A DECONTEXTUAL STYLISTICS STUDY OF THE GENJI MONOGATARI – WITH A FOCUS ON THE “YŪGAO” STORY
A Decontextual Stylistics Study of the
*Genji Monogatari*

With a Focus on the “Yûgao” Story

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The cover illustration is taken from *Sumiyoshi Monogatari* (Tale of Sumiyoshi) in a manuscript from the early Edo Period. The Nordenskiöld Book Collection at the Museum of Far Eastern Antiquities in Stockholm.
Fig. 1. Calligraphy from a manuscript of *Genji Monogatari* of approximately the seventeenth century. It shows the first page of the “Yûgao” chapter. The Nordenckiöld Book Collection. By permission of the Museum of Far Eastern Antiquities, Stockholm.
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Note on Romanization, Spelling and Translation

All translations from Japanese or other languages are mine unless stated otherwise. They are made as literal as possible in order to show the structure or expression in Japanese, and I have not aspired to make literary translations. However, English GM chapter titles and names/sobriquets are according to Tyler (2001). The poems of the corpus text are numbered in chronological order for the reader’s convenience. Japanese concepts, book titles, names and the like are romanized according to the modified Hepburn system, which is based on English consonants and Italian and German vowels. The only typographical alteration is the use of a circumflex rather than a macron to indicate long vowels. In order to make understanding easier, modern orthography has been used except when wordplay is involved. A hyphen is used to indicate honorific expressions such as levels of politeness and sometimes aspect of verbs. An apostrophe is used as a marker between morae. Chinese names are transliterated according to the pinyin system.

Note on Names

Japanese names are given with the family name followed by the given name. Exceptions to this are the names of Japanese writers whose works have been published outside Japan, with their names given in the Western order in the publication.

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Abbreviations

the Genji  Genji Monogatari (The Tale of Genji, beginning eleventh century).
GMTO  Genji Monogatari Tama no Ogushi (1796) by Moto’ori Norinaga.
HK  The “Hahakigi” (The Broom Tree) chapter.
HTR  The “Hotaru” (Fireflies) chapter.
IS  Isonokami no Sasamegoto (1763?) by Moto’ori Norinaga.
the Ise M  Ise Monogatari (The Tales of Ise, mid-tenth century).
KB  The “Kiritsu” (The Paulownia Pavilion) chapter.
KBKT  Kokugo Bungaku Kenkyû Taisei.
KKRJ  Kin Kokin Rokujô (Six Quires of Ancient and Modern Poetry, ca. 987).
MYS  Man’yoshû (A Collection of a Myriad Leaves, 759?).
NKBTK  Nihon Koten Bungaku Taikei (The Iwanami Series of Collected Classical Japanese Literature).
SIS  Shûshû (Collection of Gleanings, end of tenth century).
STH  The “Suetsumuhana” (The Safflower) chapter.
SY  Shibun Yôryô (1763) by Moto’ori Norinaga.
TK  Tamagami Takuya. Genji Monogatari Hyôshaku (GM Annotated).
US  The “Utsusemi” (The Cicada Shell) chapter.
WKRS  Wakan Rôeishû (Japanese and Chinese Poems to Sing, ca. 1013).
YG  The “Yûgao” (The Twilight Beauty) chapter.
1 Introduction: A Decontextual Stylistics Study

1.1. Background

Research in the field of comparative literature in Japanese studies is from the very outset basically about decontextualization: theories and methods are used about a field that belongs to a different context, thereby synthesizing disparate modes.

Decontextualization may in extreme cases lead interpretations astray, or it may, in a way, mean the appropriation and estrangement of a certain text. Classical Japanese literature has not in any sense been exempted from this in Western literary history writing, and indubitably, quite often these interpretations have acted on orientalistic assumptions.

The present thesis ventures to go into the same trap by applying modern Western theories to classical Japanese court literature from the eleventh century. However, with the mind set on the mechanisms behind appropriation and estrangement, it actually implicates a means of relating to orientalistic readings, which makes this survey different.

Hence decontextualization as an approach is double-sided: its employment evokes the mechanisms that may lead interpretations astray, at the same time as they can be re-appropriated and turned into rhetorical strategies to foreground interpretations that traditional, contextual modes have tended to misrecognize. These interpretations may thus be rather extreme, but their aim is to throw light on connections and implications that would not otherwise have been noticed.

Rather often the aim of applying Western theory to non-Western texts has been to prove its general applicability. Another possible contrasting aim would be to prove that it is not generally applicable. The aim of applying Western theories to a classical Japanese literary text in the present thesis, however, is neither of these; here, it is to examine what happens in the encounter between Western theory and a text which is neither represented in the corpus on which the theory is based nor belongs to its interpretive tradition. This implies firstly that decontextualization as an approach is being used in the sense that theories and methods are tested on a target text they have not traditionally been associated with, but subsequently also that the target for which a certain theory was intended originally is replaced by a
different target. Hence, there are both problems and possibilities in approaching a field from a decontextual standpoint, and it is these problems and possibilities that are to be discussed in the following.

Before addressing the subject of decontextualization, however, some words about the context of the surveyed text are in place. Japanese court literature was at its height in the tenth and eleventh centuries A.D. in and around the capital of Japan at that time, namely Heian-kyō or approximately today’s Kyoto, which is situated in the middle of Japan on the main island of Honshū. At the imperial court a refined culture developed in which not only literature but also calligraphy, art, incense, dress, ceremonies and the like flowered. This was without doubt an era of cultural prosperity. Even more so, the very fact that it was an era of cultural prosperity has made the research prone to idealization because there has been a tendency to idealize the period. This has often been the case when it comes to describing both its culture and the position of women, the latter not infrequently described as surprisingly powerful, owing to the fact that many of the extant literary works from this time are attributed to female writers.

The corpus text in focus in this examination epitomizes such idealization, not only because its story is intimately intertwined with the imperial court but for other reasons as well, such as its attribution to a female writer. Our text is the Genji Monogatari 源氏物語 (in English The Tale of Genji; hereafter the Genji), a fictional tale from the eleventh century, attributed to a writer known as Murasaki Shikibu 紫式部. This was the sobriquet of the daughter of Fujiwara Tametoki 藤原為時, allegedly born between 970 and 978.¹ She is said to have married Fujiwara Nobutaka 藤原孝孝 in 998, and to have borne their daughter Kenshi the following year.² Widowed only a few years later, she was to be employed as lady-in-waiting to the Empress Shōshi (or Akiko, 988–1074), the consort of Emperor Ichijō 一条天皇 (r. 986–1011, 980–1011) in 1005 or 1006, where she remained until her death in 1019.³ She is supposed to have begun writing her tale in the years just before entering the court, and to have continued writing it during her time there.⁴

The Genji text was first written down by hand, then copied by hand by a number of persons and subsequently put into print. During this development, the originary manuscript, the “archetype” disappeared, leaving only various interpretations or representations of it. These were continued by copyists and commentators from around the eleventh century; during the eleventh and

¹ According to SNKBTK 20, 377.
² Ibid., 381.
³ Ibid., 383.
twelfth centuries at least six different manuscripts of the *Genji* were in circulation, none of which are extant today. The earliest known textual fragments are from the *Genji Monogatari Emaki* (The Picture Scroll Tale of Genji), including 24 chapters and 19 pictures from sometime between 1120–1140.

Thus the original physical manuscript of the *Genji* no longer survives. The texts that have become standard were made by scholars in the thirteenth century. The oldest of them, the so-called Blue cover text (*Aobyôshibon* 青表紙本), was completed in 1225 by Fujiwara no Teika 藤原定家 and is today the version on which all accessible modern editions are based.

The other recension, made by Kawachi no Kami Minamoto no Mitsuyuki (life-span unknown; active in the thirteenth century), is known as the *Kawachibon* 河内本 (1255).

So what defines our object of study? Unfortunately, all we have is a text without a definable ending, so we are left with is a methodological field. This means that the present study is highly transtextual, as the interpretations in the commentaries are as much a part of the text as the text from the manuscripts itself. Thus, in this perspective, the annotated texts count as base texts. A problem arising from a textual study based on a manuscriptual study is the problem of hierarchy, which places the manuscripts and their

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7 Ibid., 397. The annotations consulted for this study are Tamagami Takuya’s *Genji Monogatari Hyôshaku* (GM Annotated) from 1964 (referred to as TK), Ishida Jôji’s and Shimizu Yoshiko’s *Genji Monogatari* in the Shinchô Nihon Koten Shûsei series from 1976 (referred to as SNKBS), *Genji Monogatari* in the Shinpen Nihon Koten Bungaku Zenshû series from 1994, annotated by Abe Akio, Akiyama Ken, Imai Gen’e and Suzuki Hideo (referred to as SNKBZS) as well as *Genji Monogatari* in the Shin Nihon Koten Bungaku Taikei series from 1993 (the third edition from 1998), annotated by Yanai Shigeshi, Murofushi Shin’suke, Ôusa Yûji, Suzuki Hideo, Fujii Sadakazu and Imanishi Yûichirô (referred to as SNKBTK).

8 Yamagishi Tokuhei. “Genji Monogatari no Shohon,” 19.


readings in an inferior or negative position vis-à-vis the absent original.11 “Style” or “stylistics” is for this reason used in the sense that it focuses uniquely on texts and text structures and that my own readings stand in relation to or in contrast to earlier interpretations.

The Genji is usually said to consist of fifty-four chapters, though one of them is empty. The traditional division of the story is into three parts, based on the life of the two characters Genji and Kaoru, or in other words, the Genji storyline and the Kaoru storyline. These two storylines appear more or less in chronological order, with the Genji storyline in Parts I and II and the Kaoru storyline in Part III. The first part stretches over Chapters 1–33, from the “Kiritsubo” 桐壇 (The Paulownia Pavilion) chapter through “Fuji no Uraba” 藤裏葉 (New Wisteria Leaves); Part II, which begins with Chapter 34, “Wakana jō” 若菜上 (Spring Shoots) ends with Chapter 41, “Maboroshi” 幻 (The Seer); and lastly, Part III includes the thirteen chapters from “Niou Hyōbu Kyō” 侵兵部郷 (The Perfumed Prince) to “Yume no Ukihashi” 夢浮橋 (The Floating Bridge of Dreams) (Chapters 42–54). Briefly, the first part tells the story of the protagonist Genji from his birth until he is around 39 years old, enjoying his peak of glory. In Part II, Genji is 39–52 years of age, and the story relates how Genji’s success turns into misfortune as his life approaches its end. When we reach the third part, Genji is gone and the focus of the story moves onto Kaoru, Genji’s putative son. As a result, the setting changes to the mountain village of Uji, situated south of the capital Kyoto.

With this division and understanding of the story, one explanation of the title Genji Monogatari would be “the story or the tale of the character Genji.” This interpretation does not, however, take the character Kaoru into consideration. If instead we were to consider that the title includes Kaoru as well as Genji, because he is Genji’s son – which he putatively is – and that the tale includes a number of stories about Genji’s other son Yûgiri, it would be possible to interpret the title as Tales of the Genji, in the sense “tales of the Genji clan,” with Genji referring to the surname that he receives when his father the Emperor makes him a commoner in order to shield him from succession struggles.

Both these explanations have been suggested in previous research; however, a third alternative still remains which, as far as I know, is rather unexplored. Even if both Genji in Chapters 1–41 and Kaoru in Chapters 42–54 may be described as protagonists on the Genji plane, that is, the plane of the whole story, there are other characters that are no less important in the shorter stories that run parallel with the two large-scale storylines. The third

alternative therefore suggests speaking of the *Genji* in terms of “tales of Genji,” in the sense of episodes that take place around the character Genji, that is to say, various stories particularly of the women he gets acquainted with, instead of understanding the text as a tale *about* the individual hero Genji.

