

The Style of MURASAKI SHIKIBU, with particular
reference to Literary Influences

ABSTRACT

The purpose of this study is to provide an analysis of Genji Monogatari based on certain principles outlined in Chapter 1.

I have focussed my attention as much as possible on the style of Murasaki's novel, as opposed to its content, "message", or sociological significance. The style of a work cannot be thoroughly examined without reference both to the circumstances in which it was written and to the subject-matter. Parts of this study are accordingly concerned with such topics as Murasaki's life, the development of fiction in Japan prior to her time, and the historical and literary sources of her material.

But it is in the presentation of material that Murasaki's originality and greatness manifest themselves, and in the subsequent chapters I stress what seem to be the outstanding qualities of her style: the use of psychologic detail, the technique of construction, the use of imagery, and the handling of a central theme. As far as possible, I compare her writing on each point with that of predecessors in order to determine what is traditional and what original.

I believe that I have identified certain significant original elements of Murasaki's style, such as her use of anticipation and of sustained symbolic imagery, which appear to have been overlooked elsewhere. I have also made what I think is an original approach to certain subjects, such as the development of language within Genji, Murasaki's humorous style, her treatment of neurotic characters, and the connexion between her sustained imagery and principal theme. Parts of this study, such as those on Murasaki's literary and religious knowledge and on accident in the language of Genji, may be of use to future students.

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THE STYLE OF
M U R A S A K I S H I K I B U
WITH PARTICULAR REFERENCE
TO LITERARY INFLUENCES

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by

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"The Style of MURASAKI SHIKIBU, with particular
reference to Literary Influences."

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EXPLANATION OF QUOTATIONS, TRANSLATIONS, etc.

1. In the text, quotations from Heian writers will, as a rule, be given in the original Japanese. Most of the poems from G.M. will be translated in the text; for the prose passages the reader is referred to Dr. Waley's 6-volume edition of The Tale of Genji. (The page correspondences between his translation and the Nihon Bungaku Taikai edition of G.M. are given in Appendix 6.) All other quotations from early works are translated in the notes. Occasionally prose quotations will be translated in the text; in these cases the originals will appear in the notes.
2. Quotations from later writers will normally be translated in the text, and the originals given in the notes.
3. Unless otherwise indicated, all translations from both early and modern works are my own.
4. All Japanese words (including proper names) that appear frequently in the text will be briefly explained in the Index.
5. In quotations from Heian writers, when the identity of the speaker is not clear in the original, it will normally be indicated in square brackets.
6. All underlinings in quotations are my own; they are supposed to call attention to the most significant words or phrases.
7. For cross-references, the page of the chapter (not of the thesis) is indicated. Thus, "vid.7:61" refers the reader to Chapter 7, p.61 (as shewn on the upper right-hand corner of each page). In the Index, however, the page of the thesis is used.
8. In both the text and the notes, quotations of two lines or more are set apart without quotation marks. In these and in shorter quotations, single quotation marks (' ') always indicate speech.
9. For Chinese quotations, the Wade Romanisation is used, and the characters given in the notes. The system of transcribing Japanese (including the division of words, spelling, and capitalisation) is based on that of Professor Sansom in his Historical Grammar of Japanese.

INTRODUCTION

1. Emphasis on style etc.

Among the criticism accumulated through the centuries about the work of Murasaki Shikibu, a large proportion seems to have been concerned with aspects having little bearing on the real literary value of Genji Monogatari. Murasaki has been studied as an exponent of the Buddhist approach to life; she has been studied as a traditional Confucian moralist, a social historian, a discerning psychologist, a realist, a romantic; and meanwhile the supreme quality of her actual writing has too often been overlooked or treated in a perfunctory manner.

The early tendency to view Murasaki as a didactic writer - Buddhist, Confucianist, or even Taoist, depending on the beliefs and prejudices of the critic - was finally reversed by the native scholars (Kokugakusha) of the eighteenth century, especially by Motoöri Norinaga. Dismissing all the standard theories about the religious motivation of Genji as being higakoto,⁽¹⁾ utterly false and misleading, he insisted that the feeling of mono no aware was the real artistic basis of Murasaki's writing: he almost went so far as to impute quasi-religious significance to mono no aware itself.

A more modern tendency in Genji criticism has been to regard it as a historical document of the Heian Period, perhaps the most important extant source for the study of social and religious conditions of the times. The weakness of this view is, first, that Murasaki only described one

very small class of society, and then only one aspect of its life; secondly that her work would in many respects seem to reflect an ideal rather than an actuality - this despite her apparent use of familiar character-types and event-patterns (Chapter 4). As a socio-historical document Genji Monogatari must be treated with great reservations.

It is not as a moralist or a historian that Murasaki will be examined in the following study; nor again as a great creative thinker about life and human nature; nor finally as an inventor of new and unusual action, since she would seem to have been hardly more concerned than was Shakespeare with the creation of original plots. Instead, our emphasis, as far as possible, will be on Murasaki as a stylist. For the supremacy of her style has been generally conceded, and would seem, more than anything else, to have determined her greatness, and placed Genji Monogatari among those few literary works which, while belonging to a certain period and culture, transcend all predecessors and successors, and often seem artistically to have more in common with each other than with their contemporaries.

Emphasis on style
etc.

Comparative Approach.

Nevertheless, a literary style can certainly not be analysed in a historical vacuum, and for the purposes of the present

study, a comparative approach seems essential. According to an early part of the study will be concerned with the development of the kanabun prose style to which Murasaki Shikibu's works belong in so many important respects. Throughout the subsequent analysis of Murasaki's writing, reference will be made to earlier works, not only monogatari, but poetry and diaries, in order to determine

the extent of her originality.

Emphasis on style
etc.

Originality and
Sources.

Originality, as critics of
Genji have often pointed out
in this regard, is never more
than a matter of degree.⁽²⁾ Nor

can it be considered an ideal in itself. Dr. Onoe Hachirô
writes:

Neither in the Heian Period nor later has pure originality been the basis of a book's success. Needless to say, there can be no such thing as a completely original book; but even if we had such a work and it were well-written, the chances are that it would not be popular. A book, to be successful, must contain a certain degree of originality, but also use various sources, in such a way as to form a unified whole. And it is, in my opinion, this combination of originality with the traditionalism of the monogatari that has won for Genji Monogatari so much greater admiration than that accorded such a work as Makura no Sôshi, and which furthermore endows it with its real value. (3)

This problem of sources has been studied by Japanese critics ever since the days of the Kakaishô.⁽⁴⁾ Nevertheless, it would not seem that the best approach to the present study of originality in the style of Genji Monogatari should involve a correlation of the various prolix opinions and arguments that scholars have propounded on the subject in the past six hundred years, even were the necessary texts available. For, in the first place, the emphasis, as previously observed, has always been on the events and characters, rather than on the style. And besides, as Motoôri Norinaga, who made a veritable cult out of the study and appreciation of Genji Monogatari, has stated somewhat categorically in his Genji Monogatari Tama no Ogushi:

Sources are as a rule known only to the writer, and it is certainly impossible to determine all of them subsequently.

And subsequently he writes:

Whenever we ascribe specific sources to a great work, there may indeed be points of resemblance, but these will as a rule be in the nature of coincidence. It is inaccurate to say that Genji Monogatari is based upon any particular source. (5)

In saying this Motoöri was not, in my opinion, trying to avoid the problem of sources, as the present-day critic, Tezuka Noboru, appears to think;⁽⁶⁾ nor was he suggesting that Genji Monogatari was composed in a literary void, free from all influence of previous monogatari and historical events. Rather he was pointing out, in emphatic language, the danger of attributing excessive importance to such sources. According to Motoöri, the real source and inspiration of Genji Monogatari was, as observed, the conception of mono no aware; it is possible that in stressing this, he may at times have underestimated some of the more concrete influences like the historical sources discussed by Tezuka.

Actually, as Professor Ikeda points out, Motoöri was not the first critic to look for more subjective and artist influences in Genji Monogatari than those with which the traditional commentators were concerned:

Motoöri Norinaga established the point of view that Genji Monogatari was an expression of mono no aware; but before this, Keichû had already turned aside from the traditional theories regarding sources, and stressed the importance of an artistic motive. (7)

This search on the part of Keichû, Motoöri, and others for some basic artistic source for a literary work, as opposed to the more prosaic and mechanical process of seeking objective historical affinities, finds its counterpart in the writings of many present-day Western critics. Thus, Mr. Wilson Knight, in the introduction to his essays on Shakespearian tragedies,⁽⁸⁾ suggests that the correct

approach to a great work of art is not represented by the sort of criticism that views a book merely from the outside as an objective historical entity with certain literary antecedents and successors; but rather it is found in the interpretive method that enters into the atmosphere of the book discussed, and instead of seeking sources and motivations, endeavours to discover the original poetic mood or vision of the writer.

Emphasis on style
etc.

Difficulties in
Comparative Approach.

In the following examination of Murasaki's style, it will be necessary to use both the 'objective' and the interpretive

approaches. One of the greatest difficulties in objective critical comparison lies, of course, in the paucity of extant monogatari with which to compare Genji; any conclusions concerning originality must be subject to the very important qualification that Murasaki may have derive much of her inspiration and technique from monogatari and other books that are no longer available. Further difficulties, mostly deriving from our lack of knowledge concerning the dates, authorship, and historical circumstances of the Heian writings, will be mentioned later.

2. The life of
Murasaki Shikibu.

Before proceeding to a specific study of literary tradition, it will be necessary to give

some particulars on what is known and conjectured about Murasaki Shikibu. In view of the scarcity of material in English, it may be well to enter into rather more detail on these general introductory points concerning Murasaki's life and intellectual background than would be

necessary in the case of a well-known European writer.

We should first note the existence in Japan, since the earliest times, of a sort of Baconian theory according to which Murasaki's father, Fujiwara no Tametoki (whom certain scholars, like Hosoi Sadao, also credit with the authorship of Utsubo⁽⁹⁾) composed the general outline of Genji Monogatari, having his daughter write out the details while Michinaga revised the final result. This point of view is based chiefly on the assumption that no woman could have composed such a long and skilful work as Genji. There are various other theories concerning the authorship, all of which Motoöri summarily dismisses.⁽¹⁰⁾ Both from the evidence of Murasaki's diary, and from numerous instances of external reference, as well as for purely literary reasons that will be discussed later,⁽¹¹⁾ it can be assumed with some certainty that Murasaki was responsible for the entire original version of Genji Monogatari. There have, of course, been many textual changes in the course of the centuries, but these would not seem to have any important bearing on the question of the work's originality.⁽¹²⁾

The author of Genji Monogatari was born into a very literary branch of the Fujiwara family. This was probably of considerable importance in determining her artistic career⁽¹³⁾ and to some extent, the nature of her work. From her earliest youth she lived in a cultured atmosphere, among people well versed in the Chinese and native classics whose pastime it was to compose elegant, if not very original, verses in these languages. Her father, Tametoki was a fairly successful official, who started his career as a Monjōsei (advanced student of literature preparing for what roughly corresponded to a D.Lit.) and who seems slowly to have worked his way up the governmental hierarchy largely thanks to the influence of his kinsman, the

all-powerful Michinaga, to whom he occasionally sent appeals in the form of rather stereotyped Chinese poetry.⁽¹⁾ Tametoki's father was the poet Kanesuke, who in turn was the great grandson of Fuyutsugu, the well-known writer, editor of the Bunka Shûreishû. It can be seen that Murasaki belonged to a family with a long tradition of scholarly and artistic interests.

Tametoki was obviously anxious that his son, Nobunori,⁽¹⁵⁾ should have the benefits of a classical education, and together they studied such works as the Shih Chi.⁽¹⁶⁾ A Chinese education was, of course, a sine qua non for any worthwhile political career. Though it was by no means a particular asset for women, most of the court-ladies seem to have had a smattering of classical knowledge. Murasaki's interests clearly went much further than this, and she profited from her brother's studies to absorb as much as she could herself. Tametoki does not seem to have prevented his daughter in these unconventional pursuits, but it is doubtful whether he encouraged her. On one occasion noted in the Diary, when Murasaki was participating in her brother's lesson, Tametoki, observing that her memory was superior to Nobunori's, uttered the well-known lament, "If you were only a boy, how happy I should be!"⁽¹⁷⁾ Nobunori entered government service with a position in the Shikibushô (Ministry of Ceremonial), and later served on his father's staff in the Province of Echigo, where he died at an early age in about 1014.⁽¹⁸⁾ Like most well-bred young men of the time, he wrote conventional poetry.⁽¹⁾

Though we have no details about Murasaki's education, it is clear that she had a thorough training in the Chinese

and Buddhist classics; one can well imagine that while her brother was laboriously memorising some passages from the Li Chi, Murasaki, with her superior mnemonic powers, found time to indulge in one of the many monogatari which were then in circulation, but which her father would no doubt have dismissed as far too trivial for the attention of any serious student.

The first definite date in Murasaki's life is 1001, the year of her husband's death, probably resulting from the great pestilence which is mentioned in the chronicles of the time.⁽²⁰⁾ Many commentators suggest that this untimely separation after a few years of evidently happy marriage had a sort of traumatic effect on Murasaki, and that it may have done much to influence her general outlook on life, as reflected especially in the first and last parts of Genji Monogatari. We do not know how old Murasaki was at this time. She may have been born in any year between 974 and 978,⁽²¹⁾ and was probably married in the last year of the millenium to Nobutaka, a kinsman of hers. However, some authorities place the marriage as early as 994. Opinion also differs as to the number of her children and their names. Tradition gives her two daughters, Echigo no Ben and Daini no Sammi, to one or the other of whom is usually ascribed the authorship of Sagoromo Monogatari; but some authorities claim that she had only one girl whose name was either Katako or Kaneko.⁽²²⁾ In any case, judging from the Diary, Murasaki does not seem to have had any great interest in her offspring.⁽²³⁾

From 1001 until about the end of 1006, Murasaki lived at her father's home as a widow, and it indubitably was during this period that she began work on her novel. In 1004, her father was, after considerable difficulty on his part, appointed Governor of Echizen,⁽²⁴⁾ and at about

this time, arranged for Murasaki to enter the Imperial Court as lady-in-waiting to Michinaga's daughter, Akiko, the nineteen-year old Chûgû (the second of the two Empresses in order of rank) of the reigning Emperor, Ichijô Tennô. The exact date on which Murasaki entered court service is unknown, but it is fairly certain that she was in attendance by the end of 1007 at the latest.⁽²⁵⁾ It is in the following year that the diary begins, and we are relatively well-informed concerning her activities during the next two-odd years in which the diary was kept.⁽²⁶⁾ Unfortunately even this source provides no basis for establishing an accurate chronology of either Murasaki's life or the writing of Genji Monogatari. The Nikki was an impressionistic literary work, rather than a systematic journal of events;⁽²⁷⁾ besides, it reflects a complete disregard for exact dates.

In the sixth month of 1011,⁽²⁸⁾ the Emperor Ichijô died, and was succeeded by his first cousin, Sanjô Tennô. Akiko retired to the Biwadono, one of the detached palaces in Kyôto, together with her suite, including presumably Murasaki. In the same year, Fujiwara no Tametoki had been made Governor of Echigo. He was joined two years later by his son, Nobunori, who died shortly after. This event seems to have cast a pall over Tametoki's life, for in 1016 he retired, took the vows, and probably died not long afterwards.⁽²⁹⁾ In 1019, Michinaga retired from official public life, and spent his remaining nine years as a priest. Akiko, now known as the Jôtômon-In, survived most of her generation by living until 1074.

During all this time, we know absolutely nothing about the life of Murasaki Shikibu. The traditional view, expounded by Shika Shichiron⁽³⁰⁾ and the Dainihonshi,⁽³¹⁾ that Murasaki became a nun in about 1015 and died in 1031

at the age of fifty-seven, is utterly unreliable. It can safely be assumed that Murasaki Shikibu continued in the service of Jôtômomⁿ-In, for in Eiga Monogatari, under the 3rd. day of the 8th. month, 1025, ⁽³²⁾ we find a reference to "Echigo no Ben, daughter of Murasaki Shikibu, a lady-in-waiting at Court", and from this we can infer that she was still at Court until at least that year. But under the 15th. day of the 9th. month, 1031, ⁽³³⁾ Murasaki's name is absent from a list of ladies who are mentioned as having travelled in Empress Akiko's suite on a flower-viewing expedition. It seems fairly certain therefore that Murasaki either died, or finally realised the ambition frequently reiterated in the Diary of taking religious vows and retiring into the seclusion of a convent some time between 1025 and 1031, at about the age of fifty. ⁽³⁴⁾ As Dr. Onoe points out,

Our ignorance concerning the dates of both the birth and death of the writer of this great masterpiece, suggests that in Heian times, while art was indeed respected, the artist himself was held in contempt when compared to the high officials, who were adulated and considered all-important. ⁽³⁵⁾

3. Literary and Religious Knowledge of Murasaki.

It is of considerable relevance to this study to determine, so far as possible, the intellectual influences to which Murasaki

may have been subject both during her youth and in later years when she was engaged in her literary work. An examination of these influences and their significance in Genji will occupy an important part in certain subsequent sections. The following is intended as an introductory study of Murasaki's learning; for purposes of completeness and reference, it will not be limited to those aspects that may be related specifically to her style

but will attempt to cover in a general way all that may be conjectured about her literary knowledge.

In his very thorough work on Makura no Sôshi, M. André Beaujard has systematically compared Sei Shônagon's knowledge on almost every subject, with that of her contemporaries at Court, and has convincingly shown that Sei's famous erudition was actually no greater than that of most people in her entourage.⁽³⁶⁾ It was rather her extraordinary présence d'esprit - her ability to find, on the spur of the moment, the apt quotation from poetry, or the appropriate reference to history - that gave rise to the legend of her exceptional erudition. A comparison of geographical, historical, literary, and other references in Makura no Sôshi with those in Genji Monogatari would shew that Murasaki Shikabu was, in most instances, equal to Sei Shônagon in point of knowledge. However, as we can gather from many remarks in the Diary,⁽³⁷⁾ hers was not the readiness of wit that permitted erudite impromptu corruscations such as those of Sei. Shy, introspective, unsociable, and solitary,⁽³⁸⁾ it was in her writing, rather than in social intercourse, that Murasaki exteriorised her knowledge, as well as her emotions and hopes.⁽³⁹⁾ In this regard we should mention once more Murasaki's gift of memory, which she herself stresses in the Nikki. The books she had read in her youth on Chinese and Japanese history, the great classics, tales and mythological legends, native dances and music, Buddhist ceremonies, old folk songs, and recent monogatari - all remained in her memory, and were to provide the basis for the traditionalistic component of Genji Monogatari. For an author, qua author, knowledge is never more than a means to the end of artistic creation. And while this knowledge may often be of an inaccurate, partial, haphazard, and even incorrect

nature, the emotional and inspirational effect that it has on the writer is always proportionally greater than on the scholar.

It would be irrelevant here to attempt any thorough investigation of Murasaki's knowledge, such as that of M. Beaujard. Our attention will be confined to literature, including historical works, and to religion. From the point of view of style, the most important of the following sections will obviously be that dealing with Japanese prose. The investigation can be based on the one hand, on external evidence, notably the Diary, on the other, on the internal evidence of Genji Monogatari itself; the names of many of the non-extant monogatari will be taken from the writing of Murasaki's contemporaries or predecessors.

As we have seen, Murasaki was educated by her father in the classical tradition. The only Chinese book which she specifically mentions in her diary as having studied when young is the Shih Chi (Shiki) of Ssu-ma Ch'ien (the first of the dynastic histories, which gave the chronicles of the Empire from the beginning until the end of the 2nd. century B.C. when the work was written). In addition to this, we can assume that she was taught at least the names and general contents of the following principal Chinese classics, though there is certainly no reason to believe that her knowledge of these works was in any sense profound:

1. The Wu Ching (Gokyô), comprising the I Ching, Shu Ching, Shih Ching, Li Chi, and Ch'un Ch'iu, which are the five works regarded as of paramount importance by Confucianists, and usually styled canonical. Among them, commentators of Genji especially stress the importance as a formative influence of the

- Ch'un Ch'iu (Shunjû), the famous annals of the state of Lu, which are traditionally but inexactly ascribed to Confucius, as well as the Shih Ching (Shikyô), the 'Classic of Poetry' and the earliest Chinese literary record,
2. the Ssü Shu (Shisho), the 'Four Classics', which comprise the Lun Yü, Ta Hsüeh, Chung Yung, and Mêng Tzû
 3. other canonical works, such as the Hsiao Ching (Kôkyô), the 'Classic of Filial Piety', which, again according to tradition, was a record of a conversation between Confucius and one of his disciples,
 4. the principal Taoist works, including the Lao Tzû Tao T Ching (Rôshi-Dôtokukyô), the writings of Chuang Tzû (Sôshi) and of Kuan Tzu (Kanshi),
 5. a large number of Buddhist writings which will be mentioned separately,
 6. historical works, such as the Han Shu (Kansho) by Pan Ku, the dynastic history of the Han dynasty which was modelled on the Shih Chi, and from which Murasaki Shikibu seems to have derived many of her historical allusions.

Among works of Chinese poetry, the poems of Po Chü-I (Hakkyoi) (772-846) are mentioned and quoted with overwhelming frequency.⁽⁴⁰⁾ It is significant that the works of Po Chü-I which seem most to have impressed and influenced Murasaki were not the social and satirical verses, to which the poet himself attached chief importance, but such lengthy romantic poems as the Ch'ang Hên Ke (Chôkonka).

We can judge from poetic quotations in Genji Monogatari that Murasaki was also familiar with the writings of Han Yü (768-824), Yüan Chen (779-831), and Liu Yü-Hsi (772-842), but not with the great poets of the early 8th. century, like Li Po and Tu Fu, whose work was known little, if at

all, in Heian times.⁽⁴¹⁾

Other Chinese works with which Murasaki was acquainted are,

1. the Wên Hsüan (Monzen), an early 6th. century anthology of poems, essays, and stories,
2. the Kuei Ch'ü Lai Tz'u (Kikyoraiji), T'ao Yüan-ming's (Tô Emmei's) famous poem concerning his dismissal from office,
3. the Yu Hsien Ku (Yûsenkutsu), which had considerable success in Japan since its introduction in 733.⁽⁴²⁾

Murasaki's interest in Chinese literature continued after the completion of her formal education. Her husband, Nobutaka, was a specialist in the subject, and during the few years of their marriage no doubt did much to further her studies in this field. Besides, he seems at his death to have left a substantial Chinese library, and in her diary (1008), Murasaki mentions that occasionally she would read some of these volumes to while away the long days when she was away from Court and living at her father's house.⁽⁴³⁾ Chinese studies were, of course, socially taboo for women, and Murasaki's maids invariably expressed dismay, mingled with dire forebodings, when they observed their mistress at this unconventional occupation.⁽⁴⁴⁾ In Court, Murasaki went to particular pains to hide her knowledge of the classics, and fear that her interests would be discovered - as indeed they were - seems to have developed into a sort of complex. Akiko Chûgû was also anxious to explore these illicit realms of learning, and Murasaki mentions (also 1008) that for two years she has clandestinely been teaching the Empress parts of the Hakushibunshû (or Hakushimonjû), the collected works of Po Chü-I, when none of the other court ladies were present.⁽⁴⁵⁾

If she had a thorough knowledge of Chinese literature,

Murasaki was even better acquainted with the native classics, and it is reasonable to assume that she was familiar in a general way with all the important Japanese writing until her time. The Diary tells us that when Genji Monogatari was read to Ichijô Tennô, the Emperor's comment was that Murasaki must have studied the Nihongi⁽⁴⁶⁾ (which is incidentally the first case we know of an influence being attributed to her work). It was thanks to Ichijô's no doubt well-intentioned remark that Murasaki acquired the nickname of Nihongi no Tsubone ('the lady of the Chronicles') which she seems to have so greatly resented. A large proportion of the references in Genji Monogatari to the mythology, legend, and history of Japan are drawn from the Nihongi, just as her knowledge of China's past is largely based on the Shih Chi. Besides knowing such historical works as Kojiki, Nihongi, and the various official court annals,⁽⁴⁷⁾ Murasaki was well-read in Japanese poetry. Among Sino-Japanese verse, we should mention the rôei contained in the Wakan Rôeishû compiled by Fujiwara no Kintô, the Shinsenrôeishû compiled by Fujiwara no Mototoshi, and the Kankakôshû which was the shikashû of Sugawara no Michizane's Chinese poems.⁽⁴⁸⁾

Far more important is the wealth of Japanese poetry, beginning with the Manyôshû, and including,⁽⁴⁹⁾

1. the official compilations (Kokinshû, Gosenshû, Shûishû),⁽⁵⁰⁾
2. the private anthologies, among which we may specify the Kokin Waka Rokuchô, Ise Shû, Tsurayuki Shû, Akazome Shû, Izumi Shikibu Shû, Kisen Shû, and Ki no Tomonori Shû; many of these contain the poetic works of Murasaki's contemporaries and associates, such as the waka of Izumi Shikibu, Sei Shônagon, and

Masahira Emon, that are discussed and criticised by Murasaki in her Diary,

3. poems written before or during Murasaki's time, but only included in later anthologies such as the Goshûiwakashû and Shinkokinwakashû,
4. original uta contained in previous monogatari and nikki, like Ise, Tosa, and Utsubo,
5. numerous old folk-songs, ballads, peasant poems, and popular contemporary verses, including both well-known works like Takasagao, Bansuraku, Sôfuren, and Umegae, and others which are only preserved thanks to Murasaki.

As to Japanese literary prose, Dr. Karl Florenz emphasises the influence of Ki no Tsurayuki's style, especially in Kokinshû no Jo, on that of Murasaki.⁽⁵¹⁾ She was certainly acquainted with the numerous works of prose fiction extant in her day. Most of the well-known monogatari are mentioned by name, though none with any particular frequency. Those still available today are Ise, Taketori, Yamato, Takamura, Tabu no Mine no Shôshô, Heichû, Utsubo, and Ochikubo Monogatari.⁽⁵²⁾ Murasaki mentions in her Diary that her interest in many of these books has palled in the course of the years.⁽⁵³⁾ In Genji Monogatari, she states at some length, through the medium of her hero, her own general opinions of the genre which she had chosen for her work.⁽⁵⁴⁾

Among the monogatari that are no longer extant, at least in their original form, but whose possible influence should by no means be overlooked, we can name the following

1. Monogatari mentioned in the course of Genji: Katano no Shôshô,⁽⁵⁵⁾ Shô Sammi, Komano no Shôshô, Sanitsu, Katsura Chûnagon, Shu no Ban, Karamori, Hakoya no Toji and Serikawa no Taishô Monogatari,
2. the various monogatari mentioned by Sei Shônagon and

which seem to be otherwise unknown, such as Tono Utsuri Tsuki Matsu Omina, Umetsubo no Taishô (or Shôshô), Hitome, Kuniyuzuri, Umorigi, and Dôshin Susumuru Matsu ga E Monogatari,

3. a few works like Sumiyoshi, Kara, and Matsuura no Miya Monogatari, which were current in Murasaki's time, but whose present versions were probably written in the Kamakura Period.

It should be emphasised that this list is very incomplete. Sei Shônagon's enumeration of her favourite monogatari (section 190 of Makura no Sôshi) is our best source for the names of lost works; yet this fails to mention well-known books that we know to have been in circulation at the time like Ochikubo, and we can therefore presume that it also omits other works that are not now known. (56)

In the cognate realm of nikki, kikô, and sôshi, we should note Tosa Nikki, Kagerô Nikki, Izumi Shikibu Nikki,⁽⁵⁷⁾ Ionushi (consisting of the Masamoto Hôshi Kikô and the Tôtomi no Michi no Kikô or Ki), and the Makura no Sôshi, which is the only sôshi that remains of the multifarious works of this type that must have been extant in Murasaki's day.⁽⁵⁸⁾ Of the nikki, Dr. Waley stresses the Kagerô Nikki which he considers to be, in many respects, an important precursor of Genji Monogatari.⁽⁵⁹⁾

The Diary casts considerable light on Murasaki's knowledge of Buddhism and her general attitude to religion. For example, in her description of the birth of the future Emperor Go-Ichijô (1008), she displays familiarity with the various details of Buddhist ceremonial, and towards the end of the Diary, we find a moving affirmation of faith in the conventional T'ien T'ai (Tendai) teachings in which Murasaki seems all her life to have been a serious believer:

All the things of this world are sad and tiresome. From now on I shall fear nothing. Whatever others may do or say, I shall recite my prayers tirelessly to the Amita Buddha. And when in my mind the things of this world have come to assume no more importance or stability than the vanishing dew, then I shall exert all my efforts to become a wise and holy person.⁽⁶⁰⁾

In regard to evidence of Murasaki's religious knowledge contained in Genji Monogatari, we find ample indications that she was well acquainted not only with the official writings in sixty volumes of the Tendai sect (8: which were introduced from China in 754; but with the names, and usually to some extent with the contents, of the principal Buddhist Scriptures, especially the Saddharmapundarîka Sûtra (Shôho(k)ke-kyô), the Samantabhadradhâranî Sûtra (Shôjôkanzeonfugen-darani-kyô), the Mahâprajnâpâramitâ Sûtra (Daihannya-harammita-kyô), and the Mûlasarvâstivâda-Vineyakârikâ (Komponsetsuissaiububinayaju).⁽⁶¹⁾ She must also have had a general knowledge of Japanese Buddhist works like the Himitsu Mandara Jûjûshinron (822) of Kôbô Daishi which culminated in the teachings of the Shingon sect, and the Ôjôyôshû (985) in which Genshin Gomshôsôzu propounded the new Amidaist faith. Dr. Waley and Professor Sanson emphasise the influence of Genshin's work on the spiritual development of the later Heian Period.⁽⁶²⁾

It is clear too from Genji Monogatari that Murasaki must have been familiar with the Buddhist hierarchy, monastic orders, and ritual. Most important of all, from the point of view of this study, she shows herself to have been thoroughly imbued with the basic spirit of Buddhism, common to all the sects, namely the sense of universal impermanence, which will be shewn to have an important connexion with the underlying theme of Genji.

4. Composition of
Genji.

There has always been considerable controversy about the conditions in which Genji

Monogatari was composed, and the only incontrovertible conclusion is that we shall never know exactly why or how Murasaki wrote. However, certain fairly reliable conjectures can be made, and it is very relevant to the purpose of this study to determine as far as possible Murasaki's artistic inspiration, both at the inception of her work and as it progressed during her years of writing.

In the first place, we can discount the various distorted theories, such as that given in Kakaishô, whose purpose was to establish conventional Buddhist motives.⁽⁶³⁾ By this it should certainly not be implied that Murasaki's Buddhism was not an important inspirational element; but it seems far more likely that the original impetus should have come from some strictly personal experience. We may find this, as suggested, in the sudden and untimely death of her husband. Murasaki's diary, written at least seven years after the event, contains constant expressions of bitter regret. As the marriage probably only lasted about two years, we can infer that a very real love had developed, at least on Murasaki's side - this despite the fact that, like almost all unions within such families as the Fujiwara, this may have been a marriage of convenience. The theory that Genji Monogatari was conceived in grief at Nobutaka's death has been expressed by many writers, who further suggest that the atmosphere of loss and desolation which colours the entire work, but more especially the early books, can be related to this tragedy in Murasaki's life. Tezuka stresses the idea of resignation:

...In any case, with the death of her husband, Nobutaka, Murasaki's life was to end in unhappy obscurity. Her existence seems to have become one of lonely resignation, in which her only recourse was to calm her anguished spirit by prayer. And it is this, moreover, that determined the underlying mood which permeated all the fifty-four books of Genji Monogatari. (64)

And Professor Ikeda says:

It seems to have been the loneliness and unhappy attitude towards life, resulting from the loss of her husband, Nobutaka, that provided the impetus for Murasaki's artistic feelings, and caused her to compose this great novel. (65)

In his literary discussion with Tamakatsura, Hikaru Genji; whose opinions we can here assume to be close to those of the author herself, attempts to discover the real motivation for the writing of fiction:

... it is a matter of his being at times so moved by things, both good and bad, that he has seen and heard about people in this world, that he cannot just keep it all to himself, but will want, by means of his writing, to transmit it even to later generations. (66)

Here, and indeed throughout this discussion, Murasaki locates the artistic impulse, not in the desire to inculcate Confucianist or Buddhist morality into one's readers, but primarily in the urgent need to express certain personal experiences. This highly personal view which Murasaki held concerning the art of fiction would seem to justify us in attributing considerable importance to the early grief in her own life as an inspiration for the composition of Genji Monogatari and furthermore as an influence determining the general quality of her work. (67)

Another much disputed point is how rapidly Genji Monogatari was written. The tendency of modern scholarship is to attribute an increasing length of time to the composition of Murasaki's work. The theory advanced by Andô Tameakira, and later supported by the great Tokugawa

critics such as Kamo Mabuchi and Motoöri Norinaga, is that Murasaki began writing shortly after her husband's death, and completed the work in about 1004. They point to three references in the Diary - the zaregoto of Kintô in 1008, the occasion on which Emperor Ichijô had someone read Genji Monogatari to him in 1009, and Michinaga's seeing the work himself in the same year - and conclude from these, quite arbitrarily it would seem, that the entire work was finished by the time that Murasaki joined Empress Akiko's suite, or, at the very latest, by 1008. (68)

In the Shika Shichiron, Andô writes:

If we now consider this problem further, we can see that the above events [in the Diary] provide the basis for Kakaishô's statement that Genji Monogatari was written at the beginning of the Kankô Period [1004-1011]. Murasaki probably composed her work at the end of the Chôhō [999-1003] and the beginning of the Kankô Periods when she was inhabiting her native village in idle widowhood. (69)

Referring to the obvious objection that such a lengthy work could not have been completed in so little time, Andô continues:

... The geniuses both of Japan and of Cathay have accomplished their great works, whatever they may have been, in a short space of time, and Genji Monogatari was also probably written with surprising fluency. In later times, people came to judge these things according to their own feeble standards, and considering such fluency of composition extraordinary, concluded quite arbitrarily that it depended upon the assistance of Kannon, the help of her father, Tametoki, or the collaboration of Midô-dono [Michinaga]. In so doing, they ignore Shikibu's genius, and shew themselves to be incapable of judging great literary works. (70)

A further argument against Andô's theory is that Genji Monogatari, with its detailed and intimate descriptions of court life, could not possibly have been written in its entirety before Murasaki entered the service of Akiko Chûgû. Mabuchi's counter-argument is

that a person of average intelligence automatically remembers the things that he has seen and heard, and that accordingly Murasaki came to know about court life, perhaps from her father, brother, or other relatives, without actually having been in attendance herself. Furthermore, Mabuchi continues, a learned person differs from others in knowing about governmental affairs which do not concern him, as well as about the Emperors and their subjects with whom he has had no direct connexion. Consequently, he says, the fact that rituals and ceremonies are described, does not necessarily imply that the book was written subsequently to Shikibu's entry into court service.

There have been numerous other arguments and rebuttals regarding this subject, but on the whole, modern critics discount the possibility that Genji Monogatari was completed prior to Murasaki's court service. Ikeda considers that the work was finished in its greater part by 1010 or 1011, while Dr. Onoe believes that Murasaki's writing of her novel was only terminated by her death. (71)

Tezuka Noboru has entered into particular detail on the subject of the composition of Genji Monogatari. His greatest mistake seems to have been to attempt too much precision where precision is manifestly impossible; nevertheless, his arguments are sound and most of his general conclusions can probably be considered tenable. Concerning the theory that Genji Monogatari was completed in about 1004, Tezuka writes:

... Can a great, highly-polished literary work such as this, with its twenty-three-hundred-odd pages each containing some hundred characters[ji], possibly have been completed in three to five years? It probably took at least ten, if not twenty or more, years. (72)

He indicates various books similar to Genji in length, and shews that none of them was written in nearly so short

a time as Andô's theory allows for the completion of Murasaki's work.⁽⁷³⁾

In addition to this argument, Ikeda gives numerous textual proofs that Murasaki's novel cannot have been completed by 1008. He indicates, for instance, two references in Book 14 to historical events that did not occur until 1013 and some not until as late as 1017.⁽⁷⁴⁾

Whether Genji Monogatari was written at one stretch or in different periods, and whether it was ever actually completed, will be discussed later.⁽⁷⁵⁾ For the time being, we shall conclude, with Dr. Onoe and Tezuka, that its composition occupied the greater part, if not all, of Murasaki's life subsequent to her husband's death.

5. Conclusion and
Note on Chapters
1 - 2.

In these introductory pages, it has been suggested first, that Murasaki Shikibu was

well-versed, if not actually erudite, in the fields of literature and religion; secondly, that her book was written over a long period of time. Both these facts will be seen to have an important bearing on the following discussion of tradition and originality in Genji Monogatari.

Before entering into a detailed study of Murasaki's style, two further chapters of an introductory nature would seem necessary. First, since this is an attempt at literary criticism, I have provided a brief statement concerning my own opinions on the process of creative writing, and particularly on the basis of judging an author's style; at the same time I have suggested specific meanings for some terms, such as 'style', 'patterns of experience', 'communication of experience', 'symbolism', and 'atmosphere', which will occur frequently throughout

the discussion. I should emphasise that Chapter 1 is not intended in any way as an original contribution to literary criticism; its only purpose is to assist me in organising my analysis of Murasaki's style, and to define my terminology. Secondly, I have prefaced this comparative examination of Murasaki's writing by a chapter on the development of Japanese prose style with special emphasis given, on the one hand, to the genesis of kanabun prose literature, and on the other, to the distinction between the two chief types of pre-Genji fiction, the uta-monogatari and denki-monogatari.

CHAPTER ONE

NOTES ON LITERARY STYLE.

1. Style and Subject, etc. A rigid distinction between style and subject tends to be artificial and arbitrary - artificial because it often rests on a misapprehension of the original creative process, arbitrary because it involves the rigid application of ready-made classifications to works of art. The categorical distinction between form and content is particularly misleading when we come to the masterpieces of world literature. For here the two are so closely knit, so influenced by each other, that it is virtually impossible to determine where 'subject' ends and 'style' begins.⁽¹⁾

When this has been said, the fact remains that artificial and arbitrary distinctions, such as that between style and subject, can sometimes be most useful, if not essential, for the purposes of literary analysis. But first, our principal terms and critical assumptions must be defined; and secondly, we must bear in mind the organic relationship that exists in all great literature between form and matter.

Since one purpose of this study is to determine the degree of originality in a writer's style, it will also be necessary to locate the basis on which comparisons can be made, and to discover, if possible, a criterion for evaluating different techniques of writing. 'Value' is an unpopular term in many quarters; nevertheless, any comparative critical study that ignores the existence

of a literary hierarchy would seem to be unsatisfactory and incomplete. As Mr. I.A. Richards has stated, "To set up as a critic is to set up as a judge of values," and by this objective values of a certain kind are implied. (2)

Directly related to this point of view concerning the existence of more or less objective literary criteria, is the notion that, while standards of excellence in specific linguistic and constructional technique may vary from country to country and from age to age, the fundamental elements of good style can be considered to have universal relevance. Thus, the ability to make the experience which is communicated seem real is essential for any effective writing, whatever the language or the period or the subject may be. A fairly reliable confirmation of this view concerning the catholicity of literary standards may be suggested by a comparison of Japanese and Western critics. However much it may be found that individual critics differ among themselves, such a comparison would not seem to reveal the existence of any specifically Occidental or Oriental standards of good writing which would invalidate the following attempt to locate a universal basis for the judgement of style. In this connexion, it will be interesting to note how closely Murasaki's own views on writing, as frequently expressed in the course of her work, agree with a modern "Western" critical approach (App.1).

Style and
Subject etc.

Basis of Creative
writing.

The basis of all writing is
experience, by which must be
understood everything that
happens in the author's mind. (3)

In the course of a day, the individual is constantly undergoing mental events, incredibly numerous, varied, and

complex. Most of these are unconscious, though the influence of such processes may be as great or greater than that of the more obvious conscious mental events. Now, the actual number of processes which a writer experiences in the course of a day is probably no greater than that undergone by the average individual, and in some circumstances it may be smaller.⁽⁴⁾ Nor is the nature of the writer's experiences necessarily so unusual as is often popularly supposed. On the contrary, if a writer is to be meaningful and significant, his individual mental processes cannot differ too drastically from those of the reader; even in the case of the most 'difficult' writers, the initial obscurity of their work would, as a rule, not seem to result from the strangeness of the experiences it reflects.

It is neither in the quantity nor in the quality of his mental processes that the essence of an artist's power is to be found, but rather in his ability to discern, among the multitude of his intuitions, beliefs, emotions, and sensuous perceptions, a number of significant patterns. This is the general point of view of Mr. I. A. Richards when he writes:

The greatest difference between the artist or poet and the ordinary person is found... in the range, delicacy, and freedom of the connections he is able to make between different elements of his experience. (5)

The basis of artistic creation, then, will be located in this power to discern, amidst the welter of personal experience, certain meaningful patterns. This last phrase may be roughly analagous to the "visionary totality" and the "individual modes of experience" which Mr. Wilson Knight and Dr. Middleton Murry respectively place at the core of every literary work.⁽⁶⁾

Style and
Subject etc.
Basis of value.

This may be an effective point
of departure for the discussion
of style, and more especially
originality in style. However,

there is an obvious weak link in the formula, namely the use of the words 'meaningful' and 'significant', as above, in the general sense of 'important'. Without entering into the philosophical ramifications of this problem of value, we shall simply define a literary pattern as being meaningful when it involves such an organisation of experiences as can help any serious and perceptive reader to organise certain of his own experiences which are to him important. Or, to use Dr. Murry's words, a successful work of art consists of such patterns of experience as will

enable the reader to discover beauties and significances which he had not seen or to see those which he had himself glimpsed in a new and revealing light. (7)

But the experiences of the reader need not be similar or even related to those which constitute the literary pattern in questions. For as Mr. Richards writes,

Everybody knows the feeling of freedom, of relief, of increased competence and sanity, that follows any reading in which more than usual order and coherence has been given to our responses. We seem to feel that our command of life, our insight into it and our discrimination of its possibilities, is enhanced, even for situations having little or nothing to do with the subject of the reading. (8)

Style and
Subject etc.
Definition of
style.

It may now be possible to
formulate some definition of
style which can be used as a
basis for subsequent discussions

and comparisons. Style is the technique by which a writer expresses appropriately the meaningful patterns of

his experience; in other words, the problem of style is to determine the most appropriate expression of these patterns. And an expression is appropriate when it accurately conveys to the reader as much as possible of the writer's original patterns of experience. In these very general terms, effectiveness of communication is a criterion of value: a good style is one organically suited to the writer's individual modes of experience.

It should perhaps be emphasised at this stage that a definite distinction obtains between these modes of experience, on the one hand, and subject or content on the other. A fallacious assumption, which seems to underlie much popular criticism, is that the process of all creative writing consists in first finding either a plot, or one (or several) characters around whom an effective plot can be constructed, and in then writing about the plot or the characters in a more or less attractive style, adding a certain amount of atmosphere or background by way of embellishment. Needless to say, the case is overstated; nevertheless, this general point of view is widely held, and unfortunately has some basis in fact, for it is quite applicable to most bad writing and to virtually all of what may be called border-line writing, such as ordinary cinema-treatments which are essentially no more than plot outlines. In these cases, the distinction between subject and style may be quite valid, though the latter will usually be of the most elementary, non-creative kind.

But when we come to real literature, this popular view-point is utterly misleading. For, as we have seen, the basis of artistic creation lies neither in the ability to invent exciting and unusual plots, nor in the depiction of new, interesting characters, (nor again, it should

perhaps be added, in the propagation of some creed, however universally valid it may seem in its bearings), but in the power to discern among the mass of individual experience certain significant patterns or modes. These modes combine, in the case of the greatest writers, to form a characteristic sense of the quality of life, a total theme, or 'visionary totality', which may underlie either a single play, novel, or poem, or in some instances, their entire literary work.⁽⁹⁾

Style and
Subject etc.
Plot.

Once this point of view has been accepted, the basic elements of criticism assume a new perspective. For example, the purpose of plot is to reveal the characteristic sense of the quality of life in its entirety; in itself, divorced from what inspired it, the plot can have no artistic meaning. At this stage, it may be suggested that the distinction between realistic, imaginary, and traditional plots is not of primary importance. The most significant consideration in assessing a writer's choice of narrative material is whether or not he is able to find a texture of incidents by means of which his accumulation of experience can be adequately expressed. In some cases the incidents will be drawn from actual life (realism), in others from history, and again in others from pure imagination (romanticism). Dr. Murry suggests that most great fiction writers of the West, including Chaucer, Shakespeare, Swift, Victor Hugo, Balzac, Goethe, Flaubert, Tolstoy, and Hardy, were both realists and romanticists in their choice of plot.⁽¹⁰⁾ In Chapter 4, it will be suggested that Murasaki Shikibu also combines these

different types of incidents in her choice of narrative material.⁽¹¹⁾

Just as the plot is, in itself, of no artistic importance, so the style can only be considered in its organic relation to the underlying theme of which it is the expression. Thus Flaubert, despite his own almost unique preoccupation with the problems of literary technique emphasises in one of his letters to George Sand that style in itself, apart from the 'idea' which it seeks to express, can have no meaning or value.⁽¹²⁾

In the greatest writing, plot, character, ideas, and style are all intimately fused with the central vision of the artist, and with each other. At this point, the traditional duality of form and content is seen to be utterly misleading: any useful literary discussion must inevitably refer to this original vision which underlies both the style and the plot of all artistic writing. As Mr. Richards says,

... to anyone who realises what kind of a thing an experience is, and through what means it comes about, the old antithesis between subject and treatment ceases to be of interest... They are not separable or distinct things. (13)

Accordingly, while the following study will concentrate upon the style of Genji Monogatari, as being the element that would seem most of all to have determined its greatness, it will be impossible to overlook Murasaki's choice of events, characters, and ideas, which would in most treatments probably belong to the province of subject or content.

Style and
Subject etc.
Originality in
style.

With this general meaning of
style, it becomes relatively
simple to determine at least a
theoretical criterion of

originality in the technique of any specific writer. For if style is the means of appropriate expression, and if, as a corollary, it is related organically to what it seeks to express in such a way that it becomes impossible to make any strict division between form and content, then the expression of an individual, original, unified mode of experience must involve an individual, original, and unified style. It is probably this fact, more than anything else, that gives that characteristic sense of immediacy, inevitability, and lack of artifice to all great literature.

Style and
Subject etc.
Example.

however slight we may consider
the experiences which the writer
wishes to convey, as long as
these are combined into some

individual, meaningful pattern, and as long as its appropriate expression has been found, the result will always be good and original writing. Thus, within the limits determined by its completely lyrical, episodic quality, the following uta of Minamoto no Morotada is of real artistic value:

"Awakened by the wind rustling in the rice-leaves
In the mountain village,
Deep in the night I hear
The deer's cry." (14)

The experiences the poet has selected are quite clear:

- 1) awakening from sleep in the middle of the night,
- 2) the sound of the wind blowing through the rice-leaves,
- 3) the realisation of being in a quiet village

- 4) in the mountains; as a culmination,
- 5) the sound of the deer's cry.

The meaningful pattern, as in most uta of the period, is an emotional one of mood or atmosphere. This mood is neither happy nor unhappy; it can best be described as an individual feeling of mono no aware.⁽¹⁵⁾ As to style, it is successful and, in the above definition, original, for it conveys to the reader as much as possible of the writer's original pattern of experience, namely the particular individual feelings aroused by the deer's cry in the quiet mountain village. Yet when all this has been said, the fact remains that Morotada's uta is a limited work of art. It is to such authors and to such poems as this that Dr. Murry refers when he writes:

Imagine a man with this more than ordinary sensibility, but without the ... faculty of enlarging and refining his impressions until they comprehend life as a whole - that faculty which I suggested was the distinguishing mark of the writer of the highest rank, and recognisable in all great styles. This man will have neither the impulse nor the ability to fashion a plot or create a world in which a complex and comprehensive sense of the quality of life can find expression; his emotional reactions, however acute, will be episodic. He will react to the stimulus, and that will be the end. His genius will be purely lyrical, though of course he may quite well be writing prose. An object or an incident in life arouses an overwhelming emotion in him, and a desire to express the emotion. The crystallisation is, as it were, automatically accomplished; for the only way he can communicate his emotion is by describing the objects which aroused it. If his emotion was a true one, the vividness and particularity of his description will carry it over to us. (16)

This distinction between writers whose art is limited to the expression of isolated patterns of experience, and those few geniuses who are able "to comprehend life as a whole," has an important bearing on

any discussion of originality in style. For unless such a discussion is based on the organic relationship between style and experience, and unless the comparison of styles is, to some extent, made with reference to the total views of life that have inspired them, they are doomed to superficiality, and as often as not, will be limited largely to mere language analysis. In this connexion, it should be emphasised that a stereotyped, unoriginal style does not result so much from conscious imitation of certain idiosyncracies of vocabulary, construction, or imagery, as from the absence or atrophy of the power to organise experience into an individual pattern or totality.

Style and
Subject etc.

Process of
style: selection.

Having suggested, in these very general terms, a basis for the discussion of style, particularly from the point

of view of originality, it will be necessary now to say a few words on the process of literary expression.

It has been suggested that the purpose of style is appropriate or effective communication. This point of view seems to coincide with that of Stendhal when he writes to Balzac:

I see but one rule: to be clear. If I am not clear, all my world crumbles to nothing. (17)

Here clarity is posited as the most important element of effective expression. For a style to be clear, it must be precise. But how is this precision to be attained? In Racine et Shakespeare, Stendhal provides one of the most succinct and successful formulas ever made on the subject:

Style is this: to add to a given thought all the circumstances fitted to produce the whole effect that the thought ought to produce. (18)

By 'thought' can be understood that part of an impulse which results from a stimulus, and which in the preceding discussion has been termed 'experience', and posited as the raw material of all writing.⁽¹⁹⁾ According to Stendhal, then, the process of communication involves the addition of all the circumstances pertaining to the experience which may be suitable for its effective expression, that is to say, which will produce the desired effect in the reader of clearly understanding the experience.

This technique of addition, in turn, clearly implies a selection of circumstances, for most experiences which the writer seeks to communicate will involve scores of attendant details. Were these all to be exhaustively catalogued, the description would become diffuse and shapeless, the reader's interest would flag, and communication would automatically fail. In order to achieve effective expression, economy is as important a stylistic quality as precision.

Now, it should not be suggested that this selection of circumstances is necessarily a deliberate or mechanical process, for if this were so, the art of writing would be an intolerably tedious process of trial and elimination, in the course of which the author's original inspiring pattern of experience would inevitably become attenuated. It was suggested earlier that the essence of an artist's power is his rare ability to discern amidst the welter of his multifarious experience certain meaningful connexions and patterns. But hardly less important is his cognate capacity to determine, at times almost spontaneously - as if, indeed, it were the result of some subconscious or subliminal process - which of the many circumstances related to this pattern

are most fitted for its communication. These two processes may be considered cognate, for both involve a spontaneous power of organisation and selection, and because they are intimately related: first the writer discerns in his varied experiences a certain pattern or mode; then, in order to express this pattern, he chooses certain experiences or circumstances that seem most suitable for combination into an artistic whole.

Thus, Morotada, in his uta, in order to communicate the pattern which has been defined as a feeling of mono no aware, makes use of one particularly significant experience, the cry of the deer, and joins this to various circumstances or descriptive details, such as the sound of wind in the rice-fields, which all combine to communicate to the reader the original inspiring emotion.

Style and
Subject etc.
Imagery.

Now, in this poem, one
circumstance, namely the cry
of the deer, stands out so
significantly as to become

the representative of the total experience. In other words, for Morotada, the shika no koe is the symbol of his mood. Sensuous suggestion of this kind is a vital component of all good style, in prose as well as in poetry, because together with detail, it is one of the chief means by which a writer can make his often vague experiences seem concrete and meaningful. Poetry would, however, seem to depend more than prose on creating a rapid impression on the reader by means of precise emotional suggestion. Especially the Japanese uta, and even more the haiku, circumscribed as they are by the rigid limits of thirty-one (and seventeen) syllables, are

obliged to achieve their effect with the most economical technique possible, and are unable to use the slower method of descriptive detail which is appropriate for prose style.

Another type of imagery is used in the following uta of Ono no Komachi:

"It is the flower of the human heart
That withers
But gives no sign of fading colour." (20)

Here, as the human heart is explicitly identified with a flower, the suggestion is metaphorical, rather than in the nature of a symbol. Both symbolism and metaphor, together with simile, must be carefully analysed in any study of a writer's style. There is at times a tendency to regard imagery as mere embellishment, whereas actually it is at the root of all creative style. Indeed, as Dr. Murry writes,

True metaphor, so far from being an ornament,
has very little to do even with an act of
comparison. (21)

There is probably no better way of understanding a great writer's art than by a study of how he uses his store of sensuous perceptions to create a pattern of concrete images which can give effective expression to the individual experiences and to the total quality of life which he seeks to communicate.

Now, without such a motivating pattern of experience, or 'predominant passion', the image may indeed be simply a euphuistic ornament, rather than the characteristic of a great style. Thus Coleridge writes in Biographia Literaria,

Images, however beautiful, however faithfully copied from nature, and as accurately represented in words, do not of themselves characterise the poet. They become proofs of original genius only so far as they are modified by a predominant passion, or by associated thoughts or images awakened by that passion. (22)

Style and
Subject etc.
Rhythm.

A significant part is played in the creation of concrete images, as well as in ordinary narrative and descriptive

technique, by what Coleridge terms "the sense of musical delight, with the power of producing it."⁽²³⁾ This involves those rhythmic effects, used in prose, as well as in poetry, by all deliberate artists. The importance of such devices as juxtaposition and contrast should, however, not be over-emphasised, for they do not belong to the essential quality of good writing. Musical language does not necessarily make for clarity and precision which are the real criteria of excellence in the art of writing; indeed, an overwhelming desire to produce rhythmic periods can have an adverse effect on the total style.⁽²⁴⁾

2. Elements of
Style.

The general principles suggested above, though primarily derived from a study of Western

literature and criticism, would not seem to depend for their validity on any specifically Occidental characteristics, and may accordingly serve as a general basis for the discussion of Murasaki Shikibu's literary style and its relation to that of her predecessors.

A systematic classification of the elements that constitute a writer's style is apt to be even more arbitrary than the broader distinction between form and content. Nevertheless, for the same reasons that prompted the latter artificial division, an attempt will be made to organise the study of Murasaki's style under the following general headings. If we accept the point of view that the basis of all great writing lies in what has variously been termed 'patterns of experience',

'quality of life', 'visionary totality', 'underlying theme', it will be seen that this classification represents a progress from the externals to the very essentials of creative style. Also, an increasing difficulty of analysis may be noted. For, as Dr. Murry writes,

Style is many things; but the more definable these are, the more capable of being pointed at with the finger, the more remote are they from the central meaning hidden in the word. (25)

These, then, are the elements of style that will be distinguished:-

Elements of
Style.

a) Language.

Language: the limitations of language analysis in assessing style have already been suggested. Such an

analysis can reveal much that is important, but will never enable us to locate the essence of a writer's stylistic power. Without doubt, a rich, varied, and supple vocabulary is, other things being equal, preferable to a small one, because of the potentialities which it provides. But 'other things' here include the ability to define experience by means of sensuous perception, and if this is lacking, the most varied vocabulary in the world is a useless tool so far as literary style is concerned. Similarly, the talent for combining words by means of juxtaposition and contrast in such a way that their sound comes to full power, of creating rhythmical phrases, sentences, and paragraphs, will in itself, divorced from any significant mode of experience, lead to nothing but preciousness.

The purpose of language analysis in criticism is, first, to determine the course of historical literary development, or, if necessary, to locate a particular work

in this development, by reference to changes in vocabulary and grammatical usage; secondly, to examine, if possible, the relation between the writer's language and the common language of his day, and to note the relative influences on his writing of literary and colloquial traditions; thirdly, to judge the degree of an individual writer's command over the words and processes of his language, as these are the raw materials with which the more complex and characteristic techniques of style are built. In the case of the most creative writers, there is a constant enrichment of language, as their varied sensuous perceptions give rise to new coinages of words and phrases, and, by the process of image-formation, to new manners of expression.⁽²⁶⁾ Finally, we must notice how much the writer has made use of the rhythmical potentialities of his language, which in prose, as well as in poetry, can intensify the emotional patterns he is trying to convey.

Elements of
Style.

b) Choice,
presentation,
construction.

Choice of material, technique
of presentation and art of

narrative construction: the
process of style has been

suggested as being essentially

one of selection. This selection occurs on different levels. First, in the case of the greatest writers, it is necessary to determine which particular patterns of experience are most appropriate for the communication of his sense of the total quality of life. Then the expression of these patterns, in turn, involves a choice of individual experiences and their attendant circumstances, which, in the Stendhalian definition, must be added to the original thought. This technique of presentation, which is implied in that of choice (but

which, for purposes of analysis, will be treated separately), involves, among other things, the use of physical and psychological detail, the handling of dialogue, the treatment of humorous characters and situations, and (in Heian monogatari) the most effective use of poetical units within the body of the prose. The art of narrative construction involves such things as the order of events, the introduction of characters, the arrangement of the total time-scheme, the method of transition from one line of action to the next, and such specialised devices as anticipation, overlapping, and patterns. The final aim is, as we have seen, precise and realistic communication. This is primarily achieved, on the one hand, by the choice of the most appropriate circumstances and details, and, on the other, by the construction. It should perhaps be noted here that the reality of art is, as a rule, in the nature of verisimilitude, rather than being equivalent to the reality of life, which, if accurately recorded, will paradoxically often seem unreal, at the same time as involving a diffuseness and confusion incompatible with effective communication.

Elements of
Style.

c) Imagery.

Imagery: among the most
important of all the
'circumstances' or details
which a writer can choose to

give expression to his experience are those which bear the relation of symbol, metaphor, and simile. The process of image-formation lies at the very root of creative writing, for without concrete imagery, there can be no precision of style. In the criticism of Murasaki's art, there seems to have been a tendency to

overlook this very vital aspect of her writing.

Elements of
Style.

d) Theme and
atmosphere.

Theme and Atmosphere: with
this final section, we come
to the core of creative style,
as understood in this

discussion. The term 'atmosphere' is used here to describe a set of correspondences existing throughout a play or novel, while related to each other independently of the time-sequence which is the story.⁽²⁷⁾ These correspondences can take the form of the novel's setting, that is, of atmosphere in the more usual sense, or of recurrent symbols or patterns of imagery, or of the emotional and intellectual conceptions represented by different characters, or again of certain patterns of action, or finally of certain recurrent ideas and feelings about life expressed either directly or indirectly; but in every case, they will relate to the underlying theme. If in our study of great novels or plays, we attempt to discern these thickly-scattered correspondences, (the death-theme and dream-imagery in Genji, for instance), instead of giving our attention overwhelmingly to the causal logical sequence of action that is the plot, many seemingly unnecessary repetitions and even irrelevancies come to be seen as essential elements in the writer's technique of expression; the pervading atmosphere of the book, instead of being merely a picturesque background, becomes an omnipresent and mysterious reality, adding symbolic meaning to the events and characters, and effectively communicating the writer's original patterns of experience.

CHAPTER TWO.

THE DEVELOPMENT OF JAPANESE PROSE STYLE.

1. Development of kanabun literary style. The popular conception of Japanese culture as being derived more or less directly from China appears particularly misleading in the case of the monogatari, though without doubt, Chinese sources can be found, for instance, in the plot of Taketori⁽¹⁾ and in the imagery of writers like Murasaki.⁽²⁾
- a) Chinese influence.

Of the three principal types of prose fiction (chuan chi) in the T'ang Period, the ai ch'ing (love stories) were, judging from the relatively frequent reference to them in the writings of the Heian court ladies, the most popular. Now, the ai ch'ing were usually written in conjunction with shih (poems), as, for example, in the Ch'ang Hên Kê Chuan of Ch'en Hung and the Ying Ying Chuan (or Hui Chen Chi) of Yüan Chen; but even when they were composed apart from poems, the language was strictly literary and poetic, all the chuan chi being the works of practising poets. This non-colloquial language of the chuan chi immediately places them in a different stylistic category from the monogatari. A further essential difference is found in the fact that the chuan chi are all very brief, and that none of them contain any really sustained narrative. It is clear that we cannot look to Chinese fiction of the T'ang and pre-T'ang dynasties for the stylistic origins of the monogatari.⁽³⁾ As Dr. Roggen Dorf writes,

... the literary language which emerged by the beginning of the Engi Period was the finest, purest, and most genuine product of [the] Japanese soil. Its vocabulary was entirely unadulterated with Chinese, and its charming allusiveness, its pleasant simplicity reveal that its structure too was not Chinese. This is particularly true of the literary prose which appeared with the early ninth century and which, in barely a hundred years' time, reached heights that have never since been attained. (#)

Motoöri Norinaga, with his usual desire to minimise foreign influence on the Japanese literary classics, indicates the passage of Genji Monogatari in which (5) Murasaki writes, "Hito no Mikado no, zae tsukuriyô kawareru!" He interprets this as follows:

In China, both the learning and the style [fumi no tsukurizama] of writers differ from our own.

Motoöri suggests that the chief points of difference are, first, that Chinese prose is predominantly didactic, whereas the monogatari concentrate on the world as it actually is (yo no arisama); secondly, that Chinese writers concentrate on superficial literary embellishments and lack the motivating quality of the Japanese, namely their desire to examine the details of human emotion (kokoro no oku no kuma). (6)

Development of kanabun literary style:

b) Influence of kambun literature.

Motoöri subsequently examines the relationship between the monogatari and such early Sino-Japanese works as the Nihongi, to which he considers that Murasaki is referring

when she writes, "Onaji Yamato=~~kani~~no koto naredo, mukashi ima no ni-kawaru narubeshi." In comparison with books like the Nihongi (mukashi no fumi), the earliest and most rudimentary monogatari can, according to

Motoöri's interpretation of Murasaki's passage, be considered recent works (chikaki yo no mono). However, he suggests that Murasaki's real reference (shita no kokoro) in ima no ni is to her own work.

The final distinction emphasised by Motoöri is contained in the same passage of Genji: "Fukaki koto asaki koto no kejime koso arame." Here, in Motoöri's view, fukaki and asaki ('profound' and 'shallow') refer, respectively, to kambun and kanabun literature, the former of which is so difficult for women to read (onna no tayasuku kokoroegataku), whereas the writing-system used in the latter was associated specifically with the feminine sex, and even called onna-moji ('woman's writing').

In stressing the overwhelmingly indigenous nature of the kanabun literary tradition, Motoöri may have tended to overlook some of the possible effects of Chinese and Sino-Japanese writing on the monogatari. Nevertheless, it is true that pre-Heian Japanese prose, with its predominant Chinese influence, can, on the whole, not be considered an important source for the style of native fiction in the ninth century.⁽⁷⁾ The Kojiki, though it may record numerous legends and traditional folk-lore which were used later in Heian fiction,⁽⁸⁾ is written in a pseudo-Chinese style, and from the standpoint of form, is alien to the monogatari. The Nihongi, of which Murasaki is reputed to have been such a sedulous student, is even further removed from subsequent Heian prose, for its style is pure Chinese, being seemingly modelled on such chronicles as the Shih Chi.⁽⁹⁾

In this regard, we should recall the organic connexion that exists between form and content. The use in Japan of the Chinese form of ideographic writing

and of its early specialised applications (jun-kambun) had a limiting effect on the content both of prose and of poetry. The fact that kambun was an alien vehicle of expression inevitably influenced the ideas and experiences recorded - doing so, in the first place, directly, because of the practical difficulty of recording indigenous words and grammatical constructions in kambun; in the second place, indirectly, as the process of learning the Chinese system of writing involved a study of Chinese classics with their foreign ideas and patterns of experience, and was therefore bound to have an emotional and intellectual effect on the student that would reflect itself naturally in the literature he produced.

The negative limiting effect of kambun (due basically to the difficulty of accurately recording the inflected, agglutinative, and polysyllabic Japanese language, with its wealth of grammatical appliances, by means of foreign logographic characters⁽¹⁰⁾ belonging to an uninflected, analytic, and mono-syllabic language) delayed the development of native literature, which during the eighth century was largely obliged to depend on oral tradition.

It is true that, despite these limiting effects of the Chinese writing system, it was possible to record verses by means of a phonetic system, which was used for the poems in the kojiki, Nihongi and parts of the Manyôshû. But while this method of recording was relatively convenient in poetry, where the regular rhythm and metre were a guide as to which of various possible readings should be adopted, the mixture of ideographic and phonetic script was ineffective for recording genuine Japanese prose. While such works as the Kojiki can be understood, and may even be read in

conformity with Japanese grammatical rules,⁽¹¹⁾ the values of vocabulary, grammatical structure, and rhythm were largely lost in the process of writing in a hybrid language. The Kojiki can have had little importance in determining the development of Japanese prose style.⁽¹²⁾

Accordingly, the main negative result of the use of kambun and quasi-kambun was to delay the effective written expression of the ordinary spoken language, and hence the development of a genuine Japanese style. On the positive side, however, it is clear that kambun was ideally suited for recording public laws and edicts and official histories during the time in which Chinese influence was preponderant.⁽¹³⁾ At the beginning of the Heian Period, this influence extended to every sphere of public life, and it was inevitable that on the whole, culture, including literature, should have been cast in a continental mould.⁽¹⁴⁾ Kambungaku and jugaku were the chief subjects for all Japanese litterati who being presumably unable to improve on the foreign originals, concentrated on producing imitations in the form of shi, bun, and Sinified national histories. Continental fiction was evidently of little interest for the scholars of kambungaku. In this, they followed the orthodox Chinese tradition, to which Confucianism seems largely to have contributed, whereby only non-fiction is accepted as serious literature.⁽¹⁵⁾

The use of the kambun system, not only encouraged Japanese writers to imitate the Chinese forms of essay and history, but, as Ikeda has shewn, influenced the fundamental nature of Heian prose literature. It has been suggested that the process of learning to write effectively in kambun involved a thorough discipline in the Chinese classics, which was bound to have a profound

influence, not only on the student's own method of expression, but on his ideas and feelings. This influence was concomitant with many others - governmental, artistic, and religious - which combined to form a dominant pattern of public organisation and intellectual activity based on that of China. The general effect of these influences on Japanese writers, according to Ikeda, was to encourage a pedantic, 'official' approach, which he contrasts with the more free and artistic (uchi-kutsuroida geijutsu-teki) attitude of the later Heian authors of kanabungaku.⁽¹⁶⁾ Similarly, Ikeda compares the impersonal, didactic quality of kambungaku with the subjectivity and imamekashisa characteristic of Heian kanabun literature.⁽¹⁷⁾

In this connexion, it is important to notice that kambun was largely reserved for men. While many of the official poetic anthologies in Chinese contained contributions by women,⁽¹⁸⁾ it can be judged from remarks in the Makura no Sôshi, Murasaki Shikibu Nikki, Genji Monogatari, and elsewhere, that a long-seated tradition prevented the vast majority of women even from knowing the meaning of Chinese characters, let alone from reading, or what was worse, writing kambun.⁽¹⁹⁾ Thus Murasaki Shikibu, herself secretly well-versed in Chinese studies, severely criticises Sei Shônagon for her unwomanly habit of displaying a knowledge of characters (used to represent meanings rather than sounds) (mana):

Sei Shônagon koso, shitari-gao ni imijû
haberikeru hito. Sa bakari sakashi-dachi mana kaki-
chirashite haberu hodo mo, yoku mireba, mada ito
taenu koto ôkari. (20)

The virtual exclusion of women from the realm of kambun prose seems to have endowed it with a specifically masculine quality, which, in turn, may be related to the

scholarly and theoretical characteristics emphasised by Ikeda. This is one of the most important factors separating the Chinese type of prose from the later kanabun prose, whose development owed so much to the growing cultural influence of women in Heian society.

Developments of
kanabun literary
style.

c) Influence of
poetic tradition.

The fact that the new syllabary was often actually referred to as onna-moji underlines the feminine aspect of this writing. (21)

Excluded, both by convention and often perhaps by inclination, from active participation in kabungaku, women's literary interests were directed towards poetry, specifically the tanka. The evolution of the new hiragana script seems largely to have been encouraged by their need for a more standardised phonetic system for recording literature, and especially poetry, which would be more congenial than the clumsy methods used in the Kigi and the Manyôshû. (22) Professor Sansom writes,

... the chief impetus to the development of a phonetic script was the Japanese love of poetry. (23)

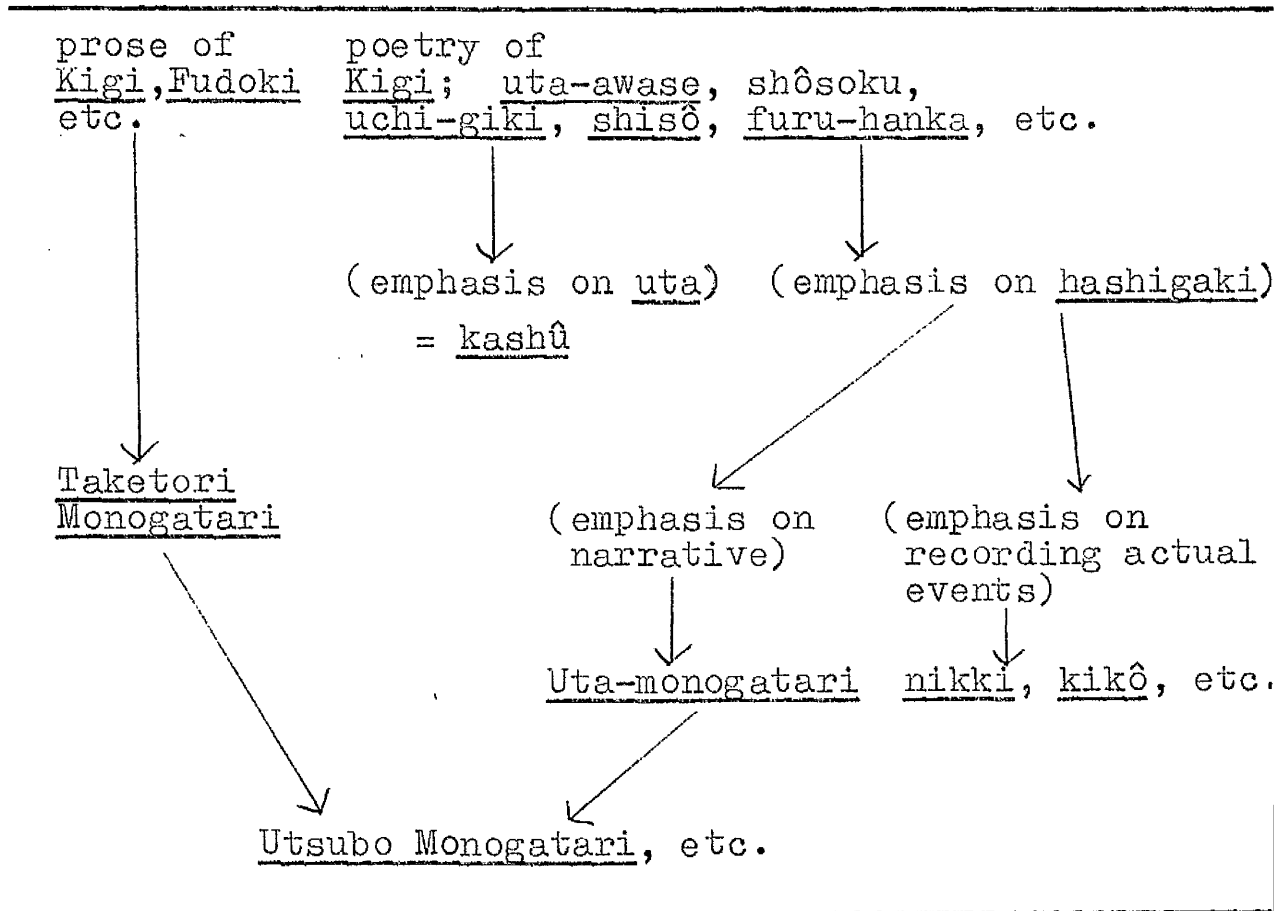
The stylistic evolution of the monogatari can be traced to the impetus which the new syllabary gave to native poetry. At the beginning of the Heian Period, only the composition of Chinese poetry was considered fashionable among court noblemen; Japanese verse was at a low ebb. (24) During these 'Dark Ages of national poetry' (Kokufû ankoku jidai), the tradition of the native tanka was, according to Tsurayuki, only preserved by the irogonomi no ie. It was largely on these 'circles of lovers' that the poetic revival was to depend, once the new phonetic script had provided the necessary material condition. (25) With the spread of the phonetic

script, there was a tremendous increase in the production of tanka, whose composition was rapidly to become a social sine qua non for men as well as for women, at the same time as remaining the only literary means of expressing hito no kokoro, their deep personal emotions.⁽²⁵⁾ Numerous private anthologies came into being, in addition to the official collections. These kashû were frequently provided with hashigaki (or kotobagaki), brief prose introductions to the individual stanzas, based on the general pattern of those in the Manyôshû, but written in the new phonetic script, which, besides being a great practical improvement on manyôgana, seemed far better suited, because of its social and literary associations, for the expression of very personal experiences.

Ikeda has shown how these hashigaki gradually evolved from mere introductory notes into prose passages with a literary value of their own, and how they led to the monogatari, on the one hand, and to the nikki, kikô, and zuihitsu, on the other.⁽²⁶⁾

Now, the only essential stylistic characteristic that separates the monogatari, as such, from the other forms of kanabun prose is their use of a relatively consecutive narrative form. According to Shimazu, the Heian nikki are really short autobiographical novels, rather than diaries.⁽²⁷⁾ In this connexion, it should be remembered that the titles of many of the nikki and monogatari are interchangeable; for example, we find Takamura Nikki and Takamura Monogatari, Izumi Shikibu Nikki and Izumi Shikibu Monogatari, Takamitsu Nikki and Tabu no Mine no Shôshô Monogatari, Zaigo Chûjô Nikki and Ise Monogatari.

The following diagram may be given here to suggest the generic relationship between the various forms of kanabun literature so far as their content is concerned. It is adapted from a chart of Ikeda.⁽²⁸⁾



It is natural, then, that the uta should occupy an essential stylistic relationship to the monogatari; many of the most important stylistic qualities of Heian fiction can only be properly understood when this fundamental connexion between prose and poetry is taken into consideration. As Ikeda writes,

Whatever the influences which oral tradition and even foreign factors, cultural or religious, may have exerted on the subject-matter of the later classical novels and romances, their language, their style, their aesthetic conception derive from the tanka.(29)

Development of kanabun literary style.

d) stylistic characteristics of monogatari.

Before briefly tracing the stylistic development of Heian fiction from Ise Monogatari (whose prose seems to have constituted no more

than an extended hashigaki interwoven among the poems

(kashû) of Narihira for the purposes of interpretation) until the zenith represented by Genji Monogatari, a few generalisations may be made concerning those underlying qualities of the monogatari which can be considered to derive originally from the tanka and hashigaki.

Characteristics of monogatari.

i) Colloquial language.

In the first place, we must notice the use in the monogatari of an essentially colloquial

language, as opposed to the official Chinese idiom of kambungaku.⁽³⁰⁾ It should not be suggested that the language of the monogatari was equivalent to the common demotic usage of the Heian Period, but there is ample evidence to indicate that, apart from the processes of refinement and of deliberate stylistic technique, the vocabulary and grammatical structure of Heian prose fiction were essentially those that were used colloquially in the circles to which the writers belonged, and that could now for the first time be accurately recorded in literature, thanks to the development of a phonetic syllabary.⁽³¹⁾ Thus, in the case of Genji, we shall see that there is virtually no linguistic difference between the dialogues and the narrative portions of the text. This is particularly evident when we examine the long conversations, such as that in Book 2.⁽³²⁾ Throughout we encounter the courtly language, with its complex structure and numerous honorific forms. Professor Ikeda suggests that this court language (kyûteigo) was close to that spoken by women, and here once more we are reminded of the feminine aspect of kanabungaku. Just as the growing influence in the Fujiwara Period of court ladies, and their desire to record uta by means of a simpler phonetic system than those which had hitherto been available, combined to form one of the most important

direct causes for the revival of a native literature in the Heian Period, so the interest of these ladies - and hence of the society in which they occupied so important a part - in the new monogatari literature, was one of the principal reasons for its development.⁽³⁴⁾ It may also be largely due to their influence that during this process of development, the language never lost touch with the colloquial, and remained (like the language of the uta) relatively free from Chinese influence.

Characteristics of monogatari.

ii) Personal quality. The use in the monogatari of an essentially colloquial language was associated with an underlying personal quality and a profound interest in the contemporary world of everyday experience. The personal quality of kanabungaku has already been contrasted with the abstract impersonality of kabungaku. This characteristic is reflected most obviously in the autobiographical quality of some of the early uta-monogatari, but it is no less significant in the later works, when one or more fictitious heroes into whom the writer projects his own experience take the place of the writer himself as the central figure. The frame of reference is no longer to be located in the facts of official Chinese-type history, nor in the philosophical and didactic considerations of Buddhism or Confucianism, but in the writer's direct personal experience. In this respect, the connexion of the monogatari with the poetic tradition is very evident. It is the personal quality of the uta (as opposed to Chinese shi) that Tsurayuki stresses most of all in the Kokinshû no Jo, which opens with the statement,

Japanese poetry has its seed in the heart
of man, whence it sprouts into myriad words. (35)

In Ise (which, as we shall see, probably represents the first stage in the stylistic development of the monogatari) the purpose of the prose passages is primarily to explain the material circumstances under which the uta were composed, to give some objective background to the laconic lyricism of the poetry. And just as the tanka are the expression of the writer's personal emotional experience, so these circumstances or events described by the prose will inevitably be those, not of some foreign or imaginary existence, but of his everyday life. While this intimate connexion between the uta and the prose became attenuated in the later monogatari, and while the fictitious element in the choice of events became more pronounced, the underlying artistic impetus remained the personal emotions of the writer, and the events, though often removed from direct experience, were, on the whole, drawn from among the happenings of actual Japanese society.⁽³⁶⁾ Historical, theoretical, and moralising considerations were, as Motoöri says, alien to the tradition of kanabungaku; the writers of monogatari had little interest in past events or philosophical speculations, except as they might occasionally be used to express their own experience. This imamekashisa of the age perhaps more than anything else distinguishes the tradition of kanabungaku from that of Chinese literature with its overwhelming absorption in the past. Concerning it, Dr. Waley writes,

...to the Japanese of the tenth century, 'old' meant fusty, uncouth, disagreeable. To be 'worth looking at' a thing must be imamekashi, 'now-ish', up-to-date. By Shônagon and Murasaki the great collection of early poetry (the Manyôshû), on the rare occasions when they quote it, is always referred to in an apologetic way, as something which despite its solid merits will necessarily offend the modern eye. Nor did they feel that the future... in any way concerned them.

Their absorption in the present, the fact that with them 'modern' was invariably a term of praise, differentiates them from us in a way that is immediately obvious. (37)

Characteristics of monogatari.

iii) Aesthetic interest.

A third characteristic of kanabungaku is its concern with the beauty of the world,

both natural and artistic. This aesthetic interest of the Heian prose writers (which can be contrasted with the more prosaic, scholarly attitude of the writers of kambungaku) is most obvious in the uta-monogatari, kikô, and nikki. Sei Shônagon's famous descriptions of nature belong to this tradition. In such monogatari as Ochikubo, the aesthetic interest is less important; but it reappears in the writing of Murasaki, whose style was often dependent on conveying experience by means of her perception of the beauty in nature and art.

Of these two types of beauty, the former occupies by far the more important place in Heian fiction, just as it receives the almost exclusive attention of poetry beginning with the Kokinshû. In these poems, neither man, nor God, but nature is the measure of all things. As Mr. Wainwright has shewn, the Japanese poet's approach to natural beauty is not primarily that of observation or description, but of interpretation and reflexion.⁽³⁸⁾ The life of emotions and thoughts is judged by reference to nature, which for the Heian poet alone can give satisfactory expression to human feelings and meaning to the basic conditions of our existence.⁽³⁹⁾ Thus, in the poem of Morotada discussed earlier, a complex human emotional pattern was tersely expressed by means of natural impressionism and especially by the use of a natural symbol.⁽⁴⁰⁾ These stylistic qualities, which

were carried over into the nikki and uta-monogatari, and thence into the later Heian prose literature, are essential to an understanding of ^{the} Murasaki Shikibu's technique.

The aesthetic interest, which has been suggested as characteristic of the new kanabungaku, was directed, in a somewhat less obvious way, to art - not only to literature, but to calligraphy, painting, music, and its other forms. Here it is reflected in the monogatari in two ways: first, by an increasing absorption with the conscious aesthetic processes of literary technique, and a deliberate effort to put the resources of the native Japanese language to the fullest artistic use, all of which, according to Hisamatsu Senichi, had its real origin in the poetic tradition;⁽⁴¹⁾ secondly, by the importance given, in the course of the narratives, to the various human attempts at creating beauty, most especially to calligraphy, whose cult Dr. Waley suggests to have been the real religion of the times.⁽⁴²⁾ In this connexion, we should refer to the Heian ideal of artistic versatility, which appears similar in many ways to that of the Elizabethan 'perfect gentleman.'⁽⁴³⁾ While historically this ideal is perhaps best exemplified by the poet, calligraphist, and musician, Fujiwara no Kintô, there is little doubt that its greatest representative in the realm of fiction is Hikaru Genji himself, who, with his deep love of nature, his consummate skill in every form of art, epitomises the aestheticism of the Heian civilisation.^(45a)

Characteristics of monogatari.

- iv) narrative technique. It has been suggested that the qualities of colloquial usage, personal reference,

and aesthetic approach can be considered to derive largely from the tradition of the uta. But, as Professor Ikeda

points out, it is to the narrative nature of the kotobagaki that we must look for the immediate origin of those specific characteristics that separate the monogatari from other forms of kanabungaku.⁽⁴⁴⁾ While the diaries and kikô as a rule consist of a relatively disconnected series of events, descriptions, waka, shôsoku, criticism, and reflexions, the monogatari are marked by an effort to create a cohesive plot, to evolve a time-sequence around which the various aspects of the writer's experience may be grouped.

In early works, such as Ise, the narrative element is very slight, its only purpose being to explain the various poems composed by the hero and which he exchanges with his friends and mistresses. Subsequent monogatari reflect an increasing effort and ability to produce sustained and cohesive narrative; while the episodic, disjointed quality of the uta-monogatari never entirely disappears, we shall see that the last five books of Genji represent great advance in the creation of a unified, closely-knit plot.

2. Development of
monogatari prior
to Genji.

In studying the historical development of the monogatari preceding Genji, we encounter two principal difficulties. The first of these results from the paucity of extant works from which generalisations can be made.⁽⁴⁵⁾ Thus, of the eleven favourite monogatari mentioned by Sei Shônagon, only one (Utsubo) survives. The second difficulty lies in our complete uncertainty concerning the historical order of even those dozen-odd Heian prose works that we do possess. While Japanese literary research, beginning with that of the Tokugawa wagakusha, has corrected some of the more

flagrant misconceptions, such as the belief that Genji was completed by 1004, it is still impossible for us to ascribe an exact date, or even decade, for a single one of the ninth or tenth century monogatari. Any conclusions concerning the historical evolution of the Heian prose works must be qualified by this chronological uncertainty.

Development of
monogatari prior
to Genji.

Primacy of Ise
Monogatari.

Thus, it is impossible to make any categorical pronouncement as to whether it is to Ise or to Taketori that we should look for the

earliest representative of the new genre. Murasaki's reference to Taketori Monogatari as monogatari no idoki-hajime no oya cannot be taken as conclusive evidence of its chronological primacy.⁽⁴⁶⁾ On the contrary, judging from the language of Taketori, it would seem that, in its present form, it is a later work than Ise.⁽⁴⁷⁾ Most modern Japanese scholars appear to agree with Doi Tsunehira that, although the original version of Taketori, which is no longer extant, was written in Chinese script used more or less phonetically, and considerably antedated Ise, the present kanabun text of the story was not produced until the Engi Period.⁽⁴⁸⁾ On the other hand, some form of Ise, probably as a simple kashû, was almost certainly completed and in limited circulation by the end of the ninth century.⁽⁴⁹⁾ This would explain how Taketori can, from the point of view of plot elements, so obviously belong to a tradition far earlier than that of kanabungaku, and yet be written in a style which seems to have been influenced by that of such works as Ise. As Dr. Roggendorf writes,

In the matter which it treats, the Taketori has found no successor. In that respect it does not only not introduce a literary fashion, it rather crowns the end of a tradition... It is a remnant of the past clad in the garment of the literary language which the Heian culture had created. (50)

The point of view that stylistically Ise is the earliest example of Heian prose writing, agrees with our previous suggestions concerning the origin of the monogatari as being primarily in the uta. For, whether we accept Professor Ikeda's interpretation of Ise Monogatari as being, in its original form, simply a kashû of Narihira's poems prefaced by a few hashigaki, or that of Professor Kaneko who considers that at the beginning of the tenth century Ise was already a relatively well-integrated prose text interwoven with stanzas, there can be little doubt that the language and other stylistic elements of Ise are directly derived from the uta to a greater extent than those of any other extant monogatari. Ise, because of its probable primacy in the history of Japanese prose fiction, and because of its intimate connexion with poetry, can best be considered to represent the transition from the uta to the monogatari.

Occupying such a focal position in the development of Heian literature, it is natural that Ise Monogatari should have exerted a most important influence on the style of the subsequent prose works. In his study on the uta-monogatari, Dr. Roggendorff insists that Ise was a major direct influence not only on such books as Yamato, but on the writing of Ki no Tsurayuki, both in Tosa Nikki and in Kokinshû no Jo. And the editors of a recent anthology go so far as to write,

All the monogatari of the Heian period, despite differences in plots and themes, can be regarded as extensions, adaptations, imitations, and developments of Ise Monogatari. (51)

- a) Influence of
Ise Monogatari
- i) Colloquial
language.

The influence of Ise Monogatari seems to have had two primary aspects, both related to its connexion with the poetic

tradition. In the first place, by keeping the prose in close contact with the pure Japanese idiom of poetry, it tended to encourage the colloquial qualities of kanabungaku, and to preserve it from Sinification. While in the course of the Heian Period, the monogatari gradually lost this intimate connexion with the tanka, the prose of the later works, though displaying a degree of complexity and refinement utterly alien to the simple language of Ise, remained essentially in the tradition of hashigaki and uta-monogatari, and almost entirely avoided Chinese words and phrases, except as these belonged to colloquial usage. It is primarily to this linguistic effect of Ise and its successors among uta-monogatari that Professor Ikeda refers when he writes,

The source upon which Genji Monogatari depends seems to have been these poetic novels. (52)

It may, incidentally, be noticed that many of the actual phrases in Genji, such as the opening words of the novel, were drawn from early poetic works. (53)

Influence of Ise.

- ii) Personal
quality.

The second most important influence of Ise Monogatari on subsequent prose literature

results from its personal quality. While Ise cannot, in the strict sense of the word, be called an autobiography, it can be fairly reliably deduced from existing evidence that most of the adventures it relates actually happened to Ariwara no Narihira, and also that a substantial portion of the Tales was written by Narihira himself. (54) Dr.

Roggendorff concludes from an examination of various Japanese opinions on the subject that a great number of the anecdotes in Ise were, in fact, autobiographical, and he suggests, with Professor Igarashi, that Narihira's use of the anonymous third person was primarily prompted by respect for the early convention against men's public use of kanabun, (the woman's writing), the same motive that was later to decide Ki no Tsurayuki's pose as a woman in Tosa Nikki.⁽⁵⁵⁾ Apart from this historical convention, it should be stressed that the use of the third person in autobiographical or semi-autobiographical writing is a stylistic technique common not only to the authors of the Heian period, but to all writers who have wanted to avoid the sometimes excessively personal tone associated with the use of the first person.

The personal element of Ise Monogatari is reflected not only in this probable autobiographical basis, but in the lyrical quality of the uta and of their accompanying prose passages. It is not in the narrative of Ise, but in its intensely subjective emotions, especially in those connected with love, reaching their climax of expression in the pivotal tanka, that lies the chief artistic impulse of this work, as well as the principal reason for its immense popularity among Heian court circles. The personal quality extends quite naturally to the physical circumstances that are presented. It is, on the whole, his ordinary everyday life, with its court functions, hunting trips, and love affairs, that the author of Ise describes. The events, if not strictly autobiographical, are never far removed from his own first-hand experience; the characters are largely chosen from among the circles of his own acquaintances; the social atmosphere is one with which he is directly familiar.

This personal quality of Ise recurs, as we have seen, in almost all subsequent Heian prose literature, and is indeed one of its principal characteristics. It can be recognised most clearly in the kikô, nikki, and the cognate uta-monogatari; but it is also an essential element of those works in which the development of a complicated fictitious plot plays an important part. A significant exception should be noted in the case of Taketori Monogatari, which seems, so far as its contents are concerned, to belong, on the whole, to a pre-Heian tradition, of a type common to nearly all early literatures, based primarily upon fairy tales, largely dependent on oral transmission, and abounding with supernatural and magical happenings unrelated to the writer's actual experience. (56)

But the only other two extant denki-monogatari preceding Genji, while often considered, because of their narrative technique and fictitious content, to derive primarily from Taketori, actually seem to belong in many significant ways to the stylistic tradition of the earliest uta-monogatari. Thus, both these works, whether or not they may be primarily autobiographical, treat, on the whole, the real aristocratic life of contemporary Heian Japan, rather than a series of fantastic legendary events such as we find in Taketori. It is true that the first volume of Utsubo, which deals with Toshikage's fabulous adventures in China and Persia, cannot refer to any direct personal experience. But the subsequent volumes involve a definite attempt at realistic description of the court life with which the author was familiar. Similarly, Ochikubo is concerned with the plausible history of an upper-class Heian family, and even if the events are not chosen from those that

actually happened to the writer, it is clear that the patterns of experience that lie at the creative root of the work are based, not on remote history or legend, but on personal emotions and realistic happenings.

It will be seen, then, that certain basic stylistic qualities of Ise Monogatari are common to subsequent Heian prose literature. Nevertheless, such works as Utsubo and Ochikubo, while certainly not alien to the tradition of the early monogatari, represent an important divergence from the more lyrical writing.

b) Development of uta-monogatari and denki-monogatari.

In the following paragraphs, these two trends in early Heian prose fiction - uta-monogatari and denki-

monogatari - will be compared, with special reference to the basic stylistic qualities of kanabun literature suggested earlier. Both trends bear an important relationship to the style of Murasaki Shikibu, who often seems to have been influenced by the most characteristic positive elements of each.

Development of uta-monogatari and denki-monogatari.

Rôle of poetry.

In regard to these two lines of literary development, we should especially note the rôle of poetry in the

different types of monogatari. For, as we have seen, the uta were not merely ornamental, but occupied an essential generic relationship to the prose in which they were contained. This relationship is most evident in Ise. Even in such a relatively early work as Yamato Monogatari, the original intimate connexion between the prose and the tanka was already becoming somewhat

attenuated; and when we come to the denki-monogatari, the poetry often seems indeed to be little more than a conventional embellishment. Thus, Ochikubo contains proportionately only a very small fraction of the number of poems in Ise, and these do not appear to have any essential importance for the artistic conception of the work.⁽⁵⁷⁾ The subordinate position of poetic units in the denki-monogatari is not only in itself a significant stylistic characteristic, but can be related, as we shall see, to other important aspects of these works, such as their relative lack of interest in nature.

The divergence between the uta-monogatari and the denki-monogatari is most marked in the earliest representatives of these two types of fiction. For, as Dr. Onoe suggests, their subsequent development was largely in the direction of a fusion, represented ultimately by Genji Monogatari.

Development of uta-monogatari
and denki-monogatari.

i) Colloquial language. First, in regard to the use of an essentially colloquial language, we must refer once more to the very important effect of such transitional works as Ise Monogatari on subsequent fiction. By using the virtually pure Japanese idiom of the uta as a vehicle for sustained prose writing, Ise seems to a large extent to have influenced the linguistic tradition of subsequent kanabun literature, which on the whole excluded foreign words and manners of expression, and based itself on the spoken language with which the writers were directly familiar. While Genji contains certain adaptations of Chinese constructions and some words of Chinese origin, we shall see that these probably belong largely to colloquial usage; the renewed Sinitification of Japanese literature did not occur until

well after the period with which this study is concerned. The linguistic development of the monogatari subsequent to Ise should not, as we have said, be sought in terms of foreign influence, but on the basis of progressive complexity and refinement. This development can be seen most obviously in the increasing length of the sentences, and in their added intricacy as a result of the use of adverbial and conjunctive phrases, as well as in the more frequent incidence of adjectives, adverbs, particles, and long honorific and agglutinative verb forms. Even in so early a work as Yamato the process of complication since Ise is evident.⁽⁵⁸⁾ Now, in this respect, there seems to be no important difference between the uta-monogatari and the denki-monogatari; from the point of view of prose syntax, Ise Monogatari seems far closer to Taketori Monogatari than to Heichû Monogatari, despite the fact that, in most other respects, it belongs much more to the class of the latter work. The two types of monogatari must be viewed as having developed together and with reciprocal influence, rather than separately and in opposition.

With the entrance of women into the field of prose writing towards the end of the tenth century, the language assumes a further degree of complexity.⁽⁵⁹⁾ In the realm of the nikki and zuihitsu, such works as the Kagerô Nikki and later the Makura no Sôshi and the Izumi Shikibu Nikki are marked by the unprecedented length and intricacy of their sentences, with their tremendous networks of dependent clauses, as well as by the frequency of adjectives and adverbs; in the field of fiction, the outstanding representative at this stage of linguistic development is Genji Monogatari, in which, as we shall see, the highly complex literary language that had evolved

from the simple idiom of Ise received its finest application.

Colloquial
language.

Masculine and
feminine language.

The nature of this evolution
will be discussed more thoroughly
in Chapter 3. Meanwhile we
must see whether any significant

distinction can be made, as Professor Ikeda insists, between the masculine quality of the language in the early monogatari and the feminine quality of that in Genji. According to Ikeda, the spoken language of educated men in the early part of the Heian period was relatively close to that used by the less educated classes. It was a plain, simple, homespun idiom, which contrasted with the elaborate speech of the court ladies. Ikeda considers that Taketori, Utsubo, Yamato, Ochikubo, and most of Ise were all based on this masculine language. Gradually, however, with the increasing influence of women, which reached its height towards the end of the tenth century at the time of Michinaga, the feminine court language began to suppress men's language as a medium of literary expression, and in the work of Sei Shônagon and Murasaki Shikibu, the complex, delicate, emotional feminine language attained full development. The crude and unsophisticated masculine language had become a thing apart, and accordingly in Makura no Sôshi Sei Shônagon lists otoko no kotoba under the heading Onaji koto naredo kiki-mimi kotonaru mono.

With due respect to Professor Ikeda, it may be suggested that this point of view contains a fundamental weakness, namely that the principal, if not the only, Heian sources from which conclusions can be drawn concerning masculine and feminine language are those very monogatari to which these conclusions are thereafter applied. In addition to this logical weakness, there seem to be two

rather uncertain assumptions involved in Professor Ikeda's argument: first, that there was an important difference in Heian times between the spoken language of men and of women, analagous to that which exists in Japan at present between masculine and feminine speech, in that the former was simpler and closer to the language of the people, whereas the latter was a more courtly, honorific idiom; secondly, that the monogatari prior to Genji were written in the masculine language and presumably by men. In regard to the first assumption, a comparison of men's and women's speech, reported with apparent realism in the course of Genji Monogatari, and invariably presented in oratio recta, reveals no significant differences in complexity, honorific usage, influence of kambun, or other respects. This would seem to indicate that there was no great dissimilarity in Murasaki's time between the language used by upper-class men and women; it does not, it is true, preclude the possibility that such a discrepancy had existed previously.

Now, as we have said, the language of the earliest monogatari was characterised by extreme simplicity and economy of expression. Professor Ikeda relates this to the masculine quality of these works. Yet there is no definite proof of their masculine authorship, nor that the language of these early works was that spoken specifically by men, nor again that the latter was particularly related to the language of the Heian lower orders, about which virtually nothing is now known. It should be noticed that Tosa Nikki, though deliberately written from a woman's point of view and in a feminine style, is, on the whole, marked by extreme simplicity of language, which accords with its date, but certainly not with Ikeda's postulation concerning feminine language.

A further difficulty in Ikeda's argument is that many of the monogatari following Genji Monogatari, while certainly not all written by women, contain such 'feminine' characteristics as complexity of sentence structure to a far greater extent than even the writing of Sei and Murasaki.⁽⁶⁰⁾ Furthermore, Sagoromo Monogatari and Tsutsumi Chûnagon Monogatari, whose respective feminine and masculine authorship seem fairly certain, reveal no significant linguistic discrepancies. It could perhaps be argued that prior to Genji Monogatari women might write in a relatively masculine language, and that after Genji, women's influence in literature having become predominant, men might write in a relatively feminine language; but the use of the terms 'masculine' and 'feminine' would at this point seem to have become quite arbitrary.

The only reliable conclusion would appear to be that, whether or not there may have been a specifically feminine court language exerting an increasing influence on literary style, Heian prose reflects a progressive development, irrespective both of authorship and of subject-matter, from a clear, concise language to one of great delicacy and complexity.⁽⁶¹⁾ In this development, the linguistic effect of the tanka seems to have been uniformly to maintain a close contact between prose literature and the spoken language, preserving the former from the influence of kambun, which, of course, continued throughout the Heian Period to be used for all official and strictly masculine purposes.

<p>Development of <u>uta-monogatari</u> and <u>denki-</u> <u>monogatari</u>.</p> <p>(ii) Personal quality.</p>	<p>Turning to what has been suggested as the second main stylistic characteristic of Heian prose literature, its personal quality, we have</p>
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seen that Ise Monogatari, while not entirely autobiographical, was a very personal work, both because of its motivating lyrical quality, and because the type of events which it describes are close to the writer's actual experience. It stands first in the line of a large number of writings whose interest is centered on the emotional life of some single person, usually the writer. These include both uta-monogatari and kikô, nikki, and zuihitsu, all of which deal chiefly with the effect of realistic, if not real, events on the feelings of the protagonist or first person.

Taketori, on the other hand, can be considered to derive, so far as its artistic motivation is concerned, from the much older sources of Chinese fairy-lore and from the verbal traditions sometimes recorded in such works as the Kojiki, Nihongi, and Fudoki.⁽⁶²⁾ Its primary interest is not in the personal emotions of the Taketori no Okina or of Kaguyahime, but in the series of supernatural events that constitute the plot and in the Buddhist-Taoist moral that they imply.⁽⁶³⁾ And here it is significant that waka, which in Heian prose are always associated with the expression of strong personal emotion, occur only fifteen times in the course of Taketori.

Utsubo and Ochikubo represent an enormous advance from the primitive stage of Taketori. The fairy-tale quality of the earlier work has virtually disappeared in Utsubo, and while elements of the fantastic still occur frequently in the first volume, the subsequent books centre about a relatively realistic description of Nakatada's career at the Japanese Court.⁽⁶⁴⁾

In Ochikubo, supernatural events, such as still exist in Utsubo, find no place whatsoever, and the

interest here centres entirely on the heroine's emotional reactions to the sometimes harrowing, but always plausible, events that befall her. Ikeda shews that, in Ochikubo, the didactic fairy-tale has given place to the realistic social novel.⁽⁶⁵⁾ Whether or not there is any auto-biographical basis for the events of this later denki-monogatari, the feelings which they inspire are, on the whole, as personal and direct as those described in the uta-monogatari and the nikki. In this regard, it is perhaps significant that tanka should be considerably more frequent (proportionally) in Utsubo and even in Ochikubo than in Taketori.

Development of
uta-monogatari

and denki-monogatari.

(iii) Aesthetic interest.

The third important

characteristic of kanabun

prose literature distinguished
above, its aesthetic approach,

has been shewn largely to derive (especially as it is reflected in a deep concern with nature) from the tradition of the uta. Beginning with the poems of the Kokinshû, whether the subject might be the sorrows of human love or the realisation of the impermanence in all living things, or any other aspect of personal experience, the vehicle of the imagery employed would almost invariably be some phenomenon of nature. This reference to nature to express emotions is basic to the style of Ise Monogatari, being found not only in the imagery of the uta themselves, but often in the atmosphere of the surrounding prose passages. Thus, in Dan 86, emotions of grief at the brevity of human life are crystallised in the prose description of the Nunobiki Waterfall, whose grandiose power was the original cause, and hence becomes the symbol, of Emon no Kami's melancholy. And in the

accompanying tanka, the tears which represent his grief are metaphorically identified with the pears of water dropping off a protruding stone at the top of the immense rocks.

The important role of natural beauty in kanabun literature continued in the later uta-monogatari and also in works such as the diary of Izumi Shikibu and the Makura no Sôshi, whose famous opening description of the beauties of the different seasons is undoubtedly one of the finest treatments of nature in Heian literature. A growing interest in man-made beauty is also evident. Works like Heichû Monogatari reflect a high regard for artistic ability, especially calligraphy, and an increasingly critical approach is seen in the writing of Sei Shônagon.

Nevertheless the three works of the denki-monogatari type which we still possess, and which among the books preceding Genji are sometimes alone classed as fiction, (66) are marked by a relative absence of this interest in nature. This is probably to be expected in the case of a book like Taketori, which belongs to the fairy-tale tradition, and whose purpose is obviously to tell a tale, rather than to create an atmosphere or to describe subtle human emotions by reference to nature. But in the case of a work like Ochikubo, we must look for some other reason to account for the striking absence of descriptions of nature. This reason can perhaps be found in our previous suggestions concerning the role of nature in the uta. The important part played by natural beauty in Heian prose fiction seems to be related to the connexion of the latter with the poetic tradition. And accordingly, the relative lack of importance of uta in Ochikubo Monogatari, both in number and in quality,

may well be related to its lack of interest in nature. Ochikubo is perhaps too much concerned with the telling of a story to permit elements, such as detailed description and imagery, which largely provide the basis for stylistic value. Similarly, the denki-monogatari give little evidence of interest in art, except purely as an element in the plot. Thus, in Taketori, Kuramochi's jeweller makes a very skilful model of the isle of Hôrai; but the artistic qualities of this masterpiece are never described. Again, musical talent plays an important part in Utsubo, but is viewed as a hermetic, rather than an aesthetic, accomplishment. Finally, in Ochikubo, the princess' skill with the zither is regarded chiefly as a utilitarian accomplishment exploited by her step-mother; her playing is never described in detail. (67)

In Genji Monogatari, as we shall see, the connexion between prose and poetry, temporarily attenuated in the denki-monogatari, is re-established, and the aesthetic tendencies of Heian literature, both the concentration on the beauty of nature, and the importance given to man's own efforts to create beauty as an end in itself, receive what is perhaps their greatest expression.

<p>Development of <u>uta-monogatari</u>, and <u>denki-monogatari</u>. (iv) Narrative technique.</p>	<p>Of the four stylistic characteristics that have been selected for special discussion, only the narrative quality has been shown to distinguish the <u>monogatari</u> from other types of <u>kanabun</u> literature. Now, the tradition of <u>mono wo kataru</u>, far from originating in the Heian period, was already well established in the <u>Kigi</u>, <u>Manyôshû</u>, and <u>Fudoki</u>; (68) indeed, it would be for the anthropologist, rather than for the literary historian,</p>
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to trace the beginnings of story-telling, which in Japan, as elsewhere, depended for long periods upon oral transmission. It was only when these tales ceased to depend on the spoken word, or on the unsatisfactory kambun and jun-kambun transcriptions, and began to be written in kanabun that they can be said to have entered the realm of conscious artistic literature. Takekoto Monogatari, though in its kanabun form it probably post-dates Ise Monogatari, is the first extant specimen in the Heian period of this ancient narrative tradition.⁽⁶⁹⁾ Its use of a carefully worked out and sustained plot, and its approach to unity of action, which are lacking in both Ise and Yamato, had considerable influence, not only on the later denki-monogatari, but most probably on such works as Takamura and Heichû.⁽⁷⁰⁾ Though the disjointed quality of the early works never entirely disappears even in Genji, the tendency in every field of kanabun prose seems to be, on the whole, in the direction of some such sustained type of narrative as is adumbrated in Takekoto. This is most evident in Utsubo and Ochikubo, in which the plot element occupies such an important position. Utsubo Monogatari, while lacking any careful structural technique (especially in the opening volume, which is still very close to the stage of the fairy-tale) is the first lengthy narrative work we possess, and in this capacity can be considered a precursor of Genji.⁽⁷¹⁾ Ochikubo Monogatari, by concentrating on the central action, and strictly avoiding collateral issues such as are frequent in Utsubo, represents a great advance in the development of a single, consistent plot.

In the realm of uta-monogatari, we can observe an evolution from the loosely connected anecdotes of Ise

towards the increasingly sustained and well-knit narratives of Yamato, Takamura, and Heichû, though it must be remembered that the artistic centre of this type of work is still in the tanka, rather than in the events which are described.⁽⁷²⁾ The same tendency towards the achievement of swift, closely bound narrative can be recognised in the development of the diary form of literature from the Tosa Nikki to such comparatively well-integrated works as the Izumi Shikibu and Kagerô Nikki.⁽⁷³⁾

3. Conclusion.

In this discussion of the monogatari, we have seen that while certain general characteristics, such as the personal quality, are common to all works of this class, others, such as the interest in nature and the development of sustained narrative, belong especially to one or the other of the two principal trends, uta-monogatari and denki-monogatari. On the whole, the evolution of these two types of fiction would seem to have been in the direction of fusion, rather than in opposition. The greatest divergence is represented by the two earliest representatives, Ise and Taketori Monogatari. With the rapid development during the tenth century of the phonetic kana script as a literary medium, the prose of the uta-monogatari evolved from the simple, unconnected hashigaki of Ise towards the increasingly sustained and complicated narratives of Heichû, Takamura, Kagerô, and Izumi Shikibu, while, on the other hand, the denki monogatari, responding to an evidently growing taste for realistic accounts of contemporary life, shed the folkloric elements of the supernatural and fantastic, so prominent in Taketori,

and at the same time preserved the technique of continuous narrative.⁽⁷⁴⁾ The process of fusion, already represented by Utsubo Monogatari, in which the supernatural events of the first book give way in the subsequent volumes to a comparatively sober account of court life, reaches its culmination in Genji Monogatari. After this, uta-monogatari and denki-monogatari no longer exist as separate categories.

In the following study, not only the more obvious influence of such works as Utsubo and Ochikubo will be considered, but also those equally important artistic effects deriving from the uta, uta-monogatari, nikki, kikô, and sôshi. From the point of view of style, neither Chinese literature, nor Japanese kambungaku will be considered really important influences on Genji Monogatari, which, though transcending all other literary creations of the Heian period, belongs in every important respect, to the tradition of kanabun literature.

CHAPTER THREE

THE LANGUAGE OF GENJI MONOGATARI

1. Traditional Aspects. By its language, Genji Monogatari belongs to kanabun literature, that is, it is based on the spoken language with which the author was familiar, rather than on any foreign or distinctly literary idiom. This colloquial basis of Murasaki's language can perhaps best be suggested by a comparison of the dialogue with the narrative. However, it must first be shewn that the dialogue is relatively realistic; otherwise, the fact that it is indistinguishable linguistically from the narrative sections will indicate only that the writer is unwilling or unable to differentiate between them.

Now, in the dialogue of Genji, certain characteristics can be found which suggest that Murasaki is aiming to reproduce spoken language.⁽¹⁾ On the whole, the sentences are shorter than in the narrative; in many cases we find short interjectional phrases typical of genuine talk, e.g.

'Ide ana osana ya. Iu kai-nô mono-shitamau kana. Ono ga kaku kyô ashita ni narinuru woba, nani tomo oboshitarade, suzume kaitamau hodo yo. Tsumi uru koto zo to tsune ni kikoyuru wo. Kokoro uku.'⁽²⁾

A second characteristic of Murasaki's reported speech is the greater incidence of honorific and polite auxiliaries, such as tamau and haberu. It is natural for practical reasons that these forms should be more common in dialogue than in narrative.⁽³⁾ Thirdly, exclamatory particles,

like na, wa, kana, ya, and yo, are far more frequent in the conversations than elsewhere. Again, for purposes of emphasis, the sentence structure is sometimes inverted so that the main verb precedes the subject or the object. A fifth realistic trait in Murasaki's dialogue is the occurrence of ellipses, especially of sentences ending in particles like namu, koso, zo, and wa. Professor Ikeda quotes the following examples:

"Tokaku mitamae atsukaete namu."

"Nao mote ko ya. Tokoro ni shitagaite koso."

"Ason no kuritsuramu wa."

"Sôzu no on-shirube ni wa tashika naru wo kaku obotsukanaku haberu koso." (4)

Many similar examples of elliptical sentences used in the dialogue will appear in the course of this study.⁽⁵⁾

Murasaki further renders her dialogue realistic by varying the language according to her characters. This is particularly evident in the reported speeches of provincials and servants, and in the talk of children, which often contains errors, especially in the use of honorifics. An interesting and amusing case of unusual speech is the dialogue of the Confucian scholars where Murasaki carefully reproduces their stilted archaisms (pp.

Except for these characteristics there are no marked linguistic differences in Genji between the dialogue and the narrative. Indeed, such colloquial forms as ellipses sometimes occur in the sentences of the narrative portions themselves.⁽⁶⁾ Especially when we come to the more sustained speeches, (such as those of the Uma no Kami and Tô no Chûjô in Book 2, or that of Genji to the Emperor in Book 4, or again, in the final book, those of Kaoru to the Sôzu), where the special characteristics of rapid, personal, or emotional talk, are less evident, and

where the attitude and purpose of the speakers approximates that of the writer of narrative, it is hardly possible to differentiate linguistically between reported speech and the remainder of the text. This does not seem to be because any specifically literary qualities have been added to the speeches, but because in Genji, as in the previous monogatari, the language of the whole text is based on speech. Thus, of the two following passages, each describing a young gallant's expedition in search of adventure on a moonlit night, it would be no easy task to determine, without context, which is a report of speech and which is narrative:

Uzuki bakari ni, Hanachirusato wo omoi-ide-kikoetamaite, shinobite tai no ue ni on-itoma ete idetamau. Hi-goro furitsuru nagori no ame sukoshi sosogite, okashiki hodo ni tsuki sashi-idetari. Mukashi no on-ariki oboshi-iderarete, en-naru hodo no yûzukiyo ni, michi no hodo yorozu no koto oboshi-idete owasuru ni, kata mo naku aretaru ie no, kodachi shigeku mori no yô naru wo sugitamau.

Kaminazuki no korooi, tsuki omoshirokarishi yoru, uchi yori maka-dehaberu ni, aru uebito ki-aite, kono kuruma ni ai-norite habereba, Dainagon no ie ni makari-tomaramu to suru ni, kono hito no iu yô, 'Koyoi hito matsuramu yado namu, ayashiku kokoro-gurushiki.' tote, kono onna no ie hata yokinu michi narikereba, aretaru kuzure yori, ike no mizu, kage miete, tsuki dani yadoru sumika wo sugimu mo sasuga nite, orihaberinu ka shi. (7)

Both these passages are characterised by long and fairly involved sentences, with a profusion of grammatical appliances and honorific forms, as well as by a lack of Chinese words and constructions. Their common basis would seem to be the language spoken at Court in Murasaki's time - that is, a language with a virtually pure Japanese vocabulary, only occasionally supplemented by completely naturalized words of Chinese origin, and with a complex grammatical structure characterised by the interdependence

of clauses within a single statement and by the use of lengthy agglutinated suffixes to mark the various verb forms. (8)

Further indications that the language of Genji is based on colloquial usage can be found by comparing it with the poetic idiom in such a contemporary anthology as the Shûishû. It is an almost universal characteristic of poetry to preserve words and forms which, though originally part of the ordinary spoken language, no longer belong to it. (9) The absence of such archaisms from Genji, and its use of various euphonic changes which are obviously derived from contemporary pronunciation, lead one to suppose that its language is largely that spoken in Murasaki's circle. Among words and phraseology preserved in verse, but mostly excluded from Genji for the apparent reason that they no longer belonged to the colloquial, are the following: yû sare for yû sareba; tefu for to iu, (this form being used in Taketori when it had presumably not yet passed out of colloquial pronunciation); bera nari; the suffix -mi after the negative. (10) A large part of the pre-Heian and early Heian grammatical structure had clearly been dropped from colloquial usage by the time of Genji, and only remained in poetry. As Professor Ikeda says,

In prose, vocabulary and phraseology usually changed with the times; but the form of poetry hardly altered at all, and until the development of the haiku, kyôka, and kyôku, the old style was quite strictly preserved. (11)

Perhaps the most significant linguistic difference between Heian prose and poetry lies in the use by the former of euphonic changes which are obviously derived from the spoken language. These ombin are already evident in the kotobagaki; they continued to be used increasingly in all kanabun prose, but were rigourously excluded from

poetry. In Genji, we find such contractions as the following alongside the full forms:

<u>Contracted forms (ombin)</u>	<u>Full forms</u>
a(n)	aru
anarishi	arunarishi
amerishi	arumerishi
byô	beku
fukai	fukaki
habeshi	haberishi
hisashû	hisashiku
hitorigotsu ni	hitorigoto suru ni
ikazan	ikazari
in	imu
kakageru	kaki-ageru
kanashûte	kanashikute
karôjite	karaku shite
kikeogotsu hito	kikoegoto suru hito
kô(te)	kaku(te)
-maishi	mashishi
-meitaru	-mekitaru
motaguru	mote-aguru
nai	naki
nameru	narumeru
nanjô	nan to iu
nokoite	nokoshite
nô(te)	naku(te)
omoitarazu	omoite arazu
Sarugô	Sarugaku
tokô	tokaku
yangoto	yamu koto
yatsui	yatsushi
-Zameri	-Zarumeri (12)

Of the rather limited number of Chinese words in kanabun prose literature, including Genji, a large proportion refer to the governmental and Buddhist hierarchies, and are clearly the only terms available to designate the various ranks. Frequently these are written out at length in their on pronunciations, which are presumably those used colloquially. It is evident that such compounds as keshô, haikai, and goran were taken by Murasaki from ordinary Japanese speech, rather than directly from Chinese literature. (13)

While early works, such as Ise and Yamato, contain relatively few loan-words, monogatari belonging to the second half of the tenth century reflect approximately the same degree of Chinese influence on their vocabulary as Genji. By now a larger number of foreign words had presumably become naturalized in the cultured colloquial language. Thus, the passage in Ochikubo which describes the quarrel over the precedence of the carriages of the Kita no Kata and the Chûjô contains four Chinese words, apart from those designating rank; the comparable passage in Genji, the famous kuruma-arasoï passage, contains, in the same number of pages, three Chinese words.⁽¹⁴⁾ All these would appear to have been assimilated into the spoken language like our own common words of Latin origin.⁽¹⁵⁾

The colloquial basis of the language in Genji had two important effects upon its style; these are, on the whole, shared by its predecessors in Heian prose fiction. First, by keeping Murasaki's writing in close touch with the language spoken by herself and by the people with whom she was familiar, it encouraged the personal quality which, as we have seen (2:10), contrasts with the abstract and pedantic quality of kambungaku. For kanabun was suited, as a foreign type of idiom could never be, to express Murasaki's own patterns of experience, with their personal, emotional, and aesthetic content, and to project these patterns into a world which, though artistically of her own creation, had its model largely in the real events, people, and social atmosphere with which she was acquainted. The use of an essentially colloquial language, as opposed to that of scholarship and officialdom, encouraged the creation of realistic dialogue, spoken by realistic characters in a realistic setting. I do not suggest that this relationship between language and selection of material

is a simple causal nexus. While Murasaki's use of a basically colloquial means of expression undoubtedly influenced her literary approach, the personal quality of her originating mode of experience must conversely have inclined her to keep the language of Genji close to that of spoken usage.

The colloquial basis of Murasaki's language seems, further, to have kept her from attempting preciousness and fine writing - from which, in fact, previous kanabun literature also is remarkably free.

'There is perhaps nothing, writes Dr. Murry, more dangerous to the formation of a prose style than the endeavour to make it poetic ; (16)

and in such a closed and specialised society as that to which Murasaki belonged this danger must have been particularly great. Murasaki, by her sensitivity to the spoken language, seems entirely to have avoided poetic turns of expression and literary mannerisms.

Murasaki's dislike of a conventional language, divorced from common speech, is made explicit in the notable passage of Book 22 where Genji and Waka-Murasaki make fun of Suetsumuhana's old-fashioned, cliché-ridden letter. The trite quality of the lady's wording prompts Genji to a general criticism of contemporary writing. He regrets that most modern poems, both professional and amateur, are every bit as stereotyped as Suetsumuhana's uta; he particularly objects to the use, even in poetry, of such wording as kara-koromo tamoto nururu, matoi, and adabito, which was once, at the time of the Manyôshû, full of emotional significance, but which has now dropped out of the rank of imamekitaru koto-no-ha, and become the invariable constituent of a sterile poetic language. (17)

Besides sharing in this tradition of colloquial usage,

the language of Genji has certain other obvious affinities with that of previous kanabun literature. The most conspicuous is the frequent use of quotations, chiefly of Japanese poetry, which indeed Murasaki carried to far greater lengths than any of her predecessors, with the possible exception of Sei Shônagon.⁽¹⁸⁾ Most of the verse in Genji is chosen from the vast store of poetry - Chinese, Sino-Japanese, and Japanese - with which Murasaki Shikibu and her cultured contemporaries were familiar.⁽¹⁹⁾ The frequent use of quotations adds considerable interest and variety to Murasaki's writing. Since they are never forced, always fitting naturally into the body of the text, the danger of ostentatious preciousness is avoided. It should be noted that the passages are never quoted in extenso. For Murasaki to give more than a single line or phrase of the quotation would be to lose the quality of allusiveness that seems to have been so prized in her time.⁽²⁰⁾ Also occasionally, when it suits her purposes, Murasaki will alter the wording of the original.⁽²¹⁾

The following two passages provide typical examples of Murasaki's quotations from Chinese and Japanese literature. In the first passage, Genji's father mourns the death of Kiritsubo, and compares her in his mind to Yang Kuei-fei, the favourite of Emperor Ming Huang. He examines a picture-scroll of the Ch'ang Hên Ke:

E ni kakeru Yôkihi no katachi wa, imijiki eshi
to iedomo, fude kagiri arikereba, ito nioi nashi.
Taieki no fuyô, Biyô no yanagi mo, ke ni kayoitarishi
katachi wo, karameitaru yosô wa: uruwashû koso arikeme,
natsukashû rôtagé narishi wo oboshi-izuru ni, hana-
tori no iro ni mo oto ni mo yosoubeki hô zo naki.
Asa-yû no koto-gusa ni, ha wo narabe, eda wo kawasamu
to chigirasetamaishi ni, kanawazarikeru inochi no hodo
zo, tsuki-sezu urameshiki....⁽²²⁾

The underlined phrases are from Po Chû-I:

'T'ai(4) yeh(4) fu(2) jung(2) wei(4) yang(1) liu(3)
Fu(2) jung(2) ju(2) mien(4) liu(3) ju(2) mei(2),'

and

'Tsai(4) t'ien(1) yüan(4) tso(4) pi(3) yi(4) niao(3),
Tsai(4) ti(4) yüan(4) wei(2) lien(2) li(3) chih(1).'
(23)

The second passage, which centers about a quotation from Ise Monogatari, is in a lighter vein. Kashiwagi confesses to Nyosan in a letter that he has spied her clandestinely through her window:

'Hitohi kaze ni sasowarete, mi-kaki-ga-hara wo
wake-iritehabeshi ni, itodo ika ni mi-otoshitamaikemu.
Sono yûbe yori, midari kokochi kaki-kurashi, ayanaku
kyô wo nagame-kurashihaberu.' nado kakite.... (24)

The reference is to a poem in Section 99 of Ise, (which appears also in the Kokinshû under the heading of love-poems):

'Mizu mo arazu
Mi mo senu hito no
Koishiku wa
Ayanaku kyô ya
Nagame-kurasamu.' (25)

In her technique of quotation, as in so many aspects of her style, Murasaki's originality lies, not in the invention of any new literary method - for the use of quotations was, in her time, entirely conventional - but in her ability to derive the utmost effect from existing traditions. (26)

Less conspicuous than these quotations, are the various phrases that Murasaki borrowed, often word for word, from her predecessors. Most of these derivations were probably unconscious. Nevertheless, they are sufficiently frequent, especially at the beginning of Genji, (when the influence of previous literature was evidently greatest), to demand separate attention. Among traditional phrases, we have already (2: 18) come across the opening words of the entire work, Izure no on-toki ni ka, which coincide with those of

the Ise Shû. The final sentence of Kiritsubo also has a distinctly archaic flavour, both in its actual wording and in its annalistic attitude, (reflected in the alternative explanation concerning Genji's name), which is reminiscent, as Dr. Waley points out, of early Japanese chronicles: (27)

Hikaru-kimi to iu na wa, Koma-udo no mede-kikoete,
tsuke-tatematsurikeru to zo, ii-tsutaetaru to namu. (28)

There is a similarity between this passage and the ending of Taketori Monogatari, which also consists of an explanation concerning a name. (29)

The early books of Genji abound with similar examples, in which the annalistic approach results in archaic linguistic effects. (30) Such an example is the end of Book 6, "Kakaru hito-bito no suezue ika narikemu", (31) which, in its naiveté and simplicity of construction, seems to belong far more to the general tone and language of such early works as Taketori than to the complex, courtly style of Genji.

