is the strange position I am caught in that may in the end make me the talk of all. (T: 457) (Chapter 25 "Hotaru")

In her interior monologue (1), the subjunctive (shadowed) expresses the feeling which begins to grow in her heart, that she, as a mature woman, would accept his love under two conditions: If her real father treated her as a daughter and allowed her to live on his estate, and if Genji continued to make advances to her as a lover. Simultaneously, her interior monologue passages (2) and (3) show that she understands her relationship with Genji is odd and she is afraid of rumour.

In addition to this, when he drops in on her she thinks that if she had no worries she would be intoxicated with him; she feels attracted to him.¹⁴⁹ These feelings appear after her characterisation changes from innocent maiden to mature

¹⁴⁷ Tamakazura's characterisation is depicted as 'at her age she had a certain number of years behind her, but quite apart from the world, (T: 451)' in chapter 24 "Kochō", then it changes in chapter 25 "Hotaru" into 'being old enough by now to understand many things (T: 455).'

¹⁴⁸ Matsushita 2001, p.125.

¹⁴⁹ 常の色もかへぬあやめも、今日めづらかに、をかしとおぼゆるかをりなども、思ふことなくは、をかしかりぬべき御ありさまかな、と姫君思す。(NKBZ 3: 195-196) (SNKBT 2: 432)

----even its color, the same as always, seemed a miracle to have completed the pleasure of his presence, if it were not for all the sorrows that he brought her. (T: 458) (Chapter 25)

woman. Hence, her change is shown not only in narratised discourse but also in her interior monologue, in contrast with the change in Murasaki, which is only shown in narratised discourse, as discussed in 5.2.1.3.

Genji's feelings and thoughts about his relation with Tamakazura are examined through analysing narratised discourse, free direct discourse (shadowed) and interior monologue (underlined) in example 61.¹⁵⁰

61. ただこの御事のみ、明け暮れ御心にはかかりたり。なぞ、かくあいなきわざをして、やすからぬもの思ひをすらむ、さ思はじとて、心のままにもあらば、世の人の譏り言はむことの軽々しさ、わがためをばさるものにて、この人の御ためいとほしかるべし、限りなき心ざしといふとも、春の上の御おぼえに並ぶばかりは、わか心ながらあるまじく思し知りたり。「さてその劣りの列にては、何ばかりかはあらむ。わが身ひとつこそ人よりはことなれ、見む人のあまたが中にかかづらはむ末にては、何のおぼえかはたけからむ。ことなることなき納言の際の、二心なくて思はむには、劣りぬべきことぞ」と、みづから思し知るに、いといとほしくて、「宮、大将などにやゆるしてまし。さてもて離れ、いざなひ取りてば、思ひも絶えなんや。言ふかひなきにても、さもしてむ」と思すをりもあり。(NKBZ 3: 225-226) (SNKBT 3: 12)
- She was all he thought of, day or night. Why am I so caught up in a venture in which I should not be engaged at all, and only making myself miserable at it? If I told myself that that was enough and had my way, it would be a disaster for her, quite apart from the widespread and humiliating denunciations to which I would be subjected. Whatever she may mean to me, even I know perfectly well that she could never challenge all I feel for my lady of spring; and what good would it do her just to join the others? Yes, I stand alone above the rest, but what sort of renown would *she* have, once she ends up merely as one of my women? No, she would be far better off marrying some perfectly innocuous Counselor, whose affection she need not share. The more he lectured himself, the more he felt for her. At other times he said to himself, Shall I let His Highness have her, then or the Commander? Will I stop wanting her just because she is not here anymore and someone has taken her away? No, it is hopeless. I might as well do it. (T: 471-472) (Chapter 26 "Tokonatsu")

First, the narrator depicts Genji's deep attachment to her in narratised discourse. Second, free direct discourse shows his hesitation in making advances to her because he fears rumour on her behalf. Third, in narratised discourse, the narrator explains that although Genji loves Tamakazura he appreciates the difference between his relations with her and those with Murasaki. Finally, the first interior monologue shows him thinking about her future and happiness from her standpoint, not his own, employing the conditional expression (--*wa* + --the conjectural auxiliary verb *mu*) shadowed twice. However, he cannot reach a conclusion. The second interior

¹⁵⁰ Matsushita 2001, pp.127-128.

monologue indicates his indecision about marrying her to someone else in order to forget her.

He cannot carry out his intention of marrying her to someone else. His thought, of which the narrator expresses her disapproval using the phrase ‘a thoroughly disgraceful one it was,’¹⁵¹ appears in his interior monologue as follows: ‘Should I then insist on keeping her here and steal off to her whenever I can for a consoling word? I hate to think of pressing her further while she remains unfamiliar with men’s ways, but of course if I put my heart into it once she understands better, then nothing will keep me from her, no matter how often I go, and never mind the stern gatekeeper!’ (T: 462)¹⁵² Thus, Genji continues to imagine her as a lover and wants to have relations with her even if she is married to someone else.

The relationship between Genji and Tamakazura becomes intimate but ambiguous: half as adoptive father and daughter and half as lovers. One day in early autumn, he spends the whole day with her giving *koto* lessons. The new moon is quick to set. The narrator depicts them: ‘The two of them lay together, their heads pillowed on her *koto*.’¹⁵³

5.3.3 Summary

Genji is characterised in section 4 as a man who hesitates to make advances to Tamakazura, whose circumstances are complicated. Meanwhile, Tamakazura is characterised as a mature woman who understands the meaning of the male-female relationship, and accepts his intimate behaviour toward her, contrasted with young

¹⁵¹ いとけしからぬことなりや。(NKBZ 3: 227) (SNKBT 3: 13) (T: 472) (Chapter 26 “Tokonatsu”)

¹⁵² 「さば、また、さてここながらかしづき据ゑて、さるべきをりをりにはかなくうち忍び、ものをも聞こえて慰みなむや。かくまだ世馴れぬほどのわづらはしさこそ心苦しくはありけれ、おのづから、関守強くとも、ものの心知りそめ、いとほしき思ひなくて、わが心も思ひ入りなば、繁くとも障らじかし」と思しよる。(NKBZ 3: 227) (SNKBT 3: 13) (Chapter 26)

¹⁵³ 御琴を枕にて、もろともに添ひ臥したまへり。(NKBZ 3: 248) (SNKBT 3: 30) (T: 482) (Chapter 27 “Kagaribi”)

Murasaki. Their unusual relationship, (as Genji once said, “let us make our story one like no other and give it to all the world!”¹⁵⁴), has thus been created on the basis of changes in their characterisations. This characteristic relationship between them, namely the male-female relationship excluding sexual relations, suddenly ends with the narrator’s report on a suitor’s (Higekuro’s) abrupt marriage to her.¹⁵⁵

5.4 Conclusion

Proposal of the Theme of Part 1 of *The Tale of Genji*

Chapter 5 has divided part 1 of the tale into two divisions, sections 1-3 (chapters 1-20) and section 4 (chapters 21-33) and further grouped the relationships between Genji and the six central female characters into three. It has discussed and clarified the characteristics of the relationships in terms of both content and form. The process of examination reveals significant details about the inner lives of the characters, which can be thought of as an appealing feature of the tale. On the basis of the examination, characteristics of the relationships between Genji and the six central female characters have been summarised at the end of sections 5.1-5.3.

Section 5.4 initially reviews aspects identified as providing clues to the theme of part 1: (1) the structure of part 1, as clarified through examination of the relationships, focussing on interior monologue, (2) the technique of repetition, which indicates successive characters in similar scenes and recurring plots, (3) Genji’s love or feeling for each woman, and (4) the distinctive attitude of the narrator or the distinctive narratised discourse in part 1. It then proposes the theme of part 1.

¹⁵⁴ (T: 462) (Chapter 25)

¹⁵⁵ The man-woman relationship excluding sexual relations appears in that between Kaoru and Ōi kimi, central characters in part 3 of the tale.

5.4.1 Findings Concerning Clues to the Theme of Part 1

The Structure of Part 1

The examination of the characteristics of the relationships between Genji and the six central female characters shows the differences between Genji's relationships with Fujitsubo, Utsusemi, Rokujō, Murasaki and Akashi as discussed in 5.1 and 5.2, and with Tamakazura as discussed in 5.3. The differences among them appear not only in the change of the characterisation of Genji but also in the theme underlying their relationships. To put this another way, the story of the relationship between Genji and Tamakazura is not considered to be an extension of previous stories but begins with a change in the characterisation of Genji, and pursues a new subject. However, it ends suddenly with Hige-kuro's marriage to Tamakazura. Additionally, at the end of part 1 of the tale, the accounts of Yūgiri's marriage to Kumoi no kari, Akashi's daughter's entering palace service and Genji's receiving the title of Honorary Retired Emperor are narrated to continue previous stories in chapter 21. Hence, it can be seen that the story of the relationship between Genji and Tamakazura is inserted between chapter 21 "Otome" and chapter 32 "Ume ga e".

The structure of part 1 of the tale, which becomes clear through the examination in 5.1-5.3, is as follows. There are two main streams which carry the theme of part 1: One is the relationship between Genji and Fujitsubo, which is deeply related to that between Genji and Utsusemi and that between Genji and Rokujō in terms of the thoughts and feelings presented in the female characters' interior monologue; the other is the relationship between Genji and Murasaki, also involving that between Genji and Akashi. Meanwhile, the relationship between Genji and Tamakazura shows a new stream but breaks off. The subject presented by the last relationship does not integrate into the theme carried by the former two.

The Technique of Repetition

The technique of repetition shows the connection between Fujitsubo and Utsusemi and that between Fujitsubo and Rokujō in terms of their thoughts, even though these women do not connect with each other in terms of incidents and human relationships.

Suzuki Kazuo points out that the same or a similar plot/scene repeatedly appears in *The Tale of Genji*.¹⁵⁶ Such repetition indicates successive characters by way of employing the same or similar plots/scenes, but with distinctive outcomes.

First, the plot based on a woman's decision not to meet Genji after having relations with him is repeated in the relationship between Utsusemi and Genji in chapters 2 ("Hahakigi") and 3 ("Utsusemi") and in that between Fujitsubo and Genji in chapters 5 ("Wakamurasaki") and 10 ("Sakaki"), respectively. The first repetition is supported by the same passage of interior monologue assigned to both Utsusemi and Fujitsubo. The second repetition, which is depicted by the narrator, is backed up with the same act as they take off their garments to avoid him. These repetitions, on the one hand, indicate that the character of the relationship between Utsusemi and Genji flows into that between Fujitsubo and Genji, and on the other hand, the repetitions underline the individuality of the two women: Utsusemi refuses him but Fujitsubo accepts him. Thus, it can be seen that the relationship between Fujitsubo and Genji begins with Utsusemi abandoning her relations with him. It can therefore be concluded that the repetition shows the connection between Utsusemi and Fujitsubo in terms of their thoughts or sorrows, even though they choose different paths in life.

Second, the *kaimami* scene in which a high-ranking lady gazes at a man through a screen and recognises her love for him appears twice in chapters 7 (Momiji no ga") and 9 ("Aoi"). In chapter 7, Fujitsubo's action is depicted in narrated discourse without interior monologue. Hence, there is no indication of how Fujitsubo thinks or feels about Genji. However, in chapter 9 the scene in which Rokujō gazes at Genji from her carriage is described employing both narrated discourse, which presents her situation, and interior monologue, which expresses her thought and feeling. The repetition indicates the similarity between the two female characters. Hence, it is evident that Fujitsubo, like Rokujō, recognises her love for Genji.

Additionally, the love triangle motif occurs in both the relationships between Rokujō, Genji and Aoi in chapter 9 ("Aoi") and between Murasaki, Genji and Akashi

¹⁵⁶ Suzuki 1989, p.60.

in chapters 13 (“Akashi”) and 18 (“Matsukaze”).¹⁵⁷ Genji does not think about his involvement in the former triangle but about the problem of how his formal wife considers the feelings of his mistress. Conversely, Genji is conscious of his involvement in the latter triangle from the beginning. The former triangle ends with the exit of the two women from the story: Aoi dies on being possessed by Rokujō’s spirit; Rokujō leaves the capital where Genji lives.¹⁵⁸ The narrator depicts in narrated discourse all the relationships in the latter triangle, namely those between Genji and Murasaki, Genji and Akashi, and Murasaki and Akashi, as the most desirable. The repetition shows the difference in Genji’s attitude, and different consequences in the two triangular relations, and on the other hand it indicates analogous thoughts, or rather the sorrow and agony of Rokujō, Murasaki and Akashi in the triangular relationships.

Genji’s Love or Feeling for Each Woman

When the characteristics of the relationships between Genji and the six central female characters are examined, Genji’s love or feeling for each woman proves significant in locating clues to the theme of part 1.

The origin of Genji’s longing for Fujitsubo is based on her resemblance to his deceased mother and a desire for his mother, as shown in example 1 and discussed in 5.1.1.1.¹⁵⁹ His longing is described using the word *aware*. The word *aware* has been interpreted as ‘earnest and sincere love’ because it first appears in the context of his

¹⁵⁷ The relationship between Murasaki, Genji and Asagao, that between Tamakazura, Hige-kuro and Hige-kuro’s formal wife are excluded from the discussion, for the former relationship has not developed because of Asagao’s refusal to meet Genji, and the latter relationship involves only one central character in part 1.

¹⁵⁸ After returning to the capital, Rokujō asks Genji to take care of her daughter and dies in chapter 14 “Miotsukushi”.

¹⁵⁹ 「いとよう似たまへり」と典侍の聞こえけるを、若き御心地にいとあはれと思ひきこえたまひて、常に参らまほしく、なづさひ見たてまつらばや、とおぼえたまふ。(NKBZ 1: 119-120) (SNKBT 1: 23)

---- but his youthful interest was aroused when the Dame of Palace Staff told him how much the Princess resembled her, and he wanted always to be with her so as to contemplate her to his heart’s content. (T: 14) (Chapter 1)

mother's interior monologue passage showing her sincere love for his father.¹⁶⁰ The word 'love' is used here in the same meaning as the word *aware*, which expresses not 'sensitivity to things' in general but an especial emotion for the beloved. Genji's love for Fujitsubo is impressively depicted in narratised discourse, such as the description of his action to make an opportunity to meet her whenever he can, and his tears, which appeal to her.¹⁶¹

Genji's interest in the middle-ranking woman, Utsusemi, is stimulated by the 'rating women on a rainy night' conversation, and spurred by his dissatisfaction over his relationships with highborn ladies, his wife Aoi and his forbidden lover Fujitsubo. While he wonders why Utsusemi refuses him despite having once had relations, he is attracted by her refusal. His attraction to her is shown in his repeated visits to her. When he encounters her as she accompanies her husband to Hitachi Province, his conflicting evaluation of her as an unforgettable woman who is both touching and annoying appears in his interior monologue.¹⁶²

¹⁶⁰ Jinno Hidenori 陣野英則 states in his letter to me that the idea of 'love' never appears in *The Tale of Genji*, or rather there has never been the idea of 'love' in the Japanese language. He also points out that the word love (the Chinese word *ai*) is only used with negative meaning in the Buddhistic context in the Heian period.

¹⁶¹ かかるをりだにと、心もあくがれまどひて、いづくにもいづくにも参うでたまはず、いづくにもいづくにも参うでたまはず、内裏にても里にても、昼はつれづれとながめ暮らして、暮るれば、王命婦を責め歩きたまふ。(NKBZ 1: 305) (SNKBT 1: 175)

---but he also anticipated feverishly now, at last, a chance for himself, and he no longer went out at all. At the palace or at home he spent the daylight hours daydreaming and those after dark hounding Ōmyōbu. (T: 97) (Chapter 5 "Wakamurasaki")

見てもまたあふよまれなる夢の中にやがてまぎるるわが身ともがな
とむせかへりたまふさまも、さすがにいみじければ、(NKBZ 1: 306) (SNKBT 1: 176)

*"This much we have shared, but nights when we meet again will be very rare,
and now that we live this dream,, O that it might swallow me!"*

he said, sobbing; to which Her Highness compassionately replied, (T: 97) (Chapter 5)

¹⁶² あはれもつらさも忘れぬふし (NKBZ 2: 353) (SNKBT 2: 162)

Genji had found her unforgettable both for her touching plight and for her maddening ways, (T: 317) (Chapter 16 "Sekiya")

The story of the relationship between Genji and Rokujō begins with the description of a burden on him, which has been brought on by her deep attachment to him. Although he praises her for good taste in all respects and considers her feelings after the ‘carriage quarrel’ incident, the narrator describes his love for her as having increasingly cooled, especially after seeing her spirit possess his wife. The narrator, nevertheless, depicts the scene of their parting at Nonomiya in a beautiful and sad atmosphere where they reminisce about their old loving days, quoting Genji’s interior monologue passage, ‘*aware*.’¹⁶³

Genji’s love for Murasaki is different from that for the three women above, because his love is based on his desire to bring her up to be his ideal woman, on the premise that he treats her as the wife who shares his life. The origin of his love for her is based on; (1) her ‘purple connection’, in which his love flows from his deceased mother to Fujitsubo through to Murasaki, (2) his sympathy for her, which springs from identical circumstances, in which he lost his mother and his grandmother very early in life, and (3) her spotless youth, which makes her receptive to his education of her. After he consummates his marriage with her, his awareness of his love for her appears in his interior monologue, as discussed in example 35 in 5.2.1.2.¹⁶⁴ His interior monologue shows his gratification of his new relations with her and his strong affections for her by way of comparing his new love with earlier loves, as depicted through the word *aware*. When he takes refuge in voluntary exile, the narrator describes his trust in her, showing his decision to entrust his property, and his gentlewomen and retainers, to her care. The narrator would seem to wish to convey

¹⁶³また心の中に、いかにぞや、瑕ありて思ひきこえたまひにし後、はたあはれもさめつつ、かく御仲も隔たりぬるを、めづらしき御対面の昔おぼえたるに、あはれと思し乱るること限りなし。(NKBZ 2: 60) (SNKBT 1: 345-346)

---and then that shocking discovery of her flaw had cooled the last of his ardor and turned him away. Now, however, he was undone by all that this rare meeting brought back to him from the past, --- (Chpter 10 “Sakaki”)

¹⁶⁴「年ごろあはれと思ひきこえつるは片端にもあらざりけり。人の心こそうたてあるものはあれ。今は、一夜も隔てむことのわりなかるべきこと」と思さる。(NKBZ 2: 66) (SNKBT 1: 331)

What she used to mean to me is nothing compared to what she means to me now! He reflected. How unruly the heart is! I could not bear one night away from her! (T: 188) (Chapter 9)

that Murasaki transcends being simply a surrogate for Fujitsubo, presenting the scene in which Genji realises that Fujitsubo resembles Murasaki in the *kaimami* scene (Genji watching Fujitsubo through the gap) in chapter 10 “Sakaki”.¹⁶⁵ Further, the narrator depicts the reassurance of his love for Murasaki through his letter to Murasaki and in his actions.

After learning about the Akashi monk’s daughter, Genji reflects that his wandering to Suma and Akashi may have been fated by a bond with her. He is gradually attracted by her beauty and personality. The narrator shows his love for her at the Akashi coast, describing frequent visits to her and her pregnancy despite his consideration toward Murasaki. After sending Akashi’s daughter away, the narrator also depicts his affection for her through his periodical visits to her at the Ōi villa.

Genji’s feelings for Tamakazura are ambiguous because these feelings appear after he is newly characterised as a self-possessed ruler on his estate. He hesitates to make advances to Tamakazura even though he wants to be her lover. His thoughts and feelings are presented in his interior monologue and the narrator suggestively depicts their intimate relationship in narratised discourse.

Thus, the narrator mainly conveys Genji’s distinctive love or feeling for each female character through descriptions of his thoughts, behaviour and actions in narratised discourse, while his interior monologue directly shows his love or feeling. Particularly important in the above interpretation is recognition of the word *aware* as the essential expression of Genji’s love for women.

Distinctive Attitude of the Narrator or Distinctive Narratised Discourse in Part 1

One finding concerning the distinctive attitude of the narrator or the distinctive narratised discourse in part 1 is that when interior monologue passages assigned to the central female characters express their agony and sorrow, and subsequently the

¹⁶⁵髪ざし、頭つき、御髪のかかりたるさま、限りなきにほはしさなど、ただかの対の姫君に違ふところなし。年ごろすこし思ひ忘れたまへりつるを、あさましきまでおぼえたまへるかな、と見たまふまに、すこしもの思ひのはるけどころある心地したまふ。(NKBZ 2: 102) (SNKBT 1: 361-362)

(Chapter 10 “Sakaki”)

gaps or discrepancies between Genji and them become visible, the narrator in part 1 seems to deliberately describe their perfect or at least beautiful relationships in narratised discourse. For example, when Rokujō's interior monologue shows her sorrow and agony and the discrepancy between her and Genji is perceptible, the narrator touchingly depicts the scene of their parting at Nonomiya in which they stay together and exchange poems. Further, when interior monologue assigned to Murasaki erodes Genji's desired and perfect relationship with her, the narrator introduces a new characterisation of Murasaki and describes their relationship as trustful and beautiful. Similarly, the narrator, apart from the content of Akashi's interior monologue, depicts the relationship between Genji and Akashi as elegant, especially after her daughter has been adopted.

Thus, the narrator in part 1 tends to pursue the perfection of beauty, that is to say, Genji's own ideal of the love relationship between a man and a woman.

5.4.2 Proposal of the Theme of Part 1 of *The Tale of Genji*

On the basis of these findings, the theme of part 1 of *The Tale of Genji* can be proposed as follows: both the ideal in the male-female relationship, in other words the pursuit of Genji's desired male-female relationships, and the reality of the discrepancies in thoughts and feelings between man and woman, in particular the reality of women's sorrow in their relationships. The former subject is supported by narratised discourse, conversation and interior monologue assigned to Genji, while the latter subject is underpinned by interior monologue assigned to the central female characters. The presentation of the theme can be likened to the technique of *kasane no irome* 襲の色目, a colour created using a layer of two different colours of sheer cloth, for example *sakura gasane* 桜襲 (the layer of the colour of cherry blossoms), in which white sheer cloth is laid on red-purple sheer cloth. It was a popular technique in the Heian period to produce a delicate colour. Likewise, the reality of discrepancies in thoughts and feelings between man and woman or the reality of women's sorrow apparently exists beneath the ideal relationships Genji has pursued.

Focussing on different types of discourse allow us to see both themes. Therefore, the theme proposed here is deeply related to the different categories of discourse categorised in chapter 4.

CHAPTER 6

AN ANALYSIS OF THE CHARACTERISTICS OF THE MALE-FEMALE RELATIONSHIPS WOVEN BY CENTRAL CHARACTERS IN PART 2 OF THE TALE

The previous chapter explored, first, the characteristics of the relationships between Genji and the six central female characters, namely Fujitsubo, Utsusemi, Rokujō, Murasaki, Akashi and Tamakazura, and, second, the theme underlying these relationships in part 1. As the theme of part 1, chapter 5 proposed both the desirable male-female relationships that Genji pursues, and the reality of women's sorrow, which emerges from their relationships particularly through interior monologue attributed to the central female characters.

This chapter explores the characteristics of the relationships between the central male characters and the central female characters, as well as the theme underlying these relationships, in part 2 of the tale.

Part 2 covers Genji's senescence (from his 39th year to his 52nd year) and consists of eight chapters, from chapter 34 "Wakana jō" to chapter 41 "Maboroshi." Imai Gene 今井源衛 states that the Genji of part 2 is quite different from the Genji of part 1, because miserable senescence and death await him; in part 2, Genji is hurt by betrayal and bereaved like a lonely, ordinary man.¹ His role is also different, for he who was the hero of part 1 now shares the status of central male character with his son Yūgiri and his nephew Kashiwagi, as shown in their frequency of interior monologue in part 2: 197, 114 and 48, respectively. Regarding the central female characters, Onna san no miya (the Third Princess) and Ochiba (the Second Princess), both of whom first appear in part 2, as well as Murasaki and Kumoi no kari, both of whom appear repeatedly in part 2, were also identified as central female characters in

¹ Imai 1962, p.21.

chapter 4. Their frequency of interior monologue in part 2 is 23, 43, 40 and 17, respectively.

Part 2 is narrated mainly through love-triangle relationships. First, in Genji's 40th year, Retired Suzaku Emperor's daughter, Onna san no miya, comes to live on the Rokujō estate as Genji's legitimate wife, even though Genji loves Murasaki best. The relationship between Genji and Murasaki in the triangle involving Onna san no miya is narrated in terms of a similar plot to that in the triangle involving Akashi in part 1. Second, in Genji's 47th year, while Murasaki is ill, Kashiwagi, who longs for Onna san no miya, has secret relations with her at the Rokujō estate. Third, in Genji's 48th year, after Kashiwagi's death, Yūgiri takes care of Kashiwagi's wife, Ochiba, and falls in love with her. Thus Yūgiri involves his wife, Kumoi no kari, in another triangle. Their relationship seems to repeat the plot of the relationship between Genji and Murasaki in the triangle involving Onna san no miya. Finally, the accounts of male-female relationships in part 2 end with an account of Murasaki's death and Genji's grief. Abe Akio asserts that the subject of part 2 is the mental turmoil of characters involved in incidents related to Onna san no miya.² The central male characters' thoughts and feelings in the triangle are presented in a way similar to those of the central female characters in part 1.