The present thesis examines the structure of the third alternative because that sheds as much light on a story stretching over approximately three chapters – a comparatively short section – as on the stories that continue over several more chapters, over a longer period of time. The story in question is referred to as the “Yûgao” (The Twilight Beauty) story, with a pre-story and a post-story, but its main story is in the fourth chapter, the “Yûgao” 夕顔 (The Twilight Beauty) chapter.

Although it is the fourth chapter of the *Genji*, the “Yûgao” chapter is the third chapter of the so-called “Hahakigi Sanjô” 帝木三帖 (The Three Broom Tree Chapters), beginning with Chapter two, “Hahakigi” 帝木 (The Broom Tree), followed by Chapter three, “Utsusemi” 空蝉 (The Cicada Shell). If, apart from the above-mentioned chapters, Chapters six, “Suetsumuhana” 花筏 (The Safflower), fifteen, “Yomogiu” 蓬生 (A Waste of Weeds) and sixteen, “Sekiya” 閑屋 (At the Pass) are included, a cluster of six chapters is formed, often referred to as “Hahakigi Rokujô” 帝木六帖 (The Six Broom Tree Chapters).

The reasons for choosing precisely the “Yûgao” story for this examination may be motivated on several counts. Firstly, as one of the “Hahakigi” chapters it shows typical characteristics of the so-called *narabi no maki* (chapter clusters), such as, for example, a narrator’s structure in the form of narrative binding. Some of the stories in these chapters continue only through the first three chapters and not afterwards, which makes them an intrinsic part of the cluster of the “Hahakigi Sanjô.” Among them, the “Yûgao” story might even be read almost wholly independently as a short story, that is to say, almost chapter intrinsic. Choosing the “Yûgao” story therefore relates to questions of form and genericity in the sense that it is an example of a corpus text which includes a short story, while being a part of two chapter clusters, namely the “Hahakigi Sanjô” and the “Hahakigi Rokujô” respectively; it may thereby be read on different levels.

Viewing the “Hahakigi Rokujô” in the light of the whole *Genji* text, they stand out as including the only stories of women who might be considered to belong to the Middle Ranks or to live like the Middle Ranks, as well as including descriptions of details from this kind of life. Thus these chapters tell of the environment outside the court, an environment that is foreign to the young Genji. Because these women represent something out of the ordinary for Genji, in relating with them he fails more than usual, making a fool of himself.

In addition, we find many conspicuous and rather teasing, humoristic elements that quite contradict the image of Genji as the perfect lover, as it is toward him that the narrator’s teasing is foremostly directed, though she
addresses herself directly to the readers as well. These commentaries by the narrator actually form a part of a meta-storytelling, another characteristic feature of these chapters. The choice of the “Yūgao” story is thus also motivated by its close connection with the metapoetical elements. It is interesting both on a general level, for the genre discussion, and on a more particular level relating to the stylistics of one of the stories of the *Genji*. We shall revert to these questions below.

In outline, the “Yūgao” story runs as follows: the pre-story tells of a shy woman with the sobriquet Lady Tokonatsu (later Yūgao) related by Genji’s brother-in-law and friend Tô no Chûjô (The Secretary Captain), during a discussion one rainy night at the outset of the “Hahakigi” chapter. He begins courting the lady in secret, without any intention of making the affair official, as he considers their relationship transitory. In spite of his rare visits, however, she does not show any shred of jealousy but behaves like a wife towards him. She is living alone as her parents are dead and when he does not come to her for a long time, saddened, she loses heart.

In the meantime, she sends him a poem composed around the image of a flower, a Pink, implying their daughter, which makes him go and visit her. That, however, is the last time he sees her because during his next absence she vanishes without a trace. Later he learns that she has been subjected to harassment by his wife’s family – something that as an inexperienced young man he had not noticed at all.

This pre-story is succeeded by the main story, the story told in the “Yūgao” chapter. This may be divided into three parts: in the first, the setting is presented and the protagonist Genji’s normal habits are described, along with his new acquaintance, a woman living on the Fifth Avenue (Gojô 五条), with the sobriquet Yūgao (Even Visage, Evening Face; in Tyler “Twilight Beauty”). It ends with the two of them getting more intimate. The second part comprises the sudden, and at least for Genji, unexpected reversal of events when the comical or even parodical traits of the story change into tragedy, a sort of peripeteia, on the tragic death of the heroine just as she and Genji are experiencing their most blissful time together and the surroundings are peaceful. The third part tells of the hero’s shock and illness after the death of his paramour, and how, step by step, he returns to normal life again, in a development that can be likened to a form of penance.

This three-part division also includes a mystery: for both persons the other is an enigma. In the exposition, both Genji and Yūgao try to find out who the other is by making inquiries. When it comes to the complication, Genji reveals himself close to the climax. This climax involves Yūgao’s death, which for Genji is a mystery in itself. In the dénouement, Genji at last discovers Yūgao’s identity.

The post-story in the “Suetsumuhana” (Safflower) chapter is a follow-up in the sense that Genji recalls his love for Yūgao at the beginning of the
chapter, thereby linking together the two characters Yûgao and Suetsumu-hana.

In summary, I thus define the “Yûgao” story in the following terms:

1) It extends over the “Yûgao” chapter but does not embrace the “Tamakazura” (The Tendril Wreath) story (Tamakazura being Yûgao’s daughter by Tô no Chûjô, Genji’s brother-in-law.)

2) It covers the story related by Tô no Chûjô in the passage of the Rainy Night Discussion in the “Hahakigi” chapter, in which the later Yûgao is referred to as a shy woman.

3) It includes the story of Yûgao told in the “Yûgao” chapter.

4) It excludes the story of Utsusemi (the lady of the cicada shell) and Nokiba no Ogi (the daughter of the Iyo deputy) as told in the “Yûgao” chapter.

5) It includes the beginning of the “Suetsumuhana” chapter in which Genji recalls his love for Yûgao.

1.2. Recent Research on the “Yûgao” Story in Selection

As the research on the “Yûgao” story of earlier periods generally coincides with the philological research on the Genji as a whole, the description here will above all be concerned with recent research that is pertinent to a stylistical analysis. Roughly, this recent research may be divided into two categories: one that is focused on certain problems, difficulties or inconsistencies in the text and one that aims at a more general stylistic analysis.

In the first category are, among others, surveys by sinologist Kurosugi Shige-hiko 黒須重彦 (1924–), Senior Highschool teacher Iimura Hiroshi 飯村博 (1928–) and Fujii Sadakazu 藤井貞和 (1942–), a specialist in classical Japanese literature. In the second category, we can include works by, for instance, the specialists of classical Japanese literature Suzuki Hideo 鈴木日出男 (1938–) and Takahashi Tôru 高橋亨 (1947–).

Beginning with the first category, the point of departure for Kurosugi Shige-hiko is exactly what he conceives as paradoxes, inexplicabilities or even errors in the “Yûgao” chapter. By focusing largely on the image of the Moonflower (yûgao), he tries to unwind these problems in his two studies Yûgao to iu Onna: Tsuyu no Yukari (The Woman Named Yûgao: The Affinity of the Dew, 1974; with a supplementary volume from 1986) and Genji Monogatari Shiron: Yûgao no Maki o Chûshin toshite (My Own Theory of the Tale of Genji: With Focus on the Yûgao Chapter, 1990). The question is, however, whether these surveys should be considered as two separate ones or if the latter is rather a revised version of the former, because the approach does not differ appreciably. If there is any difference, it is rather to be found on the stylistical plane; whereas the former study is more or less in the form
of an essay, written in a quite informal tone of voice, as if speaking directly to the reader, the latter is provided with footnotes and is stylistically more formal.

So how are the mentioned problems or paradoxes of the “Yûgao” chapter defined? In short, we may say that what Kurosu finds problematic is that it has often been taken for granted that the first poem Yûgao sends is addressed to Genji. Thus Kurosu’s first and most important point is that he is convinced that this poem is not at all addressed to Genji but to Tô no Chûjô, Genji’s brother-in-law since the love affair of Tô no Chûjô and Lady Tokonatsu (later Yûgao) is related by Tô no Chûjô himself in the preceding chapter. Owing to this – according to Kurosu – false assumption that the first poem is addressed to Genji, there follows the problematic interpretation that the Moonflower symbolises Genji and the inexplicable event of a woman sending a first letter to an unknown man thereby appears impertinent. By interpreting that it is Tô no Chûjô who is addressed, Kurosu argues that these mysteries are solved.

What both Iimura Hiroshi and Fujii Sadakazu do is basically to respond to Kurosu’s surveys, with criticism or comment, and to contest Kurosu’s theory that the “Yûgao” chapter contains discrepancies. Iimura responds to the matters taken up in Kurosu’s survey in his three studies: “‘Yûgao to iu Onna’ no Nazo o Ou” (“Pursuing the Enigma of ‘The Woman Named Yûgao’”), “‘Yûgao’ o Torikoroshita Onna no Shôtai” (“The Character of the Woman who Killed ‘Yûgao’”), both from 1994, and “Genji wa Naze ‘Nanigashi no In’ o Eranda ka” (“Why did Genji Choose the ‘Nanigashi no In’?”,) from 1997. As suggested by the titles, he presents his criticism by explaining the parts Kurosu found problematic as “enigmas,” such as “Why did Yûgao as a woman send the first poem in the correspondence with Genji in spite of the fact that at that time it was considered correct for the male party to initiate it?.” In addition, he comments on why this chapter in particular has been subjected to the examination of “paradoxes” and errors. One of his explanations is that since the relationship between Yûgao and Genji has been seen as unrealistic, much effort has been put into expounding how these two otherwise incompatible characters are connected; the paradoxes have been explained by arguing that the plot has been exaggerated in order to bring these two characters together. Another explanation is that the analysts have aimed at elevating the status of a chapter that has been interpreted as a suspense story of little literary merit.

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Iimura himself, however, accepting its character of a suspense story, adds that Murasaki Shikibu did not in fact succeed in her mission to make a detective of Genji, since she leaves it to the reader to solve the mystery.\footnote{Ibid., 26–27.} Iimura’s conclusion is that, “[i]f we read [the ‘Yûgao’ chapter] in a correct way […], it is in fact organically linked to the underplot which is drawn to the ‘Hahakigi’ chapter, so there is nothing to criticize.”\footnote{Ibid., 25–26.}

Fujii, on the other hand, dismisses the question by arguing that there are actually no contradictions at all in the chapter. His study “Miwayama Shinwa Shiki Katari no Hôhô – Yûgao no Maki” (The Method of the Miwayama Myth-type Story – the “Yûgao” Chapter) from 2000\textsuperscript{16} is, as already mentioned, also a response to Kurosu’s but differs in the sense that, in contrast to both Kurosu and Iimura, he puts the emphasis on precisely the non-paradoxical character of the chapter. Actually he does not see any contradictions at all either in the poems or in the prose. He points out that Yûgao must have seen the man in the carriage before she wrote her poem, as it says that Genji peeped out a little to have a look at the surroundings. That should have been enough for her to judge that the man was not Tô no Chûjô but probably Genji. That is why she sends her first poem as a greeting and not as a love poem. However, Genji, for his part, deliberately “misunderstands” its content and sends his reply as a love poem, an invitation.\footnote{Fujii Sadakazu. Genji Monogatari Ron. Tokyo: Iwanami Shoten, 2000.}

As for the more stylistically focused surveys, foremost represented by Takahashi Tôru in his study “Yûgao no Maki no Hyôgen – Tekusuto, Katari, Kôzô” (The Style of the “Yûgao” Chapter – Text, Narrative, Structure, 1987\textsuperscript{18}) and Suzuki Hideo’s two studies “Yûgao no Monogatari no Shudai” (The Themes of the Yûgao Story) and “Yûgao kara Suetsumuhana e” (From Yûgao to Suetsumuhana, 2003),\footnote{Takahashi Tôru. Monogatari Bungei no Hyôgenshi. 1987. Tokyo: Tokyo Daigaku Shuppankai, 1991, 269–309.} their respective methodological modes of procedure are rather different; Takahashi ventures to apply a semiotic and structural perspective, though he partly distances himself from it, saying that he uses notions of and terminology from structuralism and semiotics only because he wants to relate the style of the Genji to the most general literary theory,\footnote{Suzuki Hideo. Genji Monogatari Kyokôron. Tokyo: Tokyo Daigaku Shuppan, 2003, 249–69 and 270–288.} whereas I find Suzuki’s method more intimately related to the tradi-
tion of analysing the *Genji* in terms of *mono no aware* (the deep movement of feeling for things) according to the theory of fictionality as expounded by Moto’ori Norinaga.21 However, despite their different theoretical points of departure, they draw many conclusions that are rather similar.