Dr. Shimazu mentions numerous probable word-for-word derivations from earlier works - for example, a passage in Book 22 taken from Taketori; one part of the description of Tamakatsura's voyage to Kyôto, taken from Tosa Nikki; one of the uta in Book 1 which, while ostensibly original, is almost certainly based on one from a similarly worded poem in Akazome Shû; and various descriptions, such as that of the snow-mountain in Book 20, which seem to be drawn from Makura no Sôshi, a work with which Murasaki was undoubtedly familiar. (32) Though many such derivations may be conjectural, they can hardly all be due to coincidence, As the work progressed, they became less frequent, and the final books seem to be almost free from them.

To conclude, the criterion of literary merit suggested by Mr. John Lehmann is indeed applicable to Murasaki

Shikibu, whose language, while based upon that spoken by her contemporaries, belonged, at the same time, to the literary development of Heian prose:

The degree to which an author is sensitive to the common language of his day, or rather the various levels of language used among living men, and the relation of that language to the language of literary tradition, will more often than not provide the clue to his success or failure, his significance to his contemporaries or the reasons for his rediscovery by a later generation. (33)

2. Development in Language.

While the language of Genji Monogatari belongs to the tradition of kanabun literature, we may gather, even from a rapid reading of the first page of Kiritsubo, that it represents a great change from preceding monogatari. Before discussing the nature of this development, two reasons for the relative complexity of Murasaki's diction will be suggested - one social, the other personal. The first of these is the evident change in the spoken idiom on which prose literature was based. The colloquial language with which the author or authors of Ise Monogatari were familiar, and which is reflected in their writing, was characterized by a pure, simple, almost child-like vocabulary, with relatively few particles or adjectival and adverbial phrases, and by short, straightforward sentences. About a century later, at the time of Murasaki Shikibu, the cultured court speech, or kyûteigo, had developed apace: a rich vocabulary with many more words of Chinese origin was now in use, together with a profusion of intricate grammatical appliances and honorific forms, contained in long and complex sentences. It is, according to Dr. Florenz, 'the transition from a hut to a palace'; (34) yet the scholars of the Kokugaku

movement of the 17th. and 18th. centuries on the whole preferred the 'virile simplicity' of the old-fashioned language to the elaborations of Genji. Even Motoöri writes:

The later monogatari may make more interesting reading, but in the beauty of its language the "Ise" far surpasses them all. (35)

The excessive purism of these scholars seems to have blinded them to the fact that, in literary criticism, the only criterion for judging a writer's language is its adaptability as an instrument of expression.⁽³⁶⁾ The elaborate kyûteigo which Murasaki used as the basis for her writing must be judged, not according to any preconceived standards of pure Japanese, but by its ability to express the particular types of experience which she wished to convey.

We have seen (2.24-6) that Professor Ikeda attributes the changes in the colloquial language to the increasing influence of women in Heian court society; but I have submitted that there is a logical weakness when he argues from certain linguistic characteristics in works written by women to the existence of a specifically feminine language, which, by the time of Sei and Murasaki, had suppressed the men's language as a literary medium. Whether or not a feminine language did actually exist, there can be no doubt that the diction on which Genji is based is closer to that of such works as Kagerô Nikki, Izumi Shikibu Nikki, and Makura no Sôshi, than to that of Utsubo and Ochikubo, which were probably written by men. Frequency of adjectival and adverbial phrases, complexity of grammatical structure, length of sentences, and high incidence of honorific usage are among the more conspicuous characteristics of the language that had evidently become established in upper-class circles by

the last decades of the tenth century; these are all to be found in the writings of the court-ladies, including Murasaki, to a far greater extent than in any earlier monogatari.

This difference between kanabun literature evidently based on an elaborate courtly language, and that based on a relatively simple speech belonging to a somewhat earlier period, can perhaps be suggested by a comparison of the opening sentences of Kagerô Nikki and Genji Monogatari, on the one hand, with those of Tosa Nikki and Ochikubo Monogatari, on the other. The language of Genji will be found to be closer to that of Kagerô than to that of Ochikubo, which, in point of simplicity, is not far from the language of Tosa Nikki:

(Tosa Nikki) Otoko mo su naru niki to iu mono wo, onna mo shite mimu tote suru nari. Sore no toshi, shiwasu no hatsuka ammari hitohi no hi no inu no toki ni kado desu. Sono yoshi isasaka mono ni kaki-tsuku.

(Ochikubo Monogatari) Ima wa mukashi, Chünagon naru hito no musume amata mo tamaeru owashiki. Oigimi, Naka no Kimi ni wa muko-dori shite, nishi no tai, higashi no tai ni, hanabana to shite sumasetatem-atsuritamau. San-yon no kimi ni mo, moki-setatematsuritamawamu tote, kashizuki zo shitamau.

(Kagerô Nikki) Kaku arishi toki sugite, yo no naka ni ito mono hakanaku, to-ni-mo kaku-ni-mo tsukade yo ni furu hito arikeri. Katachi totemo hito ni mo nizu, kokoro-damashii mo aru ni mo arade, kô mono no yô ni mo arade aru mo kotowari to omoitsutsu, tada fushi-oki-akashi-kurasu mama ni, yo no naka ni ôkaru furu-monogatari no hashi nado wo mireba, yo ni ôkaru soragoto dani ari, hito ni mo aranu mi no ue made, kaki-niki-shite, mezurashiki sama ni mo ari namu. Ame-ga-shita no hito no shina takaki onna to towamu tameshi ni mo seyo ka shi to oboyuru mo, sugishi toshi-tsuki goro mo koto mo, obotsukanakarikereba, sate mo arinubeki koto namu ôkarikeru.

(Genji Monogatari) Izure no on-toki ni ka, nyôgo, kôï amata sôraitamaikeru naka ni, ito yangoto-naki kiwa ni wa aranu ga, sugurete tokimekitamau arikeri. Hajime yori, ware wa to omoi-agaritamaeru on-kata-gata, mezamashiki mono ni otoshime-sonemitamau. Onaji hodo, sore yori gerô no kôï-tachi wa, mashite yasukarazu. Asa-yû no miyazukae ni tsukete mo, hito no kokoro wo ugokashi, urami wo ou tsumori ni ya arikemu, ito atsushiku nari-yuki, mono kokoro-bosoge ni sato-gachi naru wo, iyoïyo akazu aware-naru mono ni obôshite, hito no soshiri wo mo e-habakarasetamawazu, yo no tameshi ni mo narinubeki on-motenashi nari. (37)

The linguistic differences between Genji and its predecessors result, not only from that fact that it was the first monogatari whose diction was based on the elaborate kyûteigo, (previously used only in such works as Kagerô Nikki and Makura no Sôshi), but also from the deliberate stylistic technique of Murasaki herself. This conscious preoccupation with the technical processes of her art is suggested by the frequency with which she discusses the aims and methods of creative writing. We have noticed the reference in Book 22 to the dangers of linguistic conventionalities. Other critical remarks occurring both in her diary and in her novel will be discussed later. (38) Meanwhile, the following observation made by Genji during his famous literary conversation with Tamakatsura is germane to the study of Murasaki's language:

Mata ito arumajiki koto kana to mirumiru, odorodoroshiku torinashikeru ga me-odorokite, shizuka ni mata kiku tabi zo nikukeredo, futo okashiki fushi, arawa-naru nado mo arubeshi. (Appendix I)

Dr. Waley interprets odorodoroshiku torinashikeru ga me-odorokite as referring specifically to the use of language as a means of commanding the reader's credulity:

Or again we may be persuaded by a writer's eloquence into accepting the crudest absurdities, our judgement being as it were dazzled by sheer splendour of language. (39)

Whether we accept this interpretation, or that of Motoöri, who considers that Genji is here referring more to the choice of extraordinary events ("bdoroodoroshiku me samuru yô no koto") than to the use of dazzling language,⁽⁴⁰⁾ there can be no doubt that, both in her construction and in her actual prose, Murasaki aimed to achieve effects belonging to the conscious art of fiction, and that accordingly she did not limit herself to the choice of everyday events and to the consistent use of an ordinary, colloquial language. As Professor Ikeda says,

[The language of Genji] while belonging to colloquial usage, has undergone the processes of conscious style, and hence is certainly not the same as the spoken language. (41)

Murasaki's language Ikeda writes, is kôgo-teki, not kôgo; for no society, however aesthetically inclined, could speak a language so complex and refined as that which is used, not only in the narrative, but in the dialogue of Genji. Ikeda detects a slightly stilted ring in Murasaki's language, and these qualities are to some extent inevitable in any literary style which, (except in some reported conversation), excludes the frequent ellipses and actual grammatical errors of ordinary speech.⁽⁴²⁾ In any case, too little is known about the details of the Heian language to permit an accurate estimate of how far Murasaki's deliberate stylistic technique removed her language from that of colloquial usage. We can only say that, in Genji, she used the vocabulary, grammar, and syntax of her circle as the raw materials for the creation of an individual literary language, in which, as we shall see, the deliberate selection of words, the ordering of the sentences and paragraphs, and the fullest use of the aesthetic, rhythmical potentialities of language to express deep emotions and to produce sensuous descriptions,

were carried to a far greater extent than in any preceding monogatari, including both early compilations such as Ise and relatively recent works like Ochikubo.

3. Analysis of Language.

Having suggested two reasons for developments in Murasaki's writing, we may now briefly analyse her

language. The following discussion will be aimed primarily at locating those aspects most significant for comparative criticism.

In vocabulary and grammar, the principal changes from previous monogatari are in the direction of richness and complexity. Nearly any random comparison of passages in Genji with those in earlier works of fiction will indicate that Murasaki had at her disposal a far larger stock both of words and of phrases having the unity of words. In her writing, the almost child-like vocabulary of such early books as Yamato Monogatari had developed into one which, though still restricted, was sufficiently varied to express the most complicated experiences.⁽⁴³⁾ One is especially struck by Murasaki's increased use of descriptive words and phrases -- a characteristic which she shares with contemporary writers like Sei Chônagon, but which differentiates her style from those of earlier writers of monogatari. Referring once more to the kuruma-arasoï passages in Ochikubo and Genji, we find that, in the same number of pages, Murasaki uses approximately twice as many adjectives as her predecessor, despite the fact that in this case the proportion of adjectives to nouns is unusually low for Genji. A comparison of random passages in Genji reveals even more startling results: while Genji contains one adjective to about every two or three nouns, and one adverb to about every two or three verbs, Yamato has no more than one adjective and one adverb to

every seven or eight nouns and verbs respectively.⁽⁴⁴⁾ The simple vocabularies of Ise and Takekoto contain proportions similar to those of Yamato. Now this increased frequency of adjectival and adverbial words and phrases is not, in itself, in the nature of a stylistic merit; on the contrary, the constant repetition, in both her prose and her poetry, of certain descriptive and emotional words, such as uruwashi, utsukushi, ushi, ayashi, kurushi, and katashi, and of intensifying adverbs, like ito and utate, tends to deprive them of their significance, and hence to weaken her style. Here it must be admitted that Murasaki frequently fails to avoid those very pitfalls of conventionality which Genji criticises in his conversation about Suetsumuhana's archaistic language.⁽⁴⁵⁾ Besides, the repetition of adjectival and adverbial phrases, like ayashiki and obotsukanaki, in close succession, and often in the same sentence, may seem to the Western reader to constitute a serious flaw in the rhythm of Murasaki's language. But it must be remembered that "elegant variation" of language had not been practised in either Chinese or Japanese literature; on the contrary, to repeat a word or phrase several times on the same page appears to have been considered a stylistic merit.⁽⁴⁶⁾ In any case, despite the dangers of conventionality and monotony, Murasaki's extensive use of adjectives and adverbs had a very positive effect, in that it contributed towards the emotional and sensuous quality of her writing.

The comparatively rich vocabulary of Genji is supported by a complex grammatical structure, evidently based on the spoken language of the day, though undoubtedly having undergone a process of conscious stylistic polishing. Here again Murasaki's language is closer to that of contemporary women's diaries and zuihitsu than to that of

previous monogatari. This can readily be seen from a comparison of the opening pages in Ochikubo, Kagerô, and Genji, quoted above. Murasaki handles with evident ease an intricate system of agglutinative forms composed of multiple verb suffixes and conjunctive particles; her language abounds in such combinations as -bekeredo, -zaritarikereba, -narinikeredomo, -zarishikaba, -renubekari, and -saseraretaraba, which, though occasionally used even in such an early work as Ise, are comparatively rare in the monogatari of the tenth century.

The constant use of -keri, for statements past and present, certain and dubious, seems to be characteristic of the simple language of Ise. Dr. Roggendorf indicates that even Taketori reveals a greater differentiation of function in verb forms than Ise, and suggests that this may be a further proof of the latter's historical primacy.⁽⁴⁷⁾ In any case, when we come to Murasaki's writing, we find an extraordinary advance in this process of differentiation. A large variety of tense suffixes, including -keri, -ki, -meri, -nu, -tari, and -tsu, are found side by side, each evidently denoting a special tense and aspect.

Some of the examples of lengthy agglutinative constructions given above call attention to Murasaki's habitual use of conjunctions, especially of the particles -ba and -do(mo). Other connecting forms in which her language abounds are the particles ni, ga, wo, mo, nagara, to, kara, yori, the plain conjunctive form of the verb, and the various conjunctive terminations, such as -te, -tote, -nite, and the negatives -de and -zu. Besides these conjunctions, Murasaki makes considerable use of the various adverbial connecting words and phrases, such as koko ni, koko wo motte, mata, and sate. None of these

forms, nor indeed any among the profusion of grammatical appliances found in Genji, would appear to be original with Murasaki; rather, it is their constant recurrence throughout the fifty-four books that sets her language in such impressive contrast with that of earlier monogatari like Ise and Taketori, in which unadorned statements of fact follow each other almost abruptly, and even with that of more nearly contemporary works like Utsubo and Ochikubo.

Frequency of adverbial particles is another characteristic of Murasaki's language. Intensifiers (kyôji) such as mo, nan, namu, zo, koso, sae, dani, damo, and sura, occur throughout; these, as well as other particles, like ya, ka, nado, are found far more than in any earlier monogatari. The frequency of intensifying and exclamatory particles is, incidentally, considered by Professor Ikeda to be a sign of feminine language.⁽⁴⁸⁾

Perhaps the element that tends most of all to give the language of Murasaki its air of complexity is the constant use of honorifics, especially of honorific auxiliary verbs added to the already lengthy agglutinations, and producing such combinations as matasetamaikeredo, môdetemaishikaba, owasetamawazumba, and sakihaberikeraba. By far the most common of these honorific auxiliary verbs in Genji is the pair tamau and tamaeru; they indicate respect, on the part of the author or of the speaker, for the person who is performing the act described in the main verb, and seem to correspond approximately to the modern forms o-conjunctive-ni naru or ni nasaru.⁽⁴⁹⁾ It is accordingly natural that Genji, in which there is an attitude of deferential respect,⁽⁵⁰⁾ should contain few sentences without at least one -tamau or -tamaeru form, and that usually these honorific auxiliaries should occur in close succession, as in the

opening passage of Book I. Only slightly less common is the polite verb haberu, which, in the same way as the modern gozaimasu, seems to denote special respect for the person one is addressing, and which, strictly speaking, cannot be used of the second person. Among other honorific and polite auxiliary verbs that occur frequently throughout Genji, are tatematsuru, sôrô, owasu, owaseru, môsu, masu, mesu, and kikoeru.⁽⁵¹⁾

Besides these auxiliaries, Murasaki uses many independent verbs with various shades of honorific and polite significance, such as goran-su, obosu, mairu, môderu, oboyu, varu, notamau, notamaeru, and the rather vague mono-su.⁽⁵²⁾ They are frequently combined with the passive and causative suffixes -ru, -raru, -su, -sasu, and -shimu used honorifically in their different inflections.

These honorific forms, together with the prefixes -o, -on, -mi, and -go, are considered by Professor Ikeda to be the essential earmarks of the feminine kyûteigo, which prior to Murasaki, had never been used consistently in any sustained narrative work.⁽⁵³⁾ Too little is known, about differences between the masculine and feminine languages in the Heian period to permit us to conclude reliably from the modern feminine predilection for honorifics that a similar tendency existed one thousand years ago;⁽⁵⁴⁾ but it seems plausible that the honorific idiom of Genji should have corresponded to that used at about the end of the tenth century, not exclusively in court circles, but also in the type of cultured upper-class families to which Murasaki belonged. That this honorific usage was well established in Murasaki's time can be gathered from many references in Makura no Sôshi. For example, under the section entitled Nikuki Mono, Sei expressed indignation at the use of owasuru and notamau

in reference to servants, and ironically suggests that, since some boorish masters say owasuru of their inferiors they might as well say haberu of themselves. (55)

A linguistic comparison of the Heian monogatari will suggest that this honorific usage developed considerably during the period between Ise and Genji. Ise Monogatari, though it describes a hero and a society very similar to those of Genji, contains few forms like -tamau and -haberu; if both works are based on the cultured colloquial languages of their respective times, we must conclude that the use of these forms became more frequent as the period progressed. Utsubo Monogatari, most of which probably belongs to the latter part of the century, contains considerably more honorifics than Ise, Taketori, or Yamato; but even here they are not as frequent as in Genji, which in this respect, as in so many others, is closer to works like Kagerô and Makura no Sôshi than to its predecessors among the monogatari.

Turning now to the sentence structure of Genji, we are struck in the very opening pages of Kiritsubo by the length and complexity of the sentences, consisting of immense networks of principal and subordinate clauses - often a dozen or more in succession, each ending in some conjunctive form - and capped by a weighty agglutinated verb. Nowhere can the contrast between the language of Genji and that of previous monogatari be seen more clearly than in their sentence-structure. The uniformly brief, almost jerky sentences of Ise and Taketori have given place to periods of great length and intricacy, capable of endless variety, and adequate for the description of the most involved experiences. In his ingenious, though somewhat mechanical, study of Tsutsumi Chûnagon Monogatari,

Dr. Fujita Tokutarô insists that the entire course of Heian literature reflects a steadily increasing length in sentence-structure; he goes so far as to suggest that a relative chronology can be based on this phenomenon, the monogatari with longer sentences necessarily being the later works.⁽⁵⁶⁾ We may not agree with the methodology of Dr. Fujita's criticism, but we must recognise that there is a remarkable correspondence, at least in the monogatari of the tenth century, between the number of words per sentence and the date of the work. Thus the average length of Murasaki's sentences is approximately the same as that of the sentences of her contemporaries, Izumi Shikibu and Sei Shônagon, but considerably greater than that of the sentences in Ochikubo Monogatari. Referring once more to the kuruma-arasoï passages - and it should be noted that, since we have here primarily a description of action, Murasaki's sentences are briefer than usual - we find that the periods of Genji are considerably longer and more involved than those of the earlier work. A comparison of the opening sentences of Genji with those in Ise, Taketori, Yamato, Utsubo, and Ochikubo will also indicate that, in Murasaki's writing, sentence structure has attained an unprecedented degree of complexity.⁽⁵⁷⁾

This characteristic of lengthy, complicated sentence structure, already conspicuous in the opening books of Genji, becomes even more pronounced as the work continues, and in the last five books,⁽⁵⁸⁾ sentences such as those in the following passage, are frequent. The passage is taken from the final book. The Sôzu has just told Kaoru that he is reluctant to help him meet Ukifune now that she has become a nun. Kaoru, in a mood of mild indignation, tries to allay the old priest's (entirely justified)

suspicious concerning his intentions towards the young girl. Kaoru's speech follows upon the Sôzu's, without any break in the sentence:

[Sôzu] '... Ima wa tada on-mizukara tachi-yorasetamaite, arubekaramu koto wa, mono-sesasetamawamu ni, nan no toga ka haberamu.' to môshitamaeba, uchi-waraite, [Kaoru] 'Tsumi enubeki shirube to, omoinashitamauramu koso hazukashikere. Koko ni wa, zoku no katachi nite ima made sugusu namu ito ayashiki. Iwakenakarishi yori, omou kokorazashi fukaku haberu wo, Sanjô no Miya no kokoro-bosoge nite, tanomoshigenaki mi hitotsu wo yosuga ni oboshitaru ga, sari-gataki hodashi ni oboehaberite, kakazurairahaberitsuru hodo ni, onozukara kurai nado iu koto mo takaku nari, mi no okite mo kokoro ni kanai-gataku nado shite, omoinagara sugihaberu ni wa, mata e-saranu koto mo, kazu nomi soitsutsu sugusedo, ôyake-watakushi ni, nogare-gataki koto ni tsukete koso sa mo haberame, sarade wa Hotoke no sei-shitamau Hô no koto wo, wazuka ni mo kiki-oyobamu koto wa, ika de ayamataji to tsutsushimite, kokoro no uchi wa hijiri ni otoribaheranu mono wo, mashite ito hakanaki koto ni tsukete shi mo, omoki tsumi ebeki koto wa, nadote ka omoitamaemu. Sara ni arumajiki koto ni haberu. Utagai-obosumaji. Tada itôshiki oya no omoi nado wo, kiki-akiramehaberamu bakari namu, ureshû kokoro yasukarubeki.' (59)

The modern texts, (upon which the above punctuation is based), treat the section from iwakenakarishi to omoitamaemu as one sentence, although, strictly speaking, the perfect inflection -me of the future suffix -mu following the adverbial particle koso is equivalent here to the predicative form, and therefore logically divides the sentence into two parts. If we accept the modern division, it will be seen that the sentence consists of about fifteen principal and subordinate clauses, as well as of numerous dependent clauses, connected with various degrees of fusion by yori, wo, nite, ga, -te, ni, -do, mo, and the conjunctive inflexion of the verb. Periods such as this, which in a polished English translation must be broken into half a dozen or more sentences,⁽⁶⁰⁾ could never figure in any monogatari preceding Genji, and, with one or

two exceptions in Makura no Sôshi, are not even to be found in late tenth century works.

Kaoru's speech reflects another element in sentence construction - the deliberate variation of length and complexity. It would be unthinkable for a conscious stylist like Murasaki to have a ponderous sentence, such as that from iwake nakarishi to omoitamaemu, followed by one equally complicated. Instead, it is succeeded by three brief sentences, the second consisting of only one word. Similarly, the weightiness of Kaoru's speech is balanced by the terse, almost humorous brevity of the Sôzu's reply: 'Ito tôtoki koto.' Variation of sentence structure and syntax is a definite characteristic of Murasaki's language, and one that distinguishes it from early works like Ise, in which one short, simple sentence follows another with sometimes monotonous regularity. Thus, in the following typical passage from the second section of Ise, the vocabulary, verb forms, and sentence structure are all marked by repetition:

Nishi no miyako ni onna arikeri. Sono onna yo
no hito ni wa masarerikeri. Sono hito katachi yori
wa kokoro namu masaritarikeru. (61)

The richness and complexity of Murasaki's language cannot, in themselves, be considered literary merits. It is only if they can be shewn to have contributed in a positive way to her style, (in other words, to her capacity for clearly communicating experience), that these aspects of her writing can be judged beneficial. Now, until we become accustomed to the language of Genji Monogatari, we may feel that it is often hopelessly involved and confusing. The grammar, with its agglutinative verb

forms, may strike us as clumsy, the loosely meandering sentences, with their changing subjects and objects, as vague and often impenetrable, and Murasaki's language, on the whole, as prolix and obscure, sadly wanting in the plain conciseness of such works as Ise and Taketori. Sir George Sansom compares the language of Genji with the Chinese:

.... (Genji Monogatari) cannot be said to display any of the merits of conciseness which distinguish written Chinese. Owing to the structural peculiarities of Japanese, it is composed of incredibly long sentences, terribly involved, and to modern readers at least sometimes obscure; and since its characters are persons of high court rank, it so abounds in honorific words and phrases that it is sometimes difficult to disentangle them. For a leisurely description of the elaborate, ceremonious, and artificial life about the Court, such a style was well suited, but it may readily be imagined that the interminable and intricate Japanese sentence leading through a maze of gerunds up to a far-distant final verb, the complicated system of agglutinative suffixes, even the length of individual words when written out syllable by syllable in kana instead of figured by a single symbol, were, for more immediately practical purposes than those of romance, not so convenient as the brief and simple constructions of Chinese. (62)

Such criticisms of Murasaki's language are not restricted to Western readers. Among modern Japanese scholars, Professor Ikeda contrasts the frequently enigmatical language of Genji with the plain wording of early "masculine" works, and adds that the former has a decided tendency to be verbose.⁽⁶³⁾ Similarly, Dr. Onoe criticizes the obscurity of certain parts of Shikibu's writing.⁽⁶⁴⁾ Miura says,

As a result of leaving out subjects and proper nouns, her sentences lose their clarity and become obscure and hesitating, while her plot becomes monotonous, and quite easily tends to be drawn out..⁽⁶⁵⁾

And a modern author, Masamune Hakucho, goes so far as to suggest that, for the well-educated Japanese, Dr. Waley's translation is easier to understand than the original.⁽⁶⁶⁾ If this charge of obscurity can be upheld, we shall be confronted with a grave, if not fatal, defect in Murasaki's style - and one that exists in her work far more than in that of any predecessor.

Now it may be significant that early commentators, including Motoöri, (while often, for largely didactic reasons preferring the "purity" of Ise's language to the complexity of that in Genji), are not troubled by any obscurity in Murasaki's writing, such as is noticed by modern critics. The textual notes in Books Three to Nine of the Tama no Ogushi are comments on interesting passages rather than explanations of obscure wording. This suggests that the difficulties in understanding parts of Genji may result more from insufficient knowledge on the modern reader's part than from any intrinsic obscurity. Scholars like Kamo Mabuchi and Motoöri Norinaga were so immersed in the cultural atmosphere of the Heian period that they were able to respond, in a way that for the modern reader is completely impossible, to the most subtle allusions and suggestions in the literature of the Fujiwara period.

Here we should refer to what appears to have been a characteristic of cultured Heian circles, namely, the fear of explicitness.⁽⁶⁷⁾ If Murasaki had any audience in mind, it consisted of a small, almost esoteric clique, which in literature, as well as in painting and music, preferred suggestion to statement, the subtle hint to the obvious explication. In so far as there is any obscurity in Murasaki's language, it resulted from the desire to avoid words and phrases that her critical audience might have

deemed superfluous, rather than from the actual complexity of her sentences. In fact, the real difficulty in understanding Genji does not derive from any nimety of language, but from the frequently laconic way in which Murasaki expressed experiences that are unfamiliar to the modern reader.

Turning now to some of the specific characteristics that have been shewn to distinguish the writing of Genji from that of previous monogatari, we shall attempt to determine how much these qualities contributed positively to her style. In the first place, the honorific usage, with the resulting ornateness and complexity, is essential to Genji, in which all the important characters belong to the highest rungs of society, and in which one aspect of the atmosphere that pervades the entire work is the mood of pomp and ceremony.⁽⁶⁸⁾ The constant honorific verb-endings serve not only the practical purpose of identification, which in European languages is accomplished by pronouns, but also to remind us throughout that the people of whom Murasaki is writing - Emperors and Princes, Prime Ministers and Counsellors, Imperial Concubines, and ladies-in-waiting - all belong to the most advanced reaches of an elevated aristocracy, to which the author's attitude, and, (in so far as we are receptive to the atmospheric suggestion in Genji), our own, must be one of awe and respect.⁽⁶⁹⁾ The very opening phrases, 'Izure no on-toki ni ka, nyôgo, kôï amata sômitamaikeru naka ni...'⁽⁷⁰⁾ set the honorific tone that is to be maintained throughout the fifty-four books, and which makes one feel that the writer is looking up, and, to some extent, back, to a society of almost ideal brilliance.⁽⁷¹⁾ It need hardly be said how different this tone is from that in a work like Taketori

Monogatari, which is characteristically introduced by a straightforward, unceremonious 'Ima wa mukashi, Taketori no Okina to iu mono arikeri.' (72)

The second characteristic is the length and involvement of Murasaki's sentences. Just as the honorific usage corresponds to attitude of respect for her characters, so the frequency of ponderous, complicated sentences reflects the weight and complexity of Murasaki's thought. The long sentences, with their numerous interconnected clauses, are, like those of Marcel Proust, ideally suited for the mobile and delicate description of external events, and more especially of the involved psychological processes expressed in the thoughts and speeches of the characters. (73) Such is the passage quoted earlier from Book 54. In one smooth, slowly-moving sentence, divided here and there by conjunctive pauses, and gradually unfolding itself like a picture-scroll, Kaoru covers the various stages of his life, tells of his religious hopes and of the secular obstacles to their realization, and concludes by asking how, in view of all this, he can possibly be suspected of harbouring immoral designs on a nun. The sentence in its length and complexity is the very reflexion of Kaoru's endless introspectiveness and soul-searching. (74) And in so far as the sentence is obscure, so also is Kaoru's motivation. Like his putative father, Genji, he is a master at self-deception, and in this passage we do not know whether his attitude towards the Sôzu is purely hypocritical, or whether he has actually been able to convince himself that his intentions are as pure and noble as he says. The various parts of this sentence, which is in reality the exposition of a single thought, belong together logically, and any division into separate sentences could only have a weakening effect. The sentence is indeed long, but

never unco-ordinated, for each conjunctive form helps to bind the parts into an inseparable whole, and is intimately connected with the next; the close texture which results is one of the most important factors giving Murasaki's language its rhythm.

Long, complex sentences such as this occur increasingly throughout Murasaki's work, and especially in the final books of Genji, in which the thoughts and speeches of the characters, notably of Ôigimi, Kaoru, and Ukifune, are more than ever charged with intricate analyses of motivation and with complicated religious speculations. It is natural that in previous monogatari, whose thought is relatively simple and direct, the constructions should, on the whole, be less involved than in Genji.

Once we become accustomed to the complexity of Murasaki's language, we find that, far from being clumsy, prolix, and obscure, it is actually an accurate and sensitive medium for expressing the complicated experiences about which Murasaki is writing. By her amazing command of the resources of an intricate language, she is able to describe lucidly the psychological involvements of peculiar and complicated characters like Kashiwagi and Kaoru. As Dr. White observes,

Allowing for the courtly turn of phrase, the language used is simple and direct. It is only because the subject is complex that the sentences are involved and at the worst it is the vehicle employed that is inadequate to carry the load of thought. (75)

Similarly, Dr. Aston insists that, while the sentences of Genji are long and complicated, the expression, paradoxically, is concise, clear, and even simple. He writes:

Others have objected to the style of the Genji as wanting in brevity. It must be admitted that its long, involved sentences contrast strongly with

the direct, concise manner of the Ise Monogatari. But, as Motoöri points out, a brief style may be a bad one, and lengthy sentences full of detail may best fit the subject. Murasaki no Shikibu's fulness is not prolixity. (76)

Murasaki's language contains other elements having an important bearing on her total style. First, her frequent use of adjectival and adverbial words and phrases, as well as of intensifying and exclamatory particles, tends to give emotional, lyrical quality to her writing; this it shares more with the uta-monogatari and actual poetry than with works like Taketori and Ochikubo. It is significant that when powerful feelings are described, they are almost always those of poignant grief, or at least of overpowering melancholy. Accordingly, by far the most frequent adjectives and adjectival phrases are such as the following, whose somewhat excessive recurrence has already been noticed (.3:17):

aenaki	kanashiki	kokoromoto-naki
asamashiki	katawara-itaki	kuchioshiki
aware-naru	kokoro-asaki	kurushiki
ayanaki	kokoro-bosoki	mune-itaki
ayashiki	kokoro-gurushiki	nayamashiki
hashitanaki	kokoro-sugoki	obotsukanaki
itodoshiki	kokoro-uki	osoroshiki
itôshiki	kokoro-yowaki	shimeyaka-naru
		uki

Exclamations of great joy are virtually absent from Genji. For Genji himself, and far more for people like Kaoru, to be sensitive and emotional, (that is, mono no aware wo shiru), was almost synonymous with being unhappy. To every ten descriptive words expressing grief, there is hardly one in which feelings of elation, or even satisfaction, are implied. (77)

The emotional quality of Genji is conspicuous in the language of the opening book, which poignantly describes the Emperor's despair at the death of his favourite concubine.

Professor Ikeda contrasts the subjective, lyrical quality of this famous description with the cool and objective language used to narrate the after-effects of Kaguyahime's ascension at the end of Taketori, an event which logically would inspire at least as much grief.⁽⁷⁸⁾ Similarly, the unhappiness of Ochikubo no Kimi seems almost perfunctory in comparison with the anguish of Fujitsubo and especially of Ukifune in the last books of Genji.⁽⁷⁹⁾ It should not be inferred that this is primarily, or even largely, the result of linguistic differences; the ability to write the most effective things in the most effective order, and to make full use of psychological detail, imagery, and atmospheric suggestion, is far more important. Nevertheless, Murasaki's emotional language plays a significant part in her style, and is related to that personal, subjective quality of her writing which derives from the tradition of the uta and the early uta-monogatari, rather than from more recent fictional works.

Murasaki's language can further be distinguished by its graphic, sensuous quality, associated specifically with the frequency of descriptive words and phrases. Detailed treatments of nature, such as those in the flower feast (Book 8) and the autumn days in Akashi (Book 12), and delicate impressionistic evocations of a setting, such as the weird house where Yûgao dies (Book 4), all play an important part in Murasaki's style, and are, to some extent, dependent upon the descriptive potentialities of her language. This sensuous quality is lacking in earlier narrative works, like Utsubo and Ochikubo which, as Professor Ikeda points out, stick closely to the actual plot.⁽⁸⁰⁾ For example, a comparison of the kuruma-arasoi passages will indicate that while the author of Ochikubo is concerned exclusively with telling his readers how the Chûjô's men pushed the Chûnagon's carriage off the road, and how the latter finally managed to drag it out of the ditch, Murasaki finds time, in approximately the same number

of pages, to describe, not only the kuruma-arasoï, but the actual scene of the procession, with its gaily decorated carriages and its crowds "flashing by like the reflexions of bamboo-grass in the Sumi River."⁽⁸¹⁾ And it is accordingly natural that the passage in Genji should contain about twice as many descriptive words and phrases as that in Ochikubo. This graphic quality of Murasaki's language, if it is to be related to earlier writing, must also be considered to derive, not from genuine narrative works, but from the language of uta, uta-monogatari, nikki, kikô, and zuihitsu, in all of which the sensuous description of nature occupies so important a role.

A final characteristic of Murasaki's language is its rhythmical quality. While little credence can be given to the tradition that originally Genji Monogatari was read or chanted aloud in some set rhythm similar to that used in rendering the sûtra, it is likely that this ancient point of view concerning oral rendition was based, to a large extent, upon the musical nature of Murasaki's language, which is conspicuous, not only in lyrical or descriptive passages, but in the dialogues and strictly narrative parts of her work. This rhythmical quality of Murasaki's prose is far more easily recognized than defined. It would seem to result, in large measure, from the texture and variation of her sentence structure which we have discussed on 3:24. Particularly in her longer sentences, (such as that quoted from Book 54), Murasaki, though never sacrificing meaning to rhythm, so balances the successive clauses, and the words within each clause, so skilfully ties together the different parts of her lengthy periods, that she achieves a type of rich, musical prose quite unprecedented in Japanese literature.

While she carefully avoids the dangers of preciousness,

Murasaki deliberately extracts the fullest aesthetic potentialities from the language at her disposal. For example, she will sometimes, as Miura observes, deliberately repeat the same sound several times within a sentence in order to accentuate a certain feeling. In the following passage, (which describes how Kiritsubo no Kôji is worn out by the life at Court with all its bitterness and jealousy), the frequent repetition of the suffix -ge seems to emphasize the atmosphere of weariness:

Iki mo taetsutsu kikoe-mahoshige-naru koto wa
arige naredo ito kurushige ni tayuge nareba.... (82)

Here, more than anywhere else we become aware how much Murasaki's style derives from the poetic tradition. She excludes all words, phrases, and grammatical forms that belong specifically to the realm of verse; but there is in her writing a flexible poetic rhythm which greatly intensifies the effect of her style. This musical quality of Murasaki's language seems to be almost entirely absent from the two previous works of sustained narrative; among authors whose language is based upon the complex upper-class colloquial idiom used in Genji, only Sei Shônagon can be compared in the rich, poetic rhythm of her writing - and then only in a few passages.

The magnificence of Murasaki's prose is revealed most conspicuously in such sections as the descriptions of the Festival of the Autumn Leaves (Book 7) and of the Emperor's bedazzling visit to Genji (Book 33). But the poetic quality of her writing is not confined to her lavish studies of gilded court ceremonies and of the mysterious beauties of nature, but is equally evident in a straightforward narrative of events or in speeches, such as those of Genji and Kaoru which have been quoted. It is this quality - a quality which must be entirely lost even in

the best of translations - which Dr. Waley emphasizes when he writes that Murasaki's work has

a beauty of actual diction unsurpassed by any long novel in the world. (83)

4. Conclusions. To what extent, then, is Murasaki's language original? We have seen that her diction, like that of her predecessors in the monogatari, was based on the spoken language of her day, but that this colloquial usage itself had greatly changed since the time of Ise Monogatari, and, further, that even the speech reflected in such a relatively recent work as Ochikubo Monogatari was far simpler than the elaborate kyûteigo of Genji Monogatari. It is only in the work of Murasaki's female contemporaries, like Izumi Shikibu and Sei Shônagon, that we find a language similar to her own, relatively rich in vocabulary and grammatical forms, and characterised by constant honorific usage and lengthy, involved sentence construction. We may therefore recognize one aspect of Murasaki's originality as a stylist in the fact that she was the first writer to use the highly sophisticated and complex language which had developed by the end of the tenth century, as the medium for a lengthy narrative work of fiction. As Sir George Sansom writes,

In the hands of (Genji's) remarkable authoress, classical Japanese prose became a powerful and flexible instrument of expression. (84)

Thanks to her command over the resources of this language, Murasaki was able to give expression to a weight of thought and experience which the language of the earlier monogatari was quite incapable of supporting.

It has also been emphasized that Murasaki Shikibu was

a discerning critic and a very conscious stylist, who, in the course of her work, deliberately emancipated herself from the linguistic influence of her predecessors.

While the earlier books of Genji abound in stereotypes and conventional turns of expression, these become rarer, while at the same time the characteristic qualities of Murasaki's writing, such as complexity of sentence structure, grow more evident, until in the last books we find a language different from that in any preceding monogatari.

Finally, we have noticed certain important elements in the language of Genji Monogatari relating to the more essential aspects of its style. Throughout, Murasaki extracts the fullest emotional, sensuous, and rhythmical potentialities from the medium at her disposal, and in all these respects, her language, while remaining pure prose, was primarily derived, not from previous narrative works, but from the poetic tradition, as represented by the uta and uta-monogatari.

CHAPTER FOUR

THE CHOICE OF MATERIAL.

1. Personal Reference. Murasaki Shikibu, like her predecessors in kanabun literature, appears to have selected her material primarily from her own personal experience. This proposition will be supported, first, by a discussion of Murasaki's own theories on the process of creative literature stated in Hotaru, and secondly, by relating some of the material to Murasaki's life. Subsequently, we shall note the chief limitation to the personal quality of her writing, see how she differed here from her predecessors, and how the personal basis of her selection affects her total style.

In his conversation with Tamakatsura, Genji, after first humorously criticising works of fiction, on what we may imagine to have been typically masculine lines,⁽¹⁾ indicates that monogatari can actually have an artistic value of their own. After this, he discusses the basis of creative writing, and it is here that Murasaki's opinions are particularly relevant to the problem of selection. Fiction-writing does not, (as some Sinophiles of the time no doubt averred), consist in dishonest people committing their habitual prevarications to writing; nor, according to Genji, is it in the nature of an exhaustive biography.

'Rather,' he tells Tamakatsura, 'it is a case of the writer being sometimes so moved by things - both good and bad - which he has seen and heard about people in this world, that he cannot simply keep it all shut up within himself, but must, by means of his writing, transmit these experiences even to later generations.' (2)

This sentence contains the essence of Murasaki's literary outlook: fiction is fundamentally not autobiographical or biographical, nor is it didactic in purpose, nor again does it depend primarily on the desire to tell a story for the sake of the story; instead, it springs from the writer's very conscious need to communicate certain aspects of his experience -

'not only,' as Dr. Waley translates, 'what he has passed through himself, but even events which he has only witnessed or been told of.' (3)

To what extent does Murasaki's own fiction fit this point of view, and how does her work compare with that of previous authors in respect to its personal quality? We have noticed that many modern Japanese critics relate the deeply melancholy mood of Genji, (which, though particularly evident in the early books, to some extent pervades the entire work), to the untimely loss of her husband after less than two years of what seems to have been a happy marriage.⁽⁴⁾ Now, to seek in the relatively narrow range of a writer's direct personal experience the key to the total quality of life which he expresses in his work, is to oversimplify the mysterious workings of the mind, and to underrate the creative faculty.⁽⁵⁾ With this important reservation in mind, (and with the knowledge that while a great literary work may be based essentially upon direct personal experience, it is not necessarily related to the overt happenings of the writer's life), we shall examine the conclusions of one present-day Japanese critic who has

gone particularly far in his study of Genji's autobiographical basis.⁽⁶⁾ Tezuka Noboru divides the writing of Genji into three main periods.⁽⁷⁾ The first began about two years after the death of Murasaki's husband, and continued from 1003 until about 1005, when she entered court service as a lady-in-waiting. During these years, (Tezuka conjectures from internal evidence), she wrote the books from Kiritsubo to Akashi (Books 1-13), and it was this section of her work, or part of it, that Fujiwara no Kintô had read in 1008.⁽⁸⁾ From 1008 to 1010, Murasaki made no further progress on her novel, but wrote her diary. In 1011, she resumed work on Genji, and continued until about 1016 when, with the disappearance of the hero in Book 41, the main part was completed. The final portion, the Kaoru-Niou sequence,⁽⁹⁾ was begun in 1017, and broken off at an undetermined date by her death, probably in the early part of the third decade. Although these divisions can only be accepted with great reserve,⁽¹⁰⁾ the general scheme of composition suggested by Tezuka seems to provide a useful basis for discussing the personal quality of Murasaki's material.

The emotional tone of the early books can be related to Nobutaka's death and to Murasaki's loneliness in the following few years.⁽¹¹⁾ The death-theme is introduced in the opening book, whose atmosphere is dominated by the stark misery of the Emperor and of the old mother at Kiritsubo's death. In the young men's conversation on the rainy night (Book 2), tales of death, separation, and sorrow predominate, and are accompanied by the melancholy imagery of the crickets' voices in moonlight. Similarly, in Book 3, undoubtedly one of the saddest in Genji,⁽¹²⁾ the primary theme is one of bereavement, the main symbol being

that of the screeching bird heralding Yûgao's death on the stormy moonlit night.⁽¹³⁾

Murasaki's departure from her home after five-odd years of gloomy seclusion, and her entry into the Imperial Palace as lady-in-waiting to Fujiwara no Michinaga's daughter, the Empress Akiko, seems to have had a considerable effect on her state of mind and consequently on the tone of her novel. The splendour and relative gaiety of palace life is reflected in the middle books of Genji by an atmosphere of eiga,⁽¹⁴⁾ with frequent descriptions of court ceremonies and with such events as the concert on an autumn evening (Book 21), the visit of the young dancers (otoko-tôka) on a snowy, moonlit night (Book 23), and the perfume competition (Book 32). While the knowledge of the uncertainty of all things remains constantly in the background, life for Murasaki during this period seems to have assumed a positive meaning and value, even if it was largely of an aesthetic kind. A feeling for the natural and artistic beauty of the world underlies all the middle books.

But around 1015, a series of unhappy events occurred in Murasaki's life; these seem to have dispelled her comparatively happy mood, and to have directed her feelings towards religion. Her father's death followed shortly upon that of her brother; and, perhaps most important of all, at about this time Michinaga, (who well recognized his own symbolic role in the world of eiga when he wrote the poem beginning,

This world,
I think to be my world),⁽¹⁵⁾

retired from his life of splendour to take Buddhist vows. We have no way of knowing definitely whether Murasaki herself ever realised her long-standing ambition of becoming

a nun;⁽¹⁶⁾ in any case, the final thirteen books of Genji reflect an increasing preoccupation with escape from a world of dream-like appearances that had now evidently lost all meaning for Murasaki -- escape either by death, as in Ôigimi's fatal illness (Book 47) and Ukifune's attempted suicide (Book 51), or by a monastic existence, such as that which Hachi no Miya, Ben no Kimi, and Ukifune achieved, and Kaoru constantly envisaged.

This personal quality of the feelings expressed in Genji extends naturally to the character-creation. By this it should not be understood that Genji is, in any sense, a biographical novel, with the hero, Hikaru Genji, representing some single person with whom Murasaki was either directly or indirectly acquainted.⁽¹⁷⁾ The system of character-sources in Genji seems indeed to be far more complex than early commentators allowed when they sought a direct and complete relationship between the hero, for instance, and such men as Minamoto no Takaaki (Kakaishô), Sugawara no Michizane (Shika Shichiron), Minamoto no Hikaru (Myôjôshô), and Fujiwara no Korechika (Kachô Yojô).⁽¹⁸⁾ In so far as Genji is the result of sources, he probably reflects in his character and life some of the internal qualities and external circumstances of all these people and of many others besides: the exiles of Takaaki and Sugawara, together with the latter's artistic skill; the agnomen of Hikaru; the scholastic abilities, handsomeness, and attractive personality of Korechika; the worldly success of Michinaga. To pick upon any single historical figure and attempt a consistent correlation of this man's appearance, character, and life with those of Genji, is to overlook one of the bases of fiction emphasized by Murasaki when she says,

The author certainly does not write about any single specific person giving all the actual circumstances. (Appendix 1.)

It may be suggested that it was precisely this insistence of the early commentators on single correlations that turned such scholars as Motoöri away from historical source-theories towards an exclusive search for emotional inspiration contained in the feeling of mono no aware.

Tezuka emphasises the dangers of these rigid correlations, and shews that both the major and the minor characters in Murasaki's work, though copied primarily from people she knew in her own life, usually represent a combination of qualities drawn from several sources.⁽¹⁹⁾

In Hikaru Genji, we find a typical mixture of such character-sources. The primary model for Murasaki's hero would seem to have been Fujiwara no Korechika.⁽²⁰⁾

Tezuka differs from previous critics, however, in shewing that Korechika is not the model during the entire forty books during which Genji is the protagonist. Until his banishment in Book 12, though Murasaki may indeed have been thinking of Korechika as the basic model for her hero, the ostensible character-source would seem to have been the Emperor Murakami (947-956). This duplication was probably due to the same motive that prompted Po Chü-I to conceal his models in the Ch'ang Hên Ke, namely, fear of incurring the displeasure of the authorities - in Murasaki's case, of Korechika's greatest enemy, Michinaga. Murakami had died in 967, and was from a political point of view, a relatively 'safe' model. Accordingly, the events in Genji are made to appear as if they had occurred several decades prior to Murasaki's writing, whereas the historical events on which the novel was based appear to have been much more nearly contemporary.

When we come to the middle books of Genji, with their relatively sanguine emotional atmosphere, the character of the hero seems to have changed, if not radically, at least enough to justify Tezuka's conclusion that the primary model is no longer the melancholy and failure-ridden Korechika, but his kinsman and rival, Michinaga. As Dr. Onoe says,

It seems quite reasonable that Michinaga should have been the model for the books beginning with Miotsukushi. This agrees with the sumptuousness of his life, his high ranks, and many other circumstances. The close resemblance between Eiga Monogatari, which describes Michinaga's pomp and splendour, and Genji Monogatari, results from their both dealing with the same sort of events. (21)

In this connexion, it is significant that many scholars, including Andô Tameakira and Fujioka Sakutarô, consider that Eiga Monogatari, a supposedly historical work, was inspired and influenced by Genji. There can, in any case, be little doubt that Eiga Monogatari and at least the central part of Genji (Books 14-40) were derived from the same source - the resplendent life of Fujiwara no Michinaga.

This complicated system of character-sources seems to have been common to much of Murasaki's personification. It would be beyond the range of this study to enter into details on the subject of models, but a few instances of correlations will be indicated to shew how Murasaki, though evidently basing at least the major characters in her novel upon people with whom she was acquainted, avoided the limiting effects of the system of having one character represent one historical person.⁽²²⁾ Yûgiri, Genji's pompous son provides an interesting case of a character evidently derived from more than one source. Tezuka considers that, while in his personal characteristics he is

modelled upon Michinaga's eldest son, Yorimichi, (who, incidentally, is mentioned in Murasaki's diary as being good potential material for a character in a monogatari),⁽²³⁾ Yûgiri's career and outer circumstances are derived from those of Yorimichi's brother, Norimichi. Similarly, Tô no Chûjô, in his individual qualities, would seem to correspond first to Takaie and later to Kintô; but in the actual happenings of his life he is close to Fujiwara no Kinsue. Just as one character in Genji may be based upon different historical models, so various aspects of the character and the life of a single person with whom Murasaki was familiar, may give rise to numerous figures in her novel. According to Tezuka, Michinaga, (who, together with Nobutaka and Korechika, appears to have been one of the three great personal influences in Murasaki's life), not only inspired the character of Hikaru Genji in the middle books, but lent his less pleasant qualities to one of the most realistic, (because least idealized), characters in Genji Monogatari, the hirsute and callous Hige-kuro. Michinaga, together with his brother Michikane, also appears to have been the model for Genji's enemy, the Udaijin, at the time when the hero was still based on Korechika.⁽²⁴⁾

Turning to the events of Genji, we have suggested that a considerable proportion were derived from Murasaki's personal experience. The events of Genji's life from the death of his father until the accession of the Emperor Ryôzen, largely correspond to those related in Eiga Monogatari, Ôkagami, and Kuge Honin concerning Murasaki's kinsman, Fujiwara no Korechika, who was about her age, and with whom she seems to have sympathized deeply in his political difficulties and disgrace.⁽²⁵⁾ Likewise, most of the events in the second part of Genji⁽²⁶⁾ are evidently

drawn from contemporary happenings at Court which were directly familiar to Murasaki. The sword-giving ceremony on the Princess' birthday and the Emperor Suzaku's eye-trouble (Book 14) have already been mentioned as typical examples of specific event-sources (Intro.: 23) Dr. Shimazu points out that several events recorded in Murasaki's diary find their echo in the happenings of Genji, for example:

- 1) (26th. day of the 8th. month, 1008), Murasaki is amazed to come upon her friend, Ben no Saishô, taking a nap in the middle of the day; (Book 26) Tô no Chûjô is astounded to find Kumoi taking a nap, and reprimands her severely, and (Book 41) Genji suddenly falls asleep in the middle of the day;
- 2) (1st. day of the 11th. month, 1008), Michinaga boasts jokingly: (Book 23) Genji indulges in similar bragging;
- 3) (26th. day of the 8th. month, 1008), various types of perfume are prepared, and the Empress is shewn different sôshi; (Book 32) there is a perfume competition and an arrangement of sôshi.

We may also find correlations between the settings described in the diary and in Genji. Shimazu notices that the descriptions of Suetsumuhana's decayed residence, with old monogatari lying all around (Book 15), and of Murasaki's own home where she returns in the 11th. month of 1008 are very similar both in general atmosphere and in detail. Again, certain personal relationships described in the diary are similar to ones in the novel. Shimazu compares the description of Michinaga's approach to Murasaki in the nikki to that of Genji's first meeting with Akashi no Ue (Book 13).⁽²⁷⁾

But, on the whole, the life at the Empress Akiko's

Court, circumscribed, as it was, by multifarious limits and conventions, would seem to have provided Murasaki with rather few events beyond the usual round of ceremonies and religious observances. This is the principal reason why the middle books of Genji contain so little real plot, a fact that has prompted commentators like Fujioka Sakutarô to find in the narrative of Genji a certain degree of prolix monotony. (28)

In the final books, an important part of the action, such as Prince Hachi's increasingly monastic existence, Ukifune's and Ben no Kimi's retirement from the world, and Kaoru's conversations with the old priests, are inspired by predominantly religious feelings; this may be related to the assumption that in her later years Murasaki either became a nun, or was on the verge of doing so.

The problem of ideas in Genji Monogatari on the whole falls outside the scope of this study. It may, however, be suggested that the numerous thoughts expressed or implied in Murasaki's novel - thoughts concerning art, religion, education, etiquette, ethics, psychology, and the nature of life itself - do not enter into the realm of abstract philosophizing, but belong to the kanabun literary tradition of direct personal feeling; their basis is not didactic, but emotive. This is the point of view of Motoôri when he criticises the conventional moralistic approach to Murasaki's thinking; literature, he writes, does not consist in propagating a certain established system of ideas, but 'is, to the last, a matter of feeling.' (29)

But there is a limitation to the personal quality of Murasaki's writing that distinguishes it immediately from

such early works as Ise: Genji cannot be considered autobiographical.⁽³⁰⁾ It is true that commentators have, since the earliest days, argued from the name, the characteristics, and the life of Genji's principal heroine, Murasaki no Ue, to the conclusion that she was modelled upon the author herself. But, as Motoöri indicates, this correlation is based upon the most superficial considerations.⁽³¹⁾ The name Murasaki would seem to have been applied to Shikibu because of the character in her novel, not vice-versa.⁽³²⁻³³⁾ Concerning similarities in the personal qualities and the external circumstances between the real Murasaki Shikibu and the Murasaki no Ue of fiction, the facts that they both had bashful dispositions, and that, if tradition is correct, they were both plagued by disagreeable step-mothers, are well out-balanced by numerous qualities and circumstances that are utterly dissimilar.⁽³⁴⁾ The most we can say is that Murasaki's characterization of this heroine may have reflected a personal ideal, in regard both to character and to the type of life she would have welcomed. As, towards the end of her life, Murasaki's ideals moved from the realm of human love to that of Buddhist experience, it is natural that the heroine should become the unhappy, religiously-inclined Ukifune. Thus, unlike the authors of works like Ise, Takamura, Heichû, and Kagerô, who seem to have written directly about their own lives, Murasaki projects personal patterns of experience into a world of her own creation, and in her main heroines embodies her own successive ideals.⁽³⁵⁾

Concerning the selection of characters, it may be said that Murasaki's use of multiple sources appears to be original. Earlier monogatari seem to have drawn their main characters from single historical models, Ariwara no

Narihira in Ise, for instance, and Fujiwara no Takafuji in Utsubo. But when we come to Genji, (while some of the relatively unimportant characters, such as Ben no Kimi, Hitachi no Kami, Taifu no Gen, Ben no Omoto, and the Sôzu, may indeed be copies of single individuals with whom Murasaki was familiar),⁽³⁶⁾ the principal figures appear to be based upon multiple sources, and can certainly not be considered portraits of single historical individuals. Whether this was the result of conscious technique, as Fujioka insists,⁽³⁷⁾ or of drastic changes in Murasaki's life, the chief artistic effect was to save Murasaki from the circumscriptions of the strictly biographical type of writing which she criticises in Hotaru. Dr. Waley suggests that such a subtle use of sources is common among great authors:

No doubt, like most great novelists, Murasaki built up her main figures by drawing upon her general store of human experience, sometimes taking a single character as a starting-point, but always free to blend or transform it in any way that the purposes of her book required. (38)

Now, the personal quality of Murasaki's subject-matter is related to other important aspects of her style. In the first place, style, according to our definition, is the effective expression of personal patterns of experience. Whether or not the writing is autobiographical, creative style, as understood in this discussion, is impossible without a predominantly personal frame of reference. As Wilde has written,

There is no art where there is no style, and no style where there is no unity, and unity is of the individual. (39)

The connexion between the personal quality of kanabungaku style and its use of a predominantly colloquial language has already been indicated; it has been shewn

that, while kambun was suited for scholarly, impersonal works of Sino-Japanese history and philosophy, the new Heian fiction, which belonged to the tradition of lyric poetry, and whose subject-matter was chiefly drawn from direct experience, demanded a more familiar, colloquial medium (2:10). The personal nature of Murasaki's choice is also related to the emotional tone of her language, which distinguishes it, not only from kambun works, but from early denki-monogatari like Taketori.⁽⁴⁰⁾

2. Realism. Tezuka points to the idealistic, fairy-tale quality of much of the material in Genji; he insists that it is primarily the personal basis of Murasaki's characterization, and especially her use of the familiar Fujiwara no Michinaga as one of the principal models for Hikaru Genji, that stopped her work from being a type of fairy-tale (otogi-banashi).⁽⁴¹⁾ This brings us to the cognate subject of realism in Murasaki's selection of material. It is the realistic quality of the characters and events in Genji Monogatari that probably strikes the reader more than any other single aspect of the work, and that constitutes one of the principal qualities of Murasaki's style. This realism will be seen to be largely derived from her actual technique of presentation. However, the personal basis of her selection also clearly contributed to it. By choosing her subject-material above all from the domains of life with which she was directly familiar, Murasaki automatically excluded all elements of the fantastic and supernatural. Her heroine is not, like Kaguyahime, a mysterious, semi-divine figure having certain human properties, but a

plausible, though certainly idealized, young girl of the Heian aristocracy. As Tezuka writes,

The technique in Genji Monogatari does not consist in rendering plausible a series of fictitious fabrications, but rather in adapting the actual truth to the art of the monogatari. (42)

Though Genji is not a biographical or autobiographical novel, there can be little doubt that the people in Murasaki's world of fiction are drawn, in general, from among the sort of men and women whom she knew in her life. Thus, the romantic figure of a mysterious princess, whom Genji and his friends imagine to be immured in some distant palace, emerges soon enough - but in the disillusioningly real form of the awkward, red-nosed Suetsumihana, who is no doubt modelled upon some lady with whom Murasaki was familiar.⁽⁴³⁾ Similarly, the events of Genji, however dazzling in the middle books, and however strange and involved in the Uji-sequence, never once enter into the realm of the fantastic or unreal. The only events in Genji that may strike the modern reader as supernatural are those involved in the different stories of possessions, in which characters like Yûgao and Aoi are dominated by some alien spirit.⁽⁴⁴⁾ But possessions of this sort were commonly recognized in Murasaki's day as the principal cause of illness, and their appearance in a novel clearly does not constitute the same sort of limit to its realism as does that of the heavenly host in Taketori, for instance, or of the Asura demons in Utsubo. Finally, as Dr. Onoe points out, the various ideas expressed in Genji do not interfere with the realistic quality of the novel.⁽⁴⁵⁾ While a total vision of life underlies the events of Genji Monogatari, they are largely taken from the world with which Murasaki was familiar. In other words, in conveying a central theme, Murasaki does not

distort reality. Also, Onoe shews, the thoughts and theories which she puts into the mouths of her characters are extremely varied; they never appear like set ideas expounded by the author to inculcate a certain system of thought upon her readers, but as the plausible opinions of different realistic people living in a realistic society. In her choice of ideas, Murasaki was eclectic, rather than didactic.

In the course of Genji Monogatari, Murasaki frequently refers to the unrealistic quality of earlier monogatari, and suggests that the proper basis for the choice of characters and happenings in fiction is the actual contemporary life with which the writer is familiar. In the famous literary competition of Book 17, (a sort of Battle of the Ancients and the Moderns), Murasaki's sympathies are clearly on the side of the moderns, represented by Kôkiden and her ladies. First, Taketori Monogatari is criticized on the grounds that it contains elements of the supernatural:

'Kaguyahime no agarikemu kumoi wa, ge ni
oyobanu koto nareba, dare mo shiri-gatashi....'(46)

Despite the fantastic events in Toshikage, the moderns prefer Utsubo to Taketori, on the grounds that the former provides an interesting comparison between life in China and in Japan:

'.... Morokoshi to Nichi no Hon to wo tori-narabete,
omoshiroki koto-domo nao narabi nashi.'

In the subsequent discussion, Ise is matched against Shô Sammi Monogatari. Here again, Murasaki obviously favours the modern work with its descriptions of familiar court life:

Kore mo, migi wa omoshiroku nigiwawashiku,
uchi-watari yori hajime, chikaki yo no arisama wo
egakitaru wa, okashû midokoro masaru.

It is clear from this discussion that Murasaki associated

modern fiction with the use of a relatively realistic technique, and also that in writing, as in almost every other realm, she considered that to be modern was in itself an important, if not essential, quality.⁽⁴⁷⁾

Often in Genji Monogatari strange and somewhat improbable events are qualified as seeming to belong to ancient monogatari. In Book 47, for instance, when Kaoru unexpectedly goes against his nature, and attempts to seduce Ôigimi, the latter, in her dismay, exclaims that his action is so fantastic that, if people should hear about it, they would think it came out of an old romance. Similarly, the Chûjô in Book 53, when he hears the story of Ukifune's strange and lonely existence at Ono, remarks that it all seems to belong to some ancient tale.⁽⁴⁸⁾

Murasaki's opinions on the importance of realism are most clearly expressed in the Hotaru literary discussion. We have seen that she makes Genji locate the basis of creative writing in the author's desire to communicate certain significant aspects of his experience. In so doing, he will choose any type of circumstance - good or bad, true or fictitious - 'provided only,' as Dr. Waley translates,

'that it happens in this mundane life and not in some fairyland beyond our human ken.' (49)

Genji says:

'Sometimes he may wish to write pleasingly, and then he will select only the most agreeable circumstances; but at other times, when he wants to stick closely to human life, he will be obliged to choose also circumstances that are strikingly unfortunate. But in either case the things about which he writes will always belong to this actual world of ours.'

All elements of the supernatural and fantastic, characteristic of the early denki and of the otogi-banashi, are categorically rejected. For the value of fiction does not lie in helping idle women to pass the long summer days,

(as Genji first sarcastically suggested), but in presenting as true and detailed a picture as possible of the life we know:

'I suppose it was very stupid of me to disparage novels as I did at first. For works of fiction record things that have happened ever since the days of the Gods. Writings like the Chronicles of Japan really only give one side of the picture; but these romances are full of the most right and reasonable details.'

Now, although Murasaki was a strong advocate of realism, and her novel, as Dr. Aston points out, one of the great works of realistic fiction, ⁽⁵⁰⁾ two reservations must be made: first, that the realism in her selection of material cannot per se be considered to constitute a point of originality; secondly, that this realism itself, while providing a basis for her selection of characters and events, is by no means the only basis, and indeed that certain important aspects of her writing actually limit its realism. These two points will be examined in order.

Of the relatively few extant fictional works preceding Genji, the majority belong to the class of uta-monogatari, in which, as we have seen, the frame of reference is directly personal. The prose passages in such monogatari as Ise and Heichû describe briefly the actual circumstances under which the uta were composed. The approach is realistic; elements of the supernatural, fantastic, and grotesque being virtually excluded. Closely related in the realm of prose to the uta-monogatari, are the nikki, whose actual names are, as we have seen, frequently interchangeable with those of the uta-monogatari. The nikki, though often highly selective literary works, are based, as Hisamatsu emphasises, upon reality (shajitsu)—the people and events belonging to the writer's everyday experience. ⁽⁵¹⁾ It is primarily for this reason that Dr. Waley stresses the influence upon Genji of such a work as Kagerô Nikki, in which we find

'the realization that a story of actual life, such as is led by hundreds of real men and women, is not necessarily less interesting than a tale crammed with ogres and divinities.' (52)

But even among works of sustained narrative, Genji can certainly not be considered the pioneer of realistic fiction. The majority of denki-monogatari current in Murasaki's day have, of course, disappeared; of the three that remain, only Taketori belongs fairly consistently to the fairy-tale tradition of fabulous characters and supernatural happenings. Already towards the end of the first volume of Utsubo, the fantastic elements that pervade its opening sections have become less conspicuous. (53)

Toshikage's adventures with Asura demons, supernatural horses, and miraculous zitherms, all of which would seem to have been derived from folkloric and foreign traditions, give place in the subsequent volumes to a more or less realistic description of Heian aristocratic life; Utsubo becomes, on the whole, a 'monogatari about the notable people at Court' (kyûteikan no kishin no monogatari). (54)

In this respect, it can, as we have said, be considered to represent a merging of the two principal trends in the Heian monogatari: the uta-monogatari, whose selection of characters and happenings was based on the ordinary life familiar to the writer, and the denki-monogatari, which centered about the development of a relatively complex fictitious plot. (55)

The ordinary events of court life, unalloyed with elements of the supernatural, are in the later books of Utsubo for the first time considered sufficiently interesting and important to provide the subject-matter for a sustained narrative work. Ochikubo Monogatari carries the process of realism further. Fantastic and even improbable events are now entirely excluded. Of the monogatari that we still possess, this is, as Whitehouse indicates, the first to give a

consistently realistic picture of life in Heian Japan. (56)
 No reliable statements can be made concerning non-extant monogatari; but it would seem, from available evidence, that works like Sumiyoshi and Shô Sammi Monogatari can be classified in the general group of Ochikubo Monogatari, that is to say, in the category of realistic fiction. (57)

Thus, Genji can, in no sense, be considered the parent of the shajitsu-teki monogatari; it belongs to an already well-established tradition of realistic works of fiction. We cannot agree with Dr. Aston when he writes:

[Murasaki] was the creator in Japan of this kind of fiction - the prose epic of real life. Before her time we have nothing but stories of no great length, and of a romantic character far removed from the realities of daily life. (58)

3. Limits to Realism. Genji Monogatari, so far from being the first work of fiction in Japan to derive its subject-matter from the events of ordinary life, reveals certain aspects which would, in fact, often seem to make it less realistic than the earlier Ochikubo Monogatari. These limitations to the realism of Murasaki's selection will be briefly discussed under the headings of romanticism, idealism, and symbolism, and in more detail in the section on the traditional basis of her characters and events.

Limits to Realism. Most great fiction writers of the West can be considered both realists and romanticists; that is, their incidents and characters are drawn both from actual life and from history and pure imagination. (59) The reader, however, will not, as a rule, find any distinction between

those elements that are taken from real life and those that depend primarily upon the writer's faculty of invention. For one of the principal aims of literary technique is realistic communication; and whether the basis of selection be realistic or romantic, the characters and events of successful works of fiction will always seem real. This blending of truth and invention is examined by Dr. Shimazu under the heading Kyojitsu Himaku no Aida, (literally, 'Truth and Falsehood are only separated by a Membrane'), and shewn to be one of the underlying principles of Japanese criticism:

Upon consideration, this principle concerning the intimate relationship between truth and invention will be seen hitherto to have constituted one of the most basic tenets of important artistic theory in Japan. It has been applied to the problems both of the essential nature of art and of actual artistic technique. (60)

Dr. Shimazu applies the principle to Genji, throughout which truth and invention - realism and romanticism - exist side by side, though most often indistinguishable.

In Hotaru, Genji defends the art of fiction from the charge that it consists primarily of lying fabrications. Making a detailed parallel between monogatari and Buddhist scriptures, he shows that just as Hôben, (Relative, Accommodated, or Adopted Truths), ⁽⁶¹⁾ are admitted into the Scriptures for the benefit of the unenlightened, so in works of fiction there is a mixture of invention and truth, both aiming towards a single purpose, namely, the communication of significant experience. ⁽⁶²⁾

The realistic basis for the selection of characters and events is seen most clearly in Murasaki's descriptions of everyday life, both at Court and in Genji's palace. It is essentially the same life that we find pictured in

previous monogatari such as Ise and Utsubo, as well as in the diaries and in Makura no Sôshi, a life of ceremonies, festivals, poetry competitions - very rich culturally, but hemmed in on all sides by conventional restrictions. Against this traditionally realistic background, are placed the romanticist elements of Genji - the events and characters derived either from history or from Murasaki's imagination. Because of her technique of consistently realistic presentation, it is, as a rule, impossible to determine which parts of Genji are of purely romanticist origin. However, Genji's exile in Books 12-13 can almost certainly be related to the effect on Murasaki's imagination of certain historical events, not only the exile of her cousin, Korechika, in 996, but probably the demotions of Minamoto no Takaaki in 969, of Ariwara no Yukihira in about 890, and of Sugawara no Michizane in 901.⁽⁶³⁾ Many of the more unusual and complicated events in Genji would seem to derive from Murasaki's powers of invention, rather than from real life. Among these, are the sequence of events leading up to Yûgao's bewitchment in Book 3, Tamakatsura's precipitous flight from Tsukushi in Book 22, (one of the most obviously contrived and least successful parts of the novel), and, in the final books, the practical and psychological complications culminating in Ukifune's attempted suicide.

Limits to Realism.

b) Idealism.

The realistic basis of Murasaki's selection is further limited by the idealistic quality of many of her characters and events. Often she writes not about people and things as they are, but as she would wish them to be. As Dr. Miura says,

In regard to [Genji's] being an observation of human life, it can, in one way, be considered an idealistic novel in which the writer directly and indirectly expresses things as she would like them to be. (64)

It was suggested above that, in her characterization of Murasaki no Ue, the writer is describing not herself - the shy, conceited, spiteful woman whom she pictures in the diary - but rather the person she would like to be - patient, kind, and loving. According to Dr. Onoe, it is this idealistic quality of Murasaki no Ue that makes her one of the least convincing characters in Genji Monogatari. (65) Next to Murasaki no Ue, the most idealised character would seem to be Hikaru Genji himself. The name Hikaru suggests the ideal role of brilliance which he occupies in Murasaki's universe. Physically beautiful, intelligent and cultured, full of a rare charm, endowed with every form of artistic accomplishment, deeply sensitive, (always conscious, that is of mono no aware), he represents the Heian ideal of the "perfect gentleman". (66) Concerning this figure of the ideal hero, Motoöri writes:

Every monogatari concentrates on one fortunate person. To describe him, all the good things in the world are selected and gathered together: he is prosperous in the extreme, he has luck in everything, and he finally reaches an unexcelled position in life. (67)

The other principal male characters, such as Kaoru, Niou, and, to a lesser extent, Tô no Chûjô, would, each in his own way, seem to exhibit certain aspects of this ideal - Kaoru in his extreme sensibility, Niou in the charm which he exercised on women, Tô no Chûjô in his culture and artistic abilities. An interesting case of idealism is to be found in the physical description of Kaoru: his natural scent is so strong that he can, despite

his precautions, be detected at a great distance. Even the flowers, Murasaki writes, assume an added fragrance if Kaoru so much as brushes them with his sleeve. (68) Such particulars concerning Kaoru's delicious fragrance can hardly be accepted literally; they can be taken as an indication that Murasaki wished Kaoru, like Genji, to appear as a physical ideal. It is, incidentally, significant that the names of three of the principal male characters, (Genji, Kaoru, and Niou), refer to an ideal of brilliance or fragrance.

Only the relatively callous and uncouth Hige-kuro strikes one as having been copied more directly from among the real men with whom Murasaki was acquainted. Tezuka suggests that while Genji may, in the middle books, represent the ideal Michinaga, Hige-kuro corresponds more to the imperfect reality.

But, on the whole, as Dr. Waley writes,

Murasaki shows us the world, particularly the male part of it, rather as she would like it to have been than as she actually found it. She dreamed of lovers who, though in every sense men, should yet retain the gentleness and grace of her girl friend Saishô. (69)

That various characters in Murasaki's novel, such as Genji, Yûgao, Kaoru, and Ukifune, have, since the earliest times, lent themselves to an idealistic interpretation, may be judged from the passage of the Sarashina Nikki in which the writer describes her youthful enthusiastic fancies about these colourful people:

'I was most flighty and shallow as I imagined myself to be like Hikaru Genji's Yûgao or the Uji Captain's Ukifune.' (70)

The idealistic quality of the events in Genji Monogatari is reflected in the consummate brilliance of the society which Murasaki describes, especially in the

middle books.⁽⁷¹⁾ While the basis of these descriptions is always the real court life which Murasaki came to know so intimately during her long years of service, we cannot help feeling that in her depiction of eiga - that brilliantly luxurious atmosphere that dominates the middle part of her novel - she is often showing us, not the life which she actually knew, but one of which she dreamt. The exquisitely beautiful and cultured men and women whom we encounter in such scenes as the Ôharano Procession (Book 29), the Emperor's visit to Genji (Book 33), and the celebration of Genji's fortieth birthday (Book 34), seem to belong almost literally to a land of clouds; the Court at Heian-kyô is here indeed a tsuki no miyako.

A specific example of idealism in Murasaki's choice of events is suggested by Tezuka Noboru: in her portrayal of Hikaru Genji and of his unwavering love for Murasaki no Ue, the writer is exteriorizing her own hopes for a perfect lover who would, by his constant devotion, protect her throughout her life from the vicissitudes to which women were inevitably subject in a polygamous society.⁽⁷²⁾ According to Tezuka, one of the three great loves in Murasaki's life was Fujiwara no Michinaga. However, judging from references in the diary to the close relationship between Murasaki and Michinaga, we can gather that the real Midôdono by no means corresponded, either in his character or in his conduct of their love-affair, to the writer's ideal.⁽⁷³⁾ And it is therefore in her portrayal of Genji and of his love for Murasaki no Ue (from the end of his exile until his death) that she describes Michinaga as she would have wished him to be.⁽⁷⁴⁾

Limits to Realism.

c) Symbolism.

The use of symbolism will be discussed in Chapters 7 and 8. (75)

It will, however, be necessary to say a few words here about the symbolic quality of Murasaki's style as constituting, in certain cases, one of the limitations to the realistic basis of her selection. (76) The people of Murasaki's universe must often be understood, not only in terms of psychological realism, but also as occupying a representative, symbolical role. And similarly, the events of Genji, though based primarily upon the type of happenings with which the writer was familiar in her real life, must frequently be interpreted as standing for, or symbolizing, certain patterns of feeling which are not directly expressed. As Professor Ikeda writes,

While Genji Monogatari gives us a clear and detailed picture of the actual world, it also conceals within its pages a lofty vision of life. (77)

This 'lofty vision' consists primarily of the sense of mono no aware, so much stressed by Motoöri, and more recently analyzed by such scholars as Hisamatsu Senichi. In his Nihon Bungaku Hyöronshi, Hisamatsu discusses at considerable length the relative importance of realism and symbolism in Murasaki's work. He concludes,

The keynote of Genji Monogatari is not to be found primarily in the depiction of actual life, but rather in its feeling of aware which springs from this life. That is why, despite its realistic tendencies, the basis of Genji is idealistic and romantic. (78)

When it is necessary for the representation of her underlying patterns of experience, Murasaki will idealize or romanticize the real life which she uses as the basis for her fiction.

In discussing the relationship between realism and

symbolism in Genji, Dr. Shimazu emphasizes that the novel as a whole must not be regarded as a realistic picture of the world as it actually is; at the same time, he says, it contains no individual circumstance that does not belong to real life:

[Murasaki] selected, from her own environment, people and things that had existed in the past, that belonged to the present, and that would appear to belong to the present; she introduced them all into a world of tsukuri-monogatari, of fictional monogatari, of a novel, and thereby created a new reality. That is to say, though she does not present reality just as it is, she never presents us with things that are unreal. 'There is nothing [in Genji] that does not give us an exact picture of the world as it is.' In the last analysis, there is nothing [in Genji] which quite literally 'does not belong to this world of ours'. (79)

According to Hisamatsu, Murasaki's realistic people and happenings are used as instruments to communicate her underlying attitude towards life. He indicates that even in so early a commentary as the Munasôshi, the characters, events, and settings of Genji are judged, not in point of realism, but chiefly on the basis of whether or not they express a feeling of mono no aware. The subject-matter, in other words, is viewed as symbolical, rather than as primarily a copy of the facts of everyday life.

This symbolism of Murasaki's writing is reflected in the fact that so many of her characters, instead of being psychologically real and complex, can often be understood as the embodiments or symbols of certain dominant qualities. Dr. Waley suggests several instances of such personification:

Genji's father is easy-going; Aoi, proud;
Murasaki, long-suffering; Oborozukiyo, light-
hearted.... (80)

An interesting case is that of the Ippon no Miya in the final books, who, as Dr. Waley writes,

seems to be a symbolic figure, an incarnation of the unattainable, floating half-lost in cloud above the

topmost pinnacle of the social structure that Murasaki accepted so unhesitatingly. (81)

To Dr. Waley's list, we may add a few further examples of dominant qualities represented by different characters in Genji: morbid jealousy (Rokujô Miyasudokoro), spitefulness (Kôkiden), flightiness (Nokiba no Ôgi), conjugal fidelity (Utsusemi), self-abnegating piety (Hachi no Miya).

Murasaki's symbolic personification extends to her major male characters, though here the characteristics represented are more complex. Hikaru Genji represents, as we have suggested, Murasaki's ideal of the perfect lover; at the same time, he is like one of his supposed models, Michinaga, a symbol of that ideally brilliant court life which Murasaki describes especially in her middle books. (82)

His dominant emotional qualities are, on the one hand, a love of this world with all its physical pleasures, with all its natural and artistic beauty, with all its multifarious potentialities, and, on the other hand, a deep and ever-present realization of its impermanence and essential meaninglessness. These two underlying attitudes towards life find an echo, as it were, in the emotional patterns personified by Niou no Miya and Kaoru. The gay, worldly, pleasure-loving, somewhat unscrupulous side of Genji's character is represented by Niou; and in the picture of the increasingly gloomy, guilt-ridden Kaoru, Murasaki shews us the Genji who was ever conscious of the underlying sadness in all things. Kaoru, while in some ways one of the most complex and realistic characters in the novel, occupies at the same time a clearly defined symbolic role: he would indeed appear to be the very personification of a type of profound unhappiness which was intimately associated with the Buddhist outlook on life, and which was involved in the feeling that Motoôri described as one

of mono no aware wo shiru.

The representative quality of many of the events in Genji Monogatari is intimately connected with the symbolic nature of these characters. The almost mythically brilliant Hikaru Genji is banished shortly after the death of his father, the good Emperor Kiritsubo.⁽⁸³⁾ Genji's exile from the tsuki no miyako is largely due to the machinations of Kôkiden, the symbolic figure of evil spitefulness. In Genji's absence, a variety of calamities occurs at Court: Suzaku-In is afflicted with a terrible eye-disease; Kôkiden Taigô rapidly declines in health; the Udaijin, who, as the Dajôdaijin, represents the chief political power among Genji's opponents, passes away. Genji's great usefulness to the state is now finally recognized.⁽⁸⁴⁾ He is recalled from exile, and the Court symbolically revives.⁽⁸⁵⁾ The recall marks the beginning of the middle part of Genji Monogatari, which is dominated by the atmosphere of eiga and by the representative figure of Hikaru Genji. This entire course of events, which we have suggested to be partly of romanticist origin, and which might be difficult to accept from the standpoint of pure historical realism, becomes perfectly comprehensible once we have understood the frequently symbolic, non-realistic basis of Murasaki's selection.

The dominant theme of the final part lies, as we have seen, in the ever-increasing desire to escape from a sad and futile world. It is natural that the principal figure of the last books should be Kaoru, with his constant unhappy sense of life's uncertainty; but we must not overlook relatively minor symbolic characters, such as the pious Prince Hachi and the gloom-obsessed Chûjô of Book 53. This symbolism extends equally to the events of the final books. Ukifune's attempted suicide and her subsequent

insistence on retiring completely from the world by becoming a nun, for example, symbolize the dominant emotional pattern of the final books.

We have attempted to indicate that the characters and events of Genji Monogatari are not simply copied from real life, but in many cases are derived primarily from romanticist inspiration or from social and personal ideals, or again, occupy a representative, symbolical role. In this sense, Genji is, as Yamazaki Tokuhei indicates, a less realistic work than Ochikubo.⁽⁸⁶⁾ The events in the earlier work, except for the story of the wicked step-mother, (the framework of the narrative sequence), largely to have been taken from actual life. The characters and happenings of Ochikubo appear to represent neither ideals nor emotional patterns, but to have been chosen for the sole purpose of developing a plot.

Limits to Realism.

d) Traditionalism.

The principal limitation to the realism of Ochikubo is that its central plot would not seem to have been taken from real life, but was essentially traditional. We must now see to what extent the realistic basis in Murasaki's choice of material is limited by traditionalism, and how she compares in this respect with the writers of Ochikubo and of earlier fictional works. Shimazu emphasizes that while Murasaki's novel appears to be a chronicle of real life, an important part of her material is, in fact, derived from literary tradition - from the numerous Chinese and Japanese works with which she was acquainted.

Critics, [writes Shimazu], have called Genji Monogatari an account of real court life; and the writer herself has said that everything in her work "belongs to this actual world of ours". But I

am particularly anxious to emphasize that an exceedingly large part of Murasaki's subject-matter was taken from the literature of her predecessors... Murasaki recognized the artistic quality of earlier novels; at the same time, she [frequently] made use of unrealistic, imaginative material... (87)

In the Introduction a list was given of literary, historical, and religious writings which Shimazu and other critics consider the basis for the traditionalistic elements in Murasaki's material. We shall now examine how some of these sources were used, and finally consider their effect upon the style of Genji, especially in regard to its realistic quality.

The most obvious borrowings are, of course, the actual quotations, chiefly poetic, discussed in Chapter 3 in connexion with Murasaki's language.⁽⁸⁸⁾ Constantly throughout her novel Murasaki alludes to the uta and shi of previous poets - sometimes in order to describe the atmosphere of a particular setting, sometimes to define the feelings of a character, that is, to express the emotional quality of a certain situation. Thus, on a showery autumn evening (Book 9), Genji stands by the balcony of his house thinking about his dead wife, Aoi no Ue:

Kaze araraka ni fuki, shigure satoshitaru hodo,
namida mo arasou kokochi-shite 'Ame to nari kumo to
ya narinikemu, ima wa shirazu.' to uchi-hitorigochite
..... (89)

Here Murasaki is quoting from the last line of a shi by Po Chü-I's contemporary, Liu Yü-hsi (Ryûûshaku):

'Wei(4) yü(3) wei(4) yün(2) chin(1) pu(4) chih(4).'⁽⁹⁰⁾

By referring to the Chinese poem, she is defining Genji's melancholy feelings. At the same time, she is describing the emotional atmosphere of the scene - the sense of forlornness inspired by the sight of rain and clouds. Most of the quotations in Genji are from relatively well-known poems, such as those from the Ch'ang Hên Ke and Ise Monogatari

mentioned earlier. Many of these were, indeed, the common stock-in-trade of Heian prose writers; by Murasaki's time, the use of certain famous poems to describe certain emotions or situations would seem to have become almost conventional. For example, the tanka from the Rokuchô which describes the feeling of loneliness by reference to a mandarin-duck deprived of his companion was quoted both in Ochikubo and in Makura no Sôshi before being used in Genji.

Now, in making her characters quote from uta and shi, Murasaki was clearly not violating her principle of realism, for poetic quotations were no doubt common in cultured Heian circles. But when we come to her use of traditional people and events, we are confronted with an important limitation to the realistic basis of Murasaki's selection. In assessing the degree to which the characters and happenings in Genji were inspired by the writings of Murasaki's predecessors, we are again handicapped by our extreme lack of material. We may often erroneously credit Murasaki with originality in certain characters or events when actually they have been borrowed from an earlier work that is no longer extant. Our tendency is, therefore, to ascribe to Murasaki a greater power of inventiveness in these realms than is her due. Apart from these conjectured borrowings we may suggest a few fairly definite instances of traditionalism in Murasaki's selection.

In the first place, Hikaru Genji himself can, in many respects, be viewed as the traditional hero of Heian literature.⁽⁹¹⁾ The character of Genji, the 'perfect gentleman' - handsome, cultured, sensitive, occupied chiefly in affairs of love and in the search for natural and artistic beauty, born into the highest aristocracy -

belongs essentially to a long line of Heian heroes having its origin in the mukashi otoko of Ise Monogatari. As Kaneko writes,

[The hero of Ise] can, in fact, be considered the ancestor of Hikaru Genji. (92)

And Kosogami similarly insists that Ariwara no Narihira must be credited with the creation of the traditional Heian hero.⁽⁹³⁾ Dr. Roggendorf points out that, during the course of the tenth century, the conventional aristocratic hero developed in the direction of greater elegance and refinement, just as the language which he spoke became increasingly complex and sophisticated.⁽⁹⁴⁾ In his essential outlines, however, the protagonist of Ise is the same type of character as men like Toshikage and Nakatada in Utsubo, the Shôshô is Ochikubo, Kaneie in Kagerô Nikki, and Yukinari in Makura no Sôshi. It is quite natural that, in the choice of her principal character, Murasaki should have been strongly influenced by this well-established tradition, and should have endowed Hikaru Genji with that outer brilliance and inner sensibility which, while no doubt rare in real life, had in her time come to be regarded as the inevitable attributes of a fictional hero.

In using the stock figure of the wicked step-mother, Murasaki exhibits a further instance of traditionalism in her choice of characters. Genji's step-mother, Kôkiden Taigô, who represents the closest approach to a villainess in Genji Monogatari, as well as Waka-Murasaki's step-mother, Hyôbukyô no Miya's wife, belong to the literary tradition of waru-mamako -- hard, bitter women, whose chief pleasure in life consisted in advancing the interests of their own offspring and in thwarting their step-children.

Such are the kita no kata in both Ochikubo and Suymiyoshi. Indeed, the action of these last two books centers around the cruel conduct of the kita no kata towards their step-daughters, and around the nemesis which overtakes them after the girls have been saved from their clutches by the respective heroes. In Murasaki's work, the step-mothers occupy a far less important role; at the same time, they are, in my opinion, more plausible characters than their counterparts in these earlier monogatari. But while the figures of Kôkiden and of Hyôbukyô's wife may, to some extent, have been taken from real life - Murasaki Shikibu is herself reputed to have been cursed with a wicked step-mother - they would, on the whole, appear to be stereotyped characters derived primarily from literary tradition. Shimazu Hisamoto goes so far as to say:

Characters like Hyôbukyô no Miya's wife simply represent the stock figure of the wicked step-mother and can only be considered to have a sort of provisional existence. Murasaki has not tried to describe them in an adequate, detailed way, or to endow them with any new qualities. She has not attempted to create distinct individuals.... (95)

Another type of character who would seem to belong more to the realm of romantic literary tradition than to real life is that of the lovely princess unhappily immured in some lonely country house where her charms are being wasted year after year. We have already referred to Prince Hitachi's daughter, the gauche, red-nosed Suetsumuhana, who can be considered a sort of deliberate travesty of this unrealistic stock figure.⁽⁹⁶⁾ Many of the characters in Genji would, however, actually seem to belong to this general tradition of the lovely young girl uselessly sequestered in the provinces. The hero dreams of meeting such a person, and his hopes are eventually fulfilled. Genji comes upon Yûgao in the

house at Rokujô; he meets the little Murasaki passing a sad, lonely life in the Kitayama; and later, during his exile, he discovers Akashi no Ue leading a desolate life in the country with her eccentric parents. Similarly, Kaoru, having imagined some pure simple girl, unspoiled by the sophistications of court life, finds the two Hachi princesses in the distant seclusion of the Uji palace, and consequently enters upon his course of disappointments. When he describes the princesses to Niou, he shews how they fit into his romantic ideal.⁽⁹⁷⁾ Lovely young girls,

buried away in lonely farms and country houses,
with nothing to do but brood on their own mis-
fortune,⁽⁹⁸⁾

are among the traditional heroines of Heian romances. Toshikage's daughter in Utsubo, Ochikubo no Kimi, and the heroine of Sumiyoshi belong to a literary lineage which undoubtedly influenced Murasaki's choice of feminine characters.

Japanese critics have given particular attention to Murasaki's frequent use in her novel of events and situations occurring in preceding monogatari. That she herself was well aware how often the happenings and general plots in Genji belonged to literary tradition, is evident from many references in the course of the narrative to earlier works of fiction. We have already observed two instances in which Murasaki describes certain relatively strange events as seeming to belong to some old monogatari.⁽⁹⁹⁾ A few similar references will now be mentioned. The Emperor's feelings in Book I are consistently identified with those of the Emperor Hsüan Tsung in the Ch'ang Hên Ke; for their loss and sorrow are of the same colour. Thus, Kiritsubo no Mikado addresses the messenger who has visited the lost lady's home in

terms clearly derived from the romantic tradition of Po Chü-I. He wishes that the messenger could, like the Taoist wizard in the original story, bring back some keepsake from the dead lady: (100)

Naki hito no sumika tazune-idetarikemu, shirushi (101)
no kanzashi naramashikaba to omôsu mo, ito kai nashi.

At night, the Emperor Kiritsubo is unable to sleep, and sits up by the light of a torch, steeped in sorrowful thoughts: "Oboshi-yaritsutsu, tomoshibi wo kakage-tsukushite, oki-owashimasu." (102) The sleeplessness of the Emperor Hsüan Tsung is similarly described:

"Ku(1) teng(1) t'iao(1) chin(4) wei(4) ch'eng(2) mien(2)."

In Book 2, Genji's early amorous career is compared, with mock disparagement, to that of Katano no Shôshô, the 'perfect lover' and hero of a monogatari that is now lost:

.... nayobika ni okashiki koto wa nakute, Katano
no Shôshô ni wa warawaretamaikemu ka shi. (103)

The figure which appears on the terrible night of Yûago's (Book 4) reminds Genji of old monogatari about apparitions and their sinister power. (104) Prince Hyôbukyô's wife is angry about the fortune of her step-daughter, Murasaki, in being adopted and married by Genji - a type of luck belonging more to fiction than to real life (Book 10):

... mamahaha no Kita no Kata wa, yasukarazu
obosubeshi. Mukashi-monogatari ni, kotosara ni
tsukuri-idetaru yô naru on-arisama nari." (105)

In Book 24, Tamakatsura reflects on the unfortunate position of step-children like herself, as shewn by the events of old monogatari. (106) In the last two examples, the reference is clearly to works like Ochikubo and Sumiyoshi. Later (Book 25), Tamakatsura thinks about her adventures in Tsukushi, and decides that they were very similar to those of the step-child heroine in Sumiyoshi, and at least as unpleasant. (107) In Book 31, the old nurse expresses

pity for their mistress' little children. For Higekuro will, like fathers in old monogatari, undoubtedly abandon them, now that he has set his mind upon some new woman.⁽¹⁰⁸⁾ In Book 47, Ôigimi suspects Kaoru's cordial attitude towards her old retainer, Ben no Kimi.⁽¹⁰⁹⁾ The standard course of events in ancient monogatari is for the unscrupulous lover to plan his abduction with the help of some old and trusted servant, who, at the crucial moment, disobeys his mistress' orders. And indeed Ôigimi's suspicions, based upon her familiarity with literary tradition, are by no means ill-grounded. In Book 49, Naka no Kimi, for the first time abandoned by Niou, compares her feelings to those of fictional heroines who have found themselves in the same situation.⁽¹¹⁰⁾ At the end of Book 51, Ukifune suddenly disappears from Uji, and her attendants believe that she has finally been abducted by either Kaoru or Niou. Murasaki begins Book 52 by saying that things happen just as in earlier monogatari, and says that she will therefore omit the usual descriptions:

Kashiko ni wa hito-bito, owasenu wo motome-sawagedo kai nashi. Monogatari no himegimi no hito ni nusumaretaramu ashita no sama nareba, kuwashiku mo ii-tsuzukezu. (111)

In all of these, and in many similar instances throughout Genji, it is as if Murasaki wished to forestall the charge of banality by deliberately calling attention to the often traditional nature of her events.

Far more numerous, however, than these occasions on which overt reference is made to previous monogatari, are those in which Murasaki uses happenings and situations occurring in earlier works without mentioning, or perhaps sometimes even recognizing, their traditional character. While the most frequent and obvious borrowings are from Utsubo and Ochikubo, works like Ise, Takekoto, Tosa,

Kagerô, Akazome Shû, and Makura no Sôshi would also seem to have had an influence upon Murasaki's choice of events.⁽¹¹²⁾ For the purposes of the present investigation, it will suffice to give a few instances in which Murasaki selected the happenings of her novel not so much from real life as from the writings of her two predecessors in sustained narrative fiction. Though some of the following correspondences may be due to coincidence, a large proportion undoubtedly results from literary influence.

In the Tamagoto, Hosoi Sadao particularly stresses the importance of Utsubo as a source for events in Genji.⁽¹¹³⁾ He supports the tradition that Murasaki's father was the author of Utsubo, and therefore finds it natural that this work should have had particular influence upon Genji.

The following correlations are mentioned, among others:

- 1) the Emperor sees Naishi no Kami by the light of glow-worms (Utsubo: Toshikage); Genji suspends a bag of glow-worms, and lets Hyôbukyô no Miya see Tamakatsura (Genji: Hotaru);
- 2) Nakatada, Nakayori, and their friends weigh the merits of various women during the course of a party at Suzumi's residence (Utsubo: Hatsuaki); during the famous Amayo no Shinasadame, Genji and his friends discuss different sorts of women (Genji: Hahakigi);
- 3) Nakatada gathers together his father's many mistresses at the Sanjôden (Utsubo: Otome); Genji arranges for his mistresses to live at the Rokujô-In and the Nijô-in (Genji: Otome);
- 4) Nakatada secretly espies Ni no Miya during the course of a football-game (Utsubo: Kuni-yuzuri); Kashiwagi gets a clandestine glimpse of Nyosan, also during a game of football (Genji: Wakana (ge));

- 5) Tadanaka and others read the collected notes (shû) of Toshikage's travels, and the collection is admired by all (Utsubo: Zôkai); the Court is moved by Genji's picture-diary recording his exile at Suma and Akashi (Genji: Fawase);
- 6) Fujihide immerses himself in classical studies (Utsubo: Zôkai); Yûgiri enters the daigaku, and becomes an almost too assiduous student (Genji: Otome);
- 7) Sanetada breaks into his wife's seclusion (Utsubo: Kiku no Utage); Kaoru attempts to visit Ukifune in her final retirement (Genji: Yume no Ukihashi);
- 8) the Emperor Saga is presented with young shoots on his fiftieth birthday (Utsubo: Saga-In); Genji similarly presents young shoots on the Emperor Suzaku's fiftieth birthday (Genji: Wakana (jô));
- 9) the kuruma-arasoi in Kuni-yuzuri (Utsubo) and in Aoi (Genji);
- 10) the general rivalry between Nakatada and Suzumi; that between Genji and Tô no Chûjô (and also that between Kaoru and Niou);
- 11) the tsuma-arasoi for Taka no Miya; that for Tamakatsura, (while this, in turn, may come from that for Kaguyahime in Taketori);
- 12) the admiration of the four seasons at the palace in Fukiage (jô); the discussion of the seasons at the Rokujô-in (Otome).

The correspondences between Ochikubo and Genji have been particularly studied by the contemporary scholar, Hasegawa Fukuhei.⁽¹¹⁴⁾ He indicates the following:

- 1) the heroines of both books are disliked and persecuted by their step-mothers;
- 2) both heroines have an affection for their fathers, and after they have risen in the world by means of

- fortunate marriages, they entertain their fathers at a banquet;
- 3) the Kurôdo no Shôshô (Ochikubo) and Higekuro (Genji) are separated from their wives in a similar manner,
 - 4) the kuruma-arasoi. This last event seems to have been of a particularly traditional nature, and frequently figures in the ancient illustrations of monogatari.

Literary sources are not usually suggested for the Kaoru-Niou sequence at the end of Genji. It is possible, however, that Ukifune's tragedy may have been inspired by the famous story in Yamato Monogatari of the maiden of Ubara, who, being hopelessly torn between two lovers, finally drowns herself in the Ikuta River. Murasaki, of course, departs from the tradition by making Ukifune's suicide unsuccessful. (115)

From this brief discussion of literary sources, it may be gathered that Murasaki derived the characters and events of her novel to a considerable extent from the writings of her predecessors. What were the chief effects of this traditionalism upon Murasaki's style, and how does she compare in this with previous authors? In the first place, it does not seem to have altered the personal quality of her writing. For the stock characters, such as the unhappy princess, and the stock events, such as the kuruma-arasoi, belonged to a well-established romantic tradition, with which Murasaki was thoroughly imbued, and which entered into the creation of Genji as part of her personal experience. The characters and events taken from preceding literature are treated in much the same way as those derived directly from Murasaki's own life. For example, were we not familiar with the

kuruma-arasoï passages in Utsubo and Ochikubo, the personal, emotional quality of Murasaki's description of the encounter in Aoi would convince us that this event belonged to her direct experience, rather than to literary tradition. Shimazu writes:

Though we speak of the influence of preceding literature, Murasaki used elements in earlier works as material for her novel in exactly the same way that she used the facts of her own direct personal experience; no distinction whatever is made between these two types of material. (116)

For Murasaki, as a writer, there was no rigid line of demarcation between elements of truth and elements of fiction. In Genji, as we have seen, they exist side by side, and are usually indistinguishable.

While Murasaki's traditionalism does not appear to have affected the personal quality of her writing, it does constitute one of the principal limitations to the realistic basis of her selection. This is particularly evident in the case of the characters. Figures like the perfect hero (Prince Genji), the wicked step-mother (Kôkiden and Hyôbukyô's wife), the lonely heroine (Waka-Murasaki) often seem to belong more to the realm of romantic, even fairy-tale, tradition, than to real life.

Genji Monogatari clearly shares this traditionalistic basis with the two previous extant works of sustained fiction. However, certain important differences must be noted. First, the traditional quality of the characters in Utsubo and Ochikubo does not change appreciably during the course of the narratives. Both Nakatada and the Shôshô remain constantly in the mould of the conventional romantic hero. In Murasaki's novel, however, there is a steady development, paralleling the development in the language, (117) from the traditional prince-hero of the opening books

towards the new and somewhat more complex figure of Genji at the end of his life. And most particularly, it is a mark of Murasaki's originality that, in the last fourteen books of Genji, she completely abandoned the traditional protagonist, Hikaru Genji, and shifted the center of her novel to the figure of Kaoru, for whose strange and highly involved character we are aware of no literary precedent.⁽¹¹⁸⁾ Similarly, the heroine changes from the more or less traditional Murasaki, the appropriate companion of the hero-prince, to the neurotic Ukifune, Kaoru's real soul-mate, who also appears to be an entirely original creation of Murasaki Shikibu.

A further important distinction between Genji Monogatari and a work like Ochikubo results from the relative significance of the traditional events in the two monogatari. In Ochikubo, the entire book centers about the traditional story of the mistreated young lady who is finally emancipated from the control of her wicked step-mother. All the characters and situations are subsidiary to this plot. The happenings of Genji, on the other hand, have relatively little importance in themselves. As Dr. Waley writes,

Murasaki, like the novelist of to-day, is not principally interested in the events of the story, but rather in the effect which these events may have upon the minds of her characters. (119)

In Ochikubo, for instance, the kuruma-arasoï is merely one of the events involved in the condign punishment that traditionally overtakes the wicked step-mother; in Genji, it is used to shew the effect of a humiliation upon the proud, bitter Rokujô Miyasudokoro, and to exteriorise the conflict that has long existed between herself and the woman whom she supposes to be the chief rival for Genji's

affections, *Aoi no Ue*. In *Utsubo* and *Ochikubo*, the primary aim was to tell a story, and, in so far as traditional elements were used, the work itself tended to be of a traditional nature. In *Genji*, plot elements are no longer of principal importance; while the characters and events may often be traditional, the basic artistic impulse lies in the creation of an original universe by means of which the writer's total view of life may be expressed.

From the point of view of style, the most important consideration is not the nature of Murasaki's sources, but how she uses them to create an original and realistic world. *Genji* is replete with traditional characters and events; but in no way do they impair the total artistic originality of the work. As Dr. Onoe writes,

It attests to Murasaki's talent that while [literary] sources may have influenced her, she freely adapted the ideas of the originals, and that, in most cases, not only do no traces of these originals remain, but she vastly enhanced them by means of her alterations. (120)

Murasaki's unprecedented technique of realistic presentation was applied just as much to elements taken from earlier works as to those which were derived from her own direct experience.

4. Conclusion.

To conclude, we have, in our study of Murasaki's literary criticism, seen that she advocated a type of fiction in which the feelings, characters, events, and ideas were chosen primarily from the author's direct personal experience and from the real life with which he was familiar. These theories are, to a large extent, applied

in the writing of Genji Monogatari. The general feelings which Murasaki expresses in her novel would seem to correspond to the principal emotional patterns of her own life; the characters and happenings belong largely to the contemporary Heian society she knew, rather than to the fantastic realms of fairy-lore; the ideas and reflexions on different subjects are not taken from the teachings of any single school, but are those of the writer herself. Yet, as we have suggested, this personal and realistic quality of Murasaki's writing is not, in itself, original. For the personal frame of reference is one of the principal characteristics of the entire kanabun literary tradition; and already after the first book of Utsubo, elements of the supernatural are largely excluded, and we find a more or less realistic type of fiction.

We have also emphasised that the realistic basis of Murasaki's selection of material is itself limited by several aspects of her writing. The most important of these is her frequent use of traditional characters and events, particularly in the early part of her work when, as in the case of her language, the influence of literary predecessors was greatest. Murasaki's originality and realism do not result so much from the type of material which she used, as from her technique of presentation. On this subject, Shimazu writes:

We may infer that Murasaki's view on creative literature was precise, as well as advanced for her time. She believed that even when her material consisted of the unrealistic products of the imagination, her actual technique must be based upon the principles of realism. (121)

One of the main purposes of the following two chapters will be to examine some of the means by which

Murasaki achieved this original effect of realism, even when her characters and events were so often of a romantic, idealistic, symbolic, or traditional nature. We shall begin by noting the more conventional aspects of her style; and then shall study those elements of Murasaki's technique thanks to which the people and happenings of her fictitious world have, through the centuries, remained so real and convincing.

CHAPTER FIVE

THE TECHNIQUE OF PRESENTATION.

1. Traditional Aspects: The telling-method in Genji, as in previous denki-monogatari, is essentially that of the chronicle. Though the people and events are mostly fictitious, they are presented as if they belonged to history.⁽¹⁾
- a) Influence of Historical Works. They are presented as if they belonged to history.⁽¹⁾

Murasaki's attitude to her material is that of the chronicler who records a series of actual circumstances with which he is acquainted in detail, though at second hand.⁽²⁾ It is true that Murasaki enters into the minds of her characters in a way that would not be permitted to the conventional historian. However, the style of Genji never approaches that of the modern subjective novel, in which everything is seen through the eyes of one or more central characters. We are constantly aware, in Murasaki's novel, of the omniscient author, who is able to tell us at any moment what each of her characters is experiencing, both outwardly and inwardly. The subject of action and thought frequently changes, not only in a single page, but in the course of a sentence. For Murasaki does not aim to show us the world through the eyes of any single person, but to produce a chronicle of fictitious events, based upon her personal experience, and to describe the effect of these events on different characters.

Accordingly, her usual technique is to begin with an objective presentation of a situation; to chronicle the

events arising from this situation, and leading to a central scene; to describe this scene more or less in chronological order; to show its effects upon the thoughts and feelings of the chief participants, and often of minor characters; and finally to give an objective description of the consequences of the scene. This sequence will, as a rule, be followed by a new series of events, in which the central characters may be entirely different.

For example, in Book 10, Murasaki first presents us with a situation: Rokujô has decided to leave for Ise with her daughter, the Saigû, and to remain away from the Capital indefinitely. Genji hears the news, and after much hesitation, resolves to see his former mistress a last time. The central scene is the meeting between Genji and Rokujô Miyasudokoro. Murasaki describes their final night, and shews that, after this, it is harder than ever for them to part. Genji, who has for a long time been neglecting Lady Rokujô, now belabours her with letters imploring that she change her mind and remain in the Capital. Her ladies-in-waiting, who have admired Genji in all his beauty, also persuade her to let her daughter leave alone. One of them says in a tanka that the trip must indeed be wonderful that would make it worth while to part from such a lover. Rokujô momentarily hesitates, but in the end decides that she must leave. Finally, there is a description of her daughter's investiture and of the gloomy departure for Ise. After this, in the typical manner of the chronicle, the center of action changes completely, and Murasaki describes the death of Genji's father, the old Emperor, and the effect of this event upon different characters. During the remainder of Book 10, no more is heard about Lady Rokujô. Like the historical chronicler, Murasaki records one series of events after another, not through the mind of any single

character, but in order of time: the dismal New Year's celebrations following the Emperor's death ... the continuation of Genji's affair with Oborozukiyo ... his visit to Fujitsubo ... Fujitsubo's talk with her son ... Genji's correspondence with Asagao ... the return to his palace ... his visit to the new Emperor ... his final conversation with Fujitsubo ... the ceremonies during which Fujitsubo becomes a nun ... the following New Year's celebrations ... the various political changes in the Empire ... the poetry contest ... the Udaijin's discovery of Genji in flagrante delicto with his daughter, and the fatal consequences of this for Genji's career. In almost all these happenings, the central character is the hero. Nevertheless, Murasaki does not tell us the events from Genji's point of view, but records them objectively, as in a historical work, and then shews their effects upon the thoughts and feelings of Genji and the other characters involved.⁽³⁾

The influence of the chronicles upon the telling-method of Genji is also to be seen in Murasaki's use of alternative explanations, which has been discussed in the chapter on her language, (3:10). Such touches become increasingly rare as Murasaki's writing progresses. But a quasi-historical tone is maintained throughout Genji. For, though Murasaki was creating a world of fiction by means of which she might express a total view of life, such as clearly did not exist in historical works, she was at the same time producing a chronicle of contemporary Heian court society. It is accordingly natural that the technique of presentation in Genji should often, especially in passages concerned with ceremonies and festivals, resemble that of a conventional court chronicle, like Eiga, which describes the same general historical period. We have in 3:10 noticed one of the more blatant annalistic effects

such as frequently occur at the end of the books. The ending of Book 15, in which Murasaki hints at future developments and promises to continue her chronicle when the occasion permits, is also typical:

'... ima mata mo tsuide aramu ori ni, omoi-idete kikoyubeki to zo.' (4)

To make her novel seem more like a historical chronicle, Murasaki frequently introduces the names of actual artists and statesmen. For instance, in the picture competition (Book 17), while the participants who present the scrolls are all characters of Murasaki's own creation, we are told that the pictures were painted by Koze no Ômi and Asukabe no Tsunenori, and that they were supported by the calligraphy of Ki no Tsurayuki and Ono no Michikaze.⁽⁵⁾ All these artists flourished in the early or middle parts of the tenth century. (In this connexion, we may recall that Murasaki (4:6) probably for political reasons deliberately makes her "chronicle" appear to describe events occurring at about the time of Murakami Tennô.) A similar introduction of real names into an account of fictitious events is found in Book 21. Genji, who has now attained the rank of Dajô-Tennô, decides to celebrate the New Year's rites at his own palace rather than at Court. He is presented with a white horse - this in accordance with the precedent set by the ninth century statesman, Fujiwara no Yoshifusa.⁽⁶⁾

Sometimes, as in the introduction to Book 44, Murasaki expresses doubt as to the veracity of her "chronicle", and suggests that her "informants" may not always be reliable.⁽⁷⁾ Dr. Waley considers that Murasaki wrote the qualifying preamble to Takegawa because she was, at the time, separated from her manuscript, and afraid that there might be inconsistencies in her story.⁽⁸⁾ However, we need

perhaps not look this far. By casting doubts on the accuracy of certain parts of her story, Murasaki implies that the rest is reliable, that Genji Monogatari is indeed a chronicle of real events.

Though Murasaki's male characters occupy the highest positions of state in Japan, politics figure hardly at all in Genji. For while it is made to appear like a historical chronicle, it is definitely admitted to be the work of a woman chronicler. And in Heian times it was as inadmissible for a woman to evince a knowledge of politics as for a modern Western woman not to do so. Accordingly, on the few occasions in Genji when passing reference is made to state affairs, Murasaki almost invariably apologises for her intrusion into these masculine domains. Thus, in Book 10, the old Emperor on his death-bed gives his successor, Suzaku, a few final instructions. And Murasaki hastens to add,

'.... onna no manebubeki koto ni shi araneba,
kono katahashi dani katawara-itashi.' (9)

The public affairs that Murasaki chiefly chronicles are those ceremonies, festivals, and parties which occupied so much of the time and energy of people in Heian court circles. It is naturally in these descriptions that the influence of the court chronicles upon the style of Genji is greatest. Thus, Murasaki will usually begin by telling what her characters wore, and will continue with a detailed description of all that was said and done.⁽¹⁰⁾ She was, of course, a novelist rather than a chronicler, and it was not the historical, but the aesthetic, aspect of the events which most interested her. The descriptions of New Years' celebrations (Books 21, 31, etc.), flower feasts (Books 8, 28, etc.), and various Buddhist festivals, such as the Eight Readings of the Hokkekyô (Book 15), constitute

some of the most beautiful passages in Genji. However, especially in the middle books, there is a certain tendency to repetition and monotony, as one lengthy account of a ceremony follows close upon another.⁽¹¹⁾ Sometimes Murasaki seems aware of the danger, and cuts short her descriptions. In Book 10, she abbreviates her account of a banquet - allegedly for fear of offending the people present, but probably, in fact, for fear of boring the reader.⁽¹²⁾ In Book 49, Murasaki says that she will cut short her description of Niou's wedding ceremony, despite the fact that such events are among the staple of monogatari.⁽¹³⁾

The composition and quotation of poems played an important part in all social gatherings of the period, and these are invariably recorded in the court chronicles. For, in the sophisticated and highly specialized Heian society, the ability to compose and to quote verses on all proper occasions seems, together with skill in calligraphy, to have been among the principal marks of cultural and social acceptability. It is accordingly natural that Murasaki, (for whose style the poetic tradition was, in any case, so important), should, in her descriptions of feasts and ceremonies, "record" a large number of poems. The quasi-historical tone of Murasaki's writing is especially pronounced in her manner of presenting such poems, and it may be well to devote a few paragraphs to this subject.

As a woman, Murasaki was supposed to be in just as much ignorance about Chinese literature as about political affairs. Throughout her work, she pays lip-service to the tradition of women's exclusion from Chinese studies, while making it amply clear that she is well acquainted with the forbidden subjects. Thus, in her account of the

academic ceremonies (Book 21), she inserts allusion to two fourth-century scholars, Ch'e Yün and Sun K'ang, but soon afterwards says that, as a woman chronicler, she cannot record Genji's Chinese poem:

... mado no hotaru wo mutsubi, eda no yuki wo
narashitamau, kokorazashi no suguretaru sama...
onna no e-shiranu koto manebu wa, nikuki koto wo to,
utate areba morashitsu. (14)

Almost all the tanka that figure in Murasaki's descriptions of festivals and ceremonies are her own. A typical exchange of poems is that between Genji, Suzaku, Sochi no Miya, and Ryôzen on the occasion of a New Year's festival (Book 21). Only very few people, Murasaki tells us, had the fortune of overhearing these verses, and indeed many of the tanka recited during the celebrations were never recorded at all. (15)

Often, either to avoid prolixity, or because she is unable to find suitable verses, Murasaki merely mentions that tanka were composed on a certain occasion, without "recording" them. We have already noticed an example from Book 10 in which Murasaki omits the tanka from her chronicle because so many of them were mao-naranu koto. (16)

Of the hundreds of uta which Murasaki composed for her characters, the quality is by no means uniformly high. Indeed, a considerable proportion of the tanka seem to me conventional and uninspired. Murasaki appears to have recognized these deficiencies, and often when recording her less successful tanka, she either comments upon their lack of merit, or mentions certain extenuating circumstances, thus forestalling, as it were, the criticism of her readers, who might expect such good poets as Genji, Tô no Chûjô, and Kaoru to produce rather more brilliant verses. (17) Thus, some tanka of Kaoru and Kôbai, composed on the occasion of the Fuji no Hana no En.

(Book 49), are prefaced by the remark that, despite the satisfied looks of the poets, the verses are banal and lacking in quality.⁽¹⁸⁾ Possibly the uta were inaccurately transmitted, Murasaki admits; but, in any case, they can never have been of any great merit.

Sometimes the tanka are excused on the grounds that they were composed under difficult circumstances. Thus, the uta of Murasaki no Ue and Akikonomu in Book 24 suffer from having been composed on the spur of the moment during the bustle and excitement of the Kalyavinka Dance and other such events.⁽¹⁹⁾ Again, an atmosphere of drunken revelry does not make for the greatest verse, as Murasaki comments when recording the poems written during Tô no Chûjô's wistaria party (Book 33).⁽²⁰⁾ Finally, many uta that are not remarkable in themselves acquire a certain merit by having been rapidly "improvized". Thus, Murasaki writes of one of the nun's poems in Book 53, 'Koto-naru koto naki irae wo kuchi toku iu.'⁽²¹⁾

This quasi-historical tone of Murasaki's presentation adds little to the realism of her book. For Genji is, from beginning to end, a work of fiction, and it is not having it appear superficially a chronicle that she makes her characters and events convincing. If anything, the effect of the annalistic approach is the contrary. For the more we are reminded of the writer constantly observing and recording the actions of her characters, the harder it is to enter into that state described as a willing suspense of disbelief, which is essential if a world of fiction is to become artistically real. It is not because they are treated as historical figures that characters like Genji, Kaoru, and Ukifune come to life.

Two other elements in Murasaki's technique of

presentation would appear to belong to the epic or historical style. The first are those choral effects scattered throughout Genji, often giving its style a strangely old-fashioned ring. As a rule, the chorus consists of some group of anonymous old gentlewomen, nuns, or the like, who comment at length, and usually in the unhappiest terms, upon the various developments. In Book 10, Genji visits Fujitsubo after she has taken the tonsure and virtually retired from the world. Instead of giving her own observations, Murasaki introduces a chorus of aged nuns who refer to the prince's great merits and to the sad end of his relationship with Fujitsubo.⁽²²⁾ In Book 8, a chorus of courtiers criticizes Genji for constantly indulging in love affairs.⁽²³⁾ Sometimes the chorus adopts a cynical tone, as in Book 20 when a group of courtiers suggests that Genji's visit to the late Prince Momozono's palace is not entirely motivated by the desire to pay a polite social call.⁽²⁴⁾ Often the refrains are used, not to give information or comments, but to set the atmosphere of a scene. For instance, in Book 31, a mood of quiet dreariness is provided by a chorus of maids who lie in the corner of the room telling each other old stories, and muttering such gloomy comments as 'Aware no yo ya.'⁽²⁵⁾

Choral effects recur in previous denki-monogatari, but far less frequently than in Genji. Whatever its original source, we are confronted here with one of the most strikingly archaic elements in Murasaki's style. As Dr. Waley writes,

... there are touches that connect Murasaki's method with that of the epics; certain obligatory refrains - such as the admiring remarks of the gentlewomen when one of the heroes appears - that are far removed from the sophistication of the Western novel even in its earliest stages. (26)

A further ingredient of Murasaki's style that interferes with the realism of her writing is her frequent use of lengthy speeches. Very often the conversations in Genji Monogatari consist of prolonged monologues of one or two characters, only occasionally broken by brief comments from some long-suffering audience. In these cases, Murasaki's characters are engaged not so much in the exchange of ideas or feelings as in some sort of independent self-expression.⁽²⁷⁾ The amayo no shinasadame, for instance, is really a series of separate talks by different young men concerning their experiences with women and their ideas on feminine psychology. These talks hardly constitute more of a conversation than do the speeches of the suitors in Taketori Monogatari. Another typical example of monologues is to be found in the literary discussion in Hotaru. "Discussion" is here only used for lack of a better word, since, in fact, the passage is substantially an exposition of Genji's ideas on writing; in the entire "conversation", Tamakatsura says hardly more than a dozen words. The same type of lengthy monologue occurs in all the numerous passages in which Murasaki Shikibu, through the medium of one of her characters, expresses her opinions on some particular subject. Thus the "discussion" between Genji and Murasaki in Book 22 on the subjects of poetry and of women's education consists almost exclusively of two long speeches by Genji; similarly, their talk about children in Book 25 is virtually monopolised by Genji's rather pompous exposition of his theories. Impossibly long monologues are frequent, not only in these comparatively abstract and didactic passages, but even when the characters are discussing their own experiences and feelings. We have already (3:23) noticed one of Kaoru's complex

speeches to the Sôzu in Book 52. Genji's talk to Akashi no Ue in Book 40 concerning his life and frustrated religious ambitions is hardly less wordy. A further example is to be found in the Akashi no Nyûdô's lengthy apologia in Book 18.

Except for their vocabulary and grammar, these lengthy monologues can certainly not be based upon the everyday speech of real people; their frequency in Murasaki's writing constitutes an important limit to its realism. Long speeches occur in previous denki-monogatari, the old man's talk to Kaguyahime in Taketori, Nakatada's address to the bears in Utsubo, and the Shôshô's address to the Kita no Kata in Ochikubo being examples. However, it may be that Murasaki was influenced directly by the style of the Norito and the Semmyô with their long and pompous declamations. (28)

Traditional
Aspects.

b) Composite
Style.

One of the most traditional ingredients in Murasaki's style is what Professor Ikeda and others call its fukugôtai - its composite or synthetic quality. Murasaki's technique of presentation involves a combination of descriptive narrative with such diverse elements as poems, quotations, historical and literary allusions, letters, speeches, accounts of travels, stray impressions, and criticism. In this respect, her style belongs to the tradition of kanabun literature, and is essentially the same as that of the nikki and zuihitsu, which also contain a mixture of kaiwa, waka, shôsoku, and hyôron. (29) Ikeda observes,

The monogatari, in its developed form, includes every type of style, such as those of the nikki, the kikô, and the zuihitsu. (30)

Composite Style.

(i) Poetic quotations.

While the composite quality of the style in Genji is certainly not original,

Murasaki, on the whole, uses the various conventional elements (poems, letters, criticism, etc.) to far greater effect than previous writers of denki-monogatari. For example, the poetic quotations scattered throughout Genji are much more varied than those in any previous extant work of fiction, and can, in fact, only be compared to the quoted Japanese and Chinese poems in the Makura no Sôshi. The relatively few verses quoted in Utsubo and Ochikubo are almost all taken from standard anthologies like the Manyôshû, Kokinshû, and Kokin Wakarokuchô. The poems from which Murasaki quotes belong, on the contrary, to an immense range of literature, both Chinese and Japanese, both familiar and relatively obscure. Some of these quotations have already been discussed; many more will be examined in the following chapters;⁽³¹⁾ for purposes of completeness, a few should be mentioned here. Early in the morning (Book 4) Genji lying in bed, hears the noise of the fuller's mallet, and thinks of his dead mistress Yûgao; for this sound they had so often heard together. He recalls Po Chü-I's words, Masa ni nagaki yo, from the poem,

'Pa(1) yüeh(4) chiu(3) jih(4) cheng(4) ch'ang(2) yeh(4),
Ch'ien(1) sheng(1) wan(4) sheng(1) wu(2) chih(3) shih(2).
(32)

And for Genji even the sound of the mallet becomes, by association, extremely precious: '...kinuta no oto wo, oboshi-izuru sae koishikute...'

In Book 47, Kiou addresses a tanka to Naka no Kimi, and follows it by the words, Kaku sodê hizuru, from the anonymous uta,

Kaminazuki
 Itsu mo shigure wa
 Furishikado
 Kaku sode hizuru
 Ori wa nakariki. (33)

As Murasaki herself points out, this is not a very original allusion (mimi narenitaru); she perhaps used it, like many of Niou's poems and quotations, to shew that he was a conventional court gallant, quite lacking in the deeper sensibilities of a man like Kaoru.

Later, in Book 49, Niou makes a more interesting poetic allusion, this time to a shi of Yüan Chen. In the garden at Uji, Niou is playing his flute. He notices a bed of chrysanthemums, and finds one flower that has attained the proper shade of faded white. This he hands to Naka no Kimi, reciting the words, 'Hana no naka ni hitoe ni,' from the verse,

'Pu(4) shih(4) hua(1) chung(1) p'ien(1) ai(4) chü(2)
 Tz'u(3) hua(1) k'ai(1) hou(4) keng(1) wu(2) hua(1).'(34)

Composite Style:

(ii) Allusions to
 legend, myth,
 and history.

The Chinese poem brings to Niou's mind the story of Lien Ch'eng-wu, the famous lute-player, whose spirit appeared to Prince Takaaki

while he was admiring chrysanthemums and humming this same line of Yüan Chen. In the story, the spirit teaches Takaaki the mysteries of the flute. Niou laments that such marvellous things never happen in these latter days. (35)
 Allusions to legends, (such as the above), mythology, history, religion, proverbs, and literature are scattered throughout the pages of Genji Monogatari, and give it a quality of erudition unprecedented in Japanese fiction. Here again, although the use of allusions was by no means

an original stylistic technique, Murasaki carried it very much further than any of her predecessors in the monogatari.

It is natural that Murasaki, the Nihongi no Tsubone, should have drawn a large number of her references from the legend, mythology, and history of Japan.⁽³⁶⁾ Book 18 ends with a typical allusion to the old legend of the Weaving Lady. Akashi no Ue sees her lover, Genji, hardly more often than the two stars, Weaving Lady and Plough Boy, meet in the sky - once a year:

'Toshi no watari ni wa, tachi-masarinubekameru
wo oyobinaki koto to omoedomo, nao ikaga mono
omowashikaranu.'⁽³⁷⁾

The reference is to an old uta concerning the legend:

Ame no kawa
Taenu mono kara
Ara-tama no
Toshi no watari ni
Tada ichiyo nomi.

In a poem to the Emperor Suzaku (Book 13), Genji refers to the ancient myth of the Hiru no Ko, as recorded in the Kojiki and Nihongi:

Watatsu umi ni
Shizumi-urabure
Hiru no ko no
Ashi tatazarishi
Toshi wa henikeri.⁽³⁸⁾

The Emperor immediately recognizes the allusion, and in his answering poem refers to Izanagi and Izanami, the deities who bore the leech-child:

Miyabashira
Meguri-aikeru
Toki shi areba
Wakareshi haru no
Urami nokosu na.'

After many years, Genji happens to meet his father's and his old friend, the flirtatious Naishi (Book 20). He is amazed to see her still in the Palace, but says he is very pleased to hear her voice, for, being parentless, he

must now more than ever depend upon old acquaintances for comfort: '... Oya nashi ni fuseru tabibito to hagukumi-tamae ka shi.'⁽³⁹⁾ This is an allusion to the forlorn and parentless traveller whom Emperor Shôtoku (572-621) found lying by the wayside. It refers directly to the old uta whose last two lines are,

Fuseru tabibito
Aware oya nashi.