No one has attempted before to explore the three love-triangle relationships above by means of discourse analysis, particularly analysis from the character's own viewpoint, and thus to identify the theme of this part of the tale. Takeda Munetoshi has already argued that in contrast with the brightness and floridness of part 1, darkness and sorrow fill part 2 because of developments in the author's view of life, and he regards suffering in actual life as the theme of part 2;³ while Mori Ichirō 森一郎 states that the theme of part 2, a woman's fragile destiny, is developed through the

² Abe 1989, p.233.

³ Takeda 1954, pp.248-251.

lives of Onna san no miya, Murasaki and Ochiba.⁴ The following attempt to explore the love-triangle relationships mentioned will shed further light on part 2 of the tale.

The methods employed in this chapter are the same as those in the previous one. Additionally, the analysis of discourse in part 2 takes account of (1) conversation, because a series of conversations often carries the plot and brings reality into the fictional world; (2) differences between the content of conversation and that of interior monologue, since these differences sometimes reveal a discrepancy between a character's outer and inner thoughts; and (3) plot repetition, since analysis of this repetition provides important clues to the underlying theme of part 2.

The chapter is organised as follows. Sections 6.1-6.3 discuss the characteristics of love-triangle relationships in the cases of Onna san no miya, Genji and Murasaki; Kashiwagi, Onna san no miya and Genji; Ochiba, Yūgiri and Kumoi no kari. Section 6.4 examines Murasaki's and Genji's final thoughts about their lives. Section 6.5 proposes the theme of part 2 of the tale.

6.1 An Analysis of the Relationship between Genji and Murasaki in the Triangle Involving Onna san no miya

The story of the relationship between Genji and Murasaki in the triangle involving Onna san no miya is mainly narrated in the first half of chapter 34 “Wakana jō” and in the middle of chapter 35 “Wakana ge”. More precisely, it is narrated by way of such incidents as the retired Suzaku Emperor's decision to marry his daughter Onna san no miya to Genji, the marriage itself, and Murasaki's falling ill.

If plot repetition in the tale resembles a spiral staircase, the relationship between Genji and Murasaki in the triangle involving Onna san no miya in part 2 develops the portrayal of their relationship in the triangles involving Akashi and

⁴ Mori 1979, pp.161-176.

Asagao in part 1. Hence the comparison between their relationship in part 2 and that in part 1 provides clues to the characteristics of the former.

The aims of the section are first to examine the meaning of Genji's marriage to Onna san no miya, secondly to analyse both Genji and Murasaki's thoughts and feelings in the triangle, thirdly to discuss the characteristics of the relationship between Genji and Murasaki in the triangle, and, finally, to uncover clues to the theme of part 2 underlying their relationship. To this end subsection 6.1.1 examines the meaning of Genji's marriage to Onna san no miya, subsection 6.1.2 analyses both Genji and Murasaki's thoughts and feelings about his marriage to Onna san no miya, subsection 6.1.3 investigates Murasaki's self-recognition in the triangle, and subsection 6.1.4 summarises the section.

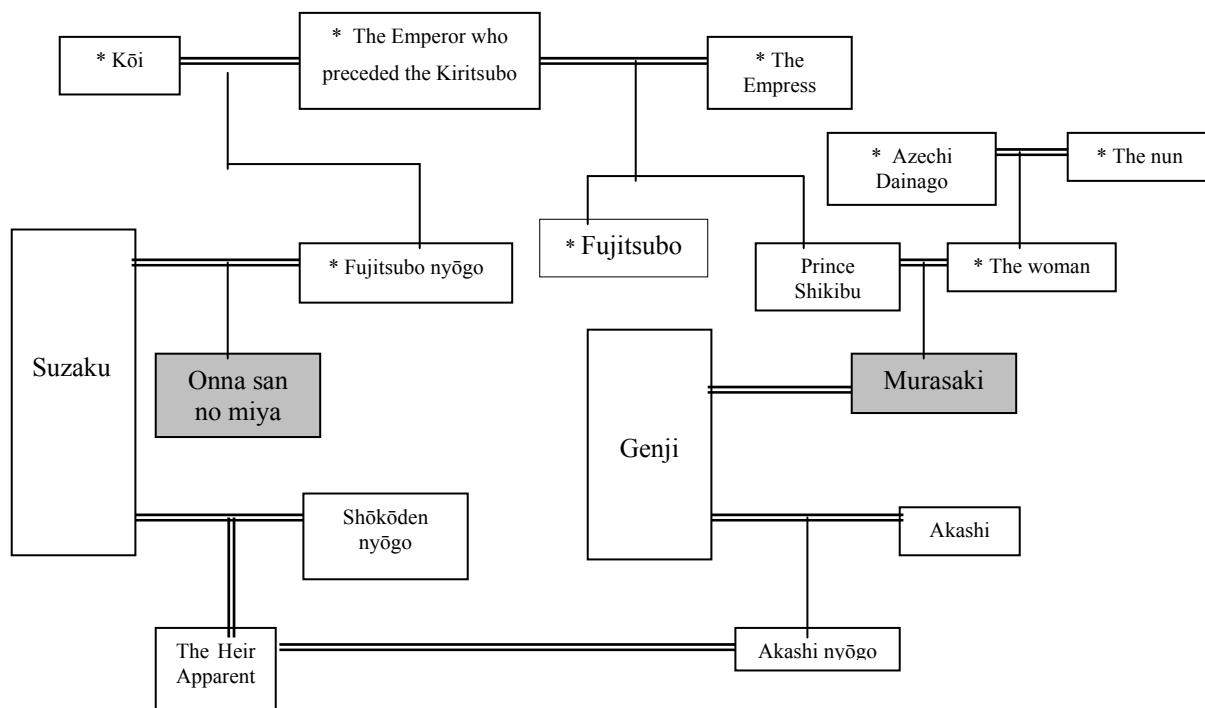
6.1.1 The Meaning of Genji's Marriage to Onna san no miya

To shed light on the meaning of Genji's marriage to Onna san no miya, this subsection is organised as follows. First, the Retired Suzaku Emperor's selection of a son-in-law for his favourite daughter, Onna san no miya, is investigated; secondly, the reasons why Genji accepts his marriage to Onna san no miya are examined; and thirdly, both Genji and Murasaki's thoughts about his acceptance are investigated.

The Retired Suzaku Emperor's Selection of Son-in-Law for Onna san no miya

The Retired Suzaku Emperor, Genji's half brother, is concerned about his daughter, whose mother has died. He wants to select a son-in-law before retiring from the world because of his illness. To better understand Onna san no miya's circumstances, her lineage and the relationships between characters are charted in Figure 7.

Figure 7. Chart of Relationship between Characters Concerning Onna san no miya



Both Onna san no miya and Murasaki are Fujitsubo's nieces, because Onna san nomiya's mother, Murasaki's father and Fujitsubo are siblings of the late Emperor who preceded the Kiritsubo Emperor, Genji's father. Although Onna san no miya's half brother is the Heir Apparent, her father wants a strong guardian for her, because she is young and immature.

Suzaku wants to select his son-in-law from among men such as Yūgiri (Genji's son), Kashiwagi (Tō no Chūjō's son), Prince Hotaru and Genji. The process of selection is presented in the discourse of conversation attributed to Suzaku, the nurse of Onna san no miya, Sachūben (the nurse's brother), Genji and so on. Regarding this conversation, Shimizu Yoshiko 清水好子 states that it recalls the

‘rating women on a rainy night’ conversation in chapter 2 “Hahakigi,” and that it shows the opinions about an Imperial princess’s marriage held by many people who lived to the age of forty or fifty.⁵ Akiyama Ken points out that the way the conversation carries the plot excludes chance and draws reality into the fictional world.⁶

Not narratised discourse by the narrator but conversation assigned to many people, including Suzaku, shows the process by which Suzaku decides to marry his daughter to Genji. Suzaku’s conversations with both his daughter and the nurse, “I so long to give you to someone worthy----someone who would make much of you, and who would overlook what you still lack and teach you,”⁷ and “How I wish there were someone who would take this Princess in hand and bring her up as His Grace of Rokujō did His Highness of Ceremonial’s daughter. There cannot be any such man among the commoners,”⁸ respectively ---- encourage him to decide. Then the Heir Apparent’s conversation with Suzaku, “A commoner, however worthy, is of limited rank, and if you mean to choose one, then it is His Grace of Rokujō who is to be preferred as a father to her,”⁹ urges Suzaku to decide.

In the process, an interesting phenomenon appears in Sachūben’s conversation with the nurse. When he quotes Genji’s words and tells the nurse, “Actually, though, I gather he often jokes privately about feeling that while his glory in this life honors this latter age beyond what it deserves, when it comes to women, he has escaped neither censure nor personal disappointment,”¹⁰ his conversation conveys his interpretation and assessment of it independent of Genji’s intention. He regards Genji’s words as showing Genji’s dissatisfaction with the ranks of his wives, and he tells the nurse that Genji will willingly marry Onna san no miya. Shimizu interprets

⁵ Shimizu 1980, p.190.

⁶ Akiyama 1964, p.159.

⁷ (T: 580) (Chapter 34 “Wakana jō”)

⁸ (T: 580) (Chapter 34)

⁹ (T: 584) (Chapter 34)

¹⁰ (T: 581) (Chapter 34)

Genji's words as expressing regret at his failure in his love for Fujitsubo, because their content resembles the content of Fujitsubo's interior monologue on her deathbed.¹¹ Whatever meaning they have, once quoted by Sachūben, they escape Genji's control. Sachūben's interpretation is also a commonly accepted one in the world of the Heian period. The nurse reports them to Suzaku, and then Suzaku finally decides to marry his daughter to Genji even though Genji already lives on his Rokujō estate with many women.

Tasaka Kenji 田坂憲二 sees the hidden meaning of Suzaku's decision as marriage for political reasons, and remarks that Onna san no miya's marriage to Genji strengthens the relationship between his son, the Heir Apparent, and Genji, and increases the degree of stability of the status of his son, because Genji is his son's father-in-law and the guardian of the Reizei Emperor.¹² Tasaka continues that Suzaku desires that Onna san no miya will be given higher status by her half brother when the Heir Apparent ascends the throne.

The Reasons for Genji's Acceptance of Suzaku's Offer

When Sachūben tells Genji about Suzaku's offer to marry his daughter to Genji, Genji declines and suggests that she should enter Palace Service. However, the narrator supposes that Genji is intrigued by Onna san no miya, whose mother is a half sister of Fujitsubo, when he refers to her potential beauty. Genji volunteers to undertake to be Onna san no miya's guardian, when Genji visits Suzaku after his tonsure. At that time Suzaku says nothing about his offer to marry his daughter to Genji and his anxiety for the future of his daughter. Genji instead mentions that the Imperial princess needs to be protected by a guardian/husband and that his son Yūgiri, who is a candidate to be her husband, is too young to be a guardian. When Genji later confesses his acceptance to Murasaki, he explains that he cannot decline Suzaku's

¹¹ Shimizu 1980, p.192.

¹² Tasaka 2000, p.231.

offer. On the one hand, he makes an excuse for his marriage, but on the other his explanation shows how he acknowledges their conversation.

Abe Akio claims that Genji's marriage to Onna san no miya fills a defect in the absence of a suitable high-ranking wife, and Onna san no miya and Murasaki are symbols of his power and love, respectively.¹³ However, it is uncertain whether Genji's acceptance is based on his desire for a suitable high-ranking wife for his status of Honorary Retired Emperor, as Sachūben says to the nurse, or for political reasons, as he makes ready for the Heir Apparent to ascend the throne. However, it is clear that his acceptance is based on "wanton weakness," because his interior monologue, which appears after his marriage to Onna san no miya, reveals his thoughts and feelings.¹⁴

Both Genji and Murasaki's Thoughts about His Acceptance

Focusing on Genji's state of mind after his acceptance, the narrator describes his hesitation in confessing his new relations with Onna san no miya to Murasaki and quotes his interior monologue underlined in example 1.

1. 「このことをいかに思さん。わが心はつゆも変るまじく、さることあらむにつけては、なかなかいとど深さこそまさらめ、見定めたまはざらむほど、いかに思ひ疑ひたまはん」など、やすからず思さる。(NKBZ 4: 44-45) (SNKBT 3: 231)
What will she make of this? He wondered. My own feeling for her will not change in the least; in fact, I will only love her more if it really happens. What doubts will she have toward me, though, until experience at last proves them wrong? He was worried. (T: 588) (Chapter 34 "Wakana jō")

As his interior monologue shows, Genji is confident that his love for Murasaki will strengthen despite his marriage, but on the other hand he is afraid that she will be troubled about his new relationship.

¹³ Abe 1989, p.206.

¹⁴ 「などて、よろづの事ありとも、また人を並べて見るべきぞ。あだあだしく心弱くなりおきにけるわが怠りに、かかる事も出で来るぞかし。」 (NKBZ 4: 57) (SNKBT 3: 240)

---- why had he let *anything* persuade him to try setting another beside her? He had imprudently allowed a wanton weakness to get the better of him: that was why it had happened. (T: 593) (Chapter 34)

He cannot tell her his new circumstances on the night when his marriage is settled, and he goes to bed anxious about the secret. On the following snowy day he confesses it after reminiscing and talking about their old days. His apprehension about her jealousy appears in his interior monologue, ‘how she would feel, she who with her quick temper objected to the least of his little amusements.’¹⁵ Genji converses with Murasaki about the fear of the rumour of his marriage, the circumstances of his acceptance to marry Onna san no miya and the date of the ceremony, and then he tells Murasaki his everlasting love for her. Then, he requires Murasaki to treat Onna san no miya from the same viewpoint as his own,¹⁶ just as he did in the triangle involving Akashi in part 1. He hopes that the relationship between Onna san no miya and Murasaki will go well, like that between Murasaki and Akashi.

Meanwhile, Murasaki does not display her jealousy despite his worry when she is told of the acceptance of his marriage. She tells him that she is not in a position to show discomfort at Suzaku’s decision and she wants to stay at the Rokujō estate if Onna san no miya will allow her to stay because Onna san no miya’s mother is a half sister of her father. The narrator comments that Murasaki is humble. Interior monologue assigned to Murasaki underlined in example 2 shows her thoughts and feelings, which do not appear in her conversation.

2. 心の中にも、「かく空より出で来にたるやうなることにて、のがれたまひ難きを、憎げにも聞こえなさじ。わが心に憚りたまひ、諫むることに従ひたまふべき、おのがどちの心より起これる懸想にもあらず。堰かるべき方なきものから、をこがましく思ひむすぼはるるさま、世人に漏りきこえじ。式部卿宮の大北の方、常にうけはしげなることどもをのたまひ出でつつ、あぢきなき大将の御事にてさへ、あやしく恨みそねみたまふなるを、かやうに聞きて、いかにいちじるく思ひあはせたまはん」など、おいらかなる人の御心といへど、いかでかはかばかりの隈はなからむ。今はさりとも、とのみわが身を思ひあがり、うらなくて過ぐしける世の、人わらへな

¹⁵ (T: 588) (Chapter 34)

¹⁶ あぢきなくや思さるべき。いみじきことありとも、御ため、あるより変ることはさらにあるまじきを、心なおきたまひそよ。かの御ためこそ心苦しからめ。それもかたはならずもてなしてむ。誰も誰ものどかにて過ぐしたまはば (NKBZ 4: 460 (SNKBT 3: 232))

Will you be very upset? Nothing will change for you in any way, no matter what happens. Please do not dislike me. She is the one for whom I feel sorry. I mean to look after her properly, though. Just as long as everyone involved gets on together----. (T: 588) (Chapter 34)

らんことを下には思ひつづけたまへど、いとおいらかにのみもてなしたまへり。
(NKBZ 4: 47-48) (SNKBT 3: 233)

This came on him out of the blue, and he could hardly avoid it, she told herself; I refuse to say an unkind word in protest. It is not as though they hatched any sort of romantic plot together, or as though despite reluctance he was still amenable to persuasion. There was nothing he could do about it, and I will not have people gather that I am sulking. His Highness of ceremonial's wife is forever calling down disaster on me---she is even madly jealous and bitter over that miserable business of the Commander. How she will gloat when she hears about this!

Hers was no doubt a heart without guile, but of course it still harbored a dark recess or two. In secret she never ceased grieving that her very innocence---the way she had proudly assumed for so long that his vagaries need not concern her---would now cause amusement, but in her behavior she remained the picture of unquestioning trust. (T: 589) (Chapter 34)

The two auxiliary verbs *ji* じ shadowed in example 2 express Murasaki's volition: The former shows her decision not to 'say an unkind word in protest,' and the latter shows her decision not to 'have people gather that [she] is sulking.' It should be noted that the auxiliary verb, which expresses volition, especially negative volition, first appears in her interior monologue through parts 1 and 2. When Murasaki was informed of his relations with Akashi in exile in part 1, she wrote of her feeling of betrayal and her lamentation. Furthermore in part 1, she did not say anything but shed tears when she conjectured his relations with Asagao. In comparison with Murasaki's attitudes in each love triangle involving Akashi and Asagao in part 1, Murasaki neither complains nor sheds tears in the triangle involving Onna san no miya in part 2. Her decisions and attitude show her enormous shock. Thus Murasaki's circumstances in her relationship with Genji in part 2 are more dire than those in part 1.

6.1.2 Genji's and Murasaki's Thoughts about Genji's Marriage to Onna san no miya

In the second month of Genji's 40th year, Onna san no miya comes to live on the Rokujō estate as his legitimate wife. Furnishings are brought from the Suzaku Palace according to custom, as when a woman enters Palace service, and meanwhile Genji as a commoner comes out to receive her. Through the three days following, elegant ceremonies are held by both Suzaku and Genji. This subsection investigates both Genji's and Murasaki's thoughts about his marriage to Onna san no miya.

Genji's Thoughts

The narrator emphasises Onna san no miya's immaturity in the narratised discourse, '[she is] indeed still very small and poorly grown, and [she is] also extremely girlish and immature,'¹⁷ by comparison with the young Murasaki whom he first found and brought to his Nijō estate. In this regard, Ikeda Setsuko 池田節子 suggests that the word *katanari*, which is used in the narratised discourse and corresponds to 'poorly grown,' is not used for describing Murasaki, but is used to describe Onna san no miya, Kumoi no kari and Ukifune's sister by a different father, and refers to lack of quick-wittedness even though a girl has reached marriageable age.¹⁸ Interior monologue assigned to Genji underlined in example 3 shows his two different opinions on her immaturity.

3. よかめり、憎げにおし立ちたることなどはあるまじかめりと思すものから、いとあまりものはえなき御さまかなと見たてまつりたまふ。 (NKBZ 4: 56-57) (SNKBT 3: 240)
Well, no doubt it is for the best, he thought; at least she will not insist unpleasantly on her prerogatives. Still, he found her too dismally dull. (T: 592) (Chapter 34)

Even though he thinks that her immaturity will satisfy him by not infringing on the status of Murasaki at the Rokujō estate, it leads him to disappointment, for he has expected that she would be an attractive girl like Murasaki because she is another niece of Fujitsubo.

Genji's following interior monologue also shows that he ascribes her immaturity to the education given her by her father, Suzaku, and he is disappointed with her character.

4. 「院の帝は、男々しくすくよかなる方の御才などこそ、心もとなくおはしますと世人思ひためれ、をかしき筋になまめき、ゆゑゆゑしき方は人にまさりたまへるを、
などてかくおいらかに生ほしたてたまひけん。さるは、いと御心とどめたまへる皇女と聞きしを」
と思ふもなま口惜しけれど、憎からず見たてまつりたまふ。 (NKBZ 4: 66-67) (SNKBT 3: 247)
People have often felt that His Eminence unfortunately lacks manly gravity and learning,

¹⁷ 姫宮は、げにまだいと小さく片なりにおはする中にも、いといはけなき気色して、ひたみちに若びたまへり。 (NKBZ 4: 56) (SNKBT 3: 240) (T: 592) (Chapter 34)

¹⁸ Ikeda Setsuko 1991, p.257.

Genji reflected, although he excels in lighter matters of taste and sensibility. What *can* he have meant by bringing her up to this degree of ingenuousness? Nonetheless, I gather that she is his favorite daughter. It was all very disappointing, but he looked on her kindly enough. (T: 596) (Chapter 34)

Genji criticises Suzaku for ‘bringing her up to this degree of ingenuousness.’ The ingenuousness (*oiraka* おいらか, shadowed in the example) is not a virtue but a defect. Motoori interprets it as ‘lack of brightness and intelligence.’¹⁹ Her immature lack of quick-wittedness or brightness runs counter to his expectation, but he cannot abandon her because she gently obeys him. He treats her like ‘a well-bred and lovely consolation.’²⁰

Meanwhile, Genji is grateful to Murasaki for preparing the ceremony of his marriage to Onna san no miya in company with him. He feels a growing affection for Murasaki when his new situation reminds him of his initial impression of her when he married her over 20 years ago. The following scene shows Genji’s feelings about Murasaki.

5. 御衣ひきやりなどしたまふに、すこし濡れたる御単衣の袖をひき隠して、うらもなくなつかしきものから、うちとけてはたあらぬ御用意など、いと恥づかしげにをかし。「限りなき人と聞こゆれど、難かめる世を」、と思しくらべらる。(NKBZ 4: 63) (SNKBT 3: 244)

He pulled her covers aside, and she drew her damp sleeves to hide them. Her simple warmth stopped well short of an open welcome, which daunted and delighted him all at once. Talk about the greatest lady in the land, he thought, remembering the one he had just left---*she* could never do that! (T: 594) (Chapter 34)

Example 5 appears in the scene after he returns from Onna san no miya’s pavilion to Murasaki’s in the early morning because he dreamt about Murasaki on the third night of his marriage. The first half of the passage is categorised as narratised discourse. The description, which appears in the discourse, is very similar to that in which he saw Murasaki after first making love to her in chapter 9 “Aoi.” The narrator compares the present Murasaki and young Murasaki, and describes her as marvellous. Meanwhile, Genji’s interior monologue underlined in example 5 shows he thinks that Murasaki is unique by comparison with Onna san no miya.

¹⁹ かどかどしきかたのおくれて、たらはぬ意 (Motoori 1969, p.450.)

²⁰ おいらかにうつくしきもてあそびぐさ (NKBZ 4: 79) (SNKBT 3: 256) (Chapter 34)

Genji's thoughts and feelings about both Onna san no miya and Murasaki are presented in his interior monologue passages underlined (1)–(3) in example 6.

6. 「(1) 昔の心ならましかば、うたて心おとりせましを、今は、世の中を、みなさまさまに思ひなだらめて、とあるもかかるも、際離るることは難きものなりけり。とりどりにこそ多うはありけれ。よその思ひはいとあらまほしきほどなりかし」と思すに、「(2) さし並び目離れず見たてまつりたまへる年ごろよりも、対の上の御ありさまぞなほあり難く、我ながらも生ほしたてけり」、と思す。「(3) 一夜のほど、朝の間も恋しくおぼつかなく、いとどしき御心ざしのまさるを、などかくおぼゆらん」、とゆゆしきまでなむ。(NKBZ 4: 67-68) (SNKBT 3: 247-248)

(1) As a young man I would have felt betrayed, he reflected, but wider experience has made me more tolerant; women can be this or that, I know, but they are only what they are and no more. There are simply all kinds. I suppose any outsider would assume she is ideal. (2) Yes, the mistress of my east wing continues to astonish me after all our years together----I certainly brought *her* up properly, if I say so myself. (3) After a night or just a morning away he worried about her and missed her, and the longer he lived, the more he loved her, though it was almost with dread that he wondered why. (T: 596) (Chapter 34)

The passage (1) shows that even though he is dissatisfied with Onna san no miya he soothes himself by adopting the viewpoint of a disinterested observer. Conversely, his growing affection for Murasaki after his marriage to Onna san no miya is presented in passages (2) and (3). Hence, the narrator has a foreboding that something wrong will happen.

Murasaki's Thoughts

This section analyses Murasaki's interior monologue, conversation and narrated discourse to investigate her thoughts and feelings about her relations with Genji after his marriage to Onna san no miya.