The impact of the *mono no aware* theory as part of a theory of fictionality in Suzuki’s analysis may be a reflection of the overall theme of the whole book *Genji Monogatari Kyokôron* (*Genji Monogatari as Fiction, 2003*) in which these analyses are included, namely that he places the *Genji* as fiction in a mythological context rather than in the context of *monogatari* (tale, narrative) storytelling, quite the opposite of the above-mentioned Fujii Sadakazu, who rather shows a wish to restore the *Genji* to exactly the tradition of storytelling, that is, the *monogatari* tradition.

When Suzuki surveys the prerequisites at the outset of the story in terms of Genji’s emotional state, he psychologizes, that is, interprets the characters, in psychological terms as real-life persons, which is shown most conspicuously in the analysis of the Genji figure. Consequently, he speaks of Genji’s emotional state as dominated by a realization of this world’s mutability as a reaction partly to the poor environments of the Fifth Avenue (the *Gojô*) and partly to the illness of his wet-nurse, who is like a mother to him.22 These circumstances, says Suzuki, should explain the basic predicament of why Genji reacts as he does when he meets Yûgao.23 I understand it to mean that Suzuki links the concept of *mono no aware* closely to classical Japanese poetry (*waka*) in particular, and in this way the Moonflower (yûgao), the flower that is associated not only with low status but with mutability as well, is connected with Genji’s emotional state, his reactions to the environments and to the woman he finds in these environments.24 Like Takahashi (and Fujii as well), Suzuki mentions that this story follows the Miwayama-type story, that is, the type whose basic pattern is a serpent-like God transformed into a handsome man who visits a woman night after night. In order to find out the man’s identity, the woman stitches a thread into his dress, which allows her to search for him.25 Suzuki, however, treats this mythical structure

21 See Chapter 2 for a more detailed explanation of the concept *mono no aware*.


23 Ibid., 250.

24 Ibid., 275.

25 Elements of this story pattern may be found in, for instance, *Utsubo Monogatari* (The Tale of the Hollow Tree). The pattern of a story of a single love tryst resulting in a child may also be seen in the story of Takafuji and the daughter of Miyaji no Iyamasu in Episode 7 in Volume 22 of the *Konjaku Monogatari* (Tales of Times Now Past, early twelfth century). See Yamada Yoshio, Yamada Tadao, Yamada Hideo, Yamada Toshio,
as a structural element that does not affect the characters deep down. Instead, 
he traces the deeper layers of the Genji and Yûgao characters to another 
ancient Japanese myth, namely that of the sisters Konohana no Sakuyapime 
and Iwanagahime. He draws this conclusion from the fact that Genji later on 
meets the ugly Suetsumuhana; in other words, that Yûgao and Suetsumuhana 
in fact correspond to the two sisters, the beautiful but transitory Konohana 
no Sakuyapime and the ugly and unchanging Iwanagahime.26

1.3. Decontextualization and Stylistics in Practice

What, then, does decontextualization imply in relation to stylistics in prac-
tice? How is it to be used in order to shed new light on the text in question, 
apt from the fact that it has not traditionally been associated with this kind 
of text?

First of all, it implies an open, and if you will, more or less disrespectful 
attitude towards the theory or method. This theory or method might be used
– just as a text might be read – in accordance with or contrary to its explicit 
idea. Decontextualization tends to highlight the counter-use. Next, decon-
textualization of a theory or method should imply – as mentioned above in 
Section 1.1. – that targets other than those originally intended are tested in order 
to find out on the one hand the specificity of the theory and new aspects of 
the tested target on the other. Another way of applying decontextualization 
would be to employ a concept of a certain theory in an extended sense by, 
for instance, combining it with another theory. Thus decontextualization 
should be used as a strategy at different levels throughout the survey.

If decontextualization is one of the starting-points, the other is the ap-
proach of literary stylistics, a branch of stylistics that focuses on elements in

26 Ibid., 271. This myth can be found in the Kojiki (Chronicle of Ancient Matters, 712). It tells 
of the deity Amatsuhikohiko Hononinigi no Mikoto wishing to marry Konohana no Sakuyapime. Her father rejoiced and gave in addition her elder sister Iwanagahime. However, 
Amatsuhikohiko Hononinigi no Mikoto sent her back because of her ugliness, whereupon the 
father explains the reason why he offered them both: the child of Iwanagahime should enjoy 
longevity like a rock (iwanaga meaning exactly “longevity of a rock”), whereas the child of 
Konohana no Sakuyapime (with konohana no saku meaning “the blossoming of the flowers 
of a tree”) would flourish only as long as the blossoms of the trees blossom. Eventually, 
Konohana no Sakuyapime bears her child in a separate palace that she sets fire to. See Kurano 
35. For an English translation see Donald Filippi, trans. ed. Kojiki. Princeton: Princeton Uni-
a literary text. A literary text is a structure construed by a writer to fit the particular conditions of a certain text. As Peter Cassirer puts it, style may be a “relational concept,” that is, it may refer to the relation between the written word and the way it is written, or in other words, the relation between form, content and effect or reaction.  

There is, however, a need to elaborate on this description. Although the style of a text may be seen as a result on the one hand of the writer’s choices of form and content and the reaction of the reader on the other, the question of referentiality is just as much a part of stylistics. In contrast to linguistics, the signs of a literary text refer to fictional phenomena, as they are organised and used in a planned way by the writer. Michael Riffaterre describes the reference of a literary text as verisimilitude, which is an artifact, since it is a verbal representation of reality rather than reality itself. Therefore verisimilitude itself entails fictionality. Furthermore, Riffaterre points out form as signalling fictionality because it is contrived, and content as expressing symbol.

The referentiality in question assumes a relationship between language and text, the text representing a possible world, as defined by Umberto Eco, or a representation of reality that seemingly reflects actual reality external to the text; in other words, a fictional world may in some instances overlap with the “real” world, the world of reference.

Hence the present study will largely entail precisely questions of fictionality, connected to form, and questions of symbol, related to content. The main interest will be on how these effects are attained. Thus literary style means the relation between form and content with a fictional referent and the effect on or reaction to it.

The meta-discussion on genre in general and the monogatari genre in particular runs as a connecting thought in this stylistical examination in a de-contextual perspective. This relates to the “Yûgao” story as being a part of the meta-storytelling of “The Three Hahakigi Chapters” and is treated sepa-
rately in two chapters (Chapters 2 and 9) in this dissertation, in which the monogatari concept is approached from the vantage point of genre and fictionality, both of which are included in the concept of stylistics. With its function as a signal of literary style, genre may also be seen an overall basic analytical strategy.

No biographical or social interpretation as such will be of interest. Rather, social phenomena are treated as analogies of the society of the time. This means that where, for instance, social criticism may be perceived as a stylistical element of importance, it will be examined from the point of view of the intratextual world, from the vantage point of the premisses given in the narrative, and it will not be related to factors external to the text, the society of the Heian period.

Finally, the way in which classical Japanese literature has traditionally been analyzed will not be ignored, but neither will it be repeated. Earlier stylistical postulations will be treated as hypotheses of style that I will examine and re-examine. This makes the methodological approach primarily descriptive but also comparative, with the focus on the fictional aspects of the text.

1.4. Aim

Many of the earlier more or less philological surveys have hitherto picked out a certain enigma, paradox or problem in the text of the “Yûgao” chapter which may be of interest but often excludes an overall analysis of literary form and content. This story has also been related to Japanese and Chinese “pre-texts” and literary influences, thereby placing the text in its literary context.

What happens then if the “Yûgao” text is confronted with an external, de-contextual approach aimed at a descriptive stylistics? The purpose of this thesis is to formulate a descriptive stylistics of the “Yûgao” story as a part of the meta-storytelling of “The Three Hahakigi Chapters.” This relates not so much to earlier research and the contemporary literary context as to literature and literary theory to which it has hitherto been unrelated in order to characterize its stylistical traits.

The unrelatedness is, however, two-fold; the other aim is to see how theories confronted with the “Yûgao” story and classical Japanese literature may be affected and changed.
1.5. Disposition

The arrangement of the thesis is designed to reflect a movement from the general to the more specific, from the contextual to the decontextual. Chapter 2 introduces the problematics of context versus decontext by means of a survey of metapoetical texts on monogatari in general and tsukurimonogatari 作り物語 (made-up, fictional tale) and the Genji in particular. At the same time, these classical texts are related to a theory of fiction developed by nineteenth-century novelist/theorist Tsubo’uchi Shōyō which may be said to bridge the gap between the historical genre of monogatari and the modern novel, the shōsetsu, and to link it with the survey of the Genji in an actual decontext as described in Chapter 9. Chapter 3 offers an analysis of the characters and the setting in the “Yūgao” story, primarily using a narratological method with the verisimilitude concept as a basis. This is followed by a chapter on the themes and motives of the story (Chapter 4), which is both contextual and decontextual in the sense that the “Yūgao” story is related to themes and motives found in works in Japan and China as well as in the West, making it comparative.

Chapter 5 on composition looks at the different compositional elements that make up the structure of the “Yūgao” story at a large-scale, middle-scale and small-scale level, connecting it both with the chapter cluster that it is part of and with narrative and temporal elements that as a whole organise the story.

Chapter 6 takes as its point of departure the fact that the “Yūgao” story, as one of the earlier chapters of the Genji, has been read more or less as a fairytale, or at least shows traits of and has been influenced by fairy-tales and legends, and is thus not as advanced in a narrative sense as the later chapters of the Genji. Assisted by the models of Vladimir Propp and Claude Algiras Greimas, I shall, in contrast, argue that there are quite a few aspects of the “Yūgao” story that do not fit into the model of the folktale.

In Chapter 7, decontextualization as a concept turns from the story as such to address another concept, namely metaphor, to “decontextualize metaphor.” I shall argue that in order to employ concepts such as metaphor in a decontext, we need to expand the meaning of it, to include concepts that are not necessarily seen as such. In Chapter 8 on the symbolic system surrounding the Moonflower (yūgao) image, metaphor as a concept is applied on a larger scale to the corpus text, to see the implications of a tiny object growing into a complex symbol.

Chapter 9 takes the concept of decontext a step further to survey how the genre of the Genji Monogatari has been transformed in the process of translation into the Tale of Genji. This chapter relates to Chapter 2 in its connection with the subject of the monogatari genre and to Chapter 7 through the use of metaphor in an analysis of translation strategies. It is also expanded
by relating the poetic language of the *Genji* to semiotic concepts as code and inventive code-making.

The final chapter, Chapter 10, presents a conclusion to the thesis.
The monogatari 物語 (tale, narrative) concept in the case of the Genji Monogatari 源氏物語 (The Tale of Genji) is interesting in a stylistical perspective because it invites a discussion on genericity: from genre construction to genre transformation, with which it is closely intertwined. We find genre construction in the formation of monogatari in the historical context of classical Japanese literature, while we may speak of genre transformation not only in a decontext but also in the historical context, as the Genji text itself points toward a genre transformation, which in translation becomes apparent. However, while the topic of decontextual genre transformation in translation will be addressed in Chapter 9, the focus of this chapter is on the construction of genre in the literary context of monogatari.