There are almost as many allusions to Chinese as to Japanese history, though relatively few to Chinese mythology and legends. In Book 18, Murasaki does refer to Chinese legend, the story of the wood-cutter, Wang Chih, who became so absorbed in watching a game of go that, when it was over, he found that leaves had started to grow on his axe. Murasaki no Ue suggests to Genji that her patience is not as great as that of Wang Chih.⁽⁴⁰⁾

Murasaki's knowledge of Chinese history seems to have been largely drawn from the Shih Chi of Ssu-ma Ch'ien.⁽⁴¹⁾ For instance, towards the end of this work, we are told the history of Kao Tsu, the first of the Han Emperors, whose mistress was, after her lover's death, tortured and mutilated by his wife, (about the second century, B.C.) Fujitsubo, after the Emperor Kiritsubo's death (Book 10), realizes that her position at Court will now change completely; nevertheless, she does not fear that she will suffer the fate of the unfortunate concubine: 'Seki Fujin no mikemu me no sama ni koso arazu...'⁽⁴²⁾

In one of her diatribes against Genji (Book 12), Kôkiden compares his arrogance and disloyalty to that of Chao Kao. This astute Chinese statesman is reported in the Shih Chi to have told the Emperor that a certain stag was actually a horse, and, when he noticed that none of the courtiers dared contradict the ridiculous error, to

have thereupon decided on revolt, (third century, B.C.).⁽⁴³⁾

Composite Style.

(iii) Allusions to religion.

Most of the religious allusions scattered throughout Genji refer, needless to say, to Buddhism, with whose legends,

history, theory, and practice Murasaki was thoroughly acquainted. We have already (4:20) noticed some of the allusions to Buddhism in the literary discussion of Book 25 when Genji compares the deceits (soragoto) to fiction to the Relative Truths (Hôben) which are so frequent in the Hôdôkyo. Later he suggests that the difference between the good and the bad in monogatari is much the same as that between Buddhahood (Bodai) and Earthly Lusts (Bonnô) in the scriptures.⁽⁴⁴⁾

In Book 23, the women immured in Genji's Palace can hardly hear the concert being performed in the garden. Their situation is compared to that of the lowborn in Paradise, whom the scriptures describe as being lodged in unopened lotus-blossoms out of which they cannot see the Buddha.⁽⁴⁵⁾

In Book 39, Murasaki no Ue thinks about how difficult the position of women must invariably be. For even when most modest and retiring, they are by no means free from criticism.⁽⁴⁶⁾ She refers to the Buddhist story of the Mugon Taishi, the Silent Prince, who having, for religious reasons, refused until the age of thirteen to utter a single word, only started to speak upon the threat of being buried alive by his father. At the moment of crisis, the 'knowledge of good and evil' availed him no more than it does the majority of women. And Murasaki observes that even Buddhist priests consider silence to be among the

hardest of disciplines.

In Book 42, Kaoru wishes that he could settle, once and for all, the doubts concerning his birth:

'... Zengô Taishi no waga mi ni toikemu satori wo mo ete shi ga na.' (47)

He refers here to Rahula, Buddha's son, who is said to have succeeded in proving by various devious means that his father was indeed Buddha, even though the latter had long been separated from his wife before the boy's birth.

A further allusion to Buddhist history is found in Book 43. Kôbai discusses his memories of Hikaru Genji, and then suggests that the young Niou may some day seem to be an equally dazzling figure. He refers to the Assembly after Buddha's death, at which the disciple Anan, because of his master's absence, for the first time surprised everyone by his brilliance. (48)

There are also occasional references to Taoism and Confucianism. In Book 13, Genji decides to move from his present place of exile (Suma) to Akashi. He realizes that this may be interpreted as an act of weakness on his part, but reflects,

'... shirizokite toga nashi to koso, mukashi no sakashiki hito mo ii-okikere. (49)

The sakashiki hito is Lao Tzu, who, is, whether correctly or not, reputed to have enunciated the maxim, Pu(1) t'ui(4) vu(3) chiu(4), ('To withdraw is no disgrace').

During the Wistaria Festival (Book 33), Tô no Chûjô reproaches Yûgiri with being too much absorbed in his Chinese studies to pay proper respect to his old friends and relatives, he refers to the teachings of Confucius, the great exponent of family duties. (50)

Composite Style.

(iv) Allusions to
proverbs, etc.

Very often in the course of her novel, Murasaki refers to phrases, sayings, and proverbs. The coquettish old

Naishi whom Genji meets on a moonlit winter night (Book 20) reminds him of Sei Shônagon's 'Susamajiki mono ôna no kesô shiwasu no tsukiyo.'⁽⁵¹⁾ ('Among terrible things: an amorous old woman and a moonlit night in December.')

In Book 33, Murasaki comments on the eventual union of Yûgiri and Kumoi:

'Toshigoro no tsumori tori-soete, omou yô naru on-nakarai namereba, mizu mo moramu ya wa.'⁽⁵²⁾

Here the reference is to an old proverb to the effect that one cannot hold water in a basket.

Composite Style.

(v) Allusions to
previous
literature.

We have in 4:34-6 shewn many cases in which Murasaki compares the happenings in Genji to those of earlier monogatari, and have suggested that in

these instances she may often have been directly inspired by her predecessors. These literary allusions belong, like the historical and religious references, to the fukugôtai style. In Book 33, Tô no Chûjô watching carefully over his daughter Kumoi, is compared to the gate-keeper in Ise Monogatari.⁽⁵³⁾

In Book 52, Kaoru receives picture-scrolls of the Serikawa no Taishô Monogatari, and reading of the hero Tôgimi's unhappy love for the Emperor's eldest daughter, is reminded of his own feelings for the Ippon no Miya, though he realises that he will never have the success of the hero.⁽⁵⁴⁾

Later in the same book, Kaoru is wandering through one of the covered galleries of the Imperial Palace when he notices through a window the Ippon no Miya surrounded by her ladies-in-waiting. Someone is playing the zithern, and Kaoru murmurs the words, 'Nado, kaku netamashi kao ni kaki-narashitamau.'⁽⁵⁵⁾ This is a rather subtle allusion to the passage of the Yu Hsien Ku in which the heroine is described with her zithern.⁽⁵⁶⁾ The ladies are first non-plussed by the reference, but presently one of them, Chûjô, provides an answer which shows that the allusion has been recognized: 'Nirubeki konokami ya haberubeki.' For in the Chinese novel the heroine's beauty and intelligence are compared to those of her uncle and elder brother.⁽⁵⁶⁾ And Kaoru observes that he is indeed the Princess' uncle: 'Maro koso wa on-haha-kata no oji nare.'

Composite Style.

(vi) Poems.

Far more conspicuous than either the quotations or the allusions are the eight hundred-odd uta of Murasaki's own composition that are scattered through the pages of Genji Monogatari. While a deep visionary totality, an individual conception of life, underlies Murasaki's entire novel, we have seen that Genji can, at the same time, be considered a more or less realistic chronicle of that upper-class Heian society for which the composition of tanka played so important a part. Accordingly poems are invariably interspersed amidst the gallant conversations of Murasaki's characters, in their love-letters, and most of all, on the occasion of their parties, ceremonies, and festivals. In Book 25, Genji hopes to win the favours of Tamakatsura, who is supposed

by the world at large to be his daughter: yori-itamaeru sama, ito azaretari.

'Omoi-amari
Mukashi no ato wo
Tazunuredo
Oya ni somukeru
Ko zo tagui naki.' (57)

And Tamakatsura very neatly answers with the verse,

"'Furuki ato wo
Tazuneredo ge ni
Nakarikeri
Kono yo ni kakaru
Oya no kokoro wa.'" "

Genji writes a letter to Waka-Murasaki, whom he has happened to see (for the first time) on his mountain-trip (Book 5), and ends with a verse:

"'Omo-kage wa
Mi wo mo hanarezu
Yama-zakura
Kokoro no kagiri
Tomete kishikado.'" (58)

Murasaki is too young to write the obligatory reply, and her aged nurse produces the following rather cynical tanka. The central image, (in this case, that of the cherry-blossom), is, as usual, repeated:

"'Arashi fuku
Onoe no sakura
Chiranu aida wo
Kokoro tomokeru
Hodo no hakanasa.'" "

We have already noticed that Murasaki refers to the exchange of tanka in Book 21 as uchiuchi no koto.⁽¹⁵⁾ Genji hands the traditional wine-cup to Suzaku-In, and recites the verse,

"'Uguisu no
Sae-zuru haru wa
Mukashi nite
Mutsureshi hana no
Kage zo kawareru.'" (59)

Suzaku answers,

"Kokonoe wo
Kasumi-hedatsuru
Sumika ni mo
Haru to tsuge-kuru
Uguisu no koe."

Sochi no Miya pursues the theme:

"Inishie wo
Fuki-tsutaetaru
Fuetake ni
Sae-zuru tori no
Ne sae kawaranu."

And Ryôzen Tennô caps the exchange of tanka with

"Uguisu no
Mukashi wo koite
Sae-zuru wa
Ko-zutau hana no
Iro ya asetaru."

It would be necessary to enter into far more detail before making any conclusions concerning Murasaki's poetic talents. But the above tanka are typical of those in Genji, and would seem to support the view that Murasaki cannot be considered a great original poetess.⁽⁶⁰⁾ Her verses, compared to those of such contemporary women writers as Izumi Shikibu and Ise no Taifu, are, on the whole, conventional and jejune. They abound in traditional references to sleeves wet with tears, and in such standard pivot-words (kake-kotoba) as aki (autumn, to tire of), kiku ('chrysanthemum', 'to hear'), and matsu ('pine-tree', 'to wait').⁽⁶¹⁾ Indeed, Murasaki in her verse is not immune from those criticisms concerning poetic clichés which Genji directs against contemporary writing (3:7).

In Book 51, for instance, we find an uta which depends upon the use of one of the very words that Genji criticized in Suetsumuhana's poetry.⁽⁶²⁾ As with Sei Shônagon, the really poetic passages in Murasaki's writing are not to be found so much in the conventional tanka that bestrew

her novel as in the magnificent prose descriptions like those of Genji's birthday (Book 33) and of Hachi no Miya playing his zithern in the storm (Book 45).⁽⁶³⁾

Yet uta occupy a far more important role in Genji than in any of the preceding denki-monogatari. For they are not merely the conventional concomitants of social gatherings, but are used by Murasaki to evoke the atmosphere of her settings, and, more important, to express by means of concrete imagery, the complex and subtle emotions of her characters. Murasaki's greatness as a poet-novelist does not lie in the quality of her uta, but in her ability to incorporate these into the body of the text, and to use them to sum up or crystallise an emotional situation.⁽⁶⁴⁾ In this respect her style would seem to have been influenced directly by that of the uta-monogatari.

Composite Style. Letters also play an important
(vii) Letters. part in the composite style
of Genji Monogatari. The use
of shôsokubun was common to most kanabun literature -
nikki, sôshi, and monogatari - but here again Murasaki
carried a literary convention somewhat further than her
predecessors. Letters are scattered throughout the pages
of Genji. They are not practical, prosaic, or even in-
formative, but are, as a rule, used to express, in lyrical
terms, the thoughts and feelings of the sender. A great
interest is taken in the calligraphy, as well as in the
choice of paper and in the manner of folding the letter.⁽⁶⁵⁾
Uta almost invariably figure in the letters, and the poetic
image is usually maintained in the replies. The following
exchange from Book 39 is typical. Yûgiri, infatuated with

Ochiba no Miya, has lost interest in his wife, Kumoi. Early in the morning, he writes Ochiba a letter to her house at Ono.⁽⁶⁶⁾ He finishes the long letter, and puts it aside; Kumoi hears him murmuring the poem which he has addressed to Ochiba. And he adds the words Ue yori ochitsuru, from the old poem,

'Ika ni shite
Ika de yokaramu
Ono-yama no
Ue yori ochitsuru
Otonashi no Taki.'

The answer arrives later in the morning. It is written on thick blue paper; the writer, as usual, is Ochiba's cousin, Ko-shôshô. Ko-shôshô tells Yûgiri that Ochiba still refuses to accept his letters, and she returns his missive of that morning. The letter has been scribbled upon and torn, but Yûgiri is nevertheless delighted to think that Ochiba has at least seen it. Then he distinguishes some words traced indistinctly on his letter: 'Sokowaka to naku kakitamaeru wo, mi-tsuzuketamaereba,

'Asa-yû ni
Naku ne wo tatsuru
Ono-yama wa
Taenu namida ya
Otonashi no Taki.'

to ya, tori-nasubekaramu.' It is merely a rewording of the Ono poem, to which he has referred in his letter, but the touch is typical - Yûgiri is interested by the calligraphy:

'Furu-goto nado mono-omowashige ni kaki-
midaritamaeru, on-te nado midokoro ari.'

Composite Style.
(viii) Conversations.

A brief glance at Genji Monogatari will suffice to shew that Murasaki, like her predecessors in fiction, presented a considerable proportion of her material by means of oratio recta. Kaiwa, indeed, is the principal ingredient of her composite style, and large parts of Genji consist primarily of direct speech mingled only occasionally with actual descriptions of thought or action.⁽⁶⁷⁾ However, most of the kaiwa in Genji are far removed from the type of sustained talk that is normal in everyday conversation. For, as we have suggested, Murasaki's characters aim their speech not so much at communication as at self-expression; whence those lengthy monologues in which the major character expounds his views, with only occasional interpolations on the part of some audience. The conversations, when they are not in the nature of such monologues, usually consist of a series of speeches by two or more characters. But one often feels that they are speaking more for themselves than for their listeners; and this lends to the people of Murasaki's universe a certain melancholy quality of isolation.

The following passage from Book 46 illustrates the nature of the kaiwa in Genji. It also shews how Murasaki blends various elements - descriptions, conversations, theories or criticism, allusions, and poems - to form what we have called her composite style. It will be quoted at some length in Japanese so that the reader may obtain a clear impression of the total effect in the original of Murasaki's fukugôtai.

Composite Style.
(ix) Criticism.

Hachi no Miya's rambling monologue is typical of the hyôron in Murasaki's writing.

More than any previous fiction-writer, Murasaki uses the characters in her book to express her own theories on art, society, education, human (and especially feminine) psychology, and life in general. In this respect again, she would seem to have been directly influenced by the nikki and sôshi, in which hyôron plays an important part.

Composite Style.
(x) Example.

The passage begins with a description of the autumn setting at Uji where Kaoru

has arrived on his final visit to Hachi no Miya; Kaoru is delighted with the beauty of the scene:

'Fumizuki bakari ni narinikeri. Miyako ni wa mada iri-tatanu aki no keshiki wo, Otoha no Yama chikaku, kaze no oto mo ito hiyayaka ni, Maki no Yamabe mo wazuka ni iro-zukite, nao tazune-kitaru ni, okashû mezurashû oboyuru wo...' (68)

Characteristically the subject changes in the middle of the sentence, and we are told that Prince Hachi is more than ever pleased to see Kaoru:

'... Miya wa maite, rei yori mo machi-yorokobikikoetamaite, kono tabi wa kokoro-bosoge naru monogatari, ito ôku môshitamau.'

The ensuing conversation is typical, in that it consists, not of any sustained exchange of remarks, as is usual in real life, but simply of two speeches. Hachi no Miya expresses his concern about the future of his daughters:

'Nakaramu nôchi, kono kindachi wo sarubeki mono no tayori ni mo toburai, omoi-sutenu mono ni wakimdetamae, nado omomuketsutsu kikoetamaeba....'

Kaoru says that he will do what he can to protect the

Princesses, but, as usual, points out that he may soon retire from the world to become a monk:

'Hitokoto nite mo uketamawari okiteshikaba, sara ni obou-tamae okotarumajiku namu. Yo no naka ni kokoro wo tomeji to, habukihaberu mi nite, nanigoto mo tanomoshige-naki oisaki no sukunasa ni namu haberedo, saru kata nite mo meguraihaberamu kagiri wa, kawaranu kokorozashi wo goranji shirasemu to namu, oboutamuru.' nado kikoe-tamaeba, ito ureshi to oboitari.

(Here again the subject changes from one clause to the next: kikoetamaeba refers to Kaoru, oboitari to Hachi.)

The moon appears, and Prince Hachi recites his prayers:

'Yoru fukaki tsuki no akiraka ni sashi-idete, yama no ha chikaki kokochi suru ni, nenzu ito aware ni shitamaite, mukashi-monogatari shitamau.'

Then Hachi embarks upon a desultory monologue in which he exposes his ideas, first about music, then about women, and finally about the education of young girls. He begins by remarking that in his youth, on such a lovely night as this, a concert would invariably have been arranged at the Palace; and he observes that it is only in the women's quarters that really good music is to be heard. The usual theme of cultural decline is sounded in the Prince's opening words: (69)

'Kono goro no yo wa ikaga narinitaramu. Kujô nado nite, kayô-naru aki no tsuki ni o-mae no mi-asobi no ori ni sôrai-aitaru naka ni, mono no jôzu to oboshiki kagiri toridori ni uchi-awasetaru hôshi nado; kotogotoshiki yori mo, yoshi ari to oboe aru nyôgo kôî no on-tsubone-zubone no...'

It is only in music that the ladies of the Palace can exteriorize those feelings of bitterness and jealousy that smoulder constantly beneath the surface:

'... onogajishi wa idomashiku omoi, uwabe no nasake wo kawasubekameru ni, yo fukaki hodo no hito no ki shimeri-nuru ni, kokoro yamashiku kai-shirabe, honoka ni hokorobi-idetaru mono no oto nado, kiki-dokoro aru ga ôkarishi kana.....'

Prince Hachi now turns his attention to the subject of women and their tremendous influence upon men:

'... Nanigoto ni mo, onna wa moteasobi no tsuma ni shitsubeku, mono-hakanaki mono kara, hito no kokoro wo ugokasu kusawai ni namu arubeki. Sareba tsumi no fukaki ni ya aramu'

(The last sentence clearly refers to Buddhist doctrine concerning women.)

Hachi skilfully changes the subject of his monologue to women's education. As Murasaki points out, he pretends to be speaking in general terms, but is really referring to his own daughters, whose future he means to entrust to Kaoru's care:

'... Ko no michi no yami wo omoi-yaru ni mo, otoko wa ito shi mo oya no kokoro wo midasazu ya aramu. Onna wa, kagiri arite iu kainaki kata ni omoi-sutsubeki ni mo, nao ito kokoro-gurushikarubeki.' nado, ôkata no koto ni tsukete notamaeru, ikaga sa obosazaramu to, kokoro-gurushiku omoi-yararuru mi-kokoro no uchi nari.

Once more the subject has changed in the course of the sentence: mi-kokoro refers to Kaoru, who, noticing the old man's insinuation, parries the invitation to discuss his daughters by turning the topic back to music. His ensuing speech is characteristically monological rather than conversational:

'Subete makoto ni shika aboutamae sutetaru ke ni ya haberamu, mizukara no koto nite wa, ika ni mo ika ni mo fukô omoi-shiru kata no haberanu wo, ge ni hakanaki koto naredo, koe ni mezuru kokoro koso, somuki-gataki koto ni haberikere. Sakashû hijiri-datsu Kashô mo, sareba ya, tachite maihaberikemu.' nado kikoete....'

Here Kaoru alludes to the Drumakinnara Sûtra (Daijukinnaragyô), in which the disciple Kasyapa (Kashô) is described as having got up and danced, despite the Buddhist interdictions concerning music.⁽⁷⁰⁾

Shortly afterwards, Hachi no Miya leaves Kaoru alone with his daughters. The Prince's pompous parting speech

is typical of the kaiwa in Genji Monogatari:

'Onozukara bakari narashi-sometsuru nokori wa,
yo gomoreru dochi ni yuzuri-kikoetemu.'

Hachi stands at the entrance of his private chapel, and recites an uta, in which he refers to Kaoru's brief promise (hitokoto) to protect the Princesses:

'Ware nakute
Kusa no iori wa
Arenu tomo
Kono hitokoto wa
Kareji to zo omou.'

Finally he apologizes for the gloomy tone of his conversation:

'...Kakaru taime mo kono tabi ya kagiri naramu to,
mono-kokoro-bosoki ni, shinobi-kanete, katakunashiki
higakoto ôku mo narinuru kana.'

And the old man bursts into tears. Kaoru answers with a poem in which the image of the hermit's cell (iori) is repeated:

'Ika naramu
Yo ni ka karesemu
Nagaki yo no
Chigiri musuberu
Kusa no iori wa.'

And he adds that he will visit the Prince again when his official duties permit:

'... Sumai nado, ôyake-goto-domo magirehaberu goro
sugite sôrawamu.'

This passage especially illustrates Murasaki's use of kaiwa. The vast majority of the conversations in Genji are, like that of Hachi no Miya and Kaoru, literary rather than realistic. Though a large part of the material in Genji is presented by means of direct speech, the talks of Murasaki's characters would, except in their language, (that is to say, their vocabulary and grammatical structure), rarely seem to have been copied from ordinary, everyday conversation. This unrealistic quality of her dialogue she shares with her predecessors in Japanese prose. For kaiwa, as we have seen, is one element of the fukugôtai,

that conventional technique of presentation which characterises the style of the nikki, kikô, sôshi, and monogatari. While in many ways, such as in her quotations, allusions, and criticism, Murasaki used literary conventions to greater effect than her predecessors, the composite style of Genji Monogatari belongs essentially to the tradition of kanabun literature.

2. Treatment of certain situations. The death-theme pervades Murasaki's novel.⁽⁷¹⁾ The opening book is dominated by the death of Genji's mother, Kiritsubo, and during the remaining books, people are constantly dying: Yûago, Aoi, the Sadaijin, Fujitsubo, the Emperor Kiritsubo, Prince Momozono Shikibukyô, Murasaki no Ue, Ôigimi, and others. These numerous deaths make characters such as Genji and Kaoru more than ever conscious of life's briefness and futility. In Book 5, the old priest at Kita-yama writes to Genji of his sister's death: "... seken no dôri naredo, kanashibi omoitamauru."⁽⁷²⁾ And Genji is invaded with a sense of life's sadness: "... nado aru wo mitamau ni, yo no naka no hakanasa mo aware ni..'

Similarly, after Aoi's death (Book 9), the world for Genji assumes an aspect of utter gloom:

Taishô no Dono wa, kanashiki koto ni soete, yo no naka wo ito uki-mono ni oboshi-shiminureba... (73)

But it is Murasaki's death (Book 39) that gives Genji the shock from which he is never to recover. He now sees his life as a succession of sorrows, beginning with his mother's death when he was a child, and culminating in the death of Murasaki. He feels (Book 40) that these sorrows were heaped upon him by Buddha to ensure that he would have no faith left in the joys of this world - for of what

use were his talents and success if all was to end in the same decay and death?⁽⁷⁴⁾ The only solution is to renounce this sorrowful, death-ridden world by becoming a monk (yo no naka wo somukeru).⁽⁷⁵⁾

Now, while the theme of death occupies a primary role in Genji, Murasaki's treatment of death-scenes constitutes one of the weakest elements in her technique of presentation. Dr. Waley writes,

Murasaki had an inordinate fondness for death-scenes, coupled with a curious incapacity to portray grief. Her alertness suddenly leaves her. Usually she is interested in the different reactions of her characters to a common situation. But in the presence of death the people in The Tale of Genji all behave alike. They weep, they rock from side to side, they are within an ace of casting themselves on the pyre, they speak of themselves as unlikely to survive the loss, and so forth. It seems as though Murasaki, so watchful of every detail where life was concerned, had never been able to regard death with her wonted detachment, and is therefore compelled, whenever she handles the subject, to descend to mere conventionalities. (76)

The death-scenes of Genji Monogatari are virtually undistinguishable. Whether the dead lady be Yûago, Aoi, Murasaki, or Ôigimi, the survivors act alike. The hero stands looking at the body in its unchanged beauty, and cannot believe that the end has actually come.⁽⁷⁷⁾ As the realisation of death gradually dawns on him, he is plunged into despair. In tears, he tells everyone that even if he is to linger a few more years in this unhappy world, it will not be at Court, but in the seclusion of some monastic cell. The lady's attendants, racked with grief, weep constantly. Long after the death, they shed copious tears at every mention of their mistress' name. Even people who were hardly acquainted with the lady appreciate the tragedy of the loss. The poems of condolence are full of references to wet sleeves and to fallen leaves. The reactions of the

survivors are much the same if the deceased is a man. Thus, Ōigimi and her sister at first cannot believe that their father is actually dead (Book 46). Then, as they gradually recover from the first staggering shock, and tears finally begin to flow, they realize that they will not long survive his death.⁽⁷⁸⁾

Dr. Waley suggests that Murasaki's inability to present death-scenes with her usual realism may result from some neurotic complex or obsession which prevented her from objectively observing the details of death and of its consequences. It is for this reason, according to Dr. Waley, that the only really effective 'death-scene' in Genji follows Ukifune's supposed suicide in Book 52; for here the situation is ironical rather than tragic.⁽⁷⁹⁾ This conjecture can be neither proved nor disproved. Nevertheless, it must be remembered that, of the different scenes which the fiction-writer may have to describe, that of actual death has probably always been the most difficult - this not necessarily for any psychological reasons, but because here the danger is greater than anywhere else of descending to banal sentimentality. Murasaki unfortunately, did not avoid this danger.

b) Love. Just as important as the theme of death in Genji Monogatari is that of love.⁽⁸⁰⁾ It is not surprising that love should be the principal subject of kanabun literature, whose style depended so much on the expression of deep personal emotions. In the majority of the uta, as well as in the uta-monogatari and the diaries, love is the motivating theme.⁽⁸¹⁾ Genji, which belongs to this literary tradition, can, in one way, be considered a novel on the

subject of love. All the important conflicts, (with the notable exception of that between the hero and his enemies, which is derived from the desire for political power), are based primarily on the emotion of love in one or another of its aspects. The important action of the first forty books springs largely from the love between Genji and different women (Yûgao, Utsusemi, Fujitsubo, Rokujô, Murasaki, Tamakatsura, Nyosan, etc.); the subsidiary plots, such as the stories of Yûgiri and Kumoi and of Kashiwagi and Nyosan, are equally based on this emotion; finally, the Uji-sequence, the most cohesive part of the narrative in Genji, is essentially a love story.

The strongest feelings of aware are, according to Motoôri, associated with the emotion of love; whence the primary role of this emotion in Heian literature, and especially in Genji Monogatari. He says,

....this monogatari expresses 'the emotional quality of things' to the utmost, and deeply moves the hearts of those who read it. Because it is difficult to describe in detail the various aspects of human feeling, and to represent the deepest sense of 'the emotional quality of things' without using the theme of love, Murasaki has introduced this theme into her work with especial frequency. By depicting with the most painstaking detail the 'emotional' aspects in the behaviour and thoughts of the person who is in love, she has revealed to us 'the emotional quality of things'. (82)

A sharp distinction must be made between what Motoôri calls the omou kokoro and the nasu waza - between the romantic thoughts and feelings of Murasaki's characters and the actions which result from these, that is, the love-scenes. In her treatment of the psychology of love, Murasaki enters into far more detail than any of her predecessors. Love, in Genji Monogatari is viewed as the strongest of all emotions. It lies virtually outside one's control, the person in love being, so to speak, possessed by his emotion,

as by a sickness. Love does not arise from admiration of another person's physical or moral qualities, for indeed strong affection is able to make merits of the worst defects. It is aroused sometimes by a sort of curiosity, but most often by opposition to one's desires. Nothing so stimulates the amorous feelings of Murasaki's male characters as the fear that they may lose the object of their interest. Love, which may often start in a reckless, frivolous spirit, almost invariably ends either in the misery of separation or death, or in the greatest of all torments, jealousy, which is itself regarded as a force beyond our control.⁽⁸³⁾ It would be outside the scope of this study to discuss the philosophical or religious origins of Murasaki's ideas on love, or to consider in detail their similarity to the theories of such modern Western writers as Stendhal and Proust.⁽⁸⁴⁾ Nevertheless, a few examples should be given to shew how she presents some of these ideas.⁽⁸⁵⁾

Genji's feelings are always aroused and sustained by the inaccessibility of the object of his love; whence his interest in women like Fujitsubo and Asagao. In Book 9, Murasaki describes this psychology.⁽⁸⁶⁾ Genji in his final meeting with Rokujō Miyasudokoro (Book 10), feels more strongly for her than he has during all the years in which they have been able to see each other freely.⁽⁸⁷⁾ And Rokujō realizes for the first time how a love affair started in a frivolous spirit can end in utter misery.⁽⁸⁸⁾ Similarly, in Book 13, Genji's love for Akashi no Ue is redoubled when he finds out that he is to leave her and return to the Capital.⁽⁸⁹⁾ In Book 20, Murasaki Shikibu observes that Genji is not really in love with Asagao; his interest in her is chiefly stimulated by her apparent indifference towards him.⁽⁹⁰⁾

The attitude of Murasaki's women characters to love

is dominated, on the one hand, by jealousy and, on the other, by fear of the material future. The most virulent jealousy described in Genji Monogatari is that of Lady Rokujô. That she herself is often unconscious of the feeling makes it no less powerful. For, as Dr. Waley points out, in Buddhist psychology

an emotion may exist in the fullest intensity and yet be unperceived by the person in whom it is at work. (91)

Though it is never explicitly stated, Murasaki implies that the spirit possessing Aoi no Ue in Book 9 is that of Rokujô, who is passionately jealous of Genji's wife, despite the fact that he hardly ever sees her.⁽⁹²⁾ At no cost can Rokujô rid herself of her dominant jealousy, which has become a force of its own, almost unrelated to the object which originally inspired it. Her jealous hatred persists throughout her life, and indeed after. For when Murasaki falls ill and is on the verge of death, the evil spirit the exorcists bring under their control turns out to be that of Lady Rokujô (Book 35). And in Book 36, when Nyosan no Miya takes the tonsure, Rokujô's spirit, foiled of its earlier prey by Murasaki's recovery, possesses the unfortunate girl.

For most of the women in Genji, with the notable exception of Yûgao, love is nearly always outweighed by fear of the future. It is natural that this fear should be particularly prevalent in a polygamous society, in which women were devoid of property and of any type of effective protection other than that of their families.⁽⁹³⁾ The extreme reserve of Akashi no Ue, as well as of Oborozukiyo, Fujitsubo, Asagao, Tamakatsura, and other women, would seem to have resulted basically from these socio-economic conditions.⁽⁹⁴⁾ Hence also is derived Genji's surprise at

Yûgao's trusting and uncalculating nature. (95)

The psychology of Akashi no Ue is typical. This lady believes that Genji's interest in a person of such low social rank as herself can only be motivated by the desire for some temporary distraction; accordingly, when he visits her at Akashi, she clings strictly to her reserves. Genji remembers how even women of the most exalted birth have not offered him such resistance, and he can only think that Akashi no Ue's unaccommodating attitude must mean that she despises him for having drifted into the country as he has - a virtual exile. After they have become lovers, Akashi no Ue's affection for Genji is clouded by the fact that he will soon leave her because of her low birth. (96) When Genji has returned to the Capital and to a life of happy prosperity, he sends for Akashi. But she has heard of the off-hand manner in which he treats even women of the highest rank, and realizes that it will be impossible for someone of her humble station to mix in his circle. However, when a child is born, she sees that if the girl grows up in the country, she will never attain an important position in life, and once more, after endless worrying, Akashi no Ue changes her mind, and decides to leave for the Capital.

In the detailed and sensitive treatment of the psychology of love, both masculine and feminine, Murasaki far excels her predecessors in the monogatari. For example, the writer of Ochikubo Monogatari, though it is, in fact, a love-story, makes virtually no attempt to enter into the actual mental processes of either the Shôshô or the heroine. We do not know why they fall in love, or whether, during the course of the story, their feelings for each other undergo any changes. Compared to the real, living love between Genji and Murasaki, that in Ochikubo is two-dimensional. Similarly, in Utsubo, Nakatada's

infatuation for Ni no Miya, similar superficially to that of Kashiwagi for Nyosan, is described without any of that psychological detail which characterises the presentation of love-situations in Genji.

In describing the feelings of love, Murasaki's treatment is detailed and varied; but her actual love-scenes are, on the whole, marked by vagueness and monotony. Almost invariably they constitute an anti-climax. Murasaki, in her love-scenes, usually avoids physical detail. Sometimes the description will be entirely omitted, or again avoided by means of a quotation, as in the following passage from Book 5, which refers to Genji's last night with Fujitsubo:

Much as they wished 'to make their dwelling in Mount Kurabu,' it was a miserably short night. (97)

Genji's seduction of Oborozukiyo (Book 8) is described as follows:

He was in an unusual mood of intoxication, and felt it would be a shame to let her go; she was young and pliant, and had no idea of how to resist. He looked lovingly on her... (98)

And immediately, in the same sentence, we are told that it is dawn: "... and almost at once he saw to his agitation that it was dawn."

Sometimes Murasaki says that she will not attempt to describe the love-scene, here the telling-method of the chronicle emerges once more. Of Genji's last night with Rokujô in Book 10 she writes,

They spent a night together that left nothing to be desired, but it is impossible to tell what happened between them. (99)

And again it is dawn:

The dawn which finally appeared in the sky seemed to have been especially designed for them.

The first night between Genji and Akashi no Ue, which constitutes the climax of the action in Book 13, is presented

as follows:

The intimacy of his feelings for her increased. The night, which was usually so tedious for him, seemed to pass rapidly. (100)

After quoting a complicated exchange of poems between Genji and Hanachirusato in Book 14, Murasaki dismisses the remainder of the love-scene in a few words: "...tirelessly he comforted her with his words." (101) Similarly, the long scene between Genji and Akashi no Ue in Book 18 ends abruptly with, "That night he comforted her until dawn with his words and assurances." (102)

It is not only when the love-scenes are successfully concluded that Murasaki avoids details, but also when the man's efforts at seduction end in failure, a rare occurrence with Genji, but fairly frequent with the later hero. Thus, the scene in which Naka no Kimi repulses Kaoru's advances (Book 49) is presented in the vaguest manner. And Kaoru's gloomy ride to Uji with his beloved Ukifune (Book 50), an event which would seem to lend itself to the most effective description, is similarly devoid of realistic detail. (103)

In view of the manner in which Murasaki skirts the physical aspects of her love-scenes, it may strike one, at first, as surprising that Japanese commentators should so often have criticized her work as being indecent - especially when one compares Genji with some of the really outspoken novels of the Tokugawa Era. (104) Considering the lax sexual morals of the period and circle in which Murasaki lived, (105) her book, far from being pornographic, is quite amazingly restrained. It often verges on the prudish. As Dr. Miura writes,

The encounters between men and women are handled in the most refined manner, by the use of such words as 'to plight one's troth', 'to submit', 'to meet', 'to do', and 'to have an interview; the actual love-affairs are never openly described. (106)

Dr. Aston, (who could hardly be considered an apologist for lubricity), writes,

Of coarseness and pruriency... there is none in the Genji, nor indeed in the literature of this period generally. The language is almost invariably decent, and even refined, and we hardly ever meet with a phrase calculated to bring a blush to the cheek of a young person. (107)

And Professor Revon observes,

...par la finesse de son esprit, comme par la décence de son style, elle a su décrire les plus étranges situations avec une délicatesse toute féminine. (108)

Indecency is certainly avoided - but at the cost of realism. The contrast between the detailed descriptions of the characters' thoughts and feelings on love, and the abrupt, laconic presentations of the love-scenes constitutes a weakness in Murasaki's style.

The unrealistic quality of the love-scenes in Genji can perhaps be explained to some extent by the character of the writer. The Murasaki who describes herself in the Nikki as "Ito en ni hazukashiku, hito ni mie-nikuge ni, sobasobashiki sama shite", (109) who is horrified at the coarseness of masculine behaviour, and who claims indignantly to have rejected the advances of Michinaga, may well impress one as having been something of a prude, particularly in comparison with a woman like Sei Shônagon. If Murasaki was indeed as virtuous as is generally - though not universally - held, (110) it is not surprising that her descriptions of love should be centered on the emotional, rather than the physical, plane. But the lack of realism can be better explained in terms of literary tradition. For the love-scenes in preceding monogatari are, on the whole, handled in the same brusque way as those in Genji. Thus, the first night Ochikubo no Kimi

and the Shôshô spend together, (one of the very few love-scenes in Ochikubo), is presented as follows:

He began to talk of various things, but she could think of no reply. She felt very bitter towards Akogi for her present embarrassing situation. At last it was dawn. (111)

The dawn comes even more abruptly than in Murasaki's descriptions.

By far the most original and convincing love-scene in Genji Monogatari is the last one - that in which Niou spends the day with Ukifune at the little house on the river opposite Uji (Book 51). Here Murasaki not only enters into the thoughts and feelings of her two principal characters, but describes many physical aspects of the scene in a delicate, yet detailed style, such as none of her predecessors had achieved. The description is, for the first time, sustained. The passage is too long to be quoted in full, but a few extracts will be given to suggest the difference, in point of realistic detail, between this and earlier love-scenes. Without a word of explanation to her attendants, Niou takes Ukifune in his arms, and carries her out of the house: 'Ika de ka.' nado mo ii-aesasetamawazu, kaki-idakite idetamainu.⁽¹¹²⁾ In the little boat crossing the river Ukifune is frightened that they may never reach the opposite shore, and she clutches at Niou in alarm:

Chiisaki fune ni noritamaitte, sashi-wataritamau hodo, haruka-naramu kishi ni shi mo kogi-hanaretaramu yô ni, kokoro-bosoku oboete, tsuto tsukite idakeretaru mo, ito rôtaishi to obosu.

When they disembark, Niou insists on carrying Ukifune himself; Tokikata, his attendant, wonders who this lady can be whom only a Prince may touch:

Kano kishi ni sashi-tsukite oritamau ni, hito ni idakasetamawamu wa, ito kokoro-gurushikereba, idakitamaite, tasukeraretsutsu iritamau wo, ito mi-gurushiku, nanibito wo kaku mote-sawagitamauramu to mitatematsuru.

Ukifune, unprepared for the occasion, is wearing the simplest clothes. She is embarrassed by her inelegant appearance, which she has no opportunity to set aright; but Niou finds her charming in the plain white dress, and reflects that women like his own wife would never dare to shew themselves in such unpretentious attire.

They spend the day in undisturbed pleasure. But Niou cannot avoid the bitter reflexion that if Kaoru were there in his stead, Ukifune would be acting just as intimately:

Hitome mo taete kokoro-yasuku katarai-
kurashitamau. Kano hito no mono-shitamaerikemu ni,
kakute miekemu ka shi to oboshi-yarite, imijiku
uramitamau.

The thought that Ukifune is still wavering between Kaoru and himself makes Niou more than ever determined that she shall fall completely in love with him, and he redoubles his amorous efforts.

Though there are no erotic descriptions, small physical details abound, and combine to give the scene an impression of reality. Niou covers Ukifune with a discarded skirt of her attendant, Jiju, and orders water to be brought for her mistress' ablutions. Niou's jealousy is constantly in the background, and in the end he openly begs Ukifune to stop seeing Kaoru. Ukifune, unable to answer, burst into tears, and Niou reflects how hopeless his position is if, even when they are together, her feelings for Kaoru remain so strong. It is late at night when they finally return to the boat. Again Niou carries Ukifune in his arms; he remarks that Kaoru would never do such a thing, and Ukifune cannot help agreeing:

.... yo fukaku ite kaeritamau. Rei no idakitamau. [Niou] 'Imijiku obosumeru hito wa, kô wa yomo araji yo. Mi-shiritamaitari ya.' to notamaeba, ge ni to omoite, unazukite itaru, ito rôtage nari.

Literary tradition seems to have had an unfortunate effect on Murasaki's presentation of love-scenes, but towards the end of her work, as the influence of predecessors became less pronounced,⁽¹¹³⁾ she was for the first time able to describe both the psychological and the physical aspects of a sustained love-scene in a detailed, realistic style. In this connexion, it may be significant that the most effective and least conventional treatment of death is also to be found near the end of Genji Monogatari (Book 52), when Murasaki describes the after-effects of Ukifune's supposed suicide (5:31).

But it must be admitted that on the whole Murasaki's presentation of the two important themes, death and love, is - so far as the scenes are concerned - flat and unrealistic. And in the case of love-scenes, this would seem to have been largely due to the influence of literary tradition.

c) Humour. Humour is less conspicuous in Genji Monogatari than death and love; it nevertheless occupies an important role in Murasaki's novel, and one that commentators often seem to have underestimated.⁽¹¹⁴⁾ Comic characters and situations appear frequently throughout the fifty-four books, and at times provide a temporary relief from the dominant atmosphere of gloom and hopelessness. In her treatment of humour, Murasaki's style represents an extraordinary advance over that of her predecessors, and this aspect of her technique will therefore be examined in some detail.

Before discussing the basis of comedy in Murasaki's

writing, and her technique of presenting comic characters and events, a few words seem necessary about the role of humour in previous denki-monogatari. In Taketori and Utsubo, if we disregard those rather primitive comic effects which depend purely upon the play of words, ⁽¹¹⁵⁾ such humour as there is will be found to derive from the traditional tsuma-arasoi stories. The unsuccessful efforts of various suitors to win the favours of a certain lady, (Kaguyahime in Taketori, Atemiya in Utsubo), lend themselves to a type of comic treatment. In both cases, however, the humour is unsubtle. It depends on events which, though physically plausible, are usually exaggerated and psychologically unrealistic. ⁽¹¹⁶⁾

Ochikubo is the first extant monogatari in which the writer has given considerable effort to the creation of comic situations. But on the whole, the humour verges on the vulgar, the slapstick, and even the lavatorial. Thus, the Shôshô, on his way to visit Ochikubo no Kimi one evening, is accosted by a military police patrol, who, because of his disguise, first mistake him for a thief, and oblige him to sit down in a pile of stinking ordure. After a while, they decide that he is merely a poor man visiting his mistress. The event inspires considerable amusement on the part of the Shôshô and of his companion, Tachihaki. ⁽¹¹⁷⁾

'... It was funny when they called us white-legged thieves!' he said. They discussed the incident, and laughed heartily.

In the case of the old Tenyaku's unsuccessful visit to Ochikubo no Kimi's room, the humour is frankly scatological; the old man's distasteful predicament calls forth the most uncontrollable mirth:

Tachihaki laughed uncontrollably at the old man's filthy predicament.

Much of the humour in Ochikubo derives from the rather puerile pranks which the Shôshô devises to revenge

himself upon the wicked step-mother. Thus, due to one of his ruses, the husband of the Kita no Kata's fourth daughter turns out to be, not the Shôshô as expected by the lady and her family, but the Hyôbu no Shô, a ludicrous gentleman known by the nickname of Omoshiro no Koma. The scene in which the startling discovery is made provides a typical example of the light-hearted, unsophisticated comedy in Ochikubo:

In the bright light, they saw for the first time that he had an extremely thin neck, a white face - as white as if he had used powder, and a turned-up nose. They looked at him in astonishment, and when they recognized the Hyôbu no Shô, they roared with uncontrollable laughter. Among them, the Kurôdo no Shôshô, a man much given to uproarious laughter, laughed without any limits. 'I declare, it's the White-faced Colt!' he said, hitting about with his fan and laughing. At Court, the Hyôbu no Shô was usually known by this name. People used to say, 'Oh, the White-faced Colt has got free and is coming this way,' and would laugh. The Kurôdo retired, and said 'Good heavens, what a situation!' But he could hardly bring the words out for his laughter. (119)

In Taketori, Utsubo, and Ochikubo, humour is associated with comic events; in Genji, it is related primarily to the characters, and the actual comic scenes are simply the by-products of their respective characteristics. Murasaki's humour is, in every case, based on incongruity. Usually this incongruity involves the inability of some character or group of characters to conform to that strict norm of social behaviour established at the Heian Court in Murasaki's time. It is primarily for this reason that most modern readers, especially in the West, are probably unable to derive any great amusement from the comic elements of Genji Monogatari. The standard of behaviour to which the humorous characters fail to conform is, in many ways, almost as foreign to us as the failures themselves. We may, however, in some way appreciate Murasaki's humour without being greatly

amused by it; in any case, her treatment of comic characters and events must be studied as an important aspect of her technique of presentation.

The deviation from the norm can assume different forms. Sometimes the character will be old-fashioned, and lacking in those up-to-date cultural accomplishments which were so important for the people of Murasaki's circle;⁽¹²⁰⁾ sometimes the discordant characteristic is a sort of pedantic formalism that jarred with the freer atmosphere prevailing at Court;⁽¹²¹⁾ sometimes, on the contrary, it is a crude gaucherie and utter lack of decorum. Murasaki's technique of presentation is to picture in detail those aspects of her character's appearance and behaviour which differ markedly from the accepted standard. More than any of her predecessors in the monogatari, she was interested in the actual speech of her comic characters;⁽¹²²⁾ many of her humorous effects are derived from the peculiarities of their language. The contrast between expectation and reality is always a fruitful source of comedy, and anti-climax plays an important part in the humour of Genji Monogatari. Also, Murasaki will, as a rule, present her comic character side by side with some socially 'normal' person, such as Tô no Chûjô, thus emphasising by juxtaposition the quality of incongruity.

Nowhere is anti-climax used with more effect than in the presentation of Suetsumuhana (Book 6). This lady, Prince Hitachi's daughter, whom Genji had long imagined as the incarnation of the romantic ideal,⁽¹²³⁾ turns out to be an ugly, awkward girl, lamentably devoid of up-to-date social and artistic accomplishments. Here the comic character deviates not only from the social norm, but from the traditional romantic standard to which Genji had expected her to conform. Each time that Suetsumuhana

appears, we are presented with more aspects of her incongruity; her humorous quality thus increases constantly. In almost every case, she is seen through the eyes of Genji. He represents the norm against which her eccentric appearance and behaviour are to be judged. At their first meeting, Genji is struck by Suetsumuhana's singular ungainliness. Her physique is described with great detail.⁽¹²⁴⁾ The comparison of Suetsumuhana's hideous nose, (from which, of course, her name is derived),⁽¹²⁵⁾ with the trunk of the Boddhivista Samantabhadra's (Fugen Bosachi's) elephant is typical of the similes in Murasaki's humorous descriptions. In the Samantabhadra-dhârani Sûtra (Shôjô-kanzeon-fugen-darani-kyô) we are told that this elephant's trunk was the colour of a red lotus-blossom.⁽¹²⁶⁾ Suetsumuhana's dowdy, outmoded clothes are also carefully described in this scene.⁽¹²⁷⁾

But the Princess's most unforgivable abnormality lies in her inability to carry on a polite conversation such as convention demanded. Even Genji, though he manages to elicit a few banalities, finds it difficult to talk to her.

Genji recites a poem, but instead of replying in kind, Suetsumuhana merely mumbles and titters. At this point, he finds her inability to converse unbearable, and leaves the house:

.... tada 'Mumu'. to uchiwaraito ito kuchi-omoge naru mo itôshikereba, idetamainu.

In a later scene (Book 22), we are shewn further aspects of Suetsumuhana's hopelessly outmoded behaviour. Having received from Genji a New Year's gift of a fashionable dress, she presents the messenger with a tattered gown, and writes a letter in the most antiquated style, using some ancient yellowed paper.⁽¹²⁸⁾

But it is her antiquated style of dressing that most amuses Genji. On one of his visits (Book 23), he finds her clothed as strangely as ever, though he recognizes her dress as that which he gave her for New Year. For, over the modern dress, she is wearing a stiff, old-fashioned cloak. With Suetsumuhana, he reflects, everything seems to become shabby and faded - except for one bright hana.⁽¹²⁹⁾

Equally comic, though in a completely different way, is the figure of Ômi no Kimi, Tô no Chûjô's putative daughter. Her deviation from the norm results chiefly from her upbringing in the Province of Ômi, far from the refinements of the metropolis. This, however, does not account for her uncontrollably loud voice, which, (she tells Tô no Chûjô with characteristic lack of feminine decorum), comes from her mother's having, during her pregnancy, listened to a stentorian old priest.⁽¹³⁰⁾ The first meeting of Tô no Chûjô with his supposed daughter (Book 26) is undoubtedly one of the most amusing scenes in Genji. Not only is the outré Ômi no Kimi presented, in herself, as an extremely comic figure, but her juxtaposition with the pompous and conventional Tô no Chûjô emphasizes the ridiculous incongruity of her position at Court.

In recording Ômi no Kimi's speech, Murasaki reproduces her uncouth provincial phrasing, which, combined with her naturally raucous tone of voice, contrasts strikingly with the stately language of the Minister.⁽¹³¹⁾ During the course of the conversation, Tô no Chûjô becomes increasingly embarrassed by his outlandish daughter. Despite his efforts to be tactful, he cannot help pointing out what an incongruous figure she will cut among the cultured and refined court ladies. This does not offend Ômi, who answers that she would as soon empty the Palace chamber-pots

as mix with their pompous owners. Even the solemn Minister is amused by her speech; but he begs her to talk less loudly, lest her strident voice take years off his life.

In her presentation of comic characters, Murasaki gives particular attention to their manner of writing letters and poems. Ômi no Kimi's ridiculous missive to her supposed sister, the Nyôgo, marks her as outside the pale of polite society even more than does her boorish speech. The paper is utterly unsuitable, the calligraphy ludicrous, and both the poem and the letter replete with nonsensical phrases and irrelevancies; nevertheless, Ômi is vastly proud of her work. (132)

In a later scene (Book 29), Ômi no Kimi falls into a thundering rage because Tamakatsura has been offered a Palace post which she herself coveted. The lady's fantastic appearance prompts Kôbai and Kashiwagi to compare her to Amaterasu-Ômikami in a rage, an example of Murasaki's frequent use of erudite images, (mythological, religious, and historical), to emphasise the incongruous quality of her comic characters. (133)

After two years at Court, Ômi's behaviour has not become any less peculiar. Indeed, it seems characteristic of Murasaki's comic figures that their distinguishing quirks are too deep-rooted to change with time. Ômi noticing Yûgiri among a group of distinguished visitors (Book 31), completely disregarding even the most rudimentary convention, rushes up to him, and in her resonant voice, recites a poem comparing herself to a boat which Yûgiri is invited to board. (134)

A particularly interesting type of comic character is to be found in the professors of Book 21. (135) These crabbed old gentlemen represent the old-fashioned, Chinese

scholarly tradition from which the kanabun culture was, in so many ways, a reaction.⁽¹³⁶⁾ Genji and Tô no Chûjô, who, like Murasaki Shikibu, are accustomed to the modern, relatively unrestrained atmosphere of the Heian Court, are

vastly amused by these old pundits, with their outdated manners and their narrow-minded, didactic approach. The humour, once more, depends upon the deviation from that norm of social and cultural imamekashisa which Murasaki accepted so unhesitatingly. In presenting the scene, she begins again by describing the appearance of her characters, their clothes, and their manners.⁽¹³⁷⁾ Then she reproduces the peculiar style of speech which was evidently typical of classical scholars, and which, as Dr. Waley indicates, was a mixture of antiquated Japanese and classical Chinese.⁽¹³⁸⁾ The old Confucianists are testily commenting upon Tô no Chûjô's and the Mimbukyô's ignorance of academic etiquette:

'Ôshi kaimoto aruji hanahada hizô ni haberitôbu.
Kaku bakari no shirushi to aru nanigashi wo shirazu
shite, ôyake ni wa tsukô-tatematsuritôbu. Hanahada
oko nari.' (139)

Their strange speech provokes considerable amusement from the up-to-date audience, and the professors are obliged to continue their expostulations:

.... hitobito mina hokorobite warainureba, mata,
[Ronsha] 'Nari takashi. Nari yamamu. Hanahada
hizô nari. Toko wo hikite tachitôbinamu.' nado,
ôdoshi-iu mo ito okashi.

Hizô ('irregular') is constantly on the lips of the professors; but quite clearly it is they, and not their audience, who fail to conform to Murasaki's standards.

Once more Murasaki uses an image in describing her comic characters. The professors, with their captious, self-important expressions, are compared to the grimacing clowns in the Sarugaku farces:

Kashi-gamashû nonoshiri-iru kao-domo mo, yoru ni irite wa nakanaka, ima sukoshi kechien-naru ho-kage ni, Sarugô-gamashiku wabishige ni hito waroge naru nado...

The humourous characters, as usual, are presented against a normal background. In this case, it is chiefly represented by Genji; the passage ends with his thoughts and comments on their comic strangeness.

Many of the comic characters in Genji Monogatari may be take-offs of particular people whom Murasaki knew either directly or at second hand. The humour in these cases still depends primarily on incongruity, and the general technique of presentation does not differ from that used when the character is apparently fictitious.⁽¹⁴⁰⁾ Dr. Waley suggests an identification between Taira no Koremochi and the Taifu no Gen, the uncouth braggart who courts Tamakatsura so aggressively in Book 22.⁽¹⁴¹⁾ The Taifu is, of course, a provincial, and this in itself is enough to make Murasaki regard him as an incongruous and hence comic figure.⁽¹⁴²⁾ But the humour of his character results chiefly from the divergence between what he actually is - a coarse, ferocious swashbuckler - and what he imagines himself to be - a refined and well-educated gentleman, who can compare with the most distinguished products of the Capital. The standard from which the Taifu deviates is thus both social and personal.

His desire for conquests is insatiable, and as soon as he hears about Tamakatsura's presence in Hizen no Kuni, he starts a gallant correspondence, quite unaware that among people of her circle, he must be considered an unmannerly boor.⁽¹⁴³⁾

Soon he decides to call upon Tamakatsura in person. He has assumed the romantic role, and his usually fierce voice has become as melodious as a bird's. He starts

the conversation in a tone of mincing affability, with a few conventional remarks, which, in the mouth of the fierce Taifu, have a decidedly comic effect:

'Kesô-bito wa yoru ni kakuretaru wo koso, yobai to wa iikere, sama kaetaru haru no yûgure nari. Aki naranedomo, "ayashikarikeri". to miyu.'

His somewhat forced reference to the Kokinshû poem⁽¹⁴⁴⁾ is typical, for throughout the conversation he is at pains to display the little he possesses of erudition.

Later he produces an uta, and comments himself on its merits:

'Kono waka wa, tsukô-matsuritari to namu omoitamauru.' to uchi-waramitaru mo, yo-zukazu uiuishi ya.

The Taifu more than once explains that he is not the type of ill-bred boor one would expect to meet in the provinces. But his powers of poetic inventiveness have disappeared after one verse, and he is obliged to take his leave: "... mata yomamu to omoeredomo, taezu ya mikemu, inumeri."

The Hitachi no Kami, Ukifune's step-father (Book 50), may also be a copy of some historical individual.⁽¹⁴⁵⁾ As a comic character, he is very similar to the Taifu no Gen: he combines a provincial lack of culture and discrimination with a variety of artistic pretensions. His house in the Capital is arranged in the worst possible taste.⁽¹⁴⁶⁾ Murasaki describes the Governor's hopeless attempts at organising literary activities in his household. His attempts to give his daughters a musical training are equally ludicrous.

It is natural that Murasaki, who in her nikki so astutely criticises her fellow court-ladies, should often have used them as the basis for the creation of comic characters in Genji Monogatari. Dr. Waley indicates the similarity in tone between Sei Shônagon and the Ben no

Omôto of Book 52.⁽¹⁴⁷⁾ This character's deviation from the norm is reflected in the extraordinarily self-assured and unconstrained tone of her conversation. Hearing Kaoru tell some court-ladies that they must not be embarrassed in his presence, because he only wants to be a friend, Ben points out that women are, on the contrary, only at their ease with men who want more than mere friendship, and continues to elaborate the theme in an uninhibited vein.⁽¹⁴⁸⁾

Undoubtedly the most comic of the court-ladies in Genji is the flirtatious old Naishi, who, year after year, imagines herself to be endowed with the most irresistible charms. Here, as in the case of the Taifu, the humour results chiefly from the incongruity between the character as it actually is and as it imagines itself to be. Her poems, her conversation, and her behaviour, all of which Murasaki describes in detail, belong to a coquettish young woman, and certainly not to a lady in her late fifties. Genji, out of pity and amusement, pretends to take an interest in the Naishi. As a practical joke, Tô no Chûjô surprises Genji on one of his very innocent nocturnal visits (Book 7); in the ensuing mock-brawl, the agitated old Naishi imagines herself as a romantic figure contested for by two ardent suitors.⁽¹⁴⁹⁾

Fourteen years have passed before the Naishi returns to the scene. (Book 20) As so often, Murasaki has carefully timed the appearance of her comic character: the old Nyôgo, with whom Genji has been conversing, has just fallen into a stertorous sleep; the reader is prepared for the ridiculous and the grotesque:

...ibiki to ka, kiki-shiranu oto sureba, yorokobi-nagara tachi-idetamawamu to suru ni, mata ito furumekashiki shiwabuki uchi-shite, mairitaru nito ari. (150)

Despite the passage of years, the Naishi has not altered

her coquettish ways; but, to Genji's amusement, she regretfully points out that she may not be quite so youthful as when they last met.

While the Naishi may well be modelled upon some aged court-lady of Murasaki's acquaintance, most of the comic old women in Genji Monogatari appear simply to be generalized types.⁽¹⁵¹⁾ Murasaki was particularly amused by elderly ladies who were unwilling to fade quietly out of the picture. Thus, when Naka no Kimi leaves for the Capital (Book 47), her ladies bedizen themselves in the most colourful costumes, and Ôigimi reflects how ridiculous it is that these toothless old women should want to dress like young girls. And later (Book 48), Ben no Kimi is furious to see a group of old ladies decking themselves out gaudily in preparation for the Court. In Book 53, on the occasion of the Shôshô's visit to Ono, the Sôzu's mother, forgetting her great age, insists on participating in the musical activities of the evening. Belonging as she does to an earlier generation, she is ignorant of modern tunes and of up-to-date methods of playing. Besides, her deafness makes it impossible for her to hear even the mode which the other players are using; and they are soon obliged to cede the field to the eccentric old lady, who continues playing her antiquated zithern by herself with great delight, convinced that the others have stopped in order fully to appreciate her virtuosity.⁽¹⁵²⁾

Throughout Genji, we encounter the type of ridiculous old lady who scurries about busily, commenting upon the love-affairs of her superiors, dispensing gratuitous advice, interfering and intriguing whenever possible, referring frequently to the good old days. The Ukon and Tamakatsura's nurse in Book 22, Naka no Kimi's attendants in Book 49, the Ukon and the Shôshô in Book 50,

the Jijû, Ukon and nurse at Uji in Book 51, the pestering old nuns at Ono (Books 53-4) and countless others in the novel belong to a general near-comic type. One of the most amusing scenes is that in Book 47 when the old attendants at Uji comment excitedly upon the relationship between Ôigimi and Kaoru. The humour here verges on the grotesque. The sound of snoring is again used with great effect.⁽¹⁵³⁾ The humour, in this and similar scenes, depends primarily upon the incongruity between the age of the ladies, who should be quietly preparing for death, and their vicarious fascination by affairs of love.

In this type of situation also Murasaki often uses images to heighten the comic effect of her characters. Thus, in Book 53, Ukifune, who, to escape the Shôshô, has taken refuge in the nun's quarters, finds herself in the dark, surrounded on all sides by fiercely snoring women. And, in her terror, the harmless old nuns appear to her like some frightful beings who will soon devour her.⁽¹⁵⁴⁾ Later, one of the old nuns wakes up; shading her eyes with her hand like a weasel, she speaks to Ukifune in so frightening a voice that the girl is once more convinced that she will be eaten.

In studying the humour of Genji Monogatari, we are struck, first of all, by the enormous variety of the comic characters, Murasaki's humour can always be shewn to derive basically from a certain quality of incongruity - from a partial or total failure of the character to conform to the accepted norm of behaviour. But, with the more individualised characters, the pattern of failure is nearly always different. And Murasaki's technique of presentation will therefore vary in accordance with their respective abnormalities. Sometimes the character's

incongruousness is reflected chiefly in his use of language (Ômi no Kimi, the Professors) or his manner of dressing (Suetsumuhana); sometimes it is the tone of conversation that most clearly signifies his deviation from the norm (the Taifu, the Naishi, Ben no Omoto); again, it may be his style in letters, uta, painting, or music; in other cases, the arrangement of his household (Hitachi no Kami). Except for the generalised type of old women, Murasaki, by her choice and presentation, carefully differentiates each of her comic characters.

The humour in Genji Monogatari is further characterised by an unusual degree of restraint. This is reflected both in the quality of the humour itself, and in the use which Murasaki makes of her comic characters. In Ochikubo Monogatari, the mirth is light-hearted and unconstrained. During the humorous scenes, the characters are seized with uncontrollable laughter; the atmosphere is one of complete merriment. The verb warau occurs constantly, and usually in such phrases as e-nen-zede warau, waraitamau koto kagiri nashi, ii-yarazu warau, or e-nen-zezu hoho to warau. But in Genji the humour is nearly always tinged with a certain sadness. The comic misfits, such as Suetsumuhana, the Naishi, and Ômi no Kimi, inspire laughter, it is true; but most often this laughter is restrained by realization of the pathetic quality of the characters. Thus, Genji, while amused by the ridiculous red-nosed lady, is at the same time extremely sorry for her. Having compared her in his mind to some fusty old court official, he is suddenly overcome by pity, and feels he must leave:

....sasuga ni uchi-waramitamaeru keshiki, hashitanô
suzurobitaru. Itôshiku aware nite, itodo isogi-
idetamau. (155)

And he is pained, albeit amused, to see Suetsumuhana in her

ludicrously unsuitable clothes:

Saredo ge ni, kono kawa nôte wa samukaramashi
to miyuru on-kao-zama naru wo, kokoro-gurushi to
mitamau.

When he meets her years later, she has aged considerably, only her nose retaining its pristine brilliance. Again the humour is mixed with unhappiness; vastly amused by the lady's hopeless appearance, he is more than ever sorry for her, and realizes that he must give her his full protection.⁽¹⁵⁶⁾ Similarly, Genji smiles at the old Naishi's efforts to hide her age; but at the same time, is conscious of her pathetic quality:

Ima shi mo kitaru oi no yô ni nado, hohoemaretamau
mono kara, hiki-kae kore mo aware nari. (157)

In her use of humorous characters, Murasaki exercises similar restraint. The writer of Ochikubo frequently introduces forced references to such figures as the Tenyaku or the Hyôbu no Shô, simply in order to stimulate amusement.⁽¹⁵⁸⁾ But not Murasaki; as Dr. Waley writes,

A lesser writer, having created such figures as the Lady of Ômi and the braggadocio Tayu, would have yielded to the temptation to use them as stand-bys whenever she felt the interest of her story to be flagging, just as certain farces are regularly put on when a theatre's finances require pulling together. It is obvious that she had these characters at her fingers' ends and could always have counted on raising a laugh with them. But she did not choose to do so ... (159)

The most important aspect of Murasaki's style in presenting comic happenings and characters is undoubtedly its realism. Comic events in themselves play a relatively unimportant part in Genji-Monogatari. Slapstick, contrived, or exaggerated situations, such as the Tenyaku's failure at seduction and his subsequent misfortune, or the mistaken marriage of the Kita no Kata's fourth daughter to the Hyôbu no Shô, in Ochikubo, could certainly never figure in

Murasaki's novel. However, the humour in Genji is realistic, not so much because the comic elements may be modelled more upon real life than those in Ochikubo, as because Murasaki, in her presentation of humorous characters, entered into far more detail. She describes the appearance, clothing, manner of speech, behaviour, and thoughts of her comic figures in a way that none of her predecessors had attempted. Clownish, two-dimensional types like the Omoshiro no Koma, (who are comic, but nothing else), are excluded from Genji. For Murasaki's humorous characters are merely people who represent, in an extreme way, that deviation from the norm which we find, with varying degrees, even in figures like the Akashi no Nyûdô, Hige-kuro, Hachi no Miya, and the Sôzu. They are not treated as a race apart, but are presented with the same careful detail which, as will be illustrated later, characterizes Murasaki's entire technique of presentation.

3. Physical and Psychological Detail. In studying Murasaki's handling of death, love, and humour, we have seen that the originality of her technique lies chiefly in her use of detail. This aspect of her style will now be examined at further length.

a) Limitation to detail. To speak of detail in a novel that covers almost three quarters of a century, and contains over eight hundred characters, (of whom about thirty are of first importance), may seem something of a

paradox. And it is true that in Genji Monogatari we do not find the sustained type of exhaustive description that is common in the modern psychological novel. In its presentation of events, the greater part of Murasaki's work is episodic. There is no detailed treatment of happenings from hour to hour or from day to day; as a rule, only certain specific situations or episodes are selected out of the course of events, and their effects on the characters described. As Dr. Onoe points out, Murasaki will often relate the beginning of a series of events in its beginnings and omit the later parts; sometimes she will do the reverse.⁽¹⁶⁰⁾ In certain instances, important happenings, such as the circumstances of Genji's exile and later his death, are left entirely to the reader's imagination. Commentators have often sought an explanation in terms of accidental omissions and scribal errors. They are especially struck by the fact that Genji's death is not described, and some authorities have even adopted the view that it actually is recounted in Kumogakure, a book whose name alone is extant.⁽¹⁶¹⁾ On the whole, however, it would seem that this unfinished type of technique is inevitable in any novel that attempts to cover so lengthy a span of time.

Similarly, the characters are not described in detail from the beginning to the end of their lives. Thus, Tamakatsura and Nyosan no Miya are first treated at considerable length, but later more or less perfunctorily; Rokujô Miyasudokoro appears in the middle of her life, and is described in great detail, but later fades completely out of the picture; Nokiba no Ômi, Ômi no Kimi, and many others are described only at a certain point in their lives, the rest of which are completely vague. The detailed quality of Murasaki's style is

further limited by the fact that she completely avoids describing the public activities of her male characters - this for the conventional reasons already noticed.⁽¹⁶²⁾ Though men like Genji, Tô no Chûjô, and Kaoru spend a considerable amount of their time in state affairs, it is only the emotional and artistic sides of their lives that are shown in Genji. It is true that Hikaru Genji frequently expresses his aversion to politics, and that he increasingly devotes his time to personal activities.⁽¹⁶³⁾ But Tô no Chûjô equally, who attaches very great importance to his public responsibilities, is only described when he is engaged in private affairs. This cannot fail to give, at times, a certain quality of patchiness and unreality to Murasaki's male figures. As Dr. Onoe writes, Genji Monogatari can certainly not be considered to provide a complete picture even of upper-class Heian life.⁽¹⁶⁴⁾

But, on the whole, Murasaki's technique of presentation is characterised by the use of detail. In the description of her characters, the emphasis is upon psychological detail. Though Murasaki frequently depicts their appearance, behaviour, and activities with considerable care, these external aspects of her characters are rarely as important as those thoughts and feelings which she describes directly and by means of conversation. As Shimazu says, Murasaki was more interested in the dynamics of the spirit (kokoro no ugoki)⁽¹⁵⁵⁾ than in the person's activities (hito no ugoki). In the conception of Genji, outer happenings are, as a rule, the function of inner processes. And it is in her study of these inner processes, (kokoro no oku no kuma),⁽¹⁶⁶⁾ that Murasaki uses detail to the greatest effect.

b) Physical detail. In presenting her characters, Murasaki, like her predecessors, usually begins with physical descriptions. She pays very little attention, however, to their physiognomy. This is particularly striking in the case of the male characters. We are hardly given a single detail concerning the looks of Genji himself, but, as a rule, are simply told of the effect which his beauty has upon all who meet him. The only approach at a description of Tō no Chūjō's appearance is contained in the brief phrase in which he is compared to Genji: "Tada hana no atari nomi yama-ki."⁽¹⁶⁸⁾ Kaoru and Niou are the two most handsome men of their day; but in what their beauty consists, we never know.⁽¹⁶⁹⁾ Sometimes the less important men are given a few physical attributes: Higekuro is hirsute and fierce-looking, the Sōzu appears very old and is bald. However, there is no attempt at detail.

The descriptions of women are somewhat more specific,⁽¹⁷⁰⁾ but even here Murasaki often limits herself to some such scanty delineation as mami no atari uchi-keburi.⁽¹⁷¹⁾ According to Dr. Onoe, Murasaki's failure to describe the actual looks of her characters indicates a lack of sensibility concerning facial features, both of men and of women.⁽¹⁷²⁾ However, the very effective pictures of court-ladies in Murasaki's nikki would seem to counter this conclusion. In the Nikki, Gosechi no Ben, for instance, is described purely by means of physical detail.⁽¹⁷³⁾ The absence of physiognomic details from Genji Monogatari can better be explained in terms of literary convention. Previous writers of monogatari had all avoided details concerning the facial features of their characters, and in this respect Murasaki followed tradition. It may also be that, in the case of central characters (such as Genji,

Murasaki no Ue, and Kaoru) Murasaki, like many modern novelists, may have preferred to leave the looks entirely to the reader's imagination, rather than attempt what would inevitably have been an inadequate description. The almost ideal beauty of these characters can only be represented by shewing its effect on others. Thus, without ever giving details about Murasaki no Ue's appearance, she suggests her extraordinary loveliness by describing the emotions which overcome Yûgiri after he has only glimpsed her for a few seconds (Book 28).

For us who belong to the Attic cultural tradition which stresses the potential aesthetic value of the human form, it is interesting to read how very differently women like Murasaki regarded the naked body. In the Nikki, she tells how two court-ladies, Yukei and Ko-hyôbu, are robbed of their clothes. Many of the women faint upon seeing their naked bodies, and Murasaki herself, filled with utter horror, comments,

.... hadaka-sugata wa, wasurarezu osoroshiki mono
kara, okashû to mo iwazu. Koto-imi mo shi-aezu. (174)

It is hard to say whether or not this type of feeling towards the human body was general among the Heian upper-classes. But, in any case, it may explain, to some extent, Murasaki's failure to give details concerning the bodily appearance of her characters.

But when she comes to their clothes, their perfume, and their general demeanour, her descriptions are careful and detailed. We have seen how, in her presentation of humorous characters, Murasaki, by depicting their dress, speech, poetic style, or other aspects of behaviour, succeeds in evoking their essential comic qualities. The same technique is used to portray most of her other characters. For Murasaki, outer behaviour was a key to

inner qualities; hence those detailed, and to the Western reader, sometimes tedious descriptions of their clothing, the type of perfume they use, their uta, their calligraphy, their manner of folding letters, their style of dancing and of singing. Details concerning, for instance, a woman's calligraphy, which may strike us as somewhat irrevelant, were for men like Genji. (and, needless to say, for Murasaki Shikibu) of primary importance. Sometimes a man's interest will be aroused by having seen a woman's calligraphy, long before he has actually met her; ⁽¹⁷⁵⁾ or again, when he does actually know the woman, it will be with the greatest trepidation that he awaits her first letter. ⁽¹⁷⁶⁾ Thus, Genji writes to Tamakatsura as soon as possible after her arrival at his palace (Book 22), so that he may know the worst about her hand-writing. ⁽¹⁷⁷⁾ And having scanned the first uta he has received from her, he is immensely relieved to find her hand-writing less rustic than he had expected:

Te wa hakanadachite yorobowashikeredo, atehakar
nite kuchioshikaraneba, mi-kokoro ochi-inikeri.

In Book 51, Kaoru and Niou, the two rivals for Ukifune's affections, are compared in terms of their manner of writing letters, the difference between their characters being thus revealed:

On-te mo komaka ni okashige naranedo, kakisama
yueyueshû miyu. Miya wa ito ôkaru wo, chiisaku
musubi-nashitamaeru, sama-zama okashi. (178)

In describing the external aspects of her characters, such as their clothes and calligraphy, Murasaki was, of course, not original. Such descriptions are to be found in all previous works of fiction. Indeed, Murasaki herself observes that writers of previous monogatari always being by describing the dress of their characters (Book 6):

.... mukashi-monogatari ni mo, hito no on-sôzoku
wo koso wa mazu itamere. (179)

c) Psychological details. It is in her use, not of physical, but of psychological detail that Murasaki's technique of presenting her characters shews the greatest originality. We have suggested that, in her treatment of the psychology of love, Murasaki's style, by its use of detail, represents a great advance over that of her predecessors. But this detailed style is not reserved for any particular type of situation or character. Except in its death-scenes, the presentational technique of Genji Monogatari is marked throughout by its minute and penetrating descriptions of the thoughts and feelings not only of the major, but also of the less important characters, and even of very minor figures. It is true, as Dr. Waley points out, that, in point of psychological complication, Genji can hardly be compared with the works of authors like Stendhal and Flaubert.⁽¹⁸⁰⁾ Nevertheless, when we view Murasaki's writing in relation to that of previous writers, we are aware of an extraordinary advance in the powers of psychological observation and description.

To illustrate adequately the detailed quality of Murasaki's style in presenting her characters would require too great a wealth of quotation. All that will be attempted here is to give some examples of how Murasaki shews a person at certain points in his life, and then enters into the details of his emotions and thoughts. For the purposes of this study, it seems better to examine a few characters with some care, rather than to sketch the outlines of a large number.

Psychological
detail:

(i) Genji.

By far the lengthiest treatment is that of Hikaru Genji, whose figure dominates the greater part of Murasaki's novel. By

the time we reach his death, there are few aspects of his character that we do not know, few situations in which we cannot imagine how he would feel or act. He is no longer the ideal fairy prince of literary tradition, but a living figure whom we can understand, and with whom we can sympathise. From his earliest youth, Genji has, as we have noticed, been completely uninterested in public affairs. It is the social, emotional, and aesthetic sides of life that interest him; to these he increasingly devotes his time. He has a peculiarly charming and sympathetic nature, which enables him to laugh and joke even with the dullest old ladies. In Book 22, while being massaged by the old Ukon, he jokes with her in a friendly way. Now that he has transferred most of his public duties to Tô no Chûjô, he can spend more time in that lighthearted social intercourse which he enjoys so much:

... dare hakanaki on-tawabure-goto wo notamai,
okashiku hito no kokoro wo mitamau amari ni,
kakaruru furubito wo sae zo tawaburetamau. (181)

Hito no kokoro wo mitamau ('feel a sympathy with people') expresses an important aspect of Genji's character. His relationships with Suetsumuhana, the Naishi, Hanachirusato, and many other women, while begun out of curiosity, are continued primarily from feelings of pity. In his thoughts about people the sense of aware is constantly in Genji's mind. When he leaves Suetsumuhana after his first visit (Book 6), he decides that he must continue to see her simply because of her unfortunate defects. (182)

We have already observed a few details concerning

Genji's psychology of love. Difficulties and possible dangers serve only to increase his interest in a woman. Such is the case with Fujitsubo, Oborozukiyo, and Asagao, among others. Conversely, as soon as obstacles are removed, Genji tends to lose interest. Thus, Akikonomu seems most desirable when she is about to leave for Ise as the High Priestess of the Shrine (Book 10). But after her return to the Capital (Book 14), when it would be possible, and even simple, for him to make her his mistress, his feelings change completely (rei no hikikaeshi), and he decides to adopt her as his daughter. Genji's involved ratiocinations are described with characteristic detail. (183)

One of Genji's outstanding characteristics is the constancy of his feelings. Once he has been fond of a woman, the lapse of time and scores of intervening adventures can do nothing to obliterate his affections. He is able to recreate an emotion in its full power even after years have passed, and it is for this reason that so many women forgive him his constant unfaithfulness. Ten years after Yûgao's death, his love for her is undiminished, and her memory invariably brings tears to his eyes. And when Hanachirusato has become plain and middle-aged (Book 23), Genji's feelings for her remain the same, for he sees her not as she is, but as she used to be. (184)

As the years pass, and death follows rapidly upon death, Genji's view of life becomes more sombre. He is frequently overcome by feelings of guilt in regard to Aoi, Fujitsubo, Yûgao, Rokujô, and other women who, he feels, have suffered on his account. In one of his conversations with Murasaki (Book 35), he points out that his life, though outwardly brilliant, has never been really happy; it must be as a punishment for his misdeeds that he is obliged to

continue his existence while all those he loves are rapidly disappearing. (185)

But Genji's realization of life's weary futility is always tempered by his fascination with its beauty, both natural and artistic. Thus, in Book 20, when the old gate-porter tells Genji that the lock has become rusty from long disuse, he is overcome with depression; but he knows that even now the sight of something beautiful - even of some trees or flowers - would make life once more seem meaningful:

Kinô kyô to obosu hodo ni, misotose no anata ni mo narinikeru yo kana, kakaru wo mitsutsu, karisome no yadori wo e-omoi-sutezu, ko-gusa no iro ni mo kokoro wo utsusu yo to, oboshi-shiraru. (186)

His love of pomp and ceremony, with all its aesthetic accompaniments, remains until the end of his life, despite the sombre philosophy of his later years. Indeed, the last we hear of Genji is that he gives orders for the New Year's ceremonies to be performed with more than usual splendour (Book 41): "Tsuitachi no hodo no koto, tsune yori kotonarubeku to okite-sasetamau." (187)

Frequently Genji regrets that he cannot spend his time admiring the beauty of the world, instead of engaging in prosaic affairs of state. Thus, in his conversation with Murasaki about the relative beauties of spring and autumn (Book 19), he wishes that political business did not prevent him from passing the time with her quietly observing the loveliness of nature. (188)

Since his earliest youth, Genji's conversations have been interspersed with vague references to a desire to retire from the world and become a monk. Such protestations were evidently fashionable in Heian court circles, (189) and Genji's early remarks about his religious intentions seem often to derive rather from the blasé aristocrat's conventional world-weariness than from any profound feelings. Invariably, in his conversations and thoughts, he refers to

some overwhelming obstacle which prevents him from fulfilling his religious desires. In Book 9, his responsibilities towards the child born to him by Fujitsubo, and towards his adopted daughter, Murasaki, make it impossible for him to retire from the world; in Book 13, during his exile in Suma, he is on the verge of becoming a monk, but feels that he must see Murasaki once more before taking the momentous step; in Book 17, questions concerning the education of his children and their future careers prevent him from occupying the hermitage which he has had built for his special use. But though these considerations are in themselves quite valid, we cannot help feeling that the real obstacle lies within Genji himself. For the beauties of art and nature, the splendours of court ceremony, have by no means lost their fascination for him, and they, more than anything else, prevent him from renouncing a world that he finds by no means entirely sad or futile.

But towards the end of his life, as one after another of the people he knows and loves disappear to the grave or the monastic cell, his remarks concerning a religious life seem increasingly sincere. In Book 34, he sees Suzaku-In, who has just received the tonsure in extremis. Deeply moved to see his old companion dressed in monastic robes, Genji expresses his shame that he himself has always let material considerations interfere with his ambitions for a monastic existence. (190)

Psychological
detail:

(ii) Kaoru.

While Genji belongs to a long line of Heian heroes, no literary precedent has been found for the complex and neurotic character of Kaoru, (191) in her presentation of whom Murasaki has, as a modern reviewer observes, created

... perhaps one of the greatest portraits of a weak, vacillating character in the world's literature.(192)

Here, more than anywhere else, her technique depends upon the use of psychological detail, as with extraordinary thoroughness she penetrates Kaoru's tortuous thoughts and feelings.(193)

Although in some ways Kaoru resembles his putative father, Genji, he is shewn to be, on the whole, a very different type of character. In Book 42, Murasaki compares the smooth and easy progress of Kaoru's youth with the turbulent course of Genji's early career.(194) Yet, despite all the advantages with which fortune has endowed him, Kaoru has, since his earliest youth, been steeped in gloom:

... onozukara yo no naka ni motenasarete, mabayuki made hanayaka-naru on-mi no kazari mo, kokoro ni tsukazu nomi omoi-shizumaritamaeri.

Kaoru is frequently compared to Genji, usually by reference to his effect on others. People, especially women, are constantly remarking that Kaoru takes everything too seriously; they sense his critical, dissatisfied spirit, and cannot be at ease with him; everything in the nature of frivolity appears to be beneath his dignity, and indeed Kaoru's mere presence puts an immediate restraint on things.(195) It is clear that he completely lacks that warmth and charm of Hikaru Genji to which people refer long after his death.(196)

It is Kaoru's obsession with the fact of his illegitimate birth that seems to account, more than anything else, for his melancholy, and which prevents him from ever taking any real interest in those worldly pleasures which for Genji were always so important.(197) So restrained and depressed is his manner that people feel he has aged prematurely.(198)

Throughout his life, Kaoru regards himself as being different from others, and this characteristic may also

result largely from his obsession with the secret of his irregular birth. Regarding the unusual restraint of his relationship with the Ippon no Miya, he thinks (Book 47), "waga kokoro no yô ni, higahigashiki kokoro no tagui ya wa, mata yo ni abekameru..."(199)

Coupled with this feeling of being different, is an extreme sense of loneliness. In one of his lengthy self-analytical monologues (Book 47), he tells Ben no Kimi that he has always longed for the type of intimate companionship which he has missed by being an only child; but he admits that his loneliness is, to some extent, his own fault, for the slightest advance by any woman inspires him with unbearable diffidence:

'... Naozari no susabi nite mo, kesô-dachitaru koto wa, ito mabayuku ari-tsukazu...' (200)

Murasaki frequently suggests the completely egoistical quality of Kaoru's character. On his way back to the Capital from Uji (Book 45), he notices a group of men working along the river. He thinks for a moment about the hardship of their existence, but then reflects that his own life, with all its terrible emotional upheavals and conflicts, is hardly less insecure than theirs:

... dare mo omoeba onaji ika-naru yo no tsune-nasa nari, ware wa ukabazu, tama no utena ni, shizukeki mi to omoubeki yo ka wa to, omoi-tsuzukeraru.(201)

Dr. Waley notes Botanka Shôhaku's comment on this passage:

Kaoru brings everything, however trifling, into connexion with his own thoughts and feelings. (202)

As Kaoru's character unfolds itself, it becomes increasingly clear that he completely lacks that feeling of sympathy or pity (aware) for others which was so characteristic of Genji. Indeed, it is his inability to understand other people's emotions that accounts, to a large extent, for the successive failures of his various relationships.(203) A general feeling, however, for the

sadness of all things in this impermanent world, he possesses to a far greater extent than Genji. With typical introspectiveness, he analyzes the origins of this feeling. In Book 46, he explains to his old confidante, Ben no Kimi, that the death of his supposed father, Genji, which occurred when he was still very young, first impressed upon him the instability of all external things; the recent death of his close friend, Hachi no Miya, has merely accentuated the sense of transience which he has had all his life.⁽²⁰⁴⁾ Rank, power, pomp, and ceremony, whose aesthetic aspects had always fascinated Genji even in his most depressed moods, have, for Kaoru, no meaning whatsoever. The outer world, with its fleeting pleasures, is an unreal thing - a bridge of dreams (Book 48): "'...Subete nabete munawashiku omoi-torubeki yo ni namu.'"⁽²⁰⁵⁾

Accordingly, for Kaoru, the desire to renounce the world and become a monk seems always far stronger than it did in the case of Genji. His regular visits at Uji to obtain religious instruction from Hachi no Miya, his increasingly frequent disappearances from the Capital in order to practice Nebutsu and mystical devotions, his conversations with the Sôzu concerning his religious beliefs and ideals, his constant references to the illusory quality of the outer world,⁽²⁰⁶⁾ and numerous other details, all point to the fact that, despite the material impossibility of his taking the tonsure, Kaoru was, since his youth, steeped in Buddhism to a far greater extent than any of the other major characters in Genji Monogatari.

Throughout his life, Kaoru's thoughts are tortuous and complex. With the most minute detail, Murasaki describes how he examines and re-examines each aspect of a situation, each possible course of action and its probable results. But his extraordinary circumspection, far from helping him to find any satisfactory solution, most often prevents him

from taking any action whatsoever. For, as Dr. Waley observes,

... his is indeed precisely the sort of temperament in which dread of failure is more powerful than desire for success. (207)

In his relations with women, Kaoru is incapable of making any advances until he is convinced that they will be amply reciprocated; his resultant indecisive, procrastinating approach, so diametrically opposed to that of Niou, is largely responsible, as he himself realizes, for his invariable lack of success. In Book 47, having, after endless hesitations, forced his way into Ôigimi's room, he does not press his advantage, but swears to her that she need not be frightened, for, unlike other people, he cannot force his affections upon women. (208) Kaoru's emphasis at this time on how he differs from other people (yo ni tagaeru shiremono nite) is typical.

Similarly, in Book 49, after describing Kaoru's half-hearted and unsuccessful attempts to seduce Naka no Kimi, Murasaki enters, with Proustian detail, into the ramifications of the hero's thoughts, as he analyses the various considerations which have prevented him from acting. (209) Characteristically Kaoru vacillates between circumspection and desire. Overcome with longing for Naka no Kimi, he thinks of taking her with him to Uji; but he is immediately aware of the objections to this move, and, as usual, his train of thoughts ends in complete indecision: "... kokoro mo akugarete nagame-fushitamaeri."

So attentive is Kaoru to all the possible consequences of anything he may do, that he almost invariably reaches an impasse of inaction. He is repeatedly confronted with self-created dilemmas, which make his life almost unbearable. His constant postponement of decisions often makes the satisfactory solution of a situation impossible. Thus, it

is his hesitation in bringing Ukifune to the Capital which leads to her affair with Niou and to the final tragedy of Genji Monogatari. In Book 51, we are told in detail some of the complex considerations which prevent Kaoru from having Ukifune moved to Heian-kyô: the pleasure of finding her at Uji when he arrives there on his regular visits, the hope that, by being alone with him in the country, she will become less shy, the fear that, if Ukifune comes to the Capital, people will realize that the motive of his visits to Uji has not been entirely religious, and also that Naka no Kimi may feel that he has now forgotten about his attachments to the house at Uji and especially to Ôigimi. (210) Usually Murasaki simply presents her character's thoughts, and lets the reader draw his own conclusions; in this case, however, she adds the comment that Kaoru's manner of reaching decisions is, as usual, far too slow and involved: "... rei no ito nodokesa sugitaru on-kokoro-gara narubeshi..."

Kaoru's excessive circumspection, by preventing him from acting in time, most often ends in failure. This is normally followed by lengthy periods of soul-searching, in which, ridden by feelings of guilt and regret, he minutely analyses his recurrent failures and their possible causes. Sometimes he will lie awake night after night absorbed in gloomy introspection. In Book 49, Murasaki examines the details of his thoughts as he lies ruminating about the failure of his various relationships. (211)

The news of Ukifune's suicide (Book 52) gives rise to endless periods of complex self-analysis. Kaoru naturally blames the tragedy on his own dilatory, indecisive handling of the affair: "... waga tayuku yo-zukanu kokoro nomi kuyashiku, on-mune itaku oboetamau." (212) Later, immersed in feelings of guilt and remorse, he wonders if the failure

of this and his other relationships is not fated by the Buddha as a punishment for having failed, in his youth, to take the monastic vows. Or is his misfortune, he asks himself as he sits in his carriage on the way to Uji, (Book 52), a punishment for having used Prince Hachi's house for other purposes than religious instruction?⁽²¹³⁾

But Kaoru's involved self-examinations lead him finally to the conclusion that his successive failures result, not from outer circumstances, but from some defect in his own character. Thus, concerning his abortive relationship with Ôigimi, he decides (Book 48):

... waga kokoro mote ayashû mo hedatarinishi kana to,
mune-itaku omoi-tsuzukeraretamau. (214)

And for Ukifune's tragedy, he can blame neither the girl herself, nor Niou, but only his own incompetent, procrastinating nature (Book 52):

... Miya wo mo omoi-kikoeji, onna wo mo ushi to omowaji,
tada waga arisama no yo-zukanu okotari zo nado, nagame-
iritamau tokidoki ôkari. (215)

Coupled naturally with Kaoru's self-distrust, is that extreme suspiciousness of other people's motives to which Dr. Waley refers.⁽²¹⁶⁾ When Naka no Kimi has told him, for the first time, of her younger half-sister Ukifune, the first thought in Kaoru's head is that this girl must have had some particular motive for disclosing her relationship (Book 49).⁽²¹⁷⁾ Hearing of Niou's prostration at Ukifune's death (Book 52), he immediately suspects that he must have been her lover:

... ito yoku kono on-keshiki wo kikitamau ni, sareba
yo, nao yoso no fumi-kayowashi nomi ni wa aranu
narikeri. (218)

Soon after, the suspicion dawns on Kaoru that Ukifune is not dead at all, and that the story of suicide has simply been invented to cover up her elopement with Niou. The first part of his suspicion is virtually confirmed when

he finds out in Book 53 that a girl answering to Ukifune's description has turned up mysteriously at Ono, and become a nun. He decides not to press his enquiries lest Niou should learn about Ukifune's fate and attempt to renew their relationship; then it occurs to him once more that Niou undoubtedly knows the story of suicide to be untrue; indeed, Kaoru reflects, the tale of her being a nun is probably also a fabrication, invented to put him off Ukifune's track; hence the Empress' hesitation in discussing the matter with him. With her usual detail, Murasaki describes the various stages of Kaoru's suspicions. (219)

And even after Kaoru has dispatched Ukifune's little brother to Ono (Book 54), and has been told that she is indeed living there as a nun, he continues to believe that she is actually being kept secretly by some lover, just as he had once kept her in Uji. The entire novel ends, (whether intentionally or not), (220) on the note of Kaoru's characteristic doubt and suspicion:

Itsu shika to machiowasuru ni, kaku tadotadoshikute
kaeri-kureba, susamajiku nakanaka nari to, obosu koto
samazama nite, hito no kakushi-suetaru ni ya aramu to,
waga on-kokoro no omoiyoranu kuma naku, otoshi-
okitamaerishi narai ni to zo. (221)

Two phrases in this passage epitomize Kaoru's psychology: obosu koto samazama nite and omoyoranu kuma naku. By entering into the details of Kaoru's varied and exhaustive thoughts, and shewing how, as the years progress, his motivation becomes increasingly neurotic, Murasaki has succeeded in making him the most complex, as well as the most psychologically realistic, character in Genji Monogatari. (222)

Psychological detail:
 (iii) Ukifune. Among the women characters in Genji, the most interesting, original, and convincing is, in my opinion, Ukifune. (223) Here

again the realism depends primarily on Murasaki's use of psychological detail to describe different aspects of a neurotic personality. Ukifune's abnormality reveals itself in a complete inability to meet the various difficulties and conflicts of life. Relatively minor troubles, such as those occasioned by Niou's advances (Book 50), throw her into a state verging on hysteria. At an unusually early age, she expresses the desire to escape the world and its difficulties by becoming a nun; her mother (Book 50) is dismayed to hear such sentiments. (224)

When the first real conflict in her life arises, she is completely incapable of making a decision. She wavers constantly between Kaoru and Niou, preferring in her mind now Kaoru's kindness and fidelity, now Niou's passionate warmth. (225)

Whether she chose Kaoru or Niou would, in the end, probably make comparatively little difference. The tragedy results, not from faulty decisions, but from her failure to make any choice; for, in the ensuing indecision, everyone suffers - the two men, herself, her mother, and the other subsidiary characters involved. But Ukifune's thoughts are, of course, directed exclusively towards her own sorrow. In her poems, she refers repeatedly to her misery, but never to that which she is imposing on the people about her. As the necessity for making a decision becomes critical, Ukifune characteristically resolves to escape life entirely, rather than to meet its challenge. (Book 51.) Having conceived this completely neurotic course of action, she at last experiences a certain peace

of mind, and is able to act clearly.⁽²²⁶⁾ The decision to kill herself is completely selfish. She has not the slightest regard for Kaoru, Niou, her family, or any of her entourage. Indeed, her only regret is that, in leaving her mother behind, she may impede her own progress after she is dead.⁽²²⁷⁾

Dr. Waley points out that Ukifune's prolonged mental strain, (resulting, of course, from her unresolved conflict), combined with the lack of sleep and nourishment,⁽²²⁸⁾ leads to a type of hysterical coma. This explains the actions preceding and following her attempted drowning. It also explains the introspective, self-pitying condition in which we find Ukifune upon her partial recovery at Ono. In her first words to the Sôzu's sister, she begs that she be allowed to die (Book 53):

'Iki-idetari tomo, ayashiki fuyô no hito nari.
Hito ni misede, yoru kono kawa ni otoshi-iretamai te
yo.' (229)

Her attitude towards the nuns who have befriended her and virtually brought her back to life is characterised by the most unmitigated egoism, symptomatic, as Dr. Waley indicates, of her morbid mental condition.⁽²³⁰⁾ She scrupulously shuns contact either with the nuns or with anyone else; her behaviour is consistently rude and unkind. Like Kaoru (whom she closely resembles in many ways) she spends a large part of her time brooding over her present unhappiness and over past mistakes and miseries. Ukifune fails, however, to lay the blame for her failure where it really belongs - upon herself; instead, she imputes it entirely to Niou (Book 53).⁽²³¹⁾ Faced with the prospect of becoming once more involved in life, by marrying the Lieutenant, she decides to escape it for good - this time by really becoming a nun. Again, her psychological reaction is one of relief and even happiness (Book 53):

Tomi ni sesasubeku mo naku, mina ii-shirasetamaeru koto wo, ureshiku mo shitsuru kana to, kore nomi zo ikeru shirushi arite oboetamaikeru. (232)

Being a nun, in no way changes Ukifune's character: her neurotic selfishness remains unabated. The last we hear of her is in the description of her callous attitude towards her little brother (Book 54). When the Sôzu's sister pleads with Ukifune at least to give a polite answer to the unhappy boy, for the sake of the nuns if nothing else, Ukifune weeps hysterically, and begs to be left alone. (233) Thus Murasaki completes the consistent, well-rounded, realistic portrait of a woman who, though endowed with great beauty and belonging to the highest family of the land, succeeds, because of certain deep-rooted defects in her character, in bringing tragedy upon herself and others.

<p>Psychological detail:</p> <p>(iv) Secondary and minor characters.</p>	<p>Murasaki's technique of presenting her secondary and minor persons is, on the whole, marked by the same detailed examination of their motives, hopes, fears, satisfactions, and frustrations that we have seen to typify her description of the major protagonists. As a rule, she avoids generalized observations concerning their characteristics, letting the reader draw his own conclusions from the psychological details that emerge in their conversations and private reflexions. A few isolated examples will be given to illustrate Murasaki's treatment of subsidiary characters.</p>
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Murasaki ends Book 3 by analyzing the emotions of two minor characters, Nishi no Kimi (Nokiba no Ôgi) and Utsusemi. The young Nishi no Kimi fails to receive a message from her recent seducer, Genji, and, for the first time, her happy,

untroubled spirit is clouded by a feeling of aware:

Nishi no Kimi mo mono-hazukashiki kokochi-shite watari-tamainikeri. Mata shiru hito mo naki koto nareba, hito shirezu uchi-nagamete itari. Kogimi no watari-ariku ni tsukete mo, mune nomi futagaredo, on-shôsoku mo nashi. Asamashi to, omoi-uru hô mo nakute, zaretaru kokochi ni mono aware narubeshi.(234)

Utsusemi, because she is married, refuses to submit to Genji's advances. She prays that his letters and importunities will cease, and yet hopes they will not. Having received an unusually tender missive from him (Book 3), she cannot help wishing that she were maritally unattached. She knows that a relationship with Genji is impossible, and yet finds their separation hard indeed to endure:

Tsurenaki hito mo, sa koso shizumuredo, ito asawaka ni mo aranu on-keshiki wo, arishi-nagara no waga mi naraba to, torikaesu mono naranedo, shinobi-gatakereba.....

Though the Akashi no Nyûdô is a very subsidiary character, his various complicated thoughts are presented with the most painstaking detail. Thus, in Book 18, he explains to his wife and daughter the involved motives that made him encourage Akashi no Ue's marriage to Genji, and which now prompt him to have his family leave for the Capital while he remains in the solitary seclusion of Akashi. By minutely describing the old Nyûdô's train of thoughts at a certain point in his life, Murasaki reveals his entire character.⁽²³⁵⁾ Having recorded his final detailed apologia, in which all the various aspects of the old man's psychology are reflected - his lack of self-confidence, his tendency constantly to worry and anticipate the future, his increasing desire for self-effacement, Murasaki lets him fade out of the picture.

Sometimes in presenting a character, Murasaki will begin by shewing his behaviour in different situations, and

then, when we have become somewhat acquainted with the person from the outside, will, for the first time, describe his actual thoughts. Thus, we first hear of Asagao in Book 2, and she appears from time to time in the early part of the novel; ⁽²³⁶⁾ but it is not until Book 20 that Murasaki enters into the details of her thoughts. She has just rebuffed one of Genji's many advances, and her gentlewomen criticize her for unkindness. Murasaki now, for the first time, explains the various motives that have prompted Asagao's refusals for the past fifteen years, and which make her shun all amorous intrigue. Her only reason for not taking the vows immediately is the fear that people may misconstrue this step as resulting from an unhappy love-affair with Genji. Thanks to these details, the hitherto rather vague figure of Asagao becomes real and convincing. ⁽²³⁷⁾

In describing her women characters, Murasaki analyses with particular detail that fear of the future which we have suggested to be so characteristic of feminine psychology in the Heian period. ⁽²³⁸⁾ Their fear may assume different dominant expressions: fear of public opinion, rumours, and gossip, fear of being abandoned by their lovers, fear for the future of their children. In Tamakatsura's case, it is chiefly a fear of incurring the envy and hostility of other court-ladies. ⁽²³⁹⁾ Book 30 begins with a detailed explanation of why Tamakatsura is frightened of accepting the post of Naishi no Kami (the head official of the Palace Attendants Office). ⁽²⁴⁰⁾

Of all the subsidiary characters in Genji Monogatari, none is treated with more detail than the strange, self-centred Hachi no Miya. His character is reflected chiefly in his lengthy conversations with Kaoru: ⁽²⁴¹⁾ but it is in the final talk to his daughters that the Prince's

extraordinary egoism appears most clearly.⁽²⁴²⁾ He explains to the grief-stricken Ôigimi and Naka no Kimi that they must now arrange their lives successfully without him, for his spiritual progress would be seriously compromised if he were obliged to worry about their future (Book 46).⁽²⁴³⁾

By minutely describing their thoughts and feelings, Murasaki brings to life her countless subsidiary characters. And often, with a few well-chosen details, she succeeds in individualizing even those very minor characters who only appear once or twice in the course of the novel. Thus, the Ukon in Book 12 is pictured, in a few lines, as a gay, brilliant, and impressionable young man. While naturally unhappy about the circumstances of Genji's disgrace and exile, which he is obliged to share, the Ukon is deeply impressed by the beauty and pathos of the scene as Genji and his retinue make a final visit to Kitayama. He is especially moved by the poem that Genji recites facing the Kamo Shrine, which he remembers as the scene of the magnificent festival seven years earlier (Book 9).⁽²⁴⁴⁾

The young nurse whom Genji dispatches to look after Akashi no Ue's child reads Genji's letter to Akashi, and is impressed by her mistress' unexpected good fortune in having won the love of such a man. She cannot help pitying herself, for such marvellous things never happen to her (Book 14). But then she notices some reference to 'Nurse' in the letter, and feels consoled:

On-fumi morotomo ni mite kokoro no uchi ni,
 aware hito wa, kô koso omoi no hoka ni medetaki
 sukuse wa arikere. Ukimono wa waga mi ni koso
 arikere to, omoi-tsuzuke-keredo, 'Menoto no koto wa
 ika ni.' nado, komayaka ni toburawasetamaeru mo
 katajikenaku, nanigoto mo nagusamekeri. (245)

Typical of the scores of minor characters in Genji Monogatari who, thanks to Murasaki's use of detail, emerge as real individuals, rather than being indistinguishable

ciphers, is the pathetic old night-watchman in Book 46. The scene between him and Kaoru provides a good example of Murasaki's technique of handling her incidental characters, and will be quoted in its entirety:

... tonoibito zo, kazura-hige to ka iu tsura-tsuki, kokorozuki nakute aru. Hakana no on-tanomoshi hito ya to mitamaite, meshi-idetari. 'Ika ni zo, owashimasade nochi, kokoro-bosokaramu na.' to toitamau. Uchi-hisomi-tsutsu, kokoro-yowage ni naku. 'Yo no naka ni tanomu yorube mo haberanu mi nite, hitotokoro no mi-kage ni kakurete, misoyo-toshi wo sugushihaberinikereba, ima wa mashite, no-yama ni majirihaberamu mo, ika-naru ki no moto wo ka wa tanomubekuhaberamu.' to môshite, itodo hito waroge nari. (246)

By means of a few effective details, Murasaki has, in a brief space, given a vivid picture of a forlorn and helpless old man.

d) Background detail. The discussion concerning the detailed quality of Murasaki's writing has so far been limited to her presentation of characters. But the hundreds of men and women whom she has vividly evoked in Genji Monogatari move in a world and in a society that are themselves so pictured as to seem real and convincing. And in handling the background of her novel - both the natural setting and the court environment to which most of her characters belong - Murasaki's style is characterized by the same intermittent use of minute descriptions that we have noticed in her treatment of people. Nature with its symbolic beauties, court society with its resplendent atmosphere of pomp, do not constitute in Genji a mere pictorial background, but exercise a capital influence upon the characters, who are ever shewn to be profoundly conscious of the world in which they move. Murasaki's art of depicting the natural and social setting of her

novel will be discussed in Chapters 7 and 8. Meanwhile, we shall briefly examine whether her technique of describing characters can be found to have developed appreciably during the course of her work, and also to what extent her novel may, in its use of psychological detail, represent an advance over the writings of previous writers of fiction.

e) Development of detail in Genji. We have already suggested that, on the whole, Genji Monogatari contains very little in the way of continuous detail. Even leading characters like Genji are only described at certain isolated moments of their lives; there is virtually no attempt at any sustained treatment of their thoughts and feelings, as one event follows immediately upon another. This intermittent quality of the detail in Genji is particularly evident in the early part of the novel. As the work progresses, psychological descriptions become increasingly frequent and elaborate. One fairly obvious reason for this development would seem to be that, in the early portions of the book, Murasaki attempted to cover so large a span of time that their mere recital of events occupied space that might otherwise have been used for detailed treatment of the characters. Referring once more to Tezuka's tripartite division,⁽²⁴⁷⁾ we see that the first twelve books, which describe the events from Genji's birth until his exile in Suma, cover a span of twenty-six years. The second half of his life, that is to say, a period of twenty-five years, occupies twenty-nine books and well over twice as many pages as the first period. In other words, Murasaki devotes about twice as much space to the second part of her story as to the first, though the two parts are (in years) of approximately the same length. This tendency towards the

increasingly lengthy treatment of a given number of years is most striking in the third part of Genji-Monogatari. The fourteen years of Kaoru's life, from the age of fourteen to twenty-eight, are described in almost twice as many pages as were used for the first twenty-six years of Genji's career. And indeed, the last five books of the monogatari, which cover two years, occupy considerably more space than the first seven books, which cover nineteen. (248)

In Murasaki's descriptions of Kaoru, Ôigimi, Naka no Kimi, and Ukifune, the detail is far more frequent and sustained than in the presentation of any previous characters. This is not only because the period in which they figure is treated at so much greater length than the earlier portions of the book, but because, towards the end of her novel, Murasaki began to eliminate secondary figures, and to concentrate on a relatively small number of characters, who could therefore be described in greater detail. (249)

Professor Ikeda, while maintaining the single authorship of Genji, considers that there is a very important change in the style between Books 33 and 34. (250) Beginning with Wakasai (Book 34), the tone of Genji is, according to Ikeda, less hurried, more detailed and complex, the feelings described are deeper, and the entire technique of expression more developed. But, in my view, though the style is by no means uniform, the change is progressive, rather than abrupt. Already in Books 13 to 33, for instance, there is a definite advance, in point of psychological complexity, over the opening books; and the last five books contain a quite unprecedented wealth of detail. In this respect, it is interesting to refer once more to Tezuka's theories on the composition of Genji Monogatari. According to his chronology, Murasaki devoted

an increasing length of time to writing each part of her novel. Books 1 to 12, describing the first twenty-six years of Genji's life, were written between 1003 and 1005; the composition of Books 13 to 41, which cover the remaining twenty-five years of his life, required five years, 1011 to 1016; and the final thirteen books, which recount the events of fourteen years, were written in the period from 1017 until Murasaki's death in about 1031, that is, in about fourteen years. It seems natural that a longer period of work should make for a more careful and detailed style. In Tezuka's chronology we may therefore find a explanation for the increasingly penetrating quality of Murasaki's writing.

- f) Advance in detail over predecessors. If we may classify works of Heian prose fiction in terms of slow and rapid

styles, Genji Monogatari, with its detailed descriptions, certainly belongs to the former, while Ise and Taketori, with their short, jerky sentences and scarcity of psychological detail, are types of the latter form of expression.⁽²⁵¹⁾ According to Dr. Onoe, Murasaki was the first fiction-author in Japan to advance beyond the crude technique of description that was generally accepted until her time. Onoe says,

Throughout, the foremost characteristic [of Genji Monogatari] is its use of minute description; which immediately places it in a different class from such previous works as Utsubo and Ochikubo with their scant descriptive passages. Since extant monogatari are very limited in number, we have no means of pursuing a detailed study of the subject, but judging from available material, Genji must be the first to use such a descriptive method of writing.
(252)

In his introductions to Utsubo and Ochikubo Monogatari, Dr. Onoe emphasises that the authors of both these works

failed almost entirely to describe in any detail the thoughts and emotions of their characters.⁽²⁵³⁾ Genji Monogatari is the first extant novel in which people, on the whole, move more from inner compulsion than from outer circumstance. The emphasis in Genji is always on character, rather than event,⁽²⁵⁴⁾ and a comparison of the kuruma-arasoi sections in Ochikubo and Genji will reveal that while the author of the earlier work was only interested in the physical events, Murasaki focused her attention on the effect of these events on Rokujô Miyasudokoro and, to a lesser extent, on Genji. She enters into the details of her characters' thoughts in a way that the writer of Ochikubo never attempted. In Ochikubo, we are simply told that the Kita no Kata, very vexed at what has happened, comments on the Chûjô's cruelty in having arranged the accident. But, in Genji, (Book 9), the emotions of the injured lady are minutely described, and then crystallised in an uta.⁽²⁵⁵⁾

g) Effect of detail. The kuruma-arasoi passage belongs, of course, to the first part of Murasaki's novel, in which the style is still relatively simple. As her work advanced, the technique diverged more and more from that of earlier monogatari, the increasing complexity of her writing reaching a climax in the last books. The style of Murasaki's later years is perhaps best represented by the passages containing Kaoru's and Ukifune's involved self-examinations. These reveal a degree of complex, and often sustained, psychological detail, and a consequent slowness of expression, quite unprecedented, not only in

previous works of fiction, but in Genji itself. This advance in detail corresponds with the increasing complexity of Murasaki's language, which we have discussed in Chapter 3.⁽²⁵⁶⁾ The relatively simple language of Taketori and even of Ochikubo was incapable of supporting the weight of complex thought contained in such passages as those in which Murasaki describes the various details of Kaoru's suspicions concerning Ukifune. (Similarly, the introspective probings of a Kaoru and an Ukifune would be absolutely alien to the simple, traditional heroes and heroines belonging to previous fiction and even to the early books of Genji.)⁽²⁵⁷⁾ The development in Genji Monogatari of a sensitive and involved literary language provided the necessary material condition for those minute descriptions which are increasingly characteristic of its style.

According to Motoöri, the real value of Genji lies in its detailed treatments of human emotion, such as we find neither in Chinese fiction nor in previous monogatari: "What strikes one, is the detail in her descriptions of characters."⁽²⁵⁸⁾ This may, to a certain extent, derive from the emotional quality of Murasaki's language.⁽²⁵⁹⁾ But it depends primarily on her art of portraying, by expert use of detail, subtle shades of her characters' feelings.

We have seen in Chapter 4 that, in the material she selected for her novel, Murasaki's realism is frequently limited by the romantic, idealistic, symbolic, and traditional qualities of her characters and events. The fact remains that she succeeds in presenting her characters as real and convincing to a degree that none of her predecessors attained. And this would seem to be due, neither to her annalistic telling-method, nor to her voluminous colloquial dialogue, but to her use of

psychological detail which, though rarely continuous, enables the reader to visualize most of the important persons in the novel as rounded, living characters, rather than as two-dimensional stereotypes. (260)

We have observed that the principal figure of Genji Monogatari, while revealing certain romantic, idealistic, and symbolic aspects, belongs to a long tradition of Heian heroes, probably having its origin in the mukashi otoko of Ise Monogatari. (261) The 'perfect gentleman' is inevitably a somewhat unreal figure, and indeed the heroes of Ise, Utsubo, Takamura, Ochikubo, and other monogatari would appear to be little more than fairy-princes. But Nikaru Genji, though in his conception an equally unreal person, is depicted with such a wealth of detail that, in the end, we are left with the impression of a living person - someone whom we have actually seen and known. In the same way, Murasaki is able to present with unprecedented realism her heroine and to a lesser extent, her villainess (Kôkiden Taigô), who also belong, in large measure, to literary tradition. (262)

To sum up, then, by means of psychological detail, Murasaki succeeds in differentiating clearly between the various members of her extraordinarily large cast. The variety which we have noticed in the case of her comic figures (263) extends to all the types of characters in Genji. Despite the difficulties of handling so vast an assembly of people, there is hardly any repetition or confusion; with very few exceptions, each character is presented as a concrete individual, with his own clearly-defined idiosyncrasies. (264) This is seen both in her individualization of secondary figures, and in her ability to distinguish and contrast major protagonists like Genji and Tô no Chûjô, and especially Kaoru and Niou. An original

aspect of Murasaki's art is her handling of very minor characters. Here again it is, as we have seen, primarily by means of psychological detail that she achieves her precise and realistic effects. Finally, we should note that Murasaki appears to be the first Heian fiction-writer to have succeeded in portraying neurotic and psychotic people. Rokujô, Hige-kuru's wife, Kashiwagi, Kaoru, Ôigimi, and Ukifune all belong, in different ways, to this category. Here indeed, Murasaki appears to have introduced a new type of character, not only into Japanese fiction, but into world literature. As Dr. Waley points out,

Temperaments such as that of Kaoru have no doubt always existed; but it was not till the nineteenth century that they found their way into European fiction. Indeed their very existence, or at any rate their right to exist, is far from being universally admitted to-day. (265)

It is significant that complicated, abnormal, and mentally disturbed people make their appearance chiefly in the later parts of the novel. For here, more than ever before, Murasaki was able realistically to describe even the most peculiar characters by entering into the detailed ramifications of their feelings and thoughts. (266)

CHAPTER SIX

THE ART OF NARRATIVE CONSTRUCTION.

1. Construction in Previous Literature. The realism of Genji Monogatari results partly from Murasaki's art of construction. Though her telling-method is based on that of the chronicle,⁽¹⁾ Genji must not be regarded as a mere chronological record of haphazard events, connected by the accidents of a fortuitous time-sequence. Rather, it is a carefully constructed novel in which the characters and scenes of each book are selected to form a well-integrated pattern, and which, despite its variety and unprecedented length, displays an essential artistic unity.

Before examining the construction of Genji, it may be well to return briefly to the historical development of a closely-knit, sustained narrative method in previous works of fiction.⁽²⁾ Professor Ikeda, and most modern authorities, emphasize that the only stylistic characteristic distinguishing the monogatari from other types of kana prose literature is their narrative form, (setsuwa-teki keishiki, jojutsu-teki bunshô), that is, their technique of creating a continuous line of action (chokusetsu suji wo ukabu chi no bun).⁽³⁾ It is the structural technique of the denki-monogatari that alone places them in an entirely different class from the nikki, kikô, and zuihitsu with their disconnected, heterogeneous style. The story-telling in the uta-monogatari, such as it is, would seem to have originated in the kotobagaki. But the relatively well-knit, continuous

narrative of the denki-monogatari derives from a far older tradition of mono wo kataru, which is first represented, in written form, by certain parts of the Kojiki, Nihongi, and Fudoki.

Though many of the most important stylistic characteristics of Genji Monogatari can be related to the native poetic tradition and to the nikki, kikô, and uta-monogatari,⁽⁴⁾ in its narrative technique it belongs quite clearly to the lineage of the denki-monogatari. It is probably for this reason that Murasaki refers to Taketori as the monogatari no ideki-hajime no oya.⁽⁵⁾ Dr. Roggendorf observes,

The saying of Murasaki Shikibu about Taketori as the ancestor of the later romances and novels can only have the meaning that from it the later Heian novelists learned the secret of a carefully worked-out plot, a sustained narrative, and a certain unity of action. (In its subject-matter, it stands outside the genuine Heian tradition and for its prose it cannot claim the laurels of the pioneer.)⁽⁶⁾

The two other extant denki-monogatari preceding Genji represent a significant advance in the direction of sustained and coherent narrative. Utsubo Monogatari is the first lengthy Japanese work of fiction (with which we are acquainted) that has a more or less continuous narrative sequence. It is a fore-runner of Genji in this respect, and also because of many minor structural characteristics, such as its division into numerous books, each with a title, and the fact that it happens to contain two successive heroes and is accordingly split into two parts. It must, however, be remembered that the narrative construction of Utsubo is, on the whole, disjointed and weak. Onoe points out that it is a composite work, possibly written by more than one person, and almost certainly composed at widely separated periods.⁽⁷⁾ The books are not in the right order, and the monogatari,

as a whole, contains numerous omissions, repetitions, and contradictions. As Professor Ikeda says,

In the choice and organization of episodes within each book, Utsubo entirely lacks any careful preparation, while in its total conception the work is sloppy and disjointed. Accordingly, in its design, Utsubo very frequently tends to be both commonplace and tedious. (8)

In the creation of a single consistent and continuous plot, Ochikubo shews an extraordinary advance over its predecessors. The greatest stylistic merit of this otherwise banal work is undoubtedly to be found in its technique of closely-bound narrative, which immediately distinguishes it from Utsubo with its time-gaps, confusions, side-issues, and generally diffuse construction. The narrative of Ochikubo is based on a single line of action, to which each character and event is related. As Mr. Whitehouse writes,

.... [in Ochikubo] dramatic situations succeed one another continuously, yet throughout the plot is wonderfully consistent. Each incident has its place in the mosaic of the plot; there is not a detail inconsistent... with the chronology... (9)

We do not know which monogatari Murasaki may have had in mind when she wrote in Hotaru,

.... many of these fabrications bring out the meaning of things in such a way that one is convinced of their truth; one incident follows realistically (tsukizukishū) on another, so that in the end one cannot help being moved... and the troubles of some poor Princess in a romance will not fail to win our sympathies. (10)

The 'poor princess' may possibly refer to Ochikubo no Kimi, or again she may belong to some non-extant work, such as Sumiyoshi. In any case, the passage suggests that Murasaki recognised the importance of construction in previous works of fiction.

According to Motoöri, the phrase 'bring out the meaning of things' (aware wo mise) signifies that Murasaki

is here thinking of Genji Monogatari itself.⁽¹¹⁾ It is undoubtedly true that the various literary theories mentioned in Hotaru refer, in part at least, to Murasaki's own work. To what extent, then, does Genji include in its style that technique of careful narrative construction, developed in earlier denki-monogatari, and emphasised in the Hotaru discussion?

2. Weaknesses in Genji's construction:

a) Chronicle form.

In the first place, we must notice certain weaknesses in the construction of Genji Monogatari. The telling-method, we have seen, is essentially that of the chronicle.⁽¹²⁾ It is, of course, clear that, in her aims, Murasaki differs entirely from the chronicler whose purpose is to relate a series of happenings in the order of their dates, without suggesting any inter-relationships or conclusions. The events of Genji have little value in themselves, but are, on the whole, deliberately selected so as to reveal certain significant aspects of Murasaki's experience.⁽¹³⁾ Nevertheless, large parts of her novel are constructed in much the same way as court chronicles, in which one description of a ceremony or function follows more or less abruptly upon another. Very often the structure seems to be based almost entirely on the (artistically) fortuitous sequence of festivals and ceremonies, rather than upon any deliberate technique of succession proper to a work of art. Many of the books, especially in the middle part of Genji, might superficially appear to belong, in their construction, more to some elaborate chronicle of actual happenings, selected because of their historical importance, and connected only by temporal sequence, than to a novel in which

the events are all relevant to a central theme or idea, and are carefully presented to form a unified and meaningful whole. Books like Hana no En and Umegae, (Books 8 and 32) read in outline much like passages from some court circular. A closer study will reveal, however, that even in these more 'historical' parts of her novel Murasaki applied a technique of construction involving a deliberate choice and succession of events, and that the different parts of her work contain a unity and cohesion quite lacking in the chronicle. None the less, the historical telling-method does not fail to invest her writing at times with a certain looseness and monotony. New Years' ceremonies, for example, are described regularly throughout Genji Monogatari, as in any chronicle, and these descriptions would in some cases seem to be irrelevant to the central line of action, and repetitive.⁽¹⁴⁾

Weaknesses in construction:

b) Episodic quality.

The episodic quality of Murasaki's technique of presentation constitutes a further limit to the cohesion

of her narrative.⁽¹⁵⁾ Genji is, in many ways, a far less well-integrated work than Ochikubo. Especially in its early volumes, it tends to be, as Baron Suematsu points out, diffuse and disjointed.⁽¹⁶⁾ This would seem to result largely from the enormous ground it sets itself to cover. Continuous, well-rounded narrative, with consistently careful introductions, transitions, and conclusions is virtually impossible in a novel that attempts to handle the events of sixty-six years, and not only to describe in detail its many major characters, but to portray a host of minor ones, with all the side-issues and

subsidiary plots that this involves. Given the great span of time and number of characters in Genji Monogatari, it was clearly out of the question for Murasaki to produce the type of more or less uninterrupted narrative found in Ochikubo. Instead, her usual technique was to select certain specific episodes out of the total course of events, and to concentrate on these, giving special attention to the details of their psychological effects upon the various characters.⁽¹⁷⁾ Very often, one episode will be separated from the next by a considerable time-gap. These time-gaps are, of course, most evident between the books. This can be gathered from the chart in Appendix 2: Books 1 and 2 are separated by five years; Books 41 and 42, by eight years; Books 42 and 43, by four years; and between Books 8 and 9 and Books 16 and 17 there are spaces of two years each.⁽¹⁸⁾ But the episodes within each book by no means follow each other continuously; a sudden gap of several months or even of a few years is not uncommon, and in these cases there is usually no attempt at providing anything in the way of a smooth transition. Thus, a gap of almost four years in the middle of Book 35 is simply passed over with the phrase, Hakanakute toshi-tsuki mo kasanarite...⁽¹⁹⁾ The fact that so many of the books - and these not usually the longest⁽²⁰⁾ - cover periods of well over a year, indicates that the construction must inevitably be disjointed and episodic. Book 1 sketches in twenty pages, (in the Nihon Bungaku Taikai edition), the events of twelve years, Book 42 gives only eleven pages to a period of six years, Book 44 covers over seven years, Book 35 covers six years, and Books 10, 21, 45, and 49 cover about two years each. In these cases, anything in the way of sustained narrative is manifestly impossible.

Not only will one episode often follow abruptly upon another with a considerable time-gap and little or no effort at connexion, but the various series of events

themselves are, as we have seen, frequently left uncompleted⁽²¹⁾. Similarly, the lives of the characters are hardly ever described from beginning to end. Usually the people in Genji are only pictured with any detail during a certain part of their careers, the remainder being left completely vague. Sometimes, as in the case of Suetsūmuhana, they fade out of the picture, and only reappear several years later. In relatively few cases are the endings of the characters mentioned. There are undoubtedly artistic advantages in avoiding full biographies of the characters; the art of fiction is certainly distinct from that of biography, as Murasaki herself remarks (4:6),⁽²²⁾ Nevertheless, her technique of depicting most of her characters only at certain isolated points in their lives, cannot fail to give, at times, a certain choppy, abrupt quality to the technique of construction in Genji Monogatari.

An especially striking aspect of Murasaki's construction is that neither of her heroes is described, even vaguely at the end of his life. We do not know whether Genji and Kaoru realized their perennial ambitions of becoming monks, or whether they concluded their careers still trammelled by the public and private responsibilities that had always surrounded them. The histories of Genji and Kaoru and accordingly the two major parts of the novel which they respectively dominate, break off with strange abruptness. In the case of Kaoru, the break may, as we shall see, be unintentional. But Genji's 'disappearance in the clouds' between Books 41 and 42 is less easily to be explained as an accidental omission.⁽²³⁾ While this is the principal limit to the structural unity of Genji, there are, throughout the novel, numerous other breaks and divisions which place it in a completely different class from a work like Ochikubo

with its relatively unified construction. Tezuka insists that there is a complete and definite break after the Suma-Akashi sequence.⁽²⁴⁾ He considers that the first thirteen books are so constructed as to form a monogatari in themselves, and that, if Genji had been finished at this point, it would have been a superior work of art. We shall return to this opinion later. Meanwhile a few general remarks will be made concerning the breaks in Genji Monogatari. First, the length of Murasaki's novel makes structural divisions of one kind or another almost inevitable. Comparing Genji with previous denki-monogatari, we see that it is over forty-six times as long as Taketori, over eight times as long as Ochikubo, and almost twice the length of Utsubo, which is itself an extremely lengthy work. Not only is Genji by far the longest work of fiction in Heian literature, but it is among the longest novels of any country and any epoch.⁽²⁵⁾ Unified construction would seem to be virtually impossible in a work of such proportions.

The divisions in the over-all structure of Genji Monogatari may perhaps also be explained by reference to Tezuka's theories concerning the periods during which the work was written.⁽²⁶⁾ His point of view, that there was a gap of six years between the time when Murasaki completed Book 13 (1005) and when she resumed writing (1011), and a further gap between Books 41 and 42, agrees with, and is to some extent derived from, the major structural divisions of the novel.⁽²⁷⁾ But even if we reserve our opinions concerning this detailed chronology, and simply accept the view that the composition of Genji occupied, with or without breaks, the greater part of Murasaki's life subsequent to the death of her husband, that is to say, a period of about thirty years, it would still seem quite

natural that the over-all construction should not be completely unified. A work written over a very long period of time, and under varying physical and emotional circumstances, must lack the structural unity of a novel composed continuously during the span of a few years.