The following passage underlined in example 7 can be categorised as interior monologue although the direct quotation marker *to* does not follow it, because it shows Murasaki's thoughts and feelings from her own viewpoint.²¹ In this regard, Motoori Norinaga comments that this passage could be followed by the word *to* for it

²¹ If it cannot be allowed to insert the direct quotation marker *to*, the passage from the beginning to the first full stop can be categorised as free direct discourse and after the full stop the sentence as narrated discourse.

directly shows Murasaki's state of mind and the later part of the passage after the word *to* could then be regarded as narratised discourse.²²

7. 年ごろ、さもやあらむと思ひし事どもも、今は、とのみもて離れたまひつつ、さらばかくにこそはと、うちとけゆく末に、ありありて、かく世の聞き耳もなのめならぬ事の出で来ぬるよ。思ひ定むべき世のありさまにもあらざりければ、今より後もうしろめたくぞ思しなりぬる。(NKBZ 4: 59) (SNKBT 3: 241)
 There had been times over the years when she feared just this, but he seemed to have put all that behind him, and she had come at last to believe that that was the way things would always be; and then *this* had happened, to set the tongues of all the world wagging. I was wrong after all to be sure of him, she thought, and I shall never be able to trust him again. (T: 593) (Chapter 34)

Murasaki's interior monologue underlined in example 7 appears after she sends Genji to stay with Onna san no miya on the third night of the marriage ceremony. She realises how her relationship with Genji is untrusting, reminiscing about her relationship with him in the triangle involving Asagao. At that time she was hurt by the higher status of Asagao. Onna san no miya is a higher-ranking lady than Asagao. Murasaki feels uneasy about her future.

Murasaki tries not to reveal her hurt feelings to her gentlewomen and the other women who live on the Rokujō estate. While conversing with her gentlewomen about his marriage, on the third night of the marriage, she says, "My lord does have a good many women, but really, none of them has the fashionable brilliance he wants, and he felt that he had seen rather too much of all of us. It is just as well Her Highness has come."²³ She does not reply to the letters sent by his mistresses who sympathise with her situation, because their sympathy hurts her dignity. Furthermore, she neither tosses nor turns when she sleeps alone on the third night of his marriage, so as not to show her trouble to her gentlewomen.

The narrator describes how her behaviour towards Genji is different from before. When Suzaku moves to his temple, one of his wives, Oborozukiyo, who was a lover of Genji in his youth, is left behind and lives on in her late sister's residence in

²² ももじの下に、とと有べき文也、其故は、としごろ云々といふより、ここまでは、紫上の心を、直にいへる文、うしろめたうといふよりは、冊子地よりいふ語なれば、必ずその堺に、ととあらでは、文ととのはず、Motoori 1969, p.450.

²³ (T: 593) (Chapter 34)

the capital. Genji visits Oborozukiyo on the pretext of calling on someone who is ill. Murasaki penetrates his lie, but she feigns ignorance when he leaves and returns home. She is not jealous of Oborozukiyo, nor does she complain. The narrator describes her behaviour in narratised discourse: ‘She guessed something of what was going on; but things were no longer as they had been since Her Highness appeared, and a certain distance had come between them. She let the matter pass.’²⁴ The narrator reports the gap between them. Whenever their desired relationship is eroded by Murasaki’s interior monologue, the narrator in part 1 fixes it in the narratised discourse. However, the narrator now describes in narratised discourse the ‘certain distance’ that has come between them.

Murasaki tells Genji that she wants to introduce herself to Onna san no miya to form a good relationship, when she calls on her adopted daughter, the wife of the Heir Apparent who withdraws from the palace and lives in the same pavilion as Onna san no miya. Genji is pleased with her offer. He seems to think that she is dealing with her relationship to Onna san no miya from his viewpoint, as she did with Akashi. At the same time, however, she thinks as described in her interior monologue passages (1)-(3) in example 8.

8. 対には、かく出で立ちなどしたまふものから、「(1) 我より上の人やはあるべき、(2) 身のほどなるものはかなきさまを、見えおきたてまつりたるばかりこそあらめ」、など思ひつづけられて、うちながめたまふ。手習などするにも、おのづから、古言も、もの思はしき筋のみ書かるるを、「(3) さらばわが身には思ふことありけり」、とみづからぞ思し知らるる。(NKBZ 4: 81) (SNKBT 3: 258)

Here I am soon to call on Her Highness, Murasaki reflected pensively in her east wing, but is she really above me? Yes, he kindly took me under his care at a time when my future was uncertain, but even so... The old poems she found herself writing out for practice would evoke whatever weighed on her mind, and she would then read her own preoccupation in them. (T: 601) (Chapter 34)

Motoori Norinaga comments on passage (1) that Murasaki thinks that after so long a time she does not need to obey someone above her because she is a daughter of a Prince and the primary wife of Genji, and no one can compete with her.²⁵ With

²⁴ (T: 598) (Chapter 34)

²⁵ 我も親王の御女にて、今まで源氏の北の方として、又ならぶひとなくてならひたれば、今さら人を上にたてて、したがふべき身にはあらぬものを、といふ意なるべし (Motoori 1969, p.451)

respect to passage (2), the editor of *Mingōnisso* interprets it as her regret at marrying Genji without a ceremony.²⁶ According to these comments, Murasaki thinks about her awkward position as Genji's wife, contrasted with his legitimate wife, Onna san no miya. Her interior monologue in passage (3) shows that she also recognises herself to be in trouble by realising that old poems written by her imply her unhappiness.

Murasaki goes to see Onna san no miya without noticing her state of mind. She addresses Onna san no miya in a motherly and humble fashion, thus making a favourable impression on Onna san no miya, her nurse and her gentlewomen. The narrator reports the relationship between Onna san no miya and Murasaki as 'such pleasant relations between the two ladies then put an end to all these rumors and restored a happy harmony.'²⁷

Thus, Genji thinks that his affection for Murasaki has not changed or rather has increased since his marriage. Hence, he believes that Murasaki can manage her new situation in a way similar to her relationship with him in the triangles involving Akashi. Meanwhile, Murasaki expresses neither jealousy nor complaint and behaves gracefully when she is informed of his acceptance of the marriage, when Onna san no miya moves to the Rokujō estate, when she sees him off to Onna san no miya and when she herself goes to see Onna san no miya. However, she is deeply hurt and distressed by his marriage. Furthermore, the narrator observes that a certain distance has come between Genji and Murasaki. These understandings are based on analyses of discourse, especially, the difference between conversation, interior monologue and narratised discourse in content.

6.1.3 Murasaki's Self-Recognition

Six years later, the Reizei Emperor abdicates the throne, and the Heir Apparent, Onna san no miya's half brother, succeeds to it. The narrator reports that Onna san no miya

²⁶ 秘 本式の嫁娶の儀なきをくちおしと也 (Nakanoin 1982, p.409.)

²⁷ (T: 602) (Chapter 34)

has never surpassed Murasaki's power at the Rokujō estate, although the new Emperor esteems Onna san no miya, and people in society value her status. However, Murasaki's self-recognition is differentiated from other people's assessment of her situation. This subsection will analyse the interior monologue passages assigned to Murasaki in order to examine how she understands her situation and why she wants to renounce the world.

Murasaki's Desire to Renounce the World

Murasaki tells Genji of her desire to renounce the world, as she is old enough to have full knowledge of the man-woman relationship.²⁸ The following interior monologue passages underlined (1)-(4) in example 9 show her thoughts and feelings about her circumstances.

9. 対の上、(1) かく年月にそへて方々にまさりたまふ御おぼえに、わが身はただ一
ところの御もてなしに人には劣らねど、あまり年つもりなば、その御心ばへもつひ
におとろへなむ、さらむ世を見はてぬさきに心と背きにしがな、とたゆみなく思し
わたれど、(2) さかしきやうにや思さむとつつまれて、はかばかしくもえ聞こえ
たまはず。内裏の帝さへ、御心寄せことに聞こえたまへば、おろかに聞かれたてま
つらむもいとほしくて、渡りたまふこと、やうやう等しきやうになりゆく、(3)
さるべきこと、ことわりとは思ひながら、(4) さればよ、とのみやすからず思さ
れけれど、なほつれなく同じさまにて過ぐしたまふ。(NKBZ 4: 169) (SNKBT 3: 328)
 Seeing her prestige rise in time so high above that of everyone else at Rokujō, the mistress of Genji's east wing continually reflected that although the personal favor she enjoyed was equal to anyone's, age by and by would dull her in his eyes, and that she preferred to leave the world on her own before that should happen; but she found it impossible to say so clearly, because she feared that he might condemn her for being too forward. Even His Majesty was especially fond of Her highness, and Genji, who did not want to be called remiss, came after all to divide his nights equally between them. The lady in his east wing understood and accepted this, but it confirmed her fears, although she never allowed them to show. (T: 636) (Chapter 35 "Wakana ge")

Murasaki's underlined interior monologue (1) shows that her desire to renounce the world is based on her recognition of her uncertain situation. With regard to the

²⁸今は、かうおほぞうの住まひならで、のどやかに行ひをも、となむ思ふ。この世はかばかりと、見はてつる心地する齢にもなりにけり。さりぬべきさまに思しゆるしてよ (NKBZ 4: 159) (SNKBT 3: 320)

"I would now much rather give up my present commonplace existence and devote myself instead to quiet practice," that lady quite seriously said to Genji again and again. "At my age I feel as though I have learned all I wish to know of life. Please give me leave to do so." (T: 632) (Chapter 35 "Wakana ge")

reputations of the ladies who live on the Rokujō estate in passage (1), the editor of *Mingōnisso* comments that Onna san no miya rises to the second rank under the new Emperor, and Akashi's power seems to be guaranteed because she is the birth mother of the Emperor's wife (Akashi nyōgo).²⁹ Passage (1) indicates Murasaki's awareness that Genji's legitimate wife and his mistress, namely, Onna san no miya and Akashi, flourish under the new reign of the Emperor, in comparison with Murasaki who depends entirely on Genji's affection. When the rumour of Genji's relations with Asagao spread in part 1, Murasaki suffered from her fragile status as his wife because of a lack of political and financial status. It would seem that she is now aware of a more severe situation. She thinks that the older she grows, the more his affection for her will wane, and she decides to become a nun before her fear becomes a reality. From this perspective, Murasaki's conversation with Genji above, in which she attributes her desire to renounce the world to her age, is understandable. However, as shown in her interior monologue (2), she cannot insist too much, for fear that Genji will condemn her for doing so.

In the narratised discourse shadowed in example 9, the narrator reports that, being afraid of the Emperor, Genji shares his nights equally between Murasaki and Onna san no miya. Murasaki rationally understands this as shown in her interior monologue (3), but her feeling, *sarebayo* underlined (4), is presented in her interior monologue. The word *sarebayo* means feeling that fear of something wrong happening is turned into reality; in other words, Murasaki's fear in anticipating that the status/power of Onna san no miya at the Rokujō estate will surpass hers, has come true. Murasaki's status/power at the Rokujō estate is only supported by Genji's affection for her. Now Genji equally visits Murasaki and Onna san no miya. This leads Murasaki into misery, because she thinks she has no superiority over Onna san no miya. Therefore, contrary to people's assessment, Murasaki recognises her situation as dire. This recognition is an essential element of her desire.

²⁹ Nakanoin 1982, p.491.

Murasaki's Self-Recognition in Reminiscence of Her Life

In the following year, Genji is planning a celebration in honour of Suzaku's 50th birthday. Genji educates Onna san no miya to play the *koto* (Chinese zither) to perform at the celebration. As a rehearsal for her performance, he holds a concert performed by Akashi, Murasaki, Akashi nyōgo and Onna san no miya.

On the day following the concert, Genji refers to the age of Murasaki, namely 37, which was thought to be dangerous for a woman, and tells her to be careful. He reminisces about his life and says to her that he grew up amid grandeur and by now he enjoys honour, but on the other hand he has had many sorrows and suffered many disappointments. He continues that these sorrows and sufferings have brought him a longer life than he expected. Reminiscing about Murasaki's life, he guesses that she has not experienced hardship, excluding the period of his exile. He compares her life with that of the ladies who enter Palace service and must compete for favour, and he asks her whether she realises her destiny is superior to theirs. And then he says to her: "I am sure that it was difficult for you to have her Highness turn up here suddenly, but since it directly affects you, you cannot have failed to notice how much more devoted I am to you since she came. You who understand so many things must have grasped that."³⁰ The purpose of his conversation is to convince her of her happiness in living with him in comparison with other people.

However, Murasaki seems not to accept his opinion about her destiny. She replies that even though she, as a woman without political or financial status, is held in higher esteem than she expects, she has suffered distress. She tells him her realisation that the agony, which is more than she can bear, supports her life, using the expression *mizukarano inori*, which means literally 'my prayers.' In this regard, the editor of *Mingōnisso* comments that on the basis of Genji's remark that the sorrow and suffering bring him a longer life; Murasaki expresses her thought that the

³⁰ (T: 645) (Chapter 35)

agony is a prayer for her.³¹ Yoshizawa Yoshinori also interprets this expression to mean that the agony, which becomes her prayers, makes her live longer.³² Maruyama Kiyoko 丸山キヨ子 points out that ‘my prayers’ employed in Murasaki’s interior monologue shows that she accepts her experience of agony as the chance of a blessing, hence her thought is not far off the Buddhist religion.³³ Murasaki argues against what Genji says, or rather she only expresses her sincere understanding of her life. Thus, Genji’s assessment of her life differs from her own.

Murasaki again asks him to allow her to become a nun, but he refuses, telling her he wants her to see his devotion through to the end because he cannot go on without her. Seeing her in tears he tries to soothe her through his reminiscence about women who have had relations with him. However, on that very evening he visits Onna san no miya. This is the life of Genji at the Rokujō estate. Although he tells Murasaki of his great affection for her, he has to call on Onna san no miya as a matter of course.

When he stays with Onna san no miya at night, Murasaki thinks about her life while listening to tales read by her gentlewomen. Interior monologue underlined in example 10 shows her thoughts and feelings.

10. 「かく、世のたとひに言ひ集めたる昔語どもにも、あだなる男、色好み、二心ある人にかかづらひたる女、かやうなる事を言ひ集めたるにも、つひによる方ありてこそあめれ、あやしく浮きても過ぐしつるありさまかな。げに、のたまひつるやうに、人よりことなる宿世もありける身ながら、人の忍びがたく飽かぬことにするもの思ひ離れぬ身にてややみなむとすらん。あぢきなくもあるかな」など、思ひつづけて、夜更けて大殿籠りぬる暁方より御胸を悩みたまふ。(NKBZ 4: 203) (SNKBT 3: 353-354)

These old stories are all about what happens in life, she thought, and they are full of women involved with fickle, wanton, or treacherous men, and so on, but each one seems to find her own in the end. How strange it is, the insecure life I have led! Yes, it is true, as he said, that I have enjoyed better fortune than most, but am I to end my days burdened with these miseries that other women, too, find hateful and unendurable? Oh, it is too hard! She went to bed very late, and as dawn came on, she began to suffer chest pains. (T: 647) (Chapter 35)

³¹前に源の物思ふ事のおほきにかへて今までもなからへたるかとの給ふにつきてかやうにたえぬ (物) なけかしさは紫のための祈かとの給ふ也 (Nakanoin 1982, p.512.)

³² Yoshizawa 1952, p.50.

³³ Maruyama 1983, p.405.

Comparing Genji with a hero who settles down with one woman at the end of a tale, she thinks that she is living in uncertainty and will end her life being worried about his relations with other women. It can be seen that the adjective *ajikinashi* at the end of her interior monologue shadowed in the example shows that she finally feels that nothing can be done about this; in other words that she is resigned to her destiny. Then she falls ill. It would seem that she could not bear to accept his relations with Onna san no miya.

6.1.4 Summary

The characteristics of the relationship between Genji and Murasaki in the triangle involving Onna san no miya are summarised here from the viewpoint of both form and content in comparison with the triangles described in part 1.

There are four findings concerning the forms of representation in this section, in comparison with the forms in the previous stories in part 1. First, the narrator's attitude in the narrated discourse in this section is differentiated from that in part 1. The narrator in part 1 restored the relationship between Genji and Murasaki to its desirable state whenever interior monologue assigned to Murasaki eroded it in part 1. However, it can be seen that the narrator in part 2 does not intend to do so, although the narrator twice depicts their relations as excellent.³⁴ Second, interior monologue assigned to Murasaki is in marked contrast to the conversation attributed to her. This conveys vividly her sorrow and agony over her relationship with Genji. These are the two impressive moments showing the gap between her conversation and her interior monologue.³⁵ Third, conversation assigned to many people including Suzaku carries the plot of the story that Suzaku selects a husband for Onna san no miya. Finally, the

³⁴ The first occasion is when the narrator describes the relationship between Onna san no miya, Genji and Murasaki, as being flawless despite a rumour that a disturbance is raised at the Rokujō estate after Murasaki's meeting with Onna san no miya. The second is that when the narrator reports Murasaki's superiority to Onna san no miya after Onna san no miya's half brother ascended the throne.

³⁵ One is the moment when Genji informs Murasaki of his acceptance of the marriage to Onna san no miya, and another is that when Murasaki offers to introduce herself to Onna san no miya.

story of Genji's marriage to Onna san no miya repeats the two plots employed in part 1.³⁶

With respect to content, the characteristics of the relationship between Genji and Murasaki in the triangle involving Onna san no miya are summarised here. Genji's acceptance of his marriage to Onna san no miya is based on his 'wanton weakness'. Behind his decision he flatters himself that he can manage his relations with both Murasaki and Onna san no miya, unless his affection for Murasaki is changed, and so long as Murasaki understands his thoughts and feelings in a way similar to his relations with Akashi in part 1. However, his wanton interest in another niece of Fujitsubo is frustrated by Onna san no miya who is indeed poorly grown. Moreover, this marriage has produced a crack in his frank and precious relationship with Murasaki. Meanwhile, Murasaki is too hurt to be jealous and to shed tears over his marriage in comparison with her experiences in her relations with him in the two triangles involving Akashi and Asagao in part 1, but she tranquilly accepts the new circumstances. She decides not to say an unkind word in protest and not to have people gather that she is sulking, and she tries to carry out her decisions. Six or seven years later she wants to renounce the world because of her fear that the older she grows the more his love for her will wane, and because of her situation, which lacks political and financial status in comparison with that of Onna san no miya and Akashi. She regards her life as a life of worry about his relations with other women, and she feels that nothing can be done about this. Thus on the surface the relationship between Genji and Murasaki in the triangle involving Onna san no miya is fine, but Murasaki's thoughts and feelings as presented in her interior monologue passages show the reverse, without any narratised discourse to fix their relationship. Through this strategy the abyss between Genji and Murasaki becomes visible.

³⁶ One is the plot in which Genji marries a young woman who is a relative of his beloved Fujitsubo and the other that in which Genji has relations with another woman despite his deep affection for Murasaki.

6.2 An Analysis of the Relationship between Man and Woman in the Triangle Involving Kashiwagi, Onna san no miya and Genji

The story of the male-female relationship in the triangle involving Kashiwagi, Onna san no miya and Genji begins with an account of Kashiwagi's longing for Genji's legitimate wife, Onna san no miya. The intruder in the triangle is not Genji but Kashiwagi. Nomura Seiichi regards Kashiwagi as a hero who rebels against power, fails and despairs of his future, like Narihira who is the hero of the Heian-period *Tales of Ise*.³⁷ Kashiwagi is an essential character in part 2 but he is not the only hero; or, rather, he appears primarily in his relationship with Onna san no miya in the triangle involving Genji.

In chapter 4 the number of interior monologue passages given each character served to identify the central characters in part 2. The frequency of interior monologue assigned to Kashiwagi, Onna san no miya and Genji in the story of their triangle is 48, 22 and approximately 79, respectively. It should be noted that the frequency of interior monologue assigned to Onna san no miya has increased from only one in the previous story. Hence, the three central characters' thoughts and feelings in the triangle can be explored from their own viewpoints.

The plot constructed by Genji's forbidden love for Fujitsubo in part 1 repeats itself in the story of the relationship between Kashiwagi and Onna san no miya, even though Genji, unlike the Kiritsubo Emperor, discovers their love affair. Hinata Kazumasa 日向一雅 points out that Kashiwagi is a successor to the other young Genji who could be destroyed by his illegitimate love for Fujitsubo, and that the story of Kashiwagi stands against the story in which Genji commits adultery and creates prosperity in part 1.³⁸ Hence, a comparison of the characterisation of Kashiwagi in part 2 and that of young Genji in part 1 may help to interpret the story.

The aims of this section are first to examine how and what the central characters think and feel about the man-woman relationship in the triangle; secondly,

³⁷ Nomura 1969, pp.124-125.

³⁸ Hinata 1991, pp.115-123.

to discuss characteristics of the relationship between Kashiwagi and Onna san no miya in comparison with the relationship between Genji and Fujitsubo in part 1, and that between Onna san no miya and Genji; and, finally, to uncover clues to the theme of part 2 underlying their relationships. Needless to say, the examination is based on the analysis of discourse from the viewpoints of both form and content. To this end this section is organised as follows. Subsection 6.2.1 examines the characteristics of Kashiwagi's secret meeting with Onna san no miya in comparison with Genji's meeting with Fujitsubo in part 1. Subsection 6.2.2 explores the three central characters' thoughts and feelings after the revelation of the relationship between Kashiwagi and Onna san no miya. Subsection 6.2.3 examines the characteristics of the two relationships. Subsection 6.2.4 summarises this section.

6.2.1 Kashiwagi's Secret Meeting with Onna san no miya

This subsection first examines the characteristics of Kashiwagi's longing for Onna san no miya in comparison with Genji's longing for Fujitsubo in part 1. Second, it investigates how Kashiwagi's endeavour to meet with Onna san no miya is narrated. Third, it examines how Kashiwagi's secret meeting with Onna san no miya is presented. Finally it explores both Kashiwagi's and Onna san no miya's thoughts and feelings about their relationship.

The Origins of Kashiwagi's Longing for Onna san no miya

Kashiwagi is the first-born son of Tō no chĒjō and his legitimate wife, the daughter of the Right Minister. As his nurse is a sister of Onna san no miya's nurse, he has heard of Onna san no miya's beauty since his childhood. He has longed for her and decides to marry no one but a Princess. His longing for her goes back to his childhood in a way similar to Genji's longing for Fujitsubo.³⁹ Hinata Kazumasa and Tasaka Kenji indicate that Kashiwagi's longing carries out his father's wish that to

³⁹ Hinata Kazumasa argues convincingly that this is the reason why Kashiwagi cannot give up his love. (Hinata 1991, pp.114-115.)

strengthen his family's prosperity through his son's relationship with a half sister of the Heir Apparent, because Kashiwagi's grandfather married a Princess (Ōmiya) and created prosperity in their family. It can be seen that Kashiwagi's failure to achieve a marriage with Onna san no miya means not only failure in his longing for her since childhood, but also failure in his social and political life.

After Onna san no miya's marriage to Genji, Kashiwagi catches sight of an unidentified woman when her cat becomes tangled in one of the blinds and exposes her to view during a kickball game at Rokujō. Wearing spring colour garments, she is slender and small with rich and long hair. The narrator describes her 'charming and utterly guileless youth.'⁴⁰ He believes firmly that she is Onna san no miya, and he calls the cat because it has her perfume on it. Thinking that his devotion has been rewarded by catching sight of her this way, he falls in love. It never occurs to him that her exposing herself this way is a flaw in her behaviour.

Kashiwagi's interior monologue underlined in example 11 shows his thoughts and feelings about both Genji and Onna san no miya.

11. 戯れたまふ御さまの、にほひやかにきよなるを見たてまつるにも、「かかる人に並びて、いかばかりのことに心を移す人はものしたまはん。何ごとにつけてか、あはれと見ゆるしたまふばかりはなびかしきこゆべき」と思ひめぐらすに、いとどこよなく御あたりはるかなるべき身のほども思ひ知らるれば、胸のみふたがりてまかでたまひぬ。(NKBZ 4: 136-137) (SNKBT 3: 299)

His playfulness had such charm that the Intendant wondered what could ever move any woman, once she knew him, to shift her allegiance elsewhere. What could *he* possibly do to win her respect and affection? He felt with despair in his heart at the thought of being so far below her. (T: 621) (Chapter 34 "Wakana jō")

Kashiwagi fully understands that his devotion to her is unlikely to be translated into reality, because her husband is the great Genji. However, he desires that she think of him, to be *aware*, as shadowed in his interior monologue. The word *aware*, which has already been used in both Genji's interior monologue and Fujitsubo's poem in part 1, indicates his/her earnest love for her/him as discussed in subsection 5.1.1. It would seem that the usage of the word *aware* in Kashiwagi's interior monologue is slightly

⁴⁰ (T: 620) (Chapter 34)

different from those in part 1, for it means not what he feels for her but what he wants to receive from her.

Additionally, he is personally acquainted with the gentlewoman Kojijū, who serves Onna san no miya and mediates between them. This situation parallels the one in which Ō no myōbu, who served Fujitsubo, mediated between Genji and Fujitsubo in part 1. As Genji took Murasaki, who resembles Fujitsubo, to his Nijō estate in part 1, Kashiwagi also has a surrogate of Onna san no miya, namely the cat, which allows him to look at her.