One reason why the monogatari concept raises questions of genericity is that it is in no way obvious to speak of it in terms of genre. Recent literary scholars like Konishi Jin’ichi 小西甚一 (1915–) and Takahashi Tôru 高橋亨 (1947–), for instance, express quite disparate views on the matter. Konishi denies the existence of any clearly distinguishable genres at all in the tenth century, with the argument that doing so would be equal to forcing a modern concept on the literature of this period31 and considering monogatari as one of several narrative methods,32 while Takahashi, who does not share this view, argues that there certainly was a genre consciousness in the Heian period (794–1185).33 Of course, the question whether monogatari can be described as a genre depends on what we mean by genre, yet in neither of these cases is genre defined, although it seems clear that Konishi distances himself from what he obviously thinks is anachronistic terminology.

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31 Konishi Jin’ichi. A History of Japanese Literature, Vol. 2: The Early Middle Ages. Princeton, New Jersey: Princeton University Press, 1986, 294. Translation from the Japanese by Aileen Gatten. Edited by Earl Miner. There is no mention of how he has found the genre consciousness during the whole Heian Period (794–1185) and it should be observed that the Genji Monogatari is from the eleventh century.

32 ibid., 269.

The other crucial issue is which texts are to be counted as a *monogatari* corpus. This question is actualized because *monogatari* includes both lyric–narrative texts in which poetry and prose have been written simultaneously, the so-called *tsukurimonogatari* 作り物語 (made-up story), to which the *Genji Monogatari* belongs, and lyrical short-story narratives, in which already composed poems are accompanied by short stories, the so-called *uta-monogatari* 歌物語, of which the *Ise Monogatari* 伊勢物語 (Tales of Ise) and *Yamato Monogatari* 大和物語 (Tales of Yamato) are examples. In addition, we have on the one hand both historical and religious narratives as well as poetry anthologies that are entitled *monogatari* and on the other hand texts that resemble a *monogatari* in form but are entitled differently. Thus what is considered to be a *monogatari* does not necessarily mean a narrative mode, nor is the amount of verse a determining factor. Neither should it be taken for granted that it was the historical author (or rather the original historical author) that provided the title. So are we to take all works entitled *monogatari* as our point of departure or should we think of *monogatari* in terms of “tale literature” or “the literary art of tales,” thus embracing all written literature that may count as tales? ³⁴

Be that as it may, we might as well look at how another recent literary scholar, Fujii Sadakazu 藤井貞和 (1942–), presents a solution to the problems concerning genericity and which texts should be counted as a corpus. In his opinion, the meaning of the term *monogatari* diverged in the phase of development, whereby it came to correspond to a new genre. He says that we need to look not only at the qualities all the texts referred to as *monogatari* share but also at the genre of each individual text. ³⁵ Hence we may infer that according to Fujii’s view, *monogatari* may be termed a genre, or at least correspond to a genre, at the same time as each individual *monogatari* text also belongs to its own genre, as the original meaning of *monogatari* came to expand with time, thereby including different types of texts. Could this view of Fujii’s that *monogatari* might be a superordinate genre to different sub-genres provide a plausible solution to the genre problem? Perhaps it is, as we quite certainly can say that *monogatari* literature encompassing texts predominantly in prose and extending to texts that are mainly lyrical does not refer to a genre in the sense that it has a fixed representational form. Rather than standing for a representational form or mode, *monogatari* seems to suggest something beyond that, although some sort of literary style or expectation may be included.

³⁴ Japanese literary history distinguishes two concepts for the written tale literature: *monogatari bungaku* 物語文学 (“tale literature”) and *monogatari bungei* 物語文芸 (“the literary art of tales”).

What is implied in this argument is that the way we see monogatari is also dependent on how we see genre. By approaching monogatari as a traditional genre, we see it simply as a certain type of work recognized in classical Japanese literature, while from a classificatory angle, we end up trying to define it. Using a communicative approach, however, genre refers to ways of taking texts, as Anders Pettersson also points out. So we may ask what monogatari stands for, what listeners, readers and authors/writers have expected by it and how it has been conceived to be taken.

In Section 2.1., which deals with monogatari poetics, the approach is precisely communicative or descriptive, including an explanation of how the meta-discussion on the concept has been carried out. The subject has in fact attracted various writers from the time of the Genji to ponder over it in texts of poetics. As the monogatari concept is an excellent example of conceptual expansion, a communicative view of genre seems to open up our apprehension of the concept better than, for example, a traditional or a classificatory view of genre.

In addition, the meta-discussion on monogatari addresses aspects of stylistics, involving questions of fictionality, which connect it with one of the overall subjects of the dissertation: the descriptive stylistics of the “Yûgao” story as part of the meta-storytelling of “The Three Hahakigi (Broom Tree) Chapters” 帯木三帖. Thus in the following, the basic stylistic features of monogatari in general and the Genji in particular are discussed from various perspectives.

The survey of this chapter as expounded in Section 2.1. concentrates on a discussion of monogatari poetics. Appearing in various forms, in the Genji we find a meta-discussion on monogatari as part of the narrative as early as in the first part of the second chapter, the “Hahakigi” chapter, the so-called Rainy Night Discussion. Presuming that the Rainy Night Discussion is imbued with the question of the conditions of monogatari telling and presents a concrete scene of storytelling, a line is drawn to the “Hotaru” 熱 (Fireflies) chapter, in which Genji is involved in a discussion of monogatari with the female protagonists Tamakazura and Murasaki.

For the sake of comparison, several other later works on monogatari poetics, selected because of their close link to the Genji, are discussed or used as references in connection with the meta-discussion on monogatari in the Rainy Night Discussion and the “Hotaru” chapter. The first one, the medieval Mumyôzôshi 無名草子 (Essay without a Name, ca. 1200) attributed to Fujiwara Shunzei no Kyôjo 藤原俊成卿女 (died ca. 1252), keeps the tradition of a frame story and narrative setting in the discussion of monogatari. This tradition is broken, however, when we arrive in the eighteenth century.

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with the writings of the literary scholar Moto’ori Norinaga 本居宣長 (1730–1801), whose texts form our second example. Finally, the metapoetical writing on narrative/fiction is even more dissociated from tradition in the third example, a text from the nineteenth century, when the theories on the novel of one of the leading literary scholars and novelists of the time, Tsuibo’uchi Shôyô 坪内逍遙 (1859–1935) were published in his Shôsetsu Shinzui 小説神髓 (The Essence of the Novel, 1886).

2.1. Monogatari Poetics

Thus in what way has the monogatari, according to a communicative view of genre, been described in poetics?37 By way of introduction, we can look at

As for the etymology of this concept see among other recent works the comprehensive work on monogatari by Fujii Sadakazu: Monogatari Bungaku Seiritsu 語文文学成立史 (The Formation of Monogatari: Furukoto, Katari, Monogatari). 1987. Tokyo: Tokyo Daigaku Shuppankai, 2001, which includes a large amount of etymological research. Fujii identifies two problems concerning the term monogatari, which is a complex noun consisting of mono 物 (thing) and katari 語 (narrating, narrative, story, tale). Firstly, the question of where the emphasis is put, on mono or on katari, and secondly, the meaning of mono. Concerning the first problem, he sees one group of scholars who stress katari, asserting that monogatari was “a narrative about something,” whereas another group puts the stress on the difference between having mono added or not. (Bungaku Seiritsu, 633). Further he locates the early uses of katari as including senses like storytelling in performative arts, persuasion or instigation, communicating something to someone, asking or conversation. In the ancient chronicle the Kojiki 古事記 (Chronicle of Ancient Matters, 712) this term broadly signifies a language practice of powerful assertion: questioning, persuasion and incitement to rebellion. (Ibid., 312–13). As for the difference between katari and monogatari, Fujii’s view is that the latter should be the unorthodox counterpart of the former. This implies that monogatari – as it includes katari – is certainly of a narrative kind, but also that it differs from the katari in the sense that it is freer concerning subject, time and place. (Ibid., 699, 707). That is to say, the narrator of monogatari told things that had happened in a different time, away from the place where he or she was, whereas the place and time for katari was more fixed and formal. (Ibid., 366–67, 707). Judging from extant written sources, the term, according to Fujii, is seen for the first time in the latter part of the eighth century, although we do not have any evidence of this early monogatari being related to the monogatari appearing later. (Ibid., 637–38).

As for the other problem, namely the meaning of mono, the question is whether to interpret mono as a phenomenal thing or as something spiritual, as “spirit” or “soul.” On this subject, Fujii argues that it should be read as “thing.” He bases his view on an investigation of the meaning of mono in sources like the aforementioned chronicle the Kojiki as well as in the poetry anthology Man’yōshū 万葉集 (Collection of a Myriad Leaves, 759). Then he draws the conclusion that the meaning of monogatari is “a narrative about something” or “a narrative about anything.” (Ibid., 698). This means in addition that mono has a function resembling to a certain extent that of mono in adjectives such as monogakanashi (somewhat sad) and verbs like monou (say something), that is to say, as a prefix to katari. (Ibid., 707). In such cases mono was often given in lieu of a phenomenon that one wanted to avoid saying. (Ibid., 657–58).

Hereby he in fact adopts a critical attitude to the influential theory of Orikuchi Shinobu 折口信夫 (1887–1953), from whose research the theory that mono referred to “spirit” draws its main origin. (see ibid., 639–42). Fujii says for example that “it may hardly be said that Oriku-
Moto’ori Norinaga’s description of *monogatari* as simply denoting a *mukashibanashi* (a story of the past). 

*From the middle of the Heian period (794–1185) through the Kamakura period (1185–1382), there was a sort of writing called *monogatari*. It referred to what we nowadays call *hanashi* (story), that is to say, a *mukashibanashi* (a story of the past).* 

Thus Norinaga places the *monogatari* as writing belonging to a certain historical period, taking place in the past, which in general renders these past things in the form of storytelling. Thereafter, he determines to what extent it relates to real-life – that the story in most cases is made-up but is about things which may happen in real life. This certainly may be interpreted as

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38 *GMTO* 91: 3-4 中むかしのほほん、物語といへて、一くさのふみあり。物がたりとは、今の世に、はなしといふことにて、すはち昔ばなし也。

39 *GMTO* 91.

40 *GMTO* 95–96.
an argument of verisimilitude, a subject which we shall have occasion to revert to.

But let us look into the matter more chronologically. In the *Genji Monogatari*, metapoetical discussion or comment on *monogatari* are certainly scattered in various places, but we find one of the first and most important in the Rainy Night Discussion and its prelude. In this prelude, Genji and his friend and brother-in-law Tô no Chûjô are involved in a judgement of different types of handwriting and letters, in which it is foremost Tô no Chûjô who puts forward the arguments, while Genji acts as a critical listener. Tô no Chûjô discerns two sorts of incentives for women’s writing: either they write out of bitterness or because they are sitting waiting for their paramour at dawn. These two factors motivating writing also form the poetic motives of classical Japanese poetry, *waka* 和歌: the motif of the bitter end of love and the motif of passionate love respectively. Thus what make up the prelude to the Rainy Night Discussion are in fact letters, which in *monogatari* in general and particularly in the *Genji* function above all as a means of communication between men and women, although an exchange of letters is not lacking between persons of the same sex either. These letters often include poems that in turn play a social role. Neither should the importance of the calligraphy in those letters be forgotten; the handwriting was as much a part of the judgement of the writer’s personality as anything else for two parties who as a rule had not even seen each other.