Weaknesses in construction.

c) Synthetic quality.

Murasaki's constructional technique, besides its historical and episodic aspects, contains a certain synthetic quality,

which many critics have noticed. Professor Ikeda writes:

While Genji Monogatari, in its totality, is a sustained novel with a [single] outline, it appears, when viewed analytically, to be a collection of short stories concerning the same hero. (28)

The great majority of the fifty-four books in Genji Monogatari are isolated in point of time, often by periods of several years. This is particularly true of the early parts of the novel in which the time-span is so much greater than towards the end. Murasaki's books are, as we shall see, characterised by a degree of structural unity and independence quite lacking in the chapters or divisions of modern novels.⁽²⁹⁾ This, according to Ikeda, is the principal reason for the possibility of interpolations and additions.⁽³⁰⁾ Since the books in Genji Monogatari are so often structurally integral, rather than closely tied to one another by a consecutive time-scheme, it would be quite feasible, in many cases, to add, or even to subtract complete books.

Ikeda suggests that the short-story collection (tampen-shôsetsu) quality of the construction in Genji is derived to a considerable extent from the tradition of the nikki, sôshi, and kikô, in which the various episodes

are, on the whole, only connected by the character of the writer, that is, of the first person.⁽³¹⁾ At least as important an influence, however, would seem to be that of the uta-monogatari. The divisions (dan) in such a work as Ise Monogatari are isolated units held together only by the central figure of the mukashi otoko. And it is in much the same way, especially in the earlier parts of Genji, when the influence of predecessors was most pronounced,⁽³²⁾ that the only real connexion between the different books, (and characters in the books), is the person of the hero. As Dr. Waley writes,

Genji's various favourites tend to be isolated from one another in a way which is not always advantageous to the construction of the book. Later on the authoress realizes the danger of the tale falling into a series of disconnected episodes, in which the personality of Genji is the only common factor - and takes pains to bring her heroines into relation with one another. (33)

The various sections of Ise Monogatari exhibit, of course, a far greater degree of structural independence than do the books of Genji Monogatari, even in its early parts. Most modern scholars agree upon the multiple authorship of the earlier work, and consider that a considerable number of the sections are in the nature of interpolations and additions.⁽³⁴⁾ But Genji, while almost certainly the work of a single writer,⁽³⁵⁾ also often appears a sort of synthesis of semi-independent elements. This disjointed aspect of Murasaki's novel, which it shares far more with Ise than with a book like Ochikubo, must not blind us to the structural unity of the work as a whole. While each book has a type of organic independence quite lacking in the four parts of Ochikubo, the final effect is certainly not that of a short-story collection. We cannot agree with a modern reviewer when he observes,

Genji Monogatari appears to be rather a connected series of short novels than one novel with a unifying theme or plot. (36)

It is, as we shall suggest, precisely its development of such a unifying theme that, among other things, distinguishes Genji from its predecessors, and that gives the work, despite its frequently disjointed quality, a total structural unity.⁽³⁸⁾

3. Structure of Individual Books.

Before examining the novel as a whole, more must be said about the construction of the

individual books. The different books of Genji Monogatari are not mere conventional divisions, like the parts of Ochikubo or the chapters of most modern novels, but carefully constructed units, having their own beginning, middle, and end. As Baron Suematsu points out, Murasaki endeavours in each of her books to complete a certain idea or group of ideas.⁽³⁸⁾ For this reason, the various episodes must be carefully selected, and presented in the most advantageous order. Each book will be, not simply one section of a more or less continuous narrative, but also an artistically independent structure having its own form and atmosphere. Hisamatsu Senichi, using the old classification of the Muna Sôshi, begins his examination of the books in Genji Monogatari by dividing them into three types under the general headings of aware no aru kan, en ni omoshiroi kan, and midokoro aru kan.⁽³⁹⁾ But many of the books fit into two, or even all three, of these categories, and the classification, when it is consistently applied, tends to result in dangerous over-simplifications. Instead of determining the character of the books in Genji by reference to some rigid division of this kind made on the basis of the

dominant subject-matter, it would seem safer to deduce certain general rules concerning their construction, and then briefly to examine a few of the books in terms of these principles.

Most of the books, as we have seen, are more or less isolated in point of time. Except in the last few books, the action does not continue directly from the end of one to the beginning of the next; often there is considerable lapse - even of years. Accordingly, the books, as a rule, begin with an exposition, in which Murasaki outlines the general circumstances of the episodes that are to follow. Often in this exposition Murasaki describes the thoughts and feelings of the central character or characters of the book as the action begins; in almost every case, she gives some details concerning the natural setting, and thereby builds up the atmosphere of the book. The next part of each book consists of one or more introductory episodes, which are rarely continuous, and usually separated by periods of days or even weeks. This rising action⁽⁴⁰⁾ leads, more or less directly, to the climax or central action, in which the main idea or group of ideas is expressed. The climax does not, as a rule, occur until the middle of the book, and sometimes long afterwards. In most books, the focal episode is conspicuous and easily identifiable; but occasionally there is more than one climax, and in some very few books it is hard to designate the high point of the action. The climax is followed by the falling action. This may consist of one or more episodes in which the resolution or dénouement of the central action is described; but frequently it simply consists of the comments or thoughts of some central character concerning what has happened. At least half the books end with some overt or implied reference to the

future, though this reference is very rarely to the events that occur at the beginning of the next book.

As suggested in this outline, most of the books in Genji can be roughly divided into four parts, each consisting of one or more episodes. While these episodes, as we have seen, do not often directly succeed each other in time, and while the transitions from one line of action to the next are often abrupt, the order of events is managed with great care. Dr. Waley emphasizes Murasaki's art of obtaining the fullest effect from her episodes by placing them in contrast with the surrounding action:

.... she handles the whole course of narrative as a series of contrasted effects. Examine the relation of Chap. viii (The Feast of Flowers) to its environment. The effect of these subtly-chosen successions is more like that of music... than anything that we are familiar with in European fiction. (41)

Murasaki also frequently arranges the episodes in such a way as to balance each other. The final scene, for instance, may repeat, in a different key, the opening action, thus adding to the unity of the book.

Occasionally Murasaki introduces collateral episodes having little connexion with the central idea of the book. Such episodes occur particularly in the longer books where they serve as deliberate breaks in the action, as well as (in many cases) to develop new aspects of the central character. Sometimes the collateral episodes accompanies the main action of the book, like the related but independent melodies of musical counterpoint. In Book 5, for instance, the story of Genji's relations with Fujitsubo is connected with the main theme of the book (that of his developing relationship with Waka-Murasaki), but is presented independently as a subsidiary type of action.

On the whole, however, the episodes are closely related to each other and to the dominant theme of the book. We

must not allow the episodic and frequently disjointed quality of the action in Genji to obscure the fact that the various scenes, though usually separated in time, are carefully selected and joined together to give each book a unified form. It is to this art of joining scenes together that Murasaki refers when she writes, tsukizukishû tsuzuketaru... And Dr. Waley emphasizes the technique of succession or order as one of the bases of Murasaki's narrative gift:

What does it in the last resort consist in, save a pre-eminent capacity for saying the most relevant things in the most effective order? (42)

Dr. Waley also points out the care with which Murasaki regulates the timing and emphasis in each part of her books:

Then there is her feeling for shape and tempo. She knows that, not only in the work as a whole, but in each part of it there is a beginning, a middle and an end, and that each of these divisions has its own character, its appropriate pace and intensity. It is inconceivable, for example, that she should open a book or episode with a highly-coloured and elaborate passage of lyrical description, calculated to crush under its weight all that follows. (43)

The books, as a rule, start restrainedly and at a slow pace, as Murasaki exposes the general circumstances of what is to follow, and puts her various characters upon the scene. The tempo and emphasis increase, reaching their height in the episodes which constitute the central action. Here one event will follow rapidly upon another, and often there will be some elaborately-staged central scene. The falling action, while never in the nature of an anti-climax, is slower and more subdued. At the close of the books, as we have seen, our attention is very often turned towards the future, and at this point the movement can, so far as the actual book is concerned, be said to have come to an end.

It has been suggested, with Baron Suematsu, that most

of the episodes in each book are relevant to some specific idea or theme.⁽⁴⁴⁾ This theme, besides being the subject of the central action, will almost invariably be expressed in the title. In these cases, the title refers often to some uta or exchange of uta, which may perhaps be called the 'theme-poems' of the book.⁽⁴⁵⁾ These uta, which occur during either the rising or the central action, occupy an important role in Murasaki's art of construction, for they are, in a sense, the focal element of each book, through which the significance of the principal episodes is revealed. Frequently the uta are, in turn, associated with the central character of the book, and cases have already been noticed in which the association is so close that the character is actually named after the principal image of the poem.⁽⁴⁶⁾ In examining the structure of the books in Genji Monogatari, this relationship between the title, the central uta, its main image, the principal character, and the theme must be borne in mind. Uta are also often used to sum up or complete the ideas expressed in episodes that are not directly related to the central action. In all these cases of organic relationships between poetic units and the surrounding prose, the stylistic influence of the uta-monogatari is evident.

To illustrate thoroughly Murasaki's technique of constructing her individual books would require extensive quotation. It may be sufficient for our purpose to examine cursorily a few of the shortest books in Genji.

Structure of individual books.

a) Structure of Book 27.

Book 27 (Kagaribi) is one of the very few in which there is a single time-sequence. This is undoubtedly related to the fact that it is the shortest book in Genji. Despite its

brevity, it follows, on the whole, the regular scheme of construction. The first page⁽⁴⁷⁾ is devoted to an exposition of Genji's relationship with Tamakatsura. Murasaki enters with detail into the thoughts and feelings of the two characters involved, as well as of Tamakatsura's old nurse, the Ukon. Next she refers to the autumnal setting. The exposition, in this case, leads directly to the central action, consisting of Genji's visit to Tamakatsura, their conversation, his unsuccessful advances, and disconsolate departure. The theme of the book is suggested by the dominant image of the uta - the flares or watch-fire, which symbolize Genji's passion for Tamakatsura. The flare-symbolism is maintained in the rapid exchange of tanka between Genji and his ward, which constitutes the book's climax. And these flares, after which the book is named, are not a mere arbitrary poetic image, but dominate the atmosphere of the central scene, with its magnificent description of the flickering torch-light illuminating Tamakatsura's room.

The falling action follows without any interval of time. It consists of a single episode: the informal concert in which Genji joins Yûgiri, Kashiwagi, and Kôbai. It is important that, though this scene has an interest and an aesthetic value in itself, it is not a disconnected episode which could be transferred bodily to some other book, but follows logically upon the central action. For the concert takes place by the light of those same flares which had before so mysteriously illuminated Tamakatsura; and it is implied that, throughout the music, Genji's thoughts are upon the lady whom he has left. Murasaki adds a further unity to the book by describing Tamakatsura's thoughts about the concert and the musicians: "... Himegimi mo ge ni aware to kikitamau." Kagaribi ends

with a reference to Kashiwagi's feelings for Tamakatsura, which are far from brotherly.

Structure of individual books.

b) Structure of Book 40.

While the action in Book 27 occupies only a few hours, the events of Book 40 are spread over a period of several months. The basic structure, however, is much the same. Book 40 is completely isolated in point of time: Book 39 ends in the winter of Genji's fiftieth year, Book 40 begins in the spring of his fifty-first year; it ends in the autumn of that year, while Book 41 does not begin until the spring of the following year. In the exposition, we are told how hopeless Murasaki's illness has become, despite her frequent rallies. Murasaki's and Genji's thoughts concerning death and the taking of vows are also carefully described.⁽⁴⁸⁾ The rising action begins with the ceremony of offering the thousand copies of the Lotus Sûtra which Murasaki has had prepared, (Hokkekyô-sembu kuyô). This occurs on the tenth day of the third month, and the spring setting is briefly described. During the course of the ceremony, Murasaki no Ue, inspired by the image of the wood-cutter, (takigi koru) in one of the eight readings of the Lotus Sûtra, (Hokkekyô-Hakkô), writes an uta in which she compares her life to fire-wood that is soon to be consumed by the flames. She has Niou deliver the poem to Akashi no Ue. (This, incidentally, is an example of how, towards the end of Genji's life, the authoress tightened the construction of her novel by bringing the various characters into a more direct relationship with one another). Akashi's answering uta, with its reference to

the perennial Buddhistic Law (Mi-nori), upon which all life and death depends, is one of the 'theme-poems' of the book, and provides its title.

The Hokkekyô service lasts throughout the night. It is followed in the morning by the dance of Ling Wang (Ryôô no mai), a gay and colourful affair, which contrasts effectively with the sombre scene which it directly succeeds. The natural setting of the dance is described with particular care. The episode, though definitely contrasting with what has preceded, is closely joined to the surrounding action by the underlying theme of Murasaki's illness and impending death. For the sight of the dance and the sound of the music fill Murasaki with regret that she must soon leave the world with all its beauty.

The following episodes - her exchange of poems with Hanachirusato, her conversations with Akashi no Ue and Akashi no Himegimi, her talk to the little Niou - are all equally dominated by the central theme of the book. They contain constant references to death and to the impermanence of all worldly things, ("... nabete no yo no tsune-naki arisama..."). The scenes with Akashi and Niou take place during the summer, that is to say, some months after the dance of Prince Ling. The central episode occurs in the autumn of that year. Genji visits Murasaki one evening. They converse briefly about her health. Genji's fearful anticipation of Murasaki's death is described. Poems are exchanged - (and these too can be considered 'theme-poems' of the book)⁽⁴⁹⁾ - in which the central symbol is the fragile dew-drop that is soon to be swept away by the winds. The poetic image is characteristically repeated in the prose description of Murasaki no Ue that follows: "... makoto ni kie-yuku tsuyu no kokochi-shite..." This leads directly to the climax of Murasaki no Ue's

death.

There is a lengthy falling action. It consists of various episodes describing the reactions of Genji, Yûgiri, Tô no Chûjô, Akikonomu, and others to the tragedy. There is no consecutive time-scheme connecting the episodes. Strictly speaking, the action of the book ends with the climax; the remaining eight pages of resolution are really devoted to summing up Murasaki's character by shewing the effect of her death on different people. The book ends on the note of Genji's longings to take monastic vows; but his religious ambitions are still thwarted by worldly ties. As is usual in the last lines, there is an implied reference to future events.

Structure of individual books.

c) Structure of Book 23.

The structural pattern of a book like Hatsune, (Book 23), is somewhat less obvious than those in Kagaribi and Mi-nori.

But a brief examination will shew that it also does not consist of any haphazard succession of arbitrarily-chosen episodes, but is based upon a careful scheme of construction. Hatsune, like Mi-nori, is completely isolated in time: it begins about a year after the end of Tamakatsura, the preceding book, and is separated by a period of some months from the following book, Kochô. The events which it describes, however, occupy only twelve days, as opposed to the period of about six months that is covered in Mi-nori. This makes for a somewhat more detailed style and a more coherent narrative. The spring setting plays a capital part in Hatsune, as its title suggests. It is accordingly natural that the exposition should consist of a description of the cheerful beauties of nature. Characteristically Murasaki refers, in the exposition, to

the effect of the sanguine spring atmosphere upon her characters: "... onozukara hito no kokoro mo nobiraka ni zo miyuru ka shi."⁽⁵⁰⁾

The action begins on the third day of the New Year when Genji unexpectedly enters Murasaki's rooms to find her, Chûjô, and other ladies gaily reciting New Year's verses. He converses briefly with Murasaki, and they exchange uta, which are dominated by the vernal symbolism of the lake, that, now free of ice, glitters clearly beneath a cloudless sky. This is the first of a series of visits which Genji makes to the various ladies of his household - Akashi no Himegimi, Hanachirusato, Tamakatsura, Akashi no Ue, Murasaki (once more), Suetsumuhana, and Utsusemi. The novel has not yet reached the point at which the authoress brings her different heroines into relation with one another; so far as action is concerned, the unity of this book depends entirely upon the figure of Genji. There is, however, another factor binding together the various episodes. This is the atmosphere of spring, of the opening year,⁽⁵¹⁾ which pervades all the conversations, verses, and descriptions. The idea is announced in Akashi no Ue's uta to her daughter, the 'theme-poem' of the book. In it, she evokes the image of the 'nightingale's first song of the year, which she so longs to hear: "... kyô uguisu no hatsune kikase yo." This central symbol is repeated in the Princess' answering poem, and is preserved in one of the uta which Genji later finds among Akashi's papers.

The order of Genji's visits is by no means fortuitous, but carefully arranged on the principles of balance and contrast. His talk with the radiant little Princess is immediately, and, as usual, without any effort at transition, followed by a visit to the greying, middle-aged Hanachirusato; this, in turn, is succeeded by his visit

to the dazzling young Tamakatsura. In each case, the effect are clearly contrasted. Genji's round of calls, which takes place on the third day of the year, ends with his visit to Akashi no Ue's rooms, where he spends most of the night. During his two previous visits, there has been time for the little Princess' poem to reach her mother, and we now return to the Hatsune theme.

On the morning of the fourth day, there is a concert at Genji's palace. This ceremony, which is described with all its resplendent details, constitutes a break in the rising action. It is shewn to be a masculine affair from which women are strictly excluded. Following the fourth day, Genji calls upon two more of his ladies, Suetsumuhana and Utsusemi. Here again the succession is marked by a contrast of effects. The series of visits (of which these, we are told, are only a few) ends with some general remarks in which Marasaki sums up Genji's relations with the various inmates of his household.

This brings us to the climax of the book, which is contained in the final scene of the mummers on the night of the fourteenth day. The theme of early spring and of the opening year, which has been so carefully built up in the previous episodes, now attains its most intense expression, as Murasaki describes the music and the dances that continue throughout the night. This scene can be considered to balance that of the concert on the fourth day. Many of the effects are repeated, but, on the whole, the description of the final episode is far more elaborate, and the tone more emphatic.⁽⁵²⁾ It is an interesting aspect of the construction in Hatsune that its two most memorable scenes, the concert and the mummers, stand outside the general trend of action, which consists of Genji's visit to his various mistresses. This, however,

does not impair the unity of the book, for during both ceremonies the ladies of the household are shewn to be following the proceedings with rapt interest. The book concludes with Genji's comments on the artistic talents of the younger generation, and his suggestions concerning an 'after-festival' (goen) to be organized entirely by the women. This proposal leads directly to the action of the following book.

4. Total Structure
of Genji.

Having seen in outline some of the formal aspects of the individual books in Genji

Monogatari, we may now briefly examine the construction of the novel as a whole. The integral, well-rounded quality of the respective books has, as we have observed, frequently prompted the view that Genji, from the standpoint of construction, is really not a single, unified work of art, but a synthesis of short novels or stories.⁽⁵³⁾ The fact that the action in almost every book is dominated by one or the other of two central characters, Genji or Kaoru, does not, in itself, invalidate this view. A collection of anecdotes or stories does certainly not become a novel simply because they contain the same hero. However, it is quite clear that Murasaki's work goes much further than this. Throughout the novel, there is a studied development, not only of the two heroes, but of numerous other figures, like Murasaki no Ue, Tô no Chûjô, and Ukifune. From book to book, we are constantly learning new aspects of their characters, and at the same time, observing the evolution of their dominant qualities. For, in Genji Monogatari, as has been often suggested, the people are not mere props against which the various episodes are sustained; on the contrary, the action is ever designed

to develop the characters.⁽⁵⁴⁾ It is, accordingly, natural that, in so far as there is a unifying plot or line of action throughout Genji, it should consist, not of any elaborate series of connected adventures, but simply of the career of its two main characters. It is upon their lives that the time-scheme and structure of the entire novel is based.

This total time-scheme is characterised by a degree of care and precision that we would never find in a series of haphazardly-connected short stories. As Dr. Waley writes,

Here is no 'Oriental vagueness'; indeed it is inconceivable that Murasaki had not prepared for herself some species of chronological chart, which she kept constantly by her when at work. ... there is never a moment in the story at which the authoress has not got a precise idea about the age of every character in it. (55)

The third part of Motoöri's Tama no Ogushi consists of a table, (corresponding roughly to the chronological chart which Dr. Waley mentions) in which the time-schemes of the various books are accurately indicated, and followed by an explanatory discussion. He shews that Murasaki has deliberately introduced into each book certain events that can be located in point of time, usually by reference to the age of the hero.⁽⁵⁶⁾ Thus, the chronology of Books 9 to 11 appears as follows:

<u>Name of book</u>	<u>Age</u>	<u>Chronological references</u>
<u>Aoi</u>	22	Change in the reign, (accession of Suzaku-In); Genji takes office of Taishô, Akikonomu appointed Saigû, Emp. Kiritsubo's 3rd. daughter appointed Sain; Yûgiri born;
		8th. month: Aoi dies.
	23	1st. month.
<u>Sakaki</u>		9th. month: Akikonomu leaves for Ise at age of 14;
		Emp. Kiritsubo dies.
	24	Asagao becomes Sain; Fujitsubo becomes a nun.

<u>Name of book</u>	<u>Age</u>	<u>Chronological references</u>
<u>Sakaki</u> (contd.)	25	The Sadaijin resigns; summer.
<u>Hanachirusato</u>		Summer.
The chronology of Books 34 to 37 is similarly depicted:		
<u>Wakana</u> (jô)	39	12th. month: reference to Nyosan as being 13-14 years old.
	40	Celebrations of Genji's birthday; Yûgiri appointed Taishô.
<u>Wakana</u> (ge)	41	3rd. month: birthday of the Tôgû; 3rd. month.
	42-	Reference to lapse of time.
	43	
	44-	
	45	
	46	Emp. Ryôzen abdicates 18 years after his accession to the throne; appointment of the Crown Prince; Yûgiri appointed Dainagon and Sadaishô.
	47	Suzaku-In 50 years old; Nyosan 21-22 years old; Murasaki no Ue 37 years old; birthday of Niou Hyôbukyô no Miya; 12th. month; (accession of the new Emperor).
<u>Kashiwagi</u>	48	1st. month: birth of Kaoru. Reference to Genji as being 48 years old; autumn.
<u>Yokobue</u>	49	2nd. month: reference to Niou-Miya as being 3 years old; autumn.

While in the description of events and characters Murasaki adhered rigidly to her time-scheme, she was too much of an artist to mar her narrative by constant references to dates and ages. Indeed, it is often only by means of the most careful analysis that the time-scheme can be accurately inferred. For example, in establishing the existence of a four years' time-gap in Book 35, Motoôri uses the following line of argument:

- 1) in Book 36, we are told that Genji is forty-eight years old;

- 2) in Book 34, Nyosan is mentioned as being thirteen or fourteen;
- 3) at the end of Book 35, she is twenty-one or twenty-two;
- 4) in the same book, Ryôzen is said to have reigned eighteen years since his accession (in Book 14);
- 5) to calculate the year of an Emperor's reign, we may, (as a passage in the Kokinshû no Jo indicates,⁽⁵⁷⁾ include the year of his accession; from these facts, it becomes clear that there is a hiatus of four years between the episode of the Tôgû's birthday in the year following Genji's anniversary and Ryôzen's abdication in the eighteenth year of his reign when Genji can be shewn to be forty-six.⁽⁵⁸⁾

A detailed examination of the over-all chronological structure in Genji Monogatari would, I believe, indicate that, despite the novel's length and complexity, there is not a single case of inconsistency. In this respect, it represents a great advance over its only extant predecessor among lengthy fictional works, Utsubo Monogatari, which Dr. Onoe has shewn to be replete with chronological confusions and inaccuracies.⁽⁵⁹⁾

Murasaki's novel does not ramble on shapelessly as a haphazard collection of loosely-connected books, but is so constructed as to fall naturally into certain distinct periods, each containing a characteristic atmosphere, which is reflected in the setting, the symbolism, the characters, and the events. Genji, like the individual books of which it is composed, is an artistic unit, whose total shape would seem to have been carefully and deliberately designed. Shape or form in a literary work implies the possibility of a certain over-all division. And accordingly Genji Monogatari, as we have seen, admits of analysis into three main parts: the beginning (Books 1 to 12), the middle

(Books 13 to 41), and the end (Books 42 to 54).⁽⁶⁰⁾ This tripartition is evident to any perceptive reader of Murasaki's work; its validity may be confirmed by the fact that it is accepted by so many modern authorities, whether their approaches be primarily biographical, (for example, Tezuka and Ikeda), or literary, (Onoe and Shimazu). Tezuka and Ikeda place the first division at the end of Book 13, instead of Book 12. Actually, the second period of the novel would appear to begin at the point within Book 13 when the decision is made to recall Genji to the Capital.⁽⁶¹⁾ Concerning the second division, there can be no difference of opinion, for the break after Book 41 is entirely obvious and certainly more complete than the first break.

These general periods can be profitably subdivided. Dr. Onoe analyses the structure of Genji into six parts, based, of course, upon the careers of the two heroes.⁽⁶²⁾ Within each part, there is a definite sequence of events running from book to book, even though there may often be considerable time-gaps between them; there will be a certain break in the action between one part and the next. The first of the six subdivisions, (Books 1 to 7), sketches the more or less unimpeded course of Genji's career until he reaches the age of nineteen. We are shewn how the son of Kiritusbo no Mikado grows up to be the type of perfect gentleman. Various aspects of his character are revealed, as he is shewn in his relations with different women. The life-long friendship and rivalry between him and Tô no Chûjô develops. In this section, the most significant events or sequences of action are

- 1) the birth to Genji and Fujitsubo of an illegitimate child, later to become the Emperor Ryôzen,
- 2) Murasaki no Ue's arrival from Kitayama, and

3) Genji's various dealings with Rokujô Miyasudokoro. The second subdivision, (Books 8 to 13), covers the sequence of events in the next eight years, which are marked by Genji's disgrace and downfall. The direct cause of his eclipse, (the discovery of his affair with Oborozukiyo), is immediately followed by the death of his wife, Aoi no Ue, and of his father, the Emperor Kiritsubo. Deprived of all effective political support, Genji is unable to remain in the Capital. He retires to Suma in the Province of Settsu. He is now virtually an exile, and the normal course of his career has come to a stop. The third subdivision, (Books 13 to 33), and the second main part, begins, as we have observed, with Genji's recall to the Capital. He soon attains the highest ranks, and becomes the cynosure of universal admiration. In this central part of the novel, the splendour of Genji's life reaches its apex. The most outstanding sequences of events are:

- 1) Genji finally attains the status of Dajô Tennô,
- 2) his daughter by Akashi no Ue is appointed nyôgo,
- 3) Yugiri advances in rank until Tô no Chûjô is obliged to accept him as his son-in-law,
- 4) Tamakatsura, having suddenly appeared on the scene, is thought to be Genji's daughter, and her hand is sought in many quarters, (tsuma no arasoï),
- 5) Genji installs in his Palace the various women with whom he has been on intimate terms.

In books like Umegae and Fuji no Uraba the atmosphere of eiga is at its height. The fourth subdivision, (Books 33 to 41), is marked by the gradual decline of Genji's fortunes, due to a series of emotional shocks. The first major shock is the news of Nyosan's seduction by Kashiwagi. That Kashiwagi and his young ward should have betrayed his trust in this way, is an unvarying source of distress to

Genji. Far more violent and conclusive a blow, however, is that occasioned by Murasaki no Ue's death. After this event, the entire atmosphere darkens, and the last years of Genji's life are, despite their superficial brilliance, constantly characterised by inward gloom.

The course of Kaoru's career falls naturally into two subdivisions. Books 42 to 49, (which constitute the fifth subdivision of the novel), describe Kaoru's and Niou's dealings with the young ladies of Kôbai's and Tamakatsura's households, and, following this, the complex quadrilateral relationship between Kaoru, Niou, Ôigimi, and Naka no Kimi. The last five books occupy a very special place in the construction of Genji Monogatari. Here, for the first time, we have a series of books in which there is sustained unity of action, and in which our attention is almost entirely concentrated upon the central sequence of events, namely, the triangular drama of Kaoru, Niou, and Ukifune. In this connexion, we should note that traditional commentators very frequently referred to the last ten books of Genji, that is, to Books 45 to 54, as constituting a special unity. But, from the point of view of construction, this reference to the Uji Jûchô is, as Tezuka remarks, completely misleading.⁽⁶³⁾ For, although it is in Book 45 that the centre of action changes from the Capital to the house at Uji, the final closely-knit narrative sequence does not begin until Ukifune's arrival on the scene in Book 50, which therefore marks the logical break.

Despite superficial appearances, then, Genji Monogatari is not simple "a connected series of short novels," but an artistic entity having a total time-scheme, and so constructed that the entire work can, (quite apart from its individual books), be resolved into certain over-all divisions, which represent its beginning, middle, and end, and into various subdivisions, all with their own

characteristic sequences of action. But perhaps the most important unifying factor in Genji Monogatari is its total theme. This will be the subject of our final chapter, but it may be here briefly suggested that there are in Genji certain ideas binding together the books and divisions. In the first place, there is the theme of the great Fujiwara family, the dominant group, both politically and culturally, in Murasaki's world. Though the hero of the novel figures as a Minamoto, we have seen reason to think that he is in fact modelled upon one or more members of the Fujiwara clan, to which many of the characters, such as Tô no Chûjô and Kôkiden, belong ostensibly. The idea of this resplendent family pervades Murasaki's novel, especially the central part; according to Tezuka, indeed, it could, instead of "The Tale of Genji" be called "The Tale of the Fujiwara Family." On this subject, he writes,

What Shikibu aimed to describe was the Court and the family that encompassed the Court - the all-powerful Fujiwara clan and all its vicissitudes. (64)

More important than this specific historical motive is the human theme that runs through Genji, binding its various parts into what Professor Ikeda calls a gigantic "novel of life" (ummei-shôsetsu) comparable in the realm of non-fiction with such work as the Nihongi and Eiga Monogatari. He writes,

Genji Monogatari is not the limited type of novel which simply describes certain people in certain situations; for in its pages are contained such vast subjects as the destiny of human life and the great movements of a society. (65)

Commentators since the earliest times have pointed to the existence in Genji Monogatari of an underlying human theme, distinguishing it from fictional predecessors. Very often they have found that the total conception of Murasaki's novel is expressed in the title of the final book, "The Bridge of Dreams". Thus, the writers of the

Genchû Saimitsu-shô and of the Kakaishô stress that the central idea of Genji is the Buddhistic notion of the objective world as an empty dream. The Kachô Yojô and the Sairyushô go so far as to say that Murasaki's novel should really be entitled Yume no Ukihashi Monogatari.⁽⁶⁶⁾ Motoöri Norinaga, as we have seen, denied the existence of any moral or religious theme (including Buddhist) in Murasaki's novel, whose underlying purpose, he wrote, was to portray the various aspects of human emotion, thereby evoking the sense of mono no aware.⁽⁶⁷⁾ But whether we find that the total theme in Genji is predominantly religious, emotional, or social, there can be little doubt that the novel is constructed about a central set of ideas which give it an artistic coherence and unity.

5. Specialised Aspects
of Narrative.

The unity of Genji Monogatari is also due to some of the more specialised aspects of its construction. Most of these would seem to be original elements of Murasaki's narrative technique. In the two previous extant denki-monogatari, the action is joined together by a simple time-sequence, in which one happening follows another either arbitrarily or because of some causal nexus. But Murasaki will frequently connect events widely separated in time, by such devices as anticipation, reference to past action, and deliberate repetition, patterns, or balance.

Specialised Aspects
of Narrative.

a) Anticipation.

Anticipation is used in the presentation of both characters and events. It assumes various forms, and serves different purposes; but in almost every case, one

of its effects is to bridge the time-gap between separate parts of the narrative. Another important effect is to make the anticipated events, when they finally occur, appear less contrived - hence more natural and real.⁽⁶⁸⁾ Dr. Waley refers to Murasaki's Proustian device of speaking about a character never mentioned before as though the reader already knew about him.⁽⁶⁹⁾ Thus, in Book 2, there is a passing reference to Asagao, in which it is implied that we know this lady's identity and about Genji's unsuccessful courtship of her.⁽⁷⁰⁾ And Book 4 begins with a mention of Rokujō Miyasudokoro, who is not properly introduced until later.⁽⁷¹⁾ Again, in Book 44, Murasaki refers to Kaoru's relationship with Ōigimi and Naka no Kimi, of which we so far know nothing.⁽⁷²⁾ This anticipation of the reader's knowledge is one of the techniques in Murasaki's careful introduction of characters, about which Dr. Waley writes,

Another point in which she excels is the actual putting of her characters on the scene. First their existence is hinted at, our curiosity is aroused, we are given a glimpse; and only after much manoeuvring is the complete entry made. ⁽⁷³⁾

A typical instance of the great care with which Murasaki often introduces a character, long before this character makes an actual appearance in the narrative, is to be found in the "build-up" of Ukifune. She is first mentioned by Naka no Kimi when she attempts to deflect Kaoru's advances by telling him in detail about the beautiful illegitimate daughter of Hachi no Miya, who strangely resembles the dead Ōigimi. Much later, the old Ben no Kimi gives Kaoru many further particulars about Ukifune's birth and childhood. In the following book, Ukifune's mother talks at great length to Naka no Kimi concerning her plans for the girl's future. It is not

until we have been provided with a detailed picture of Ukifune that she actually appears on the scene. This type of careful anticipation, by arousing our interest in what is to follow, serves to tighten the structure of the narrative.

Anticipation is found early in the novel in the prophecy of the Korean fortune-teller or physiognomist, (sônin), who in Book 1 tells Genji, ⁽⁷⁴⁾ that if he becomes Emperor, confusion and sorrow will ensue, whereas if he merely becomes Grand Minister to the Emperor, his destiny will be different:

'Kuni no oya to narite, Teiô no kami-naki kurai ni noborubeki sô owashimasu hito no, sonata nite mireba, midare-uryôru koto ya aramu. Ôyake no katame to narite, ame no shita tasukuru hô nite mireba, mata sono sô tagaubeshi.' (75)

The best-known case of anticipation in Genji is undoubtedly the Amayo no Shinasadame in Book 2. This "Discussion on the Rainy Night", with its detailed comments on various types of women that are to appear later in the narrative, has often been thought to constitute a key to the organization of the entire work. Thus, Baron Suematsu insists that the real purpose of Genji is

... to portray the different shades of female characters, as set forth in the Amayo no Shinasadame, and thereby to shew the fickleness and selfishness of man. (76)

And Professor Revon agrees with Japanese commentators who find in this section a deliberate anticipation of the principal women characters in the future books:

... comme l'auteur a justement voulu peindre, à travers les mille aventures de son roman, toute une galerie de portraits de femmes, les commentateurs japonais voient, non sans raison, dans cette analyse générale des types les plus essentiels, une sorte de clef qui, d'avance, livre au lecteur la psychologie de l'ouvrage. (77)

There is no doubt that Tô no Chûjô's anecdote during

the Shinasadame serves as a careful advance introduction to Yûgao and, in a lesser degree, to Tamakatsura. But the women in Uma no Kami's and Shikibu's stories do not seem to correspond, either as individuals or as types, to any of the later characters. It is accordingly impossible to view this famous section as a sort of preamble to the entire novel. (78)

An instance in which Murasaki deliberately anticipates future events, not without a certain amount of irony, is to be found in Book 5 when Genji and the son of the Harima no Kami discuss the beauties of the country-side which they see in the distance from the mountain where they are standing. Genji looks in the direction of the West Country, that is to be the region of his exile eight years later, and exclaims,

'Haruka ni kasumi-watarite, yomo no kozue sokowaka to nô kemuri watareru hodo, e ni ito yoku mo nitaru kana. Kakaru tokoro ni sumu hito, kokoro ni omoi-nokosu koto wa araji ka shi.' (79)

Later, the Governor's son tells Genji about the strange old Akashi no Nyûdô and his attractive daughter, who immediately arouses Genji's, and the reader's, curiosity. Thus Murasaki adumbrates the series of events in Book 13.

By far the most effective uses of anticipation occur towards the end of Genji, which incidentally, is a further instance of the improvement in Murasaki's constructional technique in the last part of her novel. The introduction of Ukifune herself has already been dealt with, but the "build-up" of her tragedy is even more noteworthy. Before Ukifune has even entered the action, Murasaki vaguely foreshadows her fate. Thus, in Book 50, her mother tells Naka no Kimi that she sometimes in desperation has actually thought of putting Ukifune into a convent. (80) The irony of the anticipation is unmistakable when we consider the conditions under which Ukifune in the end becomes a nun.

By carefully adumbrating the circumstances of Ukifune's attempted suicide, Murasaki creates an increasing atmosphere of suspense, which accelerates the movement of the final books, and binds the different parts of the narrative more closely together. In the first place, there is the sustained symbolism of the roaring river near Hachi's house, which expresses the dominant emotional atmosphere of the Uji books, and prepares us for the tragic climax.⁽⁸¹⁾ Then there are the references to suicide, sometime coupled with poems in which the central image is that of drowning. Thus, Ben no Kimi, in a mood of depression, recites the following uta, with its ominous reference to suicide in a river (Book 48):

'Saki ni tatsu	"Better were it for the aged could
Namida no kawa ni	they be drowned in the river of
Mi wo nageba	their own quick tears, rather
Hito ni okurenu	than that their dear ones should
Inochi naramashi.'	(82) go before them to the grave."

(Waley)

Kaoru remonstrates with the old woman, pointing out how grave a sin it is that she contemplates. Murasaki's anticipation of events again involves a considerable measure of irony:

'What you contemplate is indeed a grave sin. There is such a thing as reaching the further bank [attaining Buddhahood], but [people who take their own lives] will certainly never reach it, but will inevitably sink to the lowest depths.' (83)

The religious symbolism, in which 'reaching the further bank' signifies the attainment of Buddhahood, and 'sinking to the lowest depths' means damnation, is clearly relevant to the theme of drowning. The imagery is maintained in Kaoru's answering poem:

'Mi wo nagemu	"Even should you sink into the
Namida no kawa ni	river of these tears wherein
Shizumitemo	you think to throw yourself,
Koishiki se-ze ni	in those longed-for rapids you
Wasure shi mo seji.'	would indeed find no forget-

fulness."

And next day, as Naka no Kimi's old gentlewomen set out cheerfully for the Capital, they jocosely refer to Ben no Kimi's lugubrious verses:

'Ari-fureba	"Soon we shall reach some happy
Ureshiki se ni mo	rapids. But since that is a common
Aikeru wo	thing, would that we had drowned
Mi wo Uji-kawa ni	ourselves in Uji River."
Nagetemashikaba.'	uchi-waramitaru... (84)

A particularly effective use of anticipation is to be seen in the story of the tragic triangle in Hitachi which the Ukon tells Ukifune shortly before her attempted suicide, (Book 51). The Ukon's story illustrates how the protraction of a triangular love relationship can end in tragedy for everyone involved: one of the lovers is murdered out of jealousy, the other is ruined, and the young girl of Hitachi (the Ukon's sister), is left in lonely misery. Murasaki carefully avoids the forced and unartistic effect which would result from making the events of the Ukon's story parallel too closely those of the main narrative. The Hitachi story, however, provides a definite anticipation of the disaster that is shortly to ensue at Uji. Here again there is an ironical touch, for, having concluded her anecdote, the Ukon observes that, while hopeless embroilments will end in tragedy for people of Ukifune's class just as much as for simple girls like her sister, actual death is clearly out of the question when well-born people are involved. (85)

Directly before Ukifune decides to drown herself, we hear the story of the bridge-keeper's grandson, who recently fell into the river by accident, and whose body has not yet been found (Book 51). (86)

Further anticipatory touches are to be found towards the end of Book 51 in the various portents of disaster that precede Ukifune's attempted drowning. (87) Niou, Kaoru, the Menoto, and Ukifune's mother all feel that something

terrible is about to happen, but it is only the reader who is prepared for the exact nature of the tragedy. Niou fears that Kaoru plans an abduction, and Kaoru, with his usual suspiciousness, fears similar action on Niou's part. Niou's final poem expresses his gloomy forebodings.⁽⁸⁸⁾ The old nun is convinced by the rapid beating of her heart that something terrible is about to happen, but she has the fixed idea that the danger is represented by robbers.⁽⁸⁹⁾ Ukifune's mother is plagued by prophetic dreams concerning her daughter; however, she mistakenly imagines that the real menace to the unfortunate girl is the hatred of Kaoru's wife. In her last letter to Ukifune, she mentions the dreams.⁽⁹⁰⁾ These various forebodings culminate in an effect of impending disaster, and help to produce the type of swift, tight-knit narrative that we find towards the end of Genji Monogatari.

Specialised Aspects
of Narrative.

b) Back-References.

Closely related, as a
constructional technique, to
the anticipation of future
events, is Murasaki's

reference to past action. This also serves the purpose of bringing into connexion different parts of the narrative that may be widely separated in time. The frequent mentions in Genji of previous characters and events, including even conversations and poems, make it more than ever clear that this is no rambling narration of haphazard happenings, but a well-constructed novel, whose authoress, not only had in mind a careful design for the future books, but in her writing was constantly aware of all that had gone before. The back-references also underline the fact that the different books cannot be regarded as structurally isolated

units whose only effective link is the personality of the central character. Past events are constantly evoked to give added meaning to present action, and though there is, in most of Genji, no complicated plot running from book to book, it is quite impossible to understand different parts of the novel without knowing in detail what has gone before. We have already noticed one typical instance of reference to earlier happenings when in Book 12 the young Ukon recalled Genji's glory at the time of the festival at the Kamo Shrine.⁽⁹¹⁾ It would clearly be impossible to appreciate this passage were we not acquainted with the events of Book 9 that the Ukon has in mind.

Nostalgic references to past events - to the old days that are almost invariably pictured as good⁽⁹²⁾ - occur with great frequency. Thus, in Book 11, Genji, who is on his way to visit Hanachirusato, sees an enormous laurel-tree, and thinks nostalgically of that same resplendent festival at the Kamo Shrine which the Ukon recalls in Book 12. For the dancers at the festival had worn garlands of hollyhock and laurel.⁽⁹³⁾ And in Book 21, when Suzaku-In sees the Shonôden dance, he is unhappily reminded of the flower-feast fourteen springs earlier, when the same dance had been performed. Genji also is moved by the memory of that earlier time:

'Shunôden.' mau hodo ni, mukashi no hana no en
no hodo oboshiidete, In no Mikado, 'Mata sa bakari
no koto mitemu ya.' to notomawasuru ni tsukete, sono
yo no koto aware ni oboshi-tsuzukeraru. (94)

The ensuing uta are all based upon the nostalgic recollection of that day of yore.

In Book 26, Genji recites a poem to his young ward, Tamakatsura:

<p>'Nadeshiko no Tokonatsukashiki Iro wo miba Moto no kakine wo 'Hito ya tazunemu.'</p>	<p>"Gladly would I show the world this child-flower's beauty, did I not fear that men would ask me where stands the hedge on which it grew! (Waley)</p>
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(95)

This refers directly to the poem Tô no Chûjô recited nineteen years before, during the conversation on the rainy night, when he was telling his friends the story of Yûgao and Tamakatsura, his child:

'Saki-majiru	"Though I know not which are the
Hana wa izure to	flowers that bloom together [on
Wakanedomo	the hedge], yet do I know that non
Nao tokonatsu ni	can compare with the child-flower
Shiku mono zo naki.	Yamato-nadeshiko woba sashi-okite,
mazu shika wo dani to oya no kokoro wo toru. (96)	

Frequently a reference to the past corresponds directly to some previous anticipation of the future. In Book 12, Genji views the mountains and bays of Suma, and is reminded of his conversation with the son of the Harima no Kami eight years before:

Hitobito no katarikikoeshi umi-yama no arisama wo,
haruka ni oboshi-yarishi wo, on-me ni chikakute wa,
ge ni oyobanu iso no tatazumai, ni-naku kaki-
atsumetamaeri. (97)

Similarly, during his affair with Yûgao in Book 4, Genji is reminded of the anticipatory conversation in Book 2.

Often, in her numerous descriptions of mourning, Murasaki will refer to the circumstances of earlier deaths.⁽⁹⁸⁾ For example, in Book 40, Genji, overcome with grief at Murasaki's death, defies convention by wearing a certain amount of mourning:⁽⁹⁹⁾ "'Usu-zumi.' to notamaishi yori wa, ima sukoshi komayaka ni tatematsureri."⁽¹⁰⁰⁾

Usu-zumi refers to a poem written by Genji at the time of Aoi's death some thirty years earlier, in which he points out that his failure to wear mourning does not betoken any lack of sorrow:

'Kagiri areba	"Though light in hue [<u>usu-zumi</u>]
Usu-zumi-goromo	the dress which in bereave-
Asakeredo	ment custom bids me wear, yet
Namida zo sode wo	black my sorrow as the gown
Fuchi to nashikeru.' (101)	though wouldst have worn!" (Waley)

Some of the most significant references to the past

occur during the last part of the novel in the thoughts and speeches of various characters concerning Hikaru Genji. By evoking different aspects of this earlier hero long after his death, Murasaki helped to bind together that section of her book in which Genji was the principal figure with the Kaoru sequence. Indeed, the references to Genji's personality and life would appear to contribute far more to the artistic unity of the entire novel than does the temporary preservation in the last part of characters like Akashi, Akikonomu, the Chûjô, Kôbai, Kumoi, Ryôzen, Sochi no Miya, and Tamakatsura, whom Dr. Waley well describes as 'dreary links with the past.'⁽¹⁰²⁾ A few instances of references to Genji have already been noticed when Murasaki describes Kaoru in relation to the earlier hero.⁽¹⁰³⁾ In Book 49, Kaoru tells the unhappy story of the aftermath of Genji's death, which must have occurred more than fifteen years previously. It is an interesting aspect of Murasaki's construction that this is the first time in the novel that any reference is made to the almost cataclysmic emotional effect of the hero's death upon his friends and followers. In his speech, Kaoru discusses his reactions to Ôigimi's recent death in comparison with the effects of Genji's death.⁽¹⁰⁴⁾ Though Genji disappears from the action in Book 41, he continues to live in the minds of many of the subsequent characters as a figure of ideal charm and brilliance, whose like is not to be found in these latter days.⁽¹⁰⁵⁾ Even in so late a book as Tenarai, we find Ukifune overhearing the old nun's remarks about the peerless Genji and his effect on his descendants:

Amagimi, 'Hikaru-kimi to kikoekeru Ko-In no mi-arisama ni wa, e-narabitamawaji to oboyuru wo, tadaima no yo ni, kono on-zô mederaretamau naru...' (106)

Specialised Aspects
of Narrative.

c) Patterns.

A further technique which Murasaki used to bind together different parts of her novel that are not connected by

any temporal or logical nexus, is to be found in her deliberate repetitions of settings and character-relationships. There are in Genji Monogatari certain patterns of action which recur, with variations, at widely separated points of the narrative, not entirely unlike the motives in a musical composition.⁽¹⁰⁷⁾ There is perhaps no better way of appreciating the carefully-balanced architecture of Murasaki's novel than by observing how she places different characters, or the same characters, in successive situations that essentially correspond with each other. The 'balancing scenes' to which Dr. Waley refers belong to these deliberate repetitions. Dr. Waley writes,

... there are many balancing scenes, obviously introduced quite deliberately. Thus, the cottage in the Third Ward 'rhymes' (if one may put it that way) with Yûgao's home, and the pedlars whom Kaoru sees setting out at dawn with packs upon their heads correspond to the peasants setting out to work in the Yûgao episode. These symmetries, similar to those in the Iliad, are very delicately and adroitly applied, and are indeed, like the pattern of some finely woven damask, only perceptible to close inspection. (108)

Sometimes Murasaki overtly refers to the existence of a significant connexion between the past and the present. Thus, Kashiwagi's seduction of Genji's ward, Nyosan, is frequently shewn to be a sort of nemesis by which the hero is punished for his affair with Fujitsubo some twenty years before. The parallel between the two patterns of action is evident: the young Genji seduces his father's mistress, Fujitsubo, and by her has a son, Ryôzen, who is supposed by the world at large to be the Emperor's offspring; Kashiwagi

enters into a clandestine relationship with Genji's ward, Nyosan, and has a son, Kaoru, whose father is imagined to be Genji.⁽¹⁰⁹⁾ (It should be noticed that Kiritsubo no Mikado's relationship with Fujitsubo was in many ways of the same nature as Genji's with Nyosan: in each case, the woman has only recently entered the man's household, and no intimate connexion seems, in either instance, to have been established.) Early commentators, who sought an ethical purpose in Genji, emphasised this repetition of circumstances as a case of condign punishment for earlier immorality. Motoöri countered this view, and insisted that, in both these cases of mono no magire, Murasaki's principal intention was to describe those feelings of mono no aware, that are most deeply experienced in love:

... ai no mono no aware no kagiri wo, fukaku
kiwame-tsuku shite misemu tame nari. (110)

Whether or not her primary aim may have been moral, Murasaki deliberately designed the Kashiwagi-Nyosan sequence of events to correspond to, or balance, the earlier series of happenings. After he has discovered Nyosan's infidelity, Genji frequently broods upon the parallelism of the two affairs. In Book 35, it occurs to him that his father must secretly have known and suffered about Fujitsubo's unfaithfulness, just as he himself is now being tormented by Nyosan's actions.⁽¹¹¹⁾

In the following book, when Genji hears that Nyosan's child is a boy, he realizes that as he grows up, the fact of Kashiwagi's paternity will become evident. Genji is now convinced that this strange repetition of circumstances is a punishment for the misdeeds of his youth, and reflects that this may at least lighten the burden of his sins in the future world.⁽¹¹²⁾

Throughout Genji Monogatari, we may detect a complex web of repeating and balancing action, as the different

characters become involved, time after time, in the same type of situations. Thus, Genji's seduction of Suzaku's intended consort, Oborozukiyo, clearly fits into the general pattern of events that we have just discussed. And Yûgiri's love for his step-mother, Murasaki no Ue, parallels Genji's love for Fujitsubo, his step-mother. In this last case, however, it seems to be the man's knowledge of what has happened before in similar circumstances that makes him avoid an illicit relationship, with all its disastrous consequences (Book 21).⁽¹¹³⁾

Sometimes the character in question will become aware of the repeated failure of a certain pattern of behaviour in his own life, and will resolve to act accordingly. Thus, in Book 31, after Tamakatsura's marriage to Hige-kuro, Genji begins to realize that his successive attachments to women who are inaccessible has inevitably resulted in recurrent misery. He compares his present unhappiness to that which he experienced at the time of Oborozukiyo's marriage to Suzaku about thirteen years earlier, and determines that he will no longer allow himself to indulge in such fatal passions.⁽¹¹⁴⁾

An interesting example of deliberate repetition is to be found in Rokujô Miyasudokoro's successive outbursts of passionate jealousy. There is a direct inner correspondence between those scenes in which Rokujô's spirit, the embodiment of her constant jealousy, possesses first Aoi, then Murasaki, and finally Nyosan.⁽¹¹⁵⁾ Repetition again serves to bind together action widely separated in time.

Frequently Murasaki links the two principal sections of Genji by repeating in the Kaoru-sequence certain situations or scenes which have occurred earlier in the novel. The repetitions, of course, are never exact; but they are, nevertheless, sufficiently frequent and effective

to preclude the possibility of their being merely accidental. The friendship between Kaoru and Niou, which begins in childhood, and gradually develops into competition and later almost into enmity, quite evidently corresponds to the friendship of Genji and Tô no Chûjô in the first part of the novel. It must be noted, however, that here, as elsewhere, we find a repetition, not of characters, but of a relationship between characters. Again, Kaoru, having lost Ôigimi, finds Ukifune, in very much the same way that, long before, Genji met Murasaki after Yûgao's death, or that, earlier still, the Emperor of Book 1 found Fujitsubo after he had lost Kiritsubo.

Perhaps the most noteworthy pattern of action repeated in the Kaoru-sequence is the relationship between Genji and Yûgao, which finds its echo, as it were, in the love-affair between Kaoru and Ukifune. In each case, the hero's interest is aroused by the story of a lovely woman, who belongs to a far lower social class than himself. (116) It is only after careful anticipation that Murasaki puts the woman on the scene. (117) The hero happens to meet her, and almost immediately falls in love, (Books 4 and 49). The love-affair begins in the lady's humble town-dwelling; and in the morning, the hero lies listening to the unfamiliar street-noises. He abruptly decides to move his mistress to some more isolated place, and despite the protests of her attendants, he takes her in his carriage to a gloomy country-house, (Books 4 and 50). In both cases, the relationships are marked by mysteriousness, and end in sudden tragedy, (Books 4 and 51). It is natural that two such closely parallel situations should contain what Dr. Waley calls 'balancing scenes', like those in which the sounds of the peasants and the pedlars are described. In either scene, the emphasis is upon the hero's unfamiliarity with the common surroundings; for

Murasaki aimed to evoke from the very start that atmosphere of strangeness which was to dominate the entire affair. Both men are fascinated by the street-sounds, which, in Genji's case, are long after able, as we have seen, to summon forth the memory of his love.⁽¹¹⁸⁾ The two balancing dawn-scenes will be quoted:

(Book 4) ... the dwelling, so different from those to which [Genji] was accustomed, seemed strange to him. It must have been nearly dawn. From the neighbouring houses he could hear the uncouth voices of workers who were just waking up: 'Oh, how cold it is!' 'We can't count on much business this year. It's a poor look-out for our hauling trade.' 'Hey, neighbour, wake up!' With such remarks they set out noisily, each to his own pitiful job...

(Book 50) Soon it appeared to be dawn, but instead of the song of birds, [Kaoru] heard the raucous and unintelligible cries of [pedlars] calling out their wares from near the main street while they passed by in large groups. As he looked out at them staggering past in the dawn light with their loads, they appeared like phantoms. The experience of having passed the night in this simple dwelling seemed most strange [to Kaoru]. (119)

The existence of balancing scenes, such as these, would seem further to invalidate the view that Genji Monogatari can be understood simply as a connected series of short novels.

It is an easily observable fact that, unless a person's character undergoes marked changes, he is likely to find himself repeatedly in the same general type of emotional situation. This simple principle is the basis of many of the patterns of events that recur throughout Genji, and which add so much to the artistic unity of the work. We have seen how Genji's constant love of the inaccessible results all his life in repeated emotional entanglements, usually ending in misery for all concerned.⁽¹²⁰⁾ Similarly, Kaoru, because of his hopelessly indecisive nature,

successively loses the objects of his love - Ôigimi, Naka no Kimi, and Ukifune. Unable to make any decisions himself, he is constantly receiving other people's advice. Accordingly, we are told of two situations in his life which balance each other exactly: one (Book 45) in which Ôigimi, whom he adores, urges him to marry her younger sister, Naka no Kimi, and the other (Book 49) in which Naka no Kimi, to whom he has now - much too late - transferred his affections, persuades him to take an interest in her younger sister, Ukifune. Kaoru is far too keen a self-analyst to miss the parallelism of the two situations, as we see in one of his talks to Naka no Kimi (Book 50): "'...Kono on-nogare-kotoba koso, omoiizureba yuyushiku.'" (121)

Specialised Aspects
of Narrative.

- d) Time-Relationship
between Books:
overlapping 'flash-
backs', etc.

A few more specialised aspects of the construction in Genji Monogatari will be noticed and their general effect upon the style suggested. In the first place,

unlike her predecessors in fiction, Murasaki, when it is necessary for the continuity of her narrative, abandons the ordinary time-sequence, either by making the events of two consecutive books overlap, or by 'flash-backs' to earlier happenings, that is, by completely changing the order in which the events would normally be told. Because the authoress wishes to complete in each book a certain idea or group of ideas, (122) she very frequently prolongs the action of one book well beyond the time at which the action of the following book begins. Thus, the story of Genji's early relationship with Suetsumuhana (Book 6) carries us to the spring of his nineteenth year; (123) this is several months later than the opening dance in Book 7,

which occurs in the tenth month of the preceding year.⁽¹²⁴⁾ Sometimes there are multiple overlappings between three or more books. The time-relationship between Books 13, 14, 15, and 16 may be taken as an example. Akashi (Book 13) ends with Genji's Eight Readings of the Hokkekyô in the tenth month of his twenty-eighth year;⁽¹²⁵⁾ Miotsukushi (Book 14) follows in the normal chronological order without any interval of time, and ends with Rokujô's death at the end of his twenty-ninth year. The following two books, however, overlap with both Akashi and Miotsukushi. For Yomogiu (Book 15) opens with Genji's return to the Capital in the eighth month of his twenty-eighth year, in other words, two months before the end of Akashi, and ends with his visit to Suetsumuhana in the fourth month of the following year, that is to say, well before the conclusion of the previous book, while Sekiya (Book 16) deals only with events in the autumn of that year, and accordingly ends before Book 14. In actual life, one series of events is rarely concluded before the following series begins, and it may be considered an aspect of Murasaki's realism that her books, each of which contains a specific sequence of happenings, with its own atmosphere and its own cast of characters, should frequently overlap.

A complex case of overlapping is to be found in the chronological relationship between Books 42, 43, 44, 45, 46, and 47. In Takegawa (Book 44), Murasaki treats the story of Tamakatsura's family over a period of many years, from the time when Kaoru was fourteen or fifteen until he became Chûnagon in the autumn of his twenty-third year.⁽¹²⁶⁾ The events both of Niou-Miya (Book 42) and of Hashihime (Book 45) occur during the period covered by Book 44: Book 42 begins with the second month of Kaoru's fourteenth year, and extends to the first month of his twentieth year, while Book 45 begins shortly thereafter, and takes us to

the tenth month of his twenty-second year. The action in Book 46 partly overlaps with that in Book 44: it begins in the second month of Kaoru's twenty-third year, and extends to the summer of the following year. Kôbai (Book 43) and Agemaki (Book 47) overlap almost entirely with each other, despite the fact that there are three intervening books: in both cases, the action occurs towards the end of Kaoru's twenty-fourth year. The time-relationship between these books may be indicated by the following diagram, in which Kaoru's age is used as a point of reference:

<u>Kaoru's age:</u>	14	15	16	17	18	19	20	21	22	23	24
Book 42											
Book 43											----
Book 44											
Book 45											
Book 46											-----
Book 47											---

It will be seen that, in the arrangement of these books, Murasaki found it necessary, not only to make events overlap from one book to another, but, on one occasion, entirely to reverse the normal time-scheme: Book 44 ends before the preceding book begins. It is quite impossible to say whether this was because, at the time of writing Book 44, Murasaki was separated from her manuscript, ⁽¹²⁷⁾ or because she deliberately wished the story of Tamakatsura's family (Book 44) to follow that of Kôbai's daughters (Book 43). There are, however, certain cases in which the alternation of the regular time-sequence is definitely part of Murasaki's technique - cases in which the smoothness of the narrative demanded the use of 'flash-backs'. Book 22, for instance, includes a lengthy account of events that began some fifteen years before the time at which the previous book ends. This is the story of Tamakatsura's childhood

and youth. The technique is reminiscent of that used, (and often abused), in the cinema in which there is, first, a sequence in the present, then a 'flash-back', during which the audience is acquainted with significant events of the past, and finally a return to the original time. For Book 22 admits of a natural division into three such parts:

- 1) present action, (overlapping with that of the previous book), in which we are told of Genji's feelings concerning Yûgao, and of the Ukon's thoughts about Tamakatsura,
- 2) 'flash-back' to the time when Tamakatsura was four years old, ("Kano waka-gimi no yotsu ni naru toshi zo, Tsukushi e wa yukikeru."),⁽¹²⁸⁾ followed by the narrative of the trip to Tsukushi, their various adventures in Hizen, and their precipitous flight back to the Capital at a time when Tamakatsura has reached the age of twenty,
- 3) continuation of present action, beginning with the meeting of Tamakatsura and the Ukon at the Hatsuse Temple, and ending with Tamakatsura's establishment in Genji's household in the tenth month of her twenty-first year.

It will be noticed that while the action belonging to the normal sequence of events covers about one year, the 'flash-back' acquaints us with the happenings of sixteen years. It is quite clear that this alternation of the usual time-scheme is preferable stylistically to the only other available technique, which would be to intercalate periodic references to Tamakatsura's childhood and youth, beginning somewhere in the neighbourhood of Waka-Murasaki (Book 5), when she would have been four years old. For, in the latter arrangement, not only would the artistic

sympathies all the time, and it is with no feeling of jumping a gap that we return to her in Chapter xii. (129)

The discussion, here and earlier, of the time-scheme in Genji Monogatari will have suggested the flexibility with which Murasaki managed the chronological relationships between her successive books. Rather than following any set scheme of construction, Murasaki joined the books (and, to a lesser extent, the episodes within each book) as the needs of her narrative dictated. Five principal types of temporal sequence between the books may be distinguished. They are, in the order of their frequency, those in which,

- 1) there is a gap or interval of less than one year between the two successive books,
- 2) there is a gap of less than one month, or no gap at all, between the books,
- 3) the two books overlap, that is to say, the second book begins before the first book ends,
- 4) there is a gap of one year or more between books,
- 5) the normal order is reversed, that is, the second book ends before the first book begins. (130)

It attests to the success of Murasaki's technique of varying the successions between her books, that, despite the frequency of time-gaps, and despite the semi-independent quality of the respective books, the over-all artistic effect of Genji is one of continuity.

Specialised Aspects
of Narrative.

e) Major Break after
Book 41.

Two further peculiarities in
the total construction of
Genji Monogatari must be
noticed. The first is

the major break between Books 41 and 42, which, it has

already been suggested, constitutes the most important limit to the structural unity of the novel.⁽¹³¹⁾ It is unfortunately impossible to come to any definite conclusions concerning Kumogakure, the non-extant book whose title we find interpolated between Maboroshi (Book 41) and Niou-Miya (Book 42). The following would seem to be the principal lines of conjecture that may be drawn on the subject:

- 1) Murasaki actually wrote Kumogakure, and in this book probably covered the last years of Genji's life, and also his death; the book was, however, lost some time during the 11th., 12th., or 13th., centuries, that is to say, prior to the compilation of the Kawachi and Blue Cover Copies,⁽¹³²⁾
- 2) Murasaki planned to write a book, called Kumogakure, in which she would describe the end of Genji's career; but, for one reason or another, spent the remainder of her time on the Kaoru-sequence, and failed to return to the earlier hero. This is Motoöri's view when he writes:

The fact that the book Kumogakure exists only in name, means that Shikibu intended to write it. The book that we have to-day with that name is the work of a later writer; it does not even resemble the original, and is a clumsy piece of writing.⁽¹³³⁾

A related possibility is that, while she planned to intercalcate a book between Maboroshi and Niou-Miya, she never actually chose a title, and that the latter was supplied at some time during the two-odd centuries following her death, perhaps in order to make clear to the reader that Genji's 'disappearance into the clouds' occurs in the interim. In this connexion, we may recall that there is a book called Kumogakure, (sometimes attributed to Murasaki's daughter), which is universally recognized to be spurious. It is not entirely impossible that some early compiler may have

considered the title of this spurious book to be authentic, and accordingly have preserved it in his version of Genji,

- 3) Murasaki, for some reason, broke off her narrative of Genji's life with Book 41, and, either directly or after a period of years, entered upon the Kaoru-sequence, without ever planning an additional book concerning the earlier hero: the title was added subsequently in the manner suggested above.

This third possibility seems to me most unsatisfactory. Judging from the care with which Murasaki arranged the construction of her novel, it appears unlikely that she should have intended its final version to contain so abrupt a break as that between the end of Book 41, in which Genji is described making detailed arrangements for the New Year's ceremonies, and Book 42, which begins with a casual reference to his death.⁽¹³⁴⁾ I feel quite certain that Murasaki planned at least one transitional book, and that this book was either written and lost, or simply remained as a project, whose realisation was made impossible when she abandoned her writing at the time of her death or before. I am also inclined to believe that the title, Kumogakure, was Murasaki's own, and not that of some later writer; there are no convincing reasons to explain why the title should have been added, as the fact of Genji's death between Books 41 and 42 is quite patent.

There is a fourth major possibility concerning the break between Books 41 and 42, namely, that the composition of Genji Monogatari was broken off at the end of Book 41 by Murasaki's death, and that the Kaoru-sequence is the work of a later writer. This is a variation of the ancient theory that Murasaki was not responsible for the section of Genji known as the Uji-jûchô, and a modification of the

'Baconian' theory according to which Murasaki is not the writer of this novel at all.⁽¹³⁵⁾ Motoöri emphatically rejected the possibility that Shikibu did not write the last part of Genji Monogatari:

... there is a theory that Shikibu did not write the final Uji-jûchô, but this is false. (136)

Subsequent authorities have tended to agree that Murasaki was the author of the entire fifty-four books. Thus, Tezuka argues, both from the language and from the mood of the entire work, to the conclusion that the final books were indeed written by Murasaki.⁽¹³⁷⁾ It is true, as we have seen, that the style of the final books differs markedly from that of Kiritsubo and Hahakigi.⁽¹³⁸⁾ But it must be emphasized that, unless the stylistic changes in a work are of an abrupt nature, there need be no recourse to theories of dual or multiple authorship. And as we have seen in our study of the development of Genji's style, the changes are invariably progressive, rather than sudden.⁽¹³⁹⁾ There is a stylistic resemblance between Books 41 and 42, (and again between Books 44 and 45), that would seem almost entirely to preclude the possibility of dual authorship,⁽¹⁴⁰⁾ the fact that the hero changes does certainly not permit us to infer that the writer also is different.

But even if we accept the view that Murasaki either planned or actually wrote a book between Maboroshi and Niou-Miya, and that accordingly the time-gap between these two books was not supposed to be so great as it is, the fact remains that, at a certain point in her novel, the authoress changed, not only the hero, but also most of the major characters, and hence the entire sequence of events. We can do no more than speculate concerning the reason for this change. It has already been observed that there is a similar break in the action of Utsubo Monogatari,

though here the second hero is introduced at a much earlier stage of the work.⁽¹⁴¹⁾ It is unlikely, however, that this peculiarity of Utsubo's construction should have exerted a primary influence upon Murasaki's style. The major break in Genji Monogatari can perhaps better be explained as follows: by the time that Murasaki reached Book 41, (in about 1015, according to Tezuka),⁽¹⁴²⁾ she may have felt that Genji's effectiveness as a hero was nearing its end, and that, unless she injected into her enormous novel some new life-blood, in the form of different characters and a fresh series of happenings, it was in danger of losing its power, and rambling on as a monotonous account of court ceremonies.⁽¹⁴³⁾ To use the writer's jargon, Murasaki's major characters were perhaps at this point becoming 'cold'. Rather than completing the novel with the end of Genji's career, Murasaki decided - and here the example of Utsubo may have played a certain part - to embark upon a completely new section, preserving only a few of the characters from her previous cast. Kaoru turned out, as we have seen, to be in most ways a far more original and interesting character than Hikaru Genji, and it is certainly impossible to regret Murasaki's change of heroes. The same observation would seem to apply to many of the other characters in the second section, such as Ukifune and Hachi no Miya, who are certainly far more interesting than their approximate counterparts in the first part of the novel, Murasaki no Ue and Akashi no Nyūdō.⁽¹⁴⁴⁾ But, for a proper understanding of Genji Monogatari, it is essential to realise that, while most of the principal characters altered after Book 41, the underlying theme of the novel remained the same, and that Murasaki, by means of such specialised devices as repeated allusion to past

action and deliberate repetitions, as well as by her use of a consistent, though progressively developing, language, succeeded in binding the two major sections into a single artistic unit.

Specialised Aspects
of Narrative.

f) Ending of Genji.

A second structural peculiarity of Genji Monogatari is its actual ending. Critics are divided on the question of

whether Murasaki's novel, as we have it, is complete, but the majority of recent authorities whom I have read agree that it is an unfinished work. Thus, Fujioka, Onoe, Tezuka, and Ikeda, among other modern critics, all consider that the writing of Genji was eventually broken off by Murasaki's death.⁽¹⁴⁵⁾ The abrupt quality of the ending has, since the earliest times, prompted the belief that, even if Murasaki did not intend to continue the story of Kaoru's life very much further, she cannot have meant it to finish quite as abruptly as it does. It was this belief concerning the unfinished state of Genji that caused some anonymous writer to compose the spurious last book, Yamaji no Tsuyu, which, though well-written, according to Motoöri Norinaga, is easily distinguishable stylistically from the genuine books.⁽¹⁴⁶⁾

A variety of considerations incline me to the view that, while with Yume no Ukihashi, Murasaki was approaching the end of her story, the book, as it stands (and accordingly the entire novel) is incomplete. Murasaki was too great an artist to plan (what seems to me) so casual and weak a conclusion for her immense work as that which we find in Book 54.⁽¹⁴⁷⁾ It is, no doubt, true that she would deliberately have avoided the traditional type of ending, in which the story is neatly, but artificially

rounded out. And a cheerful outcome to the various troublous events, such as we find in the two previous denki-monogatari,⁽¹⁴⁸⁾ would clearly be impossible in Genji, whose surviving hero and heroine (Kaoru and Ukifune) are, by their very characters, doomed to recurrent misery. Moreover, the total theme of Murasaki's novel precludes the type of resolution in which the hero and heroine live happily ever after. As Tezuka Noboru says, it was one of Murasaki's greatest stylistic merits to have avoided the conventional happy ending.⁽¹⁴⁹⁾ For even if, like Tezuka, we consider Genji to be incomplete, the novel is sufficiently advanced for us to be able to conjecture quite reliably how Murasaki would not have ended her novel, (for instance, by a successful marriage between Kaoru and Ukifune, followed by numerous sturdy offspring). Yet, admitting that she did not plan any sort of well-rounded or happy ending, I am still unable to believe that she intended her work to finish as it does. I feel, for example, that we were meant to know something more about Kaoru's and Niou's final reactions to Ukifune's retirement from the world. Also, I do not think that Murasaki would have introduced the fairly prominent character of Ukifune's little brother if she had intended her novel to end only a few pages later.⁽¹⁵⁰⁾ Equally important, though less specific, a consideration is that the timing of the last pages seems far too rapid for the end of a book, let alone of the entire novel. Judging from Murasaki's usual style,⁽¹⁵¹⁾ I should have expected her to end the work with some sort of sustained rallentando description, rather than with a few brief lines summing up Kaoru's thoughts. I am aware of no single convincing reason for regarding Genji Monogatari as we have it, as complete. I do not, however, believe that it was intended to continue very much further, for in

Book 54, the action of the Kaoru-sequence is rapidly drawing to its close. I should estimate that, at the most, one more book was planned; but possibly only a few pages are missing. Here, we might quite possibly have read of Kaoru's final retirement to a monastery, which would have marked the logical conclusion to his life, and to the principal action of the novel.

I venture to differ in these opinions from Dr. Waley, who insists that the novel was actually intended to end as it does. Apart from a literary interpretation of the ending,⁽¹⁵²⁾ he gives the following three arguments:

- 1) the title of the last book sums up the entire novel,
- 2) Book 54 is distinguished from all the others by the fact that its title never occurs in the text,
- 3) it ends with a combination of particles used exclusively to mark the close of a book.⁽¹⁵³⁾

Examining these arguments in reverse order, we note, first, that the particles in question are to zo. Now it is true that the combination of the conjunctive particle to with an interjectional particle (zo, ya, namu, et cetera) occurring at the end of a sentence normally marks the conclusion of a book. The use of this combination is, however, not restricted to the endings of books. It may simply mark the end of a certain line of action (or paragraph) as in the example from Book 49 on 5: Note 13. But even granting that to zo does usually signify the end of a book, there is no reason why some early copyist, finding the manuscript of Genji Monogatari incomplete, should not have taken it upon himself to provide the superficial finishing touch by adding these conventional particles. The unusual construction of the final clause of the sentence would, I believe, support this explanation: in every other use of the combinations to zo, to ya, and

to namu, both at the end of books and elsewhere, the to is preceded by an attributive, predicative, or conjunctive form.⁽¹⁵⁴⁾ The fact that in this case to zo is preceded by a simple particle, ni, inclines me to the view that it may not belong to the original version of Genji, and was, in fact, added by a copyist to make the novel appear complete.⁽¹⁵⁵⁾ It is similarly plausible that the sentence may originally have ended with some main verb in a conclusive form. For instance, the last clause may have read, "... otoshi-okitamaerishi narai ni to zo oboshi-midaruru." Here otoshi-okitamaerishi narai ni is an elliptical clause expressing Kaoru's thought, ('in the way I was accustomed to keep her,') to is conjunctive, zo is emphatic, and oboshi-midaruru is the main verb governing the clause. The copyist, finding this as the final clause in the entire work, may simply have removed the verb, thus giving the book and the novel a specious grammatical finality.

Dr. Waley's second argument assumes, as its principal premise, that Book 54 is complete. Should the latter not be so, however, the absence of any explicit reference to the title, far from proving that this is the final book of Genji, would, in fact, indicate that the writing of Yume no Ukihashi was interrupted before Murasaki reached the point of incorporating the title in the text, and that, accordingly, both this book and the novel are unfinished. Besides, it is hard to understand why Murasaki should have found it necessary to distinguish her final book by so obscure a method as that of failing to repeat the title in the text. It may be contended that this particular title differs from all the others in that it applies to the entire work rather than to one specific book. This is the bearing of Dr. Waley's first argument. However, Book 41 has an equally inclusive title, Maboroshi, which is, indeed, very close in conception to that of

Book 54. And it is interesting to notice that, in the earlier book, the title, though certainly covering a wider range than the contents of a single book, does occur prominently in one of the uta.⁽¹⁵⁶⁾ It could be argued that there is some significance in the fact that the only two books having what we can call 'abstract' titles should each occur at the end of one of the main sections of the novel. We must remember, however, that the title, Kumogakure, follows Maboroshi. Accordingly, if there was to be a close analogy in this respect between the two main sections, we might conjecture that Murasaki planned a book to follow Yume no Ukihashi, in which she would describe the end of Kaoru's career, in the same way that she probably aimed to describe Genji's last years in Kumogakure. But, whether or not there were to be one, or even more, additional books, the abrupt ending of Yume no Ukihashi, and the absence of any overt textual reference to the title, strongly incline me to the view that the book, as we have it, is incomplete. I should conjecture that its writing was interrupted by either illness or death, for I cannot imagine that the author of so great a novel would willingly have left it in an unfinished state. This would agree with the theory that Murasaki was prevented by force majeure from returning to the projected book which she had entitled Kumogakure. Thus, in my opinion, these two structural peculiarities of Genji: (the abrupt break between Books 41 and 42 and the sudden ending) are both accidental.

6. Effects of Narrative
Technique on Style.

To conclude, then, Genji Monogatari is the earliest lengthy Japanese work of fiction to display, both in its separate parts and in

its entirety, a deliberate and successful art of narrative construction. First, it is by far the longest book of its class - over eight times the size of Ochikubo Monogatari, the only other (extant) carefully constructed denki-monogatari. And while length, in itself, cannot be considered an artistic merit, the power of Murasaki's novel (like that, indeed, of War and Peace and A la Recherche du Temps Perdu) undoubtedly derives, to a considerable extent, from the immense scale upon which it was constructed. Genji does not, like Ochikubo, simply describe certain people in certain specific situations, but gives us the atmosphere of an entire society, in a way that few other novels, of any country or any period, have succeeded in doing. A novel of such length as Genji, covering the actions of so vast an array of characters over a period of so many years, and whose composition occupied so great a period of time, must, as we have seen, almost inevitably lack the simple continuity of a work like Ochikubo, and contain various major breaks and divisions. Nevertheless, I cannot agree with Tezuka that Genji would have been a superior work of art had it ended with Book 13;⁽¹⁵⁷⁾ nor do I feel that the break between Books 41 and 42 constitutes an important stylistic drawback. On the contrary, any abbreviation of Genji would, I am convinced, only have had a weakening effect. For the wealth of experience which Murasaki sought to express in her novel demanded a scheme of construction as ambitious as that which she undertook.

Secondly, it has been suggested that, despite its inevitably episodic quality, and despite the partial independence of its component books, Genji, when it is properly understood, reveals a degree of unity that we do not find in its only extant lengthy precursor, Utsubo

Monogatari. For its various books are dominated by a total theme and atmosphere, and are carefully linked together by a precise time-scheme, as well as by certain specialized presentational techniques, such as anticipation, repetition, and patterns. By her method of construction, Murasaki has succeeded in joining the events, not only of the different books, but of the novel's major divisions, into an artistic unity, which, for its length and its essential cohesion, must be considered as one of the greatest, most delicately managed, and most beautiful examples of literary architecture.

Finally, emphasis has been laid on Murasaki's technique of creating well-knit narrative. It is her art of arranging the scenes within each book in the most effective order, of carefully handling the different series of actions so that the relationship between one event and the next is ever clear in the reader's mind, that, as much as her use of detail, gives Murasaki's writing its extraordinary effect of reality.⁽¹⁵⁸⁾ In this connexion, we have noticed a definite improvement in construction during the course of Genji. We have seen, for instance, how Murasaki, towards the end of Genji's life, begins to tighten her narrative by bringing the various characters into closer relationship with one another.⁽¹⁵⁹⁾ This type of improvement is particularly evident in the last five books, where, for the first time, we find sustained unity of action. Avoiding all side issues, and banning all characters who are not strictly relevant to the central plot, Murasaki first describes the growing crisis of Ukifune's dilemma, then the climax of her attempted suicide, and finally the end of her active life by the taking of religious vows. In no part of Genji are the events so carefully put together, and consequently the reader's attention so well maintained, as in this treatment of Ukifune's tragedy, which may,

indeed, be considered to mark a high point in the development of Japanese narrative technique. This advance may, to a large extent, be explained by the fact that, in these last books, Murasaki covered a relatively short period of time, and was therefore able to give more attention than ever before to a central sequence of events. It will be noticed that there is a general tendency, as Genji advances, to describe, in each book, the events of progressively fewer years. It will also be seen that already in Book 45 Murasaki begins to eliminate characters who are not relevant to the main action, and thereby to concentrate on the main protagonists, and on a few minor characters who may be necessary for the plot. The effective treatment of the final sequence of events can be related to a general improvement in Murasaki's art of narrative, and this, in turn, is part of that total progress in her style which has been noted elsewhere from other points of view.

.....

In these last three chapters, it has been attempted to show that the originality of Murasaki's art lies not so much in her choice of characters and events as in her actual technique of presentation, and especially in two aspects of this technique: the use of psychological detail, and the construction of her voluminous material into an artistic whole. The following chapter will deal with a third aspect: the use of imagery.

CHAPTER SEVEN.IMAGERY.

1. Definition and Importance of Imagery.

So essential a part does imagery play in Genji Monogatari that a detailed treatment would require, not a single chapter,

but an entire study. At present it will therefore be necessary to discuss the subject in somewhat general terms, with a limited number of examples. First, the use of certain principal terms will be defined, and at the same time, the scope of imagery in creative style will be suggested.⁽¹⁾ This will be followed by a discussion of the role of imagery in previous Kanabun works, especially monogatari. Thirdly, certain general remarks will be made about imagery in Murasaki's writing. The fourth and fifth sections of this chapter will be devoted to its rôle in Genji's poetry and prose, respectively. In the conclusion, the principal effects of Murasaki's use of imagery will be indicated, and an attempt will be made to assess the extent to which her style may, in this respect, be considered original.

The simplest case of imagery is, of course, to be found when the writer describes a certain object or aspect (the tenor) by overt reference to something else (the vehicle), thus producing a specific image in our minds.⁽²⁾ This includes both similes and what we may call 'hypothetical images', in which an image is directly evoked without any actual comparison, usually by picturing a person or thing in a certain hypothetical, often

exaggerated, situation.⁽³⁾ The metaphor is a more condensed form of image, in that one part of the double unit is identified, rather than compared, with the other. The process of condensation is carried to its furthest point in symbolism, for here the aspect of experience of which the author is writing is no longer necessarily expressed, but may come to be so closely associated with the image as to be represented by it.

Simile, 'hypothetical image', metaphor, and symbol all serve the same essential purpose in creative writing. This purpose, as Dr. Murry points out, is precision.⁽⁴⁾ In certain types of writing, the author may desire intellectual precision, that is to say, precision of definition, and in these cases he may make use of what Professor Richards calls 'diagrammatical' or 'didactic' images.⁽⁵⁾ But since the primary aim of creative writing is, as we have seen, to communicate a comprehensive mode of feeling or experience, the precision at which the poet or novelist will aim is largely that of emotional suggestion. Accordingly the images he chooses will mostly be of the 'emotive' or 'aesthetic' kind. Imagery in poems and in novels, whether in the nature of comparison (simile), hypothesis ('hypothetical image'), identification (metaphor), or representation (symbol), will, as a rule, involve the evocation of a concrete picture, drawn from the store of the writer's own sensuous experience, to define, (more vividly and rapidly than would be possible in normal description), the aspect of which he is writing. But among the various types of imagery, symbolism undoubtedly plays the most important role in creative style. For the formation of symbols can be viewed as an exact reflexion of the original creative process. In real life,

the object of sensuous perception, (the deer's cry, for instance, in Morotada's uta), ⁽⁶⁾ is the causē, or one of the causes, of an emotional apprehension which directly inspires artistic creation; in writing, the object, through a process of crystallisation, becomes the symbol by which the emotion or thought is concretely and precisely suggested to the reader. In every great literary style we can therefore detect an immediate relationship between the imagery, and especially the symbolic imagery, that the writer uses and the underlying patterns of emotional experience which he is seeking to express in his work. Indeed, nothing would seem to lead us more directly to an understanding of the essential theme or atmosphere of a book than a study of its recurrent symbols and patterns of imagery. It is to these aspects of Genji that particular attention will be given in the present chapter.

The symbolism in Murasaki's writing is not restricted to symbolic imagery, (that is, to the representation of non-sensuous patterns of experience by concrete images associated with the experience), but extends, as we have seen, both to the creation of characters and to the choice of events.⁽⁷⁾ Indeed, we have noticed that, in certain cases, the representative quality of Murasaki's characters and happenings definitely interferes with the realistic basis of her selection. Though we are here considering mainly Murasaki's technique of presentation, rather than her choice of material, the symbolic quality of her characters and her plot will, for the sake of completeness, be briefly discussed. The representative nature of the language, subject-matter, and imagery in Genji Monogatari will be summed up in the final chapter.

2. Imagery in previous monogatari.

In studying the role of imagery in preceding monogatari, we must refer once more to that overwhelming interest in nature which derives, it has been suggested, from the poetic tradition, and is one of the outstanding characteristics of kanabun literature.⁽⁸⁾ Because of its brevity, the tanka was, more than any other form of writing, dependent upon the use of imagery, particularly of symbolic imagery, to create a rapid impression upon the reader by means of precise emotional suggestion.⁽⁹⁾ And, beginning with the poems of the Kokinshû the image was, almost always taken from the realm of nature. It was not by description and detail that the Japanese poets usually communicated their experience, but by reference to some aspect of nature. Ki no Tsurayuki particularly stressed the fundamental importance of imagery in the poems of his time, and shewed that, in nearly every famous uta, the simile metaphor, or symbol referred to some aspect of nature intimately associated with the underlying emotion of the poem. The following well-known passage from the Kokinshû no Jo seems sufficiently important to be quoted at some length; for the general principles concerning imagery which Tsurayuki here illustrates apply not only to Heian poetry, but to a large part of Heian prose, including the novel of Murasaki Shikibu:

... or again when, comparing the favours of their Lord to the gravel (Kimi-ga-yo) or to Mount Tsukuba, they wished him good Fortune; when their joy ran over and their hearts were filled with pleasure; when their love was like the flames of Mount Fuji; when they remembered their friends as they heard the cry of the insects; when they thought of the two pine-trees of Takasago and Suminoe as images of people growing old together; when they recalled the old story of Mount Otoko, and admired the valerian's moment of glory - on all these occasions

they sought comfort in composing poems. Again, when they saw the flowers scattered on a spring morning; as they listened to the leaves falling on an autumn evening; as they deplored the snow and the waves [i.e. grey hairs] that each year they found in the mirror; when they were astonished to see in the dew on the grass and the foam on the waves a reflexion of their own lives; when, only yesterday in prosperity all their fortune suddenly disappeared; when the person they loved grew distant; or as they drew images from the waves on the pine-mountains or the waters on the plains; as in autumn they gazed under the leaves of the lespedeza, and at dawn counted the sounds of the snipes; when they told of the sorrow caused by a stem of bamboo, or complained of life by reference to the Yoshino River; when they heard that smoke no longer rose from Mount Fuji, or that the Nagara Bridge had been repaired - in all these cases, it was in poetry alone that they found consolation. (10)

In almost all the twenty-odd poems to which Tsurayuki refers in this passage, the central image, (whether it be a simile as in the flower-scattering poem, a hypothetical image as in the Kimi-ga-yo, or a symbol as in the insect-cry uta)⁽¹¹⁾ is some aspect of nature which is closely, and often genetically, associated with the stated or implied emotion of the poem. Indeed, it may be observed that the only image not taken from the domain of nature is the last one, that of the Nagara Bridge.

Natural imagery occupied an important place in the style of all those forms of kanabun literature that were derived directly from the poetic tradition. It occurs, we have seen, in both the prose and the poetry of uta-monogatari like Ise.⁽¹²⁾ We have also observed the rôle of nature in works of the belles-lettres type, such as Izumi Shikibu Nikki and the Makura no Sôshi. In most cases, the imagery is associated with the poems contained within the body of the prose. But sometimes, especially in Izumi Shikibu Nikki and Kagerô Nikki, the

writer will, in her prose also, define deep personal feelings by reference to the natural world. The following passage, belonging to the notes (tenarai) which Izumi gives to her lover, is typical. The prose and the poetry form a web of varied similes and symbols: the autumn wind, the drizzle, the changing leaves and plants with their evanescent rain-drops, and finally the faint cry of the wild geese, combine to produce an atmosphere of forlornness and of almost unbearable melancholy:

I hear the sound of the wind; it is as if it were trying to blow away the few remaining leaves on the trees. I feel more depressed than usual. The clouds gather forebodingly, and the rain drizzles almost imperceptibly. It is hopelessly depressing. 'Who will dry the sleeves of my garment that will decay in the slow autumn rains?' I think sadly to myself, but no one knows my thoughts. The colour of the flowers and the trees is changing constantly, and I think of the long autumn rains to come. The leaves are pitifully blown by the winds. The dew-drops that will at any moment disappear are like my own life. Looking at the plants and the leaves, I am strangely reminded of my own sadness. I cannot go indoors, and remain a while on the balcony. Perhaps my dew-like years will not continue much longer... in the distance I hear the cry of the wild-geese. This sound will make no impression on other people, but for me it is quite unendurable. 'How many sad nights shall I lie until dawn hearing only the cry of the wild-geese?' (13)

We have, however, noticed that the denki-monogatari, especially Taketori and Ochikubo, are distinguished from other forms of kanabun literature by their relative lack of interest in nature; in Ochikubo, this can be related to the comparative unimportance of the poetic tradition in its style. It is true that poems occur in Ochikubo, as well as in Taketori and Utsubo, and that a considerable number of them are marked by the use of natural imagery. However, they often tend to seem like mere conventional

embellishments; particularly in Ochikubo, they lack that close connexion with the surrounding prose which the uta have in such a work of Ise. The vast majority of the poems in Ochikubo consists of the original and quoted tanka that pass between the heroine and the Shôshô, and in so far as these contain imagery - natural or otherwise - it is almost entirely commonplace and conventional. The following exchange of poems, with their references to the worn-out imagery of sleeves wet with tears, and of the river of tears, seems typical of the verse in Ochikubo:

She saw the Shôshô's letter and read, 'How are you? As the days pass without my seeing you, I am more and more unhappy. 'That I am thinking of you and am full of pity, my tear-drenched sleeves know best of all.' What can we do about it all?' She was immeasurably moved by the letter, and wrote, 'You think of me only out of pity. 'The river of my tears flows ceaselessly, and on this river I float in my sorrow.' (14)

There is absolutely no attempt in either Ochikubo or Utsubo, (nor, needless to say, in Taketori), at anything resembling the type of sustained imagery which, in Genji, leads us to an understanding of the novel's underlying theme. Such imagery as there is in these earlier narrative works is to be found almost exclusively in the poetic units. The prose of Taketori and of Ochikubo contains virtually nothing in the way of symbolic suggestion; the writers concentrate upon telling their stories, and do not, like the authors of the uta-monogatari, constantly reveal the emotions of their characters by reference to different aspects of the physical world in which they move. While the prose of Utsubo Monogatari displays a much greater interest in nature than that in either of the two preceding denki-monogatari, the inanimate world is still little more than a pictorial background, and is

not used as a source of images. It is not until Genji that the uta-tradition of natural imagery is effectively combined with the denki-tradition of sustained narrative. Dr. Onoe emphasises the lack of symbolic imagery in the prose of narrative works prior to Genji. He writes,

Genji Monogatari grows still further in stature when we compare it with Ochikubo, and see to what an extent nature and emotion are in Murasaki's novel combined, interfused, and thoroughly reconciled. (15)

3. General Remarks on Murasaki's Imagery:
- | | |
|--|---|
| <p>a) Traditional and original images.</p> | <p><u>Genji Monogatari</u> may be considered the first genuine Japanese novel where imagery plays an important part in both the prose and the poetry.</p> |
|--|---|

Turning to some of the general characteristics of this imagery, we shall first see to what extent Murasaki's similies, metaphors, and symbols are of a traditional nature, and to what extent original. Clearly one large category of images in the poetry and, to a lesser extent, in the prose of Genji is completely unoriginal. These are the images belonging to Murasaki's quotations. (16)

For the sake of completeness, a few examples will be given of these openly borrowed images:

- 1) (images belonging to quoted Chinese poems), Kiritsubo is compared in beauty to the hibiscus of the Royal Lake and to the willows of the Wei-Yang Palace, (Book 1, Po Chü-I);⁽¹⁷⁾ the rain and the clouds symbolise Genji's sorrow, (Book 9, Liu Yü-hsi);
- 2) (images belonging to quoted Japanese poems), the rains of the tenth month are used as an image in association with Niou's tears, (Book 47, anonymous tanka); the flares burning outside Tamakatsura's

gates become a simile by which Genji's passion is evoked, (Book 27, anonymous tanka); -

- 3) (images belonging to well-known phrases, sayings, or proverbs), the sight of an old woman in love is compared, in point of dreariness, to the moon at mid-winter, (Book 20, Sei Shônagon);
- 4) (images belonging to previous monogatari), Tô no Chûjô, because of his persistent opposition to Yûgiri's suit, is likened to the barrier-keeper in Ise Monogatari; Tamakatsura's resistance to Genji's advances is similarly pictured, (Books 26 and 33, Ise Monogatari).

But traditional images in Genji are certainly not restricted to the quotations. For example, almost all the images mentioned by Tsurayuki as characteristic of Japanese poetry, (the cry of the matsumushi, for instance, and the dew upon the grass), are to be found repeatedly in the course of Murasaki's writing.⁽¹⁸⁾ In the same way, the melancholy imagery of the autumn wind, the rain, and the cry of the wild geese, which we have noticed in the passage from the Izumi Shikibu Nikki, recurs throughout Genji. Much of the imagery in Murasaki's writing will also be seen to correspond to that in Chinese poetry. Thus, for Murasaki, as for the Chinese writer, two mandarin-ducks are frequently used to symbolize conjugal happiness and fidelity;⁽¹⁹⁾ and for her, as for a poet like Po Chü-I, the moon very frequently becomes a symbol of almost intolerable grief.⁽²⁰⁾ We must not, however, conclude from all this that Murasaki consciously imitated the imagery of her predecessors. Human beings are, in some ways, so unchanging that certain phenomena of nature will in every country and in every age summon forth, and hence symbolically represent, certain types of emotion.

Thus, storms and tempests are used in the plays of Shakespeare, as in Genji, to symbolise human tragedy. And much of Murasaki's imagery of melancholy (that associated with autumn, for instance) is to be found in the writing of such Romantic poets as Wordsworth. The universal appeal of the world's great literature results to a large extent from the fact that the symbolic language which the writer uses - and particularly that symbolic language derived from the realm of nature - is of catholic comprehensibility.⁽²¹⁾

Much of the imagery in Genji does, however, appear to be original with Murasaki. Here again the paucity of extant monogatari prior to Genji makes any reliable conclusions impossible, but so far as we can judge, Murasaki was the first Japanese writer whose prose was endowed with a wealth of similes and symbols. In previous denki-monogatari, such imagery as there is refers almost always to the figurative language of the poetic units, and tends to be conventional. Murasaki, however, though profoundly influenced in her choice of images by the poetic tradition, seems to have derived a large part of the similes and symbols in her prose from her own direct observation. And for many of these images, (the comparison of the miscanthus waving in the wind to long waving arms, for instance, or the use of the rusty gate-key as a symbol of time that has passed),⁽²²⁾ there would seem to be no literary precedent. Their frequency in Genji must be considered one of the important original aspects of its style.

General Remarks on
Murasaki's Imagery:

- b) Rôle of nature
in Murasaki's
images.

The great majority of the images in Murasaki's novel, both traditional and original, are taken from nature. It was suggested earlier that, in its preoccupation with nature, Genji differs from its predecessors in works of sustained narrative, especially from Ochikubo, and represents a return to the original tradition of kanabun literature.⁽²³⁾ Murasaki's entire work is marked by an interest in the details of the natural world. And for Murasaki, as for the writers of uta-monogatari and nikki, nature is not simply a colourful background for the events and characters, but an ever-present reality in terms of which these events may be judged, the feelings of these characters defined, and the underlying emotional atmosphere of the work vividly expressed. Few things strike me more about Murasaki's characters, (especially when compared with the characters in most modern Western novels) than their constant awareness of the natural world and of its relation to their lives. Their feeling of intimate connexion with nature is, in the first place, revealed in their constant thoughts, monologues, and conversations concerning the beauty of the external world. In Japan and Its Art, Marcus Muish has shewn how frequently in Murasaki's novel the major characters, especially Genji, comment on the beauty of different types of landscape.⁽²⁴⁾ One of the principal aspects of sensibility for Murasaki lay, as Motoöri points out, in the love and understanding of nature.⁽²⁵⁾ Accordingly, all the characters in Genji who are pictured in a sympathetic light are shewn to be imbued with a feeling for the beauty of the world that surrounds them. For instance, Niou, though chiefly

accustomed to the artificial life of the Capital, is deeply sensitive to every type of natural beauty. In Book 47, he stands watching the river at Uji:

... me-narezu mo aru sumai no sama kana to,
iro-naru mi-kokoro ni wa okashiku oboshinasaru. (26)

Genji, Suzaku, Murasaki, Kaoru, Niou, and Ôigimi, as well as minor persons like the Sakon in Book 46 and the Shôshô in Book 53, are constantly described as absorbed in some detail of nature which they have just observed, or which they have stored in their memories to be savoured years later - the particular shade of a fading chrysanthemum, the drops of dew on a small blade of grass, the effect of mist dimly covering the moon on an autumn night. So strongly are they moved by the beauties of nature that often it becomes hard to contain their feelings. At these times, they long for some sympathetic person with whom they may share their emotions. Thus, Genji expresses his regret that he cannot spend more of his time with Murasaki no Ue, observing the loveliness of the changing seasons. (27) Similarly, Kaoru tells Ôigimi that his ideal of happiness is to spend his time with her admiring together the delicate beauties of nature. In Book 47, they sit beside each other silently watching the dawn:

'Nan to wa nakute, tada kayô ni tsuki wo mo
 hana wo mo, onaji kokoro ni moteasobi, hakanaki
 yo no arisama wo kikoe-awasete namu, sugusa-mahoshiki. (28)

Years after her death, Ôigimi's love of nature remains in Kaoru's memory. (29) In Book 48, Naka no Kimi wretchedly recalls how she and her elder sister used to share their feelings about the beauties of the changing seasons, and were thus able to console themselves for their lonely existence:

Yuki-kau tokidoki ni shitagai, hana-tori no
iro wo mo ne wo mo onaji kokoro ni oki-fushi-
mitsutsu... (30)

Very often Murasaki's characters describe at length their feelings about different aspects of nature. They particularly discuss the reasons for their preference for one particular season of the year, and often two or more characters will enter into friendly, but prolonged disputes concerning the respective merits of their preferred months. There is a long-standing controversy of this kind in Books 21 to 28 between Murasaki no Ue, who is an ardent partisan of the spring months, and Akikonomu whose love of autumn is so pronounced as to provide her name. On the whole, autumn is the favourite season in Genji, and this fact will be seen to have considerable significance for the total imagery of the novel.⁽³¹⁾ In Book 28, we are told that Akikonomu's attendants, though captivated earlier by the beauties of Murasaki's spring garden, return in the end to their preference for autumn, the season which, since earliest times, has always moved people's hearts. The passage begins with a typical description of autumn beauty.⁽³²⁾

It is to be expected that Murasaki's characters, with this deep and constant love of nature, should have been highly susceptible to its emotional influence. Conscious as they were of the multifarious details and nuances of the natural world, they could not fail to associate its different aspects with their own inner moods and feelings. An autumn evening, a spring day, inevitably accentuated, and in some cases even caused, corresponding moods of sorrow and happiness. We have seen how the beauties of the early spring season in Book 23 profoundly affect the mood of the characters.⁽³³⁾ The passage begins

with a magnificent description of spring, which may be considered to balance the treatment of autumn mentioned above.⁽³⁴⁾ We have also noticed (6:m.104) how, in the autumn, Kaoru, who at the best is far from gay, becomes more than ever depressed. An interesting reference to the effect of nature upon the emotions is found in Book 2; (the passage is stressed by Motoöri).⁽³⁵⁾ At early dawn, Genji hurries home to his Palace from Utsusemi's house, wrapt in gloomy thoughts concerning the impossibility of his relationship with this married woman. The day is breaking magnificently, but for Genji the effect is sad. For in the unfeeling sky of the early morning, writes Murasaki, people merely see the reflexion of whatever emotions they may be experiencing:

Tsuki wa ariake nite, hikari wo samareru mono
kara, kage suyaka ni miete, nakanaka okashiki
akebono nari. Nanigokoro naki sora no keshiki mo,
tada miru hito kara, en ni mo sugoku mo miyuru
narikeri. Hito shirenu mi-kokoro ni wa, ito mune
itaku, kotozute yaramu yosuga dani naki wo to,
kaerimi-gachi nite idetamainu. (36)

(In these and other examples, the sky, (sora, ame), is symbolic of the entire realm of nature.)

Nature, then, is often the cause, and almost always the concomitant, of the characters' most deeply-felt emotions. As a modern commentator points out,

Throughout Genji Monogatari there is maintained
a harmony between the authoress' observation
of Nature and the mood of the character. (37)

For this reason, nature is the primary vehicle for the imagery of the poems, both original and quoted; in the great majority of these, the writer defines his feelings by comparing or identifying himself with some aspect of the natural world. In her prose also, Murasaki describes the details of nature not only to evoke different settings, but often to reveal, by symbolic suggestion, the

underlying thoughts and feelings in her novel.

General Remarks on Murasaki's Imagery:
c) Imagery and theme.

It has been noted that, of the four seasons, it is autumn that occupies the most important place in Genji. This is not simply a matter of the individual preferences of different characters, but extends to Murasaki's imagery, so much of which is related to various aspects of nature in the autumn season. A disproportionately large number (that is to say, far more than a quarter), of the scenes in Genji take place in the autumn months. Accordingly, aspects of autumn, such as the drizzling shigure rain, the falling leaves blown by the wind, the cry of wild geese in the early dusk, occupy a characteristic rôle in the imagery of Genji, more particularly in the later books.⁽³⁸⁾ Here, as so often, the recurrent imagery of the novel is directly associated with the underlying theme or atmosphere. In the work of most poets - indeed of writers so widely separated both in time and in space as Po Chü-I and Wordsworth - autumn has been the season most often chosen to represent emotions of sadness and melancholy. In Murasaki's time, this symbolic function of the season was already well-established in Chinese and in Japanese literature. For example, in Book 52, on an autumn evening, Kaoru refers to Po Chü-I's famous lines concerning the saddest, most heart-breaking season:

Higashi no kôran ni oshi-kakarite, sekiin ni naru mama ni, hana no himo toku o-mae no kusamura wo mi-watashi-tamau mo, mono nomi aware naru ni, [Kaoru] 'Naka ni tsuite harawata tayuru wa aki no ame.' to iu koto wo, ito shinobiyaka ni zûn-jitsutsu itamaeri.

The original poem reads,

Chiu(4) chung(1) tuan(4) ch'ang(2) shih(4)
ch'iu(1) t'ien(1). (39)

Now the theme of Genji involves precisely the type of restrained sorrow and melancholy that are so closely associated with autumn. This theme (to be discussed more fully in the following chapter) has been defined by Motoöri as the feeling or knowledge of mono no aware. Often, as in the passage just quoted, Murasaki in her descriptions of autumn or of other melancholy aspects of life overtly refers to this sense of mono no aware; but in most cases, it is simply suggested by some image, usually taken from nature. Dr. Waley has pointed out that, in the Far East, beautiful music is, almost by definition, sad.⁽⁴⁰⁾ Similarly, Motoöri indicates that, in the literature of the Heian period and elsewhere, the deepest and strongest emotions are almost always connected with one type or another of unhappiness.⁽⁴¹⁾ This general rule would also seem, to a large extent, to apply to nature in Genji Monogatari. For Murasaki, as for previous writers like Izumi Shikibu and Sei Shônagon, beauty in nature almost invariably meant sadness. A type of subdued gloom accordingly pervades a large part of Murasaki's nature descriptions. This is especially so at the beginning and at the end of the novel. In Chapter 4, the particularly unhappy tone of these two sections of Genji was related to happenings in Murasaki's own life. Whether or not such a correlation is justified, there can be no doubt that the imagery in the opening and closing books is more than anywhere else connected with the sense of evanescence and sadness of all things.

The most characteristic images throughout Genji, like those of autumn already noticed, evoke, in one way

or another, the feeling of mono no aware. The cries of birds, animals, and insects, (chidori, cuckoos, wild geese, deer, and crickets), the cold rain in autumn, the moon on a wintry night, the trees stripped bare by the wind, the volatile gossamer-fly, and the short-lived dew, to name a few of the aspects of nature most frequently mentioned in Genji, must be viewed, not as mere decorative details, but as carefully-chosen images which combine to suggest the total quality of life that Murasaki sought to express.

In the second part of the Tama no Ogushi, Motoöri (who incidentally appears to have been one of the first commentators to have stressed the importance of nature in Murasaki's style) writes that the underlying motive of Genji is to reveal the sense of aware by describing, in as much detail as possible, the various aspects of human emotion.⁽⁴²⁾ He points out that, in Murasaki's writing, nature becomes the symbol of inner feelings. When people are already overcome by some strong emotion - and we should again note that, for him, strong emotions were almost invariably sad - the sight of nature will inevitably arouse in them a feeling of aware. The following passage epitomises his views on the subject:

... she vividly describes the various aspects of nature (lit. the flowers, birds, moon, and snow) in the various seasons. All these things move people's hearts, and give them a feeling of aware. Accordingly, when they are in an emotional condition, the complexion of the sky and the shades of the trees and flowers especially excite in them this sense of aware.⁽⁴³⁾

A variety of examples follow in which some aspect of nature (the sounds of the wind and the insects in Kiritsubo, the morning dew and the rain in Aoi, the flutter of the falling leaves in Asagao, the cries of the

flocks of birds in Kagerô, and so forth) is associated with a sorrowful emotion, connected most often with either love or death, and hence becomes the symbol for the feeling of mono no aware. Once we recognise this close association between nature and human emotions in Genji, it becomes clear why, apart from traditional aesthetic predilections, Murasaki should have given such overwhelming attention to the unhappy aspects of nature. For the patterns of emotional experience in her novel are predominantly sad; and it is therefore inevitable that nature, the major source of her imagery, should so often be pictured in a gloomy light, and that so much of the action should take place in autumn, which is par excellence the season of melancholy.

Closely associated in the underlying atmosphere of Genji and in many ways identical with what Motoôri calls the sense of mono no aware, is the traditional Buddhist outlook on life. Here again a study of Murasaki's recurrent patterns of imagery will lead us directly to the understanding of a basic theme in her novel. The world which she evokes in Genji - the world which, underneath its superficial gaiety, brilliance, and beauty, is impregnated with a profound gloom - is shewn more and more to be nothing but an empty illusion, an unhappy thing of dreams. In this, of course, she agrees with the Buddhist conception of a sad, dust-like, evanescent world. Sometimes Murasaki explicitly states this outlook through the medium of one of her characters. For example, in Book 48, Kaoru, who of all the laymen in Genji is the most profoundly imbued with the Buddhist world-outlook, tells Ben no Omoto,

'... Subete nabete munawashiku omoi-torubeki
yo ni namu.' (44)

But most often this view of life as an illusion is suggested by means of imagery. Of all the Buddhist imagery in Genji, the most frequent is that of dreams. Dreams, in the literal sense, play a far more important rôle in Murasaki's writing than in that of any predecessor.⁽⁴⁵⁾ Murasaki's characters are constantly dreaming, and the quality of their dreams is ever shewn to be close to that of real life. The people in Genji recognise this close connexion between their dreams and their waking existence, and increasingly throughout the novel, both in the ordinary speeches and in the poems, they compare their lives to dreams.⁽⁴⁶⁾ In this connexion, it is significant that commentators since the earliest times have seen in the title of the final book, with its symbolic reference to life as a bridge of dreams, a clue to the meaning of the entire novel.⁽⁴⁷⁾

In view of the importance of this particular dream-image, it seems necessary to go into some detail concerning its exact meaning. The image yume no ukihashi is taken from the uta, quoted in the Kakaishô,

Yo no naka wa
Yume no watari no
Ukihashi ka
 Uchi-watashitsutsu
 Mono no koso omoe. (48)

Motoôri points out that in this poem yume no watari is actually a place-name, equivalent to Yume no Wada, the Ford of Yume, which was a beauty-spot on the Yoshino River frequently mentioned by the writers of early uta and shi.⁽⁴⁹⁾ Ukihashi refers to the bridge that was suspended across the river at this particular point. In the original poem, therefore, yume no watari no ukihashi was simply a topographical image referring to the idea of uchi-watashitsutsu. Motoôri, however, admits that in her use of this image as the title of her final

book, Murasaki, either accidentally or intentionally, took yume no ukihashi in its literal sense, rather than as a mere place-name. Of this there can be no doubt. For the image appears more than once in Genji, as well as in Sagoromo Monogatari, and in every case it carries with it the idea of life as a sad texture of dreams. For instance, in Book 19, Genji, tormented by the strange complications of his existence, compares his life to a bridge of dreams:

... kokoro nodoka narazu tachi-kaeritamau mo kurushikute, 'Yume no watari no ukihashi ka.' to nomi uchi-nagakarete... (50)

Motoöri, while admitting that in her use of yume no ukihashi Murasaki wished to express more than the mere name of a place, insisted that the title 'Bridge of Dreams' signified simply that the characters and events of Genji were all dream-like, that is to say, fictitious, and more specifically that the final book was to come to an end in the same unfinished way as a dream:

... every single single thing is like what we see in a dream. Most especially is this final book like a dream from which we awake before it has reached its final conclusion. (51)

With his usual refusal to grant the possibility of any Buddhistic influence on the writer's basic purpose (tsukurinushi no shita no kokoro), he categorically denied that yume no ukihashi might refer, not simply to the dream-like quality of the characters and events, but to the very theme of the novel. Concerning the title of the final book, he concludes,

This simply means that everything [in Genji] is like a dream; it does not teach us that life is like a dream. (52)

Motoöri in this conclusion seems to overlook the fact that in the original uta it is precisely life itself,

(and not the contents of any work of fiction), which is compared to a bridge of dreams: "Yo no naka wa yume no watari no ukihashi ka." Similarly, in the many instances of dream-imagery throughout Genji, it is not to the fictitious quality of her characters and events that Murasaki refers, but to the essential unreality of this fleeting world. It appears to me that Motoöri's violent reaction to previous commentators, who tended to seek an exclusively religious motive in Genji, often blinded him to the facts that, in many important ways, Murasaki did indeed share the Buddhist outlook on life, and that the underlying sense of mono no aware was by no means unrelated to the Buddhist First Noble Truth, of existence as suffering.⁽⁵³⁾ The Buddhist influence is perhaps most clearly revealed in the traditional dream-imagery, which, as Motoöri himself points out, occurs frequently both in the sûtra and in famous Chinese stories such as the Sôshû no Yume, (the butterfly-dream of Chuang Chou). Characters like Genji, Kaoru, and Ukifune are indeed 'such things as dreams are made on' - and this not because they belong to a world of fiction, but because the quality of life as a whole that Murasaki discerned, and whose sense emerges in her writing through the medium of these characters, was increasingly unreal, increasingly like a sad texture of dreams. I quite agree with Dr. Waley when he writes,

The Bridge of Dreams is of course yo no naka, Life itself, and the title means something like Calderon's La Vida es Sueño. (54)

General Remarks on
Murasaki's Imagery.
d) Combined Images.

A few more general characteri-
stics of Murasaki's imagery
should be briefly mentioned.

First, there is the extra-
ordinary skill with which she combines different images
to produce a single impression representative of the
emotional atmosphere of a scene. Thus, in the opening
book of Genji, different types of sensuous experience -
tactile (the feeling of the cold wind), visual (the sight
of the sinking moon), and auditory (the constant sound
of the cricket's cry) - become symbols, and combine to
evoke a single mood of sadness. The scene is that in
which the Emperor's messenger takes leave, at early dawn,
of Kiritsubo's grief-stricken mother:

Tsuki wa irigata no sora kiyô sumi-watareru ni,
kaze ito suzushiku fukite, kusamura no mushi no
koegoe moyôshi-gao naru mo, ito tachi-hanare-
nikuki kusa no moto nari. (55)

In Book 45, the auditory image of the distant temple-bell
and the visual image of the gathering mist are combined
with the borrowed poetic image of the clouds floating by
the mountain-peak to suggest the atmosphere of gloom and
isolation at Uji:

... tera no kane no koe, kasuka ni kikoete, kiri ito
fukaku tachi-watareri. Mine no yae-gumo omoi-yaru
hedate ôku aware naru ni, nao kono himegimi-tachi
no mi-kokoro no uchi-domo kokoro-gurushû... (56)

At the end of Book 17, a happy atmosphere is evoked by a
combination of bright and cheerful images - the pleasant
sound of the concert, the colours of the flowers gradually
emerging in the dawn light, the gay song of the birds:

Imijû omoshimoshi. Ake-hatsuru mama ni, hana no
iro mo, hito no on-katachi mo honoka ni miete, tori
no sae-zuru hodo, kokochi yuki-medetaki asaborake
nari. (57)

W.B. Yeats' remarks concerning symbolism apply very well

to this aspect of Murasaki's art:

All sounds, all colours, all forms, either because of their pre-ordained energies or because of long association, evoke indefinable and yet precise emotions... and when sound, and colour, and form are in a musical relation, a beautiful relation to one another, they become as it were one sound, one colour, one form, and evoke an emotion that is made out of their distinct evocations and yet is one emotion. (58)

In the above examples of combined imagery in Murasaki's writing, an important part is played by the element of sound. And indeed, throughout Genji we find details of sound, both natural and human. Sometimes sounds will be used in association with happy emotions, as in the case of the chirping birds or of gay songs on a spring morning. But the great majority of the sounds in Genji represent the atmosphere of melancholy or aware that pervades the novel. The most characteristic music of Genji is the harsh, despairing chirp of the crickets, the mournful cry of the deer, the desolate sound of the wild geese, or again the tolling of a distant temple bell, the monotonous incantations of priests, or the sad strumming of the zither. In our study of Murasaki's writing, we should pay particular attention to the symbolic value of these and other aural effects.

General Remarks on
Murasaki's Imagery.

e) Sustained images.

In addition to combining different images to produce a single emotional impression, Murasaki will often repeat the same image throughout her work in the same general associative connexion. It was suggested earlier that these repeated or sustained images will frequently lead

us directly to the central theme of the novel. Thus, in both the poetry and the prose, dreams are used, as similes, metaphors, and symbols, to evoke the idea of life's nebulous, unreal quality. Again, storms recur in association with tragic events sufficiently often to assume symbolic significance. In an analytic study of imagery it is unfortunately necessary to make somewhat arbitrary classifications. We shall, for instance, be studying the imagery in the poetry and in the prose as two separate categories; imagery in the prose will be sub-divided into similes and 'straight images' on the one hand, and symbols on the other, one purpose of this particular division being to emphasise to what an extent Murasaki used symbols in her prose quite apart from the poetic units. It must be remembered, however, that an important part of her images, while maintaining a single associative significance, are not restricted to either prose or poetry, but recur, as similes, metaphors, or symbols, in the quoted and original tanka, and in the shi, as well as in the descriptive prose passages. Therefore, after the role of imagery in the poetry and in the prose has been discussed as systematically as possible, some examples will be given of these important 'overlapping' or 'sustained' images.

General Remarks on
Murasaki's Imagery.

f) Increase of imagery
in Genji.

A final general observation to be made about Murasaki's imagery is that it becomes increasingly frequent as the work proceeds.

It would be difficult, if not impossible, to prove this statistically. However, a careful study of the use of any particular category of image, (nature symbolism in the

prose, for instance), will reveal a definite increase throughout the novel, culminating in the Uji-sequence where concrete details are so frequently associated imagistically with moods and feelings. This may be taken as a further instance in which a characteristic of Murasaki's style becomes increasingly evident as her work progresses.

4. Poetic Imagery.

a) Imagery in Murasaki's own poems.

In seeking illustrations of the imagery in the poetry of Genji, we shall examine instances first of Murasaki's own poems and then of quoted verses. A few of the former have already been mentioned in connexion with the composite quality of her style.⁽⁵⁹⁾ We have seen that poems were composed as a social formality, and that they were almost invariably interspersed in the love-letters of Murasaki's characters, in their gallant conversations, and on the occasion of their various formal and informal gatherings. In most of these cases, the poetasters presented their poems in groups of two or more; as a rule, the central poetic image was, in accordance with well-established rules of etiquette, repeated in the successive poems, though occasionally its associative significance might be altered. For example, in the poems from Book 5, Genji used the mountain cherry-blossom as a symbol of Waka-Murasaki,⁽⁶⁰⁾ while the nurse, in her answer, uses it as an image to suggest the impermanent quality of Genji's love.⁽⁶¹⁾ The four tanka exchanged in Book 21 all center about the uguisu's song, symbol of the spring season, which returns each year bringing to the different characters the realisation that time has passed, and that, while nature is constantly being reborn, they themselves are

merely ageing.⁽⁶²⁾ The exchange of tanka between Tamakatsura and Genji in Book 25 is based on the 'hypothetical' image of the ancient records, in which, search as they may, neither can find any precedent for their strange relationship.⁽⁶³⁾ Yûgiri's poem in his letter to Ochiba provides a typical example of dream-imagery, for akenu yo no yume symbolises his own weary existence.⁽⁶⁴⁾ Genji's poem to Suzaku-In in Book 13 is based on the mythological image of the Hiruko (interpreted as leech-child), and the Emperor's answering uta, with its reference to the miyabashira, belongs to the same imagistic context.⁽⁶⁵⁾ The hermit's hut (iori) in Book 46 is a symbol of the house at Uji, and by extension, of the insecure life which Hachi foresees for his daughters.⁽⁶⁶⁾

The following examples are in the order of the books in which they appear. In Book 4, Yûgao sends a fan to Genji, whom she has happened to see passing in the street. On it, she has scribbled the uta,⁽⁶⁷⁾

"Kokoro ate ni Sore ka to zo miru Shiro-tsuyu no Hikari soetaru Yûgao no hana."	("The flower that puzzled you was but the <u>Yûgao</u> , strange beyond knowing in its dress of shining dew.")
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It is to this vague image of the dew on the moonflower that Genji refers when, many weeks later, after they have become lovers, he gives Yûgao the poem,

"Yû-tsuyu ni <u>Himo toku hana wa</u> Tama-boko no Tayori ni mieshi E ni koso arikere."	("The flower that opened its petals to the evening dew [came from a destined vision seen from the street.]")
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The imagistic association becomes clear when Genji adds the words, Tsuyu no hikari ya ika ni, ("What of the 'shining dew'."). The moonflower symbolizes the girl whom he has so strangely met in the Sixth Ward, while he

himself is represented by the evening dew to which the flower opens its petals. Besides the central symbol, Genji's poem contains two images, himo toku ("untying the girdle"), which refers to the opening of the petals,⁽⁶⁸⁾ and tama-boko ("jewel-spear"), a makura-kotoba, or conventional epithet for michi ("street"). The symbolism is, of course, preserved in Yûgao's reply,

<p>"Hikari ari to <u>Mishi yûgao no</u> <u>Uwa-tsuyu wa</u> <u>Tasogare-doki no</u> Sorame narikeri."</p>	<p>("How little I knew of [the dew's] beauty who had but in the twilight doubted and guessed.")</p>
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Very frequently Murasaki's poems are based on two parallel sets of imagery depending upon the double meanings of one or more kaka-kotoba or pivot-words. In Book 19, Akashi no Ue recites the following poem concerning Genji's failure to visit her:

<p>"Yuki fukaki <u>Fuku-yama no michi wa</u> Harezu tomo <u>Nao fumi kayoe</u> <u>Ato taezu shite.</u>"(69)</p>	<p>("If country roads be deep in snow, and clouds return, tread thou the written path, and though thyself thou comest not, vouchsafe a sign.")</p>
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Fumi kayou may mean both "to trace one's steps" and "to send a letter", while ato (track) suggests both "tracks of the feet" and "tracks of the pen". Thus, the two images in this tanka are those of Genji tirelessly making his way through the snow to visit her, and of his sending her lengthy messages. The intentional ambiguity recurs in the menôto's reply,

<p>"Yuki ma-naki Yoshino no yama wo Tazunetemo <u>Kokoro no kayou</u> <u>Ato taeme ya wa.</u>"</p>	<p>("Though the snow-drifts of Yoshino were heaped across his path, doubt not that whither his heart is set, his footsteps shall tread out their way.")</p>
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Here a "hypothetical" image, that of the eternal snow on

Yoshino Mountain, is added to the double imagery of Akashi's uta.

Often the writer of a poem will send it attached to some flower or spray of leaves which constitutes one of the poetic images.⁽⁷⁰⁾ In Book 21, Genji joins a bunch of wistaria blossoms, (symbols of mourning), to the following uta. It is written to Asagao Sain, who has just returned from the Kamo Shrine on account of her mother's death. Genji uses violet-coloured paper, again in reference to the wistaria-symbolism:

... murasaki no kami, tatebumi sukuyoka nite,
fuji no hana ni tsuketamaeri.⁽⁷¹⁾

His poem is,

<p>"Kakeki ya wa <u>Kawase no nami</u> mo Tachi-kaeri Kimi ga <u>misogi no</u> <u>Fuji no yatsure</u> wo."</p>	<p>("Little thought I that, like a wave in the swirl of the flood, you would come back so soon, a dark-robed mourner swept along time's hurrying stream.")</p>
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Genji here compares Asagao to a wave being washed back in the rapids of some river.⁽⁷²⁾ In her answer, Fujitsubo's daughter identifies the rapids (kawase) with the Day of Ceremonial Ablution (misogi no hi), in which her mourning will be washed away. This is an example of how the associative meaning of the central image may be modified from poem to poem:

<p>"<u>Fuji-goromo</u> Kishi wa sakujitsu to Omou ma ni Konnichi wa <u>misogi no</u> <u>Se ni kawaru yo</u> wo."</p>	<p>("It seems but yesterday that I first wore my sombre dress; but now the pool of days has grown into a flood wherein I soon shall wash my grief away.")</p>
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We have already mentioned Akashi no Ue's tanka as the 'theme-poem' of Book 23.⁽⁷³⁾ In this verse, we may recognise two levels of imagery: the uguisu on the one hand, represents the little Princess to whom the original poem is addressed, and on the other is, (as in Book 21),

a symbol of the spring atmosphere that dominates the book. Here again the poem is attached to an object that illustrates the central image, namely, a small toy uguisu:

E-naranu goha no eda ni, utsureru uguisu mo,
omou kokoro aramu ka shi. (74)

Akashi's poem reads,

"Toshi-tsuki wo Matsu ni hikarete Furu hito ni Kyô <u>uguisu no</u> <u>Hatsune kikase yo.</u> "	("O nightingale, to one that many months, While strangers heard you sing, Has waited for your voice, grudge not to-day The first song of the year!")
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The little Princess in her reply uses the image in exactly the same way:

"Hiki-wakare Toshi wa furedomo <u>Uguisu no</u> <u>Sudachishi matsu no</u> <u>Ne wo wasureme ya.</u> "	("Though years be spent asunder, not lightly can the nightingale forget the tree where first it nested and was taught to sing.")
--	--

It will be noticed that the traditional pivot-word matsu is used in Akashi's poem to mean "wait" and in the Princess's uta to mean "pine-tree". Later Genji finds among Akashi no Ue's papers a verse scribbled in answer to the Himegimi's. - Once more the central image is that of the nightingale:

"Mezurashi ya Hana no negura ni Kozutaite Tani no furu su wo <u>Toeru uguisu.</u> "	("Oh joy untold! The night- ingale that, lured by the spring flowers to distant woods was gone, now to its valley nest again repairs.")
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Here, hana no negura ni represents Murasaki no Ue, the Princess's adopted mother, tani no furu su refers to Akashi no Ue, while uguisu, as usual, symbolises the Princess herself.