Under the reign of the new Emperor, Kashiwagi has been married to the second Princess (Ochiba), Onna san no miya's half sister. He is disappointed in Ochiba because she is lower in rank and less loved by her father, Suzaku, than Onna san no miya. Consequently, he cannot stop longing for Onna san no miya herself.

The Characteristics of Kashiwagi's Secret Meeting with Onna san no miya

How Kashiwagi manages to meet with Onna san no miya is narrated through a large amount of Kashiwagi's conversation with Kojijū. In comparison with the scene in which Genji seizes a chance to meet with Fujitsubo in part 1, the scene in which Kashiwagi seizes a similar opportunity is certainly narrated in more detail. The conversations in the scene seem to carry the plot in a way similar to the plot of Suzaku's selection of his son-in law.

When Kashiwagi hears that Murasaki has been moved from the Rokujō estate to her Nijō estate because of her illness, he thinks that many people including Genji must leave the Rokujō estate to take care of her. He has Kojijū come and see him, and converses with her about Onna san no miya's situation at Rokujō. He asks Kojijū to admit him to her presence and to let him tell her personally a little of what he thinks, swearing not to do anything outrageous. He thinks about his meeting with her, as follows:

12. まことに、わが心にもいとけしからぬ事なれば、け近く、なかなか思ひ乱ることもまさるべきことまでは思ひも寄らず、ただ、いとほのかに、御衣のつまばかりを見たてまつりし春の夕の飽かず世とともに思ひ出でられたまふ御ありさまをすこしけ近くて見たてまつり、思ふことをも聞こえ知らせてば、一行の御返りなどもや見

せたまふ、あはれとや思し知る、とぞ思ひける。(NKBZ 4: 213-214) (SNKBT 3: 361-362)

In truth, he himself knew all too well how outrageously he was behaving, and it never occurred to him that being near Her Highness might only drive him further out of his senses; he just hoped that he might catch a somewhat closer look at the figure he had never forgotten since that spring evening when he first glimpsed the skirts of her robe, and that once he had opened his heart to her, she might vouchsafe him a line in reply and pity him. (T: 650) (Chapter 35 “Wakana ge”)

In the narrated discourse in example 12 the narrator explains that as Kashiwagi thinks of his meeting with her as preposterous, he does not dare contemplate having relations with her. His underlined interior monologue also shows that he only desires to look at her, to tell her of his longing for her and if possible to receive her reply.

Kojijū, who is young and somewhat heedless, cannot refuse his request. After a while, she informs him that the chance has come. It is the eve of the lustration for the Kamo festival, and only she is with Onna san no miya. She leads him inside Onna san no miya’s curtained bed. She has brought him closer than he asked. His surprise is presented in his free direct discourse, ‘*samademo arubeki kotonariyaha*,’⁴¹ equivalent to ‘I did not think things would come to such a pass,’ as the editor of *Sairyū shō* interprets the phrase.⁴²

The story of their secret meeting begins with the scene in which he approaches her bed and takes her from her bed with an air of profound respect. She realises that he is not her husband, Genji. She calls for her gentlewomen but no one comes. He identifies himself as a former suitor and tells her that he cannot control his feelings. Then she recognises who he is. Since she says nothing, he tells her to just say *aware* (equivalent to ‘I pity you’ or ‘I understand your feelings’), and he will leave. Apart from the dignity of the Princess, she is so pretty and gentle that he loses his self-control. Example 13 follows this.

13. さかしく思ひしづむる心も失せて (1) いづちもいづちも率て隠したてまつりて、わが身も世に経るさまならず、跡絶えてやみなばや、とまで思ひ乱れぬ。ただいささかまどろむともなき夢に、 (2) この手馴らし猫のいとらうたげにうちなきて来たるを、この宮に奉らむとてわが率て来たると思しきを、何しに奉りつらむ、と

⁴¹ NKBZ 4” 214) (SNKBT 3: 362) (Chapter 35)

⁴² The editor of *Sairyū shō* comments that the phrase is regarded as the narrator’s impression or as Kashiwagi’s. (Sanjōnishi 1980, p.291) From the contents it can be categorised as free direct discourse assigned to Kashiwagi.

思ふほどに、おどろきて、(3) いかに見えつるならむ、と思ふ。(NKBZ 4: 217)
(SNKBT 3: 364)

Every thought of wise self-restraint vanished, and he longed in confusion only to carry her off into hiding somewhere, anywhere, so as to vanish forever from life in the world.

Upon dozing off a moment he dreamed that the cat he had made into such a pet came to him, mewling sweetly, and that he brought it to Her Highness as a gift. He awoke wondering why and perplexed about what his dream meant. (T: 651) (Chapter 35)

The editor of *Sairyū shō* comments regarding Kashiwagi's underlined interior monologue (1) that the phrase implies the contents of the poem attributed to Narihira in *Tales of Ise*, which begins with *shiratomaka*.⁴³ It shows that Kashiwagi desperately desires to steal her from the Rokujō estate, like Narihira. Apparently he has intercourse with her afterwards, but the scene is omitted. And then he dreams about the cat. His dream is presented in the part shadowed (2). The editors of *Sairyū shō* and *Mingōnisso*, and Tamagami Takuya as well, interpret his dream concerning an animal as a symbol of pregnancy.⁴⁴ Kashiwagi also interprets it as a sign of pregnancy in his conversation.⁴⁵ However, his interior monologue underlined (3) shows his doubt as to the meaning of his dream. It can be seen that he thinks about not only the meaning of the cat itself but also the meaning of returning it. As already noted, the cat can be interpreted as a surrogate of Onna san no miya. Returning it therefore implies the loss of the surrogate. Hereafter Kashiwagi, unlike Genji, will have to manage without a surrogate.

Meanwhile Onna san no miya cannot believe that all she has experienced has actually happened. Her feelings and thoughts are shown in example 14.

14. (1) げに、さはたありけむよ、と口惜しく、(2) 契り心うき御身なりけり。
(3) 院にも、今は、いかでかは見えたとまつらむ、と悲しく心細くていと幼げに
泣きたまふを、(NKBZ 4: 217-218) (SNKBT 3: 365)

⁴³ 伊勢物語のしら玉かなにそと人のとひし時とよめる心も有へし (Sanjōnishi 1980, p.291.) Narihira stole and hid Takaiko, however her brothers took her back. The poem that begins with *shiratomaka* shows his regret and sorrow.

⁴⁴ Sanjōnishi 1980, p.291. Nakanojin 1982, p.527. Tamagami 1966, p.414.

⁴⁵ 「あはれなる夢語も聞こえさすべきを、かく憎ませたまへばこそ。さりとも、いま、思しあはする事もはべりなむ」とて (NKBZ 4: 219) (SNKBT 3: 366)

“I had a moving dream, and I would tell you about it if you did not hate me so. You may soon know what I mean, though.” (T: 652) (Chapter 35)

She understood with bitter regret that it must really have happened, and she lamented her awful fate. How could she ever appear again before His Grace? She wept like a girl in misery and dread, (T: 651) (Chapter 35)

The part shadowed (2) is categorised as narratised discourse because it includes the honorific prefix *on* 御 from the viewpoint of the narrator. It is inserted in two interior monologue passages underlined (1) and (3) assigned to Onna san no miya and expresses the narrator's impression that fortune does not favour her. Her interior monologue (1) expresses her regretful realisation that Kashiwagi's invasion originates from that evening when the cat lifted the blind and revealed her figure. Her feeling that she will not be able to face Genji hereafter is presented in her interior monologue (3). Thus, for Onna san no miya, the secret meeting with Kashiwagi brings both unpleasant feelings for Kashiwagi and fear of Genji.

It should be noted that although Kashiwagi behaves respectfully toward her and requests her to speak the word *aware*, she does not utter a sound. Composing a farewell poem, he leaves. Finally she contrives to reply to his poem. Thus, his secret meeting with her seems not to satisfy him.

Kashiwagi's Thoughts and Feelings

Kashiwagi's thoughts and feelings about his secret meeting with Onna san no miya are examined by analysing discourse in examples 15 and 16, in contrast with Genji's feelings after having his secret meeting with Fujitsubo in part 1.

15. さてもいみじき過ちしつる身かな、世にあらむことこそまばゆくなりぬれ、と恐ろしくそら恥づかしき心地して、歩きなどもしたまはず。女の御ためはさらにもいはず、わが心地にもいとあるまじきことといふ中にも、むくつけくおぼゆれば、思ひのままにもえ紛れ歩かず。帝の御妻をもとり過ちて、事の聞こえあらむにかばかりおぼえむことゆゑは、身のいたづらにならむ苦しくおぼゆまじ。しかいぢるき罪には当らずとも、この院に目をそばめられたてまつらむことは、いと恐ろしく恥づかしくおぼゆ。 (NKBZ 4: 220-221) (SNKBT 3: 367)

I have done a terrible thing! he told himself in fear and shame. I can no longer face the world. In this spirit he ceased going out at all. What his abominable conduct might mean for himself seriously alarmed him, quite apart from the possible consequences for Her Highness, and he simply could not mingle with other people as he might otherwise have wished to do. He would have faced death willingly enough if he had violated an Emperor's woman and the thing had then come to light and cost him such agony as this, and even if his present crime was not quite that grave, dread and shame overcame him at the thought that His Grace might look at him askance. (T: 652) (Chapter 35)

Example 15 appears after Kashiwagi returns from the Rokujō estate. Kashiwagi's interior monologue underlined in the example shows that he regards his secret meeting with her as a sin and he thinks that he cannot live for shame. In the following narrated discourse the narrator describes him as feeling fear (*osoroshi*) and shame (*hazukashi*). In comparison with this, the narrator described Genji, who secretly met with Fujitsubo, as feeling fear, and there was no interior monologue passage assigned to Genji in part 1. Genji's fear was not derived from breaking the law or taboo, but he was afraid that his relationship with her would become known by society, especially the Kiritsubo Emperor, and felt a sense of Buddhist sin in the depth of his soul as discussed in chapter 5. Apart from the sense of Buddhist sin, Kashiwagi's fear is basically the same as Genji's. The reason for the exclusion of a sense of Buddhist sin is that Kashiwagi does not wish for Buddhistic salvation even on his deathbed, as presented in his interior monologue.⁴⁶

It is also necessary to pay attention to his feeling of shame. A sense of shame (*hazukashi*) generally suggests a sense of inferiority in ability, circumstance, conduct and so on. Kashiwagi certainly feels inferior to Genji, and he also feels a sense of moral sin. His similar feeling appears in the following example.

16. 童べの持たる葵を見たまひて、
くやしくぞつみをかしけるあふひ草神のゆるせるかざしならぬに
 と思ふもいとなかなかなり。世の中静かならぬ車の音などをよそのことに聞きて、
 人やりならぬつれづれに、暮らしがたくおぼゆ。(NKBZ 4: 223) (SNKBT 3: 368-369)
 The sight of heart-to-heart in a page girl's hand inspired this thought:
*"Ah, how bitterly I now rue my wickedness, picking heart-to-heart
 when the gods gave me no leave to sport such an ornament."*
 Yes, he regretted his folly. The noise of all the carriages outside meant nothing to him, and the endless day dragged on through a monotony of his own creation. (T: 653) (Chapter 35)

It is the day of the Kamo festival, several days later, when example 16 appears. Kashiwagi's poem underlined in the example is categorised as interior monologue, because it is neither uttered nor written. In his poem, it can be seen that he thinks that having relations with her is committing a sin. In the following narrated discourse the narrator describes him as passing a troubled day in tedium 'of his own creation',

⁴⁶ His interior monologue passage is discussed in subsection 6.2.2.

equivalent to ‘*hitoyarinaranu*’ shadowed in the example. On the matter of the word *hitorarinarazu*, Ikeda Kazuomi asserts that this word used in describing Kashiwagi means that his destiny is self-created even if he commits a fault.⁴⁷ Ikeda adds that such usage is derived from poems in which people accept without complaint their own ruin brought about by their love. Hence, it would seem that the narrator attributes his isolated tedium to his own creation. From this point of view his poem can be interpreted as his realisation that having relations with her mainly depends upon his desire.

Thus, Kashiwagi is characterised as a person who is afraid that his relationship with Onna san no miya will be known by society, especially Genji, in a way similar to the young Genji in part 1. However, Kashiwagi is differentiated from young Genji, because he recognises his relationship with her is to commit a sin from the moral perspective. Furthermore, he thinks that his conduct depends not upon his fate (*sukuse*) but his own creation. Hence, he is characterised as a new type of central male character who enters the stage in part 2.

Onna san no miya's Feelings

Onna san no miya's feelings after having relations with Kashiwagi in contrast with Fujitsubo's feelings after having relations with Genji in part 1 are investigated by way of analysing example 17.

17. これは深き心もおはせねど、ひたおもむきにももの怖ぢしたまへる御心に、ただ今しも人の見聞きつけたらむやうにまばゆく恥づかしく思さるれば、明かき所にだにえゐざり出でたまはず。いと口惜しき身なりけり、とみづから思し知るべし。(NKBZ 4: 221) (SNKBT 3: 367)

----but there were no such depths to Her Highness. Desperately timid by nature, she felt the same burning shame as if the news were already abroad, and she could not bear to go out into the light of day. She certainly grasped the bitterness of her fate. (T: 652-653) (Chapter 35)

In the narrated discourse in example 17 the narrator describes Onna san no miya as feeling shame beyond feeling fear, in comparison with the description of Fujitsubo as experiencing fear, who was afraid of her relationship with Genji being revealed in

⁴⁷ Ikeda Kazuomi 1991, pp.138-152.

part 1. Onna san no miya's interior monologue underlined in the example shows that she regards her life as regrettable (*kuchioshiki mi*). The adjective *kuchioshi* means a feeling that one cannot bear seeing one's desirable circumstances collapse. Onna san no miya's desirable circumstances are those of being under the protection of her father, the retired Suzaku Emperor or that of Genji, the honorary retired Emperor. She has already lost her father's protection because of his renouncement of the world and now she feels as if she has lost Genji's protection owing to her secret meeting with Kashiwagi.

6.2.2 The Three Central Characters' Thoughts and Feelings after the Revelation of the Relationship between Kashiwagi and Onna san no miya

The relationship between Kashiwagi and Onna san no miya is secretly developed during Murasaki's illness, even though Onna san no miya does not welcome him. She becomes pregnant. Kashiwagi visits her whenever he cannot contain himself. This subsection first investigates what leads Genji to the revelation of the relationship between them. Next, it analyses the three central characters' thoughts and feelings in the love triangle.

Elements in the Revelation

There are four elements in the revelation of Kashiwagi's relationship with Onna san no miya, namely (1) Genji's conscience-stricken feeling that he is sorry for Onna san no miya about her suffering at his absence, (2) Kashiwagi's jealousy, (3) Kojijū's sympathy for Kashiwagi and (4) Onna san no miya's pangs of conscience. Genji's discovery of their relationship occurs at the point intersected by the four elements.

Hearing of Onna san no miya being unwell, Genji leaves the Nijō estate, where he takes care of Murasaki, for the Rokujō estate. However, Onna san no miya looks away and does not answer his questions because of her pangs of conscience. Genji, on the other hand, sees her behaviour as his young wife's shyness, because he thinks that she cannot complain about his absence even though she is suffering.

When her gentlewomen report her pregnancy, he does not believe it. Hearing the news of Genji's visit to her, Kashiwagi is boldly jealous of Genji and sends a letter for her through her gentlewoman, Kojijū. Sympathising with Kashiwagi, Kojijū shows it to Onna san no miya while Genji has left his seat. When he returns, Onna san no miya pushes it under her cushion and forgets it in her bewilderment. Furthermore, she tries to prevent him from leaving by means of a poem. 'Her words [convey] the naïve quality of her feelings,'⁴⁸ the narrator explains. Amplifying the narrator's statement, she cannot deal with her secret by herself, or tries to escape her pangs of conscience.

The following morning, Genji finds 'a rolled-up letter on thin, light green paper'⁴⁹ under her cushion and recognises it by the handwriting as a love letter from Kashiwagi to Onna san no miya. Seeing Genji's discovery, Kojijū reports it to Onna san no miya.

Genji's Thoughts and Feelings

Genji's thoughts and feelings after his discovery of their relationship are examined here focussing on interior monologue passages assigned to Genji.

Genji is greatly angered both by Onna san no miya's heedlessness in leaving the letter lying about for anyone to find,⁵⁰ and by Kashiwagi's carelessness in writing at such length, thus making what happened plain to any reader.⁵¹ Genji cannot

⁴⁸ (T: 659) (Chapter 35)

⁴⁹ (T: 659) (Chapter 35)

⁵⁰ 「あないはけな。かかる物を散らしたまひて。我ならぬ人も見つけたらましかば」 と思すも、心劣りして、「さればよ。いとむげに心にくきところなき御ありさまをうしろめたしとは見るかし」 と思す。(NKBZ 4: 241) (SNKBT 3: 382)

What a baby she is, Genji thought, to leave something like that lying about where someone might find it! His respect for her sank. I was right after all. I always worried that she seemed to have no sense. (T: 659) (Chapter 35)

⁵¹ 「いとかくさやかに書くべしや。あた、人の、文をこそ思ひやりなく書きけれ。落ち散ることもこそと思ひしかば、昔、かやうにこまかなるべきをりふしにも、言そぎつつこそ書き紛らはししか。人の深き用意は難きわざなりけり」と、かの人の心をさへ見おとしたまひつ。(NKBZ 4: 243) (SNKBT 3: 384)

tolerate Kashiwagi's insolent behaviour toward him and Onna san no miya's acceptance of Kashiwagi, because he treats her with higher respect than Murasaki, sacrificing his personal love.⁵²

Genji realises that she has conceived Kashiwagi's child.⁵³ Although he feels miserable,⁵⁴ he fully appreciates that he has to go on with her as before without his mental turmoil being noticed by anyone. At this moment this incident reminds him of his father and his conduct in his relationship with Fujitsubo, as expressed in his interior monologue in example 18.

18. 「故院の上も、かく、御心には知ろしめしてや、知らず顔をつくらせたまひけむ。
思へば、その世の事こそは、いと恐ろしくあるまじき過ちなりけれ」と、近き例を
思すにぞ、恋の山路はえもどくまじき御心まじりける。(NKBZ 4: 245) (SNKBT 3:
385-386)

Did *he* really know all the time and just pretend not to? *That*, yes, that *was* a fearful and heinous crime! Reflection on his own example suggested that he was in no position to criticize someone else lost in the mountains of love. (T: 661) (Chapter 35)

Genji's interior monologue underlined shows that he reminisces about his relationship with Fujitsubo and now regards it as an offence that he should not have

—but was it really necessary for him to spell it all out that way? What a letter for such a man to write! he said to himself. Even years ago, when I myself might easily have written with this degree of passion, I knew perfectly well that a letter could go astray, and I was brief and indirect. That degree of caution is not easy. Genji found it impossible to have much respect for him. (T: 660) (Chapter 35)

⁵² 「なほざりのすさびと、はじめより心をとどめぬ人だに、また異さまの心分くらむと思ふは心づきなく思ひ隔てらるるを、まして、これは、さま異に、おほけなき人の心にもありけるかな。……かくばかりまたなきさまにもてなしきこえて、内々の心ざし引く方よりも、いつくしかたじけなきものに思ひはぐくまむ人をおきて、かかる事はさらにたぐひあらじ」と爪弾きせられたまふ。(NKBZ 4: 244-245) (SNKBT 3: 384-385)

It is bad enough when a woman one never much liked, a passing amusement, turns out to be involved with somebody else, and one then loses interest in her; but in this case, to think of the insolence of the man! I honor her above anyone else and sacrifice my personal feelings to treat her with the highest respect, and she just sets me aside? Why, I have never heard of such a thing! He snapped his fingers in anger. (T: 660) (Chapter 35)

⁵³ さて、この人をばいかがもてなしきこゆべき。めづらしきさまの御心地もかかる事の紛れにてなりけり。(NKBZ 4: 243-244) (SNKBT 3: 384)

What am I to do with her now, though? *This* is why she is in this delicate condition of hers! (T: 660) (Chapter 35)

⁵⁴ いで、あな心うや。(NKBZ 4: 244) (SNKBT 3: 384)

Ah, what a disaster! (T: 660) (Chapter 35)

committed. Andō Tameakira draws the moral not to commit adultery from the tale on the basis of this passage as discussed in chapter 5.1. However, in the following narrated discourse the narrator presumes that Genji cannot criticise Kashiwagi, because of Kashiwagi's wholehearted love for Onna san no miya. It would seem that Genji compares Kashiwagi to himself in the image of his youth. Hence, his interior monologue provides the evidence of Genji's forgiveness for Kashiwagi's single-minded love.

Meanwhile, hearing of the rare visits of Genji to Onna san no miya, Suzaku (her father) is afraid that something unfortunate must have happened during Genji's absence and sends her a letter. When Genji reads the letter he talks about it with her. He calls himself 'a tiresome and contemptible old man',⁵⁵ whom he asks her not to scorn. He warns her not to allow unfortunate rumours about her to disturb Suzaku's Buddhist practice, implying that he knows of her relationship with Kashiwagi.

Genji has not invited Kashiwagi to his events held at Rokujō even though he fears that people must think it odd. He is afraid of looking like an old fool to Kashiwagi, and of losing his composure.

Kashiwagi's Thoughts and Feelings

After his secret meeting with Onna san no miya, Kashiwagi feels shame (*hazukashi*, a sense of inferiority to Genji and a sense of moral sin) as discussed in 6.2.1. This part examines how Kashiwagi turns his thoughts to a death wish by way of analysing discourse in the three scenes.

The first scene appears when Kashiwagi is informed of the revelation by Kojijū.

19. いつのほどにさる事出で来けむ、かかることは、あり経れば、おのづからけしきに
ても漏り出づるやうもや、と思ひしだにいとつつましく、空に目つきたるやうにお
ぼえしを、まして、さばかり違ふべくもあらざりしことどもを見たまひてけむ、恥
づかしく、かたじけなく、かたはらいたきに、朝夕涼みもなきころなれど、身も凍
むる心地して、言はむ方なくおぼゆ。 (NKBZ 4: 248) (SNKBT 3: 387)

When can it have been? I always assumed that a thing like this might get out in time, which is humiliating enough----I feel the eye of Heaven upon me. But that His Grace should have seen

⁵⁵ (T: 665) (Chapter 35)

such damning proof! Shame, dread, remorse----morning or evening there was no relief then from the heart, but he felt frozen, and his thoughts were beyond words. (T: 661) (Chapter 35)

Kashiwagi's fear described in the narratised discourse is emphasised by contrast with the previous fear presented in his interior monologue underlined in the example. In the narratised discourse the narrator depicts Kashiwagi's serious state of mind by employing three adjectives *hazukashi*, *katajikenashi* and *katawaraitashi* (shadowed), equivalent to shameful, dreadful and remorseful, respectively. Kashiwagi now gives up going to court and stays at home all day, for he thinks that he can never face Genji.

The second scene appears after Kashiwagi attends a rehearsal at Rokujō for Suzaku's fiftieth birthday celebration. When the festivities reach a climax, Genji's grandchildren perform beautiful dances. Seeing them, Genji glances at Kashiwagi and says: "The older you are, the harder it gets to stop drunken tears. Look at the Intendant of the Right Gate Watch (Kashiwagi), smiling away to himself----it is so embarrassing! Never mind, though, his time will come. The sun and moon never turn back. No one escapes old age."⁵⁶ This conversation not only embodies jocularly about old age or rather the truth of it in general but also implies Genji's jealousy and attack on Kashiwagi. Kashiwagi, who has feared and shamed Genji, feels completely shattered and takes no more than a token sip. However, Genji forces him to drink again and again, pretending to be drunker. Genji's attitude toward Kashiwagi shows his unpleasant feelings. Kashiwagi becomes so ill that he withdraws early. His thoughts are presented in his interior monologue, 'I am not that drunk, though. What is the matter with me? Have anxiety and fright made me light-headed? There is no reason to feel completely destroyed, just because he talked to me that way. Why, this is ridiculous!'⁵⁷ It can be seen that Genji, or rather Kashiwagi's sense of inferiority to Genji, destroys him. He falls seriously ill thereafter. His parents move him from his wife's house to their residence.