The subject of letters and women’s writing recurs in the Rainy Night Discussion, which as a whole presents a concrete image of the scene of narration during the Heian period, with the young men pointing out that most women’s calligraphy is only superficially elegant and that their replies are adapted to the moment they are sent. Letters from one woman to another which are cluttered up with Chinese characters they judge to be hideous, because women – although not officially educated in Chinese – did in fact pick up a thing or two, as one of the participants points out.

In the light of this beginning, it should not be difficult to see the succeeding discussion as consisting of a blend of, on the one hand, aesthetic judgement, comparable to the style in poetics during this time, as a scene of literary estimation, and on the other hand, social criticism. The frame of the rainy season is yet another factor that connects this scene to the “Hotaru” chapter. They both take place during the seasonal rains in the Fifth lunar Month and, books or letters are scattered around the protagonists. Although in the “Hotaru” chapter more lengthy texts such as the *Nihon Shoki* 日本書

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41 For example in the “Yomogi” (A Waste of Weeds), “Eawase” (The Picture Contest), “Kochô” (Butterflies), “Wakana jô, ge” (Spring Shoots i, ii), “Sawarabi” (Bracken Shoots), “Yadorigi” (The Ivy) and “Tenarai” (Writing Practice) chapters.
Chronicle of Japan, ca. 720) are mentioned, letters – as part of the prelude to the Rainy Night Discussion – are nevertheless an element of the monogatari composition which it is difficult to exclude. We may say that whereas the focus of the monogatari theme in the Rainy Night Discussion is on literary evaluation and class division, with the narrator reinforcing the meta-textual element and the commentary on storytelling itself through her overt presence (here as well as in the other “Hahakigi” chapters), in the “Horitaru” chapter the focus is more on defining the monogatari genre and what fiction is.

The way of locating the subsequent discussion of monogatari poetics to a scene during the rainy season also connects the scenes in the Genji to the overall tradition of waka and monogatari poetics of the classical period, particularly through the thirteenth-century poetries Mumyōzōshi, which likewise is located at a seemingly unplanned gathering during the rainy season.

This makes it possible for us to analyze the form or structure of the Rainy Night Discussion in terms of literary poetics. For example, in the Rainy Night Discussion, one line of argument is based on what is called defects or illnesses, something which is reminiscent of a term in waka rhetorics by the same name, namely kabyō 歌病/uta no yamai 歌の病 (defects or illnesses in poetry). This is described in, for instance, Kakyō Hyōshiki 歌経標式 (Guide to the Way of Poetry, 772), which is attributed to Fujiwara no Ason Hamanari 藤原朝臣浜成 (724–790). In the rhetorics of waka this term refers to defects or ways of breaking the rules of poetry, such as too few or too many morae in a poem. In the Rainy Night Discussion, however, the defects are attributed to different kinds of women. First of all, it is pointed out that perfect women do not exist. One defect is that women are too emotional and artistic, that they become sentimental, try to please and flirt. In contrast, another defect is that women are too practical. There is no sense in being married to a woman who can do nothing but housework and lacks any skill of conversation.

Similarly, it is possible to see in the comparison between different types of women an analogy to the way poetry is presented as different poetic styles in, among others, the aforementioned Kakyō Hyōshiki and the prefaces to the

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42 Apart from Kakyō Hyōshiki (Guide to the Way of Poetry, 772), I particularly refer to such works as Kuhon Waka 九品和歌 (The Nine Classes of Japanese Poetry), attributed to Fujiwara no Kintō 藤原公任 (966–1041), Toshiyori Zuinō 卓頼陸部 (The Toshiyori Essentials of Japanese Poetry, 1111–1129), as well as the “Kanajo” 仮名序 (The Japanese Preface of the Kokin Wakashū), attributed to Ki no Tsurayuki 窪部兼之 and the “Manajo” 真名序 (The Chinese Preface of the Kokin Wakashū) attributed to Ki no Yoshimochi 窪部清光.

poetry anthology *Kokin Wakahû* (Anthology of Ancient and Modern Poems, A.D. 905–914), namely the “Japanese preface” (the *Kanajo* 仮名序) by Ki no Tsurayuki 紀貫之 (872?–945?) and the “Chinese preface” (the *Manajo* 真名序) by Ki no Yoshimochi 紀淑望 (d. 919). One of the female types in the Rainy Night Discussion is the affected woman who feigns modesty, pretending to be ignorant of her husband’s unfaithfulness, but who suddenly turns round completely and, leaving terrible letters behind, runs away somewhere to make her husband go after her. Moreover, here is the type of woman who enters a monastery, leaving her husband behind. Another example is the kind of young woman who is so carefully brought up that no stranger is able to see her imperfections.

Against this background, the Rainy Night Discussion seems like a parody of this sort of discussion and evaluation of women. Or in other words, seen from the stories of Genji’s subsequent experiences, the discussion may be read as a comment on what is “real” versus what is “fiction,” as well as the impact of “fiction” on “real-life,” since Genji is misled by these stories, being the one who will take the consequences.

Now let us compare these metapoetical elements found in the “Hahakigi” chapter with those in the “Hotaru” chapter. In this chapter, they appear in the form of a dialogue between the protagonist Genji and two women in his surroundings: Tamakazura and Murasaki. In short, we can say that here *monogatari* is discussed in comparative terms, from the viewpoint of its fictionality, its function, as well as such communicative aspects as the reader–listener and author–narrator point of view. It is worth pointing out that it is precisely fictionality – and not narrativity – that is the focus of the debate. Fictionality is in fact described as standing in starker contrast to verse than narrativity and this is an aspect that is not mentioned as a characteristic of verse by either Ki no Tsurayuki in his “Japanese preface” (the *Kanajo*), or Ki no Yoshimochi in his “Chinese preface” (the *Manajo*) on their respective poetics of waka in the *Kokin Wakashû*, which approximately preceded the *Genji*.

In the “Hotaru” chapter, fictionality is set against the concept of “truth” (*makoto* 真), both historical and religious (Buddhist) truth, in the light of the generally held view at this time that there was very little truth (*makoto wa ito sukunakaramu*) in *monogatari*, which was just “superficial and random speech” (*suzurogoto* すずろごと) that could be drummed into women in particular without their even questioning it; a view which is conveyed by

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44 It says, however that in *monogatari* “one event follows another” or literally, “the writer [...] wanted to tell things one after another” (*ittuksesasesamahoshiki fushibushi o*). (HTR 212: 8–9).

For further comment, see the discussion below.

45 HTR 210: 15–211: 1 まることはいたと少からむ

46 HTR 211: 1.
Genji. Genji is also the one who extolls the theory of fictionality; “truth” in fiction is actually not the truth of history but rather a truth that goes beyond actual, historical and religious truth, something which may be referred to as “the truth of fiction.”

It can also be likened to the so-called “accommodated truths” (hōben 方便) of the Buddhist scriptures. There are thus different kinds of truth, as well as different kinds of falsity. Among the latter mentioned here are “falsities” (itsuwaridomo いつはりども/偽りども) and “empty talk” (soragoto 空事/空言). The “truth of fiction” implies that the readers consciously accept that something that is not true in reality is true in fiction; they are moved by something that they know all along is something made-up.

Moto’ori Norinaga’s writings on the subject of monogatari included in the Genji Monogatari Tama no Ogushi 源氏物語王の御梳 (The Tale of Genji, A Jewelled Comb), Shibun Yōryō 紫文要領 (An Outline of the Writings of Murasaki Shikibu) and Isonokami no Sasamegoto 石上私淑言 (Whisperings from Isonokami) may be considered a further development of the discussion in the “Hotaru” chapter. He comments on the conceptual content of this chapter, which seems to have exerted an influence on his own line of thought, although he also departs from it.

When it comes to fictionality, he begins by enumerating different degrees of fictionality, starting out from “fact” or “reality.” Some monogatari are written:

47 HTR 221.
48 HTR 211: 2.
49 HTR 211: 5.
50 HTR 211: 13.
51 HTR 211–12.
1) just as they were in reality
2) with the names of persons concealed or changed
3) reconstructed on the basis of something that has some framework in reality
4) entirely made-up\textsuperscript{52}

He then goes on to argue that in the *Genji* everything told is certainly “empty talk” but that this fact does not mean that it is “superficial and random speech” (*suzurogoto*). In fact, although it is “empty talk,” it is actually not “empty talk.”

\textit{[...]} sono hito no koto to, tadashiku na o sashite, ari no mama ni koso iwane, mina yo no naka ni tsune ni aru kotodomo nite, yoki koto ashiki koto no, me ni amari mimi ni amaru o, nochi no yo ni mo itsutaemahoshiku omowaruru ga, kokoro no uchi ni komete, sugushigataki yue ni, monogatari ni yosete, sono kotodomo o kakuru zo. Shikareba soragoto nagara, soragoto ni arazu to shirubeshi to nari.\textsuperscript{53}

\textit{[...]} even if it [The Tale of Genji] does not give the correct names and says just as it was, all things in it are common in this world. Since it is unbearable to confine in one’s heart good things as well as bad things, that which one feels unsatisfied with only by seeing and cannot ignore when hearing, one puts in the form of a monogatari and writes about it. For that reason, although it is “empty talk,” it is at the same time not “empty talk.”

The matters written about in a monogatari are not depicted exactly as they happened in reality, but all the same they are realistic. The fact that the things described are common in one’s surroundings makes them “true,” albeit their being “empty talk.” Norinaga uses similar arguments when discussing the question of the individual’s writing incentive, which is an explanation of the exposition of this matter in the “Hotaru” chapter.

\textsuperscript{52} \textit{GMTO} 92.

\textsuperscript{53} \textit{GMTO} 96: 10–14 其人の事と、正しく名をさして、有りのまゝにこそいはね、みな世の中につねにある事共にて、よき事あしき事の、目にあり耳にあまるを、後の世にもいひたへまほしが思はるゝが、心のうちにこめて、過者がたき故に、物がたりによって、共事どもを書るぞ。然ればそらごとならご、そらごとにあらずと知べしと也。
[...] yoki mo ashiki mo, yo ni furu hito no arisama no, miru ni mo akazu kiku ni mo amaru koto o, nochi no yo ni mo itsutsaesasemahoshi kishibushi o, kokoro ni komegatakute iiokihajimetaru nari.\textsuperscript{54}

[...] The beginning of handing down \textit{monogatari} was that the writer could not confine things in her heart but wanted to tell them one after another, even though not written down exactly as they happened, about circumstances, good things as well as bad things, about people’s lives, that the readers would feel unsatisfied with only by seeing and could not ignore when hearing. (“Hotaru”) \textsuperscript{54}

[...] ureshi to mo, okashi to mo, ayashi to mo, okashi to mo, osoroshi to mo, uretashi to mo, ushi to mo, kannash to mo, fukaku kanzerarete, imiji to omou koto wa, kokoro no uchi ni komete nomi wa, sugashigatake, kanarazu hito ni mo katari, mata mono no kakijawashite mo, misemahoshiki onowaruru mono nite, shika sureba, koyonaku kokoro no sawayagu o [...].\textsuperscript{55}

[...] To confine things that one feels deeply and is impressed by in one’s heart, things happy and things strange, both marvelous things and funny things, frightening ones and aggravating ones as well as dolorous things, is unbearable. One wants absolutely to tell them to others and even if one expresses this in writing, it is something that one wants to show to others. Therefore there is nothing that equals writing for dispelling gloom. (\textit{Genji Monogatari Tama no Ogushi})

Hence we realize that the matters of “truthfulness” and “fictionality” are treated as something closely related to whether the author’s need of expression is sincere or not, whether it comes “from the heart.” It is also exactly the individual’s need to express things surrounding him that is pointed out by Ki

\textsuperscript{54} HTR 212: 6–10 \textsuperscript{55} GMTO 95: 10–14
no Tsurayuki in the “Kana preface” (Kanajo) as the writing incentive of a waka poet.