In Book 40, Murasaki no Ue uses the Buddhistic image of the wood-cutter in one of her poems to Akashi no

Ue shortly before her own death.⁽⁷⁵⁾ We should, however, notice that she completely alters the imagistic association. For, in the Eight Readings of the Saddharma Pundarika Sūtra, the image of the wood-cutter refers to the period during which the Buddha is supposed to have cut wood and drawn water for a Rishi.⁽⁷⁶⁾ The original wood-cutter poem recorded in the Hokkekyō Hakkō was,

"Hokekyō wo Waga eshi koto wa Takigi kori Na tsumi <u>mizu kumi</u> Tsukaete zo eshi."	("Had I not cut firewood and drawn water for the <u>rishi</u> , would you now possess the Scripture of the Lotus Flower?")
--	--

But in Murasaki no Ue's poem, the wood becomes a symbol of her own life that is soon to be consumed by the flames of death:

"Oshikaranu Kono mi nagara mo Kagiri tote Takigi tsukinamu Koto no kanashisa."	("Though in life no prize awaits me, yet am I sad to know the firewood is burnt out and soon the flame will sink.")
--	---

In her answer, Akashi no Ue preserves the image of the faggots, but deliberately returns to the original association, namely that of Buddha's life. Her uta, with its reference to the Law (Nori) of Buddha, is, we have seen, the "theme-poem" of the book:

"Takigi koru <u>Omoi wa kyō</u> wo Hajime nite Kono yo ni negau Nori zo harukeki."	("For a thousand years did the Blessed One that hermit serve; and shall your flame so soon amid the faggots of his Law expire?")
--	--

We have noticed a further exchange of tanka in Book 40.⁽⁷⁷⁾ In this case, the symbol for Murasaki no Ue's nearly ended life is the evanescent dew-drop. The dying lady's poem provides a typical instance of the use of a kake-kotoba so as to permit both a literal and a symbolic interpretation. For oku may refer, on the one hand, to her rising from bed, (that is, to her recovery),

and on the other, to the dew-drops settling on the wind-swept moor. Her poem is,

"Oku to miru	("Hopes then the dew-drop upon
Hodo zo hakanaki	the wind-swept grasses of
To-mo-sureba	the heath to build a safe
Kaze ni midaruru	abode [to arise]?")
Hagi no uwa-tsuyu."	

Genji's answer maintains the dew-drop imagery, and expresses the prayer that neither of them may die before the other:

"Yaya mo seba	("Where all things race so
Kie wo arasou	madly to their doom, why
<u>Tsuyu no yo ni</u>	think one fragile dew-drop
Okure sakidatsu	will be first to reach the
Hodo hezu mo ga na."	destined goal?")

It will be seen that, in his uta, the associative significance of tsuyu is expanded, as it refers, not only to Murasaki no Ue, but to the entire fleeting world (tsuyu no yo). A strongly Buddhistic outlook is, of course, implied in this use of the dew-imagery.

The same pattern of symbolism recurs in Akashi no Himegimi's poem:

"Aki-kaze ni	["In this dew-like world where
Shibashi tomaranu	all is blown away by autumn
<u>Tsuyu no yo no</u>	winds, who will alone regard
Tare ka kusaba no	the surface of the leaves
Ue to nomi mimu."	and grass?"]

Both Genji and Akashi are anxious to remind Murasaki no Ue in their poems that her sad lot is shared by all living things; they do this by expanding the frame of reference of the dew-image.

Often the central theme of some well-known song will inspire the imagery of Murasaki's own poems. In Book 44, Kaoru uses the image of the Takegawa, the "Bamboo River", (a sort of worldly elysium), referred to in the old song,

" <u>Takegawa no</u>	["At the foot of the bridge of
<u>Hashi no tsume</u> naru ya	Bamboo River in the flower-
Hana-sono ni	garden - there set me free
Ware woba hanate	and let me prosper."]
Mezashiku haete."	

In his poem to Tamakatsura, Kaoru uses Takegawa in reference to her enchanting household where he has spent the previous evening:

<p>"Takegawa no Hashi uchi-ideshi Hitofushi ni Fukaki kokoro no Soko wa shiriki ya."</p>	<p>("On Bamboo River, standing at the bridge 'twas but a shallow trickle that I showed of my deep heart's full tide.")</p>
--	--

The image, (the 'theme-image' of the book), returns in the answer,

<p>"Takegawa ni Yo wo fukasaji to Isogi shi mo Ika-naru fushi wo Omoi-okamashi." (78)</p>	<p>("Small wonder that you fled; for in the garden of flowers by Bamboo River is no perch on which your thoughts could rest.")</p>
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A somewhat contrived aspect of Murasaki's style is that she frequently introduces details, (especially details of nature), in her prose simply in order to serve as images for subsequent tanka. This characteristic may be considered to derive from the early uta-monogatari, or even from the kashû, in which the prose units merely served as introductions to the poetry; it recurs in all kanabun prose works whose composite style involves the use of poetic units. A typical instance of this artificial introduction of some detail that is to be used as a poetic image occurs in Book 49 when Kaoru is described plucking wistaria blossoms to decorate the Emperor's garland.⁽⁷⁹⁾ In his poem, the lofty bough of wistaria becomes symbolic of the Imperial Princess whom he has just married:

<p>"Suberagi no Kazashi ni oru to <u>Fuji no hana</u> Oyobanu eda ni Sode kaketekeri."</p>	<p>("Too high for common-reach the world had thought it - the [wistaria-]bough to which I stretched my hand to pluck that garland for the [Imperial] brow.")</p>
--	--

The following poem by Kôbai represents a variation on the same theme:

"Yo no tsune no
Iro to mo miezu
Kumoi made
Tachi-noborikeru
Fuji nami no hana."

("Great must [his] claims have
been beyond all human thought
- [who aspires to the
wistaria-bough that reaches
to the clouds].")

Very often, indeed, Murasaki's interest seems to be entirely centred upon the poem, and the preceding prose is, like a kotobagaki, no more than a brief conventional passage in which she explains the circumstances, and usually the central image, of the uta. In Book 52, Kaoru sits thinking one evening about the strange fate that has bound him successively to the different young women at Uji. Suddenly he notices a gossamer-fly:

Ayashiku tsurakarikeru chigiri-domo wo, tsukuzuku
to omoi-tsuzuke nagametamau yûgure, kagerô no mono-
hakanage ni tobi-chigau wo... (80)

The effect could hardly be more contrived: the gossamer-fly is only introduced to serve as a poetic symbol for the volatile Ukifune. Kaoru's uta, the "theme-poem", is as follows:

"Ari to mite
Te ni wa torarezu
Mineba mata
Yukue mo shirazu
Kieshi kagerô." (81)

("'How you are caught!' I
cried, and thought I held
it safe. But when I looked
the gossamer-fly had
vanished - vanished, or
never been in my hand!")

Poetic Imagery:

b) Imagery in
quoted poems.

Turning to the images of the
quoted poems, we shall first
review some of those already
mentioned. It will be

noticed that, in many cases, the words that Murasaki cites are precisely those that constitute the central poetic image. A large proportion of the quoted poems contain one type or another of imagistic suggestion. In Book 1,

legend is to be found in Akashi no Ue's reference to a poem about the Herdsman and the Weaving Girl. She compares herself and Genji to these two stars, dwelling on the opposite sides of the Ame no Kawa, who meet only on the seventh night of the seventh month. The quoted words are toshi no watari ni, ("in the course of a year"), which immediately evoke the image.⁽⁸⁴⁾

A typical exaggerated or 'hypothetical' image is found in Book 47 when Niou recites to Naka no Kimi the words kaku sode hizuru.⁽⁸⁵⁾ They come from an anonymous tanka in which the poet exclaims that the autumn rains could not wet his sleeves so much as do his present tears. This we have observed to be among the more banal images belonging to poetic convention.

Some further examples of quoted poetic images will be given in the order of occurrence. In Book 7, Waka-Murasaki, feeling that Genji, her adopted father and future lover, is neglecting her, recites the words, Irinuru iso no, ("on the sea-shore covered").⁽⁸⁶⁾ And Genji remembers that he once taught her the old tanka from the Manyôshû:

"Shio miteba
Irinuru iso no
Kusa nare ya
Miraku sukunaku
Kouraku no ôki."

["Like the flower on the sea-shore covered by the waters when the tide swells in, you are rarely seen but greatly loved."]

Here the central poetic image, that of the sea-flower covered by the waters at flood-tide, represents Genji, whom she so rarely sees, but so greatly loves.

In Book 8, we find an instance in which Murasaki refers to a well-known tanka to evoke the atmosphere of a particular setting. Late on the moonlit night after the flower-feast, Genji, wide-awake and restless, is wandering near the women's quarter of the palace, vaguely

hoping for some adventure. Suddenly he hears the sound of a woman's voice softly humming the words, Oborozukiyo ni niru mono zo naki ("Nought can compare with the dimly-clouded moon.").⁽⁸⁷⁾ These are the most famous lines of Ôe no Chisato's tanka,

"Teri mo sezu
Kumori mo hatenu
Haru no yo no
Oborozukiyo ni
Shiku mono zo naki."
Shiku mono zo naki."

["Nought can compare with the dimly-clouded moon - in spring when the light shines through the wreaths of mist."]

The entire atmosphere of the scene - an atmosphere of mystery, beauty, elusiveness - is here crystallised in the image of the dimly-clouded moon. And it is appropriate that the lady whom Genji fortuitously encounters, and who is to play such a fateful part in his career, should after the poetic image be named Oborozukiyo.

We may now return to Murasaki's use of images to express the emotions of her characters. In Book 9, Rukujô Miyasudokoro, tormented by Genji's indifferent attitude towards her, cannot resolve whether or not to leave the Capital. In her agony of indecision, she repeats to herself the words, Chô-suru ama no uke nare ya. ("Oh, like the fisher's float.").⁽⁸⁸⁾ This phrase constitutes the image of the poem, which is taken from the Kokinshû, and reads,

"Ise no umi ni
Chôsuru ama no
Uke nare ya
Kokoro hitotsu wo
Sadame-kanetsuru."

["Oh, like the fisher's float on Ise's banks, my heart flows to and fro from shore to shore."]

This type of simile, in which the character reveals his feelings by reference to some aspect of the outer physical world, is the most typical of all the poetic imagery in Genji.

A similar example is to be found in Book 21. Here

the image is taken from nature. In the middle of the night, the love-sick Kumoi hears the wind rustling in the bamboos, and then suddenly the cry of wild-geese flying overhead, a sound which for the Japanese poet has always symbolised emotions of sadness. The words, Kumoi no kari mo waga-goto ya, come to her mind. And her lover, Yûgiri, overhears her recite the old tanka,

"Kiri fukaki	["Like me those geese who fly
<u>Kumoi no kari mo</u>	above amidst the misty
<u>Wagagoto ya</u>	clouds with gloomy cry, must
Hare sezu mono no (89)	feel some dismal grief."]
Kanashikaruramu."	

Kumoi no Kari's name, like that of Oborozukiyo, is taken from the image of the quoted-verse in which her deep feelings are first expressed.

In Book 51, Niou, unable for various reasons to visit Ukifune at Uji, considers the restraints imposed upon him by his parents, and remembers the words, Oya no kau ko, ("the silkworms that my mother breeds"). (90) These come from Hitomaro's tanka, (classified among the love-poems of the Shûishû), in which he compares himself to the silk-worm shut up in its cocoon:

"Tarachine no	("When I cannot see you I feel
<u>Oya no kau ko no</u>	like one of the silkworms
<u>Mayu komori</u>	that my mother breeds - shut
Ibuseku no aru ka	up in their cocoons.")
Imo ni awazu shite."	

Here once more, the quoted words define the central image.

In about half the cases of quoted uta, as in that of the kumoi no kari poem, the character is reminded of the image by some aspect of nature or the inanimate world that he has just witnessed. In Book 53, the Chûjô, as he sets out from Ukifune's Ono-retreat, sees an ominaeshi flower growing in front of the house: "Mae chikaki ominaeshi wo orite..." (91) He plucks it, and remembers

the words, Nani niouramu, ("Why waste your fragrance?") from Henjô Sôjô's uta, (classed in the autumn poems of the Shûishû),

"Koko ni shite mo	("Why, wanton-ladies, waste
<u>Nani niouramu</u>	your fragrance where none
<u>Ominaeshi</u>	may enjoy it for fear of the
Hito no mono ii	harsh things people may
Saga nikuki yo ni."	say.")

Koko ni refers, of course, to Ono where Ukifune appears to be needlessly wasting her charms. (92)

Later in the same book, the strange, gloom-obsessed Chûjô sits apart and thinks sadly of the girl whom he was to have married but who died, and of how impossible it is that he will ever find any happiness in his life. He plays softly upon the flute, and murmurs to himself the words, Shika no naku ne ni, ("To the sound of the deer's cry"), from Mibu no Tadamine's tanka,

"Yamazato wa	["Lonely indeed the autumns
Aki koso koto ni	in the mountain-village when
Wabishikere	all night long one wakes to
<u>Shika no naku ne ni</u>	the sound of the deer's
Me wo samashitsutsu."	cry."]

As in so many of the tanka mentioned, some aspect of nature becomes the symbol of a subtle emotional mood. In this case, the melancholy cry of the deer, (an autumn sound which, like the wail of the wild geese, has always appealed to Japanese poets), is used by Murasaki to crystallise the entire emotional quality of the scene.

Still later in Book 53, the Sôzu is explaining to the recently tonsured Ukifune the consolations of the religious life:

'... Tsune-naki yo ni oi-idete, seken no eiga ni negai-matsuwaruru kagiri namu, tokoro-seku sute-gataku, ware mo hito mo obosubekameru. Kakaru hayashi no naka ni okonai-tsutsumetamawamu mi wa, nani ka urameshiku mo hazukashiku mo obosubeki. Kono aramu inochi wa, ha no usuki ga gotoshi.' to ii-shirasete...

("This life you will lead will be as light as a leaf.") (93)

The Sôzu's reference to the monastic life, in which one is free from all the ignominy and the spite of this transient world, as being no more burdensome than a leaf, is suggested by Po Chü-I's poem that reads,

Ling(2) Yüan(2) ch'ieh(4), yen(2) se(4) ju(2) hua(1)
ming(4) ju(2) yeh(4).

["The concubines in the Gardens of Ling - their faces are like flowers, their lives are like leaves."]

The Sôzu's use of the leaf-simile is clearly connected with Ukifune's dwelling in the heart of the forest, (hayashi no naka ni). It is also evident that the old priest has completely altered the associative significance of the image, for in Po Chü-I's poem the reference is secular. He pursues his description of the religious life by continuing to quote from the same shi (read as usual in the Japanese fashion): "'Shôman ni akatsuki itarite tsuki haikai-su.'" Here he evokes the image of the moon hovering above the pine-wood gate at early dawn, in reference to the long monastic vigils which Ukifune will keep at her forest retreat. No such religious association exists in the original:

Sung(1) men(2) tao(4) hsiao(3) yüeh(4) p'ai(2) hui(2),
Pai(3) ch'eng(2) chin(4) jih(4) feng(1) ch'iang(2)
se(4). (94)

["At dawn the moon hovers above the pine-wood gate; during the day the wind sighs over the city-walls."]

Poetic Imagery:

c) Imagery in both Murasaki's and quoted poems.

We have, until now, considered Murasaki's own uta in Genji and the quoted poems as being entirely separate. Very

often, however, they appear in close conjunction; they are then usually connected by the central poetic image. Sometimes the imagery of one of Murasaki's original poems will be taken directly from that of some well-known uta, which is thus implied though never expressed. In Book 5,

Genji sends the following poem to Waka-Murasaki,

<p>"<u>Asaka-yama</u> <u>Asaku no hito wo</u> <u>Omowanu ni</u> <u>Nado yama no i no</u> <u>Kake wa naruramu.</u>" (95)</p>	<p>("Was it the shadows in the mountain well that told you my purpose was but jest?")</p>
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The punned imagery of Asaka-yama is borrowed directly from a well-known old poem in the Manyôshû, which was given to children, together with the Naniwazu, for the purpose of writing-practice, and which Genji therefore knows that the little Murasaki will recognise. The early poem reads,

<p>"<u>Asaka-yama</u> <u>Kage sae miyuru</u> <u>Yama no i no</u> <u>Asaku wa hito wo</u> <u>Omou mono ka wa.</u>"</p>	<p>["The shallow mountain well in which only shadows lie - can it give forth real love?"]</p>
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Genji's poem would, of course, be far harder to understand were we unacquainted with the imagistic significance of the earlier verse, in which the heart of man is compared with the shallow well on Asaka (Shallow) Mountain. This well-imagery is naturally preserved in the nurse's reply,

<p>"<u>Kumi-somete</u> <u>Kuyashi to kikishi</u> <u>Yama no i no</u> <u>Asaki nagara ya</u> <u>Kage wo misubeki.</u>"</p>	<p>("Some perhaps that have drawn in that well now bitterly repent. Can the shadows tell me if again it will be so?")</p>
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Here, as so frequently in the exchange of poems, the tenor, (in this case, hito, that is to say, Genji), is in the final tanka no longer mentioned, but entirely represented by the vehicle or image, (the shallow well), whose associative significance is, by now, completely established.

A far more common type of presentation is that in which Murasaki quotes a phrase of some well-known uta before, after, or in between poems which she has herself composed using the same general imagery. In Book 10, we find a case in which the quoted words precede the original poems. At the moment of Rokujô Miyasudokoro's departure for Ise with her daughter, the High Priestess, Genji sends

her a letter attached to a piece of cotton cloth of the type used in Shintô ceremonies, and which here accordingly serves as a religious symbol connected with the departure for the holy shrine at Ise. The poetic imagery, (which in this case is of the 'hypothetical' or exaggerated variety), is that of the all-powerful Shintô gods. First Genji writes the words, Naru kami dani koso⁽⁹⁶⁾ ("Can even the God of Thunder?"). These constitute the central image of the Kokinshû poem,

"Ama-no-hara Fumi-todorokashi <u>Naru kami mo</u> <u>Omou naka woba</u> <u>Sakuru mono ka wa.</u> "	("Can even the God of Thunder whose footfall echoes in the sky put those asunder whom love has joined?")
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And he adds an original uta based on the same imagery:

"Ya-shima moru Kuni tsu mi-kami mo Kokoro araba <u>Akanu wakare no</u> <u>Naka wo kotoware.</u> "	("Many Isles, to your judgement will I hearken; must needs this parting sever a love insatiable as ours?")
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In each case, the first three lines of the poem consist of an invocation to the omnipotent Gods, who, in the second half of the uta, are begged not to separate the lovers. In the replying poem, the same imagery is used to express a new idea:

"Kuni tsu kami Sora ni kotowaru Naka naraba Naozari-goto wo Mazu ya tadasamu."	("Call not the Gods of Heaven to sit in judgement upon this case, lest first they charge you with fickleness and pitiless deceit.")
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In the following example, the quoted words are interpolated between the two original poems. In Book 27, Genji, consumed with his unsatisfied love for Tamakatsura, improvizes the tanka,

"Kagaribi ni Tachi-sou ai no Keburi koso Yo ni wa tae-senu Honô narikere." (97)	["If to those flares that flicker at your gates I could but add the flames of love that burn within my breast, we should then see a blaze such as the world has never known."]
---	---

And he adds the words, itsu made ("How long?") in reference to the old tanka,

<p>"Natsu nareba Yado ni fusuburu Kagaribi no <u>Itsu made</u> waga mi <u>Shita-moe</u> ni semu."</p>	<p>["How long, like the flares that burn outside your gates on summer days, shall the flames smoulder secretly within my heart?"]</p>
---	---

Tamakatsura, pursuing the imagery, answers,

<p>"Yukue naki Sora ni kechite yo Kagaribi no Tayori ni taguu Kemuri to naraba."</p>	<p>["Would that your passion could indeed become like flares which turn themselves to smoke and vanish in the sky without a trace."]</p>
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These are the 'theme-poems' of the book; and again the central imagery is suggested by something that the characters have just seen, in this case, the flares burning outside Tamakatsura's windows.

In Book 33, an exchange of poems is introduced by the quotation of a poetic image. Tô no Chûjô recites the words, Fuji no uraba no ("If like the leaf of the wistaria"), from the old song,

<p>"Haru-hi sasu <u>Fuji no uraba no</u> <u>Ura tokete</u> Kimi shi omowaba Ware no tanomamu." (98)</p>	<p>("If like the leaf of the wistaria through which the sun darts his rays trans- parently you give your heart to me, I will no more mistrust you.")</p>
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In this simile, Tô no Chûjô compares himself to a leaf of wistaria which he hopes Yûgiri will penetrate with his rays of friendship. The image becomes more concrete when Tô no Chûjô plucks a particularly dark and long-stemmed spray of wistaria, and places it on Kashiwagi's cup:

Tô no Chûjô, hana no iro koku koto ni fusa
nagaki wo orite, marôdo no on-sakazuki ni kuwau.

And he improvises the poem,

"Murasaki ni
Kagoto wa kakemu
Fuji no hana
Matsu yori sugite
Uretakeredomo."

("That as token of kinship
this flower you should
invoke I waited till the
blossom hung lower than the
pine-boughs; then at last
I humbled my pride.")

Yûgiri's reply, in which Tô no Chûjô is identified with the wistaria leaf, can be recognised as a variation on the same imagery. (99)

"Iku kaeri
Tsuyukeki haru wo
Sugushi-kite
Hana no himo toku
Ori ni auramu."

("Strange that through so many
dewy spring-times I was
doomed to pass before I met
the season when this flower
for me its blossom should
unfold.")

We have discussed Yûgiri's exchange of poems with Ochiba no Miya (Book 39) in connexion with the rôle of letters in Genji (523). This is a somewhat unusual case since the central image in the quoted poem, otonashi no taki, does not correspond in any way with that of Murasaki's own poem, akenu yo no yume. Ochiba's answer, however, is based on the imagery of the old-poem.

An interesting case of combined quoted and original poems, in which two new tanka are included between two quotations, is found in Book 47. Kaoru arrives at Uji to find Hachi no Miya's daughters plaiting perfumed tassels for the altar which is to be used in the service commemorating the anniversary of their father's death. He hears them muttering the words, kakute mo henuru ("So thus I linger"), and recognises them as coming from the Kokinshû:

"Mi wo ushi to
Omou ni kienu
Mono nareba
Kakute mo henuru
Yo ni koso arikere." (100)

["Life does not fade because
I think it sad. So thus I
linger in this cheerless
world."]

It will be observed that in the above poem an idea is directly expressed without the use of any central

imagery. (101) A complex pattern of images is, however, introduced by Kaory when he murmurs the lines from the kotobagaki of Ise no Taifu,

"Waga ^{nt}nabida woba ["Oh that I could but thread
Tama ni nukanamu." my tears like jewels."]

Everyone feels that even the poetess could not have put more feeling into the words when she spoke them on the death of her mistress, Atsuko Kôgô. The sisters are now faced with the difficulty of finding an old poem in which the imagery is the same, and which expresses emotions fitting to the present sad occasion. They think of Tsurayuki's Mono to wa nashi ni ("Oh that you were not a living thing"), but realise that this is inappropriate as it applies to someone still alive. More than ever they are aware how useful the knowledge of old tanka may be in expressing one's deepest feelings: "Ge ni furukoto zo, hito no kokoro noburu tayori narikeru..." Kaoru now improvises an uta, the 'theme-poem' of the book, in which the thread-imagery of Ise's poem is combined with the image of the plaited tassels (agemaki):

"Agemaki ni ["Would that we might be
Nagaki chigiri wo joined in endless bond, like
Musubi-kome the threads of the tassel
Onaji tokoro ni which you weave."]
Yori mo awanamu."

The multiple tear-jewel-thread imagery is resumed in Ôigimi's answer,

"Nuki mo aezu ["How could we weave an
Moroki namida wo endless bond on a jewel-
Tama no wo ni thread made of fragile
Nagaki chigiri wo tears?"]
Ikaga musubamu."

And finally to Kaoru's mind come the words, Tama no wo ni, ("on what jewel-thread?") from a Kokinshû poem containing the same imagery of the jewel-thread, (but without any

reference to tears),

<p>"Kataito wo Kanata konata ni Yori-kakete Awazuba nani wo <u>Tama no wo ni semu.</u>"</p>	<p>["If, like the side-threads of the loom, we never can be joined, on what jewel- thread shall I string my life?"]</p>
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A final example of combined original and quoted poetic images will be taken from Book 51. In this case, the images of the original poem (the rain-cloud) and of the quoted poem (the floating craft) are not the same. They are, however, connected, for both involve the idea of water, and by extension, of drowning. Ukifune, miserably torn between her passionate love for Niou and her deep devotion to Kaoru, who is soon to become her husband, sees only one solution.⁽¹⁰²⁾ In her last letter to Niou, she writes a tanka in which she compares herself to a wandering cloud:

<p>"Kaki-kurashi Hare-senu mine no <u>Ama-kumo ni</u> Ukite yo wo furu Mi wo mo nasabaya."</p>	<p>["Floating about the mountain- peaks in darkened skies, would that, like the cloud, I too might turn to rain and melt into the earth."]</p>
--	--

And she adds the ominous syllables, Majirinaba ("If it were to merge"). From these, her attendants are later, when Ukifune has disappeared, to gather that she has drowned herself. For they are taken from the tanka, (classed among the love-poems of the Shinchokusenshû),

<p>"Yuku fune no <u>Ato naki nami ni</u> <u>Majirinaba</u> Dare ka wa mizu no Awa to dani mimu."</p>	<p>["So smoothly glides my boat that if it were to merge into the waves, who would there be to say he saw a ripple on the water's face?"]</p>
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Ukifune's name combines the central images of both these poems: the first component is derived from the idea of the floating cloud (ama-kumo ni ukite), while the second component refers to the boat (yuku fune) in the quoted uta.

Poetic Imagery: An important use of imagery

d) Nostalgic Imagery. in Genji is that in which some aspect of the outside

world becomes the symbol of certain earlier happenings, and is thus able, by itself, to evoke the memory of past emotions. It will be noticed that these memories are invariably tinged with a strong sense of unhappiness. We have already observed (5:12), how, for Genji, the sound of the fullers' mallets in the early morning becomes so closely associated with his feelings for Yûgao that after her death, this sound is still able to arouse the strongest emotions. We have seen that he is reminded of Po Chü-I's poem whose main image is the nostalgic noise of the fuller's mallet.

In Book 20, Genji, immersed in his memories of Fujitsubo, hears the cry of the oshi-dori, the symbolic bird of love. He recites a tanka exclaiming that this sound adds to his already strong feelings of aware, (which in this case may be translated 'nostalgia'). The poem contains a secondary image, also taken from an aspect of nature that Genji has just witnessed. This is the snow (yuku-moyo) which is here used as a metaphor for the memories that pile up in his mind:

"Kaki-tsumete	("Does it not move you strangely,
Mukashi koishiki	the love-bird's cry, to-
<u>Yuki-moyo ni</u>	night when, like the drifting
Aware wo souru	snow, memory piles up on
Oshi no uki ne ka."(103)	memory?"

And once more he plunges into his recollections of Fujitsubo.

Of all the sensations that may awaken memory, and thus become symbols of the past, none would appear stronger than those of smell.⁽¹⁰⁴⁾ For Japanese poets, the tachibana orange-blossom has always been considered the

scent of remembrance par excellence. In Book 21, Murasaki describes the flowers in Hanachirusato's summer garden, and speaks of the mukashi oboyuru hana-tachibana ("the orange tree whose scent recalls the past") in reference to the Kokinshû poem,

"Gogatsu matsu	["In the fifth month as I smell
<u>Hana-tachibana no</u>	the long-awaited orange tree,
Ka wo kageba	I recall the scent of her
<u>Mukashi no hito no</u>	whom I loved long ago."]
<u>Sode no ka zo suru.</u> "(105)	

Frequently the scent of the orange-blossom is evoked as a symbol of nostalgia. So well established was this imagistic association that it could, without any danger of confusion, be used in combination with some other image. In Book 52, Kaoru notices a cuckoo, the symbolic bird of death, flying around the garden in the evening, evidently attracted by the smell of the orange-blossom.⁽¹⁰⁶⁾ He murmurs to himself the words, Yado ni kayowaba ("Seek out my lady"), from the Kokinshû poem (classified among poems of lament),

"Naki hito no	("O cuckoo, if it be true that
<u>Yado ni kayowaba</u>	you frequent the Realms of
<u>Hototogisu</u>	the Dead, seek out my lady
<u>Kakete ne ni nomi</u>	and tell her that since the
Naku to tsugenamu."	day she died I have never
	ceased to weep.")

(Naki hito refers to Ukifune, whom Kaoru believes to be dead.) Inspired by the image of the cuckoo, Kaoru composes the following uta, and sends it to Niou, attached to a symbolic spray of orange-blossom:

"Shinobi-ne ya	("What means the message of
Kimi mo nakuramu	the bird that haunts Death's
Kai mo naki	mountain save that, bitter
Shide no taosa ni	as my own, your tears in
Kokoro kayowaba."	secret flow?")

In Niou's answer, the two symbols are combined to express the themes of death and remembrance:

"Tachibana no
Kaoru atari wa
Hototogisu
 Kokoro shite koso
 Nakubekarikere."

("Heartless the Bird of Death,
 that silent should have
 passed the house where this
 sad fragrance fills the
 night.")

Poetic Imagery:

e) Conclusions.

A few general remarks may now
 be made on the use of imagery
 in the poetry of Genji. In

the first place, the importance of poetic images in Murasaki's novel may be judged by the fact that they have so frequently given rise to the names both of the characters and of the books. In studying the structure of the individual books, we have seen how important is the relationship between central poetic images, on the one hand, and the underlying theme of the book and its principal characters, on the other. In the present chapter, we have seen several cases in which the theme or the character or both are so closely associated with a certain 'theme-poem' that their name is derived from its image. The following characters have been shown to owe their names to some central poetic image, either original or quoted: Yûgao, Oborozukikyo, Kumoi no Kari, and Ukifune; the following books have been named in the same way: Yûgao (Book 4), Hatsune (Book 23), Kagaribi (Book 27), Fuji no Uraba (Book 33), Takegawa (Book 44), Agemaki (Book 47), Ukifune (Book 51), and Kagerô (Book 52). It should be added that, apart from these, a large majority of the books in Genji and a considerable proportion of the major characters (particularly women) have been named after a poetic image. While Murasaki did not invent this method of nomenclature, she used it far more widely than any predecessor.

We have also noticed the variety in Murasaki's

selection of central images. Among those so far mentioned in this chapter are the following:

I Images taken from nature

- a) animals - the uguisu, the gossamer, the wild geese, the deer, the silk-worm, the Mandarin duck, the cuckoo,
- b) trees and flowers - the mountain cherry-blossom, the moon-flower, the wistaria, the mimosa and the willow, the sea-flower, the valerian, and the orange-blossom,
- c) the elements, etc. - the evening dew, the snow, the clouds and the rain,
- d) others - the sun shining through the leaves, the dimly-clouded moon, Otonashi no Taki, Takegawa, the mountain-well on Asaka-yama;

II Images not taken from nature

- a) mythological and Shintô images: the hiru no ko, Izanagi and Izanami, the Herdsman and the Weaving Girl, the all-powerful Gods,
- b) others - the ancient chronicles, the faggots and the flares, dreams, tears, jewels, plaited tassels, the fuller's mallet, the fisher's float, and the hermit's hut.

Some of these images are used consistently with the same associative significance. Among these repeated or sustained images (see 7:23-4) are the uguisu's song, which is always used to represent Spring and its associated emotions, and the cry of wild geese, which always stands for a sad sense of mono no aware. Other images may have varied associations. Sometimes these variations will result from a deliberate extension of meaning. To take the example of the dew-drop, it is first used by Murasaki no Ue as a symbol of evanescence to represent her own

life, but is extended in the subsequent poems to apply to all living things. Similarly, the dimly-clouded moon symbolises the atmosphere of the scene following the flower-feast, but subsequently comes to represent the woman whom Genji meets on this occasion. In other cases, the meaning of the image will vary according to context. The dew, which in Murasaki no Ue's poem represents her own rapidly vanishing life, was in an earlier uta a symbol of Hikaru Genji's love, to which Yûgao was pictured as having 'opened her petals'. (107)

Just as one image may be associated with different aspects of life, so conversely one aspect, (a character, an emotion, or the atmosphere of a scene), may be represented by many different images. Among the poetic imagery observed in this chapter, for instance, Hikaru Genji is, in turn, identified with the hiru no ko of mythology, one of the Royal Gods, the evening dew, the Herdsman in the Milky Way, and a sea-flower; while his love is variously compared to the wind-blown cherry-blossoms, a shallow well, and burning flares. (108) Similarly, the sense of mono no aware has been symbolised by numerous images: the clouds and the rain, the autumn season, the cry of the wild geese, and the deer's wail.

Finally, let us sum up the function of imagery in these original and quoted poems. First, there are the minor images, consisting largely of conventional metaphors, figurative embellishments, kake-kotoba, and makura-kotoba. Such are tama-boko and himo toku in Genji's poem, matsu in the Hatsune poems, fuji as the stock symbol of mourning, and the tear-drenched sleeves in Book 47. These have little importance in the style of Genji, and must never be confused with the central imagery which lies at the very root of Murasaki's writing. (108a) This central imagery,

it will have been seen, serves many different purposes, but these are usually so closely interconnected as to make a clear-cut classification impossible. Bearing this difficulty in mind, we may divide the poetic images of Genji into the following general types, according to function:

- 1) images that represent the atmosphere of a scene or a place, (e.g. the identification of Tamakatsura's household with Takegawa),
- 2) images that express the quality of some character, (e.g. the comparison of Ukifune to a gossamer-fly),
- 3) images that suggest the relationship between two characters, (e.g. the comparison of Genji and Yûgao to the dew and the evening-flower),
- 4) most important, images that express the thoughts or feelings of a single character, (e.g. the representation of Rokujô's vacillating spirit by the picture of the fisherman's float).

5. Prose Imagery.

- a) Symbolic characters and events.

Turning to the rôle of imagery in the prose of Genji, we shall first briefly consider the symbolic quality

of the characters and events. It has been suggested in Chapter 4 that certain central themes underlie Murasaki's writing, and that these themes are concretely projected into human symbols. In other words, many of the characters and events in Genji stand for more than they are themselves. In several cases, the representative quality of Murasaki's material appears to constitute a limitation to her realism. Even major characters like Hikaru Genji and Murasaki no Ue often seem to have been

imagined, not primarily in point of psychological realism, but as standing for some abstract conceptions, (in this case, those of brilliance and purity). Such symbolic personification is even more common in the case of minor characters, who often appear primarily as the embodiments of certain dominant qualities or aspects of life. Thus, Genji's father may be viewed as the personification of goodness and tolerance, while the Ippon no Miya in the final books appears as a symbol of the tsuki no miyako.

Similarly, the events in Genji often seem to reveal a primarily symbolical significance. We have, for instance, seen that the story of Genji's banishment to Suma and of his eventual recall can be read as a sort of allegory.⁽¹⁰⁹⁾ Similarly, the sequence of events leading to Ukifune's retirement from the world can be viewed as a projection into symbols of an underlying theme or idea - the idea that only by the complete renunciation of this dream-like world may we find any surcease of its conflicts and sorrows. While recognising the representational significance of Murasaki's material, it must be admitted that, by her realistic technique of presentation, she makes her figures first men and women and only secondly symbols, her plot first a story and secondly an abstract argument. In most cases, Murasaki selects her characters and events in such a way that they are both realistically and symbolically possible; in the total conception of her novel, the web of symbol and reality comes to form a single texture.

Apart from the symbolic subject-matter in Genji, its prose is replete with details having a representational value. Constantly Murasaki introduces into her narrative some aspect of life, (usually taken from nature), bearing a symbolic relationship to the characters or events, and

often associated with an underlying theme. As in the poetic units, some concrete aspect comes to stand for an unexpressed idea or emotion. Before examining Murasaki's use of symbolic imagery in her prose, we may consider some examples of a simpler type of imagery - that which depends upon overt comparisons.

Prose Imagery.

b) Similes, metaphors, 'hypothetical images'. Similes, 'hypothetical images', and metaphors occur in the prose of previous monogatari, but never (in those which are extant) to such an extent as in Genji. More than any of her predecessors, so far as we can judge, Murasaki aimed at achieving precision in her descriptions by explicitly relating one aspect of life to another. In the following similes, we shall notice the same variety in choice and function that we have seen in the poetic images.

i) Similes, metaphors, taken from nature.

First, there are Murasaki's similes taken from nature.

In Book 7, Tō no Chūjō

is compared to Genji by means of the double simile,

Tada hana no atari nomi yamaki...⁽¹¹⁰⁾ In Book 9, Murasaki describes the Ōmiya's grief at her daughter's death:

Miya wa, fuku kaze ni tsukete dani, -ki no ha yori ke ni moroki on-namida wa, mashite tori-aetamawazu.⁽¹¹¹⁾

Here, as so often in her descriptions of weeping, Murasaki's imagery is exaggerated and unconvincing. This is no doubt related to her usual inability to describe scenes of great grief, especially of death.

In Book 18, the effect of the scarves wound about the

heads of the Palace Guards is compared to that of the brocade made by the autumn-leaves swept by the wind on a forest-floor. In this case it will be seen that a simile is combined with a metaphor, for the word 'leaves' is never actually mentioned:

... nugi-kaketamau iroiro, aki no nishiki wo kaze no fuki ô-fuka to miyu. (112)

Kôbai's voice in Book 27 is compared to the subdued hum of a bell-insect: "... shinobiyaka ni utau koe, suzumushi ni magaitari."(113)

We have already seen how in Book 40 the dew-imagery of the poems returns in a prose simile when the dying Murasaki no Ue is compared to a rapidly-vanishing dew-drop: "... makoto ni kie-yuku tsuyu no kokochi shite..."(114)

In Book 46, Kaoru is metaphorically identified with a dazzling fragrance wafted into the gloom of Ôigimi's and Naka no Kimi's bereavement at Uji: "... ito mabayuku nioi michite, iri-owashitareba..."(115)

A further metaphor is found in the following book when Ôigimi creeping into her sister's room is (rather unpoetically) identified with a grasshopper crawling out of the crack in a wall: "... kabe no naka no kirigirisu wa hai-idetamaeru."(116)

In the same book, Kaoru stands looking at Ôigimi's dead body, and wishes that she might leave behind her this sleeping form in its unchanged beauty, just as the insect leaves behind its husk:

...kakushitamau kao mo, tada netamaeru yô nite, kawaritamaueru tokoro mo naku utsukushige nite, uchi-fushitamaueru wo, kaku nagara, mushi no kara no yô nite mo miru waza naramashikaba to omoi-madowaru.(117)

In Book 53, Ukifune rejects the Chûjô's advances, for she is determined to spend the remainder of her life isolated from men, like some old tree-stump:

Subete kuchiki nado no yô nite, hito ni suterarete
yaminamu to motenashitamau. (118)

ii) Similes and
metaphors not
taken from
nature.

In the following similes and
metaphors, the vehicle of the
imagery is taken, not from
nature, but from some aspect

of human life. In Book 18, the old Akashi no Nyûdô
exclaims that he does not want his only daughter to waste
her youthful charms in the Provinces, like some piece of
brocade hidden in a cupboard: "... kô kuchioshiki sekai
nite nishiki wo kakushi-kikoyuramu..." (119)

In Book 28, the dew-drops on the flowers and trees of
Akikonomu's garden are compared to glittering jewels:

...onajiki hana no eda-zashi sugata, asayû tsuyu
no hikari mo yo no tsune narazu tama ka to
kagayakite..." (120)

In Book 49, the long stems of miscanthus are compared
to beckoning arms; here again the dew-jewel metaphor is
used:

Karegare-naru senzai no naka ni, obana no,
mono yori koto ni te wo sashi-idete maneku ga,
okashiku miyuru ni, mada ho ni ide-sashitaru mo,
tsuyu wo tsuranuki-tomuru tama no wo, hakanage ni
uchi-nabikitaru nado... (121)

Frequently the image is taken from literature or from
old sayings and proverbs. We have noticed several cases
in Chapter 4 in which Murasaki explicitly compares
characters and situations in her novel to those of early
fictional works; in Chapter 5, literary references were
mentioned as belonging to her traditional fukugôtai or
composite style. A further example of literary similes
is found in Book 22 when Bugo no Suke, in flight from
Tsukushi, compares himself to the ransomed prisoner

described by Po Chü-I:

... asamashiki koto wo omoi-tsuzukuru ni, kokoro-yowaku uchi-nakarenu. 'Ko no chi no sei-ji woba munawashiku sute-sutetsu.' to zu-suru... (122)

iii) 'hypothetical images'.

Turning to what we have called 'hypothetical images', let us first take two examples

from Book 6. One of the strange old waiting-women whom Genji meets at Suetsumuhana's palace tells him how things have deteriorated since the Prince's death; she trembles with dismay, and looks as if she might, at any moment, take wing and fly away: "... tobi-tachinubeku furuu mo ari."(123)

Later in the same book, we find a particularly effective image of the exaggerated type. The scene that meets Genji's eyes as he leaves Suetsumuhana's Palace is so cold and gloomy that even the snow on the pine-trees seems warm by comparison:

...ito aware ni sabishû are-madoeru ni, matsu no yuki nomi atatakage ni furi-tsumeru, yama-zato no kokochi shite mono aware naru... (124)

It will be seen that the image of the snow is combined here with the simile of a mountain-village.

In Book 46, Kaoru in one of his talks to Ôigimi assures her that Niou would be a suitable husband for Naka no Kimi. He insists that Niou's minor defects must not be judged too severely, for when some of the rocks crumble into Tatsuta no Kawa, it does not make the entire river impure:

Kuzure-somete wa, Tatsuta no Kawa no nigoru na wo mo kitanashi... (125)

Later in the same book, in a passage quoted on p. 80, Kaoru asks one of Hachi no Miya's old caretakers how he is

managing now that the Prince is dead. The old man answers that he now has absolutely no one on whom he can depend, and he emphasises the helplessness of his position by adding the imaginative reflexion that if he should go out into the hills and the fields, there would not be so much as a tree that would give him shelter.

Another type of hypothetical image occurs in Book 51 when the sun is described as shining so brightly on the mountains that one would imagine mirrors to be hung there:

Yama wa kagami wo kaketaru yô ni, kirakira to
yûbi ni kagayakitaru... (126)

Yama wa kagami wo kaketaru yô ni, kirakira to,
yûbi ni kagayakitaru... (126)
discussed, namely Murasaki's humorous comparisons. These, as we have seen, depend for their humour upon the incongruity between the tenor and the vehicle of the image. (127)

Prose Imagery.

c) Symbolic images.

But far more important in the prose of Genji than these similes and metaphors, are its

symbolic images. A careful reading will reveal that it is replete with details which, like many of the characters and events, stand for more than they are themselves. Sometimes the representational quality of these details is specifically mentioned, but in most cases it is implied. The understanding of Murasaki's symbols is facilitated by the facts that they so often recur in the same general associative context, and that frequently they are related to the imagery of her poetic units. In the following section, examples will be given first of symbols that reappear frequently throughout Genji, and afterwards of those equally important, and usually more original, symbols that are only found once or twice.

Symbolic Imagery:

i) Cry of Insects.

We have already noticed the symbolic value of certain aural effects in Genji. Of

these, none would seem to be more important than the cry of insects, which is heard constantly throughout the novel as the characteristic accompanying music of sad events. The harsh wail of the crickets and the grass-hoppers appears often to be the very exteriorisation of the unhappy feelings within the characters. Usually the cry of insects will be accompanied by other symbolic effects to produce "combined imagery". Thus, in the scene in Book 1 already mentioned, (7:22) the noise of the crickets is combined with the sight of the sinking moon and the sound and feeling of the cold wind to produce an atmosphere of profound gloom. In the same book, the sorrow-stricken Emperor is plunged into even deeper grief at the symbolic sounds of the insects and the wind:

... tsuki-sezu urameshiki, kaze no oto, mushi no ne ni tsuketemo, mono nomi kanashû obosaruru... (128)

In Book 2, Tô no Chûjô describes the gloomy house where he used to visit Yûgao; once more the symbol of the crickets' wailing voices is joined to the image of the dew to evoke an atmosphere of depression:

... aretaru ie no tsuyu shikegki wo nagamete, mushi no ne ni kioeru keshiki, mukashi monogatari-mekite oboehaberishi. (129)

When people are already sad, the symbolic cry of the pine-crickets can increase their grief a hundredfold. During the final parting between Genji and Rokujô in Book 10, the harsh wail of the insects - depressing enough for even the most casual passer-by - makes the lovers' sorrow almost unendurable. Again the symbol of the mushi is combined with those of the wind and the dew:

Kaze ito hiyayaka ni fukite, matsu-mushi no naki-kirashitaru koe mo... michi no hodo ito tsuyu-keshi. (130)

The symbol of the insects' voices occurs in the description of Akashi's lonely, dismal dwelling, which Genji approaches for the first time on a moonlit night. Here it is combined with two other aural images: the distant sound of a temple-bell and the whispering of the wind in the pine-trees:

... kane no koe matsu no kaze ni hibiki-aite, mono kanashû, iwa ni oitaru matsu no ne-zashi mo, kokorobae aru sama nari. Senzai-domo ni mushi no koe wo tsukushitari. (131)

In Book 40, after Murasaki no Ue's death, it is again the cry of the insects, combined with the sighing of the wind, that most precipitates the grief of those who knew her:

Sashi mo arumajiki ôyoso no hito sae, sono goro wa, kaze no oto mushi no koe ni tsuketsutsu, namida otosanu wa nashi. (132)

Symbolic Imagery:

ii) Cry of wild birds.

Another symbolic sound heard

constantly in Genji, and

having much the same imagistic

significance as that of the insects' cry, is the wail of wild birds passing overhead and disappearing rapidly in the distance. We have seen how, for Kumoi no Kari, the sound of the wild geese comes to symbolise her unhappy emotions, and how for Genji the oshidori's cry is associated with strong feelings of nostalgia. In Book 46, Kaoru wanders through the house at Uji shortly after Prince Hachi's death. It is a late autumn evening; suddenly he hears the dismal shriek of the wild geese, which becomes a symbol for the miserable atmosphere of the house.

... ito mune itô oboshi-tsuzukeraru. [Tonobito] 'Itaku kurehaberinu.' to môseba, nagame-sashite tachitamau ni, kari nakite wataru. (133)

Symbolic Imagery:

iii) Cry of deer and temple-bells.

A further aural image used frequently to represent a sense of mono no aware, is the cry of the deer. This

sound has, in Japan, always been chiefly associated with lonely autumn nights in mountain villages; it is evoked frequently, both in the prose and the poetry of Genji, particularly in the Uji and Ono sections. We have also seen that the distant tolling of a temple bell is, (quite apart from its religious associations), used as an acoustic symbol, often in conjunction with such effects as the gathering evening mist or the cry of the crickets, to suggest a mood of melancholy. (134)

Symbolic Imagery:

iv) Music.

We should especially notice the symbolic value of musical effects in Genji. (135) Most

of Murasaki's important characters are musicians; often, as in the cases of Tô no Chûjô (zither), Genji (flute), and Kôbai (voice), they are said to be the greatest of the land. The sound of the lute and the zither echoes throughout the fifty-four books of Genji; it invariably symbolises a sense of aware. Often it will be connected with a feeling of wonder at the beauty of the world. Such is its significance in those festive concerts that are so frequent in the middle books when the dominant atmosphere is one of eiga. (136) Sometimes music will be especially associated with an atmosphere of mystery or weirdness; in these cases, it will often be combined with the symbol of the moon, as in the scene described by the Umon no Kami when the music of the zither blends with the clear light of the moon. (137) A similar atmosphere of weird beauty is evoked in Book 13,

when the sound of Genji's zither on a quiet moonlit night mingles with the whispering of the wind in the pine-trees and the lapping of the waves in Awaji Bay.⁽¹³⁸⁾ But in most cases, music is associated with feelings of sadness.⁽¹³⁹⁾ In Book 21, Murasaki suggests a poignant sense of aware by combining the magnificent music of Tô no Chûjô's zither with the usual melancholy images of the autumn. A far stronger feeling of grief is expressed in the scene from Book 45 when the passionate thrumming of Hachi no Miya's zither mingles with the roar of the wind blowing up from the river and through the trees on a wild moonlit night.⁽¹⁴⁰⁾ In all these cases, the symbolic effect of music is to heighten the sense of aware - whether it be one of wonder at the beauty and mystery of the world, one of melancholy, or one of grief.

Symbolic Imagery:

v) Moon.

Sometimes a symbol that as a rule represents one particular type of emotion

may reveal different associations depending on the context. The moon belongs to this rather complicated type of imagery. In both Chinese and Japanese literature, the moon was, we have seen, primarily a symbol of grief. We have noticed how in Genji it is frequently used, in association with the insects' cry, the autumn wind, and the dew, to represent the emotions of sorrow. At other times, however, the moon is associated, not with feelings of sadness, but with a sense of uncanniness or weirdness. This particular symbolic significance is, no doubt, related to the superstitions that existed in Japan concerning the occult powers of the moon.⁽¹⁴¹⁾ We have seen an example in which the

moon symbolises an atmosphere of mysterious beauty. The scene is that after the flower-feast in Book 8. The noisy festivities of the hana no en are finished, and Genji wanders about the deserted, moon-flooded Palace grounds, unable to tear himself away from so strange and beautiful a scene:

... tsuki ito akô sashi-idete okashiki wo, Genji no
Kimi yoi kokochi ni, mi-sugushi-gataku oboetamaikereba
... (142)

The central image of the episode that follows is that of the moon, which here represents an atmosphere, not of sadness, but of omoshirosa or okashisa - of uncanny loveliness. (143)

The story of the Director of the Horse Guards (Uma no Kami) in Book 2 is also dominated by the moon-symbol. He describes now once he visited his mistress on a strange moonlit night, only to find that she was receiving another man. But the entire atmosphere of the scene is one of weirdness, rather than of sorrow. Thus the Director of the Horse Guards tells how he saw, through the broken-down garden wall, the shadows playing on the water of a pond, and says that even the moon-beams could not bear to leave so lovely a scene:

'... aretaru kuzure yori, ike no mizu, kage miete,
tsuki dani yadoru sumika wo sugimu mo sasuga nite,
orihaberinu ka shi.' (144)

The other man also is entranced by the beauty of the night, and especially by the moon-light whereby it is symbolised. Here the image of the moon is combined with those of the wind blowing the autumn leaves and of the chrysanthemums whose colour is just beginning to change. (145) The combined effect of these various images is said to be one of aware (aware to ge ni mietari), which here means, not grief, but wonder. Aural images are added to the

presentation of the scene as the sounds of the flute and the zither break into the stillness of the night. The soft, clear music of the zither blends with the limpid moonlight: "... kiyoku sumeru tsuki ni ori-tsuki nakarazu ..."(146)

Again in Book 20, the moon symbolises an atmosphere of uncanny beauty that seems to belong to another world:

'... hana momiji no sakari yori mo, fuyu no yoru no sumeru tsuki ni yuki no hikari-aitaru sora koso ayashū iro naki mono no mi ni shimite, kono yo no hoka no koto made omoi-nagasare, omoshirosa mo awaresa mo nokoranu ori nare.' (146a)

Sometimes the moon is used with a completely different symbolic association. In Book 12, it is related to Hikaru Genji himself; as he observes the moon setting in the autumn sky, it appears to him as an image of his own waning fortunes: "Rei no tsuki no iri wa tsuru hodo, yosoerarete aware nari." (147)

A similar example in which the moon comes to symbolise a person is found later in Book 12. Here it represents, not Genji, but his father, the late Emperor. Kneeling before his father's tomb on a moonlit night, the hero compares the old Emperor to the clouded moon. (148)

A less frequent use of moon-imagery will be mentioned for the sake of completeness. This is the reference to the moon as a symbol of Buddha or of Buddhism. There is a traditional association between the moon and Buddha, who, by the light of his truths, illuminates our ways through this dark world. (149) Such a reference has already been noticed in an earlier example where Murasaki used the moon-imagery from a secular poem of Po Chū-I in a Buddhistic association. (150)

Symbolic Imagery:

vi) Dew.

The symbolism of the dew,
like that of the moon, is
also used with varying

imagistic references. Very often the dew represents the evanescence of all living things. Such is its significance in the poem of Murasaki no Ue mentioned (7:31). In Book 49, the dew-drops refer first to the fleeting quality of human life, but later come to stand more specifically for Naka no Kimi. (151)

In other cases, the dew is used as a symbol for a man's or a woman's love, and is pictured as attaching itself to a flower that here represents the loved person. (152)

But the most common use of the dew-imagery is as a symbol for the feeling of aware. In almost every instance, it is used in conjunction with other symbols. In Book 1, the image of the dew was associated with the wind, the moon, and the crickets' cry, all typical symbols of sadness; in Book 2, it was again combined with the melancholy sound of the insects, and in Book 10, with the mushi and the autumn wind. Frequently, as in the example from Book 1, the dew-drops are metaphorically identified with tears, the unhappy content of the symbol being thus emphasised. (153)

A final example of dew-imagery will be taken from Book 12. The scene in which Genji visits his father's tomb is dominated by the moon-symbol, but the images of the dew and of the dark woods add to the somber emotional atmosphere:

... itodo tsuyukeri ni, tsuki mo kumo-gakurete, mori no kodachi ko-bukaku kokoro-sugoshi. (154)

Symbolic Imagery:

vii) Storms and tempests.

Storms and tempests also play an important part in Murasaki's symbolism. They are invariably associated

with human tragedy and emotions of violent sorrow, and must be distinguished from such symbols as the cry of insects and the autumn winds and rain which usually refer to a more restrained type of unhappiness, and often represent feelings of melancholy, rather than grief. The representative significance of the storms is often not specifically mentioned, but the fact that, in Genji, storms and violent gales occur almost always in connexion with tragic events would appear to justify our attributing to them a symbolic value. Thus, the storm in Book 4 is imagistically associated with the tragedy of Yûgao's bewitchment and death. The tremendous typhoon at the end of Book 12, during which the world itself seems to be coming to an end (kakute yo wa tsukinuru ni ya), is symbolically related to the tragedy in Genji's life. (155)

The symbolic significance of the storm that entirely dominates Book 28, even giving it its title, is specifically stated. Yûgiri compares the ravages of the hurricane, which has destroyed parts of the Rokujô-in, with the terrible storm that has raged within himself since he discovered his love for Murasaki no Ue. Here the tragedy is of an emotional, rather than a practical, nature:

Sora no keshiki mo sugoki ni, ayashiku akugaretaru kokochi shite, nanigoto zo ya, mata waga kokoro ni omoi-kuwareru yo to, omoi-izureba, ito nigenaki koto narikeri. (156)

In Book 39, Yûgiri pays an unhappy visit to Ochiba no Miya, who has just lost her husband, Kashiwagi. Here again the violent grief of the characters is exteriorised in the description of a physical storm and its destruction.

There is a combination of images evoking an atmosphere of desolation: the wind-stripped trees, the gentian, sole survivor of all the flowers in the fields, the sound of the deers' terrified cries, the noise of the water-fall, the clang of the bird-clapper, the chanting from a distant mountain retreat - and dominating all this, the thunderous roar of the storm. The sound of the crickets, symbolic of melancholy rather than of violent grief, is mentioned as being conspicuously absent. All these images of outer desolation, capable of moving even the most unfeeling observer, cannot fail to add immeasurably to Yûgiri's misery:

... noyama no keshiki wa, fukaku mi-shiranu hito dani,
tada ni ya wa oboyuru. (157)

Symbolic Imagery:

viii) Wind and rain.

Connected with the storm-symbolism, though denoting a less violent type of grief,

is the imagery of ordinary wind and rain. In Book 46, after Hachi's death, the emotions of the sisters are represented by the autumn rains, the sound of the fallen leaves blown along by the wind, and the noise of the river and the water-fall. It is, indeed, as if the sisters, in their sorrow, blended into (hitotsu mono no yô ni) these desolate aspects of nature. In this passage, their tears are metaphorically identified with the rain and the water-fall; a further typical metaphor is found in the opening phrase when Murasaki refers to the lives of the sisters as an unending night:

Akenu yo no kokochi nagara, nagatsuki ni mo narinu. Noyama no keshiki mashite sode no shigure wo moyôshi-gachi ni, to-mo-sureba arasoi-otsuru

ko no ha no oto mo, mizu no hibiki mo, namida no
taki mo, hitotsu mono no yô ni kure-madoite, kôte
wa ika de ka, kagiri aramu on-inochi mo, shibashi
meguraitamawamu... (158)

Frequently the atmosphere of a particular place is symbolised by some characteristic aspect of its weather. The gloom of Uji is repeatedly represented by the autumn rains, the wind, the clouds, the snow and blizzards. By contrast, the characteristic weather at the Capital is mild and cheerful. In Book 47, Kaoru, in his retirement at Uji, (whose atmosphere is dominated by the recent deaths of Hachi no Miya and Ôigimi), observes the depressing weather, and compares it in his mind to that in the Capital, where the festivities of the toyo-no-akari are now in progress:

Toyo-no-akari wa kyô zo ka shi to miyako omoi-
yaritamau. Kaze itô fukite, yuki no furu sama
awatadashû are-madou. Miyako ni wa ito kô shi mo
araji ka shi to, hito yari-nagara kokoro-bosôte...(159)

The same combination of symbols is used in Book 6 to suggest the melancholy atmosphere of Suetsumuhana's decayed residence:

Itodo, uryônaritsuru yuki, kaki-tare imijû furikeri.
Sora no keshiki hageshû, kaze fuki-arete... sugô,
utate iza toki kokochi suru yo no sama nari. (160)

In the passage quoted on 7:No.141 Naka no Kimi compares the atmosphere at the Capital with that of Uji by reference to natural symbols. Her present abode is represented by the images of the moon's strange light and of the sougning of the breeze in the pine-trees, while Uji is associated with the roar of the mountain-wind in the oaks. In this case, the preference is given to Uji, for present miseries have made Naka no Kimi forget about her past unhappiness:

Matsu-kaze no fuki-kuru oto mo, aramashikarishi
yama oroshi ni omoi-kurabureba, ito nodoka ni
natsukashû me-yasuki on-sumai naredo, koyoi wa sa
mo oboezu shii no ha no oto ni wa otorite oboyu. (161)

In the same book, the autumn winds at Uji become symbolic for Kaoru and Ben no Kimi of their misery a year before at the time of Ôigimi's illness. The weather is described as Kaoru arrives at Uji after a long absence:

Itodoshiku kaze nomi fuki-haraite, kokoro sugô
aramashige-naru mizu no oto nomi yadomori nite...(162)

Later, Ben no Kimi tells Kaoru how the autumn winds poignantly bring back to her the memory of past sorrows:

"... aki no kaze wa mi ni shimate tsuraku oboehaberite..."

Symbolic Imagery: Associated with the imagery
ix) Mist and clouds. of the wind, rain, and snow,
are the symbols of mist and
clouds. We have seen how the thick mist and the clouds
are used in Book 45 to evoke the characteristic atmosphere
at Uji (7: 22). In Book 19, shortly after Fujitsubo's
death, Genji notices a ribbon of cloud floating in the
clear evening-sky, and sees in it a symbol of loss and
mourning - an exteriorisation of his sense of mono no aware.

... kumo no usoku watareru ga, nibi-iro naru wo,
nani-goto mo on-me todomoranu goro naredo, ito
mono aware ni obosaru. (163)

In Book 49, Kaoru, on his return to the Capital, writes to Naka no Kimi that he has been to Uji, and tells her that when they meet, they will discuss "the morning mist on the mountain-tops". Here the mist represents the unhappy atmosphere at Uji, and more specifically, the deaths of Prince Hachi and his eldest daughter:

'... Yama-zato ni mono-shihaberite, itodo mine
no asa-giri ni madoihaberitsuru, on-monogatari mo
mizukara namu...' (164)

Symbolic Imagery:

x) Trees:

It may be noticed that in

Genji trees and forests

are normally used in imagistic

association with unhappy events or atmospheres, whereas flowers and gardens very often represent relatively happy emotions. Accordingly trees play a far more important part in the prose than flowers. A few typical examples of tree-imagery will be mentioned. We have seen how, in Book 12, the deep woods add to the gloom of the scene in which Genji visits his father's tomb; we have also noticed many examples in which trees are pictured together with the wind; particularly frequent is the sad sighing of the wind in the pine-trees.⁽¹⁶⁵⁾ Trees are also often described as having been stripped by the autumn winds and rains of all their leaves, and even of their twigs and branches.⁽¹⁶⁶⁾

Several examples of tree-imagery are found in Book 47 when Kaoru, Niou, and a band of young courtiers come to Uji on an autumn visit about one year after Hachi's death. Kaoru notices a group of large evergreens to which the Prince had paid great attention; in his mind, he associates these ivy-covered trees with the gloom that has fallen over the house since Hachi's death; at the same time, they come to be symbolic of his own unhappy emotions:

... kono furu-miya no kozue wa, ito koto ni omoshiroku, tokiwagi ni hai-majireru tsuta no iro nado mo, mono fukage ni miete, tōme sae sugoge naru... (167)

Symbolic Imagery:

xi) Single symbols.

The prose symbols discussed so far have been of the type that recur frequently

throughout the novel. There is, however, another class

of symbols which, though having a definite representative significance, are only used in one or two cases. Two characteristics of this type of image may be deduced from the examples that follow. First, the vehicle of the imagery is not taken from nature so often as that of repeated or sustained images; secondly, the single images tend to be more original than those which reappear throughout the fifty-four books. Much of the poetic imagery we have noticed is matched by a corresponding use of symbolism in the prose, and in many cases these symbols occur only once in the course of the novel.⁽¹⁶⁸⁾ Examples of such symbols are the gossamer-fly in Book 52, the flares in Book 27, the plaited tassels in Book 47, and the fullers' mallets in Book 4.⁽¹⁶⁹⁾ Some further examples of single (non-repeated) symbols will be given. The storm-scene at the deserted house in Book 3 is dominated by the symbol of the strange, hoarsely screeching bird which seems to epitomise the entire uncanny atmosphere, as well as Genji's feelings of horror at what is happening:

... mune wa futagarite... ôkata no mukamukashisa
tatoemu kata nashi. Yonaka mo suginikemu ka shi,
kaze no yaya ara-arashû fukitaru wa. Mashite matsu
no hibiki, ko-bukaku kikoete, keshiki aru tori no
karagoe ni nakitaru mo, fukurô wa kore ni ya to
oboyu. (170)

Sometimes a single symbol in the prose provides the central image for the "theme-poem" of a book, and hence its title. In Book 14, Genji, after his pilgrimage to Sumiyoshi, passes by the Naniwa no Horie, and in his mind, the tide-mark of the canal becomes associated symbolically with the love between him and Akashi no Ue:

Horie no watari wo goran-jite, 'Ima hata onaji
Naniwa naru.' to mi-kokoro ni mo arade uchi-
zunjitamaeru... (171)

The flood-symbolism returns in the description of the scene that follows:

Yû-shio michi-kite, irie no tsuru mo koe
oshimanu hodo no aware-naru orikara nareba ni ya...

In Book 18, Genji gives the workmen instructions concerning the use of a small spring of water at Akashi no Ue's house in Ôi where she and her mother have returned after a long absence. Later, when Genji is conversing with Akashi's mother, the old nun, the sound of the spring emerges as a symbol representing the past years during which it alone inhabited the house.

... mukashi-monogatari ni, miko no sumitamaikeru
arisama nado katarasetamau ni, tsukurowaretaru mizu
no oto nai, kagoto-gamashû kikoyu. (172)

In Book 20, the rusty lock of the gate at his old aunt's house suddenly becomes symbolic for Genji of time that has passed, and he is overcome by a tremendous sense of depression (5:65). The scene begins at the point when the wretched old porter arrives at the gate with the key:

Mi-kadamori samuge-naru kawai, usuzuki-ide-kite,
tomi ni mo e-ake-yarazu. Kore yori hoka no otoko
hata naki narubeshi. Gohogoho to hikite, [Momban]
'Ikari no ito itaku sabinikereba, akazu.' to uryôru
wo, aware to kishimesu. (173)

We have noticed how in Book 45 the hard and insecure existence of the river-workers whom Kaoru notices on his way back to the Capital from Uji becomes symbolic of his own unsettled life. (174)

A final example of non-repeated prose symbols will be taken from Book 51. At early dawn, Niou is obliged to leave Ukifune at Uji and return to the Capital. Here we find some of the usual images of melancholy, such as the wind and the frost. But Niou's misery is chiefly symbolised by the sad sound of the horses' hoofs on the frozen river:

Kaze no oto mo ito aramashû, shimo fukaki
akatsuki ni... Migiwa no mizu wo fumi-narasu uma no
ashi-oto sae, kokoro-bosoku kanashi. (175)

Prose Imagery:

d) Conclusions.

It will be seen that the images and symbols in the prose of Genji are not essentially different, either in character or in function, from those in the poetry. Indeed, as has been indicated, the division between poetic and prose images made for the purpose of the present analysis is artificial. The majority of the natural images in Murasaki's prose recur in the poems, and conversely, most of the natural similes, metaphors, and symbols belonging to the poems are introduced or mentioned in the prose. In both cases, the general associative significance of the images is the same. These facts may be verified by comparing the following list of prose images encountered in this chapter with the list of poetic images on 7:48.

I Images taken from nature

- a) animals - the bell-insect, the grass-hopper, wild birds, pine-cricket, cranes, deer, the gossamer-fly, the owl,
- b) trees and flowers - red autumn leaves, the mountain-tree, the old tree-stump, the oak and the pine, the evergreens, the dazzling fragrance of flowers, the gentian,
- c) the elements, etc. - the wind and rain, the snow, storms and tempests, blizzards, the cloud, mist, and dew,
- d) other - the rocks by Tatsuta no Kawa, the moon, the water-spring, the sound of horses' hoofs on ice, the river at Uji, the water-fall, etc.;

II Images not taken from nature

- the brocade, the glittering jewels, the beckoning arms, the ransomed prisoner of Po Chü-I's poem,

mirrors in the sky, the trunk of the Boddhivista Samantabhadra's elephant, pompous old officials, clowns in the Sarugaku farces, the music of the flute and zither, flares, plaited tassels, tears, dreams, the sound of the fullers' mallets, the tide-mark of the canal, the rusty lock on the gate, the lives of the workers by the river, etc.

The functions of these images in Murasaki's style are, on the whole, the same as those of the poetic images. Here again the functions overlap, but the following classification may be ventured:

- 1) images that define some single aspect, (e.g. the comparison of a girl wasting her charms in the Provinces to a piece of brocade uselessly shut up in a drawer),
- 2) images that represent the atmosphere of a particular scene or place, (e.g. the use of the snow and wind to symbolise the atmosphere of Suetsumuhana's residence),
- 3) images that suggest the relationship between two characters, (e.g. the comparison of Genji and Tô no Chûjô to a tree in bloom and a mountain-tree respectively),
- 4) images that express the thoughts or feelings of a single character, (e.g. the evocation of Niou's unhappiness by the sad sound of the horses' hoofs on the frozen river),
- 5) images that combine to express an underlying theme, (e.g. the repeated reference to dreams to suggest the unreal quality of life).

6. Sustained Imagery. Three examples will now be given in which a single image is used repeatedly, both in the prose and in the poetry, with the same general associative significance. The first image, that of the roaring river at Uji, is limited to the last ten books, but appears to occupy so important a place in their style as to justify a separate treatment; the other two images, those of autumn and of dreams, occur throughout the novel, being, as we have seen, directly related to its central theme. It therefore seems advisable to analyse their use further.

Sustained Imagery.

a) The river at Uji.

Hachi no Miya's gloomy

residence at Uji plays a

special part in the atmos-

phere of Genji. Hachi's house, situated less than ten miles from the bustle and brilliance of the Capital, (176) presents so isolated and depressing an aspect as to become, in a sense, the very crystallisation of that mood of melancholy which increasingly dominates the novel. The atmosphere is reflected throughout the Uji-sequence in the events, the characters, and the symbolic details. The death-theme is constantly in the foreground; indeed, the action of the Uji books centers about the deaths (or supposed deaths) at Uji of Hachi's wife, Hachi no Miya himself, Ôigimi, and Ukifune. Meanwhile, the survivors are depicted as becoming increasingly depressed and overcome by the strange gloom of the place. The very name of Uji is symbolical of the sorrow that pervades the house, and the characters frequently refer to this fact, both in their poems and in their ordinary speeches. (177)

The gloom of Uji is also reflected in the symbolic

imagery. Examples have been given in which Murasaki refers to the typically depressing weather at Uji to mirror the unhappy emotions of the characters. Often the characteristic weather of the village - the autumn winds and rains, the snow-flurries and blizzards, the clouds, and the gathering mist⁽¹⁷⁸⁾ - is compared with the relatively mild and cheerful conditions at the Capital. The atmosphere at Uji is further suggested by numerous aural symbols which in Genji are invariably associated with feelings of sorrow. Such are the cry of the wild-geese and of the deer, the sound of the water-fall, the tolling of a distant temple-bell, and the roar of the wind in the oak-trees.⁽¹⁷⁹⁾

But of all the characteristic details that symbolise the atmosphere at Uji, none is used more consistently and with greater effect than that of the roaring stream outside Hachi no Miya's house. It occurs both in the prose and in the poetry, and is used, variously as a simile, a metaphor, and a symbol, to express the sense of grief and tragedy that dominates the house at Uji and its inhabitants. A few examples of this river-imagery will be given in the order of occurrence. On his first visit to Uji, in Book 45, Kaoru is struck by the terrific noise of the river directly outside the Prince's house; it combines with the howling of the wind to produce an atmosphere of fear and tension: "... ito aramashiki mizu no oto nami no hibiki ni, mono-osore uchishi..."⁽¹⁸⁰⁾

Later in the same book, Kaoru stands watching the men working on the river, and composes a poem, (the "theme-poem" of Book 45), in which he metaphorically identifies Ōigimi with the Hashihime, Goddess of the Shrine at Uji.⁽¹⁸¹⁾ By means of her poetic imagery, Murasaki is now bringing her characters into closer association with the river and what it represents:

"Hashi-hime no	("Sad must her life be truly -
Kokoro wo kumite	the lady of the Bridge, if
Takase sasu	even my sleeve be dripping
Sao no shizuku ni	with the spray of ships
Sode zo nurenuru."	that pass.")

And Kaoru adds that Ôigimi too, must often watch the river:

"Nagametamauramu ka shi." Sode nurenuru refers literally to the splashing of the oars, but includes, of course, the figurative association with tears and sorrow. This double meaning is preserved in Ôigimi's reply; the kawa-osa probably represents her father, Hachi no Miya:

"Sashi-kaeru	("No life more of the waves
Uji no kawa-osa	than mine, whose lot at
Asayûno	dawn and dusk the Guardian
Shizuku ya sode wo	of the Stream with dripping
Kutashi-hatsuramu."	oar bedews.")

She adds the words, Mi sae ukite ["I also float"], emphasising her emotional connexion with the river.

We have already seen how, in the following book, the sound of the water (mizu no hibiki) is combined with those other depressing aspects of nature into which the sisters blend themselves during their grief at the Prince's death (7: 66-7).

In Book 47, Ôigimi, overcome by depression, feels that if she should allow herself to weep, her tears would flow like the torrents of the river outside the house. Once more Murasaki's tear-imagery is banal: "... mono nomi kanashûte, mizu no oto ni nagare-sou kokochi shitamau. (182)

A particularly interesting reference to the river is found later in the same book when Murasaki describes its changing effect on Niou. It is his first visit to Uji, and in the beginning, he is deeply impressed by the beauty of the river, with the mist floating across, and the boats sailing by, leaving behind them their white tracks:

... kiri watareru sama, tokoro-gara no aware ôku
 soite, rei no shiba tsumu fune no kasuka ni yuki-kau
 ato no shira-nami, me-narezu mo aru sumai no sama
 kana to, iro-naru on-kokoro ni wa okashiku
 oboshinasaru. (183)

But later in the day, Niou becomes imbued with that lonely and depressing aspect of Uji which so moves its inhabitants; the river becomes for him, as it has been for them, a symbol of gloom and foreboding:

Mizu no oto nai natsukashikarazu, Uji-bashi no
 ito mono-furite mie-watararuru nado, kiri hare-
 yukeba, itodo aramashiki kishi no watari...

The first overt reference to drowning in the Uji River occurs in the conversation between Kaoru and Ben no Kimi in Book 48 that has been discussed in connexion with the anticipation of events, (6:34-5). The old nun recites a poem in which she wishes that she might drown herself in the river of her own tears; this metaphor is preserved in Kaoru's remonstrating answer and in the Buddhist imagery he uses. But it is clear from the later remarks of the gentlewomen, (mi wo Uji-gawa ni nagetemashikaba), that Ben actually implies throwing herself into the river at Uji.

We have also noticed how, in the same book, the terrific roar of the river, (kokoro sugô aramashige-naru mizu no oto), combines with the noise of the autumn winds to bring back to Kaoru and Ben no Kimi the memory of past sorrows at Uji, (7:68).

Ukifune's tragic and tempestuous destiny lends itself perfectly to expression in terms of the river-imagery. The sorrows and difficulties of her life are constantly associated, either explicitly or implicitly, with the fierce river that flows ominously outside her house. In one of his poems to Ukifune, (Book 51), Kaoru speaks about the menace of the rising flood at Uji, referring thereby

to the growing dangers that he believes are confronting the girl:

<p>"<u>Mizu masaru</u> Ochi no sato-bito Ika naramu Harenu nagami ni Kaki-kurasu goro."(184)</p>	<p>("Here ceaseless rains flock out the darkened world. In far-off Uji to what new mark has founded the menace of the flood?")</p>
--	--

Ukifune, in her reply, maintains the flood-imagery:

<p>"Tsurezure to Mi wo shiru ame no Wo yamaneba Sode sae itodo Mikasa masarite."</p>	<p>("If other floods be out I know not, but the flood- mark of my tears shows that to me the world is dark indeed.")</p>
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Ukifune's reference to the old Yuku fune poem (7:45), implies the image of the Uji River. The idea of drowning - of mingling with the water - is here clearly expressed.

When, towards the end of Book 51, Ukifune finally realises that her predicament has become impossible, it follows both realistically and symbolically that she should decide to drown herself in Uji River, the primary symbol of her tragic life. The web of symbol and reality becomes a single texture, and the events reveal a degree of inevitability that would never be found in a haphazard narrative of real happenings. Ukifune has just overheard her mother tell Ben no Kimi that if her daughter should become involved in any further difficulties, she will never again be able to see the girl. Ukifune, aware that Kaoru and Niou are each expecting to take her to his own house at the Capital, and that the dates of departure are only a few days off, perceives that death is the only solution: "Nao waga mi wo ushinaitebaya."(185) All this time, the roar of the river can be heard and now Ukifune listens to her mother and various old ladies-in-waiting discuss its gloominess and its dangers:

... kono mizu no oto no osoroshige ni hibikite
yuku wo, [Haha] 'Kakaranu nagare mo ari ka shi.

Yo ni nizu aramashiki tokoro ni, toshi-tsuki wo sugushitamau wo, aware to oboshinubeki waza ni namu. nado, haha-gimi shitari-gao ni ii-itari. Mukashi yori kono kawa no hayaku osoroshiki koto wo iite...

It is at once symbol and reality that Ukifune should now resolve to add herself to the numbers of itazura ni naru hito (6:35) by throwing herself into the river. A recurrent image becomes a reality: the fierce river, which has always represented the mood of sorrow and tragedy at Uji, now becomes the real agent of the culminating disaster.

In her final poem, Ukifune uses the river imagery in a different context to express the idea that after she is dead her bad name will continue to float on the river of people's memories:

"Nageki-wabi	("All these my miseries one
Mi woba sutsumo tomo	act can end. Would that I
Naki kage ni	thought the waves of death
Uki-na nagasamu	could cover the slur that
Koto wo koso omoe."(186)	blots my name.")

The river continues to appear as a symbol of tragedy long after Ukifune's supposed suicide. In Book 52, the Jijû and Ukon stand watching the waters swirling by outside the house, and hear in their noise a constant rebuke to Ukifune for having committed the sin of suicide.⁽¹⁸⁷⁾ In the same book, Kaoru, unbearably agitated by the sound of the waters, sets out for the Capital late at night, rather than remain alone in Uji with the picture in his mind of Ukifune lying on the river-bed:

... mizu no oto no kikoyuru kagiri wa, kokoro nomi sawagitamaite... (188)

The Jijû also shortly leaves Uji for the Capital, unable to bear any longer the depressing noise of the river:

... yo-zukanu kawa no oto mo... kokoro-uku imijiku, mono osoroshiku nomi oboete... (189)

About a year after the attempted suicide, Ukifune,

slowly recovering from her comatose condition, begins to remember the details of the fearful night on which she tried to drown herself. The scene, as it returns to her, is dominated by the symbolic roar of the flooded river; this is combined with the dismal howling of the wind:

... kaze hageshiku kawa-nami mo arô kikoeshi wo,
hitori mono osoroshikarishikaba... (190)

Shortly after, Ukifune writes an uta, the "theme-poem" of Book 53. She uses the image of Uji River to represent her own sad destiny, and symbolises the forces that prevented her death by the river's dam (shigarami):

"Mi wo nageshi	("When like a leaf that falls
<u>Namida no kawa no</u>	in the stream my sorrow
Hayaki se wo	should have engulfed me,
Shigarami kakete	life trapped me on its
Dare ka todomeshi."(191)	weir and would not let me
	go.")

A final reference to the Uji River is found near the end of Book 53. Ukifune overhears the Chûjô tell how Kaoru, on his last visit to Hachi no Miya's old house, stood for a long time gazing at the river, and finally recited a poem in which the imagery was that of the sorrowful river and its dam:

'Kawa chikaki tokoro nite, mizu wo nozokitamaite,
imijiku nakitamaiki. Ue ni noboritamaite, hashira ni
kaki-tsuketamaishi,

'Mishi hito wa	("Can I have thought that in
Kage mo tomaranu	these plunging waves her
<u>Mizu no ue ni</u>	face as in a mirror I should
Ochisou namida	find, that gazing thus I
Itodo seki aezu.'"(192)	swell the swollen flood?")

Sustained Imagery:

b) Autumn:

Autumn, as already suggested, is the characteristic season of Genji. The majority of

the unhappy scenes take place in the autumn months when

the moving and melancholy aspects of nature are so closely associated with the sad emotions of the characters. Most of the typical natural images in the novel belong to autumn, and serve to express the theme of mono no aware. We may briefly review some of the examples already noticed. In Book 10, during the parting between Genji and Rokujô, the lady begs the pine-cricket not to add their doleful cry to the sadness of this autumn scene. In Akashi no Ue's poem (Book 40), the image of the dew carried off by the autumn winds is associated with feelings of sorrow at the idea of death, specifically of Murasaki no Ue's death. In Book 46, the sight of the autumn mists is added to the cry of the wild geese to represent the depressing atmosphere at Uji. In Book 53, the Chûjô, in order to express his sense of aware, refers to the forlorn sadness of nights in mountain-villages when all night long one is kept awake by the crying of the deer.

Typical of autumn sounds is that of the wind blowing through dead leaves; this is combined, in Book 2, with the image of the moon to express a mysterious feeling of aware. The sadness of autumn is, in Book 53, associated with the trees at Uji. The rain and wind are the most common of all the autumn sounds at Uji. In Book 46, the sisters, in their bereavement, identify themselves with various melancholy aspects of nature, among them the autumn rains. In Book 49 it is the autumn winds that symbolise the sad feelings of Kaoru and Ben no Kimi.

A few new examples of autumn imagery may be given. In Book 9, the late autumn season becomes associated in Genji's mind with his feelings of loneliness and melancholy:

... katawara sabishikute, toki shi mo are to nezame-gachi naru ni... Fukaki aki no aware masari-yuku kaze no oto, mi ni shimikeru kana... (193)

The association between the autumn season and the grief of parting from the person one loves is frequently emphasized by the use of the word aki as a pivot-word. In Book 34, Murasaki no Ue, fearful that Genji is about to leave her, writes him the following poem, using the image of the leaves that fade on the autumn hills:

"Mi ni chikaku <u>Aki ya kinuramu</u> Miru mama ni Aoba no yama mo Utsuroinikeri." (194)	("Is autumn [satiety] near to me as to those leafy hills, that even while I watch them grow less green?")
--	--

Genji's answer preserves the imagery of the autumn leaves:

"Mizu-dori no Aoba wa iro mo Kawaranu wo Hagi no shita koso Keshiki kotonare."	("Look to the moat! Sooner shall yon bird's emerald wings grow white, than autumn bind its frosts about my love.")
--	--

In Book 46, Niou writes the sisters at Uji a poem condoling with them on their father's death. In it, he uses the autumnal images of the dew and of the deer's cry to represent a feeling of grief. Characteristically Niou's letter arrives on a rainy evening:

Shigure-gachi-naru yûkkata, 'O-jika naku <u>Aki no yama-zato</u> Ika naramu Ko-hagi ga tsuyu no Kakaru yûgure!" (195)	("On such a night as this when tears trickle from the flowers and the young deer cry in the cold, how fares it with you, tell me - at autumn, in your mountain home?")
--	--

The same type of autumnal imagery is maintained in Ôigimi's answering uta:

"Namida nomi Kiri futagareru Yama-zato wa Magaki ni shika zo Moro-goe ni naku."	("Behind a screen of tears that cuts the mountain village from their sight, as with one voice the mournful deer lament.")
---	---

A final example of autumn imagery will be taken from Book 49. Not long after Ôigimi's death, Naka no Kimi

stands in the desolate autumn garden of Niou's Palace. Her thoughts are occupied with grief at her sister's death and the fear that Niou is finally, as predicted, changing his affections from her to some other woman. In her poem, she expresses her feelings by reference to the autumn fields and the wind. Aki is again used as a pivot-word:

<p>"<u>Aki hatsuru</u> Nobe no keshiki mo Shino-susuki Honomeku kaze ni Tsukete koso shire."(196)</p>	<p>("That desolate autumn hurries through the fields apace, to nodding flowers the wind's cold breath betrays.")</p>
---	--

And she adds the words, Waga mi hitotsu no, ("for me alone") from the autumn poem in the Kokinshû whose dominant image is that of the melancholy moon:

<p>"Tsuki mireba Sensen ni mono koso Kanashikere <u>Waga mi hitotsu no</u> Aki ni wa aranedo."(197)</p>	<p>["As I observe the moon in a thousand ways the world seems sad,] though not for me alone is autumn [thus]."</p>
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Sustained Imagery.

c) Dreams.

The dream-imagery in Genji points, not simply to the sadness of life, but also to

its nebulous, unreal quality. The significance of the yume no ukihashi image has already been discussed (7: 18-21) and it has been suggested that the total quality of life which Murasaki discerned from her experience and sought to express in her novel was that of a dream-like bridge over which we cross from one state of existence to another. The connexion between this view of life and the Buddhist outlook concerning the unreality of the phenomenal world has also been suggested, and will be discussed further in the following chapter. Meanwhile, a few more examples of dream-imagery may be given. It will be noticed that

in each case the dreams to which Murasaki's characters compare their lives are of an unhappy nature.

In an exchange of poems between Genji and Akashi no Ue (Book 13), each character in turn identifies his life with a succession of turbulent and unhappy dreams:

- | | |
|---|---|
| <p>(Genji) "Mutsu-goto wo
Katari-awasemu
Hito mo ga na
<u>Ukiyo no yume mo</u>
Nakaba samu ya to."</p> | <p>("Were it but from your zither
that those soft words came
which your lips refuse, half
should I awaken from the
wretched dream wherein I
am bemused.")</p> |
| <p>(Akashi) "<u>Akenu yo ni</u>
Yagate modoeru
Kokoro ni wa
<u>Izure wo yume to</u>
Wakite kataramu." (198)</p> | <p>("A night of endless dreams,
inconsequent and wild, is
this my life; none more
worth telling than the
rest.")</p> |

The reference to life as an unending night of dreams occurs frequently in Genji. We find it again in the poem that Yûgiri addresses to Kumoi in Book 39:

- | | |
|---|--|
| <p>"Itsu ka wa
Oodorokasubeki
<u>Akenu yo no</u>
<u>Yume samete to ka</u>
Iishi hito-koto." (199)</p> | <p>"No message will you send me
save that no message you will
send till an unending night
its dreams shall end?"</p> |
|---|--|

Often past events appear to the characters as belonging to a dream. For example, the story of Nyosan's infidelity twenty years earlier and the facts of his own illegitimate birth seem to Kaoru, who has just learned about all this for the first time (Book 45), like something out of an unhappy dream:

... kaku yume no yô ni aware-naru mukashi-gatari
wo, oboenu tsuide ni kiki-tsukeramu to oobosu ni,
namida todome-gatakarikeri. (200)

The dream-like quality of life frequently emerges in the minds of Murasaki's characters at a time of great grief, especially at the moment of death. In Book 47, when Kaoru realizes that his beloved Ôigimi is indeed dead, the entire scene appears to him as something from

a dream:

Chûnagon no Kimi wa, saritomo, ito kakaru koto
araji, yume ka to oboshite... (201)

7. Effects of
Imagery.

We have seen that Genji
Monogatari is the first

lengthy narrative work in

which imagery and symbolism play an important part in the prose as well as the poetry, and that in this respect, it represents a merger of the two principal lines of development in early Japanese fiction - the denki- and uta-monogatari. The imagery in previous works of sustained narrative was chiefly limited to the poetic units, and these, as a rule, appear to be little more than conventional embellishments of the prose. The writer of a book like Ochikubo seems to have been far too concerned with the actual telling of his story to give much attention to the use of imagery as a means of defining the atmosphere of his scenes, the emotions of his characters, and the theme of his work. But in Genji it is the evocation of an atmosphere and the suggestion of underlying emotions and ideas, not the narration of events, that appear to have been the author's primary aim. Hence the unprecedented use in Murasaki's prose of similes, metaphors, and especially symbols, in order to achieve precision of emotional suggestion. To a Western reader, the profuse imagery, and particularly natural imagery, in Genji may at first seem unimportant and even tiresomely repetitious. But as we come to understand and appreciate Murasaki's writing, we become aware of the fundamental significance of these images in her style. First, we see that these

very similes, metaphors, and symbols contribute perhaps more than anything else to the colour and beauty of Genji.⁽²⁰² Secondly, we see that the images may very often subtly reveal thoughts and emotions that are not directly expressed. Finally, in those cases when an image is repeated constantly throughout all or part of the work, somewhat in the manner of the motifs in a musical composition, we see that they lead us to an understanding of the novel's central theme.

CHAPTER EIGHT

THEME

1. Definition and Importance of Theme.

In Chapter 1 literary style was defined as the technique by which a writer expresses the meaningful patterns of his experience.⁽¹⁾

It was suggested that, in the case of the greatest writers, these patterns combined to form a characteristic sense of the quality of life or comprehensive theme,⁽²⁾ which might underlie either a single work or an entire literary production.

It must be emphasised that the nature of this total theme is almost always subjective, intuitive, and emotional, rather than objective, abstract, or intellectual. By its very origin, the visionary totality of a writer is directly felt and believed, rather than elaborated by the processes of reason and logic. However 'intellectual' an author may appear, however much his writing may be influenced by traditional or original ideas, the thought that underlies his work will, in almost every case, be derived from emotional experience, rather than from abstract processes of philosophy, whether metaphysical, religious, ethical, aesthetic, or social.⁽³⁾ As Dr. Murry writes,

The thought that plays a part in literature is systematised emotion, emotion become habitual till it attains the dignity of conviction. (4)

Dr. Richards stresses the distinction between beliefs and abstract knowledge, and insists that the thought belonging

to literature is of the former kind:

The bulk of the beliefs involved in the arts are ... provisional acceptances, holding only in special circumstances (in the state of mind which is the poem or work of art) acceptances made for the sake of the imaginative experience which they make possible.

The same general point of view is expressed by Mr. Wilson Knight when he argues that the underlying themes in most great works of literature are of a visionary (as opposed to an intellectual) nature:

... the poet writes not from his mind, but from the uncharted deeps which feed it; deeps of the soul, of unconsciousness, bottomlessly enfathomed in a world beyond analysis... [Keats, Keyserling, Bergson, Shakespeare] all assert the unconscious, instinctive, yet essentially valid and visionary nature of that creative mood in which bright fountains closed to the intellectual consciousness break free. (6)

In creative writing, this intuitive totality or underlying theme will not be explicitly defined, but projected into a concrete world of fiction.⁽⁷⁾ Indeed, literary style (as understood in this study) is primarily a process of crystallisation, in which the language, events, characters, and images are chosen to express significant modes of emotional experience. Hence the recurrence in the books of Murasaki Shikibu (or in the plays of Shakespeare) of certain characteristic happenings, persons, and symbols which may be termed 'inner correspondences', and which lead directly to an understanding of the underlying theme or atmosphere.⁽⁸⁾ In studying the great works of fiction, our interest in the plot, the setting, or the psychology of the characters must never blind us to the central and ultimate reality of which these are merely the symbolic expressions. As Mr. Knight writes,

The artist expresses a direct vision of the significance of life, and for his materials he uses, for purposes of imitation, the shapes, the colours, the people and events of the world in which he finds himself. (9)

For a writer of fiction to achieve a great style (that is, successfully to project his underlying theme into an imagined world) the crystallisation must be complete on every level.⁽¹⁰⁾ First, his language, the mechanical symbol of his thought, must be capable, both by its vocabulary and by its construction, of expressing the central modes of experience. Secondly, the theme will be reflected in the characters themselves - the emotional conceptions they represent, and the recurrent feelings and ideas they express. Thirdly, the characteristic patterns of action must be chosen with reference, not only to the narrative sequence or plot, but to the central theme; at the same time, the typical setting or background of these events, including both the physical and the social environment, will reveal a deep significance. Finally, the writer will crystallise his experience by the use of imagery, particularly of those recurrent patterns of symbolic imagery whereby the total atmosphere of the work is suggested.

The present chapter falls into two principal parts. First, there will be an analysis of the underlying theme of Genji, with some reference to its historical and personal origins. It will then be shown how this theme is expressed throughout the novel in its characteristic language, choice of events, creation of characters, and imagistic suggestion. In conclusion, Murasaki's handling of a central theme will be compared with that of her predecessors in the monogatari.

Purpose of
Genji.

That Genji Monogatari is more than a realistic narrative of certain haphazardly chosen people in certain accidental situations - that Murasaki's characters and events, while on the whole convincing, stand for more than they are themselves - has been recognised by Japanese critics since the earliest times, and will be evident to any perceptive Western reader.⁽¹¹⁾ It is true that some modern authorities, such as Tezuka and Sakurai, emphasise its significance as a historical document, and consider that one of Murasaki's primary purposes was to depict the Heian Court and particularly the great Fujiwara family.⁽¹²⁾ But though large parts of Genji are concerned with descriptions of contemporary aristocratic life, Murasaki's novel is certainly more than an elaborate fictional court chronicle; and because of the romantic, idealistic, symbolic, and traditionalistic qualities of its subject-material, it cannot be viewed as a reliable historical document. Nor must the facts that Murasaki's principal hero is undoubtedly modelled to a large extent on one or more members of the Fujiwara family, and that historical models have been found for many of the other characters, prompt us to view Genji primarily as an extended type of biography or a roman à clef.⁽¹³⁾

2. The theme of Genji. Granted that a central outlook on life or visionary totality underlies Murasaki's novel, it remains to determine its exact nature. Clearly the purpose of Genji is not to inculcate some established system of ethics or morality.⁽¹⁴⁾ For, as Motoöri frequently points out, Murasaki's sympathies

are very obviously on the side of characters like Genji and Fujitsubo whose behaviour runs counter to every traditional code of ethical conduct, including even that of Heian society itself, lax as it undoubtedly was;⁽¹⁵⁾ and conversely, Kôkiden, though never engaged in any morally reprehensible actions, is consistently pictured in an unfavourable light. It is evident that Murasaki judged her characters on some other basis than that of Confucian morality.⁽¹⁶⁾ Furthermore, while the Buddhist outlook on life occupies an essential part in the theme of Genji, Murasaki's concentration on the beauty of this world and on completely secular emotions seems to preclude the view that her novel is derived essentially from Buddhist inspiration.⁽¹⁷⁾

The theme of
Genji.

a) Outline of
the theme.

The most important aspect of
the underlying theme is suggested
by Murasaki herself in the

Hotaru discussion when she

defines the purpose of the monogatari - and here she clearly refers, as Motoôri points out, to her own work: "Samo aramu to aware wo mise."⁽¹⁸⁾ The problem of theme or atmosphere in Genji consists to a large extent in the interpretation of aware, a conception having, as we shall see, a complex and varying significance. For the central theme appears, very briefly, to be this: the total quality of life in this world is one of aware;⁽¹⁹⁾ the sense of aware has many facets - a feeling for the beauty and mystery of things, a realisation of their evanescence and sadness, emotions of pity, sympathy, and love for others living in this world which increasingly reveals an aspect of gloom and melancholy. As the sense of the sadness

of things comes to predominate over the feeling for their wonder and beauty, and as the unreal, dream-like quality of the material world becomes more pronounced, the theme changes to one of escape and renunciation.

It will be seen first, that this theme is in the nature of what Dr. Murry calls 'systematized emotion', rather than of abstract thought; secondly, that while it is in many ways related to Buddhism, and not necessarily incompatible with the traditions of Confucianism, it cannot be identified with any single established system of thought.

The theme of
Genji.

b) Origins of
theme.

Before entering into more detail concerning the nature of Genji's central theme, something should be said about its probable

origins. Here, as in the case of Murasaki's characters and events, Motoöri emphasised the danger of attributing too much importance to outside influences, and insisted that the real source of her theme was personal.⁽²⁰⁾ While recognising the overwhelmingly subjective and emotional nature of the underlying theme in Genji, we must not overlook the influences of society, religion, and previous literature.

i) Social.

First, the Heian society in which Murasaki lived, and which played so important a part in her choice of characters and events, seems, beneath its gay and brilliant superficies, to have been imbued with an atmosphere of impermanence and gloom.⁽²²⁾ Thus, Dr. Onoe writes,

Murasaki's society was one in which the men and women were brilliant, the happenings fascinating, and the general atmosphere one of great beauty and brightness, redolent with fragrance and colour. But, at the same time, it reveals, surprisingly enough, a gloomy, melancholy aspect, and abounds in suffering and grief. (23)

Similarly, Dr. Iwaki Juntarô emphasises the unhappy atmosphere behind the superficial brilliance of late tenth century society.⁽²⁴⁾ Only partly concealed by the beauty, pleasures, and elegant refinements of Murasaki's world, we find a mood of deep sorrow. Iwaki insists that, despite its colourful splendour, the real atmosphere of the aristocratic fin de siècle society was best represented by the images of gloom and twilight. Brilliant and cheerful as it appeared on the surface, the political life in Murasaki's time was, Dr. Iwaki writes, marked by internal discords, feuds, secret plots and intrigues, banishments, and acts of social ostracism. This unsettled political atmosphere could not fail to have a profound emotional effect on the men and women of the Heian Court. Anesaki Masaharu says,

The vicissitudes of fortune among the different families or members of a family contending for domination tended to make men sensitive and emotional and not seldom pessimistic. (25)

M. Beaujard refers to the psychological effect of the disquieting political background, combined with that of the constant natural disasters:

Les gens de l'époque Héian, quant ils voyaient la puissance de tel seigneur ou la fortune de telle famille s'écrouler en peu de jours après une élévation rapide, ne pouvaient guère s'empêcher d'être pessimistes et, de plus, les calamités qui assombrissaient leur existence, les incendies si fréquents dans l'ancien Japon, les épidémies, les tremblements de terre, contribuaient à les rendre inquiets et mélancoliques.⁽²⁶⁾

Miura notices a similar atmosphere:

...[the underlying atmosphere of Genji] corresponds closely to that prevailing in Heian society: influenced by basic Buddhist thought, [the people of this society] regarded all fortune as short-lived, saw the rosy-cheeked youth of morning become in the evening a pile of blanched bones, and detected amidst pleasure and laughter, the darkness, sorrow, and transience of all things. (27)

These two aspects of the Heian atmosphere - that of kyôraku and eiga, on the one hand, and of aishû, on the other, were reflected, as we shall see, in the underlying aware-theme of Genji.

ii) Religious. An equally important influence upon Murasaki's sense of the total quality of life appears to have been that of Buddhism.⁽²⁸⁾ It has been suggested that there is a close connexion between Murasaki's view of life, as expressed in Genji, and the Buddha's First Noble Truth, that of existence as suffering.⁽²⁹⁾ The Buddhist notion of the phenomenal world as a dust-like, evanescent thing, in which pain and sorrow are our inevitable lot, clearly played an important part in the conception of the aware-theme in Genji.⁽³⁰⁾ The association between the sense of aware and the Buddhist doctrine of pity or sympathy is equally evident. Here, as so often, the influence of Taoism supplemented that of Buddhism.⁽³¹⁾ Concerning the combined effect of Buddhism and Taoism on the feelings of universal impermanence and of sympathy for all living creatures (both of which are included in the sense of aware), M. Beaujard writes,

Le taoïsme, en effet, s'accordait avec le bouddhisme pour empreindre dans l'esprit la croyance au caractère transitoire, irréel même, de l'univers,

et aussi pour y faire entrer, grâce au dogme de la transmigraton, le sentiment de la parenté qui unit tous les êtres. Ils s'alliaient pour lui donner cette tournure particulière, cette humeur romantique faite de "pitié et de sympathie", que Séi exprime si souvent par le mot d'awaré. (32)

The final aspect of Murasaki's theme (the renunciation of the world with all its needs and sorrows) is obviously associated with the Fourth Noble Truth of Buddhism, which holds that desire, the cause of all suffering, can only be eliminated by following the Eightfold Path.

It would indeed appear that, in every respect but one, Murasaki's underlying theme is deeply influenced by Buddhist teachings, if not actually derived from them. This one aspect of Genji - namely the feeling for the beauty and wonder of the physical world (and the consequent concern with entirely secular thoughts and emotions, especially those of human love)-appears sufficiently important to invalidate in itself the view that Murasaki's novel is essentially a Buddhist work. Nevertheless, it would, in my submission, certainly not seem to justify Motoöri's categorical rejection of religious influences on Genji. According to Motoöri, the constant implied and overt references to Buddhism throughout Genji are designed, not to promulgate religious beliefs, but to describe the sense of aware that happens to be so often experienced in connexion with religious experience:

The frequent references in the different books to the Way of Buddha were not designed to impress us with the truth of Buddhism, but simply to shew us the feeling of aware experienced in association with religion. (33)

The weakness of Motoöri's position appears to be that in his reaction to previous Buddhistic commentators, he drew too rigid a distinction between the sense of aware and religious feeling. It is true that, in its origins, the

feeling of aware was probably not connected with religious sentiment. The aware-concept had, however, in Murasaki's time become profoundly impregnated with Buddhism; while the two were by no means identical, the content of aware, as expressed in Genji, was in many ways - notably in the realisation of the world's impermanence and sadness, and in the feeling of sympathy - very close to that of Buddhism.⁽³⁴⁾ Therefore, while it is no doubt true that Murasaki's frequent references to Buddhism did not involve proselytism (as the writers of works like the Shika Shichiron insisted that it did), the underlying sense of life in Genji which Motoöri defined as mono no aware wo shiru was not simply an incidental concomitant of religion, but coincided in several respects with the Buddhist outlook on the world. Finally, in his complete rejection of a basic Buddhist motive in Genji, and in his insistence that the theme was exclusively one of aware, Motoöri overlooked what appears to be a very important aspect of Murasaki's visionary totality. This is the view, particularly pronounced towards the end of the novel, that our world of appearances and desires is, in the last analysis, no more than a sad texture of dreams, and that the only permanent escape from its sorrows is to be found in its complete renunciation. The obviously Buddhist nature of this idea was undoubtedly one of the factors prompting Motoöri's refusal to recognise it as part of the underlying theme. This also would seem to explain his unwillingness to attribute any fundamental significance to the image of the bridge of dreams - an image which, in my opinion, is definitely associated with the Buddhist-Taoist view concerning the ultimate unreality of the physical world.⁽³⁵⁾

iii) Literary. Among literary influences on the central theme of Genji, the writing of Po Chü-I appears foremost.⁽³⁶⁾ Anesaki emphasises the effect of Po Chü-I's poetry on the pessimistic atmosphere of the Heian aristocracy:

The pessimistic mood of the time had not only prepared the soil for his poetry but was accelerated by its influence. (37)

Now, the works of Po Chü-I that seem most to have interested Murasaki and her contemporaries were not, we have seen, his social and satirical verses, but lengthy romantic poems, such as the Ch'ang Hên Ke and the P'i-p'a Hsing, which are characterised by an atmosphere of sadness and accordingly by the use of typical images of depression, like the autumn and the moon, which were to play so important a part in Murasaki's style.⁽³⁸⁾ The atmosphere of grief in the opening books of Genji is deliberately associated with the mood of the Ch'ang Hên Ke; not only does Murasaki suggest that the predicament of Kiritsubo no Mikado is similar to that of the Emperor Hsüan Tsung, but the principal images whereby she evokes the sorrowful atmosphere are those used by Po Chü-I.⁽³⁹⁾ In almost every case when Murasaki uses situations or images contained in the poems of Po Chü-I (the autumn season, the moon at dawn, the noise of the fuller's stick, the ransomed prisoner)⁽⁴⁰⁾ her theme is one of aware, the dominant feelings being melancholy, nostalgia, or bitter grief. From these and similar references, we may judge that, in his poetry, Po Chü-I, who made a far greater impression on Murasaki than all other Chinese poets combined, reinforced her sense of the unhappy quality of life.⁽⁴¹⁾ Her occasional references to the poems of Po Chü-I's contemporaries, such as Yüan Chen and Liu Yü-hsi,⁽⁴²⁾ would indicate that in so

far as they exerted any influence on Murasaki, it also was largely on her sense of life's impermanence and sadness.

It is hard to estimate the degree of influence which previous Japanese literature may have had on the central theme of Genji. Murasaki's predecessors in kanabun literature were all imbued, to a greater or lesser extent, with the sense of universal fragility and sadness. It is one of the recurrent themes in the poetry of Murasaki's predecessors; especially beginning with the Kokinshû, the mood of melancholy was, as we have seen, almost invariably evoked by reference to certain natural images most of which were to appear frequently in Genji. A study of the characteristic events, characters, and images in such diaries as the Izumi Shikibu Nikki and Kagerô Nikki, and to a somewhat lesser extent, in uta-monogatari like Ise and Takamura, suggests that the writers of these works also were deeply conscious of the melancholy of things.⁽⁴³⁾ This is especially the case in the Kagerô Nikki, whose atmosphere is one of almost unrelieved depression. Dr. Waley refers to this diary's probable influence on Genji, and points out that, while structurally there is no comparison between the two works, Kagerô "seems to move in the same world of thought and feeling" as Genji.⁽⁴⁴⁾ Concerning the two denki-monogatari directly preceding Genji, in so far as they contain a central atmosphere, this would appear to be similar to that expressed by Murasaki. The dual atmosphere of eiga and aishû underlies a large part of Utsubo, and the beginning of Ochikubo is dominated by a strong mood of sorrow. However, in neither case does the atmosphere seem to occupy a very important part in the conception of the monogatari. Both works are too much concerned with their narratives to devote much attention to the expression of

central modes of experience or patterns of feeling. Ochikubo, it is true, reveals a very specific and simple idea - namely, that wickedness must be condignly punished; but this is moral and didactic, rather than in the nature of a comprehensive theme. Here again it would appear that the influence of poetic works and diaries upon the writing of Genji was as great, if not greater, than that of previous prose fiction.⁽⁴⁵⁾

iv) Personal. The personal frame of reference in Genji has been discussed in Chapter 4, where it was suggested that there might be a significant connexion between the principal events of Murasaki's life and the main theme of her novel. Using Tezuka's tripartite division of Murasaki's artistic career, it was attempted first to relate the unhappy tone of the early books to the effect of Nobutaka's untimely death, than to shew the connexion between the splendour and relative gaiety of life in Michinaga's Palace to the atmosphere of eiga, beauty, and wonder in the middle books, and finally to suggest that the increasingly religious tone of the last books - their preoccupation with escape from a world of dream-like appearances - derived from a certain pattern of happenings in Murasaki's life. The personal origin of the atmosphere in Genji becomes even more evident from a study of the characteristic emotions expressed in Murasaki's diary. We have seen (Intro.: 18) how, towards the end of her diary, Murasaki declares that she wishes to escape from this floating, dew-like world by becoming a Buddhist saint (hijiri). Such religious protestations occur throughout the Nikki.

In the following passage, Murasaki refers first to her feeling of the melancholy of things which prevents her from enjoying the attractions of the world, then to her desire for escape by means of a religious life, and finally to her sense of sympathy for all living things, as symbolised by the water-fowl:

... if only I were the type of person who could take things lightly, then could I pass through this transient world with a more cheerful manner. Even when I hear delightful and interesting things, my desire to retire from the world only grows stronger; despite myself, I become painfully sad and melancholy. Somehow I have once more forgotten [my religious ambitions], and they have remained unfulfilled. As I was standing musing on whether the load of my sins was too heavy, I saw some water-fowl playing together heedlessly in the pond: 'The water-fowl play on the water's surface, and I who look on am also passing through a floating world.' Though they seem to have no other thought but their pleasure, the lives of these fowl are hard indeed; I compared them to myself. (46)

References to the dream-like quality of the world are frequent throughout the diary. In describing the Gosechi dance, Murasaki exclaims that life is indeed like a dream; and she repeatedly expresses her pity for the dancers. Thus,

The dancers looked very tired; the Governor of Owari's daughter became ill and retired. How like a dream it all is! ... my heart is unbearably full of sorrow. (47)

Constantly Murasaki's experience impresses her with the fleeting quality of human life. On the occasion of the festival at the Kamo Shrine, having observed the decline of Kanetoki, the musician, ⁽⁴⁸⁾ she says,

Kanetoki played well even last year, but now his performance has deteriorated hopelessly; even though I did not know him personally, I felt a great sorrow and pity (aware) as I compared his decline to that which we must all endure. (49)

The recurrent symbolism of the diary, like that in Genji, is largely associated with the sense of aware. One night in the twelfth month, Murasaki lies sadly alone at night, and recites to herself a poem in which the sound of the wind represents her feelings of gloom as she realises that her own life is closing with the year:

It was the twenty-ninth day of the last month...
I lay thinking about how I had wandered on the paths
of dreams... The night was well advanced... Sadly
I recited to myself, 'The year and my life both draw
to a close; at the sound of the wind, how desolate
is my heart.' (50)

The theme of
Genji.

c) Analysis of
theme.

The underlying theme of Genji

may now be analysed in more
detail. This will pave the way
for a discussion of how Murasaki

projected this theme into the concrete symbols of language, events, setting, characters, and images. The analysis of a writer's total theme is almost bound to be artificial and, to some extent, misleading. For, unlike an abstract intellectual argument (which in most cases admits of division into certain causally related but clearly defined stages), an artistic visionary totality is, by definition, an emotional whole, a complex synthesis of the writer's patterns of experience, which are themselves based on a multitude of varied perceptions, and can often not be clearly analysed. While recognising this difficulty of analysis, we may detect two principal aspects of the central theme: first and foremost, there is the feeling of the total quality of this present life of the senses; secondly (and closely related), there is the desire to escape from it.

i) The aware-theme. The total quality of human life as reflected in Genji is one of aware. Limitations of space make it impossible to enter into an adequate etymological or semantic discussion of the word, which has since the earliest times played so important a part in Japanese literature and criticism.⁽⁵¹⁾ As is well known, aware was originally an exclamation, akin to such interjections as â, ana, aya, and wa;⁽⁵²⁾ it was used in connexion with any experience that strongly impressed the emotions, and was accordingly associated with both happy and unhappy feelings. Typical of its early uses is that in the Kagura performed in front of the Takamagahara no Iwato: "Aware, ana omoshiro, ana tanoshi."⁽⁵³⁾ Here the most suitable translation is simply a general interjection like "Oh!" or "Ah!" But such a vague use of aware is very seldom found in Genji. For, as Hisamatsu Senichi points out, the concept of aware, which was at first associated with any type of strong and sincere emotion, became increasingly specialised, so that by the time of works like the Heike Monogatari (late twelfth century), it applied almost exclusively to feelings of sadness and commiseration.⁽⁵⁴⁾ Hisamatsu also indicates that as the meaning of aware gradually became fixed, the phrase mono no aware, which at first simply signified the sensibility, the emotion, or (as Aston puts it) the "Ah-ness" of things,⁽⁵⁵⁾ came to refer specifically to a feeling for the sadness of this world, and to a sense of compassion for everything in it, both nature and man. Motoöri detected a corresponding evolution in the significance of mono no aware wo shiru. Originally this phrase meant "to be moved by all things that are moving" (kanzubeki koto ni atarite, kanzuru),⁽⁵⁶⁾ but as the strongest feelings that we experience in our

lives were thought to be those of sadness,⁽⁵⁷⁾ the meaning of mono no aware wo shiru became specifically to understand the melancholy and sadness of all things in this world, and to sympathise with the sufferings of other people and with the unhappiness of nature whereby these sufferings are symbolised.

Aware: an interjection.

This evolution of the aware-concept is revealed in microcosm in the underlying theme of Genji, as the following examples will shew. Occasionally aware is used as a simple interjection.⁽⁵⁸⁾ In Book 6, for example, Suetsumuhana's old waiting-women sit shivering in the unheated Palace, and exclaim, "Aware, samo samuki toshi kana."⁽⁵⁹⁾ In this case, aware ("Oh my!" "Oh dear!") refers as much to a physical as to an emotional condition, and would not appear to reveal any thematic significance.

Aware: the wonder of things.

The first important use of aware is in reference to a feeling for the beauty and wonder of the world. Here it means something like 'impressive' or 'awe-inspiring'; it is particularly associated with the pomp and splendour of court life, with its secular and religious ceremonies, with the wonderful beauties of nature, and with man's creation of beauty by means of art. In books like Kochô and Tokonatsu, which are dominated by the atmosphere of eiga, the magnificence of court life is constantly pictured in conjunction with descriptions of nature - most often of nature in the spring seasons - and with artistic events such as concerts, poetry contests, and perfume

competitions. (60) It is particularly in the course of such descriptions that aware is used in the sense of 'lovely', 'impressive', and 'wonderful'; very often, we shall see, it is close in meaning to such words and phrases as okashi, omoshiroshi, midokoro ari, and medetashi.

The scene which the Director of the Horse Guards describes in Book 2 is one of aware, and here, as we have seen (7: 62) the primary meaning of this word is not sadness, but wonder:

Kiku ito omoshiroku utsuroi-watarite, kaze ni
kioeru momiji no midare nado, aware to ge ni mietari.
In Book 14, the wonderful effect of the smoke in the evening sky is described as one of aware (NBT, I, p. 381) "Aware-narishi yû no kemuri..." In Book 28, aware refers to the strange and beautiful effect of the ribbons of mist in the storm-ravaged palace gardens. Here it is also associated with the sound of music (Op. cit., p. 660).

Mono no aware ni oboekeru mama ni, sô no koto
wo kaki-masaguri-tsutsu....

We have noticed (7: 77) Murasaki's reference to the beauty of the river at Uji in Book 47:

... kiri watareru sama, tokoro-gara no aware ôku
soite... iro-naru on-kokoro ni wa okashiku
oboshinasaru.

Again in Book 47, Kaoru and Ôigimi sit silently beside each other watching the strange beauties of the dawn (7: 12) "... sora no aware-naru wo morotomo ni mitamau." Finally, in Book 49, Niou is struck by the beauty (aware) of the autumn garden (7: 55).

... obana no... okashiku miyuru ni... yûkaze nao
aware-naru koro nari ka shi.

In all these examples, aware refers primarily to the beauty and wonder of things. But in almost every case, we may detect an undertone of sadness. As already suggested, (7:16) a feeling for the beauty of nature and of art (especially music) was in Japan almost invariably associated with a sense of melancholy. For the principal characters of Genji, their deep sensibility to every type of natural and artistic beauty was always tinged with a sense of the sad, dust-like quality of all things. Very often, it is precisely the sight of something beautiful that most poignantly awakens their sense of sorrow.⁽⁶¹⁾ These two aspects of aware are sometimes, particularly in the nature descriptions, so closely interconnected as to be virtually indistinguishable.

Aware: the sadness of things.

In most cases, however, aware in Genji refers definitely to a sense of the sadness of things, rather than to a feeling for their beauty. Later, various elements of Murasaki's pessimism will be examined; meanwhile a few scattered examples will be given of aware used in different associations (with nature, the seasons, places, death, love, and life itself), but always with the general sense of 'sad', 'gloomy', 'unhappy', 'sombre', 'painful', 'melancholy'. Here it is no longer used in conjunction with words like okashi and omoshiroshi, but instead with kokoro-bososhi, -asashi, -gurushi, -ushi, -yowashi, sabishi, kanashi, and natsukashi.

On the very first page of Genji, aware refers to Kiritsubo's increasing melancholy: "... kokoro-bosoge ni... aware-naru mono ni obôshite..."⁽⁶²⁾ The rainy autumn

evening during which Genji stands thinking about his dead wife, Aoi, is clearly sad rather than beautiful (4:30): "Shigure uchi-shite, mono aware-naru yukkata..." Again, in Book 19, aware is associated with the sorrows of bereavement (7: 68) "... kumo no usoku watareru ga... ito mono aware ni obosaru."

Aware is frequently used to describe the desolate gloom of Suetsumuhana's Palace. The following passage is typical (7: 56)

... ito aware ni sabishû are-madoeru ni... yama-zato no kokochi shite mono aware naru...

The depressing atmosphere at Uji was similarly described (7: 22) "Mine no yae-gumo omoi-yaru hedate ôku aware naru ni..."

When mono no aware is used in connexion with feelings of love, it refers to its sorrows, rather than its joys. This, according to Motoôri, is because the strongest feelings in love, as in all other types of human experience, are those of unhappiness.⁽⁶³⁾ In Book 10, Genji, realising that his relationship with Rokujô is drawing to an end, is overcome with a sense of aware and weeps bitterly:

... aware to oboshi-midaruru koto kagiri nashi.
... kokoro-yowaku nakitamainu. (64)

At the end of Book 3, the light-hearted Nokiba no Ôgi, because of a disappointment in love, is for the first time conscious of the aware of things (5: 77) "...zaretaru kokochi ni mono aware narubeshi."

In Book 12, the setting moon is evoked as a symbol of Genji's declining fortunes; here again aware clearly means 'sad' or 'gloomy', rather than 'strange' or 'wonderful' (7: 63) "Rei no tsuki no iri wa... aware nari." The gate-keeper's words in Book 20 move Genji with a profound sense of depression as he reflects how

quickly time has passed (7:71).

'Ikari no ito itaku sabinikereba, akazu.' to
uryôru wo, aware to kishimesu.

Sometimes aware will refer to a sorrowful feeling of nostalgia. Such is its use in a poem of Genji already quoted (7:46)

... Aware wo souru
Oshi no uki ne ka.

Kaoru, since his earliest youth is, we have seen, imbued with an unhappy sense of mono no aware, and this is shewn to be connected with his suspicions concerning his illegitimate birth (5:67)

... mi wo omoi-shiru kata arite, mono aware ni
nado mo arikereba...

Whenever Murasaki's characters use aware in their general comments on the world, it is to the sad (not the wonderful) quality of life that they refer. We have seen a typical use of this kind when the maids of Higekuro's household lie telling each other unhappy old tales, and muttering such remarks as "Aware no yo ya." (5:9). Genji, hearing of the old nun's death in Book 5, is overcome by a sense of life's impermanence: "... yo no naka no hakanasa mo aware ni..." (65)

Aware: sympathy.

Just as Murasaki's characters feel the aware of things, so they feel the aware of other people. The probable Buddhist-Taoist influence on this feeling of pity or sympathy has been suggested (8:8-10). It is largely the knowledge that they are all bound together by the same sad fate which inspires their sense of compassion (aware) for each other. These two aspects of aware - the feeling of sympathy and the sense of sadness - are

thus closely related.⁽⁶⁶⁾ The following examples illustrate the use of aware in the sense of 'pitiful' and 'pathetic'.

We have seen how the humorous characters are frequently shewn to be pathetic, and it has been suggested that this is one of the distinguishing marks of Murasaki's humour (5:54-5). In Book 6, the ridiculous Suetsumuhana suddenly appears to Genji as a pitiable figure (5:55) "Itôshiku aware nite, itodo isogi-idetamau." Genji's attentions to Prince Hitachi's daughter are indeed (after his initial curiosity and desire for novelty have worn off) motivated entirely by a feeling of pity. Were it not for her pathetic (aware) quality, he would long since have ceased seeing her: "... aware ni imijikute, mameyaka-naru sama ni, tsune ni on-zuretamau."⁽⁶⁷⁾

In all these cases, aware involves a relationship between two people - the 'object' who is shewn to be, in one way or another, pitiful, and the 'subject' who is, or should be, conscious of this pitiful quality.⁽⁶⁸⁾ It is accordingly often difficult to decide whether, in translation, the emphasis should be on the pathetic or the sympathetic person. While the quality of aware may be inherent in a person or a thing, it can, as Motoôri emphasises,⁽⁶⁹⁾ only be perceived by an emotionally sensitive person, that is, a mono no aware wo shiru hito. In Book 34, Genji perceives that Murasaki no Ue is suffering from the fear that he is growing tired of her:

Koto ni furete, kokoro-gurushiki mi-keshiki no,
shita ni wa onozukara moritsutsu miyuru wo, koto-
naku kechitamaeru mo, arigataku aware ni obosaru.⁽⁷⁰⁾

The last phrase means, "he realised that she was extremely unhappy" and at the same time "he felt extremely sorry for her". For Murasaki Shikibu, these two statements would here, I believe, have been almost identical in meaning.⁽⁷¹⁾

Aware: love.

In a wide sense, aware ni obosu means "to feel for someone." In the last examples, it refers primarily to an emotion of pity or sympathy. But in many cases, it comes to designate a feeling of love rather than of compassion. (It will be noticed that these two meanings are also contained in the English phrase.) It is almost always clear from the context whether aware means "love" or "pity"; the following examples illustrate its use with the former meaning. Motoöri insisted, as we have seen, (5:32) that the strongest feelings of aware are associated with love. There are, I believe, four principal reasons for this association, and these are significant for an understanding of Murasaki's central theme. First, mono no aware is, by general definition, the emotion or sensibility to things; since in all the kanabun literature of the Heian Period, love between man and woman is viewed as the strongest emotion (5:31), it is natural that to have a sense of mono no aware should mean, above all, to be capable of experiencing the emotions of love. Secondly, the sense of aware involves, as we have seen, a feeling for the beauty and wonder of the world. While this feeling is chiefly inspired by the beauties of art and nature, it may, in some cases, be aroused by another person who is viewed as a potential or actual object of love. Here aware is close in meaning to "admiration".⁽⁷²⁾ Thirdly, love in Genji is almost invariably connected with unhappiness; for, as we have seen (5:33), it almost always ends in the misery of separation or death or in the torments of jealousy, and even while it lasts, is, by the very nature of human life, subject to endless checks, worries, and disappointments. Now, at these moments when Murasaki's characters either

fail to attain the objects of their love, or having attained, lose them, they are more than ever conscious of the sad, transitory quality of all things, which is the primary aspect of the aware-theme in Genji (8:21). Finally, love in Genji is often inspired or reinforced by feelings of pity. This point should perhaps not be pressed, but it does seem that Genji's love, for instance, of Yûgao, Waka-Murasaki, and even Tamakatsura originated to a considerable extent in a sense of pity (aware) for their forlorn and unprotected state.

Thus, aware used in connexion with love has the general meaning of feeling deeply for someone, but, depending upon the individual situation, may involve specifically a sense of admiration, of sorrow, or of pity. We have already seen some examples of aware used in association with love to express sorrow (8:20). A few instances of its other uses will be given in the order of appearance. In Book 10, during his final night with Rokujô, Genji feels his old love for her reawakening (5:33):

Mata kokoro no naka ni, ika ni zo ya, kizu arite
omoi-kikoetamaishi ato, hata aware mo sametsutsu.

Similarly, when he is about to leave Akashi no Ue (Book 13), his love for her becomes stronger than ever before (5:33). Here feelings of both pity and admiration are involved in the sense of aware:

... arishi yori mo aware ni oboshite, ayashû mono
omoubeki mi ni mo arikeru kana to oboshi-midaru.

In Book 20, Murasaki explains that Asagao is by no means insensible to Genji's charms; but for various reasons she will not allow any real feelings of love to develop (5:78).

Ge ni hito no hodo no okashiki ni mo, aware
ni mo oboshishiranu ni wa aranedo...

In Book 23, Murasaki mentions that Genji does actually feel deeply for the women of his household: "Izure wo mo hodohodo ni tsukete, aware to oboshitari."⁽⁷³⁾ In Book 25, Tamakatsura, hoping to extricate herself from her strange relationship with Genji, begins to pay attention to the declarations of Sochi no Miya and her other admirers. In this case, aware does not refer to any profound feelings but simply to admiration for a woman's beauty:

... kono miya nado wa awarege ni kikoetamau toki wa, sukoshi mi-iretamau toki mo arikeri. (74)

At the end of Book 46, Kaoru secretly observes Ôigimi through a hole in the sôji, and is overcome with feelings of love. These feelings, it will be seen, involve not only a fascination (namamekashi) and a yearning (natsukashi) but that sense of sorrow (kokoro-gurushi) so often inherent in aware:

... kore wa natsukashû namamekite, awarege ni kokoro-gurushû oboyu. (75)

Unity of aware-theme.

The sense of aware expressed in Genji is of a specialised and complex nature. But while this underlying concept of the world reveals various aspects, while the feeling of aware may be aroused in Murasaki's characters by things so different as the smoke in the evening sky, the gloom of an isolated house, the pathos of an ugly woman, the charms of a potential lover, the realisation of time that has passed, and the agony of parting from the person one loves, these aspects are closely related. They combine to form what has been called a single emotional whole, a complex synthesis of the writer's patterns of experience. The total effect of the vision of human life reflected in Genji is one

of unity.

ii) The Buddhist theme.