The third scene appears when the New Year comes. The narrator quotes Kashiwagi's long interior monologue passage, which shows his thoughts and feelings

⁵⁶ (T: 669) (Chapter 35)

⁵⁷ (T: 669) (Chapter 35)

when he reminisces about his life and confronts his death. It can be summarised as (1) his desire for death, (2) his pride and his failure, (3) his failure to renounce the world, (4) his responsibility for being associate with people in society, (5) Onna san no miya as evidence that he lives and (6) his solution by way of his death.⁵⁸

In the matter of his failure presented in (2), the editor of *Rōka shō* comments that his failure means that he was not able to marry Onna san no miya.⁵⁹ Hence, his failure in marriage inevitably includes his political and social failures, as discussed in subsection 6.2.1. With respect to (3), it is not certain whether or not he had the will to renounce the world in former times because this issue has not been narrated. However, it is clear that he abandons the idea of becoming a priest to solve his problem. Regarding this, Horiuchi Hideaki 堀内秀晃 points out that Kashiwagi gives up depending upon religious salvation because he thinks that everything has to perish in its last moment, as shown in the part of his interior monologue, ‘everything must disappear in one’s death’ in (6).⁶⁰ Concerning (4), for Kashiwagi ‘people in society’ equates to Genji, who holds the position of the top in the hierarchy of society. It should also be noted that Kashiwagi is willing to accept his own ruin brought about by his love as his own creation without complaint against anyone, including the gods and buddhas. In regard to (5), the editor of *Sairyū shō* interprets the word *nage no aware* in his interior monologue as an expression which implies that Onna san no miya does not love Kashiwagi and quotes poem 544 from *Kokin shū*.⁶¹

It can thus be seen that Kashiwagi regards Onna san no miya as evidence that he lives, although she does not love him despite his love at the risk of his life. He then thinks that he would rather die than live in disgrace, as summarised in (6). This interior monologue passage is followed by free direct discourse assigned to him. The

⁵⁸ (NKBZ 4: 279-281) (SNKBT 4: 4-5) (Chapter 36 “Kashiwagi”)

⁵⁹ 女三宮をえさりし事なと也 (Sanjōnishi 1983, p.193.)

⁶⁰ Horiuchi 1991, p.304.

⁶¹ Sanjōnishi 1980, p.298.

The poem quoted by the editor is 夏虫のみをいたつらになすことも一思ひによりてなりけり. It is translated by Tyler as ‘The summer fly comes in the end to grief because it burns with a single flame.’ (T: 675)

free direct discourse, *ajikinashi* ('there is nothing for it' or 'things are unlikely to turn out as one wishes'), shows his feeling. Thus his fear and shame approach the desire for death.

Onna san no miya's Thoughts and Feelings

This part investigates Onna san no miya's thoughts and feelings after the revelation, by way of analysing interior monologue and conversation assigned to her.

First, her interior monologue passages, which appear during Genji's absence, are analysed.

20. 姫宮は、かく渡りたまはぬ日ごろの経るも、人の御つらさにのみ思すを、今は、わが御怠りうちまぜて (1) かくなりぬると思すに、(2) 院も聞こしめしつけていかに思しめさむと、世の中つつましくなむ。(NKBZ 4: 247) (SNKBT 3: 387)

In the past Her Highness had resented it when Genji stayed away for days on end, but this time she knew that the fault was partly her own, and she recoiled from the thought of how His Eminence would feel if he were to learn the truth. (T: 661) (Chapter 35)

Interior monologue passages assigned to her underlined (1) and (2) show her realisation of her fault and her anxiety that her father may learn of her relations with Kashiwagi, respectively. She understands that her faultlessness under the protection of Suzaku and Genji has been destroyed.

In her conversation when Kojijū brings Kashiwagi's letter on his deathbed and persuades her to reply to his letter, Onna san no miya says to Kojijū: "I sympathize with him in a general sort of way, because I, too, suffer from the feeling that each day may be my last, but what happened was too awful, and I want no more of it. No, I just cannot risk it."⁶² Her conversation expresses her strong refusal to reply to his letter. It can be seen that she is only afraid of Genji's displeasure. It is noted that in comparison with Fujitsubo's love for Genji as discussed in section 5.1.2, a description of Onna san no miya's affection for Kashiwagi is absent not only from her interior monologue and conversation, but also from narratised discourse.

⁶² (T: 676) (Chapter 36)

6.2.3 Characteristics of the Man-Woman Relationships in the Triangle Involving Kashiwagi, Onna san no miya and Genji

Kashiwagi on his deathbed and Onna san no miya exchange last letters. After receiving his final letter she bears him an illicit son, Kaoru. She asks Genji to allow her to become a nun. She renounces the world under the instruction of her father. Hearing of her renouncement of the world, Kashiwagi dies. This subsection first examines the characteristics of Kashiwagi's last relationship with Onna san no miya, then investigates the meanings of Onna san no miya's renunciation of the world, and finally examines the characteristics of the relationship between Genji and Onna san no miya as a nun.

Characteristics of Kashiwagi's Last Meeting with Onna san no miya

The characteristics of Kashiwagi's last meeting with Onna san no miya are examined by way of analysing three letters written by them.

Example 21 shows a part of Kashiwagi's letter on his deathbed, which is sent to Onna san no miya.

21. いまはとて燃えむけぶりもむすぼほれ絶えぬ思ひのなほや残らむ
あはれとだにのたまはせよ。心のどめて、人やりならぬ闇にまどはむ道の光にもし
はべらん(NKBZ 4: 281) (SNKBT 4: 6)
*When the end has come, and from my smoldering pyre smoke rises at last,
I know this undying flame even then will burn for you.*
Oh, tell me at least that you pity me! Your comforting words will light my way on the dark
road I have chosen to follow. (T: 676) (Chapter 36 "Kashiwagi")

His poem conveys his lingering love by evoking the smoke that will rise from his pyre. He continues to seek confirmation of their love, demanding she say to him the word *aware*, equivalent to 'she loves him.' It would seem that he wants her word instead of religion as a light by which the passage to death will be illuminated.

Although she once refuses to reply to his letter, she is forced to do so by Kojijū. Onna san no miya's reply is in example 22.

22. 心苦しう聞きながら、いかでかは。ただ推しはかり。残らん、とあるは、
立ちそひて消えやしなましようきことを思ひみだるる煙くらべに
後るべうやは (NKBZ 4: 286) (SNKBT 4: 9)
I am very sorry to hear how you are, but what can I really say? I know that you will

understand. 'Even then will burn for you.' you wrote:

*I would rise with you, yes, and vanish forever, that your smoke and mine
might decide which one of us burns with the greater sorrows.*

Do you suppose that I could survive you? (T: 677) (Chapter 36)

It is noted that the word *aware* is not given Kashiwagi in her final letter. In her poem she reproaches him with his attitudes and states that not only he but also she is in agony. Furthermore, she adds that she cannot survive him. Her letter as a whole shows not her love for him but her desire for death, in contrast to his thoughts.

After reading her letter, he is grateful for it. He seems to accept her desire for death instead of her love for him. He then sends off his final letter, as follows.

23. 行く方なき空のけぶりとなりぬとも思ふあたりを立ちをはなれじ
夕はわきてながめさせたまへ。咎めきこえさせたまはん人目をも、今は心やすく思
しなりて、かひなきあはれをだにも絶えずかけさせたまへ(NKBT 4: 286-287)
(SNKBT 4: 10)

*Though I turn to smoke and forever melt away into the wide sky,
I shall never leave your side, who remain all my desire.*

Gaze upward, then, especially in the evening. Never mind that he may see you and understand: only let me always have your unavailing pity. (T: 677) (Chapter 36)

He vows his eternal love for her in his poem. He relieves her of her anxiety, because he thinks that his death brings Genji's forgiveness. Finally, he requires her to tell him the word *aware* (she loves him) after his death, even though the word is useless. Thus, the relationship between Kashiwagi on his deathbed and Onna san no miya is characterised as that in which a man loves wholeheartedly a woman at the risk of his life even though she does not love him. She sympathises with him in his desire for death.

The Meanings of Onna san no miya's Renouncement of the World

Onna san no miya's desire for death develops. When she gives birth to a son, her gentlewomen, who are unaware of the affair, assume that 'a child born late in his (Genji's) life to so special a mother would mean a great deal to him.'⁶³ Although many people including the Emperor hold splendid ceremonies for it, Genji does not

⁶³ (T: 678) (Chapter 36)

give a concert as expected, in contrast with the happy events Onna san no miya is depicted as experiencing in example 24.

24. 宮は、さばかりひはづなる御さまにて、いとむくつけう、ならはぬ事の恐ろしう思されけるに、御湯なども聞こしめさず、身の心憂きことをかかるにつけても思し入れば、さはれ、このついでにも死なばや、と思す。(NKBZ 4: 290) (SNKBT 4: 12)
Her Highness, already so frail, had found the unfamiliar experience quite terrifying, and she refused all medicinal infusions; instead, she brooded anew upon her misfortune and thought how much she would rather die. (T: 679) (Chapter 36)

Her interior monologue (underlined in the example) clearly shows her desperate desire for death with the interjection *saware* shadowed. Her desire for death is based on her anxiety that Genji will treat her harshly and keep distant and aloof as time goes on. He has never recently stayed the night with her. She asks Genji to allow her to become a nun in a more mature manner than before. It can be seen that she decides to escape from the potential agony which will be brought by Genji's harsh treatment, and to break off her relations with Genji, by becoming a nun. Genji forbids her to do so, even though he thinks privately that if she became a nun it would relieve his anguish.

Hearing that Onna san no miya misses him, Suzaku at his mountain temple comes to her side under cover of darkness. She entreats her father to make her a nun, and becomes a nun under his instruction in spite of Genji's persuasion that she needs to wait until she is well again. Relevant to this point is Abe Toshiko's remark that the purpose of her renunciation of the world is to escape from both her unaccountable agony and the protection of Genji, and to regain her girlhood when she was loved by her father.⁶⁴ Abe adds that Onna san no miya wants to share the feelings of her father who is now a priest.

It should be noted that she has kept silent, or rather, has never expressed her opinion about her marriage, Genji's absence in her married life and Kashiwagi's love for her, but she insists on her decision at this point. She has not been able to develop any man-woman relationships, and abandons or loses them. Ikeda Setsuko points out that Onna san no miya is characterised as a woman who is extremely girlish and

⁶⁴ Abe Toshiko 1983, p.111.

immature despite being born into the imperial family, and described as not being an intelligent woman by contrast with Murasaki.⁶⁵ Thus she is characterised as a woman who cannot nurture love for a man, and ends her life by becoming a nun. Her once-in-a-lifetime insistence on her renunciation of the world supports her characterisation.

Characteristics of the Relationship between Genji and Onna san no miya as a Nun

Although Onna san no miya becomes a nun, she stays at the Rokujō estate under the protection of Genji.⁶⁶ This part examines the characteristics of the relationship between Genji and Onna san no miya as a nun, by analysing interior monologue and conversation assigned to them.

After Kashiwagi's death (it is about the time for the celebration of the baby's fiftieth day), Genji finds the baby (Kaoru) remarkably good-looking. Genji sheds tears, thinking about both Kashiwagi who did not live to see his own son and the transience of human life. It would seem that his tears indicate his forgiveness. However, he also composes a poem saying to Onna san no miya, "*Should anyone ask who it is who, in his time, cast that seed abroad, what reply will he then give, the pine planted on the rock?*"⁶⁷ His blunt poem shows that he is jealous and wants to know what she thinks about her adultery.

Kaoru's extraordinary beauty reminds Genji of Kashiwagi who, however, did not have anything like this beauty. Genji thinks that Kaoru scarcely resembles Onna san no miya but his own face in the mirror. Hence, the narrator assumes that as the months and days go by, Genji is beginning to forget all about 'that bitter incident.' But Genji's unsettled thoughts and feelings are presented in example 25.

25. 「(1) この人の出でものしたまふべき契りにて、さる思ひの外の事もあるにこそはありけめ。のがれ難かなるわざぞかし」とすこしは思しなほさる。みづからの御宿世も、なほ飽かぬこと多かり。(2) あまた集へたまへる中にも、この宮こそは、かたほなる思ひまじらず、人の御ありさまも思ふに飽かぬところなくともものしたま

⁶⁵ Ikeda Setsuko 1991, pp.254-365.

⁶⁶ Genji guards the secrecy, holds the ceremony of her sacred images, manages her property and even selects gentlewomen to follow her and become nuns.

⁶⁷ (T: 687) (Chapter 36)

ふべきを、かく思はざりしさまにて見たてまつること、と思すにつけてなむ、
 (3) 過ぎにし罪ゆるしがたく、なほ口惜しかりける。(NKBZ 4: 339) (SNKBT 4: 52)
 Perhaps the inadmissible occurred only because destiny required him be born, he mused, in which case little could have been done to avoid it. My own karma is disappointing, too, in many ways. Among all the women I have brought together, her Highness is the one who should have been the most perfectly satisfactory and whose person should have left the least to be desired, and yet every time I reflect how extraordinary it is to see her as she is now, I find that lapse of hers impossible to forgive. His regrets were still fully alive. (T: 699) (Chapter 37 “Yokobue”)

Interior monologue passages underlined (1) and (2), and free direct discourse shadowed (3), express his thoughts and feelings. Interior monologue (1) shows that he accepts the consequence of their relationship as his destiny. He seems to forgive their relationship because of the inevitability of the birth of beautiful Kaoru. The narrator also interprets this as one of his destinies which have been unlikely to turn out as he has wished. However, his interior monologue (2) and his free direct discourse (3) show that his thoughts and feelings waver; he thinks that he cannot forgive Onna san no miya as his perfectly legitimate wife for being violated. Thus, Genji wavers between forgiveness, in other words accepting everything as his destiny, and a lack of forgiveness.

Meanwhile, Onna san no miya determines to carry out her belief that becoming a nun is equal to breaking off the man-woman relationship, even though Genji's feeling of attachment for her lingers. On the day of the ceremony of her sacred images, Genji asks her at least to live together in life after death and composes a poem saying to her: “*In our future life we will share one lotus throne, that I promise you; yet how sad it is today that we part as dewdrops do.*”⁶⁸ But she declines his offer because she does not believe him. She replies with her poem, “*Promise as you please a single throne for us both on one lotus flower, surely you do not at heart wish to be with me at all.*”⁶⁹ Her poem clearly forms a strikingly contrast to his. There is no indecision for her.

⁶⁸ (T: 710) (Chapter 38 “Suzumushi”)

⁶⁹ (T: 710) (Chapter 38)

6.2.4 Summary

This section has explored the comparative characteristics of the man-woman relationships in the triangle involving Kashiwagi, Onna san no miya and Genji with those in the relationship between Genji and Fujitsubo in part 1. Subsection 6.2.4 summarises them from the viewpoints of both form and content.

Concerning the form of representation, three findings are summarised here. First, conversation assigned to Kashiwagi and Kojijū carries the plot of Kashiwagi's endeavour to have an opportunity of meeting with Onna san no miya in a way similar to that of Suzaku's selection of his son-in-law in section 6.1. It is noted that conversation between Kashiwagi and Kojijū is longer and more plausible than that between Genji and Ō no myōbu in part 1.⁷⁰ Secondly, the description of Kashiwagi's secret meeting with Onna san no miya is four times as long as that of Genji's in part 1. It can be said that their actions are depicted openly as if the spotlight is on them; moreover, their thoughts and feeling are also presented in their interior monologue.⁷¹ Thirdly, Genji's state of mind as a cuckold is presented especially in his interior monologue, although there is no such description for the Kiritsubo emperor in part 1.

Moving on to the characterisation of the three central characters, Kashiwagi in his action is a second young Genji in part 1, because he boldly falls in love with an illicit woman. However, he differs from the young Genji in that he desires Onna san no miya's confirmation of love by means of her word *aware* (she loves him), and destroys himself by accepting the consequences of his action on the basis of his sense of shame, including awareness of moral sin. Thus, he is characterised as a new type of male character even though he has partly inherited young Genji's characterisation in part 1. Onna san no miya fears Genji, and never says *aware* to Kashiwagi. Hence she is characterised as a woman who cannot nurture love for a man in the male-female relationship. She is contrasted with the central female characters, including

⁷⁰ The number of lines in *Shin Nihon koten bungaku taikei* is 61 in the former and 5 in the latter.

⁷¹ The number of interior monologue passages assigned to Kashiwagi and Onna san no miya is 6 each in comparison to Genji 2 and Fujitsubo 1.

Fujitsubo in part 1, who never failed to love Genji. Onna san no miya insists on renunciation instead of death, and ends her life simply as an immature woman. Meanwhile, Genji enters the story of the triangle as a cuckold. He wavers in his mind between jealousy and forgiveness, thinking about his past ardour for Fujitsubo, his father's state of mind, and the extraordinary beauty of Kaoru. He sometimes forgives Kashiwagi, but simultaneously he is in agony and cannot calm himself.

The relationship between Kashiwagi and Onna san no miya is characterised as one in which he cannot evoke a loving response from her despite his sincere love, but she sympathises with him in his desire for death. The relationship between Genji and Onna san no miya is characterised as one in which even though he is still attached to her and wavers between jealousy and forgiveness, she abandons him by becoming a nun. Genji recognises the identical adultery that he committed in his youth; however, it cannot be thought that the incident only expresses an admonition not to commit adultery. Rather, it shows that no one can stop a man loving when he wholeheartedly loves a woman, and that the people involved suffer greatly. Thus, desolation or loneliness emerges from the two relationships in the triangle.

6.3 An Analysis of the Man-Woman Relationship in the Triangle Involving Ochiba, Yūgiri, and Kumoi no kari

The story of the love-triangle relationship involving Ochiba, Yūgiri and Kumoi no kari follows the plot concerning Kashiwagi, discussed in section 6.2, for Yūgiri visits Ochiba (Kashiwagi's widow) to take care of her in accordance with the late Kashiwagi's will. It also repeats the plot of the love-triangle relationship involving Onna san no miya, Genji and Murasaki discussed in section 6.1, because Yūgiri is intrigued by having relations with a woman of good lineage despite his love for his wife. It can be assumed that the plot concerning Yūgiri not only repeats the previous plot but also contrasts with it.

Fukazawa Michio 深沢三千男 remarks that the opening of chapter 39 "Yūgiri" bears a close resemblance to that of chapter 2 "Hahakigi," in which Genji's

love stories begin in real terms.⁷² Tamagami Takuya states that the opening of chapter 39 reminds the reader of poems in *Kokin shū* and *Kokin rokujō*,⁷³ which give an image of a serious-minded man who flounders through his love.⁷⁴ On the basis of their remarks, it can be said that the narrator places Yūgiri, who is a ‘stalwart gentleman’,⁷⁵ as the main male character in the beginning of chapter 39 in a way similar to Genji in chapter 2, and declares that she narrates Yūgiri’s awkward love affair.

Yūgiri is the son of Genji and Aoi. His maternal grandmother, because of his mother’s death, brings him up. He falls in love with a cousin, Kumoi no kari, who has also been brought up by her grandmother at the same residence. Although her father, Tō no Chūjō, who hopes to present her to the Emperor, has separated the two, Yūgiri successfully marries her in his 18th year. He studies at the university, unlike most sons of the higher aristocracy, and becomes a competent official. Hence, he is called a serious-minded man or a stalwart gentleman in both his personal and his official lives.⁷⁶

The aims of this section are to examine Yūgiri’s perception of his desire to make advances to Ochiba, to explore the characteristics of the man-woman relationships in the triangle involving Ochiba, Yūgiri and Kumoi no kari, and to examine why this story is placed here. These examinations are conducted in comparison with both the characterisations and characteristics of the man-woman

⁷² Fukazawa 1985, pp 177-178.

⁷³ まめなれど何ぞはよけくかるかやの乱れてあれどあしけくもなし (古今集 1052)

What is the virtue of being faithful like me? Nobody objects to conduct as riotous as stalks of harvested reeds. (McCullough 1985, p.235.)

まめなれどよき名も立たずかるかやのいざ乱れなむしどろもどろに (古今六帖) (Tabayashi 1984, p.317.)

Despite being faithful I have not a reputation. Let me indulge myself in a love affair disorderly as stalks of harvested reeds.

⁷⁴ Tamagami 1967, pp.281-282.

⁷⁵ (T: 719) (Chapter 39 “Yūgiri”)

⁷⁶ It is not a conflict with his reputation that he has the relationship with Tō no naishi as a mistress and longs for his father’s wife Murasaki.

relationships in the previous stories. This contributes to uncovering clues to the theme of part 2 underlying their relationships. To this end subsection 6.3.1 investigates Yūgiri's awareness of his desire, and subsections 6.3.2 and 6.3.3 examine the characteristics of the relationship between Yūgiri and Ochiba and those between Yūgiri and Kumoino kari, respectively. Subsection 6.3.4 summarises this section.

6.3.1 Yūgiri's Awareness of His Desire

This subsection first investigates the origin of Yūgiri's longing for Ochiba in comparison with Kashiwagi's love for Onna san no miya, and next examines how he perceives his desire to make advances to her, taking account of Ichijō's thoughts.

The Origin of Yūgiri's Longing for Ochiba

Yūgiri begins to call on Ochiba in compliance with Kashiwagi's last request to look in on her at her Ichijō residence. However, he simultaneously has an ulterior motive for his visit, for he was once a possible bridegroom for Onna san no miya, and regrets having missed a chance to have a princess as his wife.⁷⁷ On the matter of a princess's marriage, Gotō Shōko affirms that there are two types: One is a marriage of convenience under the instruction of the emperor, in which the bridegroom wins honour. The other is a marriage having no connection with the emperor, which is carried out secretly. The relationship between Yūgiri and Ochiba is a model of the latter, in which he only regards the blood of the imperial family as important.⁷⁸ Thus, it can be seen that the origin of Yūgiri's longing for Ochiba is based on this high regard for superiority of lineage. This is emphasised by way of describing her lack of both beauty and Suzaku's backing.

⁷⁷宮をば、いますこしの宿世及ばましかば、わがものにてても見たてまつりてまし、心のいとぬるきぞ悔しきや。(NKBZ 4: 185) (SNKBT 3: 340)

As for her Highness, he thought, if destiny had favored me just a little, I could easily have had her for myself instead. I only wish I had had the courage! (T: 641) (Chapter 35)

⁷⁸ Gotō 1983, p.430.

Awareness of his Desire

Yūgiri first visits the Ichijō residence where Ochiba lives with her mother, Ichijō no miyasudokoro (Ichijō). Ichijō believes that Ochiba's marriage to Kashiwagi, a violation of her own conviction that a princess should not marry, has caused a series of misfortunes. She was hurt by Suzaku's decision to marry Ochiba to Kashiwagi, for Suzaku did not allow him to marry his beloved daughter, Onna san no miya, because of his low rank. She is worried about Ochiba's situation after Kashiwagi's death. Hence, Yūgiri, a high-ranking aristocrat, who makes a call to express his condolence in a dignified manner, consoles her. They talk and exchange poems. He remembers her reputation in the reign of the Suzaku emperor and admires her for her courtesy.⁷⁹

On an autumn evening, Yūgiri pays a call at Ichijō. He is shown into a room where instruments, on which people have performed music, lie elegantly scattered. He finds its quiet atmosphere in contrast with the clamour of children at his home. Serious-minded Yūgiri supposes that if a passionate/impetuous man visited a place like this, he could not calm himself and would make advances to her. Yūgiri also thinks that this would cause gossip.⁸⁰ Thinking about a passionate man implies that Yūgiri envies him and wants to be different from what he is. It would seem that he desires to make advances to Ochiba. Yūgiri persuades her to play the *koto*, which the late Kashiwagi favoured. In the autumn sadness she plays a few notes, which touch

⁷⁹ The following interior monologue shows Yūgiri's thoughts.

いと深きよしにはあらねど、いまめかしうかどありとは言はれたまひし更衣なりけり。げにめやすきほどの用意なめりと見たまふ。(NKBZ 4: 323) (SNKBT 4: 37)

Although not as deep as some, she had been known as an Intimate for her stylishness and wit. It seemed to the Commander that she indeed deserved her reputation. (T: 690) (Chapter 36)

⁸⁰ These thoughts are shown in his interior monologue, as follows:

かやうなるあたりに、思ひのままなるすき心ある人は、静むることなくて、さまあしきけはひをもあらはし、さるまじき名をも立つるぞかし (NKBZ 4: 341) (SNKBT 4: 54)

While playing it himself, he dreamed on about how in a place like this a man with a weakness for gallantry might forget himself and behave unworthily, to his public shame. (T: 700) (Chapter 37 "Yokobue")

his heart. He performs the piece ‘I Love Him So’⁸¹ on the *biwa* and sends a poem to her,⁸² whereupon she begins to accompany him from behind the blinds on her *koto* and replies to his poem.⁸³ He is so touched by the exchange of music and poems this evening that he later tells Genji about this. Hearing of this, Genji praises her elegance, but simultaneously he criticises her for making a gesture that might arouse a man’s interest and admonishes Yūgiri to keep everything proper. It would seem that Ochiba treats Yūgiri, who is interested in and worried about her situation after her husband’s death, with favour without being aware of her affection, because the *koto*, which diverted her during her husband’s absence, reminds her that her late husband treated her with indifference. Before returning home, he asks her to leave the tuning of these instruments unchanged. It can be seen that their love begins to grow in their hearts. As Ichijō is pleased with the elegant pleasures of this evening without noticing any sign of their love, she gives him the flute treasured by Kashiwagi as a parting gift.⁸⁴

Thus it can be seen that Yūgiri’s love for Ochiba originated from his high regard for the superiority of the imperial family and the elegance of the style of living at Ichijō, contrasted with the clamour of children at his own residence. During his visits to her, he becomes aware of his desire to make advances to her. Additionally, it would seem that Ochiba feels a sense of intimacy with him under the supervision of her mother, Ichijō.