Yamato uta wa, hito no kokoro o toshite, yorozu no koto to zo narerikeru. Yo no naka ni aru hito, koto, waza, shigeki mono nareba, kokoro ni omou koto o, miru mono, kiku mono ni tsukete, ii'idaseru nari. Hana ni naku uguisu, mizu ni sumu kawazu no koe o kikeba, iki toshi ikeru mono, izure ka, uta o yomazairikeru.\(^56\)

The poetry of Japan grows like a seed from people’s hearts and takes form in manifold leaves of words. Since the humans of this world are surrounded by various phenomena and events, they express their feelings in similes based on what they see and hear. Even the bush warbler that sings among the flowers and the frog that lives in the water hear this voice; so, are there any living creatures that do not sing?

Verse was evidently thought of as “true feeling,” or at least it should be expressed just as if it were written by one person from a first-person point of view, expressing that person’s true feelings. For even though it says that poetry should express one’s sincere feeling, there are several examples of fictionalization even in poetry, for example the use of a persona.

Be that as it may, what is it that happens when it is said that the authors of monogatari wrote what they could not confine in their hearts? Is it a defictionalisation of monogatari? In a way it is, but at the same time the text says “though not written down exactly as they happened”; what we seem to see here is a combination of truthfulness of feeling and a made-up plot based on things that are actually going on in one’s surroundings.

Thus since the writing of monogatari is based on the need of individual expression (things unbearable to confine in one’s heart) and the object is something that goes on in one’s surroundings (watching and hearing), just like the Japanese poetry waka, Norinaga’s writings might be seen as a description of monogatari as belonging to the world of waka, a world which enjoyed high status.\(^57\) Just like the “Hotar” chapter, Norinaga’s text may be

\(^{56}\) やまと歌、人の心を種として、万の言の葉とぞ成れりける。世の中に在る人、事、業、繁きものなれば、心に思ふ事を、見るもの、聞くものにつけて、言ひ出せりなり。花に鳴く鶯、水に住む蛙の声聞けば、生きとし生けるもの、つれか、歌を詠まざりける。


\(^{57}\) Special attention should be paid to the fact that in the Heian period, monogatari as a literary genre was at the very bottom in the literary hierarchy governed by Buddhist values. It was
seen as a defence of monogatari. He says, for example, that just like Japanese verse, monogatari has the love between men and women as its main theme.\textsuperscript{58} For “human feelings are never as deep as in love.”\textsuperscript{59} He argues further that waka and monogatari share the characteristics of dispelling gloom and giving comfort to troubled hearts.\textsuperscript{60} I will revert to this matter later on.

From the reader–listener’s perspective, monogatari in the “Hotaru” chapter is primarily an amusement to while away idle hours with, but it is also said to offer something more than history can give.\textsuperscript{58} It offers detailed advice on people and the human world and is therefore useful in politics.\textsuperscript{60} In addition, it might be beneficial in the education of girls.\textsuperscript{63} Norinaga, however, goes a step further than the “Hotaru” chapter about the benefits of monogatari for the reader; while agreeing with the argument in the “Hotaru” chapter that it is an amusement to kill boredom with, that it instructs the readers of the matters of the world and teaches them to feel more deeply,\textsuperscript{64} he also argues that by reading monogatari about people who are suffering, one can gain an understanding that they are suffering as much as oneself, which may be a comfort.\textsuperscript{65} The readers get an insight into human life and learn to discern human behaviour and nature. That is what, he says, the readers pay attention to and appreciate.

Thus, according to Norinaga, the general aim of reading monogatari is to apply its story to one’s own life, to sympathize with things that people in old times were moved by, to compare one’s own conditions with those in earlier times, to learn to feel pathos for things and to seek solace for one’s troubles.\textsuperscript{66} These aims may be summarized as “comparing the past with the present” preceded by Buddhist writing such as sutras, Confucian and Taoist writing, history, Chinese poetry and Japanese poetry. (Takahashi. “Space/Time of Monogatari and Psycho–Perspective,” \textit{33}). Monogatari as a genre continued to have low status until premodern times. The Tale of Genji was, however, legitimized as a basic work for poets in the end of the Heian period. (Takahashi. \textit{Monogatari Bungei no Hyōgenshi}, 15.)

\textsuperscript{58} GMTO 93 and 113.
\textsuperscript{59} GMTO 93.
\textsuperscript{60} GMTO 92.
\textsuperscript{61} HTR 212.
\textsuperscript{62} HTR 212: 4–5.
\textsuperscript{63} HTR 214–15.
\textsuperscript{64} GMTO 92.
\textsuperscript{65} GMTO 93–94.
\textsuperscript{66} GMTO 94.
ent and the present with the past” as Norinaga has put it elsewhere, and he illustrates his idea with Tamakazura’s words in the “Hotaru” chapter: “among the many things told about various fictive persons’ exceptional lots, about which one wonders if they were true or false, there is no tale like my own life.”

In this respect, Tsubo’uchi Shōyō’s view concerning the benefits of reading fiction must be said to be a contrast, because in his Shōsetsu Shinzui he puts the emphasis on aesthetic enjoyment as a direct benefit, and the modern Japanese novel (shōsetsu) as a literary model, that is, a model of literary expression. Concerning other benefits of the modern novel, however, he seems to be rather influenced by Norinaga, as one of them is that the reader learns to distinguish good from bad, and another that it fills in the missing parts of history, something that is mentioned in the “Hotaru” chapter as well.

The discussion up to now has touched on subject-matters like fictionality, the relation between waka and monogatari, the benefits of the reader and the like. Before progressing further, however, it is worth mentioning that in the “Hotaru” chapter the discussion is not limited to contemporary Japan but reveals a consciousness about prose literature both of different times and of China, with the conclusion that in China the style is different and that there are various kinds of narratives in Yamato, both deep and superficial.

But let us continue. The question of the Genji’s relation to didactism is something that has not yet been taken up, but actually it is discussed both in the “Hotaru” chapter and by Norinaga. In short, it concerns the characters. As a follow-up to the discussion above about good and bad, these aspects are discussed in connection with characters as well.

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67 SY 18.
68 HTR 210: 7–9.
70 Ibid., 72.
71 Ibid., 60.
72 Ibid., 69.
Yoki sama ni iu tote wa, yoki koto no kagiri eri’idete, hito ni shitagawamu tote wa, mata ashiki sama no mezurashiki koto o toriatsumetaru, mina katagata ni tsuketaru kono yo no hoka no koto narazu kashi. 74

When telling of a good person, one chooses only the good things, when one wants to adapt one’s writing to the readers’ curiosity, one tells of improper behaviour that almost does not exist. All this, good sides as well as bad sides, is described almost to exaggeration, yet they are not matters of some other world.

In the “Hotaru” chapter, the fact that there are both good and bad characters in monogatari is defended by a comparison with Buddhist scripts.

Hotoke no ito uruwashiki kokoro nite tokioki-tamaeru mi-nori mo, hôben to iu koto arite, satori naki mono wa, koko kashiko tagau utagai o okitsubeku nan, Hôdôkyô no naka ni ôkaredo, hitotsu mune ni arite, bodai to bon’ô to no hedatari namu, kono, hito no yoki ashiki bakari no koto wa kawarikeru. Yoku ieba, subete naniyoto no munashikarazu naninu ya [...]. 75

There are so-called accommodated truths even in the scriptures left in this world that came from the noble spirit of Buddha. People who have not reached enlightenment certainly feel doubt when there are contradictions here and there in the sutras; and there are many in The Lotus Sutra and in other Mahayana scriptures. In short, they are based on the same idea: the difference between enlightenment and earthly passions is similar to the difference between good and evil characters in monogatari. If interpreted in a favourable way, there is a meaning in describing evil characters in monogatari [...].

Concerning this religious interpretation of characters in the tales, Norinaga argues against it. Firstly, it is a misinterpretation that the Genji is a Buddhist text. He contends that what is good and bad in monogatari is not the same good and bad things as in Buddhist and Confucianist scriptures. 76

What are considered good characteristics in monogatari, he says, are to

74 HTR 212: 10-13 よきさまに言ふては、よきことのかぎり遙いて、人に従はむとては、またあしきさまのめづらしきことをとり集めたり、みなかたがたにつけたるこの世の外のことならずかし。

75 HTR 213: 1-6 仏のいとうはしき心にて説きおきたまへる御法も、方便といふことありて、悟りや者は、ここかしき違ふ疑ひをおきつべくなん。方等経の中に多かれど、言ひもてゆけば、一つ皆にありて、菩提と煩悩との隔たりなむ、人のよきあしきばかりのことは変わりける。よく言えば、すべて何ごともむなしからずなりぬや[...]。

76 GMT 99.
know the deep movement of feeling for things (*mono no aware* 物のはれ), to feel sympathy and to know the ways of the world.\(^77\) The reason for writing about illicit love, then, is not to extol “the muddy water” (*nigoreru hiji* こごれる泥\(^78\)) to the skies, but is “a means to make bloom the flower of deep movement of feeling for things” (*mono no aware no hana o sakasen shiro zo kashi*\(^79\)).

This is the starting-point for Norinaga’s theory of *mono no aware*. That is, in an attempt to defend *monogatari* against, on the one hand, the view that it includes immoral behaviour and bad characters and on the other hand, the fact that the *Genji* in particular has been misinterpreted as a Buddhist scripture, he presents an exposition of – in his view – the most distinctive feature of *monogatari*, namely “the deep movement of feeling for things.”

Briefly, we may distinguish seven subjects in this exposition: the origin of *aware* (pathos, sympathy), its meaning and principal characteristics, examples of *waka* poems in which the word *aware* appears, *aware* as a literary concept, the hypothesis that feeling is movement, the meaning of *mono* (thing), to know and not to know *mono no aware* as well as *mono no aware* as it appears in the *Genji*, that is, the way it is expressed in the *Genji*. He begins by explaining the concept of *aware*.

\[
\text{[...]} \text{ aware to iu wa moto, miru mono kiku mono fururu koto ni, kokoro no kanjite deru, nageki no koe ni,[...]} \text{ [...]}^{80}
\]

\[
\text{[...]} \text{ aware is originally the voice sighing when feelings are stirred at things one sees, hears and touches, [...].}
\]

Hereby follows that *aware* refers to the phenomena that humans see with their eyes, hear with their ears and touch with their hands. And the reaction to that, namely the sighing that comes from the feeling about these phenomena, is the evidence that one feels deeply moved. Even in this respect he draws parallels to verse both by naming *waka* poems which contain the word *aware* and also by relating directly to both the Japanese preface (the *Kanajo*) and to the Chinese preface (the *Manajo*) of the *Kokin Wakashû*, where it

\(^77\) GMTO 101.
\(^78\) GMTO 102: 13.
\(^79\) GMTO 102: 14 物のはれの花をさかせん料ぞかし。
\(^80\) GMTO 104: 15–105: 1 [... ] あはれといふはもと、見るものきく物ふるゝ事に、心の感じて出る、歎息の聲にて、[...].
says respectively “The demons and Gods that are not visible to the eye are also moved”\(^{81}\) and “The demons and Gods are moved.”\(^{82}\) What Norinaga seems to be saying is that “feeling is to be moved” not only by good things but also by bad things; when the heart is moved, that means to sense a deep feeling.\(^{83}\) From here he continues one step further; whereas the first step was to sigh when seeing phenomena in one’s immediate surroundings, the next step implies that there is an intellectual consciousness preceding the emotional reaction.

Further, the sort of thing that it is to know the movement of deep feeling, to show a movement of deep feeling, to not be able to bear the movement of deep feeling, whatever it is, is expressed in a way when one feels “oh! ah!” (aa hare) [...]. As for the things that one naturally feels “oh,” “ah” about and discerning the disposition of what one should naturally feel, that is to know the movement of deep feeling.