The sense of aware in its varied manifestations, though certainly the most important aspect of the underlying theme in Genji, does not constitute the entire theme. For aware is always associated with mono - the things, the people, and the experiences of this material world. As Genji Monogatari (and Murasaki's life) advanced, there emerged increasingly a sense of the unreal, illusory quality of the outer world. This sense has been suggested to derive from a combination of personal experience with the influence of Buddhist and Taoist teachings. It is expressed towards the end of Murasaki's diary when she writes (Intro.: 18) "... subete yo no naka kotowaza shigeku ukimono ni haberikeri." Exactly the same concept is voiced in one of the last books of Genji by Kaoru who says (7:18) "... Subete nabete munawashiku omoitorubeki yo ni namu."

The idea of the world's unreality is reflected in the sustained symbolic imagery of dreams, and it is significant that the title of the last extant book should consist of a dream-image. Now this increasingly conspicuous notion of the phenomenal world as a vain texture of illusions is definitely not part of the sense of aware. It would seem, however, that the most important component of aware (the feeling for the sadness and evanescence of material things) contributed in large measure to the concept of their unreality. As, from beneath the superficial gaiety and brilliance of life, there emerged, for Murasaki and her characters, a sense of its fleeting and unhappy quality, they became ever more

receptive to the doctrine that the Universe itself was both transitory and unreal. At the same time, their primary goal ceased to be that of finding happiness in this world by means of aesthetic enjoyments or of human relationships, and became primarily one of escape. In emphasising the personal and emotional basis of Murasaki's novel, we must not overlook the importance of Buddhism in its total vision. While Genji is mainly concerned with shewing the aware of things in the world, it cannot, in my submission, be properly understood without recognising the existence of a second idea - that of renunciation, or escape from this world - an idea that goes beyond the knowledge of aware and reveals a profound religious influence.

3. Projection of theme into symbols.

Like most great creative writers, Murasaki does not express the various aspects

of her central theme by explicit statement, but by projecting them into concrete symbols. The sense of aware underlying her view of life is never overtly defined; but it constantly emerges in the characteristic language of her novel, in the thoughts and feelings of the characters, in the typical happenings, and in the images. The characters, happenings, and background details of Genji, realistic as they may be, must, as already suggested, often be viewed as standing for more than they are themselves. This is Hisamatsu's view when he writes of Genji,

It is not a simple representation of the everyday world, but an idealisation of this world; it shews the world of mono no aware. (76)

In other words, a large part of Murasaki's material, while taken from actual life, refers at the same time to a central idea or theme. It is, according to Hisamatsu, largely because of this symbolic quality of its subject-matter that Genji represents so great an advance over preceding uta, uta-monogatari, and nikki, which, he says, are based almost exclusively on the principle of realism (shajitsu) - of expressing faithfully the events of everyday aristocratic life.⁽⁷⁷⁾

It will now be indicated how Murasaki projected her central modes of experience (as defined in this chapter) into a world of fiction. This discussion, concerned as it is with the fundamental processes of Murasaki's style, will involve frequent references to previous opinions, arguments, and examples; it will to some extent be a summing-up of the principal conclusions reached so far in this study.

Projection of theme
into symbols.

a) Language.

At the end of Chapter 3,
various characteristics of
Murasaki's language were
summarised, and it was

suggested how great an advance it represented as a literary medium over that of previous fiction-writers. Many of the characteristics of the language in Genji can be related to its expression of a central theme. In the first place, the relative richness of her vocabulary and the flexibility and complexity of her sentence construction provided the necessary mechanical conditions for the expression of those complicated modes of experience that combined to form her visionary totality. The simple idiom of previous monogatari like Ise and Ochikubo was suited for the representation of uninvolved feelings and

for straightforward narrative. But the relatively plain, concise language of these earlier works was, it would seem, incapable of carrying a weight of complex experience such as we find in Genji. Characters like Kaoru and Ukifune, for instance, in whose intricate thoughts and speeches the novel's central theme is so often suggested, would have been impossible in a monogatari like Ochikubo with its direct and simple language.

A further linguistic characteristic of Genji is its emotional quality, which has been suggested to derive largely from the kanabun literary tradition of personal, subjective writing. The frequency of adjectives and adjectival phrases expressing emotions of melancholy and grief has been particularly stressed. We have, for example, noticed that compound adjectives formed with the noun kokoro (and hence referring to a person's emotions) almost invariably denote pain and sorrow. This is clearly related to the aware-theme; for, as we have seen, the most frequent meaning of mono no aware in Genji is "the sadness of things". Sorrowful thoughts, happenings, and images occupy an important part in the novel, and their satisfactory expression demanded an emotional, lyrical language whereby the feeling of aware might be accurately and sensitively described. Taketori, Utsubo, and Ochikubo all contain unhappy events, but the simple and often jejune language of these earlier works appears incapable of evoking the deep feelings we find in Murasaki's novel.

Finally, the sensuous, graphic quality of the language in Genji - largely absent, as we have seen, from earlier narrative works - appears to be related to one important aspect of the aware-theme which has been defined

as the feeling for the beauty and wonder of the physical world. The detailed depictions of settings in Genji lead very often to an understanding of the underlying atmosphere. In Chapter 3, Murasaki's careful description of the traditional kuruma-arasoï incident was compared with its superficial treatment in Ochikubo, and it was suggested that in Genji the incident was not in itself of primary importance, but rather, constituted the basis for the evocation of an atmosphere and for the analysis of a psychological relationship. Descriptions of nature and of other backgrounds in Ochikubo were incidental to the telling of a story; they were usually short and perfunctory. Murasaki was the first fiction-writer to use the full resources of a rich, descriptive language to evoke an underlying atmosphere.

Projection of theme
into symbols.

b) Characters.

i) Personification.

But on the whole it may be said that Murasaki's language did little more than provide the necessary mechanical condition for the expression

of a complex theme. Far more important in her style is the creation of a world of fiction in which this theme might vividly be represented. The main characters of Genji are all related to one or more aspects of its central theme. Motoöri has indicated that the writer's sympathies are invariably with those people in her novel who most strongly display a sincere sense of mono no aware. He goes so far as to insist that the morality of Genji is based exclusively on the criterion of aware, rather than on any conventional system of ethics:

The characters [in Genji] who are shewn as bad are all people who have no knowledge of aware; those who have a sense of aware are considered good... (78)

Establishing his argument on comparisons between such characters as Kôkiden Taigô on the one hand, and Fujitsubo, Oborozukiyo, and Utsusemi on the other, he concluded that, for Murasaki Shikibu, to be false meant to be insensible to the aware of things: "... ada naru wa, makoto ni wa, mono no aware shirazaru nari." (79) A very similar position is adopted by Hisamatsu. Referring to the Munasôshi, he writes:

The basis of judging a character is whether or not he fits into the ideal of mono no aware. (79a)

From these statements of Motoôri and Hisamatsu, it might appear that judgement and evaluation of character played a great part in Genji. But this is certainly not the case. Murasaki (and here, incidentally, we may recognise a further aspect which distinguishes her from previous authors of monogatari) seems to pay very little attention to the question of whether her characters were "good" or "bad". The only conspicuous character pictured in a consistently unfavourable light is Kôkiden, who belongs, as we have seen, to the tradition of the wicked stepmother. But she is a relatively shadowy figure, and before long disappears entirely from the book. In her creation of characters, Murasaki appears to have been far less interested in distinguishing between good and bad people - the words in their moral sense seem almost meaningless in Genji - than in revealing the different elements of her sense of the total quality of life. In so far as this sense was one of aware, Motoôri is right in saying that the most important aspect of Murasaki's principal characters was their realisation of mono no aware.

In the case of the first hero, this involves, in almost equal degrees, a feeling for the wonder of things and a growing knowledge of their sadness combined with a sense of pity for other people. The character of Hikaru Genji is, we have seen, two-sided. These two sides correspond approximately to the two chief aspects of the aware-concept: on the one hand, a fascination with this world and all its beauty, and with eiga, the pomp and ceremony of court life; on the other, a deep realisation of the world's impermanence and sadness. At the risk of some oversimplification, it may be suggested that Niou and Kaoru represent respectively these two central views of life. According to Onoe, the bitter rivalry between them can, in a way, be considered an exteriorisation of the split in Genji's own personality. Niou is ever fascinated with the wonders of nature and with the pleasures of love, an emotion which we have seen to be closely associated with that of aware. Kaoru, on the other hand, is shewn to have been imbued throughout his life with a sorrowful, almost morbid, sense of the evanescence of things, with "the feeling of the irreparable."⁽⁸⁰⁾ For him, mono no aware wo shiru referred overwhelmingly to a realisation of the world's sadness, rather than of its wonder. Indeed, his neurotic melancholy appears so strong as virtually to exclude that feeling of sympathy for others which was so characteristic of Hikaru Genji even in his most depressed moments. As Kaoru's unhappy sense of life's uncertainty increased year after year in consequence of his largely self-created disappointments and misfortunes, he experienced a growing desire to escape from this world of unhappy dreams. The theme of renunciation is expressed by Kaoru to a far greater extent than by any of the other major characters.

A study of the various important characters in Genji, especially of the female characters, will indicate that while they are often presented with an abundance of realistic psychological detail, they stand at the same time for certain general emotional conceptions related to the underlying theme. For example, in Tô no Chûjô we find primarily a sense of eiga, of pomp and ceremony; in Fujitsubo are represented the strongest feelings of aware associated with a passionate but immoral love; in Rokujô Miyasudokoro, it is the sense of misery arising from love and expressing itself in her morbid jealousy; in her daughter, is revealed a deep feeling for the beauty of the world, and specifically for the loveliness of autumn; a combined sense of the wonder and sadness of things is crystallised in the minor character of the Chûjô; in Hachi no Miya, it is almost entirely the theme of escape that is revealed; and Ukifune, like Kaoru, represents an advance from the theme of aware to that of renunciation.⁽⁸¹⁾

In most cases, the knowledge of aware is shewn as an ideal. But it must again be emphasised that it is not a moral or ethical ideal. In all Genji there is only one important character who approaches the status of a villain. But Kôkiden's actions are never really immoral or unethical, like those of her counterparts in Sumiyoshi and Ochikubo. Her only crime is to have attempted, on what seem to have been fairly justifiable moral grounds, to thwart the career of Genji, the seducer of her younger sister Oborozukiyo, the Emperor's intended wife. Now Genji is the symbol of the aware-concept in all its aspects, and in opposing him, Kôkiden was, as Motoôri insists, displaying that she had no sense

of mono no aware, that, in other words, she was insensible to the things which (for Murasaki Shikibu) mattered most in life. In no way can the supremacy of this emotional conception in the character-creation of Genji be more clearly revealed than by a comparison of Kôkiden with Fujitsubo Chûgû. Fujitsubo, according to almost any code of conventions, is an immoral person. But simply because of her knowledge of aware experienced so deeply in her illicit love for Genji, she towers far above the virtuous Kôkiden. As Motoôri says,

If characters like Fujitsubo no Chûgû were to be judged by the standards of conventional morality or from a Confucian outlook, they would appear even worse than Kôkiden Taigô. The fact that [Fujitsubo] is treated as one of the principal good characters, and that even a person like Kôkiden who is completely free from immoral actions is said to be extremely bad, shew that in the monogatari to be conscious of the aware of things was considered the chief good. (82)

Throughout Genji we find characters who are judged or compared on the basis of their sensitivity, rather than by any moral standards or because of any actual achievements. Thus in Book 47, Kaoru makes a mental comparison between Ôigimi and Naka no Kimi, and dwells on the fact that, despite her various merits, the younger sister is inferior in the delicacy of her emotions:

Kono kimi wa, kezayaka-naru kata ni, ima sukoshi ko-meki, ke-dôku owasuru mono kara, natsukashû nioi aru kokoro-zama zo, otoritamaerikeru to, koto ni furete oboyu. (83)

A feeling for the aware of things was, then, an essential quality for Murasaki's characters. In many ways, it appears analogous to that sense of melancholy and depression that was, as E.M.Forster points out, so important a mark of artistic, and even intellectual,

distinction in our Romantic period.⁽⁸⁴⁾ And like many Romanticist expressions of melancholy, the protestations in Murasaki's time concerning the feeling of the sadness of things and the consequent desire to renounce the world, appear very often to have been insincere and mechanical. Thus, it has been suggested that many of Genji's early remarks concerning his monastic ambitions derived largely from a fashionable world-weariness (ensei), rather than from any deep emotions (5:65-6). Motoöri emphasises Murasaki's distrust of people with mono no aware no shirigao who were constantly voicing their feelings.⁽⁸⁵⁾ She appears particularly to have resented people who detected a greater sense of aware in things than actually existed (mono no aware wo shiri-sugosu hito). It was, according to Motoöri, because insincere people so often expressed insincere feelings of aware that the principal characters in Genji were so reluctant to display their deepest emotions, and often retained these feelings within themselves; hence also the constant search of characters like Genji and Kaoru for some sympathetic person to whom they might communicate their emotions.⁽⁸⁶⁾

A final observation may be made concerning the theme of aware and renunciation as projected by Murasaki into her characters. In Genji, a deep and sincere sense of the emotion of things, and the consequent wish to abandon the world of sorrowful dreams, are limited to people of the upper classes. It is true that, by her method of selection, Murasaki largely confined her cast to people of aristocratic families, and that expressions of aware would therefore on the whole be bound to come from them. Nevertheless, there are occasional references to provincials and peasants. These people are shewn to be

virtually insensible to the beauties of art and nature; and, much as people like fishermen and old peasants might be expected to have a sense of life's uncertainty and sorrows, and even a certain degree of feeling for each other, Murasaki does not seem to consider that they can have any real knowledge of mono no aware.⁽⁸⁷⁾ The only instance in which members of the lower orders are shewn to take any interest in the aesthetic side of life is in Book 13 when the old peasants of Akashi listen to Genji playing the zither by the sea-shore. And this is said to be exceptional:

Nan tomo kiki-wakumajiki, kono mo kano mo no
sniwa-burui hito-domo mo, suzurowashikute, hama-
kaze wo hiki-ariku. (88)

The chief reason that only people of the upper classes are in Genji shewn to have a feeling for the aware of things and a desire to escape, is that such emotions are, as Motoöri points out, the mark, in fact the criterion, of yoki hito. And, to quote Dr. Waley,

... the 'accepted idea' which Murasaki embraces most unquestioningly is the belief that people of high family (yoki hito) were the only good people in any sense. (89)

Characters:

ii) Recurrent ideas
and feelings.

It has been suggested, in general terms, that the emotional conceptions represented by Murasaki's

main characters belong to the underlying theme of her novel. Examples may now be given of how the recurrent ideas and feelings they express are related to this theme.

Let us remind ourselves of two important aspects of Murasaki's style which have already been discussed. First,

she entered with more detail than any of her predecessors into the thoughts and feelings of her characters. This was due partly to the potentialities of her language, but mostly to her general technique of presentation which depended largely on the use of detail. Secondly, Murasaki's characters are frequently engaged in monologues (5:10-11). Examples were given in earlier chapters in which people like Genji, Kaoru, Hachi no Miya, and Akashi no Nyûdô enter into lengthy expositions of their own thoughts and feelings.⁽⁹⁰⁾ It was suggested that these talks belong more to some type of independent self-expression than to real conversation. The extraordinarily introspective quality of Murasaki's characters should also be emphasised. Not only Kaoru, whose proclivity to self-analysis is of a decidedly neurotic quality, but relatively normal people like Genji, Tamakatsura, and Asagao are constantly either thinking or speaking about the motives for what they have done in the past and about their possible future courses of action.⁽⁹¹⁾ These thoughts and feelings which Murasaki describes with such sensitive accuracy are frequently related to different aspects of the central theme.

Several examples have been mentioned in which Murasaki's characters refer to their feeling for the wonder of the world. Genji's constant fascination with natural and artistic beauty is one of the outstanding aspects of his character.⁽⁹²⁾ People like Suzaku, Murasaki, Akikonomu, Tô no Chûjô, Niou, and Ôigimi speak frequently about their love of nature and about their desire to share their feelings with some sympathetic person.⁽⁹³⁾ Almost every important character in Genji expresses at one time or another, in his thoughts, speeches.

or poems, a sense of the world's beauty, which has been defined as the first attribute of mono no aware wo shiru hito⁽⁹⁴⁾ The love of art, especially music, is also typical of the characters.⁽⁹⁵⁾ Many of them are shewn to be great painters, calligraphists, musicians, or dancers, and Hikaru Genji himself displays a consummate skill in almost every form of art (2:14). Accordingly, in their speeches they often enter into great detail concerning their feelings about such subjects as dancing, calligraphy, and literature, as well as about minor arts such as those of perfume-mixing, dressing, designing gardens, and presenting letters. Hachi no Miya's exposition of his ideas about music is typical (5:26), but scores of other similar examples could be cited.⁽⁹⁶⁾ Closely related to the love of art, is the fascination with the beauty of court ceremonies, religious and secular - with eiga, the luxurious splendour of aristocratic life - to which people like Genji so frequently refer.⁽⁹⁷⁾ Even in his most depressed period towards the end of his life, Genji continues to voice his aesthetic sentiments.⁽⁹⁸⁾

But beneath all these feelings is a constant realisation of the world's uncertainty, transitoriness, and sadness. The connexion between the sense of beauty and the sense of sadness has already been discussed. It has been suggested that both in nature and in art, to be beautiful very often meant to be sad. Especially in music, these two aspects of aware existed side by side.⁽⁹⁹⁾ It is primarily for this reason that the characters in Genji who have the deepest sense of mono no aware so often burst into tears at the sight or sound of something beautiful, whether it be some impressive aspect of nature, like the sight of Akashi Bay on a moonlit night (Book 13), or some splendid artistic accomplishment, such as Genji's dance

at the beginning of Book 7 when the Emperor himself cannot restrain his tears.

The poignant knowledge of life's evanescence and sadness is reflected throughout Genji in the thoughts, speeches and poems of Murasaki's characters. Often it leads to a type of carpe diem philosophy, as in one of Genji's final tanka (Book 41) where he exclaims that, since we do not know if we shall see the next spring, we must pluck each passing flower:

"Haru made no	("Who knows in winter if the
Inochi mo shirazu	spring time he shall see?
Yuki no uchi ni	Wait not for the blossom, but
Iro-zuku ume wo	take the budding spray and
Kyô kazashitemu."	wear it at your brow.")

It is the fleeting, uncertain quality of human life that most impresses Murasaki's characters with a sorrowful sense of aware. They are constantly referring to the world as ukiyo, sadame naki yo, tsune naki yo, hakanaki yo, kagiri aru yo, karisome no yo. In his poem to the Gods (Book 12), Genji exclaims that he is now leaving the transitory world:

Ukiyo woba
Ima zo wakaruru... (101)

In Book 13, he tells the old priest that ever since he left the capital he has been obsessed with the uncertainty of human life:

'Miyako hanareshi toki yori, yo no tsune naki
mo ajikinô... (102)

Later in the same book, Genji again reflects on the shortness and uncertainty of life: "... yo no tsune naki ni tsuketemo..."(103) Having returned from his exile, he is still imbued with a sense of the impermanence of all worldly things (Book 17): "Nao tsune naki mono ni yo wo oboshite..."(104) In Book 18, Genji expresses his thanks to the old nun for having renounced her monastic dwelling for her daughter's sake, and having returned to

the sorrows of this fleeting world:

'... on-sumika wo sutete, ukiyo ni kaeritamaeru kokorozashi asakarazu...' (105)

In Book 19, the Emperor Ryôzen, having been told of Prince Momozono's death, is overcome with a sense of the impermanence of all things. In a speech to Genji, he refers to his premonitions of an impending calamity:

... iyoiyo yo no naka no sawagashiki koto wo nageki-obôshitari... [Ryôzen] 'Yo wa tsukinuru ni ya aramu, mono kokoro-bosoku rei naranu kokochi nomi namu suru wo, ame no shita mo kaku nodoka naranu ni, yorozu awatadashiku namu...'

Frequently Genji and others will conclude their speeches with such remarks as "Tada ukimo", "Aware", or "Itoshiki koto arinubeki yo naru ni koso" having little direct connexion with what has gone before, but referring to their general sense of life's sadness.

In Book 21, Tô no Chûjô says that at the very best life is an unhappy thing, and that Genji is wise to devote himself as much as he does to pastimes like music:

'... Ge ni ajikinaki yo ni, kokoro no yuku waza wo shite koso, sugushihaberana-mahoshikere.' (107)

The idea that our lives may come to an end at any time is constantly in the minds of people who have a sense of aware. Thus, in Book 23, Genji tells Utsusemi:

'Obotsukanaki hi-kazu tsumoru oriori aredo, kokoro no naka wa okotarazu namu. Tada kagiri aru michi no wakare nomi koso ushirometakere. Inochi zo shiranu.' nado, natsukashiku notamau. (108)

In Book 42, Yûgiri refers to the melancholy sense of life's uncertainty inspired by the sight of old, deserted houses:

'Hito no ue nite, inishie no tameshi wo mi-kiku ni mo, ikeru kagiri no yo ni, kokoro wo todomete tsukuri-shimetaru hito no iei no, nagori naku uchi-suterarete, yo no ariai mo tsune naku miyuru wa, ito aware ni hakanasa shiraruru...' (109)

In Book 36, after Kashiwagi's untimely death, Ichijō Miyasudokoro attempts to comfort the widow; she urges Yūgiri to tell Ōchiba that life for everyone is full of loss and sorrow, and that we must endure it with as much fortitude as possible. The tone of resignation in her speech is typical of that of aware wo shiru hito at moments of death and tragedy:

'Aware-naru koto wa, sono tsune naki yo no saga ni koso wa. Imiji tote mo, mata tagui naki koto ni ya wa to, toshi tsumorinuru hito wa, shiite kokoro-zuyō samashihaberu wo, sara ni oboshi-iritaru sama no, ito yuyushiki made, shibashi mo tachi-okuretanaumajiki yo ni miehabereba, subete ito kokoro-ukarikeru mi no, ima made nagaraehaberite, kaku katagata ni hakanaki yo no sue no arisama wo, mitamae sugusubeki ni ya to...' (110)

A similar tone of resignation is later adopted by Yūgiri when he speaks to Ōchiba's mother about her daughter's grief (Book 42):

'Oboshi-nageku wa, yo no kotowari naredo, mata ito sa nomi wa ikaga. Yorozu no koto sarubeki ni koso wa haberumere. Sasuga ni kagiri aru yo ni namu.' (111)

References to the sad, transitory quality of life are particularly frequent in the speeches of people like Kaoru and Hachi no Miya who symbolise the dominant atmosphere of the second main part of Genji. In Book 45, Hachi no Miya discusses Kaoru with the Holy Teacher (Ajari). He says that the realisation of life's impermanence is usually the result of personal sorrows, as in his own case, but that there can be no such explanation for Kaoru's desire to renounce the world. (112)

In Book 47, Kaoru, having been told of Ōigimi's refusal to see him, reflects that it is her feeling of life's uncertainty, so similar to his own, that largely determines her attitude in this affair. (113)

As a rule, Murasaki's characters, in their thoughts

and speeches, refer to life in general as a sad and unpleasant thing; but often they emphasise the sadness of the present world. There are frequent references to sue no yo ("these latter days"). Appalled by the sorrowful aspect of the life they know, they nostalgically look back to what they believe must have been a happier past.⁽¹¹⁴⁾ We have seen how, in Book 49, Niou recalls the wonderful story of Lien Ch'eng-wu (5:13); he exclaims that the world has now become a sad, colourless place: "'Nanigoto mo asaku narinitaru yo wa mono ushi ya." Very often the relatively happy age to which the characters look back does not belong to remote antiquity, but to the near past or even the time of their own youths. For example, in Book 49, Michi ni Miya refers to the cultural decline at Court (5:26) "'Kono goro no yo wa ikaga narinitaramu...'

The old days are, as suggested, almost invariably remembered as being good.⁽¹¹⁵⁾ But the nostalgia of the characters in Genji is usually not based on any objective historical comparison of the past with the present; rather, it is a feeling of aware inspired by the knowledge of universal fragility and impermanence. A further reference to the general decline supposedly characteristic of the present time is found in Book 33 when Tô no Chûjô tells Yûgiri that he is a scholar such as one rarely finds in these latter days:

'Kimi wa, sue no yo ni wa amaru made, ame no shita no iusoku ni mono-shitamaumeru...' (116)

Every time that Mikaru Genji is mentioned in the second main part of the novel, there is an implication that things have in general declined since his death. We have, for example, noticed the old nun's speech to the Chûjô in Book 53 (6:39): "'...tadaima no yo ni, kono on-zoku zo mederaretamau naru...'"

Some examples have already been given in which the characters express their sense of sympathy for others. This sense, as we have seen, is closely connected with the knowledge of life's sadness and impermanence. Basically it is a feeling of pity for all who dwell in this sorrowful world. Though it is aroused most readily by people like Suetsumuhana and the Naishi whose pathetic quality is very obvious (5:54-5), it extends in the case of a deeply sympathetic person like Genji to almost everyone he knows (5:63). An interesting reference to this feeling of universal pity is found in Book 44 when the Himegimi sends the following poem to the love-sick Kurôdo. It is not only for the Kurôdo that she feels aware, but for all who inhabit this fleeting world:

"Aware tefu	("Not to one mortal only but to
<u>Tsune naranu yo no</u>	all that in this dark world
hitokoto mo	dwell, that [one] word [pity]
Ika-naru hito ni	I must accord.")
Kakuru mono zo wa."	

The idea of the world's unreal, cloudy quality derives to a large extent, it has been suggested, from the realisation of its impermanence. It emerges particularly in the last part of the novel in the conception of the principal characters and in their thoughts and speeches. Kaoru sums up this feeling when he tells Ben no Kimi,

'... subete yo no naka kotowazu shigeku ukimono
ni haberikeri.' (8:26)

It occurs frequently in the thoughts, speeches, and poems of the characters at moments of grief or shock, and is often represented by the imagery of dreams (7:19).

The notion of the physical world as being not only transient, but illusory leads directly to the idea of renunciation. Dr. Iwaki emphasises that the principal characters of Genji are for ever talking about their ambitions to retire from the world, but never realising

them.⁽¹¹⁸⁾ This is true of Genji, Tô no Chûjô, Kaoru, and Niou; however, almost all the chief women characters, including Fujitsubo, Murasaki no Ue, and Ukifune, do actually end their lives as nuns. In any case, so far as the statement of the central theme is concerned, the important consideration is not so much whether religious ambitions were fulfilled, as how they were expressed through the medium of the characters. In the following examples of such expressions, it will be seen that the desire to embrace a religious life is always motivated, not by any positive love of a monastic existence, but by the desire to escape, on the one hand, from personal difficulties, and on the other, from a world that has, both because of these difficulties and for other reasons, assumed an increasingly sad and meaningless aspect.

It has been suggested that many of Genji's religious protestations derive, to some extent, from conventional world-weariness, rather than from any sincere feelings on the subject. This is not to doubt his profound belief in Buddhism. His constant interest in religious ceremonies was certainly motivated by more than merely their aesthetic aspect, though the latter clearly played a great part. There can be no question of insincerity when, in Book 20, he prays to the Amida Buddha that after his death he may share the same lotus-flower with Fujitsubo:

... Amida-Hotoke wo kokoro ni kakete, nen-ji-tatematsuritamau. Onaji harasu ni to koso wa...⁽¹¹⁹⁾

Throughout his life, Genji, like the other principal characters, is shewn to be imbued with the Buddhist outlook on life and on human psychology as it was known in Heian Japan.⁽¹²⁰⁾ But his knowledge of life's sadness is, we have seen, ever balanced by a feeling for its beauty and wonder; for Genji, the ideal of renunciation

appears distant indeed. It is only towards the end that the desire to escape from the toils of a sad and transitory world seems really profound. In his speech to Suzaku, it is a sincere shame that he expresses at not having brought himself to renounce the fleeting life of the senses(5:66). Yet even after this, there are always obstacles (often of his own making) that prevent the realisation of his escape.

These obstacles, we have noticed, derive largely from the ties of love;⁽¹²¹⁾ they are never associated with feelings of social responsibility. Dr. Waley refers to "the conflict between [the claims of religion] and those of human affection" as being an important theme in Genji.⁽¹²²⁾ Now the two sides in this conflict can, in a way, be understood as representing the two aspects of the novel's theme - on the one hand, the sense of aware (reflected here in feelings of love), and on the other, the ideal of renunciation. It is hard to say on which side Murasaki's sympathies lay. On the whole, it would appear that in the Genji-sequence they were largely on the side of aware, and that in the course of the Kaoru-sequence (particularly in the Uji books) they moved in the direction of renunciation. Nevertheless, I certainly would agree with Dr. Waley when he writes,

... her attitude towards the claims of religion was not one of unquestioning acceptance. (123)

Even at the end of the novel, she appears to have had little sympathy for the "harsh monastic spirit", with its complete rejection of all the beauties and emotions (aware) of this world.

In the case of Kaoru, the sense of life's transience and sadness leads directly to a realisation of its unreality and to a desire for escape. This is expressed repeatedly in his thoughts and speeches. In Book 45, hearing of Hachi no Miya's religious career,

Kaoru realises that he too may similarly escape from the toils of this terrible world, even without actually becoming a priest:

... ware koso, yo no naka wo ito susamajiku
omoishirinagara... zoku nagara hijiri ni naritamau
kokoro no okite ya ika ni to, mimi todomete
kikitamau. (124)

Kaoru's thoughts are, from his earliest youth, directed on the life to come (ato no yo wo tadoru). His speech to the Sôzu in Book 54 concerning his religious ambitions is typical (3: 23). Frequently he expresses the idea that his Buddhist feelings make it impossible for him to take any real interest in the pleasures of this world. For instance, in Book 45, he tells the incredulous Niou that he himself looks beyond this present world, and therefore cannot entertain any real feelings of love:

'... Shibashi yo no naka ni kokoro todomeji to,
omoitamauru yô aru mi nite, naozari-goto mo
tsutsumashû haberu wo, kokoro nagara kanawanu
kokoro-tsuki somenaba, ôki ni omou ni tagaubeiki
koto namu haberubeki.' (125)

But these protestations notwithstanding, he repeatedly finds himself involved in emotional relationships, which, owing to his peculiar character, tend to be of the most complicated kind. At Ôigimi's death, Kaoru feels that this and the other attendant tragic events must have been devised by the Buddha himself to make him abandon this hateful world:

Ware mo Hotoke wo nen-zesasetamau koto kagiri
nashi. Yo no naka wo kotosara ni itoi-nanare ne to,
susumetamau Hotoke nado no, ito kaku imijiki mono
wa omowasetamau ni ya aramu. (126)

Yet, convinced as Kaoru is of the futility and irreparability of all things in this world, and though he is constantly overcome with the desire to renounce it altogether, we find him, until the very end, engaged in the vain search for happiness in the life of the senses. As Dr. Onoe points

out, one of the saddest elements in the theme of Genji lies in the difficulty of realising one's religious ambitions even after one has understood that they constitute the only possible solution to the pains of this life. (127)

The religious theme is expressed in the reflexions and words of almost all the important characters in the Kaoru-sequence. Thus, Hachi no Miya constantly refers to his determination to escape from the world, and in a speech already quoted (5:79), he declares that he will not be deterred even by his affection for his helpless daughters. In Book 48, Ben no Kimi tells Kaoru of her hatred for the world and all it contains; though she has achieved her ambitions of becoming a nun, she wishes that she could further escape from it by death:

'Itou ni haete nobi haberu inochi no tsuraku, mata ika ni seyo tote, uchi-sutesasetamaikemu to urameshiku, nabete no yo wo aboutamae-shizumu ni, tsumi mo ika ni fukaku haberamu.' (128)

Projection of theme
into symbols:

c) Background and
events.

The underlying views of life
expressed by Murasaki's
characters are, in large
measure, related to the

atmosphere of the society to which they belong, and to a certain recurrent events or patterns of action which occur sufficiently often in the course of the narrative sequence to suggest that they are significantly related to the central theme. It has been suggested that the Heian atmosphere may to a large extent have influenced Murasaki's sense of the quality of life as expressed in Genji (8: 6-8). It will now briefly be shewn how this

atmosphere emerges as the background of her novel. At the same time, some of the more typical event-patterns will be mentioned, and their connexion with the underlying theme indicated.

The atmosphere of the society in which most of Murasaki's characters lived was, on the one hand, that of kyôraku and eiga. The social atmosphere of beauty and luxury, which is carefully depicted throughout Genji (though especially in the middle books) exerted a great influence upon characters like Genji, Tô no Chûjô, and Niou (5:65). It is directly related to that aspect of the aware-theme which has been defined as the feeling for the wonder of the world. The atmosphere of eiga emerges in the frequent descriptions of court ceremonies and of artistic events. Almost every book contains one, and usually several, studies of secular and religious ceremonies, and of such functions as concerts, poetry contests, and perfume competitions. (129) As a rule, the principal characters are shewn to be participating in these events with the greatest enthusiasm, and frequently people like Genji, Yûgiri, Murasaki, and Akikonomu will discuss them at great length. This fascination with the atmosphere of eiga is shewn to derive, not from a desire for ostentation, but rather from a genuine love of beauty (8:37) Mr. Adams Beck writes,

Sei Shônagon and her friends possessed a religion - the true worship of beauty - beauty in every manifestation of nature and art... (130)

And Professor Sansom speaking of the atmosphere of the Heian court, goes so far as to say,

We might almost summarise by saying that religion became an art and art a religion. (131)

For Genji and his associates, court ceremonies, such as the New Years' Festivals, and Buddhist observances, like the Eight Readings of the Kokkekyô, were primarily artistic events. It appears that Murasaki's recurrent descriptions of such

events do not signify that she intended to produce a type of fictional court chronicle on the general lines of a work like Eiga Monogatari, or, as some writers have suggested, an elaborate history concerning the power and glory of the Fujiwara family;⁽¹³²⁾ rather, the frequent detailed descriptions of court and religious ceremonies, like the careful studies of nature and of art, were directly related to Murasaki's feeling for the beauty of the world.

But a far stronger feeling is that of its transience and sadness (8: 24).⁽¹³³⁾ To what extent is the deep pessimism of the characters in Genji related to the social setting and to the typical events in which they are involved?

In the first place, we are aware throughout the novel of vicissitudes of fortune which were bound to give rise to a sense of insecurity on the part, not only of those directly involved, but of observers, who came to realise the uncertainty of their own present prosperity (8: 7) Genji himself suffers a complete eclipse in Book 12: from being a popular and successful prince, he sinks almost overnight to the rank of an exile. Akashi no Byûdô, the son of a Great Minister, is, despite the promising beginnings of his career, relegated to an unenviable provincial post. And later, Hachi no Miya, the son of an Emperor, is completely ruined by the political intrigues of an opposing faction, and obliged to live his entire life in obscurity and relative poverty. Dr. Onoe emphasises the frequent change in political authority as one of the factors contributing towards the atmosphere of sadness and uncertainty in Genji.⁽¹³⁴⁾ The Emperors (Kiritsubo, Suzaku, Ryôzen, and the Kinjô) are all shewn to reign for only short periods, and the posts of Sesshō, Kampaku, Sadaijin, Udaijin, and others are constantly

changing hands. This insecurity of tenure corresponds to the actual situation in Heian Japan.⁽¹³⁵⁾ Behind the brilliance of court life in Genji, there is a general feeling of political instability. We are never told whether this feeling resulted primarily from social and economic conditions, or whether it derived from the prevalence of political intrigue. But, whatever its cause, the sense that all was not well in the state, emerges frequently in the course of Genji, and would appear to have had an important effect on the outlook of the characters. The Emperor Ryôzen's words to Genji concerning his fears over the uncertain conditions of the times ("... ame no shita mo kaku nodoka naranu ni, yorozu awatadashiku namu... are significant. Similarly, in Book 33, Genji tells Murasaki no Ue,

'...Subete ito sadame naki yo nareba, nanigoto mo omou mama nite, ikeru kagiri no yo wo sugusamashoshikeredo, nokorotamawamu sue no yo nado no, tatoshie naki otoroe nado wo sae, omoi-habakararureba.
(136)

Natural and other disasters also play a great part in creating the atmosphere of Genji. The storms, earthquakes, typhoons, fire, and epidemics to which Murasaki refers in her novel⁽¹³⁷⁾ combined to emphasise the pessimism of the characters.

But more than anything else it is the frequency of illness and death that determines their sense of the world as a sad and dust-like place. The theme of death is, we have seen, introduced in the opening book, and continues throughout the monogatari (5: 29). Death comes constantly to remind characters like Genji that the pleasures of this life are soon to draw to an end. The repeated loss of the people they admire and love casts an increasingly dark pall of sorrow over all their activities. This theme is closely related to that of

Buddhism: Genji, Kaoru, and others, appalled by the sorrows of this death-ridden world, aspire to an existence in which they will no longer suffer from the spectacle of decay and death.

That illness and death in Genji are frequently thought to be of primarily psychic rather than physical origin, in no way lessens their emotional effect on the survivors. On the contrary, the mental anguish that accompanies, and to a large extent causes, the sickness and death of people like Kiritsubo no Kôji, Asagao, Murasaki no Ue, and Ôigimi vastly increases the tragic effect of these events.⁽¹³⁾

The unhappy atmosphere in Genji also derives from the quality of the love relationships which it describes. This is not to say that Murasaki pictures love in itself as a sad emotion. But in practise it is, as we have seen, almost invariably associated with sorrow and in the end with tragedy. The principal love relationships described in Genji are, except for brief moments, marked by anguish. Sometimes this anguish derives from the immoral or socially unacceptable aspects of the affair (e.g. Genji-Fujitsubo, Genji-Oborozukiyo, Genji-Tamakatsura, Yûgiri-Kumoi, Yûgiri-Ochiba, Kashiwagi-Nyosan), sometimes from the illness and death of the loved person, often resulting largely from these very sorrows (e.g. Genji-Yûgao, Genji-Murasaki no Ue, Kaoru-Ôigimi). That love, the most powerful of all human emotions, should in Genji be so closely connected with unhappy events, is significant for the theme. We have observed a dualism in Murasaki's view of the world: its joys and wonders are ever balanced by its sorrows and tragedies. According to Iwaki, these two sides of the theme are revealed most clearly in Murasaki's treatment of love. Concerning Book 4, he says,

In her handling of Yûgao's life, more than anywhere else, Murasaki would seem to have condensed the entire atmosphere of Genji into a single book. The sweetness and bitterness of the night are materialised in a short space of time. (139)

In other words, the night spent together by Genji and Yûgao, which begins in the joys of love, and ends in the tragedy of death, represents an epitome of the dual quality of life in Genji.

Murasaki's characters frequently act in a manner contrary to all codes of established morality. The consequent retribution plays an important part in creating the unhappy atmosphere of Genji. This retribution is never of the supernatural kind in which some personal God inflicts condign punishment on the offender. Rather, in accordance with the doctrine of karma (akuin-akka), the suffering usually occurs automatically as a direct and natural result of the offence. To a large extent, indeed, the suffering consists of guilt-feelings. Genji and Kaoru are frequently consumed with a sense of remorse; with women like Oborozukiyo and Fujitsubo, the knowledge of their own guilt drives them to a renunciation of the world. On the whole, the characters of Genji are their own nemeses. Their self-inflicted retribution (ôhô) is, as Iwaki says, a weariness with life (ensei) and a desire to escape by suicide (jiketsu) or by taking the vows (rakushoku).⁽¹⁴⁰⁾ Sometimes, however, the retribution comes from the outside, as in the case of Rokujô's successive possessions of the women whom Genji loves. Concerning retribution in Genji and its relation to the underlying theme, Dr. Onoe writes,

Spirits appear to abduct people of beauty, to harass some people into taking the tonsure, and again to drive others to death by their curses. In a frenzied search for power, people ensnare their opponents, and at the same time inflict anguish

upon themselves. Even fiercer is the struggle for women, though here physical force is not employed. People achieve their unworthy aims, and then suffer the agonising nemesis for their guilt. Those who inflict the retribution die in agony, while the victims continue to live and suffer. (141)

It may be suggested that the various spirits appearing from time to time in Genji, particularly at moments of sickness and death when they act as agents of retribution, need not necessarily be viewed as supernatural (4:14). These spirits may, as Iwaki says, be considered a type of nervous emanation of the characters whose minds are consumed by the hatred and curses of their enemies. (142)

The pessimistic atmosphere of Genji would also appear to result from certain social and economic circumstances which tended to darken the lives of the characters. In the first place, the men are constantly hemmed in by social restrictions of one kind or another, which increase in proportion to their importance at Court. Circumscribed by the multitudinous trammels of convention, their time largely occupied with official ceremonies and functions, (143) always under the critical observation of their elders at Court, men like Genji, Kaoru, and Niou, despite their many privileges, had the greatest difficulty in conducting their private lives as they wished. Frequently they express the desire that they might be free to act like ordinary people; these expressions appear on the whole to be sincere. The position of women was very much worse, and their psychology was, as we have seen, largely based on that fear of the future resulting fundamentally from their social and economic situation. Their range of activity is far more restricted than that of men; constantly they are being observed and admonished, not only by their parents, but by the numerous old ladies-in-waiting whose chief pleasure seems to be to comment on the private

lives of their mistresses.⁽¹⁴⁴⁾ Women, too, seem much more susceptible than men to the consequences of other people's spite and jealousy. Thus, Kiritsubo no Kôji, Aoi, and Murasaki no Ue all sicken and die primarily because of the psychic effects of hatred and jealousy. The people in Genji very frequently refer to the unhappy position of women in a polygamous society. We have already seen Murasaki no Ue's thoughts on the subject (5:34). In Book 47, Kaoru discusses the situation of women in the world:

'Yo no naka wa totemo kakutemo, hitotsu-sama nite sugusu koto kataku namu haberu...' (145)

The sad position of women in this world corresponds to the inferior status which they are assigned in the future life according to Buddhism. In book 50, Ukifune's mother discusses with Naka no Kimi the various difficulties with which her daughter is faced, and ends by saying that the greatest misfortune of all is to have been born a woman. For women, whatever their class, have little chance in either this world or the next:

'...Takaki mo mijikaki mo onna to iu mono wa kakaru suji nite koso, kono yo, ato no yo made, kurushiki mi ni narihaberu nare to, omoitamaehabereba namu, itôshiku omoitamaehaberu...' (146)

It is because of these various handicaps that women in Genji so frequently realise those ideals of renunciation about which the men often do nothing but talk. In Book 50, Ukifune's mother tells Naka no Kimi that the only solution to the many obstacles confronting her daughter sometimes appear to be to put her in a convent (6:33). Naka no Kimi protests, pointing out that worldly troubles alone do not justify the adoption of a monastic life.⁽¹⁴⁷⁾

This brings us to the theme of escape as reflected in the recurrent events of Genji. Appalled by the vicissitudes

of the world, depressed by the numerous circumscriptions and material difficulties of their society, and rendered gloomy and pessimistic by constant disasters, by the sorrows of death, by the anguish associated with love, and by inner and outer retribution for the offences they have committed, Murasaki's characters are highly susceptible to the influence of Buddhism which taught that the life of the senses was inevitably one of suffering, and that the world itself was a transient, unreal place. Though Genji, Fujitsubo, Kaoru, Ukifune, and others are deeply sensitive to the beauties of nature and art, to the kyôraku and eiga of court life, and to that aspect of aware associated with the emotions of love, they realise increasingly that happiness cannot lie in any of these directions. Accordingly they turn more and more to the religion which taught that only by the elimination of desire may we find surcease from the suffering of existence. We have seen how Buddhist ideals are expressed in the speeches of the different characters, more particularly towards the end of the novel. But when it comes to the events, there is almost no detail concerning religious experience. It is true that Buddhist ceremonies and festivals, like the Hokekyô Hakkô, the Ninôe, the Kambutsu, and the Higan, are frequently described throughout the novel.⁽¹⁴⁸⁾ But so far as the theme is concerned, the chief interest in all these descriptions is on the aesthetic and exotic, rather than on the religious, side. The Buddhist services described in Genji are, on the whole, part of those numerous court functions that combine to produce the atmosphere of eiga. So also are the various public processions and pilgrimages to Buddhist shrines. Far more important for the religious theme are such events as Kaoru's recurrent disappearances

from the Capital to practice private devotions at Uji, Hachi no Miya's desertion of his daughters in order to escape the trammels of worldly affection, and most of all, the renunciation of the world by Fujitsubo, Ukifune, and others. But even here we find no details concerning the nature of the religious experience that these characters undergo in their escape from the world. It may be that Murasaki was herself not sufficiently familiar with this experience to venture on any careful description. Yet, however familiar she may have been, such description would have been impossible. For, as Dr. Waley writes,

...as far as a psychological change was involved [in Buddhism] it consisted... in the modification of consciousness - in the practice... of the self-trance called Dhyana. The experiences lived through in such states of trance were admittedly incapable of description, and when Kaoru goes off to 'visualise Buddha' [nembutsu] he merely vanishes, without it being possible for the author to connect these disappearances with the general current of the story. (14

Projection of theme
into symbols.

d) Symbolic imagery.

Finally, different aspects of the theme are reflected in the recurrent patterns of symbolic imagery. The relevant conclusion

of Chapter 7 may briefly be recapitulated. First, there are the images associated with the atmosphere of beauty, wonder, and eiga. These are particularly spring images; (150) among them are the song of the uguisu and the flowers of a spring garden. Perfume is often related imagistically to this aspect of the aware-theme; in many cases, the images of the moon and of music are used to suggest an atmosphere of weird beauty. But a far more important part of Murasaki's theme, and accordingly of her imagery, is that of the world's evanescence and sadness. Here the most characteristic

symbols are those associated with autumn. These symbols are used particularly in connexion with the sadness of death and the sorrows of love. The sense of life's uncertainty is most often expressed by the imagery of dew, which is also used as a metaphor to suggest tears and hence sorrow. Sometimes the evanescence of things is represented by the symbol of flowers, especially of the short-lived asagao. It is significant for the theme of Genji that flowers should at the same time be associated with the world's beauty and its transience (in the following passage with both omoshiroku and hakanage ni). In Book 49, Kaoru who, most of all the characters, is obsessed with the feeling of life's uncertainty, observes the asagao emerging in the dawn:

... tsune yori mo yagate madoromazu akashitamaeru
 ashita ni, kiri no magaki yori, hana no iroiro
omoshiroku mie-wataru naka ni, asagao no hakanage nite
 majiritaru wo, nao koto ni me tomaru kokochi shitamau.
 'Akuru ma sakite.' to ka, tsune naki yo ni mo nazuraur
 ga, kokoro-gurushiki nameri ka shi. Kōshi mo age-
 nagara, ito karisome ni uchi-fushitsutsu akashitamaeba
 kono hana no akuru hodo wo mo, tada hitori nomi zo
 mitamaikeru. (151)

Here Murasaki alludes to the tanka,

"Asagao wa	["Asagao, most transient of all
Tsune naki hana no	flowers, no sooner do your
Iro nare ya	petals open than you fade
<u>Akuru ma sakite</u>	and die."]
<u>Utsuroinikeri.</u> "	

The evanescence of all things leads to a feeling of their unreality. In the above example, where Kaoru alone has seen the asagao; which fade as soon as they have bloomed I am impressed by the feeling that the flowers are not only evanescent, but unreal. The theme of the world's illusory, unreal quality is chiefly expressed by the imagery of dreams, and the importance of this theme may

be assessed by the prominence of the image "the bridge of dreams", which represents life itself as Murasaki saw it towards the end of her novel.⁽¹⁵²⁾ The theme of renunciation or escape in religion is not represented by any sustained imagery; the idea of escape by suicide, however is frequently expressed by an image that reveals both symbolic and realistic content, namely, that of merging oneself with the waters.⁽¹⁵³⁾

4. Conclusions:
Originality in
Handling of Theme.

We have seen that, by her choice and presentation of characters, events, and images, and to a lesser extent, by the characteristics of her language, Murasaki succeeds in projecting into her imagined world of fiction a complex theme or view of life. Herein, according to our definition lies the very essence of great creative style. Now, the different aspects of Murasaki's theme are, as we have observed, by no means original. The view of life as sad and transitory is expressed not only in the writings of Po Chü-I and his contemporaries, but in almost all the kanabun literature prior to Genji. Utsubo Monogatari and other early works reveal the sense that the world is, at the same time, a wonderful and an unhappy place. Finally, the idea of escaping from the evanescent world of the senses by the elimination of desire is taken from the teachings of Buddhism. However, it is not the originality of a writer's specific ideas that determines the greatness of his style, but the manner in which he combines them into an individual vision of life or total theme which is then projected into a sustained universe of fiction. In this respect Murasaki is (judging from

extant works) without precedent. Genji Monogatari is the earliest work of prose narrative, at least in the Far East, in which we find what Dr. Murry defines as "perfect style", namely, complete crystallisation on every plane of the writer's characteristic sense of the quality of life - "in the first and fundamental creation of plot, in the realisation of the characters themselves, and in the language which they speak, or by which they are described."⁽¹⁵⁴⁾ Murasaki Shikibu appears to be the first writer in either Japan or China, to have achieved in a lengthy, realistic work of fiction the sustained expression of a total vision of life.

NOTES TO INTRODUCTION.

(pp. 1 - 4)

No.

1. Motoöri Norinaga Zenshû, VII, p. 469.
2. Viz. "Junkyo to wa tada teido no mondai ni sugimai."
Tezuka Noboru: G.M. no Moderu (K. to K., 1, no.2).
3. Ganrai sakusha no sei-ji mata wa kôsei ni oite, tasû no hitobito ni sambî-serare, shôyô-serare mono wa, junzen-taru dokusôteki no mono de wa nai. Ta to hanarete no dokusô wa, dekiru mono de wa nai ga, sono aji no yutaka no mono demo, sude ni sei-jin no me yori tôtekerareru. Tasû wo kiso to shite tatsu to iû no wa, kanarazu zensha no sôgô oyobi tôteitsu ni kuwaete ikubaku ka no dokusô wo orimazete aru mono de nakereba nakereba naranu. G.M. no, Makura no Sôshi yor mo haruka ni tasû no shôsansha wo yû suru no w sôgô, tôteitsu, dokusô no kôsaku no yue de aru t omou. Shitagatte mata, G.M. no shinka wa, so ni yotte kiwamerarerubeki mono to kangaeru. Onoe Hachirô: G.M. Kaidai (N.B.T., VI, p.3).
4. Kakaishô: the earliest well-known commentary on G.M.. It is a 20-volume work by Yotsutsuji Zensei (Yoshinari) written during the Jôji era (1362-1368) at the orders of Shôgun Ashikaga Yoshiakira. Most later critics made considerable use of the Kakaishô, though it is now known to contain many errors and distorted tradition
5. Ôkata kono junkyo to iu koto wa, tada tsukurinushi no kokoro no uchi ni aru koto nit kanarazushimo ato ni sore wo, kotogotoku kangaeatsubeki ni shi mo arazu. Subete, sayô no koto wa, ato ni atete ieba, nitaru koto mo aru mono naredo, so wa, onozuke ni koso are, sore ni katadori, kore ni yoreri nado iu suji wa, ôkata ataranu koto nari. Motoöri, op.cit., pp. 368 - 9.

Notes to Introduction continued. (pp. 4 - 7)No.

6. Tezuka, op.cit., (K. to K., I, no.1).
7. G.M. ga 'mono no aware' wo hyôgen shita mono de aru to in kangaekata wa, Motoôri ni yotte taterareta ga, kono mae ni, Keichû wa jûrai no junkyosetsu wo mondai ni sezu, geijutsuteki sakui to iû ten wo jûyôshi shite setsu wo dashita. (Kore wo yô suru ni, G.M. wa moderu wo yû shite iru ga, tadashi moderu jishin de w nai to iu koto ga dekiru.)
Ikeda Kikan: G.M. (N.B.D., pp. 974 - 998).
8. G. Wilson Knight: The Wheel of Fire, pp. 1 -
9. Onoe Hachirô: Utsubo Monogatari Kaidai (N.B.T., IV).
10. Motoôri, op. cit., p. 464.
11. Vid. inf., 5:82, etc.
12. Vid. Appendix 4.
13. ... et si l'hérédité n'est pas un vain mot, peut-être est-il permis de penser que cette ascendance ne fut étrangère ni aux instincts d'érudition, ni aux dons de poésie qui devaient s'unir chez Mouraçaki.
Revon, op. cit., p. 176.
14. e.g. the following poem in the traditional Chinese style. It consists of two balancing sections of eight characters each, of which each character in the first group corresponds to one in the second. The content would seem to be no more original than the form.
苦學寒夜紅淚霑襟
除日後草蒼天在眼
which roughly translated would be, "I study hard during the cold night and my sleeves are wet with tears; but future rewards are in my mind like the blue sky on the horizon."

Notes to Introduction continued.(pp. 7 - 9)No.

15. Some authorities (like Miura) mention four children: Nobunori, Nobumitsu, Jôsen, and Murasaki, the third of whom would, of course, have been a priest. In any case, Murasaki seems to have been the youngest and most precocious of Tametoki's offspring.
16. M.S. Nikki (N.B.T., III, p. 320).
17. 'Kuchi-oshû, onokogo nite mo taranu koso saiwai nakarikere.'
(op. cit., p. 320).
18. 1012, according to Dr. Waley, (op. cit., III, p. 15).
19. Such as the following: Miyako ni mo
Koishiki koto no
Ôkareba
Nao kono tabi wa
Ikamu to zo omou.
("As I now leave behind in the capital so many things that are dear to me, I feel that this time I shall die."
Word-plays on tabi and iku.)
20. Vid. R.K. Reischauer, op. cit., Pt. A, p. 318.
21. 974, according to the Dainihonshi; but Shika Shichiron gives 976-977.
22. e.g. J.M. Maki in Monumenta Nipponica, III, no.2, pp. 120 - 43.
23. They are not mentioned on a single occasion, though when Murasaki returned to her home in 1008, for instance, they cannot have been more than nine years old.
24. But Motoôri says that Tametoki was first Governor of Echigo, and subsequently transferred to Echizen.
(op. cit., p. 465.)
25. Shika Shichiron gives 1005 - 1006, but this seems rather too early.

Notes to Introduction continued. (pp. 9).No.

26. The writing of M.S. Nikki ostensibly started in the 7th. lunar month of 1008, and ended in the 1st. month of 1010. Tezuka indicates significant correlations between the Diary and Hotaru (Book.25), and notes the possibility that parts of M.S. Nikki may actually have been written in the Chōwa Period (1012 - 1016).
Tezuka Noboru: G.M. Chosaku no Jiki (K. to K., I, no.5).
27. Vid. Ikeda Kikan: Heian Jidai (Nihon Bungaku, no.12, pp. 1 - 67).
28. The lunar months according to the Japanese chronology correspond as a rule to the subsequent months in the Julian calendar. Ichijō's death occurred on the 22nd. day of the 6th. lunar month, which is equivalent to July 25th.
29. However, Dr. Waley asserts that Murasaki was actually outlived by her father, and that she therefore cannot have attained any great age. (Waley, op. cit., III, p. 30.)
30. Shika Shichiron: a famous Genji commentary published in 1703 by Andō Tameaki(ra). It is in seven volumes. Andō refuted many of the flagrantly incorrect traditions of the Kakaishō, such as that concerning the moonlight composition of G.M., but added mistakes of his own.
31. Dainihonshi: a great history of Japan in 243 volumes compiled by a group of scholars under the auspices of Mitsukuni, Prince of Mito, and completed about 1715. Andō, the author of Shika Shichiron, participated in this historical work at the request of Mitsukuni, and the theories it contains concerning G.M. are accordingly very similar to his own.

Notes to Introduction continued.(pp. 10 - 11)No.

32. Soô no Yume('The Chinese Emperor's Dream').
33. Tenjô Hanami ('The Imperial Flower-Viewing').
34. The fact that no poem in Murasaki Shikibu Kashû is dated later than 1015, combined with Tametoki's retirement in the following year, is certainly not sufficient to prove, as a recent reviewer suggests, that Murasaki died about 1016.
(J.M. Maki, op. cit.)
35. Kono taisho no sakusha no, seinen mo akiraka de naku, botsunen mo shirarenai no wa, bungei wo sonchô shitsutsu mo, nao sei-ji bannô de, kenkan yôshoku no hito wo jûshi-shite, bungei sakusha wo keibetsu-shita jidai no ichimen wo, yoku katatte iru to omou.
Onoe, op. cit., pp. 5 - 6.
36. Sei ne semble pas plus savante que les personnes avec qui elle s'entretient d'ordinaire...
Beaujard: Séi Shonagon, p. 350.
et vid. Waley: The Pillow-Book, p. 152.
37. For example, her diffident delays in answering Michinaga's poems.
(N.B.T., III, p. 324.)
38. In the Diary she describes herself thus:
Ito en ni hazukashiku, hito ni mienikuge ni, sobasobashiki sama shite, monogatari konomi, yoshimeki, utagachi ni hito wo hito tomo omowazu, netage ni miotosamu mono to namu...
(op. cit., p. 318.)
("Pretty yet shy, shrinking from sight, unsociable, fond of old tales, conceited, so wrapped up in poems that other people hardly exist, spitefully looking down on the whole world...")
We must not forget that this is the opinion which Murasaki believes others to hold about herself; yet undoubtedly it contains a certain measure of truth.

Notes to Introduction continued. (pp. 11 - 14)No.

39. Thus Tezuka suggests that in her portrayal of Hikaru Genji, Murasaki exteriorises her hopes for a perfect lover:
Murasaki Shikibu ga G.M. wo kaite, Genji ga dare yori mo mottomo yoku Murasaki no Ue wo aishitsuzukete iku koto wo kaita no mo, kamojo ga nichigoro kaku aritai to nozomu hitosuji no gan ga katachi to natte arawareta mono de arô. Tezuka Noboru: Gengo oyobi Nikki yori Mitaru Murasaki Shikibu (K. to K., II, no.4).
et vid. inf., 4:24 ff. re idealistic basis in Murasaki's choice of characters and events.
40. In the first 28 books of G.M., there are about 14 references.
It is interesting to note, in this connexion, that in Makura no Sôshi, Po Chü-I is the only Chinese poet whose name is mentioned more than once, and that, in fact, Sei Shônagon refers to him no less than nine times in the course of her work.
Even during [Po Chü-I's] lifetime his reputation had reached Japan, and great writers like Michizane were not ashamed to borrow from him. He is still held in high repute there, is the subject of a Nô play and has even become a kind of Shintô deity.
Waley: 170 Chinese Poems, p. 113.
(Po Chü-I, 772 - 846; Sugawara no Michizane, 845 - 903.)
41. Waley: Po Chü-I, pp. 212 - 3.
42. Sansom: Cultural History, p. 238.
43. M.S. Nikki, pp. 317 - 8.
44. Nyôbô atsumarite, 'Omae wa, kaku owasureba on-saiwai wa sukunaki nari. Najô onna ga manabumi wa yomu. Mukashi wa kyô yomu woda ni hito wa seishiki.' to...
(op. cit., p. 317).
("My attendants gather around me and say, 'If you go on like this, there won't be much happiness in store for you. Why do you read books in

Notes to Introduction continued. (pp. 14 - 16).No.

- 44 (contd.) Chinese characters? Formerly they used to prevent women even from reading sutras..."). et Aston, op. cit., p. 59.
45. M.S. Nikki, p. 321.
46. Op. cit., p. 320.
47. Viz. Shokunihongi (797), Nihônkôki (840), Shokunihonkôki (969), Montokujitsuroku (879), Ruijukokushi (892), Sandaijitsuroku (901),
48. The first collection of Chinese verse composed in Japan was the Kaifûsô (751). Sansom, op. cit. p. 530. The chief Chinese poetical anthology of the early Heian Period was the Ryôunshû (815 R.K. Reischauer, op. cit., Pt. A, p. 237. Murasaki was presumably acquainted with both these works, at least by name.
49. Many of the better-known poems are to be found in both the chokusenshû and the shikashû.
50. 922, 951, 995 - 8. The three chokusenshû are mentioned together in M.S. Nikki.
51. Florenz, op. cit., p. 208. Dr. Roggendorf similarly refers to the effect of Tsurayuki's style on later Heian prose works (Roggendorf, op. cit., p. 56, ff.).
52. It is not certain whether all of Utsubo was extant in Murasaki's day. Waley, op. cit., II, p. 15. Dr. Onoe considers that all of Utsubo was written by 986. Intro. to N.B.T. ed. Some of the following alternative titles call attention to the relatively tenuous distinction that seems to have been made between the genres of monogatari, nikki, and shû.
Ise - Zaigo Chûjô no Nikki
Taketori - Kaguyahime no Monogatari, Taketori S
Tabu no Mine no Shôshô - Takamitsu Nikki.
 et vid. inf., 2: 8.
53. M.S. Nikki, p. 295.

Notes to Introduction continued. (pp. 16 - 18).No.

54. In Book 25 (Hotaru), vid. App. 1, Motoöri gives a fairly exhaustive account of the various references to monogatari in the course of Murasaki's work.
Motoöri, op. cit., p. 472, ff.
55. Or Kônô no Shôshô Monogatari.
56. A further indication that the various lists of early monogatari which we possess are incomplete is that the same names are rarely repeated, as they would undoubtedly have been had there only been a small number of well-known fictional works in existence. Thus few of the monogatari to which Sei Shônagon refers are mentioned in G.M., which conversely has many we do not find in Makura no Sôshi.
57. Or Izumi Shikibu Monogatari. Vid. sup. note 52.
58. Many of the characters in Genji compose sôshi during their spare time. Thus in Suma, Hikaru Genji received a lengthy letter from Hanachirusato in the form of a sôshi; and in Akashi, he himself writes a sôshi for his own diversion, and subsequently sends it to Murasaki no Ue. On the whole, the sôshi would seem to have been a less deliberate and contrived form of writing than the nikki.
59. Waley, op. cit., II, p. 18.
60. ... subete yo no naka kotowaza shigeku ukimono ni haberikeri. Ika ni ima wa koto imashi-haberaji. Hito, to iu tomo kaku iu tomo, tada Amida Butsu ni tayumi naku kyô o naraihaberamu, yo no itôshiki koto wa, subete tsuyu bakari kokoro mo tomorazu nari nite habereba, hijiri ni naramu ni kedai-subeku mo haberazu.
M.S. Nikki, p. 321.
(N.B. In the Heian Period, the cult of the Amita Buddha was chiefly practised by the Tendai sect.)

Notes to Introduction continued. (pp. 18 - 19).

No.

61. Further Buddhist works mentioned by Genji commentators are: the T'ien t'ai kieou tsou tchouan (Tendaikusoden), the Mahâparinirvâna Sûtra (Daihatsunehangyô), the Madhyamâgama (Chuagongyô), the Suvarnaprabhasa Sutra (Konkomyo-kyô), the Bodhisattvapitika (Daijôbosatsuzô), the Saddharma-smrtyupasthâna Sûtra (Shôbônenjo-kyô), the Sûrangama Sûtra (Daibucchônyoraimitsuinshushôryogishobosatsusumangyôshuryogongyô), the Drumakinnararâjapari-prcchâ (Daijukinnaraôshomongyô), the T'ai tseu mou p'o king (Taishimokuhaku-kyô), the Mahâprajñâpâramitasâ Sûtra (Daichidoron), and the Mo ho tche kouan (Makashikan). Shimazu Hisamoto: G.M. Hyôron (Nihon Bungaku, no. 18, p. 38 ff.).
62. Waley, op. cit., II, p. 33; Sansom: Cultural History, p. 243.
63. Dr. Onoe summarises the point of view expressed in Kakaishô:
According to the tradition given in Kakaishô, Princess Senshi, the daughter of Emperor Murakami, and also known as the Daisain, asked Jôtômonin to recommend her an interesting sôshi, Empress Akiko realised that such tales as Taketori and Utsubo had lost some of their novelty, and asked Shikibu to write something new. The latter accordingly betook herself to Ishiyama Temple, and there spent the night praying for inspiration. It was the 15th night of the 8th. month, and the moon was shining on the lake. Murasaki received the inspiration she sought, and the outline of G.M. took shape in her mind. In order not to forget it, she took the scrolls of the Daihannyakyô from where they were placed in front of the main Buddha, and first of all wrote on them the two books Suma and Akashi. Accordingly we find the following sentence in the book Suma: 'She is writing this in memory of the 15th.' Later, as a penance, she herself wrote out sixteen volumes of the Daihannyakyô and dedicated them to the temple, where they are still supposed to be found.

Notes to Introduction continued. (pp. 19 - 20).No.

63. (contd.) Murasaki subsequently added other books to Suma until her work reached the length of 54 books, when she had a fair copy made by Gondainagon Yukinari. It was then presented to the Princess.
Onoe, op. cit., p. 8.
The venal Buddhist priests are ready to show visitors, for a pecuniary consideration, not only the spurious scrolls, but the Temple chamber in which she wrote and even the ink-slab she used.
Revon mentions some of the supposed Buddhist motivations:
Pour les uns, c'est sur la demande de la grande-vestale d'Ic , d sireuse de voir para tre un monogatari moins grossier que ceux qu'on avait lus jusqu'alors, que l'imp ratrice aurait pri  sa suivante de composer une oeuvre plus d licate et c'est par une contemplation fervente que cette derni re s'y serait pr par e, au temple d'Ishiyama.
D'autres pr tendent que la po tesse, fid le de la secte Tendai, aurait voulu montrer   ses contemporains la vanit  des choses humaines; en sorte que ses libres peintures n'auraient  t   tal es que pour d go ter les lecteurs.
Revon, op. cit., p. 178.
(Motoori's work on G.M. can perhaps be considered as having been inspired, to a large extent, by a reaction to such theories as these.)
64. Izure ni shite mo otto Nobutaka no shigo wa Shikibu no issh  wa fug  ni owatta. Koko ni moshiku shite, moyuru mune wo inori ni yotte oshishizumeta y  na sabishii akirame no issh  ga Shikibu no issh  de ari mata Genji goj yonj  wo ts jite minagiri afurete iru G.M. no kich  wo nasu mono de aru.
Tezuka, op. cit.
65. Otto Nobutaka ni shibetsu-shita sekiry , jinsei ni taisuru y sh , s  iu mono ga, Murasaki Shikibu no geijutsukateki kanj  wo shigekishite, kono daish setsu wo s saku-seshimeta mono to kangaerareru.
Ikeda: G.M. (N.B.D.).

Notes to Introduction continued. (pp. 20 - 21)No.

66. N.B.T., VI, p. 261. Vid. App. 1:2.
67. Basic artistic inspiration, however, must never be sought in the external facts of a writer's life; the most we can reliably say is that Genji resulted from the contact of a very favourable artistic intellectual, and emotional environment on a person of literary genius.
68. A brief analysis of these three references will show that none of them even suggests that the version or versions of G.M. that Kintô, Ichijô, and Michinaga had seen were complete; on the contrary, the first reference implies that in 1008 - 9 only the books as far as Suma or Akashi (Books 12 - 13) had been written:
1st. reference:
 Saemon no Kami, 'Anakoshi, kono watari ni Waka-Murasaki ya saburô.' to ukagaitamau. Genji ni kakarubeki hito mietamawanu ni, kano ue wa, maite ika de monoshitamawamu to kikiitari.
 M.S. Nikki, pp. 292 - 3.
 ("I expect little Murasaki must be around here somewhere," said the Captain of the Outer Palace Guards (Fujiwara no Kintô). 'There's no one he like Genji,' I thought, so what should Murasaki be doing in this place?")
 This incident occurred on the first day of the 12th. lunar month in 1008, in the course of a party given on the 50th. day after the birth of Empress Akiko's first child. Kintô's remark would seem to indicate: (a) that Murasaki Shikibu was the author of G.M., (b) that by this time the work had progressed at least beyond Aoi (Book 9), because the usual nomenclature for the heroine until the time of the consummation of her union with Genji (in Book 9) is Murasaki no Himegimi, (c) that the version seen by Kintô was incomplete, for if he had read the book in its entirety, he would undoubtedly not have said Waka-Murasaki, but Murasaki no Ue, her usual appellation after Suma and Akashi. In fact, Dr. Onoe suggests (op. cit., p. 12) that if Kintô had seen as far as Book 13, he might very well not have referred to Murasaki at all, but instead to Akashi - or

Notes to Introduction continued. (p. 21)No.

68 perhaps, it may be added, to Ukifune, had G.M.
(contd.) indeed been completed by this time as the
early commentators believed.

2nd. reference:

Uchi no Ue no, Genji no Monogatari hito ni
yomasetamaitsumu kikoshimeshikeru ni, 'Kono
hito wa Nihongi wo koso yomitamaubekere, makoto
ni zae arubeshi.' to notamawasekeru wo...
op. cit., p. 320.

("The Emperor [Ichijô] had someone read G.M.
to him and afterwards said, 'The person who
wrote this must have been reading the Chronicle
of Japan, and is no doubt very learned...'")
As Dr. Waley points out (op. cit., I, p. 29),
it is evident from the Emperor's remark that he
has just been listening to the first book of
G.M., which ends with a traditional alternative
explanation, reminiscent of early annals like
Nihongi.

3rd. reference:

Genji no Monogatari omae ni aru wo, tono no
goranjite, rei no suzurogoto-domo idekitaru
tsuide ni, ume no eda ni shikaretaru kami ni
kakasetamaeru. 'Sukimono to na ni shitatereba
miru hito no orade suguru wa araji to zo omou'
tamawasetareba, 'Hito ni mada orarenu mono wo
dare ka kono sukimono zo to wa kuchi narashikem
Op. cit., p. 324.

("His Excellency [Fujiwara no Michinaga] saw
G.M. lying about in the Empress' apartments.
He made his usual stupid jibes, and then handed
me a poem written on a piece of paper to which
he had attached a branch of plum-blossom: 'What
with these ardent tales of love, little can I
think that men have passed you by, as they
might this plum-tree's sour fruit.' And so
I answered: 'If no man has tasted, who can
say if the fruit is sour, or if the writer of
these tales herself can know such love?'"

(Word-play on sukimono.)

This reference to the amorous element of G.M.
does not necessarily imply that Michinaga had
seen any further than the discussion of women
in Book 2.

Notes to Introduction continued. (pp. 21 - 22).No.

69. Kinan, Kakaishô ni, Kankô no hajime ni dekite to kakase-tamaeru wa, korera no fumi ni yorite ni ya. Ikasama ni mo, Chôhō no matsu, Kankô no hajime, Shikibu yamomezumi nite, sato ni haberikeru tsurezure ni tsukuritaruka.
70. ...Yamato, Morokoshi, tomo ni sôbin-naru hito wa, nanigoto ni yorazu, fujitsu ni sono takumi wo nasu mono nareba, kono monogatari mo, omoi no hoka tayasukukeru mono narubeshi. Ato no hito, nibuki umaretsuki wo motte reisuru yue ni, kimyô fushigi no omoi wo nashite, Kanon no meijo, aruiwa chichi Tametoki ga chikara wo soe, aruiwa Midôdono no kahitsu nado, samazama no okusetsu wo môsumeri. Minna Shikibu wo shirazu, sho o kangauru ni orosoka nari to iubeshi.
71. ... G.M. wa, kakyo no toki kara kakihajimete, shizen made danzoku wa arinagara, kakitsuzukete mono to kangaeru. Nikki ni wa, miyazukai no ato wa, byôbû no ue ni kaita koto mo shiranu kao wo shite tôkai-shite ita ga, tsui ni Chûgû ni Hakufu wo hito no inu hima ni hisashiku mi-oshiemôshiageta to ieba, kono monogatari mo, 'hito mo sôrawanu mono no himahima ni' kakitsuzukete, sono kônen no goro made ni oyonda mono to iwarenu koto mo arumai. Onoe, op. cit., p. 13. ("... G.M. was started during the early period of Murasaki's widowhood, and continued until the time of her death. She says in her diary that after entering Court service she concealed her erudition, pretending not even to understand the inscriptions on screens. Finally she took to teaching the Empress Chinese poetry at great length when no one else was around. This novel was also probably continued at Court 'at those times when no one was present', and then pursued in subsequent years.")
72. Dô shite mo, kono yonhyakuji tsumari mo genkôyôshi ni shite, yaku nisensambyakumai ni agaru, senren-sareta daichojutsu ga sannen naishi gomen gurai de kansei-suru koto ga dekiyô. Sukunakutomo jûsûnen, aruiwa nijûnen zengo wo hiyashite iru mo de wa aru mai ka. Tezuka, op. cit., p. 35.

Notes to Introduction continued. (p. 23)No.

73. Viz. Faust (1774 - 1831, 57 years), Divinia Comedia (1292 - 1321, 29 years), Hakkenden (1810 - 1838, 28 years), Paradise Lost (1640 - 1667, 27 years), Hizakurige (1802 - 1824, 22 years). Tezuka conceded that David Copperfield was completed in a mere two years, but insists that it is in no way comparable stylistically to G.M., besides which it is an autobiographical novel which, he says, can be written more quickly than any other kind.
74. For instance, Miotsukushi (Book 14) mentions the ceremony of giving a sword to an Imperial Princess on her birthday, which first occurred in 1013; and the abdication of Emperor Suzaku in the same book, as a result of his eye-trouble definitely is related to Sanjô Tennô's resignation on this account in 1016, and probably also to the retirement of Kô-Ichijô in 1017.
75. Vid. inf. Chapters 4 and 6.

NOTES TO CHAPTER ONE.

(pp. 1 - 3)

No.

1. (Kanjô wo ushinatta, kokoro wo ushinatta tada katachi bakari wo jûshi suru ten wo (Murasaki ga) hinan shita... Amari keishikiteki ni torawarezu), kokoro to kotoba, naiyô to keishik to chôwa shita kyôchi wo risô to shite otta. Hisamatsu Senichi: Nihon Nungaku Hyôronshi, I, p. 219.
2. Objective values: not in the sense that the value is, in any way, independent of the reader, but because there would seem to be a certain consensus of valid opinion - "the right reader's experience of the work of art", as Mr. Richards puts it. This point of view is, of course, highly controversial, but its further discussion would be beyond the scope of the present study. On the whole, the following remarks concerning style would not seem to depend necessarily on Mr. Richards' views. I.A. Richards: Principles of Literary Criticism, pp. 205 - 206.
3. According to Mr. Richards, every impulse may be said to consist of a stimulus, a conscious or unconscious mental event or process (i.e. experience), and an act (overt, incipient, or imaginal).
4. For instance, Dr. Murry suggests that an exceedingly exact visual memory (and here memory should be considered as one type of experience) would, if anything, be a disadvantage for a writer, even where his gift was mainly descriptive. For a visual memory is indiscriminating, whereas the task of the descriptive writer is rapidly to convey to the reader an approximation of his own original emotional impression by means of recording some significant feature or image of what he has seen, rather than an exhaustive catalogue based upon a complete visual record. Needless to say, visual memory is quite distinct from the power of accumulating sensuous perceptions, which, as we shall see, is an absolute essential.

Notes to Chapter 1 continued. (pp. 3 - 8)No.

- 4 (contd.) if the writer is to give effective expression to his experiences.
Middleton Murry: The Problem of Style, p. 92 et passim.
5. Richards, op. cit., p. 181.
6. Mr. Knight's phrase 'visionary totality', applied as it does in each case to an entire play or novel, is clearly a broader term than the others here mentioned. Nevertheless, in so far as this 'visionary totality' presupposes a process of unification or pattern-forming, it would seem to involve a theory of artistic creation related to that (in the present chapter) which seeks to explain the basis of writing in terms of modes or patterns of experience.
7. Middleton Murry: Countries of the Mind, p. 247.
8. Richards, op. cit., p. 235.
9. Thus, the preoccupation with the principle of Evil, which underlies the action, personification, imagery, atmosphere, and thought of Macbeth, is the play's underlying theme or 'visionary totality'.
10. Murry: The Problem of Style, p. 31.
11. Vid. inf. 4:19.
12. Quoted by Walter Allen: Writers on Writing, p. 2.
13. Richards, op. cit., p. 236.
14. Yamazato no
Inaba no kaze ni
Nezame shite
Yo fukaku shika no
Koe wo kiku kana.
Shinkokinshû, V.

Notes to Chapter 1 continued. (pp. 9 - 16)No.

15. Vid. Chap. 8: passim.
16. Murry, op. cit., p. 98.
17. Quoted by Allen, op. cit., p. 183.
18. Quoted by Murry, op. cit., p. 79.
19. Stendhal's use of thought to cover every type of experience (not only ratiocination, but intuition, conviction, perception, and accompanying emotions) is similar to Flaubert's use of idea.
20. Iro miede
Utsurou mono wa
Yo no naka no
Hito no kokoro no
Hana ni zo arikeru.
Kokinshû, XV.
21. Murry, op. cit., p. 13.
22. Biographia Literaria (Everyman's Library), p. 8
23. Op. cit., p. 107.
24. Vid. Murry, op. cit., p. 86.
25. Op. cit., p. 35.
26. In discussing the connection between imagery and the development of language, Professor Urbain writes:
Metaphor is the primary law of speech construction, and of the discovery and expression of meaning through language... The fact that a sign can intend one thing without ceasing to intend another, that indeed the very condition of its being an expressive sign for the second is that it is also a sign for the first, is precisely what makes language an instrument of knowing. This 'accumulated intention' of words is the fruitful source of ambiguity, but it is also the source of that analogous prediction, through which alone the symbolic

Notes to Chapter 1 continued. (pp. 16 - 18).

No.

26. power of language comes into being.
(contd.) Urbain: Language and Reality, pp. 122 - 123.
27. Wilson Knight: The Wheel of Fire, p 3 and 16.

NOTES TO CHAPTER TWO

(pp. 1 - 3)

No.

1. Frederick Dickins: Primitive and Medieval Japanese Texts, I, p. 316.
2. Vid. sup., Intro.: 13, et inf., 7:8-10.
3. In this connexion, it is interesting to compare the subordinate position of fictional works in China with their important rôle in Japan. The difference is well evidenced by the fact that chuan chi and shiao shuo were originally derogatory terms applied by Confucian traditionalists to fiction; the corresponding genre, monogatari, has, on the other hand, always figured among the glories of Japanese literature.
Works of fiction par excellence are not admitted by the Chinese to form part of their national literature.
A. Wylie: Notes on Chinese Literature, p. 201.
4. Joseph Roggendorf: Heian Literature with Special Reference to the Uta-Monogatari, pp. 9-1
5. Motoöri, op. cit., p. 482.
N.B.T., VI, p. 622.
6. Viz. Dr. Waley's remark concerning the Ch'ang Hên Kê:
The work is skilful and elegant in the extreme, but too completely artificial and 'exterior' in its treatment to be deeply moving.
Waley: Po Chü-I, pp. 44-45.
7. Sed vid. inf., 5:1-11 for the probable influence of the chronicles on Murasaki's telling-method.
8. The Kojiki also provides most of the mythological images used in G.M. Vid. inf., 5:14-15

Notes to Chapter 2 continued. (pp. 3 - 4)No.

9.

Roggendorf, op. cit., p. 15.

The language in which, since the days of Norina, the 'Kojiki' is read, is simple and unadorned and no attempt is made to emulate the example of Chinese historiography. That is not the case with the 'Nihongi' which depends on the style and mannerisms of the Han-shû, the Szê-ki and other Chinese chronicles to such an extent that it can hardly be said to belong to Japanese literature at all.

Concerning Chinese influence on the style of the Shoku-Nihongi, Professor Sansom writes, It is ... written in Chinese except for a number of imperial edicts, which are recorded phonetically and so provide us with probably the most ancient specimens extant of prose writing in pure Japanese. But even these documents reveal traces of Chinese influence, and thus furnish one more example of the penetration of Chinese thought and the Chinese language...

Sansom: Cultural History, pp. 138 - 9.

10.

Professor Sansom emphasises the distinction between the Chinese system of logographs and the system adopted by the Japanese, which was closer to one of real ideograms. The fact that the Chinese characters represented words rather than ideas was clearly one of the factors limiting their adaptability as symbols for anything but phonetic representation of Japanese. For one word could, and often did, have multiple meanings, all of which were represented by a single character. The solution in Japan was to allot a variety of pronunciations to the same character, depending on the exact idea that it was meant to represent. Therefore, so long as there were no phonetic indications as to which particular pronunciation was intended in a certain situation, the Chinese character system was, or the whole, bound to be most ineffective for the recording of native Japanese literature. This ineffectiveness was, of course, aggravated by the extreme structural differences of the two languages.

Sansom: Historical Grammar of Japanese, p.2, ff

Notes to Chapter 2 continued. (pp. 5 - 6).No.

11. But it should be stressed that a considerable proportion of the readings in Motoöri's reconstruction of the Kojiki are conjectural. Vid. Sansom, op. cit., p. 17.
12. Dr. Karl Florenz: Geschichte der Japanischen Litteratur, p. 67.
 The noritö and semmyö, though not Chinese in form, are written in a very particular high-flow language, and can have had no real influence on the style of the monogatari.
 Note Sansom, op. cit., p. 24:
 ... all external and internal evidence tends to show that [the Norito] are remarkably free from Chinese influence, whether as to substance or to language.
 Professor Revon stresses the importance of the 'magical' quality of the noritö on their actual style.
 Revon: Les Anciens Rituels du Shinntö considérés comme formules magiques, Oxford, 1908.
 Dr. Roggendorf writes,
 ...the flamboyance of style peculiar to the 'Norito' ... as a whole... has not exerted any influence on the subsequent development of Japanese literature.
 Roggendorf, op. cit., p. 12.
 Et vid. Hashimoto Shinkichi: Kokugogaku Gairon (in Nihon Bungaku, 1933), I, p. 62.
13. Sansom: Cultural History, p. 237.
14. All the official anthologies compiled in the first half of the ninth century were written exclusively in Chinese, and based on Chinese models.
 Vid. Roggendorf, op. cit., p. 120.
15. Vid. Wylie, loc. cit.
16. The following opinions of Professor Ikeda are developed in K. to K., VII, n.4, pp. 39 - 72.

Notes to Chapter 2 continued. (p. 6)No.

17. The difference in approach between kabungaku and kanabungaku can, he says, be represented by a comparison of two characteristic genres - on the one hand, the kanshibon, derived directly from China, written in a stereotyped, supposedly pure Chinese style, expressing thoughts and feelings largely of Chinese origin; on the other, the sōshi, indigenous collections of notes and jottings about the details of nature and the intimate emotions experienced by the writer.
18. Dr. Florenz observes that all three poetic anthologies belonging to Emperor Saga's reign - the Ryōunshū (814), the Bunkashūreishū (818), and the Keikokushū (827) - contained contributions by women. He insists that Chinese literary style had an important effect on women writers, and hence on all kanabun literature of the Heian Period:
 Das Abfassen chinesischer Essays durch die Frauen hat übrigens für die Nationalliteratur eine nicht gering zu schätzende Bedeutung, so wenig Wert auch diese Produkte an und für sich gehabt haben mögen. Denn die vollendete klassische japanische Prosa des elften Jahrhunderts in den Werken einer Murasaki Shikibu, Sei Shōnagon usw. ist auf der Grundlage einer intimen Vertrautheit mit dem chinesischen Essayistenstil entstanden und von diesem ebensowenig loszulösen wie unsere klassische deutsche Prosa von der griechisch-römischen.
 Florenz: Geschichte der Japanischen Literatur, p. 130.
 But Florenz's theory concerning the intimate connexion between women and Chinese studies would hardly seem to be supported by what we know of feminine education in the Heian Period.
19. Viz. N.B.T., VI, p. 508, VII, p. 363.
 Et vid. Roggendorf, op. cit., pp. 127 - 8.
20. N.B.T., III, p. 316.

Notes to Chapter 2 continued. (pp. 7 - 9)No.

21. Une chose est certaine, c'est que la littérature proprement japonaise des dernières années du xe. siècle et du commencement du xie. fut une littérature féminine.
André Beaujard: Séi Shônagon, p. 140.
22. While tradition attributes the choice of the 47 hiragana signs to Kôbô Daishi (d.835), there can be little doubt that their introduction was actually the result of a long period of selection and standardisation.
The first extant text in which they are used is that of the Kokinshû no Jo. (922).
23. Sansom, op. cit., p. 137.
24. Vid. Miyamori Asatarô: An Anthology of Japanese Poems, p. 21.
25. Ima no yo no naka, iro ni tsuki, hito no kokoro hana ni narinikeru yori, ada naru uta, hakanaki koto nomi idekureba, iro-gonomi no ie ni, umoreg no hito shirenu koto to narite, mame naru tokoro ni wa, hana susuki honi-idasubeki koto ni mo arazu narinitari.
Yoshizawa: Kokufû-Ankoku Jidai (in Nihon Bungaku 1932).
26. Ideda, op. cit.
27. According to Fujita, all the great Heian monogatari are actually autobiographical novels, deriving originally from Ise Monogatari. We shall see that, in the case of Genji, this point of view requires considerable qualification.
Fujita Tokutarô: Heianchô Monogatari Bungaku no Jijô-shôsetsu-teki Hattatsu (in Nihon Bungaku 1932), x, p. 5.
28. Ikeda: Heian Jidai, Pt. II, p. 4.
29. Ikeda, op. cit., Pt. I, p. 7, translation by Roggendorf, op. cit., p. 28.
The fairly general use of the term 'classical' to describe the literature of the Heian period seems confusing. 'Classical' could just as

Notes to Chapter 2 continued. (pp. 9 - 12)No.

29. well, if not better, be applied to the literature (contd.) of the Manyôshû period. Moreover, since the term implies conformity to the principles and characteristics of some anterior literature that has been established as a formal standard (in this case, presumably Chinese literature) it would definitely appear inapplicable to the kanabungaku of the Heian period, except in the popular sense of 'good' or 'excellent'. The genuinely classical works of the Heian period were not the nikki or monogatari, but the writings in kambun that were based strictly upon Chinese models; in distinction to these, the kanabungaku works must be considered romanti-
30. The classical Japanese prose was not far removed from current speech, the Sinico-Japanese prose was, in its most rigid forms, a purely literary medium.
Sansom, op. cit., p. 57.
31. Tôji no monogatari-bun wa, kaiwa-bun, shôsoku-bun to tomo ni, tôji no kôgo wo kichô to shita bunshu de aru.
Ikeda, op. cit., p. 64.
32. Vid. inf., 3:3.
34. As Professor Yoshizawa says,
The purely Japanese education of the women and the preponderant position which they acquired in society brought it about that men had to practise the tanka if they wished to communicate with them according to the standards of etiquette which gradually evolved. For them the tanka was not only an elegant pastime; it almost became a necessity of life.
Yoshizawa, op. cit., p. 5, translation by Roggendorf, op. cit., p. 25.
35. Yamato-uta wa hito no kokoro wo tane to shite, yorozu no koto no ha to zo narerikeru.
36. Ikeda, K. to K., VII, No.4, p. 6.

Notes to Chapter 2 continued. (pp. 13 - 16)

No.

37. Waley: The Pillow-Book of Sei Shônagon, pp. 9-1
38. S.H.Wainwright: The Appreciation of Nature in Japanese Poetry (in T.A.S.J., 1935).
39. We do not distinguish in this discussion between 'nature' and 'the beauty of nature'. This lack of distinction seems to be justified by the attitude of the Japanese poets, who, viewing all nature, almost by definition, as being beautiful, seek, in each case, to identify the specific type of beauty.
40. Scholars have often indicated that symbolism takes the place in Japanese poetry which personification occupies in Greek literature. For a discussion of the rôle of imagery in early Japanese literature, vid. inf., 7:4-8.
41. Hisamatsu Senichi: Nihon Bungaku Hyôronshi, I, p. 207.
42. Waley, op. cit., p. 13.
We would agree with Mr. Adams Beck that the religion of the times was the "true worship of beauty - beauty in every manifestation of nature and art..." Of these manifestations, calligraphy appears to have been the most important.
Kobayashi: The Sketch book of the Lady Sei Shônagon, p.12.
43. Hikaru Genji is, in a sense, an ideal, like Il Cortegiano of Baldassare Castiglione.
Vid. inf., 4:22.
- 43a. P.T.O.
44. Ikeda, op. cit., p. 4, et vid. chart 2: 9 sup.
45. Vid. sup., Intro.: 5.
46. N.B.T., VI, p. 431.

43a.

For Murasaki Shikibu, a feeling for the beauty of the world was one of the principal attributes of a mono no aware shiru hito, vid. inf. 8:18-19 and 32.

Notes to Chapter 2 continued. (p. 16)No.

47. Vid. Ikeda, op. cit., p. 6; Roggendorf, op. cit., p. 68.
 Dr. Roggendorf indicates that the archaic simplicity which characterises some of the language in Taketori is only displayed in the more descriptive passages.
 When it comes to dialogue and the more vivid narrative which connects them, the language manifests traces of a development later than the Ise.
 This is particularly evident from the differentiation of function in the use of such a verbal suffix as -keri. -keri was used almost indiscriminately in Ise, but in Taketori is reserved for denoting the past tense. The editors of a recent anthology suggest a further possible influence of Ise upon Taketori:
The structure of [Taketori Monogatari], consisting as it does of independent short tales each ending with a waka, shows a close relationship with the contemporary uta-monogatari.
Kokusai Bunka Shinkokai: Introduction to Classical Japanese Literature, p. 36.
48. Vid. Ikeda: Heian Jidai, Pt. I, p. 28; Dickin op. cit., I, p. 319.
 This point of view concerning the relatively advanced date of Taketori was first presented by Motoöri:
Taketori Monogatari wa dare ka itsu no dai ni tsukureri to wa sadaka ni shiranedomo itaku furuki mono to mo miezu. Engi yori yunokata no mono to mietaru.
 Motoöri:
 Ikeda bases his chronology on a distinction between the traditional content (naiyô) of Taketori and its relatively modern form (keishiki)
Ikeda, op. cit., Pt. II, p. 6.
49. Roggendorf, op. cit., p. 54.
 In all probability, therefore, a great many of the anecdotes as contained in the modern version of the Ise Monogatari were completed by Narihira and thus existed in something like their present form before 880. Later compilers, probably

Notes to Chapter 2 continued. (pp. 16 - 17)No.

49. members of his family, certainly added to them, (contd.) but their contributions and additions were fashioned on the model set by Narihira. This process must, by the beginning of the Engi Period have been reaching the end of its first phase, and an Ise Monogatari, called thus or Ise no Monogatari, Zaigo no Monogatari, or Zaigo chûjô no Nikki, but probably not Narihira-shû, must then have been in circulation.

Though it is obviously impossible to ascribe even approximate dates for these works, a conjectural chronology such as the following may be of some use in suggesting their historical order:

1. Taketori Monogatari, a tale based on ancient native and foreign traditions, is written in a jun-kambun version, (non-extant), c. 810-820,
2. a portion of the prose-connected waka contained in the present version of Ise Monogatari is completed, and is the earliest prose work in kanabun, (non-extant), c. 870 - 880,
3. Taketori Monogatari is re-written in kanabun and this version, which is represented by the oldest extant manuscript of any monogatari, supersedes the original jun-kambun form, (extant), c. 920 - 930,
4. the 9th. century form of Ise Monogatari, which was probably a kashû of Narihira's work, interwoven with hashigaki, has developed into the genuine uta-monogatari which is now extant, (extant), c. 920-930.

50. Roggendorf, op. cit., p. 65.
and Ikeda writes:
If Taketori Monogatari had been called the ancestor of the monogatari, that may apply to its contents, but as for the literary style, Ise Monogatari is by far the oldest.
Ikeda, op. cit., Pt. II, p. 6, trans. by Roggendorf, op. cit., p. 55.

51. Kokusai, op. cit., p. 60.
We can scarcely accept this opinion without considerable qualifications. While G.M.

Notes to Chapter 2 continued. (pp. 17 - 26)No.

51. reveals the influence of works like Ise, it (contd.) can hardly be considered an extension, adaptation or development of the earlier work.
52. G.M. no seiritsu-suru tōki izen no genryū ga, kono waka-teki shōsetsu ni aru to omou.
K. to K., VII, no.4, p. 93.
53. Izure no on-toki ni ka is the opening of Ise Shū.
54. According to Dr. Roggendorf, about one half of the tanka in Ise can reliably be attributed to Narihira.
Roggendorf, op. cit., pp. 46, 48.
55. Professor Igarashi observes this analogy with Tosa.
Igarashi Tsutomu in Nihon Bungaku Zenshi, III, p. 270.
56. By this, it should not be suggested that Taketori is devoid of realistic elements. The tsumaraso, for instance, which plays a major part in the plot, would seem to be modelled upon similar intrigues in the lives of contemporary Heian court aristocrats.
57. Whitehouse mentions the paucity and unimportance of poems in Ochikubo as one of this work's outstanding characteristics. He also emphasises the fact that little attention is given in Ochikubo to the beauties of nature, but he does not suggest the relationship between these two characteristics.
Whitehouse: The Tale of Lady Ochikubo, v.
58. Roggendorf, op. cit., pp. 72 - 4.
59. Op. cit., p. 87.
60. Vid. Nihon Bungaku, no.12, pp. 1 - 41.
61. This view agrees with Fujita's findings concerning the steadily increasing length of the sentences in monogatari during the Heian period.
Vid. inf., 3:22.

Notes to Chapter 2 continued. (pp. 27 - 31)No.

62. Compare, for example, the etymological traditions recorded in the Fudoki and those at the end of each section in Taketori.
63. Dickins detects in Taketori a fundamental Buddhist purpose, with Taoist influence, namely that of shewing how a fault in a previous existence may be expiated by resistance to temptation.
Dickins, op. cit., p. 314.
64. According to Ikeda, Utsubo is the first Japanese novel:
[Utsubo Monogatari] wa kokubungakushijô chûmoku-subeki meisaku no ichi de, jinsei no byôsha wo mune to shita waga koku nôberu no saisho no mono de aru.
Nihon Bungaku Daijiten: article on Utsubo Monogatari.
65. Nihon Bungaku, no.12.
66. In the Munasôshi, neither Ise nor Yamato are classed among monogatari.
67. Cf. Murasaki's descriptions of zither playing, 7:60, inf.
68. Nihon Bungaku, no.8, p. 5.
69. Vid. 2: note 49.
70. Roggendorf, op. cit., p. 69.
71. According to Ikeda, Utsubo represents the transition between the denki and the shôsetsu:
Chûko igo wa, G.M. no seimei ni asserarete ita to wa ie, sono kôkan naru taisaku de aru to tomo ni, Taketori Monogatari no denki-teki keikô kara G.M. no shajitsu-teki keikô ni tenkai suru katei to shite, shôsetsu hattatsu shijô kiwamete kichô naru bunken de aru.
Nihon Bungaku Daijiten: article on Utsubo Monogatari. Concerning the development of narrative technique, vid. inf., 6:1 - 4.

Notes to Chapter 2 continued. (pp. 32 - 33)No.

72. Nihon Bungaku, no.8, p. 37.
73. Dr. Waley refers to the swift narrative of Kagerô Nikki, which anticipates that of G.M.
Waley; The Tale of Genji, II, p. 21.
74. Concerning the evolution of the two principal types of pre-Genji fiction, Ikeda writes:
Heian-chô no monogatari wa - uta-monogatari to shite keishiki-teki ni - denki-monogatari to shite naiyô-teki ni, zensha wa tanjun naru jijitsu wo, kôsha wa fukuzatsu naru suji wo gamboku to shite hassei-shi, kôsha nomi kanabun ryûkô no ato, ima no yô na kanabun ni aratamerare to omowareru. Kakute kôsha wa, Utsubo wo michibiki, yagate Ochikubo wo okoshita ga, kono goro uta-monogatari kara susunde kita genjitsu-ha to mo iitsubeki shajitsu-teki, joden-teki keikô to, denki-monogatari kara susunde kita kûsô-ha to mo iitsubeki chôgenjitsu-teki keikô to ga gôryû shite, issô yûdai na soshiki ni mukau tokor ni, G.M. ga aru.
K. to K., VII, no.4, p. 52.

NOTES TO CHAPTER THREE.

(pp. 1 - 4)

No.

1. 'Monogatari-chû ni fukumareru kaiwa-bun wa, bunshôteki shûzoku wo heta mono de atta ni shite mo, yohodo kôgo no katachi ni chikai.'
Ikeda, op.cit., p.64.
2. Quoted by Ikeda, op.cit., p.58.
3. The honorific forms often provide the only clue to the identity of the speakers.
4. Ikeda. loc. cit.
5. vid. inf. 5:9.note 132, 6:45 and note 83, 8:41,50 and note 147.
6. viz. end of Bk.8: "... to iu koe tada sore nari. Ito ureshiki mono kara."
N.B.T., VI, p.214.
7. The first quotation is a passage of straight narrative in which Murasaki describes how Genji happens to pass Suetsumuhana's decayed residence on his way to visit Hanachirusato (Bk.15). N.B.T., VI, p.411. The second quotation is taken from the speech of the Uma no Kami in Bk.2. op.cit., p.42.
It is interesting to notice that the sentences in the second passage are actually longer than those in the first. The only clue that the first passage is not an oral account of personal experience is to be found in the use of honorifics, (kikoetamaite, idetamau, sugitamau, etc.).
8. vid. Sansom, op.cit., p.62, et Intro., xiii.
9. Miyamori indicates that the language of the Kokinshû was not that of common speech. Miyamori, op.cit., p.2
10. The -mi suffix after the negative is an old Nara form preserved in the Heian period only by poets. Ikeda gives the following examples: 'Shio michi-kureba katao nami' and 'Furi-tsumu yuki wo harau hito nami.'
Ikeda, loc. cit.

Notes to Chapter 3 continued. (pp. 4 - 8)No.

11. 'Sambun no hō de wa, goi to ka gohō to ka ga, jidai ni yotte tsune ni henshen-shite iku ga, waka no keishiki wa hotondo henshen-sezu, haiku, kyōka, kyōku no hassei-suru made, kanari genkaku ni furuki bunshō keishiki ga, fuhen no mama de iji-sareta.'
Ikeda, loc. cit.
12. Sei Shōnagon, with her customary purism, criticizes everything in language that smacks of dialect or colloquialism. She especially dislikes the use of ombin such as iwanzuru for iwamu to suru, which Murasaki seems to accept without any reservations. Nevertheless, colloquial contractions are frequent throughout Makura no Sōshi, and it is certainly doubtful whether all of them can be blamed on inaccurate copyists.
Beaujard, op.cit., pp.262, 207.
13. The following are the most common Chinese (on) words in Genji apart from those referring to the Government, the Court, and Buddhism: rei, yō, keshiki, hō; kesō, goran, sōzoku, aigyō, sekai, seken, hoi, bō, (to die), taime, sukuse (fate), bin (convenient), ko (the late), eika.
14. Heian-chō Monogatari-shū (Yūhodo Dōshōten), pp.376-7 and N.B.T., VI, pp.217-8.
Chinese words: (in Ochikubo) gozen, yō, mugo, mudoku;
(in Genji) gozen, dō, ge.
15. Adaptations of Chinese constructions are rare in Genji; it is not until after the Heian period, (when the Japanese literary and spoken languages began to diverge), that such forms of probable foreign origin as the double negative and the redundant use of gotoku (e.g. kaku no gotoku), and phrases like ni okeru, became current in writing.
16. Murry, op.cit., p.167.
17. N.B.T. VI, pp.577-8.
18. The technique of quotation and allusion belongs, of course, to Chinese literary tradition.
19. Intro: 15 - 16., section . . .

Notes to Chapter 3 continued. (pp. 8 - 11)No.

20. 'A phrase, a clouded hint, an allusion half-expressed a gesture imperceptible to common eyes, moved this courtly herd with a facility as magic as those silent messages that in the prairie ripple from beast to beast.'
Waley: The Pillow-Book, p.9.
21. For instance, in the Oborozukiyo poem (vid. inf. 7:36) Murasaki alters the last line from shiku mono zo naki to niru mono zo naki. The reason for the change in the Ise poem (p. 3:9) from nagame-kurasamu to nagame-kurashihaberu is more evident.
Of course, many of these evident alterations may, in fact, result from a faulty memory on Murasaki's part or from the error of copyists.
22. N.B.T. VI, p.16.
23. 太液芙蓉未央柳 and 在天願作比翼鳥
芙蓉如面柳如眉 and 在地願作連理枝
24. N.B.T. VII, p.87.
25. Heian-chô Monogatari-shû, p.121.
26. The great variety of sources for the quotations in G.M., as compared with previous monogatari, does, however, constitute a point of originality.
Murasaki's use of quotations will be further examined in Chapters 4, 5, and 6.
27. Waley: The Tale of Genji, I, p.38.
28. N.B.T., VI, p.115.
29. Heian-chô Monogatari-shû, p.48.
30. et. vid. inf. 5:3.
31. N.B.T., VI, p.181.
32. Nihon Bungaku, No.18, pp.38-45.
The correlation with Akazome Shû is mentioned in II of the Genchû Shûi. The probable borrowing from Makura no Sôshi is suggested in the Kakaishô.
Shimazu gives many indications that Murasaki was familiar with Sei's work.
33. New Writing 36, p.7.

Notes to Chapter 3 continued. (pp. 11 - 14)No.

34. 'Welch ein Unterschied zwischen dem zerhackten Lapidarstil des Ise-monogatari und dem kunstvollen, komplizierten und dabei doch klaren Periodenbau der Murasakischen Prosa! Der Übergang von einer Hütte zu einem Palast! Es ist fürwahr staunenswert, dass ein solcher Umschwung in weniger als einem Jahrhundert sich vollziehen konnte. Bei uns in Europa hat die Entwicklung einer guten Prosa sehr viel mehr Zeit in Anspruch genommen.'
Dr. K. Florenz: Geschichte der Japanischen Litteratur p.208.
35. Quoted by Roggendorf, op.cit., p.42.
"Kada-no-Azumamaro is quite emphatic that even the 'Genji' which "in parts is only an enlargement of the 'Ise'" has never succeeded in imitating its "virile simplicity", a view heartily endorsed by his famous disciple Kamo-no-Mabuchi according to whom all later monogatari have lost the unique qualities of the language of the 'Ise', "its depth of sentiment and terseness of language"." loc. cit.
36. Motoöri admits that the style of a literary work cannot be judged on the basis of the simplicity or complexity of its sentences. Long and complicated sentences are suited to the purpose of G.M.: "Kono monogatari no bun wa, koto ôkeredomo, sara ni itazura-naru koto naku, yoki hodo ni nagakute, ito nagaki tokoro mo, nagaki mama ni, iyoiyo medetaku koso are, kano Ise Monogatari nado to wa, motoyori kakizama no omomuki no, kotonaru mono ni shite, koto zuku na ni mijikaku kakamu to, tsutometaru mono ni wa arazu, komaka ni kuwashiku kakamu to shitaru bun nareba, kano monogatari nado wo, rei ni kiki-dete, otori-masari wo iubeki waza ni wa arazu nan." Motoöri, op.cit., pp. 522-523.
37. Comparing the length of the sentences in the different works, we find that Genji is closer to Kagerô than to Ochikubo, and that Ochikubo is closer to Tosa than to Genji.
- | <u>Symbols per sentence</u> | <u>Name of book</u> |
|-----------------------------|----------------------------|
| 24,24,11,47 (106) | <u>Tosa Nikki</u> |
| 22,31,24,30 (107) 5 | <u>Ochikubo Monogatari</u> |
| 40,112,62,50 (264) 7 | <u>Kagerô Nikki</u> |
| 52,37,20,103 (212) | <u>Genji Monogatari</u> |

Notes to Chapter 3 continued. (pp. 14 - 17)

38. Most of the important passages of literary criticism in Genji are enumerated and discussed by Motoöri in the first part of Tama no Ogushi (pp.472-489). In the present study, vid. 3:7. App.1, etc.
39. Waley, op.cit., III, p.254.
40. The two interpretations need not be mutually exclusive. The emphasis in this passage is on the effects of literary art rather than on its methods; Murasaki may be referring at the same time both to the choice of events and to language.
41. 'Kôgotai no bunshô de atte mo, sude ni bunshô ishiki wo taiken shite iru ijô, kôgo sono mono to zenzen onaji mono to iwarenai...'
Ikeda, op.cit., p.54.
42. 'Kôgo ni hi-shite seiton shite iru koto wa mochiron, goi, bumyaku, tashô kochô wo obite iwashinakatta ka to omowareru.'
Ikeda, loc.cit.
43. The vocabulary of G.M. can be called rich only in comparison with that of works like Ise. In discussing Dr. Waley's translation, Professor Sansom writes, 'Is it ungrateful to add that perhaps it does more than justice to the original - not because of any short-comings in Murasaki, but because modern English is incomparably richer, stronger, more various and supple than Heian Japanese?'
Sansom: Short Cultural History, p.240.
Modern English is far richer in vocabulary than Heian Japanese, but certainly not in grammatical forms.
44. Heian-chô Monogatari-shû, pp.250-1 and N.B.T., VII, pp. 843-845.
45. In Book 47, for instance, Murasaki uses the traditional form sode hizure, (vid. inf. 7:35).
46. Concerning the deliberate repetition of words as a stylistic device, d'Hervey-Saint-Denys writes, "Des considérations... conduisent souvent les poètes de la Chine à rechercher les répétitions de mots au lieu de les éviter. Dans l'analyse que fait un

Notes to Chapter 3 continued. (pp. 17 - 22)No.

46. commentateur chinois d'une pièce... , il admire comme (contd.) une sérieuse beauté que les caractères kiang, fleuve et youè, lune, faisant partie du titre de la pièce, soient ramenés le premier douze fois et le second quinze fois, dans le courant du morceau." Quoted by Beaujard, op.cit., p.215. Repetition of words is very frequent in the Makura no Sôshi; it is possible that, in this respect, Chinese literary style may have influenced both Murasaki and Sei.
47. vid. sup. Chapter 2, note 47.
48. Ikeda, loc. cit., et vid. Jespersen, Language, p. 243.
49. These correspondences between Heian and modern honorifics are those established by Tanizaki in his modern version of G.M.
50. I.A. Richards in Practical Criticism stresses the importance of "attitude" in works of literature.
51. Asobasu is rare.
52. Verbs like môsu, owasu, and even masu are also used independently.
53. Ikeda, loc. cit.
54. Jespersen, loc. cit.
55. Makura no Sôshi, Yûhodo ed., p.33.
56. Fujita Tokutarô: Shôsetsu Hattatsu no Ikkôsetsu (K. to K., II, no.8.) and Tsutsumi Chûnagon Monogatari (Nihon Bungaku, No.12, pp.1-41).
57. For the opening sentences of Ochikubo and Genji, vid. 3: 13.
Ise Monogatari: Mukashi, otoko, uikôburi-shite, Nara no kyô, Kasuga no sato ni shiru yoshi shite, kari ni inikeri. Sono sato ni ito namameitaru onna harakara sumikeri. Kono otoko kaimamitegeri. Omoezu furusato ni ito hashitanakute arikereba, kokochi madoinikeri.
(Symbols per sentence: 29,21,10,29) (89)

Notes to Chapter 3 continued. (pp. 22 - 23)No.

- 57 Taketori Monogatari: Ima wa mukashi, Taketori no (contd.) Okina to iu mono arikeri. Noyama ni majirite, take wo toritsutsu, yorozu no koto ni tsukaikeri. Na woba Kinugi no Miyatsukomaro to namu iikeru. Sono take no naka ni, moto hikaru take hitosuji arikeri. (Symbols per sentence: 16,22,14,18) (70).
Yamato Monogatari: Teiji-In no Mikado, ima wa ori-i-tamai namu to suru kore, Kôkiden no kage ni, Ise no Go no kaki-tsukekeru... Mikado ori-itamaite, mata no toshi no aki, mi-gushi oroshitamaite, tokoro dokoro yamabumi-shitamaite, ononaitamaikeri. Bizen no jô nite, Tachibana no Yoshitoshi to iikeru hito, uchi ni owashimashikeru toki, tenjô ni sôraite, mi-gushi oroshitamaikereba, yagate on-tomo ni kashira oroshitekeri. Hito ni mo shirare-tamawade, arikitamaikeru on-tomo ni, kore namu okure-tatematsurade sôraikeru. (Symbols per sentence: 36,34,54,31) (155)
Utsubo Monogatari: Mukashi Shikibu Ôsuke Sadaiben kakete Kiyowara no Oigimi arikeri. Mikobara ni onoko-ko hitori notari. Sono ko, kokoro no satoki koto kagiri nashi. Chichi-haha Ito ayashiki ko nari. Oi-iden yô wo mimu' tote, fumi mo yomasezu, ii-oshiuru koto mo nakute owashi-tatsuru ni, toshi ni mo awazu, take takaku kokoro kashikoki. (Symbols per sentence: 9,5,8,28 (50).
58. In the present study, the last 5 books of G.M. are treated as a unit, instead of the traditional last 10 books (Uji Jûchô.) vid.inf., 6:28.
59. N.B.T., VII, pp.843-4.
60. The sentence from iwake nakarishi to omoitamaemu may be translated as follows:
 "I have since my youth entertained serious religious ambitions. But the Princess, my mother, has in her helplessness been obliged to rely upon my inadequate support. I became circumscribed by the stubborn bonds of worldly obligations. I rose in rank, and it became hard for me to arrange my life as I should have wished. As time passed, my unescapable duties only increased, and I found myself completely tied down by public and private responsibilities. Nevertheless, I have scrupulously respected the Laws of Buddha in so far as I have been acquainted with them. My inner intentions

Notes to Chapter 3 continued. (pp. 24 - 28)No.

60. are no less noble than those of a saint. How then (contd.) can you possibly suspect me of planning such a frivolous and sinful thing?" (8 sentences).
61. Heian-chô Monogatari-shû, p.51.
62. Sansom: Historical Grammar of Japanese, p.57.
63. '.... jôman ni ochiru katamuki...'
Ikeda, op.cit., p.52.
64. N.B.T. VI, Intro., p.36.
65. 'Shukaku wo shôryaku-shi, koyû-meishi wo setsuryaku-shitaru kekka wa, bun no meiryô wo son-shite hanahad kaijû ni ochiri, kyakushoku tanchô ni shite, yaya-mo sureba jôman ni nagare-yasuki...'
Miura, op.cit., pp. 160-161.
66. vid. K. to K., II, no.10.
67. This has already been mentioned in our discussion of poetic quotations, (vid. sup. 3: 8).
68. vid. inf. 8: 38.
69. vid. sup. note 50.
70. That the first phrase may be taken directly from the Ise Shû (vid. sup. 2:18) would not appear to invalidate this example. The significant fact would seem to be that Murasaki chose this particular opening, rather than that, for instance, of Ise Monogatari.
71. Concerning idealism and nostalgia in G.M., vid. inf. 4: 21-25, 8: 42.
72. vid. sup. note 57.
73. With Murasaki, as with Proust, we feel that her language is the only one capable of communicating her particular type of experiences.
(Mouton: Le Style de Marcel Proust, p.219).
74. vid. inf. 5:69, ff.

Notes to Chapter 3 continued. (pp. 29 - 34)

No.

75. T.A.S.J., L, p.81.76. W.G.Aston: Japanese Literature, pp.95-96.
Aston refers here to the following statement of Motoöri: 'Mijikakutemo, waroki wa waroku, nagakutemo, yoki wa yoshi.'
Motoöri, op.cit., p.522.77. In almost any passage chosen at random from G.M. we find a preponderance of adjectives expressing grief or dissatisfaction of one sort or another. The following, for instance, are the most common adjectives in the last pages of Book 54: ashi, ayashi, fukashi, kokoro-bosoi, itôshiki, kurushiki, hashitanaki, susamajiki, uki, kataki, kanashiki, kuchioshiki, obotsukanaki, nikuki. It will be seen that, of these, only fukaki and kataki are not associated with unhappy feelings.
G.M. (Yûhodo ed., IV), pp.448-463.

78. Ikeda, op.cit., p.71.

79. Dr. Onoe indicates that there is a great development in Murasaki's power to depict unhappy emotions from her description of the Emperor's grief in Book 1 to that of Ukifune's despair in Book 51.
N.B.T., VI, Introduction, p.31.80. Ikeda writes of the earlier monogatari: '....
jojutsu-teki yôso ga ôku, hotondo jiken no suji no yô ni mieru.'
Ikeda, loc. cit.81. N.B.T.; VI, p.219.82. Miura: Nihon Bungaku Zenshi, p.155; quotation from N.B.T., VI, p.7.

83. Waley, op.cit., III, p. 17.

84. Sansom, op.cit., pp.55-56.

NOTES TO CHAPTER FOUR

(pp. 1 - 4).

No.

1. Cf. traditional Chinese attitude to works of fiction, (vid. sup. p.2: note 3.)
2. Vid. App. 1, 1:2.
3. Waley, op.cit., III, p. 255.
4. Vid. sup. pp. Intro: 19-20.
5. Ref. Sir Sidney Lee: The Life of William Shakespeare, p. 417, and André Maurois: A la Recherche de Marcel Proust, p. 217, ff.
6. For Tezuka's opinions on the length of time during which G.M. was written, vid. sup. pp. Intro: 22-23.
7. The following opinions of Tezuka are contained in K. to K., I, no.5, pp. 28-45.
8. Vid. sup. note 68 (Introduction).
9. By 'the Kaoru-Niou sequence', we refer to the last thirteen books of G.M.
10. N.B.T., VI, p. 14.
11. Vid. sup. note Intro: 19-20.
12. And also one of the best known in Japan. Dr. Waley points out that the parts of G.M. which have made the greatest impression upon the Japanese are those that concern Yûgao, Aoi, and Ukifune. (Waley, op. cit., VI, p. 14.) Dr. Miura mentions the following as the great books (kasho) of G.M.: Kiritsubo, Hahakigi, Utsusemi, Yûgao, Suma, and Yume no Ukihashi. (Miura: Nihon Bungaku Zenshi, p. 164.)
13. Vid. inf. p. 7:70.
14. The use of words such as 'splendour', 'gaiety', 'luxury', 'magnificence', 'sumptuousness', 'resplendence', 'pomp', 'brilliance' in reference to the Heian court should always be qualified. From all available information, life in the Japanese

Notes to Chapter 4 continued. (pp. 4 - 5).No.

14. (contd.) Court, compared to that in the Court of China, would seem in many respects to have been almost Spartan. Professor Sansom writes, 'When considering the elegance of the Heian court one should not think of it only in terms of extravagance and luxury. There has been in Japanese life a persistent strain of simplicity and frugality which has tended to prevent gross excess.'
(Sansom: Cultural History, p. 530.)
Concerning the atmosphere of eiga, as part of the theme of G.M., vid. inf. pp. 8:38.
15. Vid. Beaujard, op.cit., p. 135.
'Kono yo woba
Waga yo to zo omou
Mochitsuki no
Kaketaru koto mo
Nashi to omoeba.'
16. Vid. sup. p. Intro: 10.
17. "G.M. no jimbutsu-chû ni, moderu ga atta-rashii jimbutsu wo tasû midashi wa suru ga, shikashi tokutei no hito wo moderu to shite utsushi-dasô to shita jun-moderu-shôsetsu de wa kesshite nai."
Shimazu Hisamoto in Nihon Bungaku, No.18, p. 24.
18. Ikeda mentions that more than 18 historical figures have been named as sources for the character of Genji, (article on G.M. in N.B.D.).
The Kakushô gives Minamoto no Takaaki as the principal character-source for Hikaru Genji. Takaaki, (often known as the Saigû, and the author of the Saigûki), was a son of Daigo Tennô, and brother of Suzaku and Murakami Tennô. He became Sadaijin in 968, but in the following year was demoted (i.e. exiled) to the post of Dazaifu no Gonsotsu. He was recalled from Kyûshû in 971, and returned to the capital in 972; he died in 983. The Kakaishô also mentions the following men as minor character-sources: Chou Kung-tan (Shûkôtan), Po Chû-I (Hakkyoi), Ariwara no Yukihiro, and Sugawara no Michizane. Ariwara and Sugawara are mentioned by many subsequent commentators. Ariwara no Yukihiro, the half-brother of Ariwara no Narihira, was demoted (i.e.

Notes to Chapter 4 continued. (p.5)No.

18. (contd.) exiled) to the post of Governor of Inaba Province. The Kokinshû contains an uta of his written to his mistress on the eve of departure. He died in 893. In Book 12, Murasaki mentions that Genji's dwelling in Suma is close to where Ariwara no Yukihira once lived in exile: 'Owasubeki tokoro wa, Yukihira no Chûnagon no, mo-shio taretsutsu wabikeru ie-i chikaki watari narikeri.' (N.B.T., VI, p. 318.) Sugawara no Michizane became Udaijin in 899, but soon petitioned Daigo Tennô that he be permitted to resign his post, as he was afraid of incurring the jealousy of the Fujiwara family, and especially of the Sadaijin, Fujiwara no Tokihira. His request was not granted. Michizane's fears were justified, as in 901 his rivals, led by Tokihira, resenting his influence with the Emperor, forced the sovereign to appoint him to the usual post of Dazaiфу no Gonsorsu; he died in Kyûshû in 903. In later years, he was held in great respect as a scholar, poet, and most of all, master of calligraphy, (cf. Genji's cultural versatility, sup. p. Sugawara no Michizane's importance as a source for the character of Genji is emphasized in the Shika Shichiron. In the Myôjôshô, the chief candidate is Minamoto no Hikaru, the younger son of Nimmyô Tennô, and brother of Montoku and Kôkô Tennô. Hikaru died in 913. As Onoe points out, the only real resemblance here seems to be in the matter of names. (N.B.T., VI, p. 15.) The Kachô Yojô mentions, as possible character-sources, Chou Kung-tan, Sugawara no Michizane, Minamoto no Takaaki, and Ono no Takamura. Ono no Takamura (801-852), the well-known scholar and poet, was banished to the Islands of Oki, ostensibly, at least, for disrespect towards the Emperor. The Kokinshû contains a poem of his written to his friends in the capital just before his final departure. The Kachô Yojô is the first commentary to suggest Fujiwara no Korechika as the source for the character of Hikaru Genji. This particular source-theory has since commanded more credence than any other. Korechika, the second son of Michitaka, held a number of important positions, including that of Naidaijin

Notes to Chapter 4 continued. (pp.5 - 6).No.

18. (994-996). His father died in 995, and in the following year the scandal occurred which was to result in his banishment. He was held guilty of having attacked Kazan-In while the latter was secretly visiting Fujiwara no Tamemitsu's younger daughter at night; Korechika was demoted (i.e. exiled) to the post of Dazifu no Gonsotsu. He returned secretly from the Province of Harima, and it was commanded that he be driven out of the city and returned to Kyūshū. He was recalled from exile in 997. He died in 1010. Dr. Waley suggests that Korechika may have been a source for Genji in so far as the events of his life are concerned, though not in his character. (Waley, op.cit., VI, p. 19.) Other character-sources mentioned for Genji are Fujiwara no Kanemichi, who served as Kampaku from 973 to 977 (Minkō Nisso) and Fujiwara no Michinaga (d.1028) (Tezuka, op.cit.). 2:14
19. According to Tezuka, the mistake of most critics has been to look for certain aspects of correspondence between historical figures and characters in G.M., and, having found them, to identify these figures as the only sources. Also, critics have tended to concentrate too much on the early part of the work where the author is most careful to conceal the sources.
20. In this, Tezuka agrees with many of the early commentators. Thus, in Kachō Yojō we find:
 Korechika no Kimi was first ordered to live in banishment in the province of Harima, but because he returned secretly to the capital, he was further banished to Zaifu. These various events were woven into Genji Monogatari.
 And in writing about Korechika, Eiga Monogatari says,
 The circumstances must have been the same when Hikaru Genji was exiled.
 As Shika Shichiron points out, this does not mean that Genji Monogatari was written prior to Korechika's banishment in 996; we may, on the contrary, assume that the compiler of Eiga Monogatari implied that Korechika was the model

Notes to Chapter 4 continued. (pp. 6 - 8)

No.

20. for Hikaru Genji.
 (contd.) Kachô Yojô: 'Korechika no Kimi, hajime wa Harima no kuni ni rôkyo-seshi ga, misoka ni miyako e agarishi toga ni yorite, Zaifu e sara ni tsukawasaretamaeri. Kare-kore wo tori-awasete monogatari ni tsukuri-naseri.'
Eiga Monogatari: 'Kano Hikaru Genji mo kaku ya arikemu to mitatematsuru.'
N.B.T., VI, p. 16.
21. 'Kono Michinaga ga Miotsukushi igo no moderu de aru to iu koto wa, makoto ni shika arubeki de aru. Sunawachi eiga no kiwa wo tsukusu, kani wo kiwameru, sono ta shu-ju jiken ni oite mo taitei itchi-shite iru. Michinaga no eiga wo kaita Eiga Monogatari to, kono monogatari to kokuji-shite iru no wa, dôyô no jijitsu wo tori-atsukatta tame de aru.'
 Op. cit., pp. 16-17.
22. Vid. App. 1; 2.
23. '.... monogatari ni hometaru otoko no kokochi shihaberishika.'
N.B.T., III, p. 269.
24. The names marked * were first suggested by Tezuka Noboru (K. to K., I, no.1, pp. 12-31, and no.2, pp. 19-44); the remainder (except for 2 and 15), were originally mentioned in the Kakaishô, Minko Nisso, or Nihongi-On-tsubone-kô.
 Among the historical sources suggested for characters in G.M., we may name the following:
- 1) Akashi Chûgû: Jôtômon-In;
 - 2) Ben no Omôto: Sei Shônagon (Waley, op. cit., VI, p. 248).
 - 3) Fujitsubo Miyasudokoro: Kyôgoku Miyasudokoro, Sadako Chûgû*, Fujiwara no Nobuko, Nijô no Kisaki;
 - 4) Genji: vid. 4:6 ff.
 - 5) Higekuro: vid. 4:8.
 - 6) Kiritsubo Kôji: Kazan-in Nyôgo, Kôkiden Nyôgo, Senyôden Nyôgo Yoshiko, Jôganden Naishi Nobuko
 - 7) Kiritsubo Tennô: Daigo Tennô, Kammu Tennô Kazan-In;

Notes to Chapter 4 continued. (pp. 8 - 10)No.