⁸¹ Tyler translates the title of the music *Sōfuren* into ‘I Love Him So.’ (T: 700)

⁸² 言に出でていはぬもいふにまさるとは人に恥ぢたるけしきをぞ見る (NKBZ 4: 341) (SNKBT 4: 54)

I see in you now depth of bashful reticence that only confirm

silence to be far more wise than a vain attempt at words. (T: 700) (Chapter 37)

⁸³ ふかき夜のあはればかりは聞きわけのことよりほかにえやは言ひける (NKBZ 4: 341) (SNKBT 4: 54)

I hear very well all the sadness of midnight in what you have played,

but I have no words myself, save a music of my own. (T: 701) (Chapter 37)

⁸⁴ Later, Yūgiri gives the flute to Genji, and Genji gives it to Kaoru who was actually born between Onna san no miya and Kashiwagi.

6.3.2 Characteristics of the Relationship between Yūgiri and Ochiba

As serious-minded Yūgiri has given no hint of making advances to Ochiba so far, he is embarrassed when he wonders whether to openly court her. Hence, he thinks that he must go on being kind, and she will give her heart to him in time.⁸⁵ In comparison with Kashiwagi's passionate and single-minded love for Onna san no miya, Yūgiri's love for Ochiba can be called a patient/waiting love. This subsection first examines how their secret meeting is narrated and characterised compared with those experienced by Genji and Kashiwagi, and second investigates how the judgement and action by Ochiba's mother, Ichijō, affects the relationship between Yūgiri and Ochiba. Thirdly, it explores both Yūgiri and Ochiba's thoughts on their relationship. Finally, it examines the characteristics of the relationship between Yūgiri and Ochiba.

Characteristics of Yūgiri's Secret Meeting with Ochiba

The expression 'secret meeting' customarily means not only meeting a woman but also having relations with her, as in connection with Genji and Fujitsubo, and Kashiwagi and Onna san no miya, discussed in sections 5.1 and 6.2, respectively. Yūgiri's secret meeting with Ochiba, however, differs in consequence from previous ones. It happens as follows.

Ochiba moves with Ichijō to a mountain villa at Ono, north of the capital, to have prayers said for Ichijō's illness. Yūgiri provides their carriage, gentlemen, an offering and even vestments for the priests, to show his good faith. He makes the trip to visit her there, where a gentlewoman who appreciates his kindness persuades Ochiba to converse with him from behind her blinds without a mediator. Many gentlewomen depart to take care of Ichijō, as she is suddenly in great pain. When the evening mist covers the villa, he decides to stay there under the pretext that he cannot

⁸⁵ This thought is shown in his interior monologue, as follows:

ただ深き心ざしを見えたてまつりて、うちとけたまふをりもあらじやは (NKBZ 4: 383) (SNKBT 4: 89)

---I will show her the depth of my devotion, and I know that she will yield in time. (T: 719) (Chapter 39 "Yūgiri")

set out for home. When he asks her to allow him to remain in front of her blinds, she hesitates to leave for her mother's room because she does not want to offend him.

When a gentlewoman enters her room through the blinds, he follows. Realising this, Ochiba tries to escape, but he catches her garments. This scene is very similar to that in which Genji catches Fujitsubo in his secret meeting, discussed in section 5.1.3. Yūgiri confesses to Ochiba his secret longings; however, unlike Genji, he promises her that he will do nothing further without her permission. His attitude contrasts apparently with Kashiwagi's action in the scene where he first had the secret meeting with Onna san no miya.

Yūgiri assures her that he loves her and that he means no harm, but he also blames her for pretending in these matters an innocence at variance with her obvious experience. Apparently he expresses himself too bluntly and tactlessly, and succeeds only in hurting her.

26. よろづに聞こえ責められ給ひて、（１）いかが言ふべき、とわびしう思しめぐらす。
 （２）世を知りたる方の心やすきやうにをりをりほのめかすも、めざましう、げに
たぐひなき身のうさなりやと思しつづけたまふに、死ぬべくおぼえたまうて、
 (NKBZ 4: 396) (SNKBT 4: 98)
 He tried every kind of argument and threat, which left her miserable and at an utter loss how to respond. Shocked by his repeated intimations that her experience of life should have prepared her to yield, she reflected that her position was indeed a very great misfortune, and she wanted to die. (T: 723-724) (Chapter 39 "Yūgiri")

Interior monologue passages underlined in (1) and (2) in the example express how she reflects on why she opposes him, and thinks that she is deplorable and shameful in being courted on the grounds of her experience of having had relations with Kashiwagi. She expresses her thoughts above through her conversation and a poem. He apologises to her for his plain words, but on the other hand he insists that she should yield. He takes her in his arms under the moonlight, but he assures her again that he will do nothing without her permission.

Comparing the situation with her marriage to Kashiwagi, she fears that having relations with Yūgiri will lead to severe criticism, especially from Tō no Chūjō (the father of both her late husband and Yūgiri's wife), her father Suzaku and her mother. Hence, she suggests Yūgiri leave before dawn. Despite accepting her suggestion, he says that if she thinks the relationship between them is over and forgets him, he will

not be able to control himself, and threatens that she will not escape rumour. Hearing of his words, she ponders this well.

27. げにこの御名のたけからず漏りぬべきを、心の問はむにだに、口ぎよう答へんと思せば、いみじうもて離れたまふ。 (NKBZ 4: 399) (SNKBT 4: 101)

Yes, she thought, her name would be bandied about shamefully enough, but she meant to answer her own heart's question with honor, and she therefore gave him a very distant answer indeed: (T: 725) (Chapter 39)

Her interior monologue underlined in example 27 seems to show that she has her own standard to judge her conduct. It can be seen that she tries to confront her fear of rumour, relying upon her judgement or her conscience.

Yūgiri is characterised here as a man who is honest and gauche in his love affair; for example, he promises a woman not to have intercourse without her permission and courts her employing plain words, which call up unpleasant feelings in her. With respect to Ochiba's characterisation, there is a firm core to her character contrasting with Onna san no miya who is just pretty and gentle, and cannot tell Kashiwagi anything when he courts her, as discussed in section 6.2.1. The way Yūgiri and Ochiba are characterised makes their secret meeting unique.

The Judgement and Action by Ichijō

Their incomplete meeting begins to take on reality through the judgement and action of Ichijō. The priest who has prayed for Ichijō tells her that he has seen Yūgiri leaving Ochiba's room. Astonished, she gathers information from the gentlewoman, Koshōshō, and has Ochiba come to her room. Ichijō misunderstands what has happened when she sees her daughter ashamed of having exposed herself to Yūgiri and unable to utter a word.⁸⁶ Without further inquiry Ichijō assumes that her daughter has already had relations with Yūgiri. She believes that her daughter's meeting with

⁸⁶ Ochiba's interior monologue shows her feeling as follows: かばかりになりぬる高き人の、かくまでもすずろに人に見ゆるやうはあらじかしと宿世うく思し屈して、(NKBZ 4: 409) (SNKBT 4: 108)

----she despaired of the detestable fate that had led so great a lady as herself carelessly to expose herself to a man's gaze. (T: 729) (Chapter 39)

Yūgiri needs to be understood as the first night in a series of three nights, in other words a formal marriage.⁸⁷

When they receive Yūgiri's letter, shown in example 28, Ichijō also misreads it as a letter of apology for not coming on the second night.

28. あさましき御心のほどを、見たてまつりあらはいてこそ、なかなか心やすくひたぶる心もつきはべりぬべけれ。

せくからにあささぞ見えん山川のながれての名をつつみはずは (NKBT 4: 411) (SNKBT 4: 110)

Experiencing the full force of your cruelty has only confirmed me in the conviction that I shall soon be in no mood to tolerate further delay.

Your damming the stream only betrays your shallows, for the mountain brook even now runs babbling on, till nothing can hide your name. (T: 729) (Chapter 39)

Yūgiri's letter actually shows that he develops his love for Ochiba despite, or rather, because of her refusal. His poem in his letter also shows that he asks her not to refuse his love, partly threatening her with rumour. However, Ichijō understands that he will not visit her daughter on the second night on the pretext of her daughter's coldness. She replies to it on behalf of her daughter, because she cannot bear to see her daughter neglected. She writes a letter including a poem (example 29) with both an agitated mind and a trembling hand.

29. 女郎花しをるる野辺をいつことてひと夜ばかりの宿をかりけむ (NKBT 4: 412) (SNKBT 4:111)

What is it to you, this meadow where a forlorn maidenflower weeps, that you should have wished to spend no more than a single night? (T: 730) (Chapter 39)

In her poem she blames him for staying only the first night. She fears the rumour that her daughter has been trifled with and neglected by Yūgiri. After sending the letter her illness gets worse.

Meanwhile, Yūgiri hesitates to visit Ochiba as if he had married her. As the letter sent by Ichijō is snatched and hidden by his wife, Kumoi no kari who is jealous, he cannot even read it. The following evening he finally finds the letter. Reading it, he realises that Ichijō regards that night as the first night of their marriage. His pity for Ichijō is presented in his interior monologue passages: 'How she must have

⁸⁷ According to Yamanaka, formal marriage in the Heian period was composed of a series of three days, as discussed in section 5.2.2. (Yamanaka 1966, p.20)

watched and waited for me yesterday evening! And today again I have not even managed to get a letter to her!’ and ‘She must have written this in terrible anguish, and now I have failed her for a second night!’⁸⁸ When he finds that he has difficulty in replying to her letter, he decides not to visit her that day on the pretext of it being an unlucky day for their marriage. It would seem that he avoids urgent involvement and postpones visiting. His slight hesitation produces Ichijō’s agony. Instead of paying a call, he sends a letter saying that he is pleased to have her letter but does not understand her accusation because he had no relations with her daughter that night. Ichijō cannot read his reply because of her severe illness. When she realises that he will not visit her daughter for the customary three nights, she dies regretting that she left him her letter.

Thus, their incomplete secret meeting has the same impact on Ichijō as a completed one. Ichijō exerts herself to place her daughter’s secret meeting in the series of the three days of marriage, to protect Ochiba’s prestige, but fails and then dies. Additionally, it is characteristic that the tragedy of her death is narrated through the characters’ states of mind as not only her own misunderstanding but also Ochiba’s embarrassment at her situation, Kumoi no kari’s jealousy of her husband’s affair and Yūgiri’s hesitation and punctiliousness.

Ochiba and Yūgiri’s Thoughts and Feelings

Ochiba’s thoughts and feelings about her deceased mother, her way of living and her looks are examined by way of analysing her interior monologue passages.

Ochiba’s feeling about her deceased mother, Ichijō, appears in example 30.

30. すずろにあさましきことを、弱れる御心地に疑ひなく思ししみて、消えうせたまひにし事を思し出づるに、後の世の御罪にさへやなるらむと胸に満つ心地して、この人の御事をだにかけて聞きたまふは、いとどつらく心憂き涙のもよほしに思さる。
(NKBZ 4: 430) (SNKBT 4: 124)

---she remembered how her already weakened mother had died convinced that that unspeakably wicked moment had ruined her daughter, and she knew with awful certainty that the thought would harm her mother even in the life to come. The mere mention of the Commander brought on ever more bitter, anguished tears. (T: 736) (Chapter 39)

⁸⁸ (T: 732) (Chapter 39)

Ochiba would have some sort of guilt feeling toward her deceased mother if she has a relationship with Yūgiri, because he clearly caused her mother's death. Hence, her mother's death leads her to keep away from him. She has never written a single letter to him or met him.

Her thoughts about her way of living appear in her interior monologue in example 31. After her mother's death she wants to renounce the world and to stay at Ono where her mother is buried. Hearing of her desire, her father Suzaku worries about her notoriety if she should become a nun to avoid the trouble of her relationship with a man. He sends her a letter saying that she should reconsider hastily renouncing the world, given that she has no guardian. At the same time, Yūgiri orders her gentlewomen to keep a close watch on her to prevent her from cutting off her hair.

31. 「かくもて騒がざらむにてだに、何の惜しげある身にてかをこがましう若々しきやうにはひき忍ばむ。人聞きもうたて思すまじかべきわざを」と思せば、その本意のごともしたまはず。(NKBZ 4: 449) (SNKBT 4: 138)

--- and anyway, she wondered, what makes my fate so important that I am entitled to act in secret like a silly child or to shock those to whom I still matter with the news of what I have done? She therefore never carried out what she had planned. (T: 743) (Chapter 39)

The first half of her interior monologue passage shows that she accepts the impossibility of becoming a nun with resignation. In the latter half, the subject of *obosumajikanbeki* (shadowed) is Suzaku, because of the honorific expression. Hence, the latter half of her interior monologue can be interpreted as meaning that she assumes that Suzaku accepts the rumour about her relationship with Yūgiri. Becoming a nun or marrying him is the only choice. It would seem that when Suzaku forbids her to renounce the world, he accepts her marriage. The editor of *Mingōnisso* supports this interpretation.⁸⁹ The narrator describes her as not carrying out her plan to become a nun. She recognises that she has no choice but to accept marriage.

Her feeling about her looks, especially about her hair, appears in interior monologue to the effect that she does not want her hair to be seen.⁹⁰ She has suffered

⁸⁹ Nakano in 1982, pp.727-728.

⁹⁰ いみじの衰へや。人に見ゆべきありさまにもあらず。(NKBZ 4: 449) (SNKBT 4: 137) (Chapter 39)

from a sense of inferiority regarding her beauty ever since her late husband neglected her, and now she feels this inferiority again. She seems to anticipate that her hair will be seen.

Meanwhile, Yūgiri becomes irritated with his situation, for Ochiba has never shown the slightest affection for him although he has waited to be given her heart by being kind to her. His interior monologue passages in example 32 show his thoughts and feelings.

32. 「(1) 今はこの御なき名の、何かはあながちにもつつまむ。ただ世づきて、つひの思ひかなふべきにこそは」と思したちにければ、北の方の御思ひやりをあながちにもあらがひきこえたまはず。(2) 正身は強う思し離るとも、かの一夜ばかりの御恨み文をとらへどころにかこちて、えしもすぎはてたまはじ、と頼もしかりけり。 (NKBZ 4: 433) (SNKBT 4: 126)

Why was he still so intent on upholding the lost cause of her honor? He might as well do as others did and have his way with her at last. He would no longer argue the matter with his wife. He would appeal to the authority of the reproachful letter that single night had earned him, even if Her Highness hated him for it. No she would not succeed in presenting herself as unblemished. (T: 735) (Chapter 39)

The interior monologue passage (1) shows that he decides to make advances to her like other men without care for her reputation. Interior monologue (2) shows his new strategy of employing her mother's last letter to force her to yield.

Ochiba has neither seen him nor replied to his letter; however, people including Genji and Tō no Chūjō know about their relationship, hearing that Yūgiri has sponsored the anniversary of the forty-ninth day after her mother's death. He makes use of rumour, in comparison with Kashiwagi's dire fear of it.

Characteristics of the Relationship between Yūgiri and Ochiba

Yūgiri plans to carry on his relationship with Ochiba as an established fact.⁹¹ Yūgiri, like a husband, has taken the south side of the east wing in her Ichijō residence for his own use and receives Ochiba when she returns home. At night he forces her gentlewoman, Koshōshō, to usher him into Ochiba's chamber. Realising this, Ochiba

⁹¹ Interior monologue passages assigned to him show this: '---what else can I do? I shall imply a mild lapse on her part and make sure that no one can tell exactly when it all began. It would be impossibly awkward to go back to playing her with a lover's tearful appeals.' (T: 742) (Chapter 39)

locks herself in the retreat. She tries to put up a final resistance to him. He fails to prevail on her to accept him and spends the night outside the retreat. This reminds the reader of the comic scene where Ochikubo locked herself in the retreat to prevent the amorous old man making advances to her in *The Tale of Ochikubo*. When dawn comes, Yūgiri reluctantly leaves after composing and sending a poem, but she does not reply.

On the following night, he also finds her locked in the retreat. She still refuses to receive him, although her gentlewomen persuade her to see and talk to him. Koshōshao, who is prevailed on, leads him to the back door through which he can enter the retreat. Partly threatening her with notoriety, which has already spread, he persuades her to the inevitable and says: “They say people sometimes drown themselves in disappointment: well, resign yourself to having leaped into the abyss of my devotion!”⁹² The following example 33 shows Ochiba’s attitude and Yūgiri’s state of mind at this moment.

33. 単衣の御衣を御髪籠めひきくみて、たけきこととは音を泣きたまふさまの、心深くいとほしければ、「いとうたて。いかなれば、いとかう思すらむ。いみじう思ふ人も、かばかりになりぬれば、おのづからゆるぶ気色もあるを、岩木よりけになびきがたきは、契り遠うて、憎しなど思ふやうあなるを、さや思すらむ」と思ひよるに、(NKBZ 4: 464) (SNKBT 4: 149)

She had pulled a shift over her head, and the best she could do was weep. He pitied her from the bottom of his heart. This is really awful! But *why* does she feel so strongly? Anyone would show some sign of yielding by the time things had got this far, no matter how stubborn she was, but no, a rock or a tree would be more easily moved. I suppose she has hardly any karmic tie with me---that must be why she dislikes me so. It was just too much. (T: 748) (Chapter 39)

Although she recognises that she has to accept him, she cannot bring herself to receive him. She cries because she feels her lack of a protector, the rumour circulating, guilt toward her deceased mother and a sense of inferiority about her looks. However, he cannot understand her crying and attributes her stubborn resistance to her lack of a karmic tie with him as shown in his interior monologue underlined in example 33. He is at the end of his tether.

⁹² (T: 748) (Chapter 39)

Remembering that his marriage to Kumoi no kari has been a remarkably peaceful one, he spends the night without courting her. Ochiba thinks of him as impudent. He thinks of her as silly, but on the other hand he feels affection for her. After they recognise their obstinacy with each other, it would seem that he has relations with her, because the narrator depicts him as removing her garment, smoothing her tangled hair and having his first look at her. Her thoughts are presented in her interior monologue in example 34.

34. 故君のことなることなかりしだに、心の限り思ひ上り、御容貌まほにおはせずと、
 事のをりに思へりし気色を思し出づれば、まして、かういみじう衰へにたるありさ
 まを、しばしにても見忍びなんやと思ふもいみじう恥づかし。(NKBZ 4: 466)
 (SNKBT 4: 150)
 She remembered how the late Intendant, whose pride made up for his lack of any particular
 looks, had sometimes made it clear that he thought her no beauty, and she wondered in shame
 how he could tolerate the sight of her, now that she had lost what little attractiveness she had
 once had. One way or another she strove to reconcile herself to her situation. (T: 749)
 (Chapter 39)

To have had intercourse with Yūgiri reminds her of her late husband, Kashiwagi, who always thought of her as plain. Her interior monologue underlined in example 34 shows her new anxiety that Yūgiri might lose interest in her because she is emaciated. This new anxiety suggests she has now received him as a husband.

Thus, Yūgiri gains Ochiba, the second princess of Suzaku, by both showing his care and guardianship over her and making good use of the rumour about their relationship. His gauche courtship sometimes produces humorous effects. The relationship between Yūgiri and Ochiba is characterised as one in which a man finally wins honour through his marriage to a princess and a woman compromises with him because of rumour and insecurity. Hence, their relationship is not so much romantic or passionate as realistic.

6.3.3 Characteristics of the Relationship between Yūgiri and Kumoi no kari in the Triangle Involving Ochiba

Though Yūgiri has a relationship with Ochiba, he also intends not to destroy his relationship with his first wife, Kumoi no kari. That is to say, he wants Kumoi no kari

to accept his new relationship with Ochiba just as Murasaki did with Genji's women.⁹³ This view is supported by his conversations with Kumoi no kari and his foster mother.⁹⁴

This section first examines Kumoi no kari's thoughts and feelings about Yūgiri's relationship with Ochiba by way of comparison with Murasaki's in the triangle involving Onna san no miya, discussed in section 6.1, to shed light on Kumoi no kari's characterisation. Next, it investigates the characteristics of the relationship between Yūgiri and Kumoi no kari comparing it with that between Genji and Murasaki.

Kumoi no kari's Thoughts and Feelings

This section examines how and what Kumoi no kari thinks about Yūgiri's relationship with Ochiba by way of analysing three scenes: First, the scene where Kumoi no kari's state of mind is described by the adjective *kokoroyamashi*, secondly, where she snatches the letter sent by Ichijō and finally, where she tries to win his affection back again but fails.

The adjective *kokoroyamashi*, which shows Kumoi no kari's state of mind, appears in the following scenes. When Yūgiri returns home after playing the *koto* with Ochiba, he finds all the lattice shutters down and everyone asleep, and says: "Why is everything all locked up like this? It is so gloomy! To think that some people

⁹³ Needless to say, Yūgiri cannot know Murasaki's actual thoughts and feelings, as discussed in sections 6.1.2 and 6.1.3.

⁹⁴ Yūgiri says to Kumoi no kari: "What really sets off a woman is to stand out among a range of others and be honored above them all. It keeps her young at heart, too, and it prolongs all the pleasures and tender moments of life." (T: 731) (Chapter 39)

He also says to Hanachirusato: "----why should I neglect her (Kumoi no kari)? Consider, if I may be so bold, the case of all of you who live here (Rokujō). People value peace above all. Ill temper and querulous ways may harry one into temporary retreat, but they cannot be allowed to rule one's life, and there is certain to be trouble between a couple when some sort of incident crops up. As far as that goes, the disposition of the lady in the southeast quarter (Murasaki) is rare in many ways, ----" (T: 745) (Chapter 39)

are not even watching the moon!”⁹⁵ His words suggest that he unconsciously compares daily life at his home with the elegant atmosphere at the Ichijō residence. Hearing his words, Kumoi no kari ignores him. The narrator depicts her state of mind as *kokoroyamashi*, which the Iwanami Kogo dictionary defines as expressing a sense of inferiority and displeasure when one admits one’s defeat.⁹⁶ The adjective *kokoroyamashi* also appears in Kumoi no kari’s interior monologue in example 35, when Yūgiri returns home after having his secret meeting with Ochiba.

35. 北の方は、かかる御歩きのけしきほの聞きて、心やましと聞きゐたまへるに、知らぬやうにて君達もてあそび紛らはしつつ、わが昼の御座に臥したまへり。(NKBZ 4: 413) (SNKBT 4: 111)

His wife had heard a little about his stealthy expedition and did not like the news at all, but she feigned ignorance and lay down in her day sitting room where she distracted herself by playing with her children. (T: 730) (Chapter 39)

In the scene in example 35, the narrator places Kumoi no kari in her everyday life and contrasts the two women. The adjective *kokoroyamashi* in her interior monologue also shows her feeling of a sense of inferiority to Ochiba, who is endowed with elegance and differentiated from her in lineage.

In the second scene, being worried about her daughter’s relationship with Yūgiri, Ichijō sends a letter to him. He has difficulty reading it because of her illegible hand, causing him to seem overly obsessed with it. Kumoi no kari snatches it from over his shoulder jealously. In comparison with Murasaki, who decides not to say an unkind word in protest and not to have people gather that she is sulking when she is informed about Genji’s marriage to Onna san no miya, Kumoi no kari does not conceal her emotions, especially her displeasure and jealousy. After listening to his explanation that it comes from his foster mother and seeing the handwriting, she decides without reading it that it is not a love letter. This is because she is ashamed of her behaviour. Her eccentric behaviour shows her jealousy and simultaneously also shows her impetuous, open and artless character.

⁹⁵ (T: 702) (Chapter 37)

⁹⁶ Ōno 1974, p.483.

Finally, the scene where she sends a poem to him is investigated. When she sees her husband in agony after Ichijō's death, she sends a poem saying: "*How am I to take the sorrow I see you feel, that I may soothe you: is it the living you love, or is it the dead you mourn?*"⁹⁷ Her poem shows clearly that if possible she wants to soothe him and win his affection back again. It is very rare for a woman to send a poem first, even if they are a married couple. This underlines the seriousness and urgency of her situation. However, Yūgiri coldly answers that he feels sorrow in general, and leaves home for Ono where Ochiba lives, in contrast with Genji who always tells Murasaki of his love for her. Seeing him return home late at night, she is hurt. Example 36 shows her thoughts and feelings.