What is meant by this is even more clearly expressed in *Isonokami no Sasamegoto* (Whisperings from Isonokami). Namely, that to know the movement of deep feeling is something that requires sensitivity, in other words, culture.

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\(^{83}\) GMTO 107.

\(^{84}\) Ibid., 106. 又「あはれなり」といふたぐひは、「あゝはれ」と感ぜらるゝよしも。又あはれをしる、あはれを見す、あはれにたへず、などいふ類は、すべて何事にまれ、「あゝはれ」と感ぜらるゝさまを名づけて、[...] かならず「あゝはれ」と感ずべき事にあたりて、その感すべきこゝろばへをわきまへしりて、感ずるを、あはれをしるとはいふ也。
What it is one feels happy about when one meets things that one should be happy about is that one is happy because one can discern what one ought to be happy about.

This sensitivity to discerning what one is expected to or ought to be moved by is contrasted with a warning not to indulge too much in the enjoyment of love.

Somosomo Murasaki Shikibu ga hon’i, tonikaku ni mono no aware o shiru o mune to wa shite, shirazaru ga kai kata koto wa, sara ni mo ivazu, mata so o shiritu furumai no sugutaru mo, ajikinaku, yokaranu koto nite, sono koto no suji ni yorite wa, kanarazu ada nara kari ni, nagareyasuki waza nareba, kokoro ni wa fukaku omoishirtite, sono yoki hodo o omoimegurashite, arawa-shirumaubeki suji mo aru koto, [...] o, kangaewatashite shirubeshi.

Murasaki Shikibu’s original intention from the beginning was in any way to focus on the knowledge of the movement of deep feeling; there is no need to say anything further on the fact that there is no point in not knowing it but also that it is futile and not good to go to excess in the behaviour of knowing the movement of deep feeling. As it is easy to be driven in the direction of coquettishness through love relationships between men and women, one should consider the movement of deep feeling deeply in one’s heart, think broadly on what is good, and one should know [...] that there are relationships in which one has to behave in a certain way.

Thus indulging in “matters of the heart” easily leads to lewdness according to Norinaga. He is of the opinion that Murasaki Shikibu was conscious of this tendency but did not encourage it.

Tsubo’uchi Shôyô, deeply influenced by Norinaga’s ideas when eventually writing on the essential purpose of the modern novel, argued on the other hand that Norinaga’s mono no aware theory fitted in well with the
modern Japanese novel, as he interpreted Norinaga’s “human feelings” (ninjô 人情) as “carnal desire.”87 His view differed, however, in that these “carnal desires” ought to be described mimetically,88 though he took exception to pornographic novels.89 This does not mean that Tsubo’uchi Shôyô did not appreciate aesthetic enjoyment, but the description of human feelings was for him a part of his ideal of realism rather than an expression of aesthetic consciousness in the form of sensitivity to things and human feelings. In other words, naturalism and individualism were characteristics that were to be explored in the modern novel rather than in the classical monogatari, but let us revert to that matter in Chapter 9.

2.2. Conclusion

This chapter addressed problems of the genericity of the concept monogatari (tale, narrative), focusing on a descriptive poetics based on a communicative view of the genre of the made-up story, the tsukurimonogatari. With a communicative approach, genre refers to ways of taking texts, what readers/authors have expected by it and how it has been conceived of to be taken.

One of the earliest sources of a meta poetic discussion on the subject of monogatari is in fact the Genji Monogatari (The Tale of Genji), and we find it particularly in two chapters, namely the passage referred to as the Rainy Night Discussion in the “Hahakigi” (The Broom Tree) chapter and in the “Hotaru” (Fireflies) chapter.

The former presents a concrete scene of monogatari during the Heian period, with friends telling stories indoors during the Rainy season. In the prelude to the actual discussion, there is a scene in which Genji and his friend and brother-in-law Tô no Chûjô are surrounded by scattered letters; this scene also suggests that letters, including poetry, are a part of narration. The discussion itself implies, on the one hand, by its form and language, its close connection with Japanese poetry and poetics, and on the other hand, by its content, namely an evaluation of women and ranks, that stories tell something about society and human relations.

The “Hotaru” chapter also gives the reader an immediate picture of reading tales, but now the perspective is divided between Genji and two women, Tamakazura and Murasaki. We might also say that this approach is more

87 Tsubo’uchi. Shôsetsu Shinzui, 53.
88 Ibid., 42.
89 Ibid., 64.
intellectual, as the main characters are not telling stories themselves but in a clearly metapoetical manner conversing about fiction. The focus is also on fictionality, the truth or falsity of fiction. The very fact that monogatari was a third-person narrative made it prone to questions of fictionality. We as readers are told that a common opinion of monogatari was that it was superficial, random speech that was only a pastime for girls and women who gladly swallowed its false content. The conclusion of the debate, however, is rather that although the readers are moved by the stories in monogatari, they are conscious that the events are not real. Monogatari are written with a combination of truthfulness of feeling and made-up plot based on real-life events. Fiction is a means to understand reality better, so it reaches beyond both historical accounts and religious truth.

Moto’ori Norinaga’s works from the eighteenth century on the Genji are also concerned with the problem of fictionality, but in an extended sense. He develops the theory of the “truth of fiction” found in the “Hotaru” chapter by connecting it more closely with classical Japanese poetry, waka. Waka was considered to be “true” and to express the poet’s true feelings, something that may be seen in, for example, the prefaces to the Kokin Wakashū (Anthology of Japanese Poetry, Ancient and Modern, A.D. 905–914), in which fictionality is not a point for consideration. By connecting it to waka (classical Japanese poetry), by asserting that “the movement of deep feelings for things” was a trait that monogatari shared with waka and that the authors of monogatari wrote what they could not confine in their hearts as pointed out in the “Hotaru” chapter, he was, in a way, following Murasaki Shikibu, “de-fictionalising” monogatari and making it “true” even though all the events that are told have not happened in reality.

Norinaga asserts that the feeling aroused by love is the best way of getting to know “the movement of deep feelings for things,” but at the same time he warns against an excess of experiences of this kind. It is the feeling that is aroused and the ability to distinguish the feeling, the sensibility, that he stresses.

Tsubo’uchi Shôyô, who writes on the shôsetsu (the modern novel) a century later, while deeply influenced by Norinaga’s theory interprets Norinaga’s concept of “human feelings” in a different way; for him they refer to corporal desires, which ought to be described mimetically, realistically. Here we find a difference in the view of “realism” which points towards naturalism.
3 Characters and Setting

3.1. Characters

In total there are eighteen characters in the story corpus. In judging whether a character is a principal character (i.e., a protagonist) or not, quantitative factors – how much space a character occupies – may be one criterion. So if we are to judge according to quantitative measures, Koremitsu, for example, who takes up quite a large and active part, would count as a principal character. However, another criterion, as I see it, is the function, partly discursive, partly symbolic, of the character in question. How much symbolic significance does the character carry? How many poems does the character dispatch and receive? To what extent do we as readers have access to the character’s thoughts and feelings?

Taking these factors into consideration, we would find that in the main story, apart from Genji and Yûgao, The Rokujô Haven, Ukon and the Dazai Deputy’s wife easily count as principal characters, as we are provided with some information about their feelings and thoughts; as for Koremitsu, however, although he has many lines, we get to know scarcely anything about his feelings and personal life and he is not represented by any poems.

Yûgao dispatches one poem and recites three dialogue poems, Genji sends one and recites three dialogue poems, as well as composing three soliloquy poems. Chûjô, The Rokujô Haven’s gentlewoman, recites one dialogue poem in The Rokujô Haven’s stead. In total there are thirteen poems that belong to the “Yûgao” (The Twilight Beauty) story in the “Yûgao” chapter. Moreover, in Tô no Chûjô’s story about Yûgao, that is, in the pre-story, Yûgao (Lady Tokonatsu) dispatches one dialogue poem to Tô no Chûjô and recites one dialogue poem with him.

However, we may also, along with Henry James, distinguish so-called true agents, for whom the story was made, from ficelles (purely functional characters) which are a kind of tool in the constructing artist’s hand intro-

90 In total there are nineteen poems in the “Yûgao” chapter; apart from the thirteen poems already mentioned; poem 12–13 is a poem exchange between Utsusemi and Genji, Poem 14–15 a poem exchange between Genji and Nokiba no Ogi and Poem 17 a poem from Genji to Utsusemi.

duced because the artist needs to give a certain turn to the plot; but the characters in the “Yûgao” story that are not principal characters do play other roles, apart from having a pure plot function. Perhaps W.J. Harvey’s description which distinguishes a *protagonist* in the foreground from a number of characters in the background, and proposes an intermediary ground where a number of different types are acting, two of whom are the ficelle and the Card, would be more appropriate to our case.

By “ficelle” W.J. Harvey refers to Henry James’s purely functional character and by “Card” “the character who is a ‘character.’” One of the characteristics of Cards is their way of being relatively static. They do not let themselves be influenced by whatever event that comes over them and thus do not go through any changes. Card therefore reminds us of one of the best-known classifications that have been made on this subject: E.M. Forster’s *round* and *flat* characters. Or more exactly, flat characters, in contrast to round ones, are based on one sole idea or characteristic, they are seen from one angle alone, show no surprising traits and are known to us completely.

Thus so far the only principal characters, that is, Henry James’s true agents, in the “Yûgao” story are, in a strict sense, Tô no Chûjô and Yûgao in the pre-story and Genji and Yûgao in the main story. However, Tô no Chûjô’s role as a protagonist is combined with his role as the intradiegetic overt narrator of the story, in which capacity he does not give any particular descriptions of himself other than his negligence in his relationship with Yûgao (Lady Tokonatsu), and in the main story he appears only in the background, so I have chosen to exclude a characterization of him.

Then there are characters in the intermediary ground of greater or lesser importance, but who have in common that they speak, think or act, although they might or might not go through changes, and in the background we have a few characters that are spoken of or appear in passing. As Lars-Åke Skalin points out, the post-structuralist Thomas Pavel distinguishes two main trends when it comes to interpreting characters: the *segregationalist* and the *integrationalist* view. The former view denies that the fictional work tells any truth at all, being a product of imagination, while the latter maintains that there are no genuine ontological differences between fictional and non-

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95 I define an intradiegetic overt narrator as distinguished from the narrator as the voice of a character in a frame story, that is, a story-within-a-story. Intradiegetic refers to such a frame story.
fictional descriptions of reality.\textsuperscript{96} They both seem to be extremes on an interpretational scale of fictionality.

As first stated in section 1.3., I take the concept \textit{verisimilitude} as the basic starting-point concerning fictionality in this thesis, which seems to be located in the middle of the scale between the segregationalist and the integrationalist view. What then, would verisimilitude mean when interpreting characters? Lars-Åke Skalin connects it to an “as-if” strategy, that is, interpreting the characters \textit{as if} they were real, \textit{as if} they had a real life.\textsuperscript{97} This view implies of course that one accepts that characters in fictive stories are there to give an illusion of a real person, or in other words, that they are an analogy of the real world. It might also imply that one accepts that the character is not limited to what is written on the book page, a view that is not totally unproblematic in an interpretational situation; however, if we are to give a concrete example from the “Hahakigi” 帝木 (Broom Tree) chapters, the narrator’s comment that she has excluded some parts of Genji’s “life,” to protect him or out of consideration for the readers (who would be bored with too many details), would be proof of there being more to the Genji figure than what is written.\textsuperscript{98} But the question remains: To what extent are we as readers to speculate about this?