24. (contd.) 8) Kôkiden Taigô: Higashi Sanjô-In Akiko, Yasuko Chûgû;
 9) Murasaki no Ue: vid. 4:11 also Jôtômon-In.
 10) Nyosan no Miya: Koshôshô (source for physical appearance);
 11) Oborozukiyo Naishi: Nijô no Kisaki, Kazan-In Nyôgo, Reikeiden Naishi Yasuko, Shôkyôden Nyôgo, Tamemitsu's 3rd. or 4th. daughter*, Kyôgoku Miyasudokoro;
 12) Ryôzen-In: Murakami Tennô, Junna Tennô, Nimmyô Tennô;
 13) the Sôzu: Kanren (a holy man under Uda and Daigo Tennô);
 14) Suzaku-In: Suzaku Tennô, Heijô Tennô, Fujiwara no Kanemichi, Sanjô-In (ref. eye-trouble);
 15) Taifu no Gen: Taira no Koremochi (Waley: The Pillow Book, p. 17).
 16) Tamakatsura: Tamakatsudono (the wife of Michinaga);
 17) Tô no Chûjô: vid. 4:8*, also Fujiwara Takaie* and Fujiwara no Kaneie;
 18) the Udaijin: vid. 4:8*, also Fujiwara no Michikane*;
 19) Yûgao: Koshôshô (friend mentioned in the diary) (source for character);
 20) Yûgiri: vid. 4:7-8.
25. 'Murasaki Shikibu to hotondo onaji nempai de, yôbô-saigaku futatsu nagara narabinai wakai kikôshi de, katsu mata Fuji-shi no chakuryû to shite nijûni-sai de Naidaijin ni made natta Korechika no fuun-na ummei ni fukaku dôjô-shite... Tezuka, op. cit., no.1, p. 22.
26. References to the first, second, and third parts of G.M. are in terms of Tezuka's divisions, (vid. 4:3).
27. Shimazu, op. cit., pp. 30-31.
28. et vid. B.H. Chamberlain: Things Japanese.
29. '... aku-made kanjô no mondai nari.' (Motoôri, loc. cit.) Concerning G.M. as a didactic work, vid. Intro:i, ff. and 8:5, inf.

Notes to Chapter 4 continued. (p.11)No.

30. Vid. sup. p.2:18-9.

31. Motoöri, op. cit., p. 466.

32-33. Vid. Intro., note This identification was probably made for the first time by Kintô when he teasingly exclaimed, 'Anakoshi, kono watari ni Waka-Murasaki ya sôrô.' He might, I believe, just as well have suggested the nickname Akashi or even Ukifune, except that he had evidently only read the first eight books. Without entering into real detail concerning the probable origin of the name Murasaki, we may say that there are 3 principal theories: 1) that it is derived from the character Murasaki in G.M., 2) that it was given to her in reference to a statement of Ichijô Tennô (vid. inf.), 3) that it refers to the colour of the fuji, the first element in her family name. Motoöri combines the first two theories: 'Yûkari no setsu, masarite oboyuru nari. Sono yue wa, yukari no setsu ni yori toki wa, Murasaki to iu na, kano Murasaki no Ue ni wa azukaranu koto naru wo, sore to yosoete notamaeru zo kyô naru. Subete, zaregoto wa, aranu koto wo mezuraka ni yosoete iu wo koso, kyô to wa su-nare. Moshi, Murasaki no Ue no koto wo sugurete kakeru ni yorite no na naramu ni wa, tawamurete, Waka-Murasaki to notamaeru nan no mezurashige ka aramu.' Op. cit., p. 465. The first two theories are given in the Fukuro-zôshi; the third is in the Kakaishô. According to the second theory, (Yukari no setsu), Murasaki's mother was Ichijô Tennô's menoto. This gave her a certain relationship (yukari) to the Emperor; when Ichijô presented Murasaki to Jôtômon-In, he is accordingly said to have remarked, 'Waga yukari no mono nari. Aware to obôshi....' Here the Emperor is said to have been alluding to the Kokinshû poem, 'Murasaki no ippon yue ni Musashi-no no kusa wa minagara aware to zo miru.' Probably because of this particular poem, Musashi-no carried with it an idea of relationship. (Thus, in Book 26, Omi No Kimi, referring to her relationship with her half-sister, says, '....Musashi-no to ieba kashikokeredo.....' N.B.T., VI, p. 644.) Intro.note 68.

Notes to Chapter 4 continued. (pp. 11 - 12)No.

- 32-33. (contd.) We cannot enter into the relative merits of these different theories. It can, however, be fairly reliably concluded from existing evidence that the appearance of the name Murasaki in G.M. preceded its habitual use in reference to the author. Shikibu did certainly not set out to write about herself as the heroine of a novel, using the name by which she was commonly known.
34. Tezuka points out that there is no historical justification for the tradition of unqualified praise of Murasaki Shikibu, which was originated by Andô Tameakira. She is traditionally represented as an ideal of modesty and chastity. But the Diary gives a very different picture. In it she emerges as a hypercritical, sarcastic, proud, and bitter woman, with a veneer of false modesty. She is constantly criticizing others, and indirectly praising herself. Tezuka writes: 'Shikibu wa sahôdo no bijin de mo nai ga, sôtô no kihin no atta onna de, Genji Monogatari no sakusha de aru to iu naishin no hokori wa, arasoï-gataku hoka ni mo arawarete, tashô sumashikonda mottai futta hito de attarô.' K. to K., II, no.4, pp. 41-63. In her character she thus appears to have been, in many ways, the opposite of the fictional Murasaki.
35. Such a personal, yet essentially non-atuobiographical, form of writing would already appear to be found in the two denki-monogatari preceding Genji - Utsubo and Ochikubo. But unfortunately virtually nothing is known about the authorship of these works which would allow us to determine to what extent the characters and events may have been chosen from direct personal experience.
36. Dr. Waley indicates that most of the minor characters are not copies of single individuals, but rather generalized types with which Murasaki was familiar. 'It is obvious that most of the minor [characters] - ladies-in-waiting, old nurses servants, retainers and the like - are merely generalized types.' Waley, op. cit., VI, p. 19.
37. K. to K., I, no. 1, p. 21.

Notes to Chapter 4 continued. (pp. 12 - 18).No.

38. Waley, *op. cit.*, VI, p. 20.
39. Oscar Wilde: The Decay of Lying, p. 97.
40. *Vid. sup.* 3:30.
41. 'Genji Monogatari ga ara-hodo no risô-shôsetsu de ari-nagara, otogi-banashi ni narazu ni sunda no wa, mattaku sono rimen ni Michinaga naru moderu no sonzai shita-tame de wa nai ka to omowareru.' K. to K., I, no. 2, p. 40.
42. 'Genji Monogatari wa nise wo jijitsu-rashiku miseyô to shita no de wa naku, jijitsu wo monogatari-ka shita mono de arô.' Tezuka, *loc. cit.*
43. Hasegawa suggests that the Omoshiro no Koma in Ochikubo may be a model for Suetsumuhana, but this seems rather far-fetched. (Hasegawa Fukuhei in Kokubungaku Zenshi, p. 487.) Concerning the contrast between Suetsumuhana as a romantic ideal and as she actually is, *vid. N.B.T.* VI, p. 173.
44. *Vid. inf.* 5:34.
45. *Op. cit.*, pp. 36-37.
46. *Op. cit.*, pp. 431-2.
47. *Vid. sup.* 2:12-3.
48. More examples of this kind will be mentioned later in connexion with the traditionalism of Murasaki's events.
49. Waley, *op. cit.*, III, p. 256.
50. Aston, *op. cit.*, p. 94.
51. Hisamatsu, *op. cit.*, I, p. 207.
52. Waley, *op. cit.*, II, p. 21.
53. N.B.T., VI, p. 2, *et vid. sup.* pp. 2:27.

Notes to Chapter 4 continued. (pp. 18 - 20).No.

54. Vid. Onoe Hachirô's introduction to Utsubo Monogatari (N.B.T.).
55. Vid. sup. pp. 2:32-3.
56. Vid. Whitehouse's introduction to Ochikubo Monogatari.
57. From all available evidence, we gather that the extant version of Sumiyoshi was largely modelled, at least in so far as the subject-matter was concerned, upon the original version. It may be assumed that the version of Sumiyoshi with which Murasaki was acquainted was similar, in point of realism, to Ochikubo. Concerning Shô Sammi Monogatari, vid. sup. 4:15. (esp. '.... chikaki yo no arisama wo egakitaru...').
58. Aston, loc. cit. In view of the tremendous length of Utsubo (it is over half the length of Genji) - Aston's statement is still more surprising.
59. Vid. sup. p. 1:6-7.
60. 'Omou ni kono kyojitsu himaku no aida koso wa, geijitsu no honshitsu no mondai to shite mo, mata hyôgen no shuhô-gikô-jô no mondai to shite mo, Nihon no korai no sugureta geijutsuron ni ikkan-shite shuchô-serarete iru mottomo kompon-teki-na shinjô de ari, katsu tôyô geijutsu sono mono no yôtei de ari, chôzetsu-na sakuhin no jissai ni oite, ikan naku gûgen-serarete iru tokoro no mono de aru.'
Shimazu, op.cit., p. 60.
61. (Skr.: Upâya.) Hôben are relative truths concerning the phenomenal world, (as opposed to the real noumenal world), accommodated to meet the needs of unenlightened minds, that is of those whose have not attained Buddhahood.
62. 'Ge ni samo aramu to aware wo mise...' vid. App, 1, p. The most significant patterns of experience in G.M. are those related to the underlying theme of môno no aware, vid. inf. p. App. 1:1 and 8:5.

Notes to Chapter 4 continued. (pp. 21 - 24).No.

63. Vid. Chapter 4, note 18.
64. 'Jinsei-kanshōron taru no ten ni oite, ikko no ara-mahoshiki koto wo chokusetsu kansetsu ni nobetaru risōshōsetsu nari to.'
Miura, op. cit., p. 151.
65. '... kono hito wa, chosha no risō no jimbutsu de aru, Jibun wo sore ni gi-shite iru to sae omowarete iru. Shikashi, amari ni tama no gotoki seikaku de, tashō no shitto, ono wa aru ga, seika no nasa sugiru no wa, kaette sono hito wo akiraka narashimenai.'
N.B.T., VI, p. 29.
66. Vid. sup. p. 2:14.
67. Motoōri, op. cit., p. 518.
.... izure no monogatari ni mo, mune to shite, yoki sama ni iu hito arite, sono hito no ue wo iu tote wa, yo ni arayuru yoki koto wo, eri-atsumete iu naka ni, mi no sakae wa, hito no yo no yoki koto no kagiri nareba, sono hito no yorozu ni saiwai arite tsui ni ue-naki mi to narinuru koto nado wo iu zo.
68. N.B.T., VII, p. 399.
69. Waley: The Pillow-Book, p. 19.
70. N.B.T., III, p. 343.
Hikaru no Genji no Yūgao, Uji no Taishō no Ukifune no onna-gimi no yō ni koso arame, to omoikeru kokoro, mazu ito hakanaku asamashi.
71. Vid. sup. 3:33 et Chapter 4, note 14.
72. Vid. Intro., note 44 et vid. inf. p.5:34 re position of women in Heian society.
73. Vid. Tezuka Noboru in K. to K., II, no. 4, p. 43, ff. There are only three definite references in the diary to Murasaki's relationship with Michinaga. In all of them, Michinaga's attitude appears somewhat cold and unromantic.

Notes to Chapter 4 continued.(pp. 24 - 26).No.

74. It is true that Genji's behaviour towards Murasaki no Ue is not free from occasional lapses (e.g. Akashi, Tamakatsura, Nyosan), but in every case he returns to Murasaki no Ue, who never ceases to occupy the foremost place in his affections. This, indeed, is the most that a woman could reasonably hope from a man of Genji's position in a polygamous society.
75. Vid. inf. pp. 7:51 and 8:56-8.
76. It should certainly not be suggested that Murasaki's symbolism necessarily limits her realism. On the whole, her characters and events can be understood as being both realistically and symbolically possible. For example, Hachi no Miya, while he represents the severe ideals of religious renunciation, is at the same time a well-rounded and convincing character, who is presented with a profusion of realistic psychological detail, (vid. inf. 5:78-9). Similarly, in such a story as that of Ukifune's drowning we shall see that symbol and reality are woven into a single texture, (vid. inf. 7:78). In other instances, however, such as in the personification of Rokujô Miyasudokoro and Ippon no Miya, and in the story of Genji's exile and recall, the representative quality of Murasaki's material does, to some extent, interfere with its realism.
77. 'Seisai meikaku na genjitsu ga byôsha-sarete i-nagara mo nao isshu no takai gensô ga hisomerarete iru.'
Introduction to G.M. (N.B.D., p. 976.)
78. 'Genji Monogatari no seishin wa jinsei no sanagara no sugata wo hyôgen shita to iu yori wa, jinsei no soku-shite kanzuru aware ga kichô to natte iru no de aru... Soko ni ichimen ni wa shajitsu-teki keikô ga ôi ni mo kakawarazu kontei ni oite risôteki romanteki de aru yuen de aru.'
Hisamatsu, op. cit., p. 213.
79. 'Jiko no kankyô ni, kako ni jitsuzai-shita hito to koto, genjitsu ni ugoki-tsutsu aru hito to koto, so shite chikai genjitsu to shite arisô

Notes to Chapter 4 continued. (pp. 26 - 28):No.

79. (contd.) no hito to koto, sore-ra wo 'tsukuri-monogatari' - kasaku-monogatari - shōsetsu - no sekai ni tori-idete, soko de arata ni tsukuri-dashita genjitsu na no de aru. Sunawachi genjitsu sono mama de wa nai ga, kesshite higenjitsu de wa nai - 'kono yo no hoka' no koto de mo nakereba, 'kono yo' sono mama de mo nai - kekkyoku yahari moji-dōri 'kono yo no hoka no koto nara'nu sekai na no de aru.'
- Shimazu, op.cit., pp. 34-35. The references are to the literary discussion in Book 35, vid. App. 1:2. Shimazu points out that the phrase tsukuri-monogatari was first used in the Ima-kagami, vol. 10.
80. Waley: The Tale of Genji, II, p.33.
81. Waley, op. cit., VI, pp. 18-19.
82. The 'middle books' refers to the second part of G.M. according to Tezuka's divisions, (vid. Chapter 4, note 26).
83. We should, incidentally, note the significance of Genji's agnomen, Hikaru. The meaning of the image is, of course, the same as that in the name of Louis XIV, le roi soleil. At the end of Book 7, Genji, 'the shining one', is specifically compared to the sun: 'Tsuki-hi no hikari no sora ni kayoitaru yō ni zo, yo no hito mo omoeru.' The image returns at the beginning of Book 41 when we are told that the sun has hidden itself, in other words, that Genji is dead: 'Hikari kakuretaminishi ato, kano mi-kage ni tachi-tsugitamau-beki hito, sokora no on-suezue ni ari-gatakarikeri.'
- Concerning the use of the sun-image in reference to the Emperor, Beaujard writes: 'Ce dernier mot peut nous rappeler qu'on a comparé l'époque Héian' au siècle de Louis XIV. Je suppose que l'aurole de l'empereur Itchijō eût paru bien pâle à côté de celle du Grand Roi. L'astre qui illuminait la Cour de Kyōto était le maire du palais, et non le souverain; bien que Mitchinaga lui-même se contentât, pour vanter sa propre splendeur, de la mettre en parallèle avec celle de la lune.'
- Beaujard, op. cit., p. 135.

Notes to Chapter 4 continued. (pp. 28 - 31).No.

83. N.B.T., VI, p. 205.
(contd.) N.B.T., VII, p. 331.
84. N.B.T., VI, p. 21.
85. Op. cit., p. 370.
Hodo mo naku, moto no mi-gurai aratamarite, kazu yori hoka no gon-dainagon ni naritamau. Tsukizuki no hito mo, sarubeki kagiri wa, moto no tsukasa kaeshi tamawari, yo ni yurusaruru hodo, karetarishi ki no haru ni aeshi kokochi-shite, ito medetage nari.
86. K. to K., IV, no.5, Monogatari no Honshitsu.
87. 'Hihyôka ga kyûtei-seikatsu no shajitsu da to ii, sakusha jishin mo 'Kono yo no hoka no koto nara'nu monogatari to itte iru Genji Monogatari ni shite, senkô-bungaku kara karite sôï wo hôfu ni shita ten ga sokoburu ôi to iu jijitsu wo, motto chûi-shite mitai to omou made de aru... Genji Monogatari izen no shôsetsu ni oite sura, sono geijitsusei wo shikinin shi, dôji ni higenjitsu-teki-na kûsô kara anshi wo eta mono wo sôzai to shite mochiiru.....'
88. Vid. sup., 3:8, ff.
89. N.B.T., VI, p.239.
90. 爲雨爲雲今不知
91. In many cases, different limits to the realistic basis of Murasaki's selection are combined in the personification of a single character. Thus, in the instance of Hikaru Genji, the story of his exile is largely of romanticist origin (4:21), he himself occupies a role of ideal brilliance (4:22), at the same time, he is a symbolic character, and embodies certain of Murasaki's underlying views of life (4:27), finally, he belongs to the literary tradition of Heian heroes (4:31-2). Similarly, Kôkiden Taigô is the symbol of evil spitefulness (4:27), and also belongs to a well-established literary tradition (4:32-3).

Notes to Chapter 4 continued. (pp. 32 - 35).No.

92. 'Makoto ni Hikaru Genji no sempai to mirarubeki de aru.' Kaneko Takeo in Kaishaku to Kanshō (1938), p. 58.
93. Kosogami Noboru: Ise Monogatari no Kōbungaku e no Eikyō, p. 60.
94. Roggendorf, op. cit., pp. 83-84.
95. 'Hyōbukyō no Miya no Kita no Kata no gotoki, mamako-mono no jōken-teki na sonzai taru ruikei-teki na waru-mamako igai nani mono de mo naku - sakusha wa Makibashira-kan oyobi Wakasai-gekan ni kore wo 'saga na mono' to yonde iru - betsu ni sakusha wa kore seikaku wo jūbun ni kuwashiku egakō to mo kuwadatezu, mata wa arata-na seijō wo fuyo-shi, tokushu-na ningen wo sōsaku-shiyō to mo kokoromite inai....' But he adds: '... (mochiron sasuga wa Murasaki-onna no fude dake ni, sono jimbutsu no memboku wa yakujo to shite wa iru ga).' Shimazu, op. cit., p. 37.
96. Vid. sup. 4:14.
97. N.B.T., VII, p. 414.
'... Saru hō ni midokoro arinubeki onna no, mono-omowashiki uchi-shinobitaru sumika mo, yamazato-meitaru kuma nado ni, onozukara haberubekameri. Kono kikoesasuru watari wa, ito yo-zukanu hijiri-zama nite, kochi-gochishū zo aramu to, toshi-goro wa omoi-anazurihaberite, mimi wo dani koso todomehaberazarikere. Honoka narishi tsuki-kage no mi-otori mo sezuba, mao naramu wa ya. Kewai arisama hata, sa bakari nara wo zo, ara-mahoshiki hodo to oboehaberubeki.'
98. Waley, op. cit., V, p. 108.
99. Vid. sup. 4:16.
100. In Po Chū-I's story, the Taoist magician brings back to the Emperor 'certain keepsakes, tokens of their deep love, a blue-enamelled box and a golden hairpin to take back with him into the world of men.'
Waley: Po Chū-I, p. 44.

Notes to Chapter 4 continued. (pp. 35 - 39).No.

101. N.B.T., VI, p. 16.
102. Op. cit., p. 17. [孤燈挑盡未成眠]
103. Op. cit., p. 26.
104. 'Mukashi-monogatari nade ni koso kakaru koto wa kikedo....'
Op. cit., p. 95.
105. Op. cit., p. 267.
106. '.... mukashi-monogatari wo mitamau ni mo, yô-yô hito no arisama, yo no naka no aru yô wo mi-shiritamaeba, ito tsutsumashû....'
Op. cit., pp. 604-605.
107. Op. cit., p. 620.
Sumiyoshi no Himegimi no, sashi-atarikemu ori wa, saru mono nite, ima no yo no oboe mo nao kokoro koto-nameru ni, Kazoe no Kami ga, hoto-hotoshikarikemu nado zo, kano Gen ga yuyushisa wo oboshi-nazoraetau.
108. Op. cit., p. 718.
'Mukashi-monogatari nado wo miru ni mo, yo no tsune no kokorazashi fukaki oya dani, toki ni, utsuroi hito ni shitagaeba, oroka ni nomi koso narikere....'
109. ...mukashi-monogatari ni mo, kokoro mote ya wa to aru koto mo, kakaru koto mo ameru...N.B.T., VII, p. 46
110. N.B.T., VII, p. 568.
Kakaru michi wo, ika nareba asakarazu hito no omouramu to, mukashi-monogatari nado wo miru ni mo, hito no ue nado nite mo ayashû kiki-omoishi wa, ge ni oroka narumajiki waza narikeri to, waga mi ni narite zo, nanigoto mo omoi-shiraretamaikeru.
111. Op. cit., p. 735.
112. Shimazu, op. cit., pp. 38-41.
113. Kokubungaku Zenshi, pp. 484-486.
114. Kokubungaku Zenshi, pp. 487-488.

Notes to Chapter 4 continued. (pp. 39 - 43).No.

115. When Ukifune decides to drown herself (Book 51), she remembers similar events in the past:
'... mukashi wa, kesô-suru hito no arisama no, izure to naki ni omoi-wazuraite dani koso, mi wo naguru rei mo arikere...'
N.B.T., VII, p. 726.
Perhaps Ukifune is thinking of the story told in Manyôshû, XVI, 1. (Waley, op. cit., VI, p. 181.)
116. Kekkyoku, senkô-bungaku no eikyô to iu no, sore wa sakusha Shikibu ni atte wa, Genji Monogatari sôsaku ni sai-shite no sozai to shite, jiko no chokusetsu keiken zairyô to mattaku dôto no mono de shika ari-enai, dôitsu no mono ni shika mite inai....
Shimazu, op. cit., pp. 46-47.
117. Vid. sup., 3:35.
118. According to Tezuka, Kaoru is probably modelled upon Fujiwara no Korechika, but he does not press the point. Whether or not there may be a historical source for Kaoru, there is certainly no precedent in extant literature.
Tezuka in K. to K., I, no.1, p. 15.
119. Waley, op. cit., II, p. 30.
120. kore-ra ni chosô wo eta to shite mo, gembun no keikô wo jiyûjizai ni kaisaku-shite, sono konseki wo todomenai gurai ni shita nomi narazu, sara ni jûrai no shiragane nado no mono wo ka-shite kane ijô no mono to shi, kôsai-rikuri-tarashimeta no wa, sakusha no tegiwa de aru.
N.B.T., VI, p. 19.
121.mukashi-monogatari sunawachi Genji Monogatari higenjitsu-teki-na kûsô kara anshi wo eta mono wo sozai to shite mochiiru baai demo, hyôgen no shuhô ni oite wa riarizumu mochiineba naranu to iu tekikaku-na shimpo shita sôsakukan wo motte ita to suitei-serare-uru Murasaki Shikibu....
Shimazu, loc. cit.
'Higenjitsu-teki na kûsô' clearly refers both to Murasaki herself and to preceding writers. Vid. sup., 4:40.

NOTES TO CHAPTER FIVE.

(pp. 1 - 4)

No.

1. The quasi-historical tone is particularly marked in the opening books, and corresponds to the annalistic quality of the language already mentioned, (vid. sup. 3: 10.
2. Thus, the poems in Book 49 are said to have been transmitted inaccurately ('Higagoto ni mo ya arikemu,') (vid. 5: 8).
3. Despite this episodic quality of the kan in Genji, they can be shewn to display a fundamental artistic unity, (vid. inf. 6:12, ff.).
4. N.B.T. VI, p.418. Book 4 ends on a similar annalistic note.
5. Op. cit., pp. 431-432. Koze no Ômi (or Kose no Aimi) was the successor of Kose no Kanaoka (d. c.888, the famous (and perhaps legendary) lay artist who founded the Kose school of painting in the second half of the 9th. century.
6. Fujiwara no Yoshifusa (804-872) held the post of Dajô-Daijin from 857-872 and concurrently the post of Sesshō (858-872).
Op. cit., p. 536.
A few similar examples may be added:
In Book 1, the Emperor is unable to receive the Korean fortune-tellers in the Palace because of Uda Tennō's interdiction against the admission of foreigners (894), op. cit., p. 18.
In Book 12, Genji's followers want him to send for the painters Tsunenori and Chieda. Tsunenori belongs to the 10th. century; Chieda is unknown, but was probably a painter in the Emperor Murakami's reign, unless Chieda actually be another name for Tsunenori, op. cit., p. 326.
In Book 13, the Akashi no Nyūdō tells Genji that his zither is a present from the Emperor Engi (reigned 898-930). Genji remarks that the Onnago no Miya was taught to play the zither by the

Notes to Chapter 5 continued. (pp. 4 - 7).No.

6. Emperor Saga (reigned 810-823), op.cit., p. 351.
(contd.) In Book 17, the Emperor Suzaku has the text of his pictures written by the famous literary Emperor, Daigo, (reigned 897-930), and uses a painting of Kose no Kimmochi. Kimmochi was the grandson of Kose no Kanaoka; he was a painter in Murakami's reign, (op. cit., p.433). We may here detect a case of anachronism: in the same picture competition (Book 17), a picture is painted by Asukabe no Tsunenori, who belonged to the second half of the 10th. century, and calligraphy is done by Engi (i.e. Daigo Tennô), who died in 930 ('... mukashi no jôzu-domo no toridori ni kakeru ni, Engi no on-te-zukara, koto no kokoro kakasetamaeru...'). In Book 32, Genji obtains two secret recipes for perfume belonging originally to the Emperor Nimmyô (reigned 833-850), while Murasaki finds a recipe of Nimmyô's son, Prince Motoyasu, a famous perfume-mixer, (op. cit., p.738).
7. N.B.T., VII, p. 354.
8. Waley, op. cit., V, p. 41.
9. N.B.T., VI, p. 263.
10. Vid. inf., 5:61.
11. Vid. sup., 4:10.
12. '... kayô-naru ori no mao-naranu koto kazukazu ni kaki-tsukuru ... Tsurayuki ga isame-taururu hô nite, mutsukashikereba todometsu.'
Op. cit., p. 292. (The reference to Tsurayuki is unclear.)
13. N.B.T., VII, pp. 570-1.
Ge ni kaku nigiwawashû hanayaka-naru koto wa, miru kai areba, monogatari nado ni mo, mazu iitataru ni ya aramu. Saredo, kuwashû wa e zo kazoe-tatezarikeru to ya.
14. N.B.T., VI, p.508. Ch'e Yün pursued his studies by the light of glow-worms that he had collected;

Notes to Chapter 5 continued (pp. 7 - 9).

No.

14. (contd.) Sun K'ang read by the glimmer of the snow on the branches.
15. Op. cit., p. 537.
Kore wa on-watakushi-zama ni, uchi-uchi no koto nareba, amata ni mo nagarezu ya narinikemu. Mata kaki-otoshitekeru ni ya aramu.
16. Also in Book 10, after an exchange of poems, we find:
Sono tsuide ni its ôkaredo, sa nomi kaki-
tsuzukubeki koto ka wa. (N.B.T., VI, p.265.)
There is a similar passage in Book 46, (N.B.T., VII, p.426).
17. Motoöri will not admit any defects in either Murasaki's prose or her poetry. He says that her reference to the inferior quality of some of the uta is merely a sign of her modesty.
Motoori Norinaga Zenshû, VII, p. 523.
18. N.B.T., VII, p.614.
Ono-ono shitari-gao narikeredo, rei no ika ni ayashige ni furumeitarikemu to omoi-yareba, anagachi ni mina mo tazune-kakazu.....
Katae wa higagoto ni mo ya arikemu. Kayô ni, koto naru okashiki fushi mo naku nomi zo anarishi.
19. N.B.T., VI, p.598.
20. N.B.T., VI, p. 759.
21. N.B.T., VII, p. 811.
22. N.B.T., VI, p. 288.
23. Op. cit., p. 209.
24. Op. cit., p. 491.
25. Op. cit., p. 714.
26. Waley, op. cit., VI, p. 23.

Notes to Chapter 5 continued. (pp. 10 - 13)No.

27. Cf. the soliloquies in Proust's novel. The following remarks of Mouton concerning Proust apply almost as well to Murasaki:
'Puisqu'ils parlent pour s'exprimer plus que pour s'expliquer, les personnages de Proust aboutissent naturellement au monologue; leur interlocuteur ne joue plus d'autre rôle que de leur permettre de prendre le départ. Ainsi naissent de gigantesques solistes...' Mouton, op. cit., p. 180. 'Un jeune valet... donne quelquefois brièvement la réplique mais c'est à la seule fin de lui renvoyer la balle et de lui permettre de mieux rebondir.' Op. cit., p. 183. 'Dès que les hommes et les femmes de Proust se mettent à parler, ils ne font que renforcer l'impression de profonde tristesse qui se dégage de presque tout son oeuvre.' Op. cit., p. 202.
28. Viz. the Minazuki Tsugomori no Ô-harai and the Semmyô proclaiming the accession of the Emperor Mommu.
29. We may note that Chinese fiction was also frequently intermingled with poetry, but there is no particular reason to believe that Murasaki was in this respect influenced, even indirectly, by foreign tradition.
30. 'Monogatari-bun wa, sono kansei-shitaru sugata ni oite, nikki, kikô, zuihitsu nado, arayuru yôshiki no bunshô wo fukumu.'
K. to K., VII, no.4, p. 93.
31. Vid. Index: quotations.
32. N.B.T., VI, p.110. [八月九日正長夜
千聲萬聲無止時]
33. N.B.T., VII, p. 510.
34. Op. cit., p. 603. [不是花中偏愛菊
此花開後更無花]
35. Vid. inf., 8: 42.

Notes to Chapter 5 continued. (pp. 14 - 17).No.

36. Nickname applied to Murasaki in reference to the Emperor's remark, (Introduction, note "... futo oshi-hakaru ni, 'Imijû namu zae aru.' to tenjô-bito nado ni ii-chirashite, Nihongi no mi-tsubone to zo tsuketarikeru."
N.B.T., III, p. 320.
Vid. inf. 5: 45-7 for examples of the humorous aspect of these erudite references. Intro:note 68.
37. N.B.T., VI, p. 457.
38. Op. cit., p. 371.
39. Op. cit., p. 492.
40. Op. cit., p. 448.
41. Vid. sup. Intro.:¹²The Shih Chi is mentioned quite frequently in the text of Genji. Thus, in Book 21, Yûgiri is described studying Ssu-ma Ch'ien's history for his examinations: "...tada yotsu-kiitsu-tsuki no naka ni, Shiki nado iu fumi wa, yomi-hatetamaitekeri. on-shi no dainaiki wo meshite, Shiki no kataki kankan, ryôshi ukemu ni..."
Op. cit., p. 509.
42. Op. cit., p. 274.
43. Op. cit., p. 330.
44. Vid. App. 1: 3.
45. Op. cit., p. 586.
46. N.B.T., VII, p. 274.
47. Op. cit., p. 335.
48. Op. cit., p. 349.
49. N.B.T., VI, p. 345. The commentators agree that the mukashi no hito is Lao Tzu, but Dr. Waley points out that no such saying occurs in the Tao Tê Ching, Waley, op. cit., II, p. 150.

Notes to Chapter 5 continued. (pp. 17 - 21)No.

50. N.B.T., VI, p. 758.
'... Monjaku ni mo kerai to iu koto arubeku ya. Nanigashi no oshie mo, yoku oboshi-shiruramu to omoitamauru wo, itô kokoro nayamashitamau to, urami-kikoyubeku namu.'
51. Op. cit., p. 494. But only a little later in the same book, Genji, admiring the beauty of the snowy, moonlit night, expresses his disagreement with the saying: "'...Susamajiki tameshi ni ii-okikemu hito no kokoro-asasa ya'" Op. cit., p. 497.
52. Op. cit., p. 763.
53. Op. cit., p. 754.
54. N.B.T., VII, p. 771.
55. Op. cit., p. 779.
56. 'Ku(4) ku(4) Chiang(1) hsien(1) shou(3) shih(2) shih(2) nung(4) hsiao(3) hsü(4) erh(3) wen(2) yu(2) ch'i(4) chüeh(2), yen(3) chien(4) jo(4) wei(2) lien(2).'
'Jung(2) mao(4) szu(4) chiu(4), P'an(1) An(1) jen(2) wai(4) sheng(1), ch'i(4) tiao(4) ju(2) hsiung(1), Ts'ui(1) Chi(4) kuei(1) chih(1) hsiao(3) mei(4).'
(P.T.O.)
57. N.B.T., VI, p. 623.
58. Op. cit., pp. 133-4.
59. Op. cit., p. 537.
60. Vid. sup. note 17.
61. e.g. 'Mi ni chikaku
Aki ya kinuramu
Miru mama ni
Aoba no yama mo
Utsuroinikeri.
N.B.T., VII, p.50.

故女將織手時時弄小緒耳聞猶氣
眼見若爲憐

容貌似舅潘安仁外甥氣調如兄
崔季珪之小妹

Notes to Chapter 5 continued. (pp. 21 - 24)No.

61.
(contd.)

'Aki hatsuru
Nobe no keshiki mo
Shino susuki
Honomeku kaze ni
Tsukete koso shire.'
Op. cit., p. 602.

'Murasaki ni
Kagoto wa kakemu
Fuji no hana
Matsu yori sugite
Uretakeredomo.'
N.B.T., VI, p. 759.

62.

The poem is:
'Mine no yuki
Migiwa no kôri
Fumi-wakete
Kimi ni zo madou
Michi wa madowazu.'

N.B.T., VII, p. 706.

It is true that the author of this uta is meant to be Niou, whose lack of poetic originality we have already mentioned, (vid. sup. 5:13).

63.

Cf. 3: 33.

64.

Vid. inf. 7: 51.

65.

Vid. Index: calligraphy.

66.

Op. cit., pp. 272-3.

67.

The abundance of kaiwa in G.M. may be judged from a passage chosen at random from Book 34. The paragraphic divisions are those in the N.B.T. edition, pp. 3 - 20.

par. 1 ('Suzaku-In no Mikado, arishi mi-yuki no nochi...') speech of Suzaku-In,

par. 2 ('Togu wa, kakaru on-nayami ni soete...') speech of Suzaku-In.

par. 3 ('Asayû ni kono on-koto wo oboshinagekite...') speeches of Suzaku-In, Yûgiri (with 2 quotations from Genji's speech), Suzaku-In, Yûgiri, the Nyôbô and others, and Suzaku-In.

Notes to Chapter 5 continued. (pp. 24 - 30).No.

67. (contd.) par. 4 ('Himegimi no ito utsukushige nite...') two speeches of Suzaku-In, speeches of the Nyôbô and Suzaku-In,
 par. 5 ('Kono on-ushiromi-domo no naka ni...') speeches of the Menôto, Sachûben (with one quotation from Genji's speech, the Menôto (with one quotation), and two speeches of Suzaku-In.
 par. 6 ('Okî-otodo mo...') speech of Tô no Chûjô.
 par. 7 ('Tôgû ni mo, kakaru koto-domo kikimeshite ...') speeches of the Tôgû and Suzaku-In, and 3 speeches of Genji.
 par. 8 ('Toshi mo kurenu. Suzaku-In ni wa...') poems of Akikonomu and Suzaku-In.
- Out of the 240 lines of print in this passage, approximately 140 are devoted to kaiwa; this proportion is not particularly high for G.M.
- 1 : Suzaku
 2 : Suzaku
 3 : Suzaku, Yûgiri (2 quotes Genji) Suzaku, Yûgiri, Nyôbô and others, Suzaku.
 4 : 2 Suzaku, Nyôbô, Suzaku.
 5 : Menôto, Sachûben (1 quote Genji), Menôtô (1 quote), 2 Suzaku.
 6 : Tô.
 7 : Tôgû, Suzaku, 3 Genji.
 8 : poems Akikonomu and Suzaku.
68. Op. cit., pp. 428-430.
69. Vid. inf., 8: 42.
70. Kaspaya's lapse is said to have occurred in the presence of the Buddha, and to have been inspired by the sound of 84,000 harps of lapis lazuli. (Op. cit., p. 430.)
71. Vid. inf., 8:50.
72. N.B.T., VI, p. 141.
73. Op. cit., p. 234.
74. N.B.T., VII, p. 307.
75. et vid. inf., 8:55.

Notes to Chapter 5 continued. (pp. 30 - 33).No.

76. Waley, op. cit., VI, p. 145.
77. e.g. vid. op. cit., p. 96 (Yûgao's death), p. 234 (Aoi's death), VII, p. 307 (Murasaki's death), and p. 519 (Ôigimi's death).
78. Op. cit., p. 435.
79. Waley, loc. cit.
80. Vid. inf., 8: 23-5.
81. Kami-yo yori, yoyo no uta ni mo, sono suji wo yomeru zo, koto ni ôku shite, kokoro fukaku suguretaru mo, ai no uta ni zo ôkarikeru. Motoôri, op. cit., p. 502.
82. Op. cit., pp. 502-3.
kono monogatari wa, yo no naka no mono no aware no kagiri wo, kaki-atsumete, yomu hito wo, fukaku kan-zeshimemu to tsukureru mono naru ni, kono ai no suji narade wa, hito no nasake no, samazama to komayaka naru arisama, mono no aware no sugurete fukaki tokoro no ajiwai wa, arawashi-gataki yue ni, koto ni kono suji wo, mune to ôku mono-shite, ai-suru hito no, samazama ni tsukete, nasu waza omou kokoro no, toridori ni aware naru omomuki wo, itomoitomo komayaka ni, kaki-arawashite, mono no aware wo tsukushite misetari.
83. Vid. inf.,
 The emotion of jealousy plays an extremely important part throughout Genji. Murasaki's ideas on the subject could, I believe, be the subject of an interesting essay. Jealousy is represented as the invariable concomitant of love; hence, both men and women are repeatedly subject to its torments. In the Uji-sequence, Naka no Kimi, Kaoru, and Niou are all shewn to suffer from it equally. In the earlier books, apart from psychotic characters like Hige-kuro's wife and Rokujô, whose jealousy is definitely morbid, both Genji and Murasaki no Ue are frequently devoured by jealous feelings, which inevitably poison their relationships.

Notes to Chapter 5 continued. (pp. 33 - 34)No.

84. e.g. cf. Proust's ideas on the origins and duration of love, as summarized by Léon Pierre-Quint: 'En vérité l'amour n'est qu'une création individuelle, due au hasard d'un caprice mécontenté et qui se prolonge tant que le désir est insatisfait ou se croit tel.' Marcel Proust, p. 237.
Both Murasaki's and Proust's ideas on love are to be distinguished from traditional romantic notions.
85. The frequent recurrence in these quotations of the word aware will be noted. Its significance is discussed later, vid. inf., 8: 23-5.
86. N.B.T., VI, p. 241.
.... tsuraki hito shi mo zo aware ni oboetamau.
87. Op. cit., p. 258.
88. Op. cit., p. 260.
89. Op. cit., p. 364.
90. Op. cit., p. 495.
91. Waley, op. cit., II, p. 31.
92. Before dawn Yûgao was dead, stricken by the 'living phantom' of Rokujô, embodiment of her baleful jealousy. (Waley: The Nô Plays of Japan, p. 179.)
Vid. N.B.T., VI, pp. 229 - 230 (Aoi's possession), VII, pp. 141-2 (Murasaki's possession), and p. 186 (Nyosan's possession).
(My paragraph concerning Rokujô is adapted from Onoe's introduction, (N.B.T., VI, pp. 26 - 7.)
93. Reischauer suggests that the importance of women was probably greater at this period than at any in Japanese history: 'Since the power of the Fujiwara depended on the fecundity of their daughters, women came to be fully as important as men in court circles. This is perhaps the only time in Japanese history in which daughters were more to be desired than sons. This was a woman's society, therefore, and being such, was an effeminate one.' (Vid. Chapter 2, note 21
We can, nevertheless, judge from fictional works of the time that the position of young ladies, even of the

Notes to Chapter 5 continued. (pp. 34 - 36)No.

93. (contd.) highest families, tended to be exceedingly precarious. (e.g. viz. the terrible anxiety of the ex-Emperor Suzaku concerning the future of his daughter, Nyosan, at the beginning of Book 34.) An interesting study could be made of the situation of upper-class women in Heian Japan; the information might be based, to a large extent, upon works like M.S.Nikki, Kagerô Nikki, Makura no Sôshi and G.M.
94. Vid. inf., 5:
The hesitation of women in embarking upon love-affairs is frequently shewn to derive primarily from fear of what other people may think, rather than from any innate reluctance. Thus, of Tamakatsura's horror at Genji's advances (Book 34), we are told: "... chikayaka ni fushitamaeba, ito kokoro-uku, hito no omowamu koto mo mezuraka ni, imijû oboyu." Op. cit., p. 607.
95. Eighteen years after Yûgao's death, Genji thinks of her as the only woman he has met or even heard of in whom passion dominates over all other motives (Book 22): op. cit., p. 570.
96. Akashi sees herself as a kazu-naranu hito because she is both a commoner and a provincial.
97. Op. cit., p. 136.
Kurabu no Yama ni yadori mo tora-mahoshige naredo,
ayaniku naru tanya nite, asamashû nakanaka nari.
The quotation is from the poem of Masune Yoshitada
Iza seko to
Kurabu no Yama ni
Iei-shite
Mijikaki natsu no
Yo wo mo uramiji.
98. Op. cit., pp. 208 - 9.
Yoi-kokochi ya rei narazarikemu, yurusamu koto wa
kuchioshiki ni, onna mo wakô taoyagite, tsuyoki
kokoro mo e-shiranu narubeshi. Rôtashi to mitamau
ni, hodo naku ake-yukeba, kokoro awatadashi.
99. Op. cit., pp. 258-9.
Omowashi-nokosu koto naki on-nakarai ni, kikoe-
kawashitamau koto-domo, manebi-yaramu hô nashi.
Yôyô ake-yuku sora no keshiki, kotosara ni tsukurî
idetaramu yô nari.

Notes to Chapter 5 continued. (p. 37).No.

100. Op. cit., p. 361.
On-kokorazashi no chika masari-suru naru beshi.
Tsune wa itowashiki yo no nagasa mo, toku akenuru
kokochi sureba...
101. Op. cit., p. 385.
.... tsuki-sezu zo katarai-nagusame-kikoetamau.
102. Op. cit., p. 449.
Yo-hitoyo, yorozu ni chigiri-katarai-akashi-tamau.
103. N.B.T., VII, pp. 579 and 670.
104. Onoe, for instance, writes,
Dôtoku-teki ni kangaete, Fujitsubo no jiken nado
wa odorokubeki mono de ari, shikamo sono suji-michi
wa hanahada fushigi na, shikamo honnô-teki ni
suginai mono de aru. Yue ni kôgai dake de miru
to, zentai ga, hijô ni kaiki de ari, katsu
shikiyoku-teki de aru. Kain no sho to iwarete
haiseki-serareta mono, mattaku riyû ga naku mo nai.
N.B.T., VI, p. 33.
(From a moral point of view, a story such as that
of Fujitsubo is frankly shocking, besides which its
development tends to be incoherent and its
motivation on a purely instinctive level. The
entire work, if merely studied in outline, must
appear very bizarre, as well as lickerish. One
might very well reject it as a piece of pornography.
In a very interesting essay on this general subject
entitled Genji Jidai no Shisô Toku ni Sessho-kan ni
tsuite, Sakurai Hide suggests that the medieval
military-Confucian ideals of chastity were largely
responsible for the present attitude to G.M. as
being immoral. K. to K., II, no.10, pp. 79-85.
It should be added that what the critics objected
to, on the whole, was not indecency of description,
which depends upon the use of physical details,
(such as are almost entirely absent from G.M.),
but the immorality of the actual situations. The
vast majority of the love-affairs in Genji
involve fornication or adultery; Genji's affair
with Fujitsubo morally, at least, approaches
incest; his behaviour in seducing his little ward,
Murasaki, when she is just 14 years old is hardly
exemplary; and his relationship with Utsusemi's

Notes to Chapter 5 continued. (pp. 37 - 38).No.

104. little brother (Kogimi) appears to be homosexual. (contd.) However, so vaguely are the actual encounters described that the 'young person' of whom Aston speaks would no doubt be unaware of their somewhat illicit nature.
105. All these marital intrigues brought about some interesting results. As can easily be surmised, relations between the sexes became quite irregular. It is said that no High Court Noble (Kugyô) was accepted by his colleagues as a real man unless he could boast of some illicit relations with a female official of the Office of the Empress' Household (Chûgû-shiki). Be that as it may, there was undoubtedly a growing laxity in morals. Reischauer, loc. cit. et vid. Beaujard, op. cit., p. 145.
Mr. F.W. Daniels points out, (in a set of notes), that the traditional Chinese ideas on marriage were incorporated into the regulations of the Taika Reform (646), but that by the time of the Heian Period these marriage-regulations had completely broken down, and that there was a general revision to the original system of polygamy. Vid. Sekine: Kônin ni kan-suru Hôki-Fûzoku in Nihon Fûzoku shi Kôza.
106. Danjô ai-au wo mo 'chigiru' to ii 'nabiku' to ii 'au' to ii 'mono-su' to ii 'tame-suru' to iite, akarasama ni jôji wo iwanu...
Miura: Nihon Bungaku Zenshi, p. 153.
Among the euphemisms occurring in my examples are taoyagu, kikoe-kawasu koto, katarai-nagusame-kikoeru, chigiri-katarau, komaka ni katarai-okiru,
107. Aston, op. cit., pp. 97-8.
108. Revon, op. cit., pp. 180-181.
109. Vid. Intro., note 38.
110. Tezuka Noboru discounts the well-established tradition concerning Murasaki Shikibu's modesty and virtue. According to Tezuka, the tradition of complete and unqualified praise of Murasaki, and

Notes to Chapter 5 continued. (pp. 38 - 42)No.

110. especially of her sexual purity, can, by simple (contd.) reference to her Diary, be shewn to be completely unfounded in fact. Tezuka: Gengo oyobi Nikki yori Mitaru Murasaki Shikibu in K. to K., II, no.4, pp. 41-63. We may note that Aston, among others, accepts the tradition without hesitation: "Truth to say, the laxity of morals which [G.M.] depicts is deplorable... It is a satisfaction to add that it belongs to the age and country in which the author lived, and that her own private life is admittedly free from any stain of this kind." Aston, loc. cit.
If Tezuka's views concerning Murasaki's lack of virtue are correct, her failure to introduce into her novel the slightest details about the physical side of love, may in part result from a reluctance to evidence knowledge of a subject of which she pretended to be ignorant.
111. Yorozu ôku notamaedo, on-irae arubeku mo oboezu.
Hazukashisa ni, Akogi wo ito tsurashi to omou.
Karô-jite akenikeri.
Heian-chô Monogatari-shû, p. 285.
112. N.B.T., VII, pp. 704 - 7.
113. Vid. sup., 3:35. vid.inf. 5:82, 6:53, etc.
114. Thus, in his entire study of G.M., Motoôri does not devote a single paragraph to its humour. Most modern critics whom I have read make no mention of Murasaki's talents as a comic writer, or dismiss them with some such phrase as 'a mischievous wit' (chame-ki - Tezuka, op. cit.). In the special number of K. to K.(II, no.10), in which there are 21 articles devoted to different aspects of G.M., not a single writer touches even briefly upon Murasaki's art of depicting comic characters.
115. I refer, not to kake-kotoba, which, of course, are common to all kanabungaku in which poetic units are included, but to those playful explanations of phrases, and especially of proper names, that are frequent in both monogatari. Ikeda refers to this as kotoba no ue no share.

Notes to Chapter 5 continued.(pp. 42 - 44)No.

116. It is significant that the tsuma-arasoi in G.M. viz. the rivalry for Tamakatsura's hand (vid. sup. is not used for comic effects. It would appear that Murasaki deliberately avoided most traditional types of humour.
117. '... It was funny when they called us white-legged thieves!' he said. They discussed the incident, and laughed heartily.
Heian-chô Monogatari-shû, p. 300.
118. Sono koro hara sokonaitaru ue ni, kinu ito usushi. Ita no hie noborite, hara gohogoho to nareba, Okina, 'Ana saga na, hie koso suginikere to iu ni, shiite gobomekite, bichibichi to naru. Ko wa ika ni naru ni ka aramu, to utagawashi. Kaisagurite, ide ya suru tote, shiri wo kakaete... Okina wa hakama ni ito ôku shi-kaketekereba, kesô no kokochi mo wasurete, mazu tokaku kare araiishi hodo ni, utsubushi-fushinikeri.
Op. cit., pp. 349-51.
119. Hi no ito akaki ni mireba, kubi yori hajimete ito hosoku chiisakute, omote wa shiroki mono tsuke, kesô-shitaru yô nite shirô, hana wo irarakashi, sashi-aogite itaru wo, hitobito asamashûte mamoru ni, kono Hyôbu no Shô ni minashite wa, enenzazu, hoho to warau naka ni mo, Kurôdo no Shôshô wa, hanabana to mono-warai suru hito nite, waraitamau koto kagiri nashi. 'Omoshiro no Koma narikeri ya to.' ôgi wo tatakite waraite tachinu. Tenjô nite mo, mono yori koto ni, 'Omoshiro no Koma, hanarete kitari.' tote warau narikeri. Kakure ni ite, 'Ko wa ika naru koto zo.' to mo ii-yarazu warau.
Op. cit., pp. 368-9.

Notes to Chapter 5 continued, (pp. 44 - 47)No.

120. Vid. Index: imamekashisa.
121. Vid. sup.2:6.
122. Sei Shônagon also appears to have been interested in amusing peculiarities of speech and especially in provincialisms. In Section 5, for instance, she reproduces Narimasa's strange pronunciation: 'Chûsei oshiki ni, chûsei takatsuki nado koso yoku sôrawame.' ('...I think it would be good to have a leetle platter and a leetle tray.')
- N.B.T., III, p. 460.
123. Vid. sup., 4:14.
124. N.B.T., VI, p. 172. Vid. inf., 5:59.
125. The name is fixed after Genji's uta.
 'Natsukashiki
 Iro to mo nashi ni
 Nani ni kono
 Suetsumuhana wo
 Sode ni furekemu.'
N.B.T., VI, p. 177.
126. For other Buddhist allusions, vid. sup., 5:16-17.
127. Op. cit., pp. 172-3.
128. Op. cit., pp. 576-7.
 The ridiculously outworn and stilted phrasing of her uta prompts Genji to a general criticism of poetic stereotypes, vid. sup., 3:7.
129. Op. cit., p. 587.
130. Murasaki appears to have been particularly interested in different qualities of voice. See her discussion on the subject, op. cit., pp. 643-4.
131. Op. cit., pp. 641-2.
132. 'Ashi-gaki no ma-jikaki hodo ni wa sôrai-nagara, ima made kage fumu bakari no shirushi mo haberanu wa, Na ko so no seki wo ya suesasetamaitsuramu to namu. Shiranedomo, Musashi-no to ieba kashikokered ana-kashiko ya ana-kashiko ya.' to ten-gachi nite,

Notes to Chapter 5 continued. (p. 47)No.

132. (contd.) ura ni wa, 'Makoto ya, kure ni mo mairi-komu to omoitamae-tatsu wa, itouniwayuru ni ya haberamu. Ide ya ide ya, ayashiki wa Minase-gawa ni wo.'
tote, mata hashi ni kaku zo,
Kusa wakami
Hitachi no Umi no
Ikaga-saki
Ika de ai-mimu
Tago no Ura nami.
Ô-kawa-mizu no.' to aoki shikishi hitokasane ni, ito sô-gachi ni, ikareru te no, sono suji to mo miezu tadayoitaru kaki-zama, shi moji naga ni, warinaku yoshi-bamitari. Kudari no hodo hashi-zama ni suji-kaite, taorenubeku miyuru wo, uchi-emitsutsu mite, sasuga ni ito hosoku chiisaku maki-musubite, nadeshiko no hana ni tsuketari. Op.cit.,pp.644-5. Ashi-gaki is a makura-kotoba for ma. Musashi-no presumably refers to the Kokinshû poem,
Murasaki no
Ippon yue ni
Musashi-no no
Kusa wa minagara
Aware to zo miru.
Minase-gawa is from the Rokuchô poem,
Ashiki te wo
Nao yoki kata ni
Minase-gawa
Soko nomi kuzu no
Kazu narazu tomo.
Ô-kawa-mizu no is from still another poem,
Mi-Yoshino no
Ô-kawa mizu no
Yuobika ni
Omou mono yue
Nami no tatsura ni.
133. Op. cit., p. 688.
This technique is also found in the style of Proust. La mythologie, les souvenirs de l'antiquité classique sont tout naturellement employés par lui pour produire un effet d'humour... Mouton, op. cit., p. 92.
134. Op. cit., p. 735.
135. The same type of character appears, rather more briefly, in Book 8 when Murasaki describes the

Notes to Chapter 5 continued. (pp. 47 - 51)No.

135. strange, awkward manner of the professional poets (contd.) at the Emperor's flower-party: op. cit., p. 206.
136. Vid. sup., 2:6.
137. Op. cit., pp. 506-7.
138. Waley, op. cit., III, p. 98.
139. The use of tôbu instead of tamau appears to be characteristic of such academic speech.
140. Vid. sup., 4:42.
141. Waley: The Pillow-Book of Sei Shônagon, p. 17.
142. Provincials, for Murasaki, were of no account socially (vid. sup., Ch.5 m.96); and, because of their unorthodox language and general behaviour, tended per se to be comic figures. Hence, a large number of the humourous characters in G.M., such as the Taifu no Gen, Ômi no Kimi, the Hitachi no Kami, and Suetsumuhana, (who, of course, grew up in Hitachi), were provincials.
143. N.B.T., VI, pp. 550-552.
144. Itsu tote mo
Koishikarazu wa
Aranedomo
Aki no yû wa
Ayashikarikeri.
He may also be referring to the spurious etymology of Taketori Monogatari: "... yoru wa yasuki i mo nezu, yami no yo ni idetemo ana wo kujiri, kokokashiko yori nozoki kaina-mi-madoi-aeri. Saru toki yori namu, yobai to wa iikeru."
Heian-chô Monogatari-shû, p. 2.
145. Waley: The Tale of Genji, VI, p. 19, et vid. sup., 4:12.
146. N.B.T., VII, pp. 623-5.
147. Waley, op. cit., VI, p. 248.

Notes to Chapter 5 continued. (pp. 51 - 58)No.

148. N.B.T., VII, p. 776.
149. N.B.T., VI, pp. 201-2.
150. Op. cit., pp. 492-3.
151. Vid. Chapter 4, note 36.
152. N.B.T., VII, p. 808.
153. Op. cit., pp. 473-4.
154. Op. cit., pp. 813-4.
155. N.B.T., VI, p. 173.
156. Op. cit., p. 587.
157. Op. cit., p. 493.
158. For instance, during the kuruma-arasoi, the Chûjô quite gratuitously mentions the Omoshiro no Koma. It is clear that the writer deliberately introduced this to produce a comic effect: 'Sa haberi. Omoshiro no Koma haberu nari. Yo ni medetaki hito mo mairikeri, to kokoro-nikuku omou.'
Heian-chô Monogatari-shû, p. 375.
159. Waley, op. cit., VI, p. 19.
160. N.B.T., VI, p. 36.
A typical instance of the former type of omission is to be found at the end of Book 26: "On-taime no hodo, sashi-suguitaru koto-domo aramu ka shi." (Op. cit., p. 646.) The entire meeting between Ômi no Kimi and the Nyôgo is left to our imagination.
161. Vid. inf., 6:51.
162. Vid. sup., 5:5.
163. Vid. inf., 5:65.
164. Kono monogatari wo mite, Heian-chô no jinshi no zen-seikatsu wo mita to omou hito ga areba, sore

Notes to Chapter 5 continued. (pp. 58 - 59)No.

164. wa ô-machigai de aru.
(contd.) Op. cit., p. 33.
("It is a great mistake to consider this work as giving a complete picture of the Heian Period.")
et vid. inf., Intro:1-2 et vid inf. 8:4.
165. Shimazu, loc. cit. et vid. Waley quoted on 4:41.
166. Vid. sup., 2:2.
168. N.B.T., VI, p. 182. Example quoted by Onoe (op. cit., p. 30). Vid. inf., 7:53.
169. Thus, the only physical detail about Kaoru concerns his perfume. This is the first and only description of his looks (Book 42):
Kao-katachi mo, sokowaka to, izuko namu suguretaru, ana kyora to miyuru tokoro mo naki ga, tada ito namamekashû hazukashige ni, kokoro no oku okarigenaru kawai no, hito ni ninu narikeri. Kaoru no kôbashisa zo, kono yo no niou narazu...
N.B.T., VII, p. 337.
170. re Suetsumuhana, vid. sup., 5:45.
Two more examples of physical descriptions of women, (one plain, the other extremely attractive), may be given:
(Omi no Kimi) Katachi wa hijijika ni, sasuga ni aigyô-zukitaru hô nite, kami uruwashû, tsumi karoge naru wo, hitai no ito chikayaka-naru to, koe no awa-tsukesa to ni, sokonowaretaru nameri.
N.B.T., VI, p. 461, (Book 19).

(Naka no Kimi) Ito sobiyaka ni, yôdai okashigenaru hito no, kami uchigi ni sukoshi taranu hodo naramu to miete, sue made chiri no mayoi naku, tsuyatsuya to kochitô utsukushige nari. Katawarame nado, ana rôtage to miete, niioiyaka ni yawaraka ni ôdokitaru kawai...
N.B.T., VII, p. 452, (Book 46).
171. Example quoted by Onoe, (N.B.T., VI, p.25.)
172. Op. cit., p. 39.
173. N.B.T., III, p. 310.
...e ni kaitaru kao shite, hitai itô haretaru hito

Notes to Chapter 5 continued. (pp. 59 - 63)No.

173. no, majiri itô hikiku, kao mo koko wa to miyuru
(contd.) tokoro naku ito shiro, te-tsuki, kaina-tsuki ito
okashige ni, kami wa mi-hajimehaberishi haru wa,
take ni isshaku bakari amarite, kochitaku ôkarige
narishi ga, asamashû waketaru yô ni ochite, susomo
sasuga ni hosorazu, nagasa wa sukoshi amarite
haberumeri.
174. Op. cit., p. 306.
175. For instance, in Book 45, Kaoru having seen
Ôigimi's hand-writing, becomes particularly anxious
to continue their relationship:
... ito okashige ni kakitamaeri. Mao ni me-
yasuku mono-shitamaikeri to, kokoro tomarinuredo...
N.B.T., VII, p. 411.
176. Waley writes,
We find beauty of penmanship not merely counting
for almost as much as beauty of person, but spoken
of rather as a virtue than as a talent, and the
epithet 'good', when applied to an individual,
frequently refers not to conduct but to hand-
writing. Often in Japanese romances it is with
some chance view of the heroine's writing that a
love-affair begins; and if the hero happens to
fall in love with a lady before he has seen her
script, he awaits the first 'traces of her hand'
with the same anxiety as that which afflicted
a Victorian gentleman before he had ascertained
his fiancée's religious views.
Waley: The Pillow-Book, pp. 13-14.
177. N.B.T., VI, pp. 568-9.
178. N.B.T., VII, p. 710.
179. N.B.T., VI, p. 172.
180. Waley: The Tale of Genji, II, p. 30.
181. N.B.T., VI, p. 566.
182. Op. cit., pp. 174-5.
Yo no tsune-naru hodo no, koto-naru koto nasa
naraba, omoi-sutete mo yaminubeki wo, sadaka ni

Notes to Chapter 5 continued. (pp. 63 - 67)No.

182. mitamaite wa, nakanaka aware ni imijikute,
(contd.) maneyaka-naru sama ni, tsune ni on-zuretanau.
183. Op. cit., p. 396.
184. Op. cit., pp. 582-3.
185. N.B.T., VII, pp. 122-3.
186. N.B.T., VI, p. 492.
187. N.B.T., VII, p. 329.
188. N.B.T., VI, p. 482. Op. cit., p. 480.
'... Tokidoki ni tsuketaru ko-gusa no hana ni
yosetemo, mi-kokoro tomaru bakari no asobi nado
shite shi ga na. Ôyake-watakushi no itonami
shigeki mi koso fusawashikarane, ikã de omou
koto shite shi ga na, tada on-tame sôzôshiku ya
to omou koso kokoro-gurushikere.'
And again, to Akikonomu:
'Hakabakashiki hô nozomi wa saru mono nite, toshi
no uchi-yuki-kawaru tokidoki no hana-momiji, sora
no keshiki ni tsukete mo, kokoro no yuku koto
mo haberini shi ga na...'
189. Most of the male characters in G.M. come forth, at
one time or another, with these evidently con-
ventional expressions of monastic ambitions. In
Book 53, when the Chûjô tells the Sôzu's sister
that were it not for his companions, he would
like to retire to the fastnesses of some mountain-
retreat, the old nun suggests that this is nothing
more than a fashionable formula: 'Yama-komori no
on-urayami wa, nakanaka ima-yô-dachitaru on-mono-
manebi ni namu...'
N.B.T., VII, p. 799.
190. Op. cit., pp. 21-2.
191. Vid. sup.4:31-2 et Chapter 4, note 118.
192. Maki, op. cit.

Notes to Chapter 5 continued. (p. 67)No.

193. An interesting essay concerning Murasaki's handling of Kaoru is that of Saitô Seiei in K. to K., II, no.10, Kaoru no Seikaku Byôsha no Kaibô to sono Hihan.
194. N.B.T., VII, pp. 336 - 7.
195. For example, in Book 49, a group of ladies-in-waiting comment on Kaoru,
'Nao ito me-zamashû wa owasu ka shi, kokoro wo amari osametamaeru koso nikukere.'
Op. cit., p. 556.
In Book 52, the Empress, Kaoru's half-sister, thinks about him:
... on-harakara naredo, kono kimi woba nao hazukashiku, hito mo yôï nakute miezaranamu to omoitari.
Op. cit., p. 770.
A little later in the same book, we find the following interesting passage concerning Kaoru. Murasaki has just been describing the various festivities at the Palace:
...Taishô no Kimi wa, ito sa shi mo iri-tachi nado shitamawanu hodo nite, hazukashû kokoro-yurubini naki mono ni mina omoitari.
Op. cit., p. 775.
It will be noticed how frequently the word hazukashi appears in reference to Kaoru. It occurs again in Book 53 when Kosaishô decides not to tell him the story of Ukifune:
... hazukashige-naru hito ni, uchi-ide-notamawasemu mo tsutsumashiku oboshite, yaminikeri.
Op. cit., p. 824.
196. The following feelings concerning Genji are typical (Book 42):
Ame no shita no hito, In wo koi-kikoenu naku, toni-kaku ni tsukete mo, yo wa tada hi wo kechitaru yô ni, nanigoto mo haenaki nageki wo senu ori nakarikeri.
Op. cit., p. 333.
197. It should be emphasised that it was not the social stigma of his illegitimacy that appalled Kaoru, but the difficulties it entailed in performing the ceremonies of ancestor-worship. It may, perhaps,

Notes to Chapter 5 continued. (pp. 67 - 71)No.

197. be questioned whether this was the only, or even (contd.) the principal, cause for Kaoru's melancholy. A psychologist would undoubtedly ascribe his chronically morbid state of mind to more deep-seated causes, probably belonging to an insecure childhood. But we are told virtually nothing of the first fourteen years of his life; so far as we can see, Kaoru's melancholy, if not originally caused by the doubts concerning his birth, is, from his youth, intimately associated with them.
198. Op. cit., p. 339.
199. Op. cit., p. 488.
200. Op. cit., pp. 458-9.
201. Op. cit., p. 410.
202. Waley, op. cit., V, p. 104.
203. Vid. op. cit., VI, p. 17.
204. N.B.T., VII, p. 441.
 'Iwake nakarishi hodo ni, ko-In ni okuretatematsurite imijû kanashiki mono wa yo narikeri to, omoi-shirinishikaba, hito to nari-yuku yowai ni soete, tsukasa-kurai, yo no naka no nioi mo, nan tomo oboezu namu. Tada kô shizuyaka-naru on-sumai nado no, kokoro ni kanaitamaerishi wo, kakû hakanaku minashitatematsuritsuru ni, iyoiyo imijiku, karisome no yo omoi-shiraruru kokoro mo moyôsarenitaredo...'
205. Op. cit., p. 537.
206. Vid. sup., 3:23 et notes 204, 205, sup.
207. Waley, op. cit., VI, p. 17.
208. N.B.T., VII, p. 461.
209. Op. cit., pp. 579-580.
210. Op. cit., p. 677.

Notes to Chapter 5 continued. (pp. 71 - 74).No.

211. Op. cit., p. 554.
212. Op. cit., pp. 743-4.
213. cf. Kaoru's Buddhistic speculations with those of Genji, sup. 5:65.
214. Op. cit., p. 533.
215. Op. cit., p. 772.
216. Waley, loc. cit.
217. Op. cit., p. 592.
218. Op. cit., p. 745.
219. Op. cit., p. 745.
220. Vid. inf., 6: 59.
221. Op. cit., pp. 852-3. (May I suggest that there is a strange similarity in tone between Kaoru's suspicions concerning Ukifune's disappearance and Marcel's doubts about Albertine's departure (Albertine Disparue.)?)
222. Dr. Waley observes that the peculiar figure of Kaoru appears plausible because he is pictured against the normal background represented by Niou. (Waley, op. cit., VI, p. 18.) (re Murasaki's technique of juxtaposing normal and abnormal characters, vid. sup. 5:44. In my opinion, the careful choice of psychological detail is a far more important factor in rendering Kaoru realistic.
223. Vid. sup., 4:41.
224. Op. cit., p. 664.
225. Op. cit., pp. 708, 713.
Waga kokoro ni mo, sore koso wa arubeki koto ni,
hajime yori machi-watere to wa omoi-nagara,
anagachi-naru hito no on-koto wo omoi-izuru ni,
uramitamaishi sama, notamaishi koto-domo, omokage

Notes to Chapter 5 continued. (pp. 74 - 78).No.

225. ni tsuto soite, isasaka madoromeba yume ni
(contd.) mietamaittsutsu, ito utate aru made oboyu.
And later in the same book:
... Kimi wa, keshikaranu koto-domo no idekite
hito-warae naraba, dare mo dare mo ika ni omowamu,
ayaniku ni notamau hito hata, Machie tatsu yama ni
komoru tomo, kanarazu tazunete, ware mo hito mo
itazura ni narinubeshi, nao kokoro-yasuku kakurenamu
koto wo omoe to, kyô mo notamaeru ni, ika ni semu
to, kokochi ashiku fushitamaeri.
226. Op. cit. p. 715.
227. Op. cit., p. 727.
228. Waley, op. cit., VI, p. 18.
Note, for instance, the menoto's remark in Book 51
concerning Ukifune:
'Hi-goro ayashiku nomi namu. Hakanaki mono mo
kiko-shimesazu, nayamashige ni sesasetamau.'
N.B.T., VII, p. 713.
229. Op. cit., p. 788.
230. Waley, loc. cit.
231. Op. cit., pp. 814-5.
232. Op. cit., p. 820.
233. N.B.T., VII, p. 852.
234. N.B.T., VI, pp. 73-4.
235. Op. cit., pp. 445-6.
It may be interesting to compare this speech to
that of Kaoru in 3:23. The variation of sentence
structure is to be noted. The period from yo no
naka wo to ito katajikenô, which is undoubtedly one
of the longest in G.M., or, in fact, in any
monogatari, is balanced by four relatively short
and simple sentences.
236. Vid. inf. 6: 31.

Notes to Chapter 5 continued. (pp. 78 - 82)No.

237. Op. cit., p. 495.
238. Vid. sup., 5:34, ff.
239. This type of fear was certainly not without foundation, as may be judged from the story of Kiritsubo in Book 1, who was literally killed by the jealousy and bitterness of the other court-ladies. Similarly Murasaki's mother is said to have died because of the hatred and unkindness of Hyôbukô no Miya's wife:
'Mono-omi ni yama-zuku mono to, me ni chikaku mitamaeshi.' Op. cit., p. 124.
240. Op. cit., p. 691.
241. e.g. vid. sup., 5: 25-9.
242. Hachi's selfishness emerges also in his attitude towards his daughter, Ukifune. When her mother writes him about her, he replies that he can have nothing to do with the matter: "... hitotose noborite, sono kimi tairaka ni monoshitamau yoshi, kono watari ni mo honomekashi môshitarikeru wo, kikimeshi-tsukete, sara ni kakaru shôsoku arubeki koto ni mo arazu to, notomawase-hanachitarikereba ..."
N.B.T., VII, p. 599. (Book 49.)
243. In Buddhism, worry was, of course, fatal to spiritual progress, which first of all demanded resignation and serenity. cf. Ukifune's consideration concerning her mother (5: 75).
Op. cit., pp. 431 - 2.
244. N.B.T., VI, pp. 313-4.
245. Op. cit., p. 383.
246. N.B.T., VII, pp. 448-9.
247. Vid. sup., 4:3 ff.
248. For the purposes of simple demonstration, I refer to 521 pp. as 'almost twice' 337 pp.

Notes to Chapter 5 continued. (p. 82 - 86)No.

249. Vid. Waley, op. cit., VI, p. 13.
250. G.M. (N.B.D.).
251. The slowness or rapidity of a style depend to an equal degree upon the technique of sentence construction and the use of detail in description. In both respects, Murasaki's style, (like that of Proust), is extremely slow. This, of course, is unrelated to its value.
252. Subete no ten ni oite, seisha to iu koto ga, kono monogatari no tokushoku de aru. Jûrai no Utsubo, Ochikubo no sosha to wa mattaku sen wo koto ni shite iru. Ta no monogatari ga ôku sonzai-senu no de, shosai wa shiru yoshi ga nai ga, genzai no zairyô ni yotte mireba, kono kaki-kata wa, kore ga kôshi to naranakereba naranu. Op. cit., p. 35.
253. N.B.T., eds.
254. Vid. sup. 5:43.
255. N.B.T., III, p. 377.
N.B.T., VI, p. 219, et vid. sup., 3:31-2.
256. Vid. sup., 3:28 -30.
257. Vid. sup., 4:41.
258. ... kokoro wo tsukubeki wa... shochû ninjô wo ieru koto shô nari.
Motoôri, op. cit., p. 515.
259. Vid. sup. 3: 30-31.
260. One of the few completely unrealistic characters in G.M. is, I should say, that of the Hyôbukyô no Miya's wife. (vid. sup., 4:32-3). She belongs too much to literary tradition to be at all convincing.
261. Vid. sup., 4: 31-2.

Notes to Chapter 5 continued. (pp. 86 - 87)No.

262. Ref. sup. Chapter 4, note 91.
263. Vid. sup. 5: 53-4.
264. Note how carefully Murasaki distinguishes her principal characters - Genji's various mistresses, Genji himself and Tô no Chûjô, Kaoru and Niou, etc. One of the relatively few cases in which Murasaki fails to differentiate clearly between different characters is in her treatment of Kôbai's and Tamakatsura's households (Book 42, ff.). This is pointed out by Dr. Waley, (op. cit., VI, p. 11).
265. Op. cit., p. 17.
266. It may be thought that I have exaggerated Murasaki's powers of psychological insight, and especially her knowledge of abnormal psychology. I have, of course, examined Murasaki's presentation of characters like Kaoru and Ukifune from a comparatively modern point of view, freely making use of terms such as 'neurotic personality', 'hysteria', 'unresolved conflict', and 'mental strain', for which there were clearly no equivalents in Heian times; but in so doing, I certainly did not mean to suggest that Murasaki interpreted these characters in anything like the manner of a modern analyst, or that the 'symptoms' she describes had for her even approximately the same significance as they can for us. My purpose was to emphasise the unprecedented extent of the psychological detail which she uses in her presentation of characters, and particularly of abnormal people. This detail was presumably derived on the whole, not from abstract theories concerning human behaviour and motivation, (though Buddhist psychological conceptions may, as Waley says, have contributed, (op. cit., II, p. 31)), but from direct observation and personal experience. It is because of her powers of observing and describing psychological details, rather than because of any theoretical knowledge concerning psychology, that characters like Kaoru and Ukifune seem to lend themselves to the type of analysis we have attempted.

Notes to Chapter 5 continued. (p. 87)No.

266. We cannot quite agree with Dr. Waley when he
 (contd.) writes, "... if we ... compare it with Stendhal,
 with Tolstoy, with Proust, the Tale of Genji
 appears by contrast to possess little more
 psychological complication than a Grimm's fairy
 tale." (Op. cit., p. 30.) Kaoru and Ukifune are
 pictured as complicated, neurotic characters,
 often with as much sensitivity and detail as are
 Julien, Pierre, and Swann. Referring to a modern
 book on abnormal psychology, (Alfred Adler:
Problems of Neurosis), we may observe how, with
 virtually nothing of what we would call technical
 knowledge, Murasaki succeeded, by the accuracy of
 her observation and the skill of her presentation,
 in drawing coherent and realistic portraits of
 neurotic personalities.

Kaoru's fear of failure (5: 70) clearly fits
 into the neurotic style of life, as do his
 resultant circumspection and procrastination:
 "... the neurotic life is compounded of consequent
 evasions, arrangements, compromises, hesitations,
 'fraudulent devices', bogus insurances, and
 confidence tricks 'put across' oneself, which give
 the neurotic, if not the security and success for
 which he yearns, at any rate a feeling of security
 and of deserved, if unattained, success..."
 (Adler, op. cit., pp. 24-5). Again Adler writes,
 "We may note in passing a typical concentration
 upon, and exaggeration of, one point in the life-
 problem, namely, the fear of defeat. While
 occupied upon the useful side of life one has
 always to reckon with the possibilities of defeat,
 which we normally minimize by regarding occasional
 reverses as incidental to every human enterprise.
 But in such a case as we are now reviewing, the
 possibility of defeat had become the focus of
 life. The patient subordinates his whole life
 to it..." (op. cit., pp. 53-4). And, "It is the
 fear of defeat, real or imaginary, which occasions
 the outbreak of the so-called neurotic symptoms."
 (op. cit., p. 55). Kaoru's feelings of being
 different from others, and his obsession with
 his peculiarity, that is, the fact of his
 illegitimate birth (5: 67 - 8) are equally
 significant: "When a neurosis is developed we

Notes to Chapter 5 continued. (p. 87)No.

266. always find that the individual's difficulties
(contd.) were foreshadowed in these relations of childhood. He did not care to do things with others, or he did so with some queer or noticeable difference from others. And a neurotic generally remembers his peculiarities and difficulties of adaptation in early life as a justification for keeping his distance from the present social environment."
(Op. cit., p. 62.)

The complete egocentricity which he so frequently manifests (5:68) is part of the neurotic make-up of the only child (vid. op. cit., p. 152). His recurrent guilt-feelings may also be noted (5:71) "... in the majority of neurotic cases the fact is that a guilt-complex is used as a means to fix its maker on the useless side of life." (Op. cit., pp. 68-9.) Among minor neurotic symptoms, we may mention Kaoru's sleeplessness (5:71) insomnia is the normal consequence of unresolved conflicts and of neurotic inability to meet the demands of life (vid. op. cit., p. 108). Finally, we have seen that, with all his planning, introspection, and analysis of motivations, Kaoru's relationships invariably end in failure (5:70-1) that he himself is a lonely and unhappy person (5:68). "The neurotic is paying the price of taking the most difficult, lonely, and impracticable way to the summit of his ambitions, when there are much easier and better paths." (Op. cit., p. 111.)

Adler's descriptions of neuroticism also frequently apply to Ukifune. Thus, like all neurotics, her abnormality first becomes dangerous when she is faced with a critical problem (5:74). "The first formidable phase of mental disorder, as we have seen, is invariably when some urgent problem presses for solution and the patient has lost courage." (Op. cit., p. 71.) Unable to make decisions, she adopts the completely neurotic alternative of escape, first by attempted suicide, and later by becoming a nun (5:74-5) the reaction to the escape is, in both cases, one of relief: "Everyone's goal is one of superiority, but in the case of those who lose their courage and self-confidence, it is diverted from the

Notes to Chapter 5 continued. (p. 87)No.

266. useful to the useless side of life. This escape
(contd.) into a life of unrealities takes place in an
automatic way: the fear of defeat itself arranges
the emotions, and through them the actions,
until a situation is reached which allays it.
This escape is always felt as a relief..."
(Op. cit., pp. 59-60.) Dr. Adler frequently
mentions that suicide is one of the escapes to
the 'useless side of life' which the neurotic
is obliged to choose (vid. op. cit., p. 77). It
is, in fact, "the supreme expression of the goal
of superiority on the useless side of life."
(Op. cit., p. 103.)

It is impossible to devote any more space to the
psychological aspects of G.M., but these notes
may suggest that at least some of Murasaki's
characters reveal a degree of psychological
complication which is quite remarkable, especially
when they are compared to the stereotyped
characters of her predecessors.

NOTES TO CHAPTER SIX

(p. 1 - 5)

No.

1. Vid. sup., 5:1, ff.
2. Ref. sup., 2: 30-2.
3. Ikeda: Monogatari-bun no Hasei in K. to K., VII, no.4, pp. 52-64.
4. Vid. sup., 3: 35 and 5:11, etc.
5. N.B.T., VI, p. 431, et vid. sup., 4:
6. Roggendorf, op.cit., pp.69 .
7. Intro. to N.B.T. ed.
8. Henchû no tenshutsu haichi ni tsuite mo seitô-na yôï wo kaki, zentai no kôan ni mo shikan ga mieru. Shitagatte shukô mo heibon ni nagarete kentai wo oboe-shimeru koto obitadashii mono mo aru. Ikeda: Utsubo Monogatari in N.B.D.
9. Whitehouse, loc. cit.
10. Vid. App. 1. Waley gives the following translation for tsukizukishû tsuzuketaru hata: "There is... an art of so fitting each part of the narrative into the next..." Waley, op.cit., III, p. 254.
11. Motoôri, op. cit., p. 576.
12. Vid. sup., note 1.
13. Vid. sup., 4: 42.
14. But, as we shall see, the recurrent descriptions of ceremonies, festivals, etc. are extremely important for the atmosphere of G.M. vid. inf., 8:
15. Vid. sup., 5:56.

Notes to Chapter 6 continued. (pp. 5 - 9).No.

16. Suematsu Kenchô: The Romance of Genji, Intro.
17. Vid. sup., Intro:
18. It will be noticed that only 14 out of the 54 books follow continuously upon their precursors.
19. N.B.T., VII, p. 96.
20. The 4 books covering the longest periods of time are Books 1, 15, 35, and 44; of these, only Book 35 is among the 4 longest books, which are Books 34, 35, 49, and 47. Vid. inf., App.2:4.
21. Vid. sup., 5:57.
22. Vid. App. 1, p.2.
23. Vid. inf., 6:50,ff. Even granted that Murasaki intended to have a transitional book, Kunogakure, which would describe the end of Genji's life, the fact remains that she here planned an almost complete break in her novel.
24. Tezuka: G.M. Chosaku no Jiki in K. to K., I, no.5, p. 32.
25. The total length of G.M. in Dr. Waley's translation is c.630,000 words; the total combined number of characters and kana symbols in the N.B.T. version is c.825,000. The Brothers Karamazov contains about 325,000, War and Peace about 336,000, Don Quixote about 360,000 and A la Recherche du Temps Perdu about 1,250,000 words.
26. Vid. sup., 4: 3,ff.
27. It is also derived from historical references within the books, from the available facts about Murasaki's life, etc.
28. Genji Monogatari wa zentai to shite wa taikai no sonowatta chôhen-shôsetsu de aru ga, bubun-teki ni wa shujinkô wo onajiku suru tampen-shôsetsu wo atsumeta mono de aru.
Ikeda: Genji Monogatari in N.B.D.

Notes to Chapter 6 continued. (pp. 9 - 14).No.

29. Vid. inf., 6: 11, ff.
30. Ikeda, loc. cit.
31. Ikeda: Monogatari-bun no Hassei in K. to K., VII, no.4, p. 93.
32. Vid. sup. Chap.5; note 113.
33. Waley, op.cit., III, p. 32.
34. Professor Ôtsu emphasizes that the present version of Ise cannot be considered the unadulterated work of a single author.
 Ôtsu Yuichi: Ise Monogatari in Nihon Bungaku, 1931, and in Kaishaku to Kanshō, 1938, p. 52., discussed in Roggendorf, op. cit., pp. 47-48. et vid. sup., 2: 17.
35. Vid. inf., 6: 52-3.
36. Kokusai Bunka Shinkokai: Introduction to Classic Japanese Literature, p. 32.
37. Vid. inf., 6: et Chapter 8, passim.
38. Suematsu, loc. cit.
39. Hisamatsu Senichi: Nihon Bungaku Hyōronshi, pp. 481-500.
40. In dividing the books of G.M. into 4 parts, I use the traditional terminology of the drama: exposition, rising action, climax, and falling action. The order is that specified by Seami for the Nô plays: introduction, development, and climax. (Waley: The Nô Plays of Japan, p. 36.) However, there appears to be nothing in the Nô drama corresponding to the falling action that I detect in most of the books of G.M.
41. Waley: The Tale of Genji, II, p. 31.
42. Op. cit., p. 33.
43. Op. cit., p. 32.

Notes to Chapter 6 continued. (pp. 15 - 23).No.

44. Vid. sup., 6: 11. Concerning 'theme', vid. sup., 1: 18 et inf., Chapter 8, passim.
45. The uta whose central images constitute the titles of books are invariably the 'theme-poems'. In certain books, however, as in Book 40, (vid. inf. 6: 18) there may be more than one set of 'theme-poems'. (Akashi's law-uta and Murasaki's dew-uta are both directly related to the central theme of Murasaki's death.)
46. e.g. Suetsumuhana, (vid. sup., 5: 45). It may parenthetically be noted that in many of the cases in which characters are named after poetic images, these names were not used by Murasaki herself, but were first attributed to the characters by later commentators, copyists, and editors, for purposes of identification. Like her predecessors in Japanese fiction, Murasaki avoided as much as possible the actual naming of her characters. (The reasons for this traditional reluctance to attach names to fictional characters might be profitably investigated.)
47. N.B.T., VI, pp. 647-650.
48. N.B.T., VII, pp. 295-310.
49. Vid. sup. note 45.
50. N.B.T., VI, pp. 580-592.
51. In the Japanese calendar, of course, the year opened with spring. cf. the reference to spring during the New Year's festival in Book 21, 5:21, sup.
52. The two dances described in the following book, Book 24, similarly balance each other. Here again, the second scene is far more elaborate than the first.
53. Vid. sup. 6: 9-10.
54. Vid. sup. 4: 32, 6: 4, etc.

Notes to Chapter 6 continued. (pp. 23 - 25).No.

55. Waley: The Tale of Genji, III, p. 32.
56. Motoöri, op. cit., pp. 531-563.
It is for this reason that, in our list of titles (App. 2), we specify in each book the age of the hero.
57. Ame no shita shiroshimesu koto, yotsu no toki kokono kaeri ni namu narinuru.
(During his celestial reign, nine times have the four seasons returned.)
A little later, Tsurayuki writes that it is on the 18th. day of the 4th. month of the 5th. year of Engi that the Emperor Daigo gives orders for the Kokinshû to be compiled. This is the year 905. The Emperor Daigo came to the throne in 897. Therefore, if 905 is the ninth year of his reign, Tsurayuki must be including the year of accession.
58. Motoöri, op. cit., p. 549.
The argument should, perhaps, be elaborated. Kashiwagi begins with the birth of Kaoru in the 1st. month. Later there is a reference to Genji as being 48. At the end of the preceding book, therefore, Genji is 47. At this time, Nyosan is said to be 21-22. She is mentioned as being 13-14 at the beginning of Wakana (jô). This book, then, must begin 8 years before Wakana (ge) ends; Genji must, therefore, at the beginning of Wakana (jô) be 39. The birthday celebrations in Wakana (jô) must accordingly be for his 40th. anniversary. The birthday of the Tôgû occurs in the 3rd. month of the following year, when Genji must be 41. This is the last event before the gap. The next chronological reference is to Ryôzen's abdication 18 years after his accession to the throne. Now, Ryôzen became Emperor in Miotsukushi when Genji was 29. If we count the year of his accession, (and accept Motoöri's calculation that Tamakatsura lasts 2, not 3, years), the 18th. year of his reign would correspond to Genji's 46th. year. The gap, therefore, includes the 4 years between the time that Genji is 41 and when he is 46, that is to say, his 42nd., 43rd., 44th., and 45th. years.

Notes to Chapter 6 continued. (pp. 25 - 31)No.

59. Onoe, loc. cit., (vid. sup., note 7).
60. Vid. sup., 4: 3.
61. N.B.T., VI, p. 363.
62. Onoe: Intro. to N.B.T. ed. of G.M., pp. 20-23.
63. Tezuka: G.M. Chosaku no Jiki in K. to K., I, no.5, p. 32.
64. Tezuka: G.M. no Moderu in K. to K., I, no.2, p. 26.
... Shikibu no egakô to shita tokoro wa, kyûtei to kore wo tori-kakomu Sekkan-ka Fuji-uji ichimon no eiko-seisui de aru...
65. Hempen kiwamaranai ningen no isshô no ummei ya, shakai no ôkina ugoki to iu yô na mono wo egakô to shite iru. Tan ni aru hito no aru jiken wo byôsha-suru shôkibo no shôsetsu de nai.
Ikeda: G.M. in N.B.D.
66. Ikeda, op. cit. Vid.inf., 7:19, ff., et 8:
67. Motoôri, op. cit., p. 784.
68. Miura mentions various instances of anticipation in G.M., including Genji's view of the West Country and the Amayo no Shinasadame. He relates the technique of anticipation to the Buddhist doctrine of Karma:
Bukkyô-teki inga wo jo-suru yagate shûji-teki shôô wo takumi shi mono, shisai ni zempen wo yomi-konasaba, kaka no jijitsu izure mo inga to iu kushiki ito mote ori-dasaretaru mu-senshiki no gotoki kan aran.
Miura, op. cit., p. 156.
Buddhist morality may, as we shall see (6: 41) play a part in the deliberate repetitions or patterns of G.M.
69. Waley, op. cit., II, p. 68.
70. Shikibukyô no Miya no himegimi ni, asagao tatematsuri-tamaishi uta nado wo, sukoshi tsutsu-

Notes to Chapter 6 continued. (pp. 31 - 32)No.

70. hoho yugamete kataru mo kikoyu.
(contd.) N.B.T., VI, p. 53.
71. Rokujô watari no on-shinobi-ariki no goro...
Op. cit., p. 75.
72. ... Uji no himegimi no kokoro tomarite oboyuru...
N.B.T., VII, p. 387.
73. Waley, op. cit., II, p. 32.
74. In terms that cannot, I think, fail to remind one
strangely of the witch's prophecy to Banquo:
(Lesser than Macbeth, and greater.
Not so happy, yet much happier.
Thou shalt get kings, though thou be none.
Macbeth, i, 3, 65-68).
75. N.B.T., Vol. VI, p. 19.
I entirely disagree with Dr. Waley's interpretation
of the last part of the prophecy, "...mata sono
sô tagaubeshi." Waley translates; "[But should
he become a great Officer of State and Counsellor
of the Realm] I see no happy issue, for he would
be defying those kingly signs of which I spoke
before." Op. cit., I, p. 31.
Sô tagaubeshi should, I believe, be translated
quite literally, "The outcome [or prophecy] would
be different." That is to say, if Genji becomes
the oyake no katame, he will not be met with
the confusion (midare-uryôru koto) which is
propheesied for him in the case of kingship.
If my interpretation is correct, the Koreans'
prophecy is fulfilled, and serves to explain to
the reader why it is a fortunate thing, physiog-
nomically speaking, that Genji does not become
Emperor.
76. (sic.)
Suematsu, loc. cit.
77. Revon, op. cit., p. 185.

Notes to Chapter 6 continued. (pp. 33 - 35)No.

78. Murasaki's primary purpose, from the point of view of construction, was to anticipate Yûgao and the dramatic events of the following two books. In so doing, she was, according to Dr. Onoe, carried away by her own writing, and surrounded Tô no Chûjô's central anecdote with other reminiscences having no anticipatory significance. Onoe, op. cit., pp. 28-29. In the course of Genji Monogatari, as Dr. Onoe notes, Murasaki enters into every sort of discussion - on poetry, education, literature, music. These hyôron are incidental parts of her narrative, belonging, as we have seen, to the traditional fukugôtai style; (vid. sup., 5:11, 25) they are not necessarily represented later by any series of concrete examples. The Amayo no Shinasadame is just such a discussion - in this case about women. It serves simply as a 'build-up' of Yûgao, and cannot be viewed as a key to the construction of the whole work.
79. N.B.T., VI, pp. 116-117.
80. N.B.T., VII, pp. 641-642.
81. Vid. inf., 7: 74-80.
82. Op. cit., p. 537.
83. 'Sore mo ito tsumi fuka-naru koto ni koso. Kano kishi ni itaru koto wa aredo, sa shi mo arumajûte, fukaki soko ni shizumi-sugusamu mo ai-hashi.'
84. Op. cit., p. 539.
85. Op. cit., p. 723.
86. Op. cit., p. 715.
87. It is a significant aspect of Murasaki's realism that all omens and portents here and elsewhere are natural. There is nothing in G.M. corresponding to the supernatural omens of Julius Caesar, for instance.

Notes to Chapter 6 continued. (pp. 36 - 39)

- No.
88. 'Izuku ni ka
Mi woba sutemu to
Shirayuki no
Kakaranu yama mo
Nakanaka zo yuku.'
Op. cit., p.731.
89. Op. cit., p. 733.
90. Op. cit., pp. 732-733.
91. N.B.T., VI, p. 313. Vid. sup., 5: 79.
92. Vid. inf., 8: 42.
93. Op. cit., pp. 297-298.
94. Op. cit., pp. 536-537.
95. Op. cit., p. 634.
96. Op. cit., p. 45.
He refers here to the Kokinshû poem,
Shika wo dani
Sueji to zo omou
Sakishi yori
Imo to waga neru
Tokonatsu no hana.
97. Op. cit., p. 326, et vid. sup.,
98. This is one of the means by which Murasaki
emphasizes the percurrent theme of death. Vid.
sup., 5: 29, et vid. inf., 8: 50.
99. Real mourning, (as opposed to usu-zumi), could be
worn neither for one's kita no kata nor for one's
mistress. It was reserved for one's parents.
100. N.B.T., VII, p. 309.
101. N.B.T., VI, p. 235.
102. Waley, op. cit., VI, p. 14.
103. Vid. sup., 5: 67.

Notes to Chapter 6 continued. (pp. 39 - 41)No.

104. N.B.T., VII, pp. 558-559.
105. Vid. sup., note 92.
106. Op. cit., p. 832.
107. In Aspects of the Novel, E.M. Forster attaches great importance to patterns, which consist of repetition (of characters and situations) plus variation. He points to the unifying effect of patterns in the novel:
 "... whereas the story appeals to our curiosity and the plot to our intelligence, the pattern appeals to our aesthetic sense, it causes us to see the book as a whole." (p.138). Because of its patterns (or "rhythms"), even an enormous, rambling book like that of Proust manifests an essential unity: "The book is chaotic, ill constructed, it has ... no external shape; and yet it hangs together because it is stitched internally, because it contains rhythms." (p.151.)
108. Waley, op.cit., VI, pp. 13-14.
109. Was Genji einst an seinem Vater gefrevelt hatte, indem er Fujitsubo verführte, wird ihm nun vom Schicksal mit ähnlicher Münze zurückgezahlt. Florenz, op. cit., p. 213.
110. Motoöri, op. cit., p. 516.
111. N.B.T., VII, pp. 153-154.
 ... oboshi-midaruru ni tsukete, Ko-In no Ue mo, kaku mi-kokoro ni wa shiroshimeshite ya, shirazu-gao wo tsukurasetamaikemu, omoeba sono yo no koto koso wa, ito osoroshiku arumajiki ayamachi narikere to, chikaki tameshi wo obosu ni zo, ai no yama-michi wa e-modoku-majiki mi-kokoro majirikeru.
112. Op. cit., p. 179.
 ... sate mo ayashi ya, waga yo to tomo ni osoroshi to omoishi koto no mukui nameri. Kono yo nite, kaku omoi-kakenu koto ni mukawari-kinureba, ato no yo no tsumi mo, sukoshi karuminamu ya to obosu.

Notes to Chapter 6 continued. (pp. 42 - 45).No.

113. N.B.T., VI, p. 529.
114. Op. cit., p. 731.
115. Vid. sup., 5: 34.
116. It may be observed that the class to which a woman like Yûgao belonged seemed low, not only to the hero, but to Murasaki Shikibu herself and to the readers for whom her novel was intended.
117. Vid. sup., 6: 31-2.
118. Vid. sup., 5: 12, et inf. 7: 46.
119. Op. cit., p. 88
 ... mi-naraitamawanu sumai no sama mo mezurashiki ni, akatsuki chikaku narinikeru narubeshi. Tonari no ieie ayashiki shizunoo no koegoe, me-samashite, 'Aware ito samushi ya. Kotoshi koso nariwai ni mo tanomu tokoro sukunaku, inaka no kayoi mo omoi-kakeneba, ito kokoro-bosokere. Kita-dono koso, kikitamae ya.' nado ii-kawasu mo kikoyu. Ito aware-naru ono-ga-jishi no itonami ni, oki-idete sosomeki-sawagu...
N.B.T., VII, p. 669.
 Hodo mo nô akenuru kokochi-suru ni, tori nado wa nakade, ôji chikaki tokoro ni ôdoretaru koe shite, ika ni to ka kiki mo shiranu na-nori wo shite, uchi-murete yuku nado zo kikoyuru. Kayô no asaborake ni mireba, mono itadakitaru mono no, oni no yô naru zo ka shi to kikitamau mo, kakaru yomogi no maro-ne ni naraitamawanu kokochi ni okashû mo arikeri.
120. Vid. sup., 6: 41.
121. Op. cit., p. 645.
122. Vid. sup., 6: 11.
123. We know this because the plum-trees are already in bloom: "... ume wa keshikibami-honoemi-watareru." (N.B.T., VI, p. 181.) In the following instances, we shall merely give references to the limiting events, (i.e. to the first

Notes to Chapter 6 continued. (p. 46)No.

123. and last events of the books that can be chronologically located), without entering into the details of how the chronology is elaborated. For this, see Motoöri, op. cit., pp. 541-563, et note 58 sup.
124. Suzaku-In no gyôkô wa, kannazuki no tôka amari nari.
(op.cit., p. 182.)
125. In no on-tame ni, mi-Hakô okonowarubeki koto, mazu isogasetamau.
(op.cit., p. 371.)
Kannazuki ni mi-Hakô shitamau.
(op. cit., p. 373.)
Nana-yôka arite bô-setamainikeri.
(op.cit., p. 394.)
Saru hodo ni, ge ni yo no naka ni yurusaretamaite, miyako ni kaeritamau to, ame no shita no yorokobi nite tachi-sawagu.
(op.cit., p. 405.)
Uzuki bakari ni, Hanachirusato wo omoiidekikoetamite, shinobite Tai no Ue ni on-itoma ete idetamau.
(op.cit., p. 411.)
Nagatsuki tsugomori nareba, momiji no iroiro koki-maze...
126. Ryôzen-In ni mi-ko no yô ni oboshi-kasnizuku (op. cit., p. 420) yon-i no Jiyû, sono goro jû-yo-go bakari nite...
(N.B.T., VII, p. 357.)
Tsugitsugi no hitobito nari-agarite, kono Kaoru Chûjô wa Chûnagon ni...
(op. cit., p. 385.)
Go-gembutsu nado mo, In nite sesasetamau. Jû-yo nite, kisaragi ni jûji ni naritamau.
(op. cit., p. 334.)
Nori-yumi no kaeri-aruji no moke, Rokujô nite, ito koto ni shitamaite mi-ko wo mo owashimasasemu no kokorozukai shitamaeri.
(This ceremony invariably took place in the first month.)
(op. cit., p. 341.)
In the early part of book (45), there is a reference to Kaoru as Chûjô, a rank which he attained in the beginning of his 20th. year:

Notes to Chapter 6 continued. (pp. 46 - 53)No.

126. "Azeri, Chûjô no Kimi no dôshin fukage ni mono-
(contd.) shitamau nado katarikikoete..."
(op. cit., p. 398.)
Kannazuki ni narite, itsu-muika no hodo ni, Uji
e môdetamau.
(op. cit., p. 415.)
Kisaragi no hatsuka no hodo ni, Hyôbukyô no Miya
Hatsuse ni môdetamau.
(op. cit., p. 422.)
Sono toshi Sanjô no miya yakete....
(op. cit., p. 451.)
127. Vid. sup., 5: 4.
128. N.B.T., VI, p. 546.
129. Waley, op. cit., VI, p. 12.
(I would suggest that the 'flash-back' in Book 22
constitutes as complete a departure from the
normal chronological method as this.)
130. Vid. Time Sequence of G.M., App.2.
131. Vid. sup., 6: 7.
132. Vid. App. 4.
133. ... Kumogakure no kan wa, na nomi arite, kotoba
naki wa, Shikibu ga kokoro aru koto naru wo, ima
no yo ni, sono kan tote, betsu ni aru wa, ato
no hito no shiwaza nite, niru ni mo taranu,
tsutanaki mono nari.
Motoôri, op. cit., p. 464.
134. Hikari kakuretanainishi nochi...
N.B.T., VII, p. 331.
135. Vid. sup., Intro.: 6.
136. sue no Uji-jûchô wa, Shikibu ga tsukureru
ni arazu, to iu setsu aredo, higakoto nari.
Motoôri, loc. cit.
137. Tezuka: G.M. Chosaku no Jiki in K. to K., I, no.5,
p. 32.

Notes to Chapter 6 continued. (pp. 53 - 55)No.

138. Vid. sup., 3:35, 5:41.
139. Vid. sup., 5: 82.
140. There have been several efforts to write continuations of G.M. in the same style as the original, and many spurious kan, (such as Kumogakure and Yamaji no Tsuyu), have been produced. However, these additions have always been quite easily detected. It is inconceivable for me that G.M. as we have it, is the work of more than one writer.
141. Vid. sup., 6:2.
142. Vid. sup., 4:3.
143. Miura discusses the break between Books 41 and 42 as one of the many deliberate alterations (henka) within G.M. which Murasaki introduced to avoid a slackening of the line of action (suji no tarumi wo sake):
 Zempen yon-jû-yo-chô wa Genji wo chûshin to shi, butai wo kyûtei ni tori, hanayaka-naru seikatsu, seikô-seru ai wo useru yori, kôhen wa Kaoru wo chûshin to shi, butai wo Uji ni tori, sabishiki seikatsu, shitsuren no kikôshi wo utsusu nado, zempen wo tsû-jite no henka wo mo kangaeshi...
 Miura, op. cit., p. 152.
144. I refer to Murasaki as the counterpart of Ukifune only in so far as she is the principal woman character of the first part. As far as their personal qualities are concerned, the two women could hardly be more different.
145. e.g. Michinaga no kôkyo-shita Manji yori mo sara ni ato de, Chôgen no goro made kaite ite, mikansei de owatta mono de arô to omoitai.
 Tezuka: G.M. no Moderu, in K. to K., I, no.2. p. 37.
 ... saigo no Yume no Ukihashi wa, Fujioka senshi mo genkyû-serareta gotoku, kaki-sashite useta no de wa nakatta ka to sae omowareru...
 ... Yume no Ukihashi wa mikan no mono de aru to kangaeru.
 Onoe, op.cit., p. 13.

Notes to Chapter 6 continued. (pp. 55 - 58)No.

146. Motoöri, op. cit., p. 464.
147. Vid. sup., 5: 73.
148. Vid. Aston, op. cit., p. 88.
149. Tezuka explains the ending as follows:
 Shikibu ga G.M. wo shite, â iu fû ni zento ni
 nanira no komyô wo mo omowasenai owari-kata wo
 shita mono wa, kanojo ga fuun-na shôgai wo okutte,
 jinsei ni tai-shite kurai mikata wo shita koto
 ni yoru tokoro sokoburu ôi de arô.
 Tezuka: Gengo oyobi Nikki yori Mitaru M.S. in
K. to K., II, no. 4, p. 58.
 Dr. Onoe uses the absence of a happy ending in
 G.M. as a proof of its unfinished condition, but
 in view of the originality of Murasaki's work in
 so many respects, this argument would hardly seem
 to be valid.
 (Onoe, loc. cit.)
150. Sed vid. Waley, op. cit., VI, p. 17.
151. Vid. sup. 6: 14.
152. Many readers of this vast story must have
 speculated as to how Murasaki would bring it to
 a close. Those who expected a grand flourish -
 a symphony-ending - or anything in the nature of
 a dramatic 'curtain' will be sadly disappointed.
 The story fades out like a Chinese landscape-roll.
 The Bridge of Dreams leads nowhere - breaks off
 like the tattered edge of a cloud. The European
 reader would even be inclined to question whether
 the work as we have it is really complete. There
 is however no doubt on the subject...
 Op. cit., p. 16.
153. Loc. cit.
154. ... ii-tsutaetaru to namu. (end of Book 1).
 ... nakanaka aware ni obosaru to zo. (end of Book 2)
 ... omoiidete kikoyubeki to zo. (end of Book 15).
 ... sukoshi omoi-magiremu to zo. (end of Book 19).
 ... to obosu zo ukarikeru to ya. (end of Book 20).
 ... kikoetamau to ya. (end of Book 28).

Notes to Chapter 6 continued. (pp. 58 - 61)No.

154. ... kikoetamaikeri to ya. (end of Book 30).
 (contd.) ... hashitanakameri to ya. (end of Book 31).
 ... mi-itanaeru to zo. (end of Book 32).
 ... tsutsumashiku oboshikeri to zo. (end of Book 37).
 ... mi-Hakô nado okonowasetamau to zo. (end of
 Book 38).
 ... iiyaru hô naku to zo. (end of Book 39).
 ... oboshi-môkete to zo. (end of Book 41).
 ... to obosu to ya. (end of Book 47).
 ... kazoe-tatezarikeru to ya. (vid. sup.
 ... tsutaekeru to zo. (end of Book 50).
 ... fushitamaeri to namu. (end of Book 51).
 (... hitorigochitamau to ka ya. (end of Book 52).)
 ... oboshi-midarekeru to ya. (end of Book 53).
155. It might be argued that Murasaki used this unusual ending to shew that this was the final book. But this would appear to be even more bizarre a method of shewing that the novel was ended than that of failing to repeat in the text the title of the final book, (vid. inf., 6: 58).
156. (Genji) 'Ôsora wo
 Kayou mabaroshi
 Yume ni dani
 Mie-konu tama no
 Yukue tazune yo.'
N.B.T., VII, p. 326.
157. Vid. sup., 6: 8.
158. (Genji's) sense of reality is due... to a narrative gift of a kind that is absolutely extinct in Europe...
 Waley, op. cit., II, p. 33.
159. Vid. sup., 6:10.

NOTES TO CHAPTER SEVEN.

(pp. 1 - 5).

No.

1. Vid. sup., 1: 13.
2. The terms 'tenor' and 'vehicle' to describe the two sides of an image are borrowed from Mr. I.A. Richards.
3. In The Problem of Style, Dr. Murry refers to these as 'straight images', but 'hypothetical images' seems to be more descriptive of their nature.
4. Murry, loc. cit.
5. Richards, op. cit., p. 307.
6. Vid. sup., 1: 8.
7. Vid. sup., 4:25-9.
8. Vid. sup., 2: 13.
9. This, of course, is even more true in the case of the haiku, which very often consists of nothing but a single image, the underlying idea or emotion being entirely implied.
10. ... sazare-ishi ni tatoe, Tsukuba-yama ni tsukete kimi wo negai, yorokobi mi ni sugi, tanoshimi kokoro ni amari, Fuji no kemuri ni yosoete hito wo koi, matsu-mushi no ne ni tomo wo shinobi, Takasagao Suminoe no matsu mo ai oi no yô ni oboe, Otoko-yama no mukashi wo omoi- idete, ominaeshi no ichiji wo kuneru ni mo, uta wo iite zo nagusamekeru. Mata haru no ashita ni hana no chiru wo mi, aki no yûgure ni ki no ha no otsuru wo kiki, aruiwa toshi-goto ni kagami no kage ni miyuru yuki to nami to wo nageki kusa no tsuyu, mizu no shibuki wo mite, waga mi wo odoroki, aruiwa kinô wa sakae-ogorite, toki wo ushinai, yo ni wabi shitashikarishi mo utoku nari, aruiwa matsuyama no nami wo kake, no no naka no

Notes to Chapter 7 continued. (pp. 5 - 6)No.

10. mizu wo kumi, aki hagi no shita no ha wo nagame,
(contd.) akatsuki no shigi no hanegaki wo kazoe, aruiwa
Go-no-take no uki-fushi wo hito ni ii, Yoshino-
gawa wo hikite yo no naka wo urami-kitsuru ni,
ima wa Fuji no Yama mo kemuri tatazu nari,
Nagara no Hashi mo tsukuru nari to kiku hito wa,
uta ni nomi zo kokoro wo nagusamekeru.
11. The scattering cherry-blossoms are compared to
this transient life (utsusemi no yo); it is
prayed that the Emperor's reign may last until
the gravel on the river-bed becomes rock; the
cry of the insects is associated with the sorrow
of being apart from the friend.
12. Vid. sup., 2: 28-9.
13. N.B.T., III, pp. 239-240.
Kaze no oto, ko no ha no nokori arumajige ni
fuki-midarû. Tsune yori mo mono aware ni
oboyuru. Koto-gotoshû kaki-kumoru mono kara,
tada keshiki bakari ame uchi-furu wa, semu kata
naku aware ni oboete, 'Aki no uchi ni
Kuchi-hatenubeku
Kotowari no
Shigure ni dare ka
Sode wo karanashi.'
to nagekashû omoedo, shiru hito mo nashi. Kusa-
ki no iro sae mishi mama ni mo arazu nari-mote-
yuku. Shiguremu hodo no hisashisa mo, madaki ni
oboyuru ni, kaze ni kokoro-gurushige ni uchi-
nabikitaru ni wa, tadaima mo kienubeki tsuyu no
waga mi zo, ayashû kusaba ni tsukete kanashiki
mama ni, oku ni mo irade, yagate hashi ni
fushitareba, tsuyu toshi furubeku mo arazu.
... kari no hatsuka ni uchi-nakitaru. Hito wa
kaku-shimo omowazu ya aramu, imijû tae-gataki
kokochi-shite,
'Madoro made
Aware iku-yo ni
Narinuramu
Tada kari ga ne wo
Kiku waza ni shite.'

Notes to Chapter 7 continued. (pp. 7 - 11)No.

14. Heian-chô Monogatari-shû, p. 346.
 Shôshô no Kimi no fumi mitamaeba, 'Ikaga, hi no kasanaru mama ni, imijiku namu.
 Kimi ga ue
 Omoi-yaritsutsu
 Nageku to wa
 Nururu sode koso
 Mazu wa shinikere.
 'Ikaga subeki yo ni ka aramu.' to ari. Onna ito aware to omou koto kagiri nashi. 'Oboshi-yaru dani sa namu aru.
 Nakeba tote
 Hima naku otsuru
 Namida-gawa
 Uki-mi nagara mo
 Aru zo kanashiki.'
15. Jô to kei to kane-utsushite, sore ni jûbun-na chôwa wo misete iru Genji Monogatari no tai wa Ochikubo to hikaku-shite, iyoiyo tai de aru.
 Onoe: Intro. to N.B.T. ed. of Ochikubo Monogatari
16. The quotations have been discussed as elements of Murasaki's language, traditionalism, and composite style. Vid. Index: quotations.
17. Vid. sup., 3:8-9, 4:30, 5:12, inf., 7:41, 5:18.
N.B.T., VI, pp.635 et 754.
18. Vid.inf., 7:58-9.
19. oshidori and yûan(1) yang(1); viz. N.B.T., :VII, p.39
20. Vid. Waley: Po Chü-I, p. 122, et inf., 7:61.
21. cf. Wilson Knight: The Wheel of Fire, pp.10-11.
22. Vid. inf., 7:55,71.
23. Vid. sup., 2:13,30.
24. Marcus Muish: Japan and Its Art; Fine Art Society, London, 1889.
25. Motoôri, op. cit., p. 493, et vid. sup., 2:14 and 2: note 43a.

Notes to Chapter 7 continued. (pp. 12 - 15)No.

26. N.B.T., VII, p. 491.
27. Vid. sup., 5:65.
28. Op. cit., p. 463.
29. Op. cit., p. 599.
30. Op. cit., p. 528.
31. Vid. inf., 7:15-18, et
32. Op. cit., p. 651.
 Chûgû no omae ni, aki no hana wo suesase tamaeru:
 koto, tsune no toshi yori mo midokoro ôku, iro-
 kusa wo tsukushite, yoshi aru kuro-ki aka-ki no
 mase wo yui-mazetsutsu, onajiki hana no eda-
 zashi sugata, asayû tsuyu no hikari mo yo no
 tsune narazu, tama ka to kagayakite tsukuri-
 wataseru nobe no iro wo miru ni wa, mata haru
 no yama mo wasurarete, suzushû omoshiroku, kokoro
 mo akugaruru yô nari. Shunjû no arasoi ni,
 mukashi yori aki ni kokoro yosuru hito wa kazu
 masarikeru wo, na-dataru haru no omae no kaen
 ni kokoro yoseshi hitobito, mata hiki-kaeshi
 utsurou keshiki, yo no arisama ni nitari.
33. Vid. sup., 6:20.
34. N.B.T., VI, p. 580.
 Toshi tachi-kaeru ashita no sora no keshiki,
 nagori-naku kumoranu urarakagesa ni wa, kazu
 naranu kakine no uchi dani, yukima no kusa
 wakayaka ni iro zuki-some, itsu shika to
 keshiki-datsu kasumi ni, ki no me mo uchi-
 keburî, onozukara hito no kokoro mo nobiraka ni
 zo miyuru ka shi.
35. Motoôri, op.cit., p. 492.
36. N.B.T., VI, p. 59.
37. Kokusai Bunka Shinkokai: Introduction to Classic
 Japanese Literature, p. 58.
38. Vid. inf., 7: 81-3.

Notes to Chapter 7 continued. (pp. 16 - 19)No.

39. N.B.T., VII, pp. 777-778.
40. Waley: The Tale of Genji, V, p. 84.
41. Motoöri, loc. cit.
42. Ibid.
43. ... shunkashûtô oriori no, kachô-gessetsu no tagui wo, okashiki sama ni kaki-arawaseru nado, kore mina hito no kokoro wo ugokashi, aware to omowasuru koto nite, kokoro ni omou koto aru toki wa, koto ni sora no keshiki ko-gusa no iro mo, aware wo moyôsu kusawai to naru waza nari.
44. N.B.T., VII, p. 537.
45. A short selection of the dreams in Genji may be of interest: in Book 5, Genji has a terrifying dream; in Book 9, Rokujô dreams about Aoi; in Book 13, Genji dreams about the Dragon King and later about his father; in the same book, Akashi no Nyûdô has a dream which he attributes to divine intervention; somewhat later, Suzaku dreams of the previous Emperor; in Book 15, Suetsumuhana dreams that her father is still alive and well; in Book 20, Genji dreams of Fujitsubo; in Book 22, the old nurse dreams of Rokujô whom she has never even seen or heard of; in Book 26, Tô no Chûjô has a prophetic dream; in Book 35, Kashiwagi dreams of a cat; in Book 38, poetry is recited in dreams.
46. Vid. inf., 7:
47. Vid. sup., 6:29.
48. Motoöri, op.cit., p. 783.
49. e.g. in Manyôshû, III, we find:
 Waga yuki wa
 Hisa ni wa araji
Yume no Wada
 Se to wa narazute
 Fuchi ni are ya mo.
 and in op.cit., VII

Notes to Chapter 7 continued. (pp. 19 - 25)No.

49. Yume no Wada
(contd.) Koto ni shi arikeri
Utsutsu ni mo
Mite koshi mono wo
Omoishi-omoeba.
50. N.B.T., VI, p. 466.
51. Motoöri, op.cit., p. 784.
... nani mo nani mo kotogotoku, yume ni mitarishi
koto no gotoku naru wo, koto ni hate-naru kono
kan no... makoto ni nokori ôkute mi-hatezu
samenuru yume no gotoku ni zo arikeru.
(lit. "... though much remains, we do not see it
to an end.")
52. Ibid.
Kore wa tada, kono monogatari ni kakitaru mono-
domo wo, mina yume zo to iu i ni koso are, yo
no naka wo, yume zo to oshietaru ni wa arazaru...
53. Vid. inf., 8:10.
54. Waley: The Tale of Genji, VI, p.16.
There may very well be a connexion between the
"bridge of dreams" symbol and the common metaphor
of "the floating world" (ukiyo) which recurs
throughout Genji. In both images, the world
is viewed as a floating, that is to say, a
nebulous and unreal, thing. For extension of
the ukiyo images vid. inf., 8: 43.
55. N.B.T., VI, p. 14.
56. N.B.T., VII, p. 409.
57. N.B.T., VI, pp. 437-348.
58. Walter Allen: Writers on Writing, pp. 105-106.
59. Vid. sup., 5:19-22.
60. Cherry-blossom was, of course, the traditional
symbol of purity. (vid. Gatenby: The Cloud-Men
of Yamato, p.30.)

Notes to Chapter 7 continued. (pp. 25 - 28)No.

61. Vid. sup., 5:20.
62. Vid. sup., 5:20-1.
63. Vid. sup., 5:20.
64. Vid. sup., 5:23, inf., 7:
65. Vid. sup., 5:14.
66. Vid. sup., 5:28.
67. N.B.T., VI, pp. 78 et 92.
The translations of poems quoted in this chapter are those of Dr. Waley, except for the poems and portions of poems in square brackets, which are translated by myself.
68. Himo toku applies to untying the string or braid of the koshimaki (loin-cloth or sarong-like-skirt). Lovers untied one another's. The image must have become completely conventionalised in Murasaki's time. It referred to the opening of a flower's petals (hana no saku kao wo atawasu) and is frequently used in Genji (viz. 7:43). Here, of course, the opening of petals is itself an image for a woman's yielding herself to a man. I do not believe that Murasaki intended himo toku to carry the rather crude suggestion of Yûgao's untying the girdle of her or Genji's skirt.
69. Op. cit., p. 461.
70. The delivery of a letter or poem attached to a spray is, of course, no invention of Murasaki's. It is mentioned in taketori Monogatari, and presumably came from China. Whether the tradition of using a spray of something referred to in the poem came with the custom from China, is uncertain. An example of the latter occurs in Tsutsumi Chûnagon Monogatari.
71. Op. cit., p. 502.
72. Fuji may be a ake-kotoba for fuchi ('pool'), but this is uncertain.

Notes to Chapter 7 continued. (pp. 28 - 38).No.

73. Vid. sup., 6:20.
74. Op. cit., pp. 582-4,
75. Vid. sup., 6:17. N.B.T., VII, p. 297.
76. Risshi: "Master of Buddhist Asceticism"
(R.K. Reischauer).
77. Vid. sup., 6:18.
78. Op. cit., p. 363.
79. Op. cit., p. 614.
80. Op. cit., p. 781.
81. Kaoru adds the words Ari ka naki ka no. Such seemingly superfluous comments are frequently appended to Murasaki's poems. This is in accordance with literary tradition, and presumably with social convention.
82. Vid. sup., 3:8. N.B.T., VI, p.16.
83. Vid. sup., 4:30. Op.cit., p. 239.
84. Vid. sup., 5:14. Op. cit., p. 457.
85. Vid. sup., 5:13. N.B.T., VII, p. 510.
86. N.B.T., VI, p. 195.
87. Op. cit., p. 208.
88. Op. cit., p. 223.
89. Op. cit., p. 521.
90. N.B.T., VII, p. 708.
91. Op. cit., p. 801.
92. As so frequently, the audience signifies that it has recognized the quotation by referring to some other line of the poem than that which was quoted: "'Hito no mono ii wo, sasuga ni oboshi-togamuru koso.' nado, kodai no hito-domo wa mede-oshi-aeri."

Notes to Chapter 7 continued.(pp. 38 - 53).

- No.
93. Op. cit., p. 825.
 陵園妾顔色如花命如葉。
 94. 松門到曉月徘徊柏城盡日風
 95. N.B.T., VI, p. 135. 蕭瑟。
96. Op. cit., p. 260.
97. Op. cit., pp. 648-9.
98. Op. cit., p. 759.
99. Vid. sup., 5:8 for Murasaki's comment on the quality of these poems.
100. N.B.T., VII, p. 454.
101. Mi... kienu mono nareba is, of course, a metaphor; however, it does not occupy the rôle of a central image in the poem.
102. Op. cit., p. 711.
103. N.B.T., VI, p. 500.
104. It will be remembered what an essential part nostalgic smell and taste imagery play in Proust's novel.
105. Op. cit., p. 541.
106. N.B.T., VII, pp. 748-9.
107. The dew is again associated with love in a poem of Fujitsubo:
 Tsuyu mo kokoro no
 Okaremashi ya wa. (Op.cit., p. 207.)
 Dew is very often used as a metaphor for tears.
108. Later (7:70-1) it is compared to a flood.
 108a. P.T.O.
109. Vid. sup., 4:28.
110. Vid. sup., 5: 59.
111. N.B.T., VI, p. 240.

108a.

The central poetic images are often, as we have seen, related to the main idea or theme of the book in which the poem appears. Vid. sup. 6:15.

Notes to Chapter 7 continued. (pp. 54 - 57).No.

112. Op. cit., p. 455.
113. Op. cit., p. 649.
114. Vid. sup., 6:18.
115. N.B.T., VII, p.439.
116. Op. cit., p. 474.
117. Op. cit., p. 519.
118. Op. cit., p. 825. The same simile occurs in Murasaki's diary: "There I should be allowed to live buried in my own thoughts like a tree-stump in the earth..." (Waley, op.cit., III, p.19).
119. N.B.T., VI, p. 445.
120. Op. cit., p. 651.
121. N.B.T., VII, p. 602.
122. N.B.T., VI, p. 554.
In Po Chü-I's poem, the prisoner is described returning to China; he is thinking about his wife and children whom he has been forced to leave behind with the barbarians. Similarly Bugo no Suke has had to abandon his elder sister and her family to their fate in Tsukushi.
123. Op. cit., pp. 170-1.
124. Op. cit., p. 173.
125. N.B.T., VII, p. 446. This reads like some well-established proverb, but so far as I know, the image of the Tatsuta River is original with Murasaki.
126. Op. cit., p. 706.

Notes to Chapter 7 continued. (p. 57)No.

127.

Vid. sup., 5: 47.

A few further examples of similes, 'hypothetical images', and metaphors occurring in the prose of G.M. may be of interest:

- 1) (Book 7) Genji is compared to the sun (vid. sup.4: no.83).
- 2) (Book 9) tears are metaphorically related to the autumn rains (vid. sup. 4:30),
- 3) (Book 18) Princes are said to be the lamps that light the world (yo wo terashitamaubeki hikari), N.B.T., VI, p.445,
- 4) (Book 19) Fujitsubo dies like a light that flickers out (tomoshihi nado no kie-iru yô nite), op.cit., p. 470,
- 5 and 6) (Book 24) Murasaki's rock-garden looks as if it had been designed by a painter's brush; the branches of her trees are so covered with blossoms that they look like brocade spread in the air (...tada e ni kaitaramu yô nari... nishiki wo hiki-wataseru ni...), op.cit., p.594,
- 7) (Book 24) the court-ladies wish that they could take away the beauties of Murasaki's garden like a picture ("mono no e yô ni mo kaki-tora-mahoshiki ni..."), loc cit.,
- 8) (Book 24) the love of various courtiers for Tamakatsura is metaphorically identified with a hidden flame ("... e shi mo uchi-idenu uchi no omoi ni moenubeki..."), op.cit., p.596.
- 9) (Book 26) Genji identifies Tamakatsura's confined existence with that of a silk-worm in its cocoon (mayu-gomori mo kokoro-gurushû omoi-kikoyure), op.cit., p.634, (cf. Niou's poem, p.
- 10) (Book 26) Tamakatsura is identified with the nadeshiko flowers ("Nadeshiko wo akade mo kono hitobito no tachi-sarinuru kana."), loc. cit.,
- 11) (Book 47) Ôigimi feels that she has a little possibility of escaping from Uji as do the wild pear-tree blossoms of leaving their branches ("... yamanashi no hana zo nogaremu hô nakarikeru."), N.B.T., VII, p. 469,
- 12) (Book 50) the pedlars overheard by Kaoru seem like ghosts (oni no yô naru zo ka shi), op. cit., p. 669.

Notes to Chapter 7 continued. (pp. 58 - 61)No.

128. N.B.T., VI, p. 16.
129. Op. cit., p. 45.
130. Op. cit., p. 259.
131. Op. cit., p. 360.
132. N.B.T., VII, p. 309.
133. Op. cit., p. 443.
134. Vid. sup. 7: 23.
135. Kumazawa Banzan in his Genji Gaiden especially stresses the importance of music in Genji, and insists that one of the novel's principal aims was to interpret music in prose.
136. These concerts usually occur in the spring months, and are combined with the customary vernal images of nightingales, blossoming flowers, etc. viz. N.B.T., VI, pp. 437, 596-8, 742, etc:
137. Vid. inf., 7: 62-3.
138. Kôryô to iu te wo, aru kagiri hikisumashitamaeru ni, kano okabe no ie mo, matsu no hibiki nami no oto ni aite, kokoro-base aru wakaki hito wa, mi ni shimite omoubekameri.
Op. cit., p. 350.
139. Vid. sup., 7: 16 concerning the sadness of Japanese music. This sadness is clearly related to the fact that a minor scale was invariably used in Japan.
140. ... kin kaki-narashitamaeru, ito aware ni kokoro sugoshi. Katae wa, mine no matsu-kaze no motehayasu narubeshi.
N.B.T., VII, p. 416.