36. 上はまめやかに心憂く、「(1) あくがれたちぬる御心なめり。(2) もとよりさる方にならひたまへる六条院の人々を、ともすればめでたき例にひき出でつつ、心よからずあいだちなきものに思ひたまへる、わりなしや、(3) 我も、昔よりしかならひなましかば、人目も馴れてなかなか過ぐしてまし。(4) 世の例にもしつべき御心ばへと、親はらからよりはじめてたてまつり、めやすきあえものにしたまへるを、ありありては末に恥ちがましき事やあらむ」など、いといとう嘆いたまへり。
(NKBZ 4: 438-439) (SNKBT 4: 130)

To put it plainly, his wife was furious. He seems to have lost his mind! I suppose he is thinking of those paragons at Rokujō, who have long taken this sort of thing for granted, and making me out to be brash and forward---well, I cannot help it! I would not mind so much either, if I had been used to it as long as they; in fact, things might have been a lot easier that way. Everyone, including my family, thought I had the most perfect luck, what with his being such a model of devotion, but now it looks as though all these years may only end in humiliation! She was deeply wounded. (T: 739) (Chapter 39)

Her interior monologue passage shows that (1) she sees him as deeply in love with Ochiba; (2) she expresses dissatisfaction about his admiration for Genji's women; (3) she cannot get used to sharing the status of wife; and (4) she feels humiliated by losing her reputation for having made a fortunate marriage. Thus, she acknowledges that she can do nothing to force him to abandon his love for Ochiba after all.

⁹⁷ (T: 737) (Chapter 39)

Characteristics of the Relationship between Yūgiri and Kumoi no kari in the Triangle Involving Ochiba

The characteristics of the relationship between Yūgiri and Kumoi no kari in the triangle are here examined in comparison with those between Genji and Murasaki in the triangle involving Onna san no miya.

When Yūgiri returns home after having spent the night at Ichijō, Kumoi no kari is resting and does not meet his eyes. When he pulls the bedclothes off, pretending not to be ashamed of his conduct, she quarrels with him. She does not conceal her emotion. Open, vivid and somewhat humorous quarrels take place. She is consumed with jealousy and anger, and says: “---Just oblige me and die! *I’m* going to! I can’t stand to see you, and I don’t want to hear about you. Who knows what you would be up to once I was gone?”⁹⁸ He takes the edge off her requests calmly, jokingly and soothingly, reminding her about the beginning of their love and the depth of their marital bond. As he sees that she is soothed, he feels affection for her; nevertheless he leaves the house to visit Ochiba.

Meanwhile, Kumoi no kari is described as follows.

37. 三条殿、(1) 限りなめりと「(2) さしもやはとこそかつは頼みつれ、まめ人の心変わるはなごりなくなむ、と聞きしはまことなりけり」と世を試みつる心地して、(3) いかさまにしてこのなめげさを見じ、と思しければ、大殿へ方違へむとて渡りたまひにけるを、女御の里におはするほどなどに対面したまうて、すこしもの思ひはるけ所に思されて、例のやうにも急ぎ渡りたまはず。(NKBZ 4: 467-468)
(SNKBT 4: 151)

---the lady at Sanjō decided that this must be the end. Why, he would never! She had once told herself, but now she felt as though she had personally tested the adage that the truehearted man who falters is lost for good, and she wanted to see no more of this outrageous behavior. She therefore went to her father’s on the pretext of a directional taboo. The company of the Consort, who was then at home, gave her some relief from her cares, and she did not hurry back as she usually did. (T: 749-750) (Chapter 39)

Her interior monologue passages (1) and (2) show that she understands her happy marriage, in which her husband values her highly as his wife, will end. The narrator depicts her as having full knowledge of the husband-wife relationship in a way similar to the description of Murasaki when she desires to renounce the world,

⁹⁸ (T: 746) (Chapter 39)

discussed in 6.1.3. Unlike Murasaki, she decides to leave home instead of becoming a nun. She will avoid seeing his behaviour, as shown in her interior monologue passage (3). However, the description of her in the following narratised discourse shows that her decision is absorbed into the ordinary incidents of daily life at her father's residence. This description also implies that she is under the strong protection of her father, the Retired Minister.

Yūgiri's interior monologue in example 38 appears when he spends the night alone because of Kumoi no kari's absence.

38. あやしう中空なるころかなと思ひつつ、君たちを前に臥せたまひてかしこに、また、いかに思し乱るらんさま思ひやりきこえ、やすからぬ心づくしなれば、いかなる人、かうやうなることをかしうおぼゆらんなど、もの懲りしぬべうおぼえたまふ。
(NKBZ 4: 469-470) (SNKBT 4: 153)
How strangely these days I am caught betwixt and between! he thought, putting the children to bed beside him. He wondered what anguish *she* must be suffering, at Ichijō. Who could possibly enjoy this sort of thing? He felt miserably that he had learned his lesson. (T: 750) (Chapter 39)

His interior monologue passages underlined show his thoughts on the results of his love affair. He feels ill at ease, because his relationship with Ochiba is not stable even though he at last has had intercourse with her, and simultaneously his old wife, Kumoi no kari is jealous and leaves home. Moreover, he feels regret that his interest in Ochiba leads him astray, even though he has longed to have amorous affairs like other nobles, especially his father, Genji.

It can be seen that the relationship between Yūgiri and Kumoi no kari is a typical and average one in the polygamous system, in which serious-minded Yūgiri desires to have a princess as his wife without collision with Kumoi no kari, but on the other hand artless Kumoi no kari, unaccustomed to her husband having love affairs, expresses her displeasure and jealousy and acts just as she thinks without hesitation. Thus, their relationship in the triangle is characterised as everyday in comparison with that between Genji and Murasaki in the triangle involving Onna san no miya. Genji's sharing of his nights equally between Murasaki and Onna san no miya leads Murasaki to recognise her dire situation, and as a result she falls fatally ill. In contrast, the narrator reports later (in chapter 42 "Niou") that Yūgiri has moved Ochiba to the northeast quarter in his Rokujō estate and then punctiliously divides his nights, fifteen

each every month, between Kumoi no kari and Ochiba. This is done to humorously show his soberness.

6.3.4 Summary

This section explores the central characters' thoughts and feelings, the characteristics of the relationship between Yūgiri and Ochiba and those between Yūgiri and Kumoi no kari by way of analysing conversations, letters and interior monologue passages and comparing them with those in the previous man-woman relationships. They are summarised here from the viewpoint of form and content.

The conversation between Yūgiri and Kumoi no kari, when he removes Kumoi no kari's bedclothes after returning home from Ochiba's Ichijō residence, is striking in its representational vividness. She expresses her anger and jealousy, and he expresses his thoughts with jokes to soothe her, reminding her about their initial love and their strong mutual bond. Their conversation realistically presents a typical quarrel in the husband-wife relationship. Such a conversation never occurs in the man-woman relationships involving Genji. It can be seen that this contributes to an aspect of the significant role of conversation in part 2.

Next, characterisations of the central characters in this section are summarised here. First, Yūgiri is characterised as a new type of male character who decides to wait until Ochiba will give her heart to him while being kind, and swearing to do nothing further without her permission in their secret meeting. Such a male character has never appeared before in the tale and seems to be a prototype of Kaoru in part 3. Secondly, Ochiba is characterised as a woman who tries to confront the fear of rumour because she believes in her unsullied integrity in following her conscience. In this respect, she is also regarded as a new type of female character. However, her decision is nullified when her beloved mother believes the rumour and makes an effort to place her daughter's secret meeting with Yūgiri within a process of formal marriage. Finally, Kumoi no kari is characterised as a woman who expresses displeasure and jealousy and swings into action without exercising self-control. Her

characterisation is clearly contrasted with that of Murasaki, who decides to conceal her emotion about Genji's relationship with Onna san no miya, as discussed in section 6.1.

Moving on to the characteristics of the relationship between Ochiba and Yūgiri, first, the contradictory secret meeting is a distinguishing characteristic in their relationship. That is to say, even though a secret meeting customarily means having intercourse with a woman as a natural consequence, Yūgiri does not have relations with Ochiba owing to his singular personality. The process of the secret meeting, including his tactless words, creates a humorous atmosphere. Secondly, it is a characteristic that Ichijō plays a key role in their relationship. Following her misjudgement she sends a letter to Yūgiri to protect her daughter's honour and dies. Her death places Ochiba in a contradictory situation, since she refuses Yūgiri but is also bound in duty to marry him. In addition, it should be noted that Ichijō's death is narrated by way of characters' misjudgement and hesitation in a way similar to the description of the revelation discussed in 6.2.2. Finally, it is a characteristic that Yūgiri's relations with Ochiba are narrated in a humorous scene, accompanying the sorrow of her unavoidable choice of way of living.

The relationship between Yūgiri and Kumoi no kari is firm and secure in comparison with that between Genji and Murasaki: Kumoi no kari is his legitimate wife and has borne seven children, and she is under the protection of her husband and her father. Her circumstances are contrasted with those of the childless Murasaki who is not Genji's legitimate wife but under the protection only of Genji. Hence, Kumoi no kari can regard Yūgiri's relationship with Ochiba as less serious than Murasaki's situation with Genji, although Kumoi no kari, like Murasaki, suffers from it. The relationship between Yūgiri and Kumoi no kari can be characterised as one that has dragged the type of relationship between Genji and Murasaki down to the position of everyday life. Thus, the man-woman relationship in the triangle involving Ochiba, Yūgiri and Kumoi no kari is narrated so as to humorously and relatively contrast with that involving Onna san no miya, Genji and Murasaki, in short, it is narrated as a parody of Genji's relationship in the triangle.

6.4 Characteristics of Both Murasaki and Genji's Final Thoughts about Their Lives

The story of this section, of which the subject is Murasaki's death and Genji's grief, directly follows the plot concerning the relationship between Genji and Murasaki in the triangle involving Onna san no miya, discussed in section 6.1. The two stories of the man-woman relationship in the love triangle, namely that involving Kashiwagi, Onna san no miya and Genji, discussed in section 6.2, and that involving Ochiba, Yūgiri and Kumoi no kari in section 6.3, were narrated during Murasaki's illness. Part 2 of the tale ends with an account of the relationship between Genji and Murasaki. This section examines both Murasaki and Genji's final thoughts about their lives by analysing interior monologue passages and free direct discourse assigned to them.

Murasaki's Thoughts

After the ladies' concert at Rokujō, Murasaki tells Genji of her desire to renounce the world again, but he does not grant her wish. Seeing him off to Onna san no miya's chamber, Murasaki listens to tales read aloud by her gentlewomen. Comparing Genji with the hero, she recognises that she lives in uncertainty.⁹⁹ Abe Akio suggests that when Murasaki realises how precarious her life is, she recognises that there is another kind of life, one grounded in the Buddhist teachings.¹⁰⁰ However, she will not renounce the world without Genji's permission. Despite her Buddhist aspiration, she therefore sacrifices herself for Genji's sake.

⁹⁹ See her interior monologue passage in example 10 as discussed in section 6.1.3.

¹⁰⁰ Abe 1989, p.252.

Murasaki's thoughts about her life, or rather a woman's life, are examined by way of analysing interior monologue passages assigned to her. The interior monologue passages underlined in example 39 appear when Genji remarks that he is worried about what will happen to Murasaki after his death, on hearing the rumour about the relationship between Ochiba and Yūgiri. Maruyama Kiyoko 丸山キヨ子 claims that the latter interior monologue passage in example 39 cannot be attributed to Murasaki but belongs to Genji.¹⁰¹ The reasons for her attribution are summarised as follows: (1) It shows that Genji pities Ochiba and Kumoi no kari for their destinies and then thinks about restrictions on women's lives in general and the future of his granddaughter, the First Princess. If it is attributed to Murasaki, there would be a distance between her and Genji, but she is characterised as a woman who never thinks apart from his thoughts. (2) As it expresses restrictions on women's lives objectively and logically, it is too dry and prosaic to be attributable to Murasaki. (3) It contains a manly outsider's tone, for example *aware narubeki monowa nashi* (shadowed in the example) equivalent to 'there is nothing so pitifully----'. (4) The phrase *mugon taishi toka kohōshibara no kanashiki koto ni suru* (shadowed in the example) equivalent to 'like that Silent Prince the (low-ranking) monks cite' is not suited to women's vocabulary and the figurative expression.

However, Maruyama's views (2)-(4) on representation are based solely on her sense and intuition, and are not demonstratable, even if the expressions are indeed a dry and prosaic style, and contain a manly outsider's tone, or are not feminine. Interior monologue passages in example 39 are analysed from the viewpoint of content, challenging Maruyama's claim.

39. 御顔うち赤めて、「心憂く。さまで後らかしたまふべきにや」と思したり。
 「(1) 女ばかり、身をもてなすさまどころせう、あはれなるべきものはなし。
 (2) もののあはれ、をりをかしきことをも見知らぬさまに引き入り沈みなどすれば、何につけてか、世に経るはええしさも、常なき世のつれづれをも慰むべきぞは。(3) おほかたものの心を知らず、言ふかひなき者にならひたらむも、生ほしたてけむ親も、いと口惜しかるべきものにはあらずや。(4) 心にのみ籠めて、無言太子とか、小法師ばらの悲しきことにする昔のたとひのやうに、あしき事よき事を思ひ知りながら埋もれなむも、言ふかひなし。(5) わが心ながらも、よきほど

¹⁰¹ Maruyama 1983, p.401.

にはいかでたもつべきぞ」と思しめぐらすも、今は、ただ女一の宮の御ためなり。
(NKBZ 4: 441-442) (SNKBT 4: 132-133)

----at which she blushed and wondered unhappily just how long he expected to leave her on her own. Ah, she reflected, there is nothing so pitifully confined and constricted as a woman. What will reward her passage through the world if she remains sunk in herself, blind to life's joys and sorrows and to every delight? What will brighten the monotony of her fleeting days? And will she not bitterly disappoint the parents who reared her if she turns out hopelessly dull and insensitive to anything around her? What a waste for her to shut herself up in her thoughts, like that Silent Prince the monks cite as the patron of their own trials, and when she knows the good from the bad to say nothing at all! How to strike the proper balance? These questions absorbed her now only for the sake of the First Princess. (T: 741) (Chapter 39 "Yūgiri")

First of all, it can be seen that the latter long interior monologue passage is related to the former short one in Murasaki's stream of consciousness. The former interior monologue passage can be attributed to Murasaki, because the subject of the predicate *to omoitari* (thought) modified by *onkao uchiakamete* (blushingly) is Murasaki. It shows that Murasaki accuses Genji of worrying about her life after his death, that someone will court her, like Ochiba. Hearing of his worry, Murasaki's thoughts seem to flow from both Ochiba and her situation into the subject of women's restricted life. That is to say, she thinks about women who must be always placed under the protection of men. It is understandable that Murasaki ruminates on women's restricted life, because she has also suffered from a love triangle and the impossibility of gaining Genji's permission to renounce the world. Thus, it can be seen that the two passages are deeply connected by Murasaki's stream of consciousness.

Motoori Norinaga regards the latter passage as showing Murasaki's thoughts and explains her chain of thoughts, making a connection with the word *mono no aware* (touching/moving things in general).¹⁰² However, it would seem that *mono no aware* in her interior monologue passage means not only deep feeling in general but also love, which is deeply related to a woman's life. From this perspective the latter interior monologue passage is examined according to the above five divisions in the example.

¹⁰² Motoori 1969, pp.209-211.

Part (1), translated into ‘there is nothing so pitifully confined and constricted as a woman’, expresses lamentation over a woman’s restricted life, which seems to capture the essence of Murasaki’s thoughts. Part (2) can be understood as meaning that if a woman does not understand love and shuts herself away from the man-woman relationship, she cannot hope for respect but must resign herself to drab tedium. Part (3) indicates that parents rear a girl on the premise that they will marry her to a man; hence, if she does not understand love between man and woman, in other words if she becomes an unfeeling creature, her parents will be chagrined. It can be seen that *mono no aware* in part (2) and *mono no kokoro* in part (3) clearly mean love in the sense of a man-woman relationship. In contrast, it would seem that *ashiki koto* (the bad) and *yoki koto* (the good) in part (4) are used in a broad and general meaning related to *mono no aware*, namely that of a touching/moving thing. Part (4) means that if a woman recognises the good and the bad in touching/moving things but keeps silent to avoid being criticised, she will feel depressed. In part (5) her thoughts conclude with the realisation that she cannot maintain a balance.

The latter interior monologue passage as a whole shows lamentation over a woman’s life: Marriage or her relationship with a man is a prerequisite for a woman. Only through this can she lead a worthwhile/fulfilling life and acquire honour, but simultaneously she is required to keep silent in almost all respects. It can be seen that this lamentation arises from Murasaki’s own experience and the rumour about Ochiba. Hence, it can be attributed to Murasaki not Genji. Additionally, the narrator describes Murasaki as thinking, apart from Genji’s thought, about the First Princess who is going to live a woman’s life. There would seem to be a certain gap between Murasaki and Genji, though Maruyama argues differently. Murasaki ponders women’s life with sad resignation, apart from Genji’s thoughts about her. The gap, which shows a distance in their thoughts, provides the characteristic of the relationship between them.

Genji’s Thoughts

Meanwhile, Genji, who has never allowed Murasaki to renounce the world, tells her about the reasons for his refusal. These are summarised as follows: (1) He has also

longed to renounce the world but held back because he has thought about Murasaki's loneliness and the loss of her status under his protection. Hence, he requires her not to renounce the world unless he does.¹⁰³ (2) As his greatest joy is only to be with her, he requires her to see his devotion through to the end.¹⁰⁴ Moreover, the narrator presumes that it will be more painful for him to see her in nun's habit than to part from her at the end of life,¹⁰⁵ and that he thinks that if they take their vows they will never see each other in this world and he cannot bear this situation.¹⁰⁶ Genji's refusal shows his egoistic or rather earthly love for Murasaki. Genji's love for Murasaki can be called attachment to love, which needs to be abandoned from the Buddhist viewpoint. However, he cannot bear to abandon his primitive love. That is to say, he wants to be with her as long as she lives.

Murasaki's following interior monologue (underlined) and her poem (shadowed) (1) in example 40 show her state of mind.

40. かばかりの隙あるをもうれしと思ひきこえたまへる御気色を見たまふも心苦しく、
 つひにいかにも思し騒がんと思ふに、あはれなれば、
 (1) おくと見るほどぞはかなきともすれば風にみだるる萩のうは露
 げにぞ、折れかへりとまるべうもあらぬ、よそへられたる。をりさへ忍びがたきを、
 見出だしたまひても、
 (2) ややもせば消えをあらそふ露の世におくれ先だつほど経ずもがな
 とて、御涙を払ひあへたまはず。(NKBZ 4: 490-491) (SNKBT 4: 170-171)
 With a pang she saw how happy her little reprieve had made him, and she grieved to imagine
 him soon in despair.
*"Alas, not for long will you see what you do now: any breath of wind
 may spill from a hagi frond the last trembling drop of dew."*
 It was true. Her image fitted all too well: no dew could linger on such tossing fronds. The
 thought was unbearable. He answered while he gazed out into the garden,
*"When all life is dew and at any touch may go, one drop then the next,
 how I pray you and I may leave nearly together!"*
 He wiped the tears from his eyes. (T: 759) (Chapter 40 "Minori")

Her interior monologue, underlined in the example, shows that she thinks tenderly of him, feeling anxious about his grief when she dies. It would seem that she does not grieve over her own death but turns her love toward him. The word *aware* in the

¹⁰³ (NKBZ 4: 195) (SNKBT 3: 320) (T: 632) (Chapter 35)

¹⁰⁴ (NKBZ 4: 199) (SNKBT 3: 351) (T: 646) (Chapter 35)

¹⁰⁵ (NKBZ 4: 205-206) (SNKBT 3: 356) (T: 648) (Chapter 35)

¹⁰⁶ (NKBZ 4: 480) (SNKBT 4: 162-163) (T: 755) (Chapter 40 "Minori")

narratised discourse also shows her affections toward him. Her poem, shadowed in the example, indicates her awareness of her coming death. Genji, who has refused to allow her to become a nun, will not try to prevent her from leaving the world and accepts her death. His poem, shadowed (2) in the example, conveys his desire to die at the same time as her. The following morning Murasaki dies.

Genji's final thoughts about both his life and the deceased Murasaki appear in his interior monologue in example 41 and in his free direct discourse in example 42, respectively.

41. 臥しても起きても、涙の干る世なく、霧りふたがりて明かし暮らしたまふ。いにしへより御身のありさま思いつづくるに、「(1) 鏡に見ゆる影をはじめて、人には異なりける身ながら、いはけなきほどより、悲しく常なき世を思ひ知るべく仏などのすすめたまひける身を、(2) 心強く過ぐして、(3) つひに來し方行く先も例あらじとおぼゆる悲しさを見つるかな。(4) 今は、この世にうしろめたきこと残らずなりぬ。ひたみちに行ひにおもむきなんに障りどころあるまじきを、いとかくをさめん方なき心まどひにては、願はん道にも入りがたくや」とややましきを、「この思ひすこしなために、忘れさせたまへ」と、阿弥陀仏を念じたてまつりたまふ。(NKBZ 4: 499) (SNKBT 4: 176-177)

Waking or sleeping, Genji's tears never dried, and he spent his days and nights swathed in fog. He reflected, looking back over his life: Everything, beginning with my face in the mirror, assured me that I resembled no one else, and yet the Buddha encouraged me even in my childhood to understand the sorrow and treachery of life, and I bore these bravely, until now at last at last I suffer a grief unknown before or ever again. Nothing in this world need concern me anymore, and there is nothing to deter me from devoted practice, but this despair could make my chosen path difficult to follow. In his trouble he prayed to Amida, "I beg you, allow me to forget something of my pain!" (T: 762) (Chapter 40)

Genji's thoughts about his life are here analysed according to the above four divisions in example 41. Part (1) shows the recognition that his extraordinary looks, gifts, status and so on seem to single him out for unusual honours but simultaneously the Buddha means him to know the sadness and transience of human life. A similar awareness has already appeared when he thinks back over his life and tells Murasaki about it, as discussed in section 6.1.3.¹⁰⁷ Abe Akio confirms that, although he is universally recognised as a person who has lived in splendour, Genji realises that he

¹⁰⁷ Genji says to Murasaki, "As for me, I grew up from my earliest youth amid grandeur that others never know, and now I enjoy such honor as has seldom been known before. At the same time, though, I have also seen more tragedy than most." (T: 645) (Chapter 35)

has had a great deal of sorrow and gloom.¹⁰⁸ Abe's idea comes from his analyses of Genji's interior monologue above and his conversations appearing in chapters 35 ("Wakana ge") and 41 ("Maboroshi"). Moreover, Abe asserts that Genji's understanding of his life is similar to those of Fujitsubo and Murasaki; hence these are derived from thoughts of the author of the tale.¹⁰⁹ Although it is not certain whether their perceptions of their lives are derived from the author's thoughts, it is certain that Fujitsubo and Murasaki, in being aware of death, allude to their sorrow which seems to be related to their relationships with Genji and their glorious life which people regard as being at the zenith of their prosperity, discussed in sections 5.1.4 and 6.13, respectively.¹¹⁰ However, it would seem that Genji's sorrow is differentiated from theirs. Genji's sorrow is brought on by death, as mentioned by such scholars as the editor of *Mingōnisso* and Tamagami Takuya.¹¹¹ Hence, it can be seen that Genji's sorrow is not brought on by his relationships with women. Part (2) implies that Genji has lived in the world as a layman, as mentioned by Abe.¹¹² Part (3) suggests that his experience of Murasaki's death leads him to desperate grief. Finally, part (4) indicates the impossibility of his renouncing the world: There is no

¹⁰⁸ Abe 1989, pp.176-197.

¹⁰⁹ *Ibid.*, pp.219-220.

¹¹⁰ The following Fujitsubo and Murasaki's interior monologue passages show their sorrow, respectively.

高き宿世、世の栄えも並ぶ人なく、心の中に飽かず思ふことも人にまさりける身 (NKBZ 2: 435)
(SNKBT 2: 229)

---she understood on silent, sustained reflection that whereas she had stood above all others in high destiny and worldly glory, she had also suffered more in her heart. (T: 353) (Chapter 19 "Usugumo")

げに、のたまひつるやうに、人よりことなる宿世もありける身ながら、人の忍びがたく飽かぬことに
するもの思ひ離れぬ身にてややみなむとすらん。 (NKBZ 4: 203) (SNKBT 3: 353-354)

Yes, it is true, as he said, that I have enjoyed better fortune than most, but am I to end my days burdened with these miseries that other women, too, find hateful and unendurable? (T: 647) (Chapter 35 "Wakana ge")

¹¹¹ In the matter of 'the sorrow and treachery of life', the editor of *Mingōnisso* enumerates the deaths of Genji's mother, his grandmother, his father, the Kiritsubo emperor, Yūgao, Aoi and Fujitsubo; while Tamagami cites Genji's mother, Kiritsubo no kōi and Fujitsubo. (Nakanoin 1982, p.765. and Tamagami 1967, p. 129)

¹¹² Abe 1989, p.170.

obstacle to doing so after Murasaki's death; nonetheless, he cannot enter the path he has longed to take because of extreme grief. The grief, which becomes a new obstacle to renouncing the world, can be regarded as attachment from the Buddhist view, but on the other hand it shows his realisation of his love, that no one was more important in his life than Murasaki.

Genji's thought about the deceased Murasaki in example 42 is here analysed.

42. なごりなき御聖心の深くなりゆくにつけても、さしもありはつまじかりける事につ
けつつ、中ごろもの恨めしう思したる気色の時々見えたまひしなどを思し出づるに、
などて、たはぶれにても、またまめやかに心苦しきことにつけても、さやうなる心
を見えたてまつりけん、何ごとにもらうらうじくおはせし御心ばへなりしかば、人
の深き心もいとよう見知りたまひながら、怨じはてたまふことはなかりしかど、一
わたりづつは、いかならむとすらん、と思したりしに、すこしにても心を乱りたま
ひけむことのいとほしう悔しうおぼえたまふさま、胸よりもあまる心地したまふ。
(NKBZ 4: 509) (SNKBT 4: 187)

Remembering from the depth of his present detachment how affairs he never thought would last, some amusing and others genuinely painful, had sometimes put her in a temper, he wondered why he had been so unkind, and he felt his heart burst with sorrow and regret at ever having upset her. In her wisdom she had seen through him perfectly well, but even so, she had never turned against him, although she worried each time about what might become of her. (T: 767-768) (Chapter 41 "Maboroshi")

The example consists of three parts: The part shadowed in the example can be regarded as free direct discourse, because it appears after the phrase *oboshi izuruni*, equivalent to 'as/when he remembers' and is from the viewpoint of the character, Genji. Since it is inserted in narratised discourse, the example is divided into three parts. First, the narrator depicts Genji in narratised discourse as developing his Buddhist practice and remembering that Murasaki was often jealous. Secondly, Genji's free direct discourse shows his regret that she was hurt by involvements of his affairs regardless of whether they were the trivial sort of dalliances or serious matters. In the latter narratised discourse the narrator describes her disposition and attitude toward his affairs. The narrator then explains that he feels a pang at what she suffered. It would seem that he, who realised the truth of his love for her when he had lost her, is considerate toward her great deal of pain. Overwhelmed by grief of her loss, he lives only to reminisce about her.¹¹³

¹¹³ The narrator reports Genji's renunciation of the world and his death as past incidents in the beginning of part 3.

It can be seen that Genji's thought on 'the sadness and transience of human life' centres on Murasaki's death, as if in contrast to Murasaki's stream of consciousness from her own experience to women's restricted life in general. It would seem that Genji's devotion to his sorrow at her death, which prevents him from renouncing the world, is contrasted with Murasaki's sacrificial love for Genji, which prevented her from becoming a nun.

6.5 Conclusion

Proposal of the Theme of Part 2 of *The Tale of Genji*

On the basis of what has been discussed in sections 6.1-6.4, this section first summarises findings concerning the forms of representation, and findings concerning the characteristics of the man-woman relationship woven by the central characters in part 2. It then proposes the theme that underlies these relationships in part 2 of the tale.

Findings Concerning the Forms of Representation in Part 2

With respect to the forms of representation in part 2, interior monologue is highly significant in revealing the central characters' thoughts and feelings in contrast to what is revealed through conversation and written inserts (letters) in part 2. Interior monologue acts as a corrective to the misapprehension occasioned by other types of discourse in revealing true feelings and thoughts of the character; for example, Murasaki's interior monologue stands in contradiction to her conversation, to convey her actual agony and sorrow over her relationship with Genji.¹¹⁴ An intriguing phenomenon appears in part 2, in which whatever meaning a conversation or a letter has, once uttered or written down, it goes out of one's control as, for example,

¹¹⁴ These interior monologue passages appear in examples 2 and 8 in sections 6.1.1 and 6.1.2, respectively.

Genji's words quoted by Sachūben, and Yūgiri's letter as misunderstood by Ichijō.¹¹⁵ This underlines a distinctive feature of interior monologue, which always reveals a character's true feelings and thoughts. The interior monologue passages assigned to the central male characters in part 2 particularly express complicated and subtle thoughts and feelings in a way similar to those assigned to the central female characters in part 1.¹¹⁶ The interior monologue passages, which appear when Kashiwagi, Murasaki and Genji are aware of their approaching death and look back over the past, not only show their thoughts about their lives but also provide clues to the theme.¹¹⁷

Secondly, the narrator's attitude in the narrated discourse in part 2 is different from that in part 1. The narrator fully and openly depicts the secret meetings ----including those between Kashiwagi and Onna san no miya, and between Yūgiri and Ochiba---- like on-the-spot broadcasting, quite different from those between Genji and his women in part 1. Furthermore, the narrator, who restored the relationship between Genji and Murasaki whenever their desired relationship was eroded by Murasaki's interior monologue in part 1, observes and reports that a certain distance has come between them in part 2. It would seem that these changes show the narrator's new attitude in which she takes things as they are.

Finally, the technique of the repetition of the plot or the circumstance of the man-woman relationship in part 2 is slightly different from that in part 1. The repetition in part 1 indicates successive characters and the development of the subject. The repetition in part 2 mainly shows the contrast between two relationships. This finding contributes to a better understanding of the central characters' thoughts and feelings and the characteristics of the man-woman relationships in part 2.

¹¹⁵ These examples appear in (NKBZ4: 24) (SNKBT 3: 216) (Chapter 34) and (NKBZ4: 411) (SNKBT 4: 110) (Chapter 39).

¹¹⁶ These examples are Genji's thoughts and feelings after his discover of the relationship between Onna san no miya and Kashiwagi, Kashiwagi's thoughts toward a death wish and Yūgiri's thoughts after reading Ichijō's letter.

¹¹⁷ The interior monologue passages assigned to Kashiwagi, Murasaki and Genji appear as analysed in section 6.2.2, examples 40 and 42 in section 6.4, respectively.

Characteristics of the Man-Woman Relationships Woven by the Central Characters in Part 2

This part summarises findings concerning the characteristics of the man-woman relationships in the three love triangles as discussed in sections 6.1-6.4, focussing on the repetitions, including the contrasts, to form a solid base to approach the theme of part 2.

Part 2 begins with an account of the relationship between Genji and Murasaki in the triangle involving Onna san no miya and ends with Murasaki's death and Genji's grief. Moreover, the story of the triangle between Kashiwagi, Onna san no miya and Genji and that between Ochiba, Yūgiri and Kumoi no kari are inserted in their accounts and contrasted with the characteristics of the relationship between Genji and Murasaki, showing their original characteristics. It can be seen that this structure of the plot implies that the theme of part 2 is carried by the characteristics of the relationship between Genji and Murasaki. This part summarises findings concerning the characteristics of the man-woman relationships in part 2.

First, there is recognition that no one can stop a man loving or feeling strongly interested in a woman even though he himself and people involved in his love suffer greatly. Genji is intrigued by Onna san no miya because she is another niece of Fujitsubo. He cannot stop being interested in her.¹¹⁸ Neither Kashiwagi's longing for Onna san no miya nor Yūgiri's attachment to Ochiba can be stopped. Kashiwagi's love contrasts with young Genji's love for Fujitsubo, while Yūgiri's attachment contrasts with senescent Genji's interest in Onna san no miya. Genji's marriage to Onna san no miya brings him to the agony of being betrayed by her and to the loss of his beloved Murasaki. It also leads Onna san no miya to loveless renunciation and Murasaki to sorrow, resignation and death. Kashiwagi's love for Onna san no miya causes her to become a nun, him to fall ill and die, and Genji to be in agony. Yūgiri's

¹¹⁸ His interior monologue passage as discussed in section 6.1.1 shows his thoughts, as follows.

----why had he let *anything* persuade him to try setting another beside her? He had imprudently allowed a wanton weakness to get the better of him: that was why it had happened. (T: 593) (Chapter 34)

interest in Ochiba also leads him to perplexity, her to the agony of accepting her circumstances, and Kumoi no kari to jealousy.

Secondly, there are findings concerning new characteristics in the man-woman relationships, namely those between Kashiwagi and Onna san no miya, and between Yūgiri and Ochiba: There are five new characteristics in the former relationship: (1) Kashiwagi's awareness that his love for her depends not upon his fate but on his own creation and his conduct is to commit a sin from a moral perspective, (2) his desire to have her confirmation of love by means of her word *aware*, (3) his decision to destroy himself for love after Genji's discovery of their relationship, (4) Onna san no miya's absence of expression of love for him and (5) her insistence on carrying out the renunciation of the world without asking Genji's permission. In the latter relationship, Yūgiri's promise to do nothing further without her permission at his secret meeting with Ochiba is unique. However, these new characteristics only show individuality in their relationships. It would seem that they only indirectly affect the theme, because they are contrasted with characteristics in the relationship between Genji and Murasaki. Additionally, the circumstances of Onna san no miya, Ochiba and Kumoi no kari are also contrasted with that of Murasaki, for example Onna san no miya's decision to become a nun without Genji's permission, and Ochiba's situation in which she cannot avoid accepting her marriage to Yūgiri and Kumoi no kari's status as Yūgiri's wife.

Finally, it can be pointed out that the images of Genji and Murasaki in their final relationship in section 6.4 symbolise an ultimate love in the man-woman relationship in this world. Genji's marriage to Onna san no miya produces a serious crack in his precious relationship with Murasaki. Murasaki thinks about her life as uncertainty ending with being worried about Genji's relations with other women, and furthermore laments the restrictions of a woman's life.¹¹⁹ There is a visible abyss between them. However, she tries to get over her sorrow and grief by dint of both

¹¹⁹ Murasaki's thoughts appear in her interior monologue passages in examples 10 and 40 in sections 6.1 and 6.4, respectively.

accepting the impossibility of becoming a nun as her fate, and thinking of him apart from a sense of self. It would seem that she decides to live the rest of her life devoting herself to her love for him. After her death, Genji thinks about his life, that he has reached the zenith of his prosperity but simultaneously known the sadness and transience of human life. Despite his desire, he does not renounce the world; he bears up under the sorrow over the loss of her through both recognising her pain and reminiscing about her. Neither Murasaki nor Genji renounce the world, but live their lives devoting themselves to their love in this world. It can be seen that the relationship between Genji and Murasaki embodies the theme.

Proposal of the Theme of Part 2

On the basis of examination of the characteristics of the relationships between the central male characters and the central female characters, especially the relationship between Genji and Murasaki in part 2 of the tale as discussed in sections 6.1-6.4, the theme underlying these relationships can be proposed as follows: Granted that love hurts a man who falls in love and people involved in his love, that love cannot be stopped. Being loved brings happiness and honour but simultaneously sorrow and agony to a woman. Love means ambiguity and contradiction; even so, people live by their love in this world. The psychological distance between man and woman in the male-female relationship is inevitable. The only way to overcome the distance is selflessly to respect one's partner in life.

CHAPTER 7

CONCLUSION

This study concludes with the proposal of the overarching theme of parts 1-2 in *The Tale of Genji*. This theme is based on the themes proposed in chapters 5 and 6 by analysing the characteristics of the male-female relationships woven by the central characters. Exploration of these themes is grounded in close textual analysis, especially analysis of interior monologue. To this end, the thesis has proposed both categorisation of discourse establishing the criterion for and definitions of categories, critically reviewing previous studies. It has also established the concept of the narrator and proposed the narrative structure of the tale, which is accompanied by the concept of the narrator. Additionally, the central characters are identified by quantitative analysis of interior monologue assigned to each character.

This chapter, first, proposes the theme of parts 1-2 as a whole, that is to say the theme underlying the male-female relationships in chapters 1 “Kiritsubo”-41 “Maboroshi” where Genji is regarded as the main male character. Next, it discusses the significance of (1) the establishment of the concept of the narrator, (2) the proposals of categorisation of discourse and definitions of categories and (3) a new method of identifying the central characters by way of quantitative analysis of interior monologue. Finally, it suggests areas for further research.

7.1 The Proposal of the Theme in Chapters 1-41 of *Genji*

This section proposes the theme underlying chapters 1-41 (parts 1 and 2) on the basis of the themes of parts 1 and 2 proposed in chapters 5 and 6, respectively. The theme proposed here sheds a new light on *The Tale of Genji*, because there have been few studies on the theme of the tale since the first commentary was written in the 12th century, as discussed in chapter 1 of this thesis.

Chapter 5 has examined the characteristics of the male-female relationships woven by Genji and the six central female characters, Fujitsubo, Utsusemi, Rokujō, Murasaki, Akashi and Tmakazura, and proposed the theme of part 1. The theme has been proposed as the ideal in the male-female relationship, in other words the pursuit of Genji's desired male-female relationships, and the reality of the discrepancies in thoughts and feelings between man and woman, in particular the reality of women's sorrow in their relationships. The theme of part 1 consists of two seemingly contradictory subjects. The former subject is supported by narrated discourse, conversation and interior monologue assigned to Genji, while the latter subject is underpinned by interior monologue assigned to the central female characters. The narrator in part 1 has a distinctive tendency to depict Genji's desired male-female relationships as being beautiful or ideal (what a relationship should be), but simultaneously quotes the female characters' interior monologue passages, which erode these. The latter subject coexists with the former in a way similar to the technique of *kasane no irome* (a colour created using a layer of two different colours of sheer cloth), in which the reality of women's sorrow apparently appears under Genji's desired relationships.

The attitude of the narrator in part 2 is different from that of the narrator in part 1 in that she depicts things/facts as they are. The following examples show her typical attitudes in part 2: she quotes long conversations uttered by characters concerning the male-female relationship to set up the situation, describes the secret meetings more fully and openly, and particularly observes and reports a certain distance between Genji and Murasaki. Hence, discourse from both the viewpoint of the narrator and from the characters underpins the theme of part 2. The theme underlying the male-female relationships woven by the central male characters (Genji, Kashiwagi and Yūgiri) and the central female characters (Murasaki, Onna san no miya, Ochiba and Kumoi no kari) proposed in chapter 6 is as follows: Granted that love hurts a man who falls in love and people involved in his love, that love cannot be stopped. Being loved brings happiness and honour but simultaneously sorrow and agony to a woman. Love means ambiguity and contradiction; even so, people live by

their love in this world. The psychological distance between man and woman in the male-female relationship is portrayed as inevitable. The only way to overcome the distance is to respect one's partner in life apart from a sense of self.

On the basis of the themes of parts 1 and 2 above, the theme of chapters 1-41 of *The Tale of Genji* is proposed here. The tale deals with love, which means feelings and thoughts of desiring (or sometimes refusing) a woman or a man, and without which people cannot live. However, the overarching theme of the tale is the abyss between man and woman. This theme flows through all male-female relationships in parts 1-2 in a way similar to the main melody in a symphony.

The theme proposed here is different from the gist or the purpose of *The Tale of Genji* proposed in the old commentaries from the viewpoints of Buddhism and Confucianism, and it also differs from the subject proposed by Keichū and Norinaga in the Edo period from the poetry valuation viewpoint, discussed in chapter 1. The theme which this study has arrived at is based on full demonstration of the characteristics of the male-female relationships woven by central characters through comprehensive analysis of the text in parts 1 and 2. In this respect, the thesis moves beyond previous modern scholars, such as Takeda and Ikeda who propose a theme for the tale concerning the structure, and Kazamaki and Takahashi who focus thematically on the story-pattern or the plot, discussed in chapters 1 and 5. Thus, this attempt to clarify the theme can be regarded as significant in studies of the tale.

7.2 Significance of Establishment of the Text-Analysis

The above theme is based on the analysis of various types of discourse, interior monologue in particular. The textual analysis is based on the findings of the thesis, as follows: (1) establishment of the concepts of the narrator and the narrative structure of the tale; (2) proposals of the categorisation of discourse and definitions of the seven categories; (3) a new method to identify the central characters using quantitative analysis of interior monologue. This section provides the findings above, reconfirming their significance.

The Establishment of the Concept of the Narrator

The thesis has established a new concept of the narrator of *The Tale of Genji* integrating distinctive features of the narrator of the tale with the terms ‘the eye-witness narrator’ and ‘the histor narrator’ used by Scholes and Kellogg, as seen in chapter 2.¹ The thesis adopts the term ‘the eye-witness narrator’ adding another viewpoint from which the narrator can see the characters’ inner lives.² This concept consists of three parts: (1) the narrator appears as the first person hidden ‘I’ in the text; (2) the narrator is not a character actually present in the tale; (3) the narrator has two different roles as the eye-witness and the histor and, at the same time, has three different viewpoints, the first being the viewpoint through which she can describe characters and incidents, the second being that through which she can depict characters’ inner life, and the third, that from which she constructs and edits the tale, and expresses her impressions and opinions in the world of narrating. The former two viewpoints belong to the eye-witness narrator, while the latter belongs to the histor narrator.

Concept (1) is based on findings that some auxiliary verbs at the end of a sentence of narrated discourse imply first-person judgement, for example *keri* shows that ‘I’ heard that---, *mu*, *beshi*, *meri* and so on show that ‘I’ conjecture that---, and *nari* shows that ‘I’ assert that---, and further the subject of the phrase *to miyu* (the direct quotation maker + the verb ‘see/think’) is sometimes the first person, hidden ‘I’ (the narrator). Thus, the narrator appears in a small part of a sentence expressing judgement. Concept (2) derives from the idea that the narrator can depict a character’s unspoken thoughts and inaudible monologue, in other words, the character’s inner life, regardless of time or space. This concept opposes those proposed by Yoshioka and Mitani, who regard the narrator as embodied as a

¹ Scholes and Kellogg 1966.

² Scolles and Kellogg state that the focus of the eye-witness narrative is outward rather than inward. (Scholes and Kellogg 1966, p.258)

gentlewoman/gentlewomen in the tale.³ With concept (3) the difference between earlier studies on the narrator and this one is that this study gives weight to interior monologue passages, as well as to the role played by the narrator in conveying them to her audience/reader.

The establishment of the concept of the narrator of the tale is accompanied by the proposal of the narrative structure, for the narrative structure is indebted to the two modes of the narrator (the eye-witness narrator and the histor narrator) and the movement of the narrator's viewpoints. These concepts, especially the concept of the narrator's viewpoints, underpin the categorisation of discourse.

The Proposals of Categorisation of Discourse and Definitions of Categories

The thesis has categorised discourse in the tale according to the three viewpoints shown in chapter 3: (1) that of the character, (2) that of the narrator and (3) that shared by both. Under these three viewpoints the discourse has been further subcategorised into seven categories: Viewpoint (1) interior monologue, written inserts, conversation, free direct discourse; viewpoint (2) narratised discourse, the narrator's interior monologue; and viewpoint (3) discourse from dual viewpoints.

The two distinctive characteristics of categorisation and definitions proposed in the thesis are as follows. One is the consistency of the criterion (viewpoint) for categorisation. For example, *sōshiji*, which has been customarily regarded as an independent category by the editors of old commentaries and modern scholars (for example Kai and Mitani) is not adopted as a distinctive category in this thesis, because its viewpoint belongs to the histor narrator. Hence, it comes under narratised discourse. The other is the strict distinction between direct narration and indirect narration. The form of direct narration involving the quotation markers *to* and *nado* distinguishes categories of interior monologue, written inserts and conversation from other types. This means that the narrator directly quotes the three types of discourse

³ Yoshioka 1996. Mitani 1994.

in the narratised discourse using *to/nado*.⁴ In other words, discourse from the viewpoint of the character belongs to direct narration. Hence, when the discourse is integrated into a descriptive part showing indirect narration, it is categorised as narratised discourse. That is to say, indirect narration indicates the narrator's intervention. In this regard, the definition of interior monologue in the thesis is different from that of Suzuki.⁵ Further, categories of indirect conversation and indirect interior monologue proposed by Mitani are discarded in the thesis.⁶

Kai regards the criterion for categorisation as involving the ratio of activity of the narrator to that of the character concerned,⁷ and Noguchi as the narrator's voice.⁸ This thesis builds on their criteria for categorisation of discourse, but focuses instead on the viewpoint expressed in a sentence/passage.

The categorisation of discourse and definitions of categories proposed in the thesis draw on various understandings of the terms customarily used in old commentaries, and definitions of individual terms proposed by many scholars. For example, *naiwa* and *shinnaigo* by Akita Sadaki and Suzuki Kazuo for interior monologue, *taiken wahō* by Nishio Mitsuo, *shukan chokujo* by Shimazu Hisamoto and free direct discourse by Mitani Kuniaki and Prince for free direct discourse, and free indirect discourse by Mitani and Prince for discourse from dual viewpoints.⁹

Thus, to read with attention to the discourse categories proposed in the thesis means to recognise the viewpoint from the latent first person ('I') of both the narrator and characters in a complicated sentence/passage. This leads to a more precise and deeper analysis of the text in arriving at the theme.

⁴ Category (1) 4 (free direct discourse) is exceptional for the character's viewpoint discourse, because it appears without *to/nado*.

⁵ Suzuki 1978. Suzuki's definition of *shinnaigo* (interior monologue) includes interior monologue in indirect narration.

⁶ Mitani 1994.

⁷ Kai 1980.

⁸ Noguchi 1987.

⁹ Akita 1969. Suzuki 1978. Nishio 1991. Shimazu 1983. Mitani 1994 and 2002. Prince 1987.

A Method of Identifying the Central Characters Using Quantitative Analysis of Interior Monologue

This thesis has confirmed that the technique of interior monologue in the five tales (*Taketori*, *Sumiyoshi*, *Ochikubo*, *Genji* and *Sagoromo*) increased as the Heian period advanced.¹⁰ The eye-witness narrator of the tale often quotes characters' interior monologue passages using direct quotation markers *to/nado* in the same way as in their utterances and their epistolary writings. Interior monologue shows a character's thoughts and feelings. Since the tale of course depicts complex states of mind in male-female relationships, characters with more interior monologue passages play important roles in the tale. In the thesis, therefore, quantitative analysis of interior monologue is used to identify the central characters in the chapter/section/part/tale. The central characters who have more interior monologue passages may or may not be main characters. For example, not only Genji but also Kashiwagi and Yūgiri have been identified as central male characters in part 2. Further, Fujitsubo, Utsusemi, Rokujō, Murasaki, Akashi and Tamakazura have been identified as central female characters in part 1.

Additionally, analysis of interior monologue has provided the difference between sections 1-3 (chapters 1-20) and section 4 (chapters 21-33) in part 1, showing the decrease of Genji's exclusive high frequency of interior monologue and Tamakazura's monopoly of the status of the central female character in section 4.

7.3 Future Directions for Study

The study has proposed that the theme of parts 1-2 in *The Tale of Genji* is the abyss between man and woman. The basis of this proposal is detailed analysis of characters' complex states of minds in the male-female relationships. The theme may also apply to part 3 of the tale, if the method of exploration into the characteristics of

¹⁰ Ratios of the frequency of interior monologue of the length of the tale are 1/23.7 in *Taketori*, 1/15.4 in *Sumiyoshi*, 1/11.2 in *Ochikubo*, 1/7.4 in *Genji* and 1/5.9 in *Sagoromo*.

the male-female relationships adopted in this thesis were to be applied. This is one possibility for future research. The thesis has already identified Kaoru and Niou as the central male characters, and Ōi kimi, Naka no kimi, Ukifune and Ukifune's mother (Chūjō no kimi) as central female characters in part 3. Further, higher frequency of interior monologue is assigned to characters in part 3 than parts 1 and 2, as compared to 1/6.5, 1/7.7 and 1/8.8, respectively. In short, one interior monologue passage appears on average every 6.5 lines in part 3. Analysing interior monologue passages assigned to the central characters would also be essential to gain insights into characters' states of mind in part 3. Doing this would be indispensable to uncovering clues to the individual theme of part 3, which would, in turn, clarify further the overarching theme of parts 1-3.

In the matter of interior monologue, quantitative analysis of interior monologue in the tales reveals significant insights into the overall character of the tales. *Ochikubo* can be characterised as a tale in which the proportion of total frequency of interior monologue assigned to female characters is highest among the four tales (*Sumiyoshi*, *Ochikubo*, *Genji* and *Sagoromo*). *Sagoromo* can be characterised as a tale in which the protagonist, Sagoromo, has nearly half of the total frequency of interior monologue (45.2%), in comparison with Michiyori, the main male character of *Ochikubo* (32.9%), *Genji* (31.8%) and Kaoru (37.1%). This analysis shows the possibility of further research on characterisation of the male-female relationships in *Ochikubo*, the tale before *Genji*, and in *Sagoromo*, the tale following *Genji*.

Further, the thesis has shown that interior monologue passages appear in *Taketori* (mid-10th century), which is regarded as the ancestor of the tale. It would be necessary to trace the transition of the categories of discourse including interior monologue in Japanese literature. For example, future study needs to examine what types of discourse appear in *Heike monogatari* (1219-1243), which narrates stories concerning the fighting of the 12th century, or the texts of Nō plays, which were mainly written by Kannami (1333-1384) and Zeami (1363-1443) in the Muromachi period.

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