Notes to Chapter 7 continued. (pp. 61 - 62).

No.

141. Among other things, it was believed dangerous to lie and watch the moon alone. Two references to this superstition are found in Book 49. Niou is, for the first time, taking his leave of Naka no Kimi in order to visit the Palace where he is to consummate his official marriage to Roku no Kimi. He urges Naka no Kimi not to watch the moon:
'... Hitori tsuki na mitamai so yo. Kokoro sora nareba ito kurushi.'
Op. cit., p. 562.
But she cannot help disregarding his advice, and sits late into the night looking at the moon, trying in vain to derive some comfort from its mysterious powers. Combined with the symbolic light of the moon, is the gentle sound of the breeze in the pine-trees:
... nagusamemu koto wo omou ni, sare ni Obasute-yama no tsuki nomi sumi-noborite, yo fukuru mama ni yorozu omoi-midaretamau. Matsu-kaze no fukikuru oto mo... ito nodoka ni natsukashû me-yasuki on-sumai...
Op. cit., p. 563.
There is a reference here to the Kokinshû poem in which the central image is that of the comfortless moon:
Waga kokoro
Nagusame-kanetsu
Sarashina ya
Obasute-yama ni
Teru tsuki wo mite.
Once more Naka no Kimi is persuaded not to look at the moon - this time by her superstitious old ladies-in-waiting:
'... Tsuki miru wa imihaberu mono wo...'
142. Vid. sup., 7: 35-6.
143. N.B.T.; VI, p. 497.
144. Op. cit., p. 42.
145. ... shiri wo kakete, to-bakari tsuki wo miru. Kiku ito omoshiroku utsuroi-watarite, kaze ni koeru momiji no midare nado, aware to ge ni mietari.

Notes to Chapter 7 continued. (pp. 63 - 67)No.

146. Op. cit., p. 43.
- 146a Op. cit., p. 497.
147. Op. cit., p. 310.
The moon-image, in this use, corresponds to our sun-image. cf. tsuki no miyako and "le roi soleil"; Michinaga compares himself in his glory to the moon (Chapter 4, note 15). As a rule, the moon (not the sun) was used in Japan as a symbol of greatness and power. Vid. Beaujard, op. cit., p. 135. B.H. Chamberlain in Things Japanese says that Japanese writers were far more inspired by the moon than the sun.
148. Op. cit., p. 314.
While tsuki here stands specifically for the Emperor, it carries with it at the same time its characteristic association of sadness. Again, in the exchange of poems at the end of Book 50 (N.B.T., VII, p. 675), the moon symbolises on the one hand, Kaoru and on the other, the unhappy atmosphere at Uji.
149. For examples of poems in which the moon-symbol is used with Buddhist associations, vid. Waley; Japanese Poetry, p. 86; Gatenby, op.cit., pp. 38, 49, 56.
150. Vid. sup., 7: 39.
151. N.B.T., VII, p. 555.
152. Vid. sup., 7: 26-7.
153. Vid. sup., 7: 22.
154. N.B.T., VI, p. 314.
155. Op. cit., p. 338.
156. Op. cit., p. 655.
157. N.B.T., VII, pp. 268 - 9.
158. Op. cit., p. 436.
159. Op. cit., p. 517.

Notes to Chapter 7 continued. (pp. 67 - 71)No.

160. N.B.T., VI, p. 171.
161. N.B.T., VII, p. 563.
162. Op. cit., p. 595.
163. N.B.T., VI, p. 471.
164. N.B.T., VII, p. 601.
165. Vid. sup., 7:59.
166. Vid. sup., 7:66.
167. Op. cit., pp. 499 - 500.
168. Cf. 7:32, sup. The symbol may appear in the prose either before (e.g. 7:33), or after (e.g. 6:18) the corresponding poetic image.
169. Vid. sup., 7:33, 7:41-2, 7:43-5, 5:12.
170. N.B.T., VI, p. 96, et. vid. sup., 4:4.
171. Op. cit., pp. 389 - 390.
The symbolic force of the canal is suggested to Genji by the imagery of the poem in the kokinshû from which he is quoting,
Wabinureba
Ima hata onaji
Naniwa naru
Mi wo tsukushitemo
Awamu to zo omou.
172. Op. cit., p. 449; cf. 7: 46-8sup.
173. Op. cit., pp. 491 - 2.
174. Vid. sup., 5: 68.
175. N.B.T., VII, pp. 695 - 6.

Notes to Chapter 7 continued. (pp. 78 - 84)No.

184. Op. cit., p. 710.
185. Op. cit., pp. 715 -716.
186. Op. cit., p. 732.
187. Op. cit., p. 740.
188. Op. cit., p. 758.
189. Op. cit., p. 773.
190. Op. cit., p. 793.
191. Op. cit., p. 796.
192. Op. cit., p. 831.
193. N.B.T., VI, p. 236.
 There is a reference here to the Kokinshū poem in
 which autumn is connected with the sorrow of parting
Toki shi no are
Aki ya wa hito no
Wakarubeki
 Aru wo miru dani
 Koishiki mono wo.
194. N.B.T., VII, p. 50.
195. Op. cit., pp. 437 - 8.
196. Op. cit., p. 602.
197. A further typical use of autumn imagery is found
 in the final poem of the Chūjo, that symbolic figure
 of melancholy who plays so important a part in
 the atmosphere of Book 53:
 Yama-zato no
Aki no yo fukaki
Aware wo mo
 Mono omou hito wa
 Omoi koso shire.
 (Op. cit., p. 812).
198. N.B.T., VI, p. 360.

Notes to Chapter 7 continued. (pp. 84 - 86)No.

199. N.B.T., VII, p. 272.
The same idea is implied in Book 46 when, after Hachi's death, the lives of the bereft sisters at Uji are described in terms of an endless night, (akenu yo no kokochi nagara).
200. Op. cit., p. 417.
201. Op. cit., p. 519.
A few more examples of dream-imagery may be mentioned:
- 1) (Book 19) the extraordinary facts of Ryôzen's birth which have just been revealed to him appear like a dream (yume no yô ni, imijiki koto wo kikimeshite),
N.B.T., VI, p. 474.
 - 2) (Book 24) the facts of Yûgao's death 19 years earlier suddenly appear to Genji like something from a dream (yume ni ya to nomi omoinasu),
op. cit., p. 606.
 - 3) (Book 51) Ukifune, in her last letter to her mother, writes that they will meet again in a place where they are no longer led astray by the dreams of this world (kono yo no yume ni kokoro madowade),
N.B.T., VII, p. 733.
 - 4) (Book 52) the strange circumstances of Ukifune's disappearance appear to Niou as belonging to a dream (ito yume no yô ni nomi),
op. cit., p. 750.
202. Vid. sup., 2:

NOTES TO CHAPTER 8

(pp. 1 - 3)

No.

1. Vid. sup., 1: 4-5.
2. In the present chapter, 'theme' is used in a wide sense, and will usually be qualified by some such word as 'underlying', 'total', 'principal', 'central', or 'comprehensive'. Though the underlying theme of Genji will be shewn to have more than one aspect, it will as a rule be treated as a single totality, as opposed to the different themes of the individual books which were discussed in Chapter 6.
3. A tragic poet is not a pessimistic philosopher, however sternly some critics may insist on treating him as one.
Murry, op. cit., p. 29.
4. Op. cit., p. 74.
5. I.A. Richards: Principles of Literary Criticism, p. 278.
For the intermingling of knowledge and belief is indeed a perversion, through which both activities suffer degradation.
Op. cit., p. 283.
6. Wilson Knight: The Imperial Theme, p. 362.
7. Vid. Maurois, op. cit., p. 159.
8. Vid. sup., 1:18.
9. Wilson Knight: The Crown of Life, p. 22.
Earlier Mr. Knight emphasises that the 'difficulties' in a work of art will often be understood when they are related to the central theme. The Wheel of Fire, p. 16.
10. Vid. inf., 8: 27.

Notes to Chapter 8 continued. (pp. 4 - 7)No.

11. Intro.:1.
12. Vid. sup., 6:29.
13. Vid. sup., 4:5, ff.
14. Motoöri, op. cit., p. 511.
15. Vid. sup., 5:37.
16. For Murasaki's criterion of judging her characters, vid. inf., note 68, et 8:34.
17. We can hardly give credence to the old theory that the 54 books of Genji were intended to correspond in some way to the 60 canonical books of the Tendai sect. (Miura, op.cit., p. 127.)
18. ... to bring out the meaning [aware] of things in such a way that one is convinced of their truth.
App. 1:1.
19. Kono monogatari wa, koto ni hito no kanzubeki koto no kagiri wo, samazama kaki-arawashite, aware wo missetaru mono nari.
Motoöri, op. cit., p. 492.
20. Vid. sup., Intro.: 4.
21. Vid. sup., Chapter 4, note 14.
22. ... a deep feeling of melancholia and a profound pessimism commenced to evince themselves in Kyôto and its environs. A sense of foreboding hung over the once gay and prosperous Heian-kyô, People felt that the days of glory were forever gone, and that a dark future lay ahead.
R.K. Reischauer, op. cit., pp. 66 - 7.
et vid. Sansom, op. cit., p. 242.
23. ... sono utsusareta shakai wa, issô ni jimbutsu ga hanayaka de ari, jiken ga adeyaka de aru no de, kiwamete utsukushii, hareyaka-na, atatakakana, hikari to niou to no afurete iru shakai de

Notes to Chapter 8 continued. (pp. 7 - 8)No.

23. aru ga gotoku mieru no de aru. Shikashi, igai (contd.) ni antan de, kunô no ôi, yûshû no michite iru no de aru.
N.B.T., VI, p. 34.
 And later:
 ... kono monogatari ni arawareta shakai zentai wa, hanayaka ni shite, adeyaka ni shite, shikamo oboroge de ari, inki de ari, ankoku de aru.
Op. cit., p. 35.
 ... the entire society that emerges in this novel, as well as being brilliant and fascinating, has an atmosphere of mistiness and gloom.
24. K. to K. II, no.10, pp. 1-13.
25. Anesaki Masaharu: History of Japanese Religion, p. 142.
26. Beaujard. op. cit., p. 136.
27. ... sakan-naru mono tsune ni hisashikarazu, asa no kôgan yû ni hakkotsu to naru soko no Bukkyô-shisô ni yorite, kanraku shôsei no uchi anan aishû mujô no ki no tadayoeru atari made, makoto ni tôji no setai to yoku itchi-seri.
 Miura, op. cit., pp. 150 - 1.
28. Vid. sup., Intro.: 18.
29. The First Noble Truth is itself, of course, largely derived from the old Hindu doctrine of Samsâra, that pain is inseparable from life.
30. Iwaki stresses the importance of the Buddhist ensei-concept (life-weariness) on the theme of Genji. (ref. note 24.) Onoe discusses the influence of the Buddhist world-outlook on Murasaki's feelings:
 Bukkyô no toku tokoro kara, uki-yo, chiri no yo, karisome no yo to iu kannen wa sude ni aru.
 Kurushimi no yo, modae no yo, nayami no yo to iu kannen wa iyoiyo kuwaru.
N.B.T., VI, p. 34.
 Here we already find the Buddhist conception of a sad, dust-like, evanescent world. To this is added increasingly the notion of a world of suffering, distress, and grief.

Notes to Chapter 8 continued. (pp. 8 - 11)No.

31. ... we must bear in mind that Buddhist and Taoist influences worked together.
Anesaki, op. cit., p. 144.
32. Beaujard, op. cit., pp. 136 - 7.
33. Kankan ni, Hotoke no michi no koto ôku kakeru no, sono kotowari wo shirashimemu to ni wa arazu, tada sono suji ni tsukete no, aware wo misetaru mono nari.
Motoöri, op. cit., p. 515.
34. The aware-concept was close to the Buddhist world-outlook in the following ways among others: both regarded the phenomenal world as a transient thing, subject to incessant change; suffering was viewed as an inevitable part of human life, and there was a deep feeling of sympathy for all other suffers; both shared a mystic sense of human participation in nature; finally, the world was seen as being not only transient, but unreal (Zen). In many other respects, however, the Buddhist outlook conflicted with that of mono no aware wo shiru hito: it rejected the beauty of the world for the Formless; it taught the self to be an illusion; it rejected the sensuous world, and emphasised not the nature of sorrow, but the uprooting of sorrow as resulting only from ignorance; finally, Buddhism rejected human sensuous love (so essential in the aware-concept) for another type of love that consisted largely in pity for all beings still bound up in the illusions of this world.
35. Vid. sup., 7: 21.
36. Vid. sup., 2: 1.
37. Anesaki, op. cit., p. 144.
38. Vid. sup., 2: 1, and 7: 9, 15, 61.
39. Vid. sup., 3: 8, 7: 34.
40. Vid. sup., 7: 15, 39, 46, 55-6.

Notes to Chapter 8 continued. (pp. 11 - 13)No.

41. This in turn is no doubt connected with the influence of Buddhism on the patterns of feeling expressed in the writing of Po Chü-I.
42. Vid. sup., 4:30, 5:13.
43. Viz. quotation from Izumi Shikibu Nikki, 7: 6.
44. Waley, op. cit., II, p. 18.
45. It should be emphasised that the various outer influences on Murasaki's theme that have been suggested were in many ways interrelated, and that the sense of life they involved must have been reinforced by their mutual effects. This may be illustrated by the following rough chart of the interacting influences on the underlying theme of Genji:

RELIGIOUS INFLUENCES

(i.e. Buddhism and Taoism):

(i) life as sorrow and suffering (Hindu samsâra)

(ii) transient, dust-like quality of life

(iii) relative quality of all phenomena, of unreal, dream-like quality of outer world.

(iv) harmony with Universe and relationship between all living things; sympathy and compassion.

(v) renunciation of the world and desire by the Eightfold path.

luxury, refinement, sensualism, culture, aesthetic proclivities of Heian court circles

atmosphere of eiga, (pomp and ceremony), hedonism

atmosphere of eiga in Utsubo, Makura no Sôshi, etc.

Underlying theme of Genji:

natural calamities political instability etc.

atmosphere of pessimism, feeling of decadence in Heian society.

atmosphere of melancholy in kanabun poetry, belles lettres, etc.

atmosphere of sorrow in poetry of Po Chu-I and other Chinese poets.

(i) feeling for the beauty and wonder of the world, interest in the life of senses

(ii) atmosphere of melancholy and grief

(iii) transitory quality of human life.

(iv) feeling of sympathy for others

(v) feeling of world's unreality (yume no ukimashi) and search for escape from its sorrows.

Notes to Chapter 8 continued. (pp. 14 - 15)No.

46. ... mashite omou koto no, sukoshi mo nanome-naru mi naramashikaba, sukizukishiku mo, motenashi wakayagite, tsune naki yo wo mo sugushitemashi. Medetaki koto omoshiroki koto wo mi-kiku ni tsuketemo, tada omoi-kaketarishi kokoro no, hiku kata nomi tsuyokute mono uku, omowazu ni nagekashiki koto no masaru zo ito kurushiki. Ika de, ima wa nao mono wasureshi namu, omoi-gai mo nashi. Tsumi mo fukô nado, ake-tateba uchi-nagamete, mizudori-domo no omou koto nage ni asobi-aeru wo miru, 'Mizudori wo/ Mizu no ue to ya/ Yoso ni mimu/ Ware mo ukitaru/ Yo wo sugushitsutsu.' Kare mo sa koso kokoro wo yarite asobu to miyuredo, mi wa ito kurushikanari to, omoi-yosoeraru.
N.B.T., III, p. 284.
47. Himegimi-domo no ika ni kurushikaramu to miyuru ni, Owari no Kami no zo, kokochi ashi-garite inuru. Yume no yô ni miyuru mono kana ... ainaku mune tsuburete itôshiku koso are.
Op. cit., p. 300.
48. It is presumed that Murasaki refers to the musician Kanetoki from the Province of Owari who is mentioned in the Zokkojidan and in the Makura no Sôshi.
49. Kanetoki ga, kozo made wa ito tsukizukishige narishi wo, koyonaku otoroetaru furumai zo, mi-shirumajiki hito no ue naredo, aware ni omoi-yosoeraruru koto ôku haberu.
Op. cit., p. 304.
50. Shiwasu no nijû-kunichi ni mairu... Imijiku yumeji ni madowareshi kana to omoi-izureba... Yo itô fukenikeri... Kokoro-bosokute uchi-fushitaru... 'Toshi kurete/ Waga yo fuke-yuku/ Kaze no ne ni/ Kokoro no uchi no/ Susamajiki kana.' to zo hitorigoto tareshi.
Op. cit., p. 305.
For a discussion of wind-symbolism, vid. sup., 7:66-8.

Notes to Chapter 8 continued. (pp. 16 - 21)No.

51. According to Hisamatsu, the three basic concepts in the history of Japanese literature are makoto, aware, and yûgen. The differences between them, he insists, are only differences of emphasis depending upon the respective historical periods in which they emerge.
Hisamatsu Senichi: Nihon Bungaku no Seishin in Kokugo, x, pp. 143 - 159.
52. Motoöri traces the etymology of aware by relating it to â, hare (晴), â (阿 馬 呼), ana, aya, haya, hamo, a(tsu)hare, aware, wa, hâ (葉 齒) etc.
Motoöri, op. cit., p. 490.
53. "Oh, how pleasant! Oh, how joyous!"
54. Hisamatsu, op. cit., pp. 153-4.
55. Gatenby, op. cit., p. 122.
56. Motoöri, op. cit., p. 491.
57. Vid. sup., 7:16.
58. This use is especially frequent in poetry. Viz. the quotation from Izumi Shikibu Nikki. 7: no.13.
59. N.B.T., VI, p. 170.
60. Vid. sup., 7: 61.
61. This association of beauty with sorrow is, of course, characteristic of the 19th. century Romantics, notably Keats.
62. Op. cit., p. 5.
63. Motoöri, op. cit., p. 502.
64. Op. cit., p. 258, et 5:33.
65. Op. cit., p. 141.

Notes to Chapter 8 continued. (pp. 22 - 23)No.

66. The sympathy which Murasaki's characters feel for each other is, of course, almost entirely restricted to people of their own, that is of the aristocratic, class. Only in very rare cases does Genji, who is so deeply sensitive to the unhappiness of the people he knows well, feel any pity for the rather more tangible sufferings of the men and women below his class (viz. op.cit., p. 175); and in one of the only two instances where Kaoru takes an interest in the hard lives of the workers, it is simply in order to compare their physically insecure existence to his own emotionally uncertain life (5:68).
67. Op. cit., pp. 174 - 5.
68. For Murasaki Shikibu, the degree to which a character was capable of understanding another person's emotions (hito no kokoro wo miru) appears to have been one of the most important criteria for judging him. Indeed, in Genji, this type of sensitivity has the stature of an essential moral quality. People like Genji and Fujitsubo have the quality, while Kôkidô lacks it. Vid. sup., 8:5.
69. Motoôri, op. cit., p. 494.
70. N.B.T., VII, p. 50.
71. Viz. 'Aware Emon no Kami no.' op. cit., p. 206. This type of double reference persists; as Mr. F.W.Daniels points out, in a whole group of what may be called "subjective" or "interjectional" adjectives, (e.g. omoshiroshi, okashi, samushi). As McGovern writes, "Many adjectives are used in two senses: 1) to refer to the objective quality of a thing, and 2) with reference to the subjective feeling of a person." W.M. McGovern: Colloquial Japanese (6th. impression p. 149.)
Mr. Daniels has indicated that all these "subjective" adjectives appear in a -gari form when they refer to someone else's feelings.

Notes to Chapter 8 continued. (pp.23-35).No.

72. Aware implies both sympathy and admiration.
Waley, op. cit., V, p. 155.
73. N.B.T. VI, p. 589.
74. Op. cit., p. 612.
75. N.B.T., VII, p. 453.
76. ... nichijô seikatsu sono mama no hyôgen de wa naku, nichijô seikatsu no risôka de aru mono no aware no sekai de aru...
Hisamatsu, op. cit., p. 225.
77. Op. cit., p. 227.
78. Ashiku atareru hito woba, mina mono no aware shirazu... mono no aware shirite, yoki hito to suru...
Motoôri, op. cit., p. 494.
79. Op. cit., p. 500.
- 79a. Mono no aware ni kanatte iru ka ina ka to iu koto ga jimbutsu hinan no chûshin ni natte iru.
Hisamatsu, op. cit., p. 491.
80. Wainwright: Appreciation of Nature in Japanese Poetry, T.A.S.J., 1925, p. 48.
81. Vid. sup., 4:28, 7:13.
82. Moshi yo no tsune no ron no gotoku, Ju no michi nado no kokorobae wo mote iwamu ni wa, Fujitsubo no Chûgû nado wo koso wa, Kôkiden no Taigô yori mo, ashiki hito ni iubeki wo, sore woba, yo ni sugurete, yoki hito no hon ni iite, fugi nado wa owashimasanu, Kôkiden nado wo shi mo, kaku imishiku ashiki hito ni ieru wa, monogatari wa, mono no aware wo shireru kata wo, mune to torite, yoki koto to sureba zo ka shi.
Motoôri, op. cit., p. 494.
83. N.B.T., VII, pp. 521 - 2.
84. Forster: Aspects of the Novel, p. 83.
85. Motoôri, op. cit., pp. 495 - 6.

Notes to Chapter 8 continued. (pp. 35 - 39)No.

86. Vid. sup., 7:12-3, et viz. N.B.T., VII, pp. 521 - 2.
87. Cf. sup., note 66.
88. N.B.T., VI, p. 350.
89. Waley, op. cit., VI, p. 22.
90. Vid. sup., 3:23, etc.
91. Dr. Iwaki stresses the jikaku (self-consciousness) and naishō (introspectiveness) of Murasaki's characters.
Iwaki, loc. cit.
92. Vid. sup., 5: 65.
93. Vid. sup., 7:12.
94. Vid. sup., 8:17, et vid. Beaujard, op. cit., p. 137.
95. Vid. sup., 7:60.
96. Viz. App. l. e. g. re painting (N.B.T., VI, pp. 36-7),
re music (N.B.T., VII, pp. 347-8), re dancing
(N.B.T., VI, p. 182) re dress (op. cit. p. 576, ff.),
P.T.O.
97. Vid. sup., 5:65.
98. Viz. N.B.T., VI, p. 350.
99. Vid. sup., 7:16.
100. N.B.T., VII, p. 329. The translations of poems in this chapter are those of Dr. Waley, except for the translations in square brackets which are my own.
101. N.B.T., VI, p. 314.
102. Op. cit., p. 354.
103. Op. cit., p. 364.

No.96 contd.

re literature (op.cit., p.577), re voice (op.cit.,
p.644), etc.

Notes to Chapter 8 continued. (pp. 39 - 42).No.

104. Op. cit., p. 438.
105. Op. cit., p. 449.
106. Op. cit., p. 474.
107. Op. cit., p. 483.
108. Op. cit., p. 589.
109. N.B.T., VII, pp. 331 - 2.
110. Op. cit., p. 199.
111. Op. cit., p. 204, et vid. N.B.T., VI, pp. 483, 485, 488, 493, 497.
112. 'Yo no naka wo karisome no koto to omoitori, itowashiki kokoro no tsuki-hajimuru koto mo, waga mi ni uryôru aru toki, nabete no yo urameshû omoishiru hajime arite namu, dôshin mo okoru waza nameru wo, toshi wakaku yo no naka omou ni kanai, nanigoto mo akanu koto wa araji to oboyuru mi no hodo ni, sa hata ato no yo wo sae, tadori-shiritamauramu ga arigatasa...' Op. cit., p. 399.
113. N.B.T., VII, p. 520.
Ika nareba, ito kô shi mo yo wo omoi-hanaretamauramu tsune naki mono ni omoishiritamaeru ni ya to obosu ni, itodo waga kokoro ni kayoite oboyureba, sakashidachi nikuku mo oboezu.
114. This nostalgia no doubt corresponded to the belief current among people in Murasaki's time that they were entering the age of decadence predicted by the Buddhists.
A sense of foreboding hung over the once gay and prosperous Heian-kyô. People felt that the days of glory were forever gone, and that a dark future lay ahead. This growing sense of disillusionment and despair coincided with the arrival of the so-called age of the latter end of The Law (mappô). There was a belief current among Buddhists that, two thousand years

Notes to Chapter 8 continued. (pp. 42 - 46)No.

114. after the death of the Buddha Gotama, his (contd.) teachings would lose their power, and mankind would enter an age of decadence known as the age of the latter end of The Law (mappô). Although Gotama probably died about 480 B.C. Buddhists wanted him to antedate Confucius (551-479 B.C.) and Lao Tzû ..., so it was popularly believed by many Japanese that Gotama was born in 1026 B.C., and that the age of decadence was to start in A.D. 1052. R.K.Reischauer, op. cit., pp. 66 - 7. [Mappô] is derived from Buddhist scriptures which predicted that, some 2,000 years after the Buddha's death, his teaching would lose its power and, owing to man's depravity, fall upon degenerate days. The word was a technical religious term, but it seems to have seized the imagination of the Japanese and to have gained a wide currency by the 11th century. Sansom, op. cit., p. 242. As far as I know, the word mappô does not appear in Genji, but the ideas it involved are very prominent.
115. Vid. sup., 6:37 et 7:46.
116. N.B.T., VI, p. 758.
117. N.B.T., VII, p. 374.
118. Iwaki, loc. cit.
119. N.B.T., VI, p. 501.
120. Viz. op. cit., pp. 354 et 438.
121. Vid. sup., 5:66.
122. Waley, op. cit., p. 20.
123. Loc. cit.
124. N.B.T., VII, p. 397.
125. Op. cit., p. 414.

Notes to Chapter 8 continued. (pp. 46 - 52)No.

126. Op. cit., p. 517.
127. N.B.T., VI, p. 34.
128. N.B.T., VII, p. 536.
129. Vid. sup., 4:8 - 10.
130. Kobayashi Nobuko: The Sketch book of the Lady Sei Shônagon, p. 12.
131. Sansom, op. cit., p. 239.
132. Vid. sup., 6:29.
133. Cf. Miura's views on the profoundly unhappy and pessimistic background of the events in Genji:
 Yurai jinji sada ôshi to no kan, itsu mo haikai wo utsushi...Taezu senchô kyôsô no sen no gotoku ai-kôshaku-shite, todo no ôtsumari wa Uji no higeki to naru. Jinsei ainiku to iu kanji wo, hishi to mune ni shimi-komasuru mono wa kono monogatari nari.
 Miura, op. cit., p. 151.
134. N.B.T., VI, p. 45.
135. From 800 to 900 A.D. there were 11 different Emperors in Japan, the shortness of their reigns being, of course, due, not to any precocious desire to retire from the world, but chiefly to the pressure of the Fujiwara.
 vid. Beaujard, op. cit., p. 32.
136. Op. cit., p. 764.
137. Viz. op. cit., p. 474, et N.B.T., VII, pp.395, 451, etc.
138. Viz. N.B.T., VI, p. 764, VII, p. 522, etc.
139. Wakete Yûgao ni isshô wa, Genji Monogatari no kibun wo ikkan ni hikishibotta ka no kan ga aru. Yoru no kammi to seimi to wo tanjikan ni taigen-suru mono de aru.
K. to K., II, no.10, p.10.
140. Loc. cit.

Notes to Chapter 8 continued. (pp. 53 - 59).No.

141. Seirei, shirei ga arawarete wa, utsukushii mono wo ubai, nayameru mono wo shukke-seshime, mata wa tori-korosu. Hitobito wa, kenryoku wo uru ni honsô-shite, taikôsha wo kansei mo sureba, mata jiko mo kunô-suru. Shikashite, sono tsumi wo kan-ji, tsumi no mukui wo kan-zuru. Sono kan-jisaseta mono mo monshi-suru ga, kan-jita mono wa ikite nao kurushimu.
N.B.T., V¹, p. 34.
The events to which Onoe refers are the following: the bewitchment of Yûgao, the possessions of Nyosan and Murasaki, the stories of Kaoru and Niou and of Kôkiden and Genji.
142. Iwaki, loc. cit.
143. Viz. N.B.T., VII, p. 510.
144. Viz. op. cit., pp. 433, 469, 501, etc.
145. Op. cit., p. 506.
146. Op. cit., p. 647.
147. 'Ge ni kokoro-gurushiki mi-arisama ni koso wa anaredo, nani ka hito ni anazuraruru on-arisama wa, kayô ni narinuru hito no saga ni koso. Sari totemo e-tae-komoranu waza narikereba, muge ni sono kata ni omoi-okite tamaerishi mi dani, kaku kokoro yori ni nagaraureba, maite ito arumajiki on-koto nari. Yatsui-tamawamu mo, itôshige-naru on-sama ni koso.'
Op. cit., p. 642.
148. N.B.T., VI, pp. 340, 763, 542, etc.
149. Waley, op. cit., pp. 21 - 2.
150. Viz. N.B.T., VI, p. 596:
Itsu mo haru no hikari wo kometamaeru ôdono...
151. N.B.T., VII, pp. 554 - 5.
152. Vid. sup., 7:21.
153. Vid. sup., 7:77.
154. Murry, op. cit., pp. 107 - 8.

APPENDIX 1.THE FIREFLIES.

(The Literary Discussion between Genji and Tamakatsura, N.B.T., VI, pp. 621-623).

The Prince came upon Tamakatsura engrossed in copying various illustrated romances that were scattered about her room. "Really, it is extraordinary!" he exclaimed. "You women seem by your very nature to have no objection to being deceived by people. In these books," he said [indicating the romances], "truth is no doubt extremely rare. Yet fully aware of this, here you are scribbling away, fascinated by their extravagances, completely taken in - and, I may add, quite unaware that it is a sultry day in the middle of the rainy season and that your hair is in the most frightful mess."

Genji smiled and went on, "Yet without these old romances, how is one going to distract oneself during those tedious hours when one is at one's wits' ends what to do? And it is true that many of these fabrications bring out the meaning of things in such a way that one is convinced of their truth; one incident follows realistically on another, so that in the end one cannot help being moved, though one knows full well how ephemeral it all is; and the troubles of some poor Princess in a romance will not fail to win our sympathies. Also, by his dazzling writing, the author may blind us into accepting the most improbable circumstances. When we read it over quietly to ourselves, what he has written may actually annoy us, but the first time one hears it one is likely to be most impressed.

Of late I have occasionally stopped to listen while

Appendix 1, continued.

some of the young women [in the Palace] are having their maids read aloud to them, and have been surprised at what good writers we have. Some people suggest that their skill simply derives from a habit of untruthfulness, but this cannot really be the case, can it?"

"I rather imagine it is only people themselves accustomed to practising deceit who delve like that into the writer's motives," remarked Tamakatsura pushing away her inkstone. "Honest people accept what they read as completely true."

Genji went on: "I suppose it was rather stupid of me to disparage novels as I did at first. For works of fiction record things that have happened ever since the days of the Gods. Writings like the "Chronicles of Japan" really only give one side of the picture; but these romances are full of the most right and reasonable details."

He smiled and continued: "The author certainly does not write about any single specific person giving all the actual circumstances of his life. Rather, it is a matter of his being at times so moved by things, both good and bad, that he has seen and heard about people in this world, that he cannot just keep it all to himself, but will want, by means of his writing, to transmit it even to later generations. Sometimes he may wish to write pleasingly, and then he will select only the most agreeable circumstances; but at other times, when he wants to stick closely to human life, he will be obliged to choose also circumstances that are strikingly unfortunate. But in either case, the things he writes about will always belong to this actual world of ours.

Japanese authors differ in their learning and technique from those of China; and even in Japan itself, modern writing is different from that of earlier times. There are

Appendix 1, continued.

also differences in depth. Now, to dismiss all fiction as consisting only of deception, is to miss the heart of the matter. Even in the Law that the Buddha has left us in his great righteousness, there are examples of Relative Truth; and the fact that the Scriptures may accordingly contain inconsistencies here and there must have given rise to doubts in the minds of the unenlightened. Such Relative Truth occurs most frequently in the Scriptures of the Great Vehicle; but, in the last analysis, all tends to one and the same purpose. And the difference between the state of Buddhahood and that of Earthly Lust is just the same as the difference between the good and the bad in novels.⁽¹⁾ So when we examine works of fiction in a favourable light, we see that nothing in them can be considered superfluous."

Thus Genji shewed that the art of the romance was one of real usefulness.

(1) Genji's Buddhist analogy appears somewhat obscure, but I believe that the obscurity exists in the original Japanese as much as in the translation. I interpret his argument as follows. There are two elements in fiction to which people sometimes object. First, it contains deception (soragoto); secondly, it describes bad things and people (ashiki mo). Now, Genji tries to justify these two elements by comparing fiction to the Scriptures. (At the same time, by drawing an analogy between romances and Buddhist writings, he suggests the importance of the former, just as he did earlier in his reference to the "Chronicles of Japan".) In Genji's analogy, the deception in fiction corresponds to the Relative Truth (Hôben) in the Scriptures: both represent departures from the truth, but serve good purposes. Secondly, the good and the bad in fiction correspond to Buddhahood (Bodai) and Earthly Lust (Bonnô) as described in the Sûtra's: unless both are included, a complete representation of human life is impossible. Genji concludes from these analogies that in fiction nothing (by which he refers specifically to deception and bad things) can be considered superfluous.

TITLES OF THE 54 BOOKS OF G.M., TRANSLATIONS OF TITLES,
 PAGES (in N.B.T. ed.), LENGTHS OF BOOKS (in pages), AGES
 OF GENJI OR KAORU, TIME SEQUENCE.

No.	Title of Book.	Translation.	Pages		No. of pages.	Ages of Genji or Kaoru.		Time Sequence.
			(N.B.T. ed.)					
1.	Kiritsubo	*	5-25	20	G.0-12		G	
2.	Hahakigi	The Broom-Cypress	26-64	38	G.17(a)		G	
3.	Utusemi	The Cidada's Shell	65-74	9	ibid.		C	
4.	Yûgao	*	75-114	39	G.17(a)-17(10)		C	
5.	Waka-Murasaki	*	115-154	39	G.18		G	
6.	Suetsumuhana	*	155-181	26	G.18(sp)-19(sp)		O	
7.	Momiji no Ga	The Festival of the Autumn Leaves	182-205	23	G.18(w)-19(a)		O	
8.	Hana no En	The Flower-Party	206-214	8	G.20(sp)		G	
9.	Aoi	*	215-254	39	G.22-23(1)		G	
10.	Sakaki	The Sacred Tree	255-296	41	G.23(a)-25(s)		G	
11.	Hanachirusato	The Village of the Scattering Blossoms	297-300	3	G.25(s)		O	
12.	Suma	*	301-338	37	G.26(sp)-27(sp)		G	
13.	Akashi	*	339-372	33	G.27(sp)-28(a)		C	
14.	Wotsumukushi	The Flood-Mark	373-399	26	G.28(10)-29(12)		C	
15.	Yomogiu	Amidst the Sagebrush	400-418	18	G.28-29(4)		O	
16.	Sekiya	The Barrier-Keeper's Lodge	419-423	4	G.29(a)		G	
17.	Sawase	The Picture Competition	424-439	15	G.31(sp)		G	
18.	Matsukaze	The Wind in the Pine Trees	440-457	17	G.31(a)		G	
19.	Usugumo	The Ribbon of Cloud	458-483	25	G.31(w)		G	

No.	Title of Book.	Translation.	Pages		No. of pages.	Agas of Genji or Kaoru.		Time Sequence.
			(N.B.T. ed.)	ed.)		or Kaoru.	ed.)	
20.	Asagao	*	484-501	17	G.52(9)		g	
21.	Otome	The Virgin	502-544	42	G.53(s)-35(10)		g	
22.	Tamakatsura	*	545-579	34	G.34(9)-35(sp)		o	
23.	Hatsune	The Bird's First Song	580-592	12	G.36(1)		g	
24.	Kochô	The Butterflies	595-610	17	G.36(3-4)		g	
25.	Hotaru	The Fireflies (*)	611-627	16	G.36(5)		o	
26.	Tokonatsu	The Carnations	628-646	18	G.36(s,6)		o	
27.	Kageribi	The Watch-Fire	647-650	3.	G.36(7,a)		o	
28.	Nowaki	The Autumn Storm	651-666	15	G.36(8,a)		o	
29.	Miyuki	The Imperial Visit	667-690	23	G.36(12)		g	
30.	Fujibakama	The Lilac Trousers	691-705	12	G.37(a)		g	
31.	Makibashira	The Pillar of Pine	704-736	32	G.37(12)-38(12)		g	
32.	Umegae	The Branches of Plum Tree	737-753	16	G.39(sp,3)		g	
33.	Fuji no Uraba	The Transparent Wisteria Leaves	754-774	20	G.39(3-10)		o	
34.	Wakana (jô)	Young Shoots, Part I	3- 88	85	G.39(12)-41(3)		g	
35.	Wakana (ge)	Young Shoots, Part II	89-127	85	G.41(3)-47(12)		o	
36.	Kashiwagi	*	173-206	34	G.48(1)-48(a)		o	
37.	Yokobue	The Flute	207-222	15	G.49(2)-49(a)		g	
38.	Suzumushi	The Bell-Cricket	223-235	12	G.50(s)-50(8)		g	
39.	Yûgiri	*	236-294	58	G.50(8)-50(w)		o	
40.	Minori	The Sacred Law	295-310	15	G.51(sp)-51(a)		g	
41.	Maboroshi	The Illusion	311-329	18	G.52(sp)-52(w)K.6		g	
	Kumogakure	The Disappearance in the Clouds	330	Not extant.				

No.	Title of Book.	Translation.	Pages		No. of	Age of Genji		Time.
			In B.T.	ed.)		pages.	or Kaoru.	
42.	Niou-Miya	Prince Niou (*)	331-342		11	K.14-20(1)	G	
43.	Kôbai	*	343-353		10	K.24(sp)-24(w)	G	
44.	Takegawa	Bamboo River	354-389		35	K.14 or 15 -23	R	
45.	Hashinime	The Bridge Maiden	390-421		31	K.20-22(w)	O	
46.	Shi ga Moto	The Foot of the Oak Tree	422-453		31	K.23(2)-24(s)	G	
47.	Agemaki	The Plaited Tassels	454-527		73	K.24(a-w)	G	
48.	Sawarabi	The Bracken	528-543		15	K.25(1-2)	G	
49.	Yadorigi	The Wistletoe	544-621		77	K.25(1)-26(4)	O	
50.	Azumaya	The Eastern Lodge	622-675		53	K.26(8-9)	G	
51.	Ukifune	*	676-734		58	K.27(1-3)	G	
52.	Kagerô	The Way Fly	735-781		46	K.27(3)-27(a)	O	
53.	Tenarai	Calligraphy Practice	782-838		50	K.27(3)-28(c.4)	O	
54.	Yume no Ukishashi	The Bridge of Dreams (*)	839-853		14	K.28(4 or 5)-28(s)	O	

BOIS.

Gap of one year or more between books (5 books).
Gap of less than one year between books (25 books).
Continuous, or almost continuous. (14 books.)

Books overlap (i.e. second book begins before first book ends); (8 books).
Books reverse (i.e. second book ends before first book begins); (1 book).

- Kaoru.
- Genji.
- Autumn.
- Summer.
- Spring.
- Winter.
- Vid. index.
- .2.No. of month (Japanese calendar).

OR GAPS.

- ks 1 - 2 - five years.
- ks 8 - 9 - two years.
- ks 16 -17 - two years.
- ks 41 -42 - eight years.
- ks 42 -43 - four years.

SIX DIVISIONS OF G.M. (vid. Chapter 6).

- Books 1 - 7 (305 pp.) 19 years.
- Books 8 -12 (132 or 165 pp.) 19 or 20 years.
- Books 13 or 14-25 (435 or 402 pp.) 12 or 11 years.
- Books 34 -41 (326 pp.) 13 years.
- Books 42 -49 (290 pp.) 12 years.
- Books 50 -54 (231 pp.) 2 years.

BOOKS WITH MOST PAGES.

- 85 pp. (1 year).
- 83 pp. (7 years).
- 77 pp. (1 year).
- 73 pp. (0 years).

BOOKS COVERING MOST YEARS.

- 1 - 12 years (20 pp.)
- 15 - 8-9 years (18 pp.)
- 35 - 7 years (85 pp.)
- 44 - 7-8 years (35 pp.)

APPENDIX 3

Alphabetical List of the Principal Inflexions, Affixes, Particles, Combinations of Particles, Auxiliaries, and of Certain Pronouns, Adjectives, Adverbs, Substantives, Verbs, Phrases, Constructions, Composite, Contracted, Abbreviated, and Other Forms Occurring in the Prose and Poetry of Genji Monogatari.

(N.B. This list is designed primarily as a practical aid to the student of Genji; it is not intended to provide a systematic analysis of Heian grammar. On the whole, the grammatical terms used to explain Japanese parts of speech apply more to the English equivalents than to the originals. Many of the derivations given are conjectural.)

KEY

- 1 stem (gokon)
- 2 predicative or conclusive infl. (shūshikei)
- 3 attributive or substantival infl. (rentaikei)
- 4 conjunctive or adverbial infl. (renyōkei)
- 5 imperfect or negative infl. (mizenkei, shōzenkei)
- 6 perfect or imperative infl. (meireikei)

- 1st. conj. shidan: yuku, kiru, tatsu, masu, etc.
- 2nd. conj. shimo-nidan: tabu, nomu, etc.
- 3rd. conj. kami-nidan: otsu, sugu, etc.
- 4th. conj. kami-ichidan: miru, niru, etc.

The following regular verbs are given as examples in the list: yuku, tabu, otsu, miru.

In the following list, numbers in brackets refer to the meaning (e.g. namu (2) signifies "2nd. meaning of namu") numbers not in brackets signify the number of the inflexion as given above, (e.g. 5-ji signifies "-ji following the negative inflexion").

Same as signifies "the same meaning as", not "the same usage as".

AFFIXES, AUXILIARIES, AND PARTICLES APPEARING ON LISTA AFFIXES1. Prefixes

- a) honorific: mi-, o-, ômi-, on-
- b) neg. potential: e-
- c) verbal: hiki-, kaki-, mote-, tachi-, uchi-

2. Suffixes

- a) adjectival: -mekashi, -rashi, -shiki
- b) desiderative: -ba (ya)
- c) inflexional: -a, -e, -i, -u
- d) negative: -de, -ji
- e) plural: -domo, -ra, -tachi
- f) substantival: -aku, -gachi, -gara, -ge, -ke, -keku, -ku, -mi, -raku, -sa
- g) verbal: (i) inflected: -bami, -beshi, -buri, -gari, -keri, -ki, -maji, -mashi, meki, -meri, -mu, -mashi, -meki, -meri, -mu -nu, -ramu, -raru, -rashi, -rayu, -ru, -sasû, -shimu, -su, -tari, -tsu, -yu, -zari, -zu

(ii) uninflected: -ba, -do (mo), -ga, -ji, -mo, -ni, -wo

B AUXILIARIES1. Auxiliary Adjectives

-beshi, -gamashi, -gatashi, -gotoshi, -mahoshi, -maji, -nashi, -tashi

2. Auxiliary Verbs

-atawazu, -enu, -gozaru, -haberu, -hateru, -kanu, -katsu, -kikoyu, -kosu, -kudasaru, -mesu, -mono-su -môsu, -nasaru, -nasu, -obosu, -owasu, -someru, -su, -tagaru, -tamaeru, -tamau, -tatematsuru, -tôbu, -uru, -su

C PARTICLES

1. Adverbial(emphatic, interrogative, etc.)

bakari, dake, damo, dani, i shi, ka, (ro) ka mo,
kana, ka shi, ka wa, koso, mo, mo ga (mo), mo ga
na, mo ga shi, nado, namu, nan, ni, ra, sae, sate,
shi, so, sura, to, wa, wo, ya, zo

2. Case

e, ga, gari, kara, made, ni, nite, no, to, tsu,
wa, wo, yori, yu

3. Conjunctive

ba, do(mo), kara, made, mo, nagara, ni, to, tomo,
wo, yori, yoshie

4. Interjectional(expletive, hortative, imperative, etc.)

ana, ga, ha, ide, na, ne, ni, nomi, ra, ro (ka mo)
sa, shi, so, wa, wo, ya, ye, yo, zo

ALPHABETICAL LIST

- a
1) (foll. stem) neg. infl. of vb.,
1st. conj.,
2) (in anare, etc.) abbreviated form
of ari or aru
- aku (uninfl.) subst. suff. (vid -ku(2))
- ana interj. part.: oh! ah! alas!
- anata
1) loc. pron.: there
2) pers. pron., 2nd. and 3rd. pers.:
he, you,
- ara imp. infl. of ari
- are
1) perf. inf. of ari,
2) pers. pron., 2nd. and 3rd. pers.:
you, he, that
- ari
1) pred. and conj. infl. of ari,
a) an irreg. vb. to be, exist,
be located, have (ari, aru,
ara, are),
b) an aux. vb. used for adj,
conjugation,
2) intensive vb. prefix, (usually
not trans.)
- aru
1) attrib. infl. of ari,
2) adj.: a certain, one, a, some
- 3-atawazu aux. vb. expressing NEG. POTENTIAL
- ba
1) correlative conj. part. (uninfl.)
vb. suff.) expressing CONDITION:
a) (foll. imp.) if, when, etc.,
b) (foll. perf.) when, since, as,
etc.
2) (foll. imp.) same as -baya
- bakari adv. part. expressing LIMITATION:
only, just so much, nothing but,
as much as

-bamu	(foll. subst. or adj. stem) same as <u>-meku</u>
5-baya	desid. suff.: <u>would that -</u>
bekameru	contr. of <u>-beku -aru -meru</u>
-bekarazu	1) neg. form of <u>-beshi</u> , 2) neg. imper. constr.: <u>do not -</u>
-bekari	contr. of <u>-beku-ari</u>
-bekareba	contr. of <u>-beku-are-ba</u> , (cond. form of <u>-beshi</u>)
-bekeredo	contr. of <u>-beku-are-do</u> (concessive form of <u>-beshi</u>)
-beki	attrib. infl. of <u>-beshi</u>
-beku	conj. and imp. infl. of <u>-beshi</u>
-bekuba	comb. of <u>-beku-ba</u> (same meaning as <u>-bekereba</u>)
-beshi	(foll. pred., except after <u>ari</u> when attrib. is used: <u>subeshi</u> , but <u>arubeshi</u>) pred. infl. of <u>-beshi</u> , an aux. adj. (future (infl.) tense suff.): <u>might, may, can, must, could</u> <u>shall, will likely</u> , (N.B. cannot stand alone)
1-bi	subst. suff.
-buri	(foll. subst. or adj. stem) (infl.) verbal suff. expressing imitation
chin	pers. pron., 1st. pers.: <u>I, we</u>
dake	separative adv. part.: <u>only, alone</u>
damo	1) adv. part.: <u>as much as, at least,</u> <u>even, (weaker than <u>sura</u>, stronger than <u>sae</u>),</u> 2) quasi-interj. part.
dani	same as <u>damo(1)</u>
dare ka	indef. pron. phrase: <u>somebody,</u> <u>someone</u>

5-de	(contr. of <u>-zu-te</u>) (uninfl.) neg. conj. suff.: <u>without being -</u>
dochira ka	indef. loc. adv. phrase: <u>somewhere</u>
-do(mo)	1) (foll. pred.) conj. part. expressing HYPOTHETICAL CONDITION, 2) (foll. perf.) concessive conj. part. (uninfl. verbal suff.): <u>though</u> ; (viz. <u>to iedomo</u>), 3) (foll. imp. and adj.) same as (1) (rare)
-domo	plural suff. governing persons
e	1) case part. expressing MOTION TOWARDS: <u>to</u> , 2) (foll. stem) perf. infl. of vb., lst. conj., 3) (foll. stem) imperative infl. lst. conj.
e-	(foll. by main vb.) neg. potential prefix
4-enu	aux. vb. expressing NEG. POTENTIAL (attrib. infl.)
-eri	(foll. real vb. stem: <u>yuk</u> , <u>nokor</u> , <u>uk</u> , etc.) contr. of <u>-i-ari</u> , 1) progressive present form (corresponding to modern <u>-te iru</u> , <u>oru</u> , <u>aru</u>): <u>is -ing</u> , 2) perfect form: <u>have -</u> , 3) imperfect form: <u>was -ing</u> , <u>used to</u>
-erishi	past progressive form
-eru	attrib. infl. of <u>-eri</u>
ga	1) possessive case part., placing emphasis on first element (cf. <u>no(1)</u>), 2) (foll. attrib.) co-ordinating conj. part. (uninfl. verbal suff.) with extended use as a concessive conj. part.: <u>and</u> , <u>but</u> , <u>though</u> , 3) desiderative part. (in <u>mo ga</u> , <u>mo shi ga</u> , etc)

4-gachi	(uninfl.) subst. suff. expressing LIKELIHOOD: <u>apt, prone, subject,</u> <u>liable to</u>
-gamashi	(foll. subst.) aux. adj. expressing APPEARANCE, IMPRESSION
-gara	1) neg. infl. of <u>-gari</u> 2) subst. suff. expressing CHARACTER, SITUATION, STANDING, etc. (foll. subst. or adj. stem) infl. verbal suff. expressing FEELING: <u>feel, fancy, want, desire</u>
gari	case part. expression MOTION or LOCATION: <u>to, at</u>
-garu	attrib. infl. of <u>-gari</u>
4-gatashi	aux. adj. expressing DIFFICULTY: <u>hard to, difficult to</u>
-ge	(foll. adj. stem, uninfl. adj., or subst.) uninfl. subst. suff. expressing APPEARANCE, FEELING (sometimes not trans.) (N.B. the subst. thus formed cannot stand alone)
-gesa	comb. of <u>-ge-sa</u> (1)
gohen	pers. pron., 2nd. pers.: <u>you</u>
-goto (ni)	(foll. attrib. or subst.) suff.: <u>each, every, whenever</u>
-gotoki	attrib. infl. of <u>-gotoshi</u>
-gotoku	conj. and imp. infl. of <u>-gotoshi</u>
-gotoshi	(foll. subst., pred. with <u>no</u> or <u>ga</u> , or attrib.) pred. of <u>-gotoshi</u> , an aux. adj. expressing LIKENESS, RESEMBLANCE: <u>seem like, as</u> (N.B. cannot stand alone)
gozaru	1) honorific vb. irreg.: <u>to be</u> , 2) (foll. conj.) hon. aux. vb.
gozen	same as <u>gohen</u>

ha	interj. or emphatic part.
haberu	1) polite vb. 1st. conj.: <u>to be in attendance, be,</u> 2) (foll. conj.) polite aux. vb.
hata	intensifying adv.: <u>indeed, moreover</u> (often not trans.)
4-hatsu	aux. vb., 2nd. conj., expressing CONCLUSION: <u>to end by -</u>
hiki-	verbal prefix expressing COMMENCEMENT or PARTICULARITY OF ACTION (often not trans.)
-hodo ni	same as <u>-goto ni</u>
i	(foll. stem) conj. infl. of vb., 1st conj.
ide (ya)	interj. part.: <u>come, come now,</u> <u>well now</u>
ikade (ka)	interr. adv.: <u>how? why?</u>
ika(ga)	1) interr. adv.: <u>how?</u> 2) interr. pron.: <u>what?</u>
ika-naru	interr. pron. phrase (attrib.): <u>what?</u>
iku	1) indefinite adv.: <u>some, something,</u> <u>somewhat, a certain amount,</u> 2) interr. adv.: <u>how many? how much?</u>
ikura (ka)	same as <u>iku</u>
imasu	same as <u>gozaru</u>
imasukaru	(comb. of <u>i-masu-aru</u>) hon. vb., irreg.: <u>to be</u>
isa	same as <u>ide</u>
i shi	emphatic parts.

itsu	1) interr. adv.: <u>when?</u> 2) interr. pron.: <u>which?</u>
itsuchi	interr. adv.: <u>whither?</u>
itsue	same as <u>itsuchi</u>
itsuko	interr. adv.: <u>where?</u>
itsuku	same as <u>itsuko</u>
itsu mo	inclusive adv. phrase: <u>always</u>
itsura	interr. adv.: <u>whereabouts?</u>
itsure	interr. pron.: <u>which?</u>
itsushi	interr. adv.: <u>whither?</u>
itsure mo	inclusive pron. phrase: <u>both, all</u>
iwaku	subst. form of the vb. <u>iu, to say</u>
iza	same as <u>ide</u>
izure mo, etc.	same as <u>itsure mo, etc.</u>
-ji	1) (foll. imp.) (uninfl.) vb. suff. expressing NEGATIVE PROBABILITY, (more probability than <u>-maji</u>), 2) (foll. subst.) conj. infl. of <u>-zu</u> (2)
ka	1) demonstrative pron.: <u>that</u> , 2) adv.: <u>thus</u> , 3) (foll. stem) same as <u>-ge</u> , 4) (foll. and/or preceded by attrib. interr. adv. part. used in interrogations, rhetorical questions, and statements of doubt or surprise, (less dubitative than <u>ya</u> (2), (not trans.),

- 5) interj. part. (rarely used alone)
- kakaru contr. of kaku-aru: such a
- kaki- intensifying verbal prefix (often not trans.)
- kaku adv.: thus, in this way
- kamo 1) quasi-interj. or emphatic adv. parts., [ka(5)-mo(3)], (often used at end of poems),
2) interr. rhetorical adv. parts. expecting affirmative answer, [ka(4)-mo(2)],
3) dubitative adv. parts.: perhaps, [ka(4)-mo(2)]
- kana same as kamo(1) but far more frequent, (usually foll. and preceded by attrib.)
- kanari 1) (foll. adj. stem) contr. of -ku-nari,
2) adv.: quite, fairly, tolerably
- kanata 1) loc. adv.: there
2) pers. pron., 3rd. pers.: he, she,
- kano demonstrative adj.: that, those
[ka(1) -no(1)]
- 4-kanu neg. potential aux.vb., 2nd conj., expressing DIFFICULTY, (cf. -gatashi)
- kara 1) case part. expressing POINT OF DEPARTURE: from, since,
2) conj. part.: since, because, after (cf. made),
3) (foll. adj. stem) contr. of -ku-ara
- l-karaba contr. of -ku-ara-ba
- l-karan(u) contr. of -ku-ara-n(u)
- l-karazu contr. of -ku-ara-zu

kare	1) pron., 3rd. pers.: <u>that</u> , <u>he</u> , 2) (foll. adj. stem) contr. of <u>-ku-are</u>
l-karedo(mo)	contr. of <u>-ku-aredo(mo)</u>
l-kari	contr. of <u>-ku-ari</u>
l-karishi	contr. of <u>-ku-arishi</u>
l-karu	contr. of <u>-ku-aru</u>
ka shi	1) same as <u>kamo(1)</u> , [<u>ka(5)</u> <u>-shi(4)</u>], comb. of adv. parts. expressing SEEMING: <u>it appears to -</u> 3) (foll. subst. or adj. stem) same as <u>-rashi(2)</u>
4-katsu	same as <u>-kanu</u>
ka wa	interr. rhetorical comb. of adv. parts. expecting neg. answer
-ke	1) (foll. stem) same as <u>-ge</u> , 2) (foll. conj.) imp. infl. of <u>-ki(3)</u>
4-keba	comb. of <u>-ke(2)</u> <u>-ba</u> (past indefinite conditional form)
kedashikumo	adv.: <u>perhaps</u> , <u>it may be that -</u>
-keki	attrib. infl. of adjs. whose stems end in <u>-ke</u>
-keku	1) uninfl. subst. suff. (vid. <u>-ku</u> (2d.)) (e.g. <u>yokeku</u> ("goodness"), 2) conj. infl. of adjs. whose stems end in <u>-ke</u> , (e.g. <u>tsuyukeku</u> ("being dewy"))
4-kemashi	comb. of <u>-ke(2)</u> - <u>mashi</u> (past probable or dubitative form)
4-keme	comb. of <u>-ke(2)</u> - <u>me</u>
4-kemu	comb. of <u>-ke(2)</u> - <u>mu</u> (same as <u>-kemashi</u>)
4-kerā	imp. infl. of <u>-keri</u>
4-kerashi	contr. of <u>-keri-rashi</u> (past apparent or probable form)

4-kerazuya	contr. of <u>-keri-ara-zu-ya</u> (past. neg. interr. form)
-kere	1) (foll. adj. stem) same as <u>kare</u> (2), 2) (foll. conj.) perf. infl. of <u>-keri</u>
4-kereba	contr. of <u>-keri-are-ba</u> (same as <u>-keba</u>)
4-keredo(mo)	contr. of <u>-keri-are-do(mo)</u> (past concessive)
4-keri	pred. of <u>-keri</u> , a perfect or exclamatory (infl.) tense suff., (more certain than <u>-tsu</u> or <u>-tari</u>)
4-keru	attrib. infl. of <u>-keri</u>
-ki	1) (foll. adj. stem) attrib. infl., 2) conj. infl. of <u>ku</u> (3), 3) (foll. conj.) pred. of <u>-ki</u> , a preterite or perfect (infl.) tense suff., (same degree of certainty as <u>-keri</u>)
kikoyu	1) vb., 2nd. conj.: <u>to tell, say, inform</u> , 2) (foll. conj.) hon. and polite aux. vb.
kiki	1) subst.: <u>Lord</u> , 2) pers. pron., 2nd. pers.: <u>you</u>
kinji	pers. pron., 2nd. pers.: <u>you</u>
ko	1) demonstrative pron.: <u>this</u> , 2) imp. infl. of <u>ku</u> (3)
kochi	loc. pron.: <u>here, hither</u>
konata	1) loc. pron.: <u>here</u> 2) pers. pron., 3rd. pers.: <u>he, she</u> ,
kono	demonstrative adj.: <u>this, these</u> [<u>ko</u> (1) <u>-no</u> (1)]
kore	demonstrative pron.: <u>this</u>
koso-6	emphatic adv. part., (stronger than <u>zo</u>), (often used in the constr. <u>-koso 4-shika -6</u>)

- kosu 1) vb., 1st. conj.: to pray,
2) (foll. conj.) aux. vb. expressing WISH or COMMAND
- ku 1) (foll. adj.stem) conj. and imp.infl.
2) (uninfl.) subst. suff.
(foll. (a) stem of vb. with intercalated -a- (e.g. kuraku),
(b) stem of tense or neg. suff.(attrib.) with intercalated -a- (e.g. kinuraku, konaku),
(c) -shi(3) without intercalated -a- (e.g. kitamaishiku),
(d) adj. stem with -ke and no -a- (e.g. kanashikeku),
3) pred. infl. of ku, an irreg. vb.: to come, reach, approach, (ku, kuru, ki, ko, kure),
- kudasaru 1) (passive honorific infl. of kudasu, vb., 1st. conj.) to condescend, hand down, bestow,
2) (foll. conj.) hon. aux. vb.
- kure perf. infl. of ku(3)
- kuru attrib. infl. of ku(3)
- 5-ma imp. infl. of -mu
- made 1) case part. expressing POINT OF ARRIVAL: as far as, even,
2) conj. part.: until, by the time that (cf. kara)
- 5-mahoshi aux. desiderative adj.
- maji (foll. pred., except after ari when attrib. is used: sumaji, but arumaji)
pred. infl. of -maji, an aux. adj. (future (infl.) tense suff.) with opposite meaning of -beshi (q.v.) (N.B. cannot stand alone)
- majige comb. of -maji-ge

-majikari	contr. of <u>-majiku-ari</u>
-majikereba	contr. of <u>-majiku-are-ba</u>
-majiki	attrib. infl. of <u>-maji</u>
-majiku	conj. and imp. infl. of <u>-maji</u>
-majikuba	comb. of <u>-majiku-ba</u> (indefinite cond. form of <u>-maji</u>)
maro	pers. pron., 1st. pers.: <u>我</u> , <u>we</u>
5-mase	imp. infl. of <u>-mashi</u>
5-maseba	comb. of <u>-mase-ba</u> (2) (mild optative form)
5-mashi	pred. and attrib. infl. of <u>-mashi</u> , a future (infl.) tense suff. expressing DOUBT, VAGUE PROBABILITY, CONJECTURE, DESIRE, INTENTION, or FUTURITY (denoting less probability than <u>-mu</u>)
5-mashika	perf. infl. of <u>-mashi</u>
masu	1) vb., 1st. conj.: <u>to dwell</u> (fonorific), 2) (foll. conj.) same as <u>gozaru</u> (2)
matsuru	1) vb., 1st. conj.: <u>to worship</u> 2) (foll. conj.) hon. aux. vb.
5-me	perf. infl. of <u>-mu</u>
-medashi	(foll. subst. uninfl. adj., or attrib.) (infl.) adj. suff. expressing APPEARANCE, etc.: <u>savouring of</u> , characterized by, <u>-ish</u> (cf. <u>-rashi</u>)
-meku	(foll. subst. or adj. stem) (infl.) vb. suff. expressing APPEARANCE, etc. (same meaning as <u>-mekashi</u> (q.v.))
3-mere	perf. infl. of <u>-meri</u>

3-meri	pred. and conj. infl. of <u>-meri</u> , a literary (infl.) tense suff., occasionally expressing SEEMING or FUTURE, but usually not trans.
3-meru	attrib. infl. of <u>-meri</u>
mesu	1) vb., irreg. (cf. <u>su</u>): <u>to call</u> , <u>summon</u> , <u>send</u> , 2) (foll. conj.) hon aux. vb. (used esp. of Emperor, Imperial family, etc.)
5-me ya mo	emphatic neg. phrase, [<u>ya</u> (1)- <u>mo</u> (3)]
5-me ya shi	same as <u>-me ya mo</u> , <u>shi</u> (4)
mi	1) conj. and imp. infl. of <u>miru</u> , 2) hon. prefix: <u>august</u> , <u>honourable</u> (often not trans.) 3) (foll. adj. stem) subst. suff.
miru	pred. and attrib. infl. of <u>miru</u> , a vb., 4th. conj.: <u>to see</u> , <u>perceive</u> , <u>notice</u> , (<u>miru</u> , <u>miru</u> , <u>mi</u> , <u>mi</u> , <u>mire</u>)
mo	1) (foll. attrib., conj., or <u>-te</u> forms) concessive conj. part. (uninfl. vb. suff.): <u>though</u> , <u>notwithstanding</u> , 2) inclusive adv. part.: <u>also</u> , <u>too</u> , <u>even</u> , 3) emphatic adv. part., (weaker than <u>namu</u> , often not trans.), 4) abbreviation of <u>mono</u> : <u>thing</u> , <u>fact</u> , <u>person</u>
mo ga (mo)	(foll. subst. conj., or 4- <u>shi ga</u>) desid. comb. of parts. [<u>mo</u> (3)- <u>ga</u> (3)]
mo ga na	(foll. subst., conj., or 4- <u>shi ga</u>) quasi-interj. or desid. comb. of parts., [<u>na</u> (5)]
mo ga shi	same as <u>no ga</u> (mo)
mo...mo	balancing adv. const.: <u>both...and</u> ; (with neg.) <u>neither...nor</u>

3-mono kara	same as <u>nagara</u>
3-mono no	same as <u>mo</u> (1)
mono-su	1) compound vb., irreg. (vid. <u>su</u>): <u>to go, come, be,</u> 2) (foll. conj.) aux. vb. (often not trans.)
3-mono wo	1) interj. const., [<u>wo</u> (2)], 2) same as <u>kara</u> (2): <u>since, seeing that,</u>
môsu	1) vb., 4th., conj.: <u>to speak (respectfully),</u> 2) (foll. conj.) polite aux. vb.
mote-	intensifying vb. prefix, (usually not trans.)
mo ya	emphatic or interj. comb. of parts.
mo yo	1) same as <u>mo ya,</u> 2) adv.: <u>scarcely, hardly</u>
mo zo	quasi-interj. comb. of parts.
5-mu	pred. and attrib. infls. of <u>-mu</u> , a future (infl.) tense suffix with the same general meaning as <u>-mashi</u> , but expressing more probability
5-mu ni	conj. constr.: <u>if, because</u>
-n	contr. of <u>-mu</u>
na	1) pers. pron., 2nd. pers. sing.: <u>you, thou,</u> 2) (foll. or foll. by pred.) neg. imper. part., 3) (foll. pred.) interj. part. (same as <u>namu</u> (1)), 4) (foll. conj.) imp. infl. of <u>-nu</u> (1) 5) (foll. imp.) desid., mild imper., or hortative part., 6) abbreviation of <u>nashi</u> or <u>naki</u>

nado	1) interr. adv.: <u>why?</u> 2) adv. part.: <u>such as, and so on,</u> <u>for instance, (often not trans.)</u>
nadote (ka)	comb. of <u>nado(1)-te(-ka)</u> : <u>why? how?</u>
4-nagara	conj. part.: <u>while, though</u>
5-nakari	contr. of <u>-naku-ari</u>
5-nakarishi	contr. of <u>-naku-ari-shi</u>
5-nakeredo(mo)	contr. of <u>-naku-are-do(mo)</u> (neg. concessive form)
naki	attrib. infl. of <u>nashi</u>
naku	conj. and imp. infls. of <u>nashi</u>
5-naku mo	same as <u>-nakeredo(mo)</u>
5-naku ni	neg. conj. constr.: <u>without -ing,</u> <u>not - ing</u>
nameri	contr. of <u>naru-meri,</u>
namo-3	same as <u>namu(1)</u>
namu	1) (foll. by attrib.) emphatic adv. part., (weaker than <u>zo</u> , stronger than <u>mo</u>), 2) (foll. conj.) <u>na(4)-mu</u> : (future) emphatic form
nan	1) same as <u>nani,</u> 2) same as <u>namu</u>
nanigashi	pers. pron., 1st. pers. sing.: <u>I</u>
nani(...ka)	1) interr. pron.: <u>what?</u> 2) interr. adv.: <u>how? why?</u>
nani mo	pron. phrase: <u>anything;</u> (with neg.) <u>nothing, [nani-mo(2)]</u>
nanji	pers. pron., 2nd. pers. sing: <u>you,</u> <u>thou</u>
nao	adv.: <u>further, still, more, yet</u>

nara	imp. infl. of <u>nari</u>
naraba	comb. of <u>nara-ba</u> (<u>if it is</u> , etc.)
narazu	comb. of <u>nara-zu</u> or contr. <u>ni-arazu</u>
nare	perf. infl. of <u>nari</u>
nareba	comb. of <u>nare-ba</u> (<u>as it is</u> , etc.)
naredo(mo)	comb. of <u>nare-do(mo)</u> (<u>although it is</u> , etc.)
nareri	contr. of <u>nari-ari</u> (vid. <u>-eri</u>)
nari	1) (foll. subst., uninfl. adj., or attrib.) pred. and conj. infl. of <u>nari</u> , a copulative vb. (equivalent to modern <u>desu</u>), (contr. of <u>ni(7)-ari</u>) 2) contr. of <u>ni(2)-ari(1a)</u> ,
narishi	comb. of <u>nari-shi(3)</u>
naru	1) attrib. infl. of <u>nari</u> , 2) pred. and conj. infl. of <u>naruru</u> , a vb., 4th. conj.: <u>to become</u>
nasaru	same as <u>nasu</u> (1st. conj.)
nashi	pred. of <u>nashi</u> , 1) an adj. predicating neg., 2) (foll. imp.) an aux. adj. expressing neg.
na-4-so (ne)	neg. imper. constr., [<u>na(2)-so(2)-ne(2b)</u>]
nasu	1) hon. vb., irreg. (vid. <u>su</u>): <u>to do, make</u> 2) (foll. conj.) hon. aux. vb.
2-na...yume	neg. imper. constr.: <u>do not dream of...</u>
nazo	same as <u>nado(1)</u>

ne	1) (foll. conj.) perf. (and imper.) infl. of <u>-nu(1)</u> , 2) (foll. imp.) perf. infl. of <u>-zu</u> , 3) part. with same meaning as <u>na(5)</u>
5-neba	comb. of <u>-ne(2)</u> - <u>ba</u>
5-nedo(mo)	comb. of <u>-ne(2)</u> - <u>do(mo)</u>
ni	1) (foll. subst. or subst. form of vb. or adj.) co-ordinating conj. part. with extended use as a concessive conj. part (uninfl.) vb. suff.: <u>along with</u> , <u>together</u> <u>with</u> , <u>and</u> , <u>-ing</u> , <u>while</u> , <u>whereas</u> , <u>although</u> (cf. <u>ga(2)</u>), 2) dative, instrumental, or locative case part: <u>at</u> , <u>on</u> , <u>in</u> , <u>to</u> , <u>for</u> , <u>into</u> , <u>with</u> , <u>from</u> , <u>as</u> , 3) adv. part., forming adv. phrases out of subst. forms (cf. <u>to(3)</u>), (N.B. these phrases refer primarily to inherent or actual characteristics), 4) same as <u>ni arite</u> (equivalent to modern conj. <u>de</u>), 5) (foll. conj.) conj. infl. of <u>-nu(1)</u> , 6) (foll. imp.) same as <u>na(5)</u> , 7) conj. infl. of <u>nu(4)</u>
ni arazu	comb. of <u>ni(7)</u> - <u>ara-zu</u> : neg. form of <u>nari(1)</u>
ni arite	comb. of <u>ni(7)</u> - <u>ari-te</u> : conj. form of <u>nari(1)</u>
3 - ni ka -(future)	constr. having same meaning as modern <u>deshô</u> : <u>probably</u> , <u>I wonder if</u>
4-nikeri	comb. of <u>-ni(5)</u> - <u>keri</u>
4-niki	comb. of <u>-ni(5)</u> - <u>ki(3)</u>
4-nishi	comb. of <u>-ni(5)</u> - <u>shi(3)</u>
ni shite	same as <u>ni arite</u>
4-nitari	comb. of <u>-ni(5)</u> - <u>tari</u>

- nite 1) case part. with same general meaning as ni(2), but lacking dative use: at, by, with, in, because of,
2) (foll. subst., uninfl. adj., or attrib.) contr. of ni arite (equivalent to modern conj. de)
- nite ari same as nari(1)
- nite gozaru honorific equivalent of nari(1)
- 3 - ni ya -(future) same as ni ka
- ni ya...ni ya balancing pronominal constr.: some... some
- no 1) possessive case part., placing emphasis on second element (cf. ga(1)),
2) same as no gotoku (poetic)
- nomi 1) same as bakari,
2) (foll. by attrib.) interj. part.
- nu 1) (foll. conj.) pred. of -nu, a past, emphatic, progressive, or affirmative (infl.) tense suff., (weaker than -tsu): at last -, ended by -ing, etc., but usually not trans.,
2) (foll. neg.) attrib. infl. of -zu,
3) same as no(1) (poetic),
4) conjectured copulative vb., 1st. conj. (obsolete)
- 4-nure perf. infl. of -nu(1)
- 4-nuru attrib. infl. of -nu(1)
- o- hon. prefix
- obosu 1) vb., 1st. conj.: to think, consider,
2) (foll. conj.) hon. aux. vb.

omae	pers. pron., 2nd. pers. sing.: <u>you</u> , <u>thou</u>
ômi	same as <u>o-</u>
on	same as <u>o-</u>
onore	reflexive pron.: <u>self</u>
otsu	pred. of <u>otsu</u> , a vb., 3rd. conj.: <u>to fall</u> (<u>otsu</u> , <u>otsuru</u> , <u>ochi</u> , <u>ochi</u> , <u>otsure</u>)
owasu	same as <u>gozaru</u>
ra	1) interj. or emphatic part., 2) plural suff., 3) (uninfl.) adj. suff. (as in <u>kiyora</u> , <u>wabishira</u>)
-raku	(foll. attrib. or conj.) (uninfl.) subst. suff. (e.g. <u>kouraku</u> ("longing", <u>oiraku</u>) "growing old", "old-age")
2-rame	perf. infl. of <u>-ramu</u>
2-ramu	pred. and attrib. infl. of <u>-ramu</u> (contr. of (<u>aru-mu</u>), an (infl.) tense suff. expressing VAGUE FUTURE, DOUBT, or SEEMING
-rare	conj. and imp. infl. of <u>-raru</u>
-raru	(foll. imp. infl. not ending in <u>-a</u>) passive, potential, and honorific (infl.) vb. suff.
-rarure	perf. infl. of <u>-raru</u>
-raruru	attrib. infl. of <u>-raru</u>

-rashi	pred. infl. of <u>-rashi</u> 1) (foll. pred.) an (infl.) tense suff. expressing DOUBT, PROBABILITY, and SEEMING, 2) (foll. subst. or adj. stem) an (infl.) adj. suff. expressing SEEMING: <u>'-ish</u> , <u>-like</u> (e.g. <u>kodomorashi</u> , <u>bakarashi</u>)
-rashiki	attrib. infl. of <u>-rashi</u>
5-rayu	same as <u>-raru</u> (rare)
-re	conj. and imp. infl. of <u>-ru</u>
-ro	(foll. perf.) imper. or interj. part.
-ro ka mo	(foll. conj. or perf.) quasi-interj. or emphatic comb. of parts.
-ru	(foll. imp. infl. ending in <u>-a</u>) same as <u>-raru</u> (q.v.)
-rure	perf. infl. of <u>-ru</u>
-ruru	attrib. infl. of <u>-ru</u>
sa	1) (foll. adj. stem) subst. suff., 2) interj. part., 3) adv.: <u>so</u> , <u>thus</u>
sae	emphatic adv. part.: <u>in addition to</u> , <u>as well as</u> , <u>also</u> , (weaker than <u>dani</u> and often not trans.)
safurau	vid. <u>sôrô</u>
samo	adv.: <u>just like</u> , <u>as</u> , <u>such a</u>
sarade	contr. of <u>sa(3)-ara-de</u>
sari	adv.: <u>in that way</u> , <u>thus</u>
sari tomo	adv. phrase: <u>nevertheless</u> [<u>tomo(1)</u>]
sari tote	same as <u>sari tomo</u> [<u>tote(2)</u>]

sashi	same as <u>sari</u>
-sase	conj. and imp. infls. of <u>-sas</u>
-sas	(foll. imp. infl. not ending in <u>-a</u>) pred. of <u>-sas</u> , a causative and honorific (infl.) vb. suff.
5-sasure	perf. infl. of <u>-sas</u>
-sasuru	attrib. infl. of <u>-sas</u>
sate	continuative part.: <u>well</u> , <u>now</u> (often not trans.)
se	1) imp. infl. of <u>su(1)</u> , 2) conj. and imp. infls. of <u>su(2)</u>
seba	comb. of <u>se-ba</u>
sede	comb. of <u>se-de</u>
semu	comb. of <u>se-mu</u>
seri	<u>-eri</u> (q.v.) infl. of <u>su</u>
shi	1) pred. infl. of adj. (foll. adj. stem, unless the stem ends in <u>-shi</u> , in which case one <u>shi</u> is normally omitted (e.g. <u>yoshi</u> , <u>kurushi</u>), 2) conj. infl. of <u>su</u> , 3) (foll. conj.) attrib. infl. of <u>-ki(3)</u> , 4) emphatic or interj. part. (used chiefly in poetry, in conditional protasis, and in the comb. <u>ka shi</u> <u>surely</u> , (often not trans.)
4-shi ga (na)	exclamatory desiderative comb. of parts., (usually foll. <u>-te</u>)
shika	1) (foll. conj.) perf. infl. of <u>-ki(3)</u> , 2) adv.: <u>thus</u> , <u>so</u> , 3) (foll. by neg.) adv.: <u>only</u>
4-shikaba	comb. of <u>-shika(1)-ba</u>
4-shikado(mo)	comb. of <u>-shika(1)-do(mo)</u>

4-shikanari	contr. of <u>shi</u> (1)- <u>ku</u> (1)- <u>a</u> (2)- <u>nari</u> (1)
shikaredomo	adv.: <u>nevertheless</u> , (contr. of <u>shika</u> (2)- <u>are</u> - <u>domo</u>)
-shiki	adj. suff. forming adjs. out of vbs. Chinese roots, etc.
shi koso	emphatic comb. of parts.
5-shime	conj. and imp. infl. of <u>-shimu</u>
shi mo	emphatic comb. of parts.
5-shimu	pred. infl. of <u>-shimu</u> , an honorific and causative (infl.) vb. suff.
5-shimure	perf. infl. of <u>-shimu</u>
5-shimuru	attrib. infl. of <u>-shimu</u>
4-shitari	comb. of <u>shi</u> (2)- <u>tari</u> (1)
shi wa	emphatic comb. of parts.
shi zo	emphatic comb. of parts.
so	1) pron., 2nd., 3rd. pers. sing.: <u>that</u> , <u>he</u> , <u>you</u> , 2) expletive or emphatic interr. part (vid. <u>na so</u> , <u>ta so</u>)(usually foll. conj.)
soko	1) loc. pron.: <u>there</u> 2) pers. pron., 2nd. and 3rd. pers.: <u>you</u> , <u>he</u> ,
4-someru	aux. vb.: <u>to begin</u>
sonata	same as <u>soko</u>
so no	demonstrative adj.: <u>that</u> , <u>those</u> [<u>so</u> (1)- <u>no</u> (1)]
sore	pron.: <u>that</u> , <u>he</u> , <u>you</u> , <u>it</u>
sôrô	1) polite vb., 1st. conj.: <u>to be in attendance</u> , <u>to go</u> (cf. modern <u>mairu</u>), 2) (FOLL. conj.) polite aux. vb. (cf. <u>-masu</u> , <u>-gozaru</u>)

su	1) pred. of <u>su</u> , a) an irreg. vb.: <u>to do</u> (<u>su</u> , <u>suru</u> , <u>shi</u> , <u>se</u> , <u>sure</u>), b) (foll. subst., adv., part. aux. vb. (e.g. <u>mono-su</u> , <u>shika-shite</u> , <u>koso</u> <u>sure</u>), 2) (foll. imp. ending in -a) a causative or honorific (infl.) vb. suff.
sunawachi	adv.: <u>thereupon</u> , <u>accordingly</u>
sura	adv. part.: <u>as much as</u> , <u>at least</u> , <u>even</u> (stronger than <u>damo</u>)
sure	perf. infl. of <u>su</u>
suru	attrib. infl. of <u>su</u>
ta	1) interr. pron.: <u>who?</u> 2) (foll. conj.) stem of <u>-tashi</u>
tabu	1) pred. infl. of <u>tabu</u> , a vb., 2nd. conj.: <u>to eat</u> (<u>tabu</u> , <u>taburu</u> , <u>tabe</u> , <u>tabe</u> , <u>tabure</u>) 2) early form of <u>tamau</u> (q.v.)
tachi	1) plural suff. governing living things, 2) intensifying vb. prefix
4-tagaru	aux. vb.: <u>to persist in wishing to -</u>
4-taki	attrib. infl. of <u>-tashi</u>
4-taku	conj. and imp. infls. of <u>-tashi</u>
4-tamae	perf. infl. of <u>tamau</u> , used to form imper.
4-tamaeri	same as <u>tamau</u> (1st. conj.)
4-tamau	hon. aux. vb.
-tara	imp. infl. of <u>-tari</u>

-taraba	comb. of <u>-tara-ba</u>
-taramu	comb. of <u>-tara-mu</u>
-tarazu	comb. of <u>-tara-zu</u>
tare	1) perf. infl. of <u>-tari</u> , 2) same as <u>ta(1)</u>
-tareba	comb. of <u>-tare-ba</u>
-taredo(mo)	comb. of <u>-tare-do(mo)</u>
tare mo	inclusive and exclusive pron. phrase: <u>anybody, everybody</u> ; (with neg.) <u>nobody</u>
-tari	1) (foll. conj.) an affirmative, past emphatic, progressive, or present (infl.) tense suff., (contr. of <u>-te-ari</u>), (weaker than <u>-keri</u> , stronger than <u>-nu</u>), 2) (foll. subst., uninfl. adj., or attrib, same as <u>nari(1)</u> , (contr. of <u>to(3)</u> <u>-ari</u>)
-tarikeri	comb. of <u>-tari-keri</u>
-tariki	comb. of <u>-tari-ki(3)</u>
-tarishi	comb. of <u>-tari-shi(3)</u>
-taru	attrib. infl. of <u>-tari</u>
4-tasa	comb. of <u>-ta(2)-sa(1)</u> : <u>the desire to..</u>
4-tashi	pred. of <u>-tashi</u> , an aux. adj. expressing WISH or DESIRE, (N.B. cannot stand alone)
ta so	emphatic interr. phrase: <u>who indeed?</u> [<u>ta(1)-so(2)</u>]
tatematsuru	1) vb., 1st. conj.: <u>to make offer-</u> <u>ings</u> , 2) (foll. conj.) hon. aux. vb.
tatoe	same as <u>yoshie</u>
4-te	conj. and imp. infl. of <u>-tsu(1)</u> , having perfect, participial, conj.,

	adverbial, and specialised uses, (e.g. <u>yukite</u> ("having gone" or "going" <u>yukite...kite</u>) "he went... and came", <u>nadote</u> ("why?" <u>tote</u>) contr. of <u>to-</u> <u>arite</u> , <u>tari</u> (1) (contr. of <u>-te-ari</u>)
4-teba	comb. of <u>-te-ba</u>
tefu	poetic equivalent of <u>to iu</u> , an emphatic affirmative phrase
4-tekeri	comb. of <u>-te-ki</u> (3),
4-temashi	comb. of <u>-te-mashi</u>
4-temo	comb. of <u>-te-mo</u> (1)
4-temu	comb. of <u>-te-mu</u>
4-te nochi	conj. constr.: <u>after...</u>
4-tenu	comb. of <u>-te-nu</u> (2)
4-teshi	comb. of <u>-te-shi</u> (3)
4-teyo	comb. of <u>-te-yo</u> (2)
to	1) (foll.pred.) concessive conj. part.: <u>even though</u> , <u>although</u> , (same as <u>-do(mo)</u> (2)), 2) (foll. attrib.) abbreviation of <u>toki</u> used as a conj.: <u>the time</u> <u>that</u> , <u>when</u> , 3) correlative part. expressing PARITY or SIMILARITY, (e.g. <u>to</u> <u>think of someone as</u> , <u>to make</u> <u>into</u> , <u>to call</u>), 4) same as <u>no</u> (2), 5) co-ordinating case part.: <u>and</u> , <u>together with</u> , <u>along with</u> , 6) (foll. pred. or attrib.) conj. part. marking end of speech, narration, etc.: <u>that</u> , (used to mark (a) a clause employed as object, subject, or predicate nominative of a vb., (b) a clause giving a reason, cause, purpose, etc. (<u>to oboshite</u> <u>to iite</u> , etc.)

- 7) adv. part. forming adv. phrases from onomatopoeias, duplicated, rhyming, or assonant words, etc. (cf. ni(3)), (N.B. these phrases refer primarily to perceived characteristics),
- 8) abbreviation of to iu koto, an emphatic phrase
- to arite (foll. subst., uninfl. adj., or attrib.) conj. constr.: being (cf. ni arite) [to(3)-ari-te]
- 4-tôbu same as -tâmau
- tomo 1) (foll. pred., attrib., or other part.) same as to(1),
2) comb. of to(3)-mo(3)
- to namu emphatic comb. of parts. used in reporting some astonishing or noteworthy statement or to mark the end of sections or books [to(6)]
- to shite same as to arite
- to su (foll. subst., uninfl. adj., or attrib.) copulative constr.: to make, to intend, to be, etc.
- tote 1) contr. of to(6)-omoi, etc.-te: seeing (thinking, saying) that, etc.
2) contr. of to(6)-ii-te-mo: although
3) (foll. future) contr. of to(6) omoi-te: meaning, intending to
- to wa same as tote(1)
- to ya same as to namu
- to zo same as to namu
- tsu 1) (foll. conj.) pred. infl. of -tsu, an affirmative, past, emphatic, or progressive (infl.) tense suff. (weaker than -keri, stronger than -nu)
2) genitive case part. (rare except in poetry and proper names)

tsuka(e)matsuru	1) vb., 1st. conj.: <u>to serve</u> , 2) polite equivalent of <u>su(1)</u>
4-tsure	perf. infl. of <u>-tsu(1)</u>
4-tsuru	attrib. infl. of <u>-tsu(1)</u>
4-tsutsu	duplicated form of <u>-tsu(1)</u> , used to express CONTINUATION
u	(foll. stem) pred. and attrib. infl. of vb., 1st. conj.
uchi-	intensifying vb. prefix (often not trans.)
uru	1) vb., 1st. conj.: <u>to be able</u> , 2) (foll. conj.) potential aux, vb.
wa	1) selective, separative, or distinguishing case part. marking the emphasis inherent in every proposition, and having additional interr. use, 2) interj. or emphatic adv. part.
waga	possessive pronoun: <u>my</u> [contr. of <u>ware-ga(1)</u>]
ware	pers. pron., 1st. pers.: <u>I</u>
watakushi	same as <u>ware</u>
wa ya	interj. comb. of parts.
wo	1) (foll. attrib.) same as <u>ga(2)</u> , with additional meaning of <u>since</u> , <u>whereas</u> , 2) interj. or emphatic part., 3) objective case part.
woba	emphatic objective comb. of parts. [contr. of <u>wo(3)</u> - <u>wa(2)</u>]

ya	1) vocative or interj. part., (often following or followed by perf. infl., and frequently used in poetry to denote comparison or likeness as in <u>nare ya</u> , etc.), 2) (foll. pred. and foll. by attrib.) interr. adv. part. used in rhetorical questions and in statements of doubt or surprise, (more dubitative than <u>ka</u> (4))
ya mo	same as <u>ka mo</u> , but more dubitative
ya shi	interj. comb. of parts.
ya wa	same as <u>ka wa</u> , but more dubitative
ye	interj. part.
ye shi	same as <u>ya shi</u>
ye ya shi	interj. comb. of parts.
yo	1) interj. part., 2) (foll. conj.) imperative or permissive part.
yo (ka) shi	interj. comb. of parts.
yomo	adv.: <u>scarcely</u>
yori	same as <u>kara</u>
yoshi(e)	conj. part.: <u>although</u> (or <u>if</u>) <u>it is so</u> , <u>howbeit</u>
yu	1) same as <u>kara</u> (1) (rare) a) (foll. imp.) same as <u>-raru</u>
yuku	pred. and attrib. infl. of <u>yuku</u> , a vb.; 1st. conj.: <u>to go</u> (<u>yuku</u> , <u>yuku</u> , <u>yuki</u> , <u>yuka</u> , <u>yuke</u>)
yume	adv.: <u>scarcely</u>
5-zameri	contr. of <u>-zaru-meri</u>

5-zan	contr. of <u>-zari</u>
5-zara	neg. infl. of <u>-zari</u>
5-zaramashi	comb. of <u>-zara-mashi</u>
5-zaramu	comb. of <u>-zara-mu</u>
5-zaranu	neg. comb. of suffs.
5-zare	perf. infl. of <u>-zari</u>
5-zaredo(mo)	comb. of <u>-zare-do(mo)</u>
5-zari	same as <u>-zu</u> [contr. of <u>-zu-ari</u>]
5-zarikeri	comb. of <u>-zari-keri</u>
5-zariki	comb. of <u>-zari-ki</u> (3)
5-zarishi	comb. of <u>-zari-shi</u> (3)
5-zaritsu	comb. of <u>-zari-tsu</u> (1)
5-zaru	attrib. infl. of <u>-zari</u>
5-zarubeshi	comb. of <u>-zaru-beshi</u>
zo	1) (foll. by attrib.) emphatic adv. part., 2) (at end of sentence) expletive or interj. part.
zo ya	interj. comb. of parts.
-zu	1) (foll. neg.) pred. conj., and neg. infl. of <u>-zu</u> , a negative (infl.) vb. suff. 2) (foll. subst.) same as <u>su</u> (1b) (<u>zu</u> , <u>zuru</u> , <u>ji</u> , <u>ze</u> , <u>zure</u>)
5-zuba	comb. of <u>-zu-ba</u>
5-zumba	same as <u>-zuba</u> with euphonic addition
5-zute	comb. of <u>-zu-te</u> (usually contracted to <u>de</u> (q.v.))

APPENDIX 4.Notes on Genji Texts, Commentaries and Scrolls.ONOE HACHIRÔ

Texts.

It is believed that various copies of Genji Monogatari were made from early times, but no really ancient manuscripts are extant.⁽¹⁾ The text of the Genji scroll,⁽²⁾ painted by Takayoshi⁽³⁾ and handed down by Owari Tokugawa and Masuda, is probably the oldest transcription. This is thought to have been produced towards the end of the Heian Period, and accordingly about a century after the author's time. While the book did not change completely during these hundred years, it seems that phrases came to be altered by the different copyists. Finally, in the Kamakura Period, Fujiwara no Sadaie,⁽⁴⁾ who busied himself with the customary work on old texts, collated the Genji manuscripts. It is uncertain which copies he collected, but knowing that this was Sadaie's work, we can assume that it represents a wealth of energy and labour.

At the same time, Minamoto no Mitsuyuki⁽⁵⁾ was collecting various copies of Genji Monogatari and working on the text. Sadaie also consulted his research. This so-called Blue Cover Copy of Sadaie can certainly be considered reliable.

Sadaie's father, Shunzei,⁽⁶⁾ emphasized how important Genji Monogatari was for poets, and accordingly immersed himself in its study. His manuscript is meant to have been based on that of Yukinari who lived at the time of Murasaki and whose copy was therefore probably completely reliable. However, we can make no estimate of these two versions [Shunzei's and Yukinari's] as they are no longer

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extant.

Minamoto no Mitsuyuki, whom we have mentioned earlier, consulted Shunzei, compared different versions of the Tale, and made one standard copy. Eight versions entered into his research. The Kakaishô, discussing the matter in detail, says:

- Minamoto no Mitsuyuki compiled a family book (kahon) by selecting and collating eight versions, namely
- (a) the Nijô no Sotsu Korefusa-bon,
 - (b) the Reizei Chûnagon Tomotaka-bon,
 - (c) the Horikawa Sadaijin Toshifusa-bon (known as the Yellow Cover Copy, written by the Sadaijin),
 - (d) the Jûichii Reiko-bon (daughter of the Tsuchimikado Udaijin, and known as Kyôgoku Kita-Mandokoro,
 - (e) the Hôshôji Kampaku-bon (known as the Shôshidembon small sôshi written on Chinese paper),
 - (f) the Gojô Sammi Shunzei-bon,
 - (g) the Kyôgoku Chûnagon Sadaie-bon (known as the Blue Cover Copy).

Herewith are seven versions, to which Mitsuyuki's own version being appended, there are eight.

Thus Mitsuyuki incorporated into his version the Blue Cover Copy, which in turn is thought to have derived from various copies based on Yukinari. Owing to the fact that Mitsuyuki was Governor of Kawachi,⁽⁷⁾ his version is known as the Kawachi Copy.

In regard to these two manuscripts, we know relatively little about Fujiwara no Sadaie's text, but since he was the keeper of those documents which were kept in his family, we can assume that, in all likelihood, he referred to both Shunzei's and Mitsuyuki's copies. It is clear that Mitsuyuki also collected a variety of versions, among which he collated the texts of Shunzei and Sadaie. Accordingly one would expect these two versions [of Sadaie and Mitsuyuki] to be in general agreement and virtually without discrepancies. But this is not the case. In the section, particularly often cited in research on Genji Monogatari, about the hibiscus of the Taieki and the willows of the Miô

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when the Emperor Kiritsubo expresses his love for [Kiritsubo Kôji, the Blue Cover Copy's simple style contrasts with the prolixity of the Kawachi version. In the present texts founded on the Blue Cover Copy we find: (8)

The picture of Kuei-fei, (9) skilful though the painter might be, was but the work of a brush, and had no living fragrance. And though the poet (10) tells us that Kuei-fei's grace was as that of 'the hibiscus of the Royal Lake or the willows of the Wei-Yang Palace,' (11) the lady in the picture was all paint and powder and had a simpering Chinesified air. But when he thought of the lost lady's voice and form, he could find neither in the beauty of flowers nor in the song of birds any fit comparison. Continually he pined that fate should not have allowed them to fulfil the vow which morning and evening was ever talked of between them - the vow that their lives should be as the twin birds that share a wing, the twin trees that share a bough. (12)

The Kawachi Copy has:

The picture of Kuei-fei, skilful though the painter might be, was but the work of a brush, and had no living fragrance. And though the poet tells us that Kuei-fei's grace was as that of 'the hibiscus of the Royal Lake,' the lady in the picture was all paint and powder and had a simpering Chinesified air. But when he thought of the lost lady's voice and form, more delicate than the ominaeshi flower swaying in the wind, prettier than the nadeshiko wettened by the dew, he could find neither in the beauty of flowers nor in the song of birds any fit comparison. Continually he pined that fate should not have allowed them to fulfil the vow which morning and evening was ever talked of between them - the vow that their lives should be as the twin birds that share a wing, the twin trees that share a bough.

The differences between these two versions are by no means inconsiderable, but it is doubtful which of the two corresponds to, or even approximates, the original. Now in Shunzei's version, which is meant to be a copy of Yukinari's, 'the willows of the Miô', following 'the hibiscus of the Taieki', is omitted. (13) Noting this,

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Mitsuyuki is said to have asked,

'Whereas the symmetrical double comparison of Yôkihi to the hibiscus and the willows, and of Kiritsubo to the ominaeshi and nadeshiko reads well, what reason is there to omit the comparison to the willows of Miô?'

And Shunzei is supposed to have replied,

'I should never have done such a thing of my own accord. Yukinari Kyô manifestly deletes (14) the phrase in his version, and as he was a contemporary of Murasaki Shikibu, he probably had occasion to speak to her...'

From this we can judge that Yukinari first wrote both 'the hibiscus of the Taieki' and 'the willows of Miô', and afterwards erased the latter phrase, but in such a way that it was still apparent. It may therefore be assumed that among the texts which Yukinari saw, there were some with both phrases and some with only one, and that both these types of manuscripts were extant in his day. It is open to doubt whether this text of Yukinari was actually written by him, but at any rate we can surmise that it was an old copy of Genji Monogatari and close, in point of time to Murasaki Shikibu; and that furthermore there were already two versions extant. In saying that Yukinari probably spoke to Murasaki, Shunzei assumes that he was the actual writer of the text, but we can question this and consider that this was simply an ancient copy made at about Murasaki's time. However, it is incontestable that if these results were produced by collating other contemporary texts, varying versions were already in existence at this time.

The text accompanying the picture-scrolls of Genji Monogatari belonging to the Owari Tokugawa family does not contain each volume in its entirety. It is merely a summary of the scenes which were appropriate as pictures,

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and therefore the entire work is obviously not represented. In comparing this with the existent versions based on the Blue Cover Copy, we find many differences in phraseology. We ought to cite Kiritsubo because of its previous mention, but as it is not extant in the Owari version, let us examine just one section⁽¹⁵⁾ of the book Yomogiu in which the Owari version has:⁽¹⁶⁾

For days it had rained unceasingly. But now the heavy rain stopped and only a few scattered drops were falling. It was one of those exquisite spring nights, and he was busy with many memories and had not noticed where he was driving, when suddenly looking up he saw a pile of _____ buildings, surrounded by tangled and overgrown plantations. Over a tall pine-tree a trail of wistaria blossoms was hanging, and it quivered in the moonlight. They were passing by a willow whose branches swept the ground; with the crumbling away of the wall which had once supported it the tree had fallen forward till its trunk was almost prostrate. Surely he had seen this before? Why, yes, this must be - suddenly it all came back to him. Of course it was that strange lady's house. He was driving past the Hitachi Palace.

The Blue Cover Copy reads:⁽¹⁷⁾

For days it had rained unceasingly. But now, just at the moment when the heavy rain stopped and only a few scattered drops were falling, the moon rose; and soon it was one of those exquisite late spring nights through whose moonlight stillness he had in earlier years so often ridden out on errands of adventure. Busy with memories of such excursions he had not noticed where he was driving, when suddenly looking up he saw a pile of ruined buildings surrounded by plantations so tangled and overgrown that they wore the aspect of a primeval jungle. Over a tall pine-tree a trail of wistaria blossoms was hanging; it quivered in the moonlight, shaken by a sudden puff of wind that carried with it when it reached him a faint and almost imperceptible odour of flowers. It was orange-blossom that he had set out for that night, but here too was a flower that had a fragrance worth enjoying. He leaned out of the carriage window. They were passing by a willow whose branches swept the ground; with the crumbling away of the wall which had

Appendix 4, continued.

once supported it the tree had fallen forward till its trunk was almost prostrate. Surely he had seen these grounds before? Why, yes, this must be - suddenly it all came back to him. Of course it was that strange lady's house. He was driving past the Hitachi Palace.

Examining these two passages, it seems that the former version has abbreviated the phrases as far as possible, with the purpose of bringing them into relation with pictorial conceptions as well as out of considerations of the total design. All sections not represented by the picture-
scrolls, have probably been omitted from the Owari text,⁽¹⁸⁾ while those which are included are probably left in their original form.⁽¹⁹⁾ Accordingly abbreviations probably occur throughout the entire book and not just in parts.⁽²⁰⁾ In this case, while the Owari version is not complete, it must be recognized as being close to the original.

We have now seen that the Yukinari Version, the picture-scroll text,⁽²¹⁾ the Blue Cover Copy, and the Kawachi Copy all differ from each other to some extent. We can say nothing about the Yukinari Version, but the picture-scroll text is characterized by simplicity, and while there are discrepancies between the Blue Cover Copy and the Kawachi Copy, these are of a complex nature. Thus a variety of texts, some simple, some complicated, appear either at different times or contemporaneously.

The probable original form of Genji Monogatari can be conjectured from the above information. It was presumably a relatively simple work, which in later years was revised and amplified time after time until it reached its present form. Now who made this correction and additions - the author herself, a contemporary, or someone who lived later? Did Genji Monogatari, just like the Hôjôki, which is supposed to have passed through numerous

Appendix 4, continued.

stages before reaching its present form, undergo a variety of additions and alterations? Needless to say, the greater part of the work is just as Murasaki wrote it, but there is undoubtedly a number of phrases and minor points which must have been altered.

While the tradition according to which Tametoki composed the general outline of Genji Monogatari, having his daughter write out the details, and Michinaga revised all this, is probably incorrect, it can readily be gathered from the discrepancies in phraseology which we have mentioned that one person wrote the text, and that then either that person or someone else made numerous literary revisions. I consider that this point requires particular research.

As we have seen, Mitsuyuki produced his Kawachi Copy after consulting Shunzei and collating a variety of texts. This copy was widely circulated, and Mitsuyuki himself came to be revered as the great Genji scholar. Until the Muromachi Period, his version completely overshadowed the Blue Cover Copy, and was the standard text for Genji Monogatari.

Commentaries.

Accordingly a number of commentaries were written on it. Especially important among these are the Kakaishô and the Kachô Yojô. The former is a painstaking 20-volume work by Yotsutsuji Zensei. Kachô Yojô is the work of Ichijô Kanera, and is even more thorough. Later commentators have all profited from these two books.

In the Nambokuchô Period, Fujiwara no Meigi produced the Kôun Copy in addition, but later Sanjô Nishi-Sanetaka gave his support to the Blue Cover Copy, and hence this

Appendix 4, continued.

came to be the most popular version, as well as the basis of successive future commentaries, among which are the Rôkashô by Shôhaku, the Rinitsushô by Muneji, the Sairyûshô by Kôjô, the Myôjôshô by Jisshô, and the Môshinshô by Uemichi.

In the Edo Period, Michiyoshi's great work, the Minkô Nisso appeared, as well as Setsurin's Beninshô and Kigin's Kogetsushô. As these various books both give a selection of the various critical opinions on Genji Monogatari until that time, and carry the text, they are still widely studied today.

First classical commentaries were examined exhaustively in this way, and later independent research came into fashion. In the latter category, we have the Genchû-shûi by Keichu, Tameakira's Shika Shichiron, Banzan's Genji Gaiden, and Mabuchi's Shinshaku. Norinaga's Ogushi is particularly noteworthy. Following these books, we come to Hiromichi's Hyôshaku which was unfortunately not completed. All these commentaries are chiefly based on the Blue Cover Copy rather than on the Kawachi Copy. Only parts of the Kawachi Copy, which is in the collection of Hirase-shi at the Kyôto Imperial University, have been photographed, and nothing more is available. We are eagerly awaiting the publication of the complete Kawachi Copy, for it will certainly make possible further research on Genji Monogatari.

SASAGAWA SHURÔ: The Picture-Scroll of Genji Monogatari.

There are four copies of the picture-scroll of Genji Monogatari. Of these, three are in the possession of the family of the Marquis Owari Tokugawa, while one belongs to

Appendix 4, continued.

the family of Baron Masuda. They are said to have been painted by Fujiwara no Takayoshi who was in the Imperial Art Office (edokoro azukari), and are consequently known as the Takayoshi Genji. According to one opinion, which, however, seems to be unreliable, they are the work of Takayoshi's son, Takachika.

Takayoshi is meant to have been a descendant of Motomitsu, the supposed founder of the Tosa School, and to belong to the Tosa lineage as the son, or according to one authority, as the grandson, of Motomitsu, but actually there is not the slightest blood relationship between the two men. Takayoshi was a kurôdo, shô-go-i-ge, Mikawa no Kami, and was in addition appointed to the edokoro azukari. He belonged to the last part of the Heian Period.

The text of the scrolls was beautifully drawn by Sessonji no Korefusa. The colours of the pictures are extremely beautiful; the descriptions are most detailed, and are executed on an inked surface with thin lines, and are further brought out by additional slender lines in colour. The paper of the text is decorated with various delicate patterns. The work is one of unquestionable beauty.

Notes to Appendix 4.No.

1. Vid. Waley, II, pp. 35-36:
The earliest complete manuscript is the Hirase Copy, which is in private possession in Ōsaka. It was made during the years 1309-1311 and is founded principally on the Kōchi Copy... The earliest printed edition known to me is that of 1650, of which there is a copy in the British Museum. I imagine this to be the editio princeps.
2. For a brief explanation of this picture-scroll, vid Sasagawa Shurō's discussion which is translated at the end of this appendix.
Et vid. Sansom: A Short Cultural History, pp. 254-255, for a general discussion of picture-scrolls (e-makimono) and for an evaluation of the Genji scroll.
3. Takayoshi: (early 12th. century), was meant to have been a descendant of Fujiwara no Motomitsu, the supposed founder of the Tosa School of painting; was a Kurōdo, Senior Fifth Rank Lower Grade, Governor of Mikawa Province, and member of the edokoro azukari (Imperial office in charge of art objects).
4. Fujiwara no Sadaie: (1161-1241), (also known by the Chinese reading of Teika), was the son of Fujiwara no Shunzei. Sadaie was not only a poet, but a painstaking scholar. He was noted for his love of the past (i.e. the Heian Period).
5. Minamoto no Mitsuyuki: (early 13th. century), a Governor of Kawachi Province.
6. Fujiwara no Shunzei: (1113-1204), (also known by the Japanese reading of Toshinari), editor of the ver. anthology Senzaishū ('Anthology of One Thousand Years') (1185) and a poet himself. He was the father of Sadaie and of Masatsune, who were also both poets of note.

Notes to Appendix 4, continued.No.

7. Kawachi: Province east of Settsu and west of Yamato. Waley refers to him as Governor of Kôchi (op.cit., II, p. 35), and accordingly speaks of the Kôchi Copy. Kôchi is written with the same characters as Kawachi, but is the name of two districts (Kôri), one in Shimotsuke Province, the other in Hitachi. There is no such Province as Kôchi.
8. I am borrowing Dr. Waley's translation which is based on the Blue Cover Copy, (see op. cit., I, pp. 28-29). A very literal version would be:
 "The appearance of Yôkihi in the picture, even though he was a superb painter, as it was nothing but [the work of] a brush, had no fragrance at all. And though it is reported that her appearance was indeed [like] the hibiscus of the Taieki and the willows of the Miô, [in the picture] her adornments were Chinesified and classical. And when he thought of the graceful lady for whom he languished [Kawachi Copy: more delicate than the ominaeshi swayed by the wind, prettier than the nadeshiko wettened by the dew], there was no way fo comparing her either to the look of flowers or to the sound of birds. Ceaselessly he resented the limits of [their] fate in which was not fulfilled [the vow] by which they swore morning and night that they should place their wings side by side and share their boughs."
9. Kuei-fei: Yang Kuei-fei (Yôkihi), favourite of the Emperor Ming-Huang (Gensô Kôtei) (685-762) in the Tang Dynasty, and whose death is described by Po Chü-i (Hakkyoi) (772-846) in the Chôkonka ("The Everlasting Wrong").
 Kuei-fei is often compared to Ono no Komachi (834-880), the beautiful Heian poetess, and to Cleopatra in the Occident.
10. Po Chü-i.
11. Underlinings are the translator's and draw attention to discrepancies in the two versions.

Notes to Appendix 4, continued.No.

12. Two passages in this section are taken from the Chôkonka. I append literal translations.
- (a)
(The hibiscus of the Royal Lake and the willows of the Wei-Yang Palace. Her face was like the hibiscus; her eyebrows were like the willows.)
- (b)
(Every day they vowed to be like the wings of birds; they vowed to join their branches.)
13. This is, of course, an assumption on the part of later scholars, as Shunzei's version is not extant.
14. i.e. he included the phrase in his manuscript and then erased it.
15. In this section, Genji has set out on a visit to the Lady of the Village of Falling Flowers, and happens to pass by Hitachi Palace, the residence of Suetsumuhana, the fantastic red-nosed lady with whom he has long ago had a strange encounter.
16. I again append a highly literal translation to Waley's literary version:
On a lovely moonlit night with the traces of the rain which had been pouring every day sprinkling, as he was thinking on his way of many memories, he passed a _____ house in a dense cluster of trees. The wisps of a wistaria-blossom were hanging on a large pine-tree, and it swayed in the moonlight; a willow also was drooping very much, and as the wall had not been looked after, [the willow] had given away. He had the feeling that he had seen [this place] - ah yes, it was that palace.
17. The traces of the rain which had been pouring every day were just sprinkling and the moon had come out. Remembering past excursions, on the lovely moonlit evening, as he was thinking on his way of many memories, he passed a ruined house in a dense cluster of trees like a wood. The wisps of a wistaria-blossom were hanging on a large pine-tree, and it swayed in the moonlight; the wind carried

Notes to Appendix 4, continued.No.

17. a sudden pleasant slight fragrance. It substituted for orange-blossom, and because it interested him, he looked out [of his carriage and saw] a willow [that] was drooping very much, and as the wall had not been looked after, [the willow] had given away. He had the feeling that he had seen this cluster of trees - ah yes, it was that palace.
18. Thus, in the above passage, the section 'one of those... nights through whose moonlight stillness he had so often ridden out on journeys of adventure' could not very well be depicted pictorially, and is accordingly omitted from the Owari text.
19. Thus 'a trail of wistaria blossoms was hanging...' (visual) remains in the Owari text with the same words as in the Blue Cover Copy, but 'a faint and almost imperceptible odour of flowers' (olfactory) is omitted.
20. In other words, every paragraph in the Owari version is abbreviated, but there is no case of entire sections being omitted.
21. Owari version.

APPENDIX 5
GENEALOGICAL TABLES.

List of Characters Mentioned in Thesis and Appearing
in Genealogical Tables.

(N.B. Numbers in brackets refer to number of table.)

Early Generation.

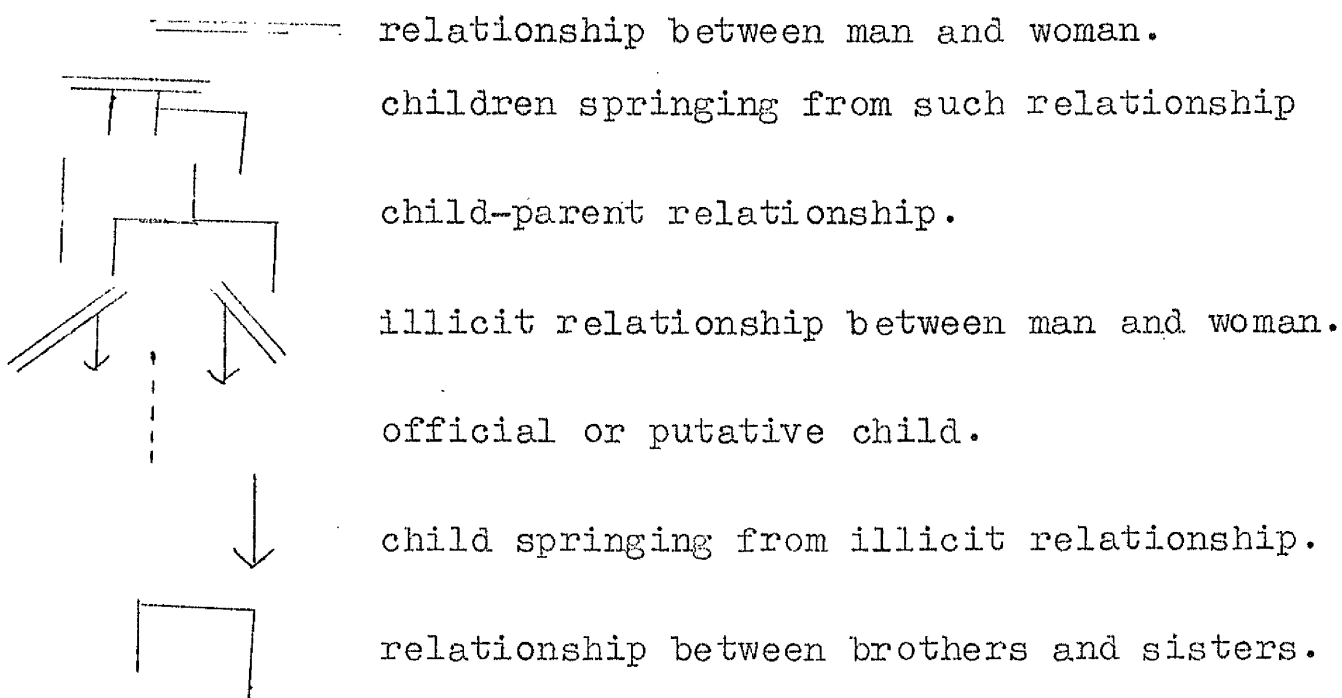
Akashi no Nyûdô	(2)
Kiritsubo no Kôi	(1 and 2)
Kiritsubo no Mikado	(1 and 2)
Kôkiden Taigô	(1 and 2)
Udaijin (father of Kôkiden, etc.)	(1 and 2)

Middle Generation.

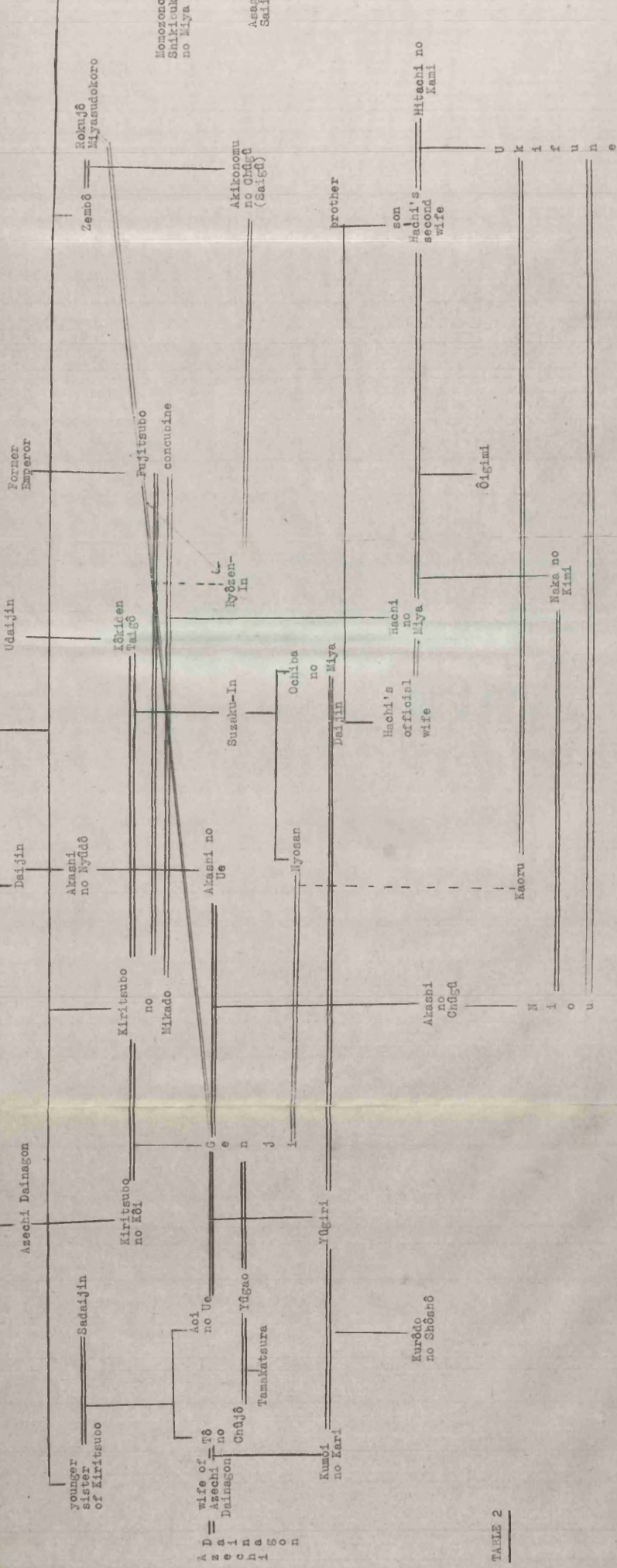
Akashi no Ue	(1 and 2)
Aoi no Ue	(1 and 2)
Asagao Saiin	(2)
Fujitsubo no Chûgû	(1 and 2)
Genji ("Hikaru Genji")	(1 and 2)
Hachi no Miya	(1 and 2)
Higekurô no Taishô	(1)
Hitachi no Kami	(2)
Hyôbukyô no Miya	(1)
Hyôbukyô's official wife	(1)
Kogimi	(1)
Murasaki no Ue's mother	(1)
Oborozukiyo Naishi	(1)
Rokujô Miyasudokoro	(2)
Suetsumuhana	(1)
Suzaku-In	(1 and 2)
Tô no Chûjô	(1 and 2)
Utsusemi	(1)
Yûgao	(1)

Late Generation.

Akashi no Chûgû	(1 and 2)
Akikonomu no Chûgû	(2)
Higekuro's official wife	(1)
Ippon no Miya	(1)
Kaoru no Taishô	(1 and 2)
Kashiwagi	(1)
Kinjô (the later Emperor)	(1)
Kôbai	(1)
Kumoi no Kari	(2)
Murasaki no Ue (Waka-Murasaki)	(1)
Naka no Kimi (daughter of Haçhi no Miya)	(1 and 2)
Niou-Miya	(1 and 2)
Nokiba no Ôgi	(1)
Nyosan no Miya	(1 and 2)
Ochiba no Miya	(1 and 2)
Ôigimi	(2)
Ryôzen-In	(1 and 2)
Tamakatsura	(1)
Ukifune	(2)
Yûgiri	(1 and 2)

Key to Genealogical Tables.

N.B. No one appears twice on a single table. Thus, the two Udaijin in Table 1 are different men, as are the two Azechi Dainagon in Table 2.



AD = wife of Azechi Dainagon
 e i c n a i s o n

TABLE 2

APPENDIX 6PAGE CORRESPONDENCES BETWEEN
N.B.T. ed. OF G.M. and DR.
WALEY'S TRANSLATION.N.B.T. VI

5....	Waley I, p.	17
9	do.	22
14	do.	26
19	do.	31
25	do.	38
26	do.	39
30	do.	43
35	do.	48
40	do.	53
42	do.	55
45	do.	58
45	do.	59
49	do.	63
63	do.	68
55	do.	70
59	do.	74
60	do.	75
64	do.	80
65	do.	81
70	do.	86
74	do.	91
75	do.	92
78	do.	95
88	do.	106
92	do.	111
96	do.	116
109	do.	128
110	do.	129
115	do.	135
116	do.	137
124	do.	145
133	do.	156
135	do.	157
138	do.	161
141	do.	164
155	do.	180
170	do.	198
172	do.	200
173	do.	201
177	do.	205
182	do.	211

195.....	Waley I, p.	226
201	do.	234
206	do.	239
208	do.	242
215	do.	250
218	do.	254
223	do.	261
229	do.	268
234.	do.	273
236	do.	276
239	do.	279
240	do.	281
254	do	296

255.....	Waley II, p.	39
258	do.	43
259	do.	44 - 5
260	do.	47
263	do.	50
274	do.	64
288	do.	82
292	do.	87
297	do.	94
301	do.	99
310	do.	110
312	do.	112
314	do.	114
315	do.	115
318	do.	118
326	do.	127
334	do.	131
340	do.	142
345	do.	150
350	do.	156
354	do.	162
360	do.	170
364	do.	176
370	do.	185
373	do.	188
381	do.	199
383	do.	202
385	do.	204
389-90	do.	211
396	do.	219
400	do.	255
405	do.	233
411	do.	241
419	do.	252
423	do.	270
433	do.	273
437	do.	279

440Waley	II,p.	282
445	do.		289
446	do.		250
448	do.		292
449	do.		294
449	do.		296
455	do.		302
457	do.		304

458Waley	III,p.	35
461	do.		39
464	do.		44
466	do.		47
471	do.		52
474	do.		56
474	do.		57
482	do.		66
484	do.		68
491	do.		78
492	do.		80
495	do.		83
497	do.		86
500	do.		89
502	do.		91
507	do.		98
508	do.		100
515	do.		110
521	do.		118
529	do.		127
537	do.		136
541	do.		142
545	do.		147
550	do.		155
554	do.		162
566	do.		180
569	do.		185
570	do.		187
576	do.		196
580	do.		200
583	do.		204
586	do.		209
586	do.		210
589	do.		213-4
593	do.		218
596	do.		222
598	do.		226
604	do.		233
607	do.		237
611	do.		240
612	do.		242
621	do.		253

628....	Waley III, p.	264
634	do.	273
641	do.	282
644	do.	287
647	do.	291
648	do.	293
651	do.	296
651	do.	297
655	do.	303
660	do.	306
664	do.	310
666	do.	312

667....	Waley IV, p.	13
688	do.	37
690	do.	39
691	do.	40
704	do.	48
714	do.	62
718	do.	67
731	do.	83
735	do.	88
737	do.	90
754	do.	105
755	do.	107
758	do.	110
759	do.	111
763	do.	113

N.B.T. VII.

3	do.	128
22	do.	137
50	do.	159
87	do.	177
92	do.	181
96	do.	182
122	do.	185
146	do.	210
153	do.	216
173	do.	230
179	do.	235
186	do.	242
199	do.	248
204	do.	250
207	do.	252
236	do.	267
268	do.	287
271-2	do.	290
274	do.	292
295	do.	309
297	do.	311

302.....	Waley IV, p.	315
307	do.	317
311	do.	321
329	do.	333

311.....	Waley V, p.	15
332-3	do.	17
334	do.	18
335	do.	20
336	do.	22
339	do.	25
341	do.	27
343	do.	29
349	do.	35
354	do.	41
357	do.	44
363	do.	51
374	do.	62
385	do.	75
387	do.	77
390	do.	80
391	do.	82
393	do.	84
397	do.	88
399-400	do.	91
409	do.	103
410-1	do.	104
415	do.	109
422	do.	117
426	do.	122
428	do.	124
430	do.	127
435	do.	133
436	do.	135
437	do.	136
439	do.	138
441	do.	140
443	do.	142
445	do.	1 45
446	do.	146
446	do.	147
447	do.	148
448-9	do.	149
451	do.	152
452	do.	154
454	do.	156
455	do.	158
458	do.	161
461	do.	165
463	do.	167

463.....Waley V,	p.	168
467	do.	173
469	do.	175
471	do.	178
474	do.	182
477	do.	186
486	do.	198
488	do.	200
491	do.	203
499	do.	210
506	do.	218
510	do.	222
516-7	do.	230
519	do.	233
521-2	do.	234
528	do.	241
533	do.	247
537	do.	251
541	do.	256
544	do.	259
552	do.	267
554	do.	269
554-5	do.	270
555	do.	271
557-8	do.	273
562	do.	278
563	do.	279
568	do.	284
570-1	do.	287
579	do.	296
592	do.	306
595.....Waley VI,	p.	31
599	do.	35
600	do.	37
601	do.	38
602	do.	39
603	do.	40
614	do.	51
622	do.	60
641	do.	77
645	do.	81
647	do.	83
664	do.	102
669	do.	109
675	do.	117
676	do.	118
677	do.	119
695	do.	143
704	do.	154
706	do.	157

708....Waley	VI, p.	159
708	do.	160
710	do.	162
711	do.	162
713	do.	165
715	do.	167
715	do.	168
722	do.	176
726	do.	181
727	do.	183
732	do.	188
733	do.	190
735	do.	192
740	do.	199
743	do.	204
745	do.	205
748	do.	211
750	do.	212
750	do.	213
753	do.	216
755	do.	219
757	do.	222
759	do.	225
770	do.	239
771	do.	241
772	do.	243
775	do.	246
776	do.	248
779	do.	251
781	do.	255
782	do.	256
788	do.	264
788	do.	265
793	do.	272
796	do.	277
799	do.	280
801	do.	283
802	do.	284
806	do.	290
808	do.	292
811	do.	295
813	do.	298
814-5	do.	300
820	do.	306
825	do.	312
828	do.	316
831-2	do.	318
836	do.	323
839	do.	326
853	do.	341

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