In Chapter 6, I will partly deviate from the concept of verisimilitude, as the narrative structure will be tested from the point of view that the characters are more or less seen as functions or more exactly, actants. But the actantial model also implies a reading \textit{against} the structure or chronological storyline. In this chapter, however, we shall see how the characters are formed by way of how, what and from which point of view the information is provided. In that way the image of Yūgao’s and Genji’s respective character is closely intertwined with the plot. Another expression for point of view is focalization. Gérald Genette distinguishes three types: internal, external and zero focalisation. The criterion is to what extent the reader has access to the character’s inner thoughts. In internal focalisation, the locus coincides with a character and tells us what he or she perceives and feels. In external focalisation, the focus is situated outside every character, revealing their behaviour. Zero focalisation is synonymous with variable focalisation and cannot coincide with any character.\textsuperscript{99} However, as the interest here is the


\textsuperscript{97} Skalin. \textit{Karaktär och perspektiv}, 59.

\textsuperscript{98} See YG 195–96. See quotation below in the next section, 3.1.1.

description of characters, the concept of focalization will be combined with a consideration of whether the characterization is direct, that is, comes from the character him- or herself or other characters, or indirect, that is, through an elucidation by the environment, for instance.

Next, the characters of the “Yûgao” story are presented in the category in which I have placed them. Thereafter follows an account of the characters of the foreground and intermediary ground. The characters of the background will be left out from lack of information in the corpus text.

**Foreground:**
Genji, a Captain in the Palace Guard, aged 17
Yûgao, a young woman, about 19
Tô no Chûjô, the Secretary Captain, Genji’s friend and brother-in-law (in the pre-story)

**Intermediary Ground:**
Rokujô Haven (Rokujô miyasudokoro), widow of the former Heir Apparent Koremitsu, Genji’s foster brother and confidant
the Dazai Deputy’s wife (Daini no Menoto), Genji’s nurse and Koremitsu’s mother, now a nun
the Adept, Koremitsu’s elder brother
the Governor of Mikawa (Mikawa no Kami), Koremitsu’s brother-in-law
Tamakazura, “the Pink,” Tô no Chûjô’s daughter with Yûgao, 3
a Doctor, Genji’s former teacher
Ukon, Yûgao’s nurse
Chûjô, a gentlewoman in the Rokujô Haven’s service
The steward
The steward’s son, a member of the Palace guards

**Background:**
Tô no Chûjô, the Secretary Captain, Genji’s friend and brother-in-law (in the main story)
Shi no Kimi, the wife of Tô no Chûjô, daughter of the Minister of the Right
a servant girl
Genji’s attendant
young women in Yûgao’s entourage
3.1.1. The Foreground Characters

According to the criteria stated above, the foreground characters of the pre-story are Tô no Chûjô and Yûgao, and of the main story, Genji and Yûgao. We may say that the story as a whole was made for them, but this assumption raises further questions. Whose story is it really? Is it Yûgao’s or her lovers’? Arguments that support a reading of it as Yûgao’s story are:

1) Relative to the new information we get on Tô no Chûjô and Genji, we are provided with rich information on Yûgao.
2) Yûgao meets her fate: her affair with Tô no Chûjô leads to harassments and her hiding away, and in her relationship with Genji she is on the verge of becoming the concubine of an emperor’s son but unfortunately dies.
3) Retardation is used as a device with Yûgao in the main story, indicating her important position.

On the other hand, factors that speak in favour of the pre-story being Tô no Chûjô’s are:

1) He is the intradiegetic overt narrator of the story about his and Yûgao’s affair; thus he slants the story, that is, he is the one who chooses what to tell and not to tell.

Finally, factors that suggest that the main story is Genji’s are:

1) Genji is in most cases the perceiving subject of the two.
2) Genji goes through a traumatic experience; in spite of himself, he becomes enamoured of Yûgao, sees a new, “strange” environment, moves through different worlds, finds himself in a totally new situation when Yûgao dies, mourns her, falls ill and recovers; that is, he goes through a number of changes.

Thus it is Yûgao’s story in all three cases in the sense that she, in contrast to the two male rival protagonists, meets her fate. Admittedly, Tô no Chûjô remembers Yûgao (or Lady Tokonatsu) and cares about his daughter by her, and Genji has some painful experiences that make an impression on him, but for neither of them is the encounter of decisive importance.

Of course the above-mentioned circumstances also reflect the structural and narrational characteristics of the text:

Firstly, let us look at the context of the whole *Genji* story. The “Yûgao” chapter certainly has the structure of an independent story, yet it is included in a larger work in which the Genji character is present in forty-one out of fifty-four chapters in total. Next, the structure of the “Yûgao” chapter as a suspense story, or mystery, in which retardation, withholding or even omit-
ting information, forms an important part. Finally, we have the embedded frame story structure of the Rainy Night Discussion in which Tô no Chûjô is one of the intradiegetic narrators. Notwithstanding these factors, the differences in accessible information about on the one hand, Genji and Tô no Chûjô, and on the other hand, Yûgao, are so conspicuous that they cannot be overlooked.

**Genji**

If access to information is one of the problems of character description in this story, the narrator attitude is another. Towards Genji the narrator’s attitude is, as elsewhere in the *Genji*, ambivalent from the very outset. The ever-intruding comments from the narrator appearing in the form of zero focalization form a kind of criticism that takes its beginning in the “Hahakigi” chapter and continues through the “Yûgao” chapter, to which it acts as a background.

*Hikaru Genji, na nomi kotogotoshiu, iiketare-tamau toga ōka naru ni, itodo, kakaru sukigotodomono o sue no yo ni mo kikitsutaete karobitaru na o ya nagasamu to, shinoht-tamaikeru kakuroegoto o sae kataritsutaeken hito no monoitsaganasa yo. Saru wa, ito itaku yo o habakari mamedachi-tamaikeru hodo, nayobika ni okashiki koto wa na kute, Katano no Shôshô ni wa, waraware-tamaikemu kashi.*\(^{100}\)

The “shining” Genji, the name alone extolled him to the skies, but even though I have heard that in spite of this he has made so many mistakes that I am afraid it will be hard to mention them all, would it not be indiscreet, besides this, to tell generation after generation about these romances that he himself would have kept secret, and spread a reputation of him as a frivolous person? But indeed it must be confessed that Prince Genji had a regard for people and behaved in a serious manner, so there are no romantic, interesting stories to tell. He would really have been laughed at by Captain Katano.

Hence we see that the Genji character is related to extrinsic as well as intrinsic antecedents. The way the narrator refers back in the tale to herself as endowing him in the first chapter, the “Kiritsubo” 桐壷 (The Paulownia

\(^{100}\) HK 53: 1-7 光る源氏、名のみことごとし、言ひ消されたまふ多かれ況に、いとど、かかるすき事どもを末の世にも聞きたへて軽びたる名をや流さむと、忍びたまふける隠るへことをさへ説りだへけん人のもの言ひきがなさよ。さらは、いといただく世を懐りまめだちたまひけるほど、なよびかにをかしかことはなくて、交野の少待には、笑はれたまひけむかし。
Pavilion) chapter, with the epithet “the shining” (hikaru Genji kimi) implies an intrinsic antecedent, or more exactly Genji’s “past” but points to the future, because this trait also reappears in the poem exchanges in the “Yûgao” chapter. However, as the shining appearance attributes to Genji a sort of mythological or divine status, it also refers to extrinsic antecedents, namely mythological sources. The narrator ridicules her protagonist in her comments for not living up to this ideal, but paradoxically enough, the ironic tone of voice only helps to place him precisely among the all-powerful, divine characters.

The other extrinsic antecedents are based on the monogatari (made-up, fictional tale) tradition of romantic heroes in general, and particularly one, a fictive character by the name of Captain Katano, who was known for his many amorous affairs with women. Compared to him, Genji is evidently not a full-fledged romantic hero either, but just as the irony towards Genji’s shining appearance only contributes to emphasizing his “divinity,” the suggestion that Genji would cut a poor figure beside Captain Katano stresses his position as something inbetween a romantic hero and a noble hero, a character we would define as certainly more powerful, both marvellous and human.

But what kind of character is he exactly? Perhaps we get a hint of what sort of hero he actually is in what comes next, for he is described as if he were devoting himself to romances (sukigoto) at the same time as he behaves in a serious manner (mamedachi-tamaikeru). This description relates in fact to two opposite types of literary characters: the amorous/artistic versus the serious/loyal. Genji personifies them both and may therefore be said to be a new type of monogatari character. This doubleness in Genji is also made apparent in the passage that follows:

Mada chûshô nado ni monoshi-tamaishi toki wa, uchi ni nomi saburaiyô shitamaite, otono ni wa taedae makade-tamau. Shinobu no midare ya, to utagai-kikoyuru koto mo arishikado, sashi mo adameki menaretu uchitsuke no suikuzukishita nado wa konomashikaranu go-honjô nite, mare ni wa, anagachi ni hikitagae kokoro-zukushi naru koto o mi-gokoro ni oboshitodomuru kuse namu ayaniku nite, sarumajiki on-furumai mo uchimajirikeru.101

101 HK 53: 8–54: 2 まだ中頃などにものしたまひし時は、内裏にのみさぶらひようしたまひて、大殿には絶え絶えまかでたまか。忍ぶの乱れや、と疑ひきこゆることもありしとき、さしあだめき目喰れたるうちけのすきずきしききはは好ましかるぬ御本性にて、まれには、あがちにひき違へ心づくしをうを御心に申しとどむるゝ惣なむあやににくにて、さるまじき御ふるまひもうちまじりける。
At the time when Genji was still a Middle Captain, he did not do anything but serve at the Emperor’s side, withdrawing to the residence of the Minister of the Left only now and then. At the Minister of the Left’s they wondered if Genji’s feelings did not sometimes run high in secret, but actually he was not bent on common, rash affairs. Occasionally, however, he was like a changed person, and unfortunately he had the bad habit of involving himself so much that he forced through things that bordered on the impossible. Now and then he even behaved improperly.

Thus he is more human in the sense that he does engage in love affairs outside of his marriage, and at times he gets so involved that he carries out things beyond what is possible, but in contrast to monogatari heroes like Captain Katano, he is not inclined to enter into ordinary love affairs. Although in the Genji as a whole Genji is both a tragic hero, that is, ostracized from society, and a comic hero, that is, integrated into society, in the four “Hahakigi” chapters, and particularly in the “Yûgao” chapter, he is a tragico-comical hero, in the sense that he is not exactly ostracized from society but finds himself disconnected from his society.

Moreover, the narrator tells us that his parents-in-law are troubled about his having affairs on the side (which will turn out to be a well-grounded worry). The narrator here (on line 3 in the transcription: shinobu no midare ya; line 4–5 in the translation: “if Genji’s feelings did not sometimes run high in secret”) also alludes to the introductory scene of the Ise Monogatari伊勢物語 (Tales of Ise). This is a so-called “peeping-scene” (kaimami), in which a young man peeps into a house and sees two sisters and immediately falls in love with them. This makes him so “confused” that he tears off a part of the hem of his trousers, on which he scribbles down a poem that he dispatches to the sisters. The fabric of his trousers was patterned as “a confusion of polypody” (shinobu no midare), which in Japanese coincides with “secret confusions,” here translated as “[...] if Genji’s feelings did not sometimes run high in secret.” This allusion to the “confusion of polypody” implies the troubles Genji will later be faced with through his experiences of secret affairs, like his relationship with Yûgao. The allusion to this hero in the Ise M, who usually goes by the name of “the man of the past,” might also imply that Genji resembles him more than Captain Katano.

There is nothing in the Rainy Night Discussion of the “Hahakigi” chapter that concretely relates to this peeping-scene story, but all the short stories of women that will follow may be said to be a sort of peeping-scene in an abstract sense: Genji, who keeps relatively quiet and mostly dozes off and only listens half-heartedly, gets during this discussion an insight into different ways of female life – on an abstract level – foreboding his own affairs. We may therefore see this introduction to women as an analogy to Genji’s own concrete peeping (kaimami) later on. Hereby Genji is introduced into a world
in which he would otherwise not participate, namely the world of women, and particularly the women of the Middle Ranks, which until now had been out of his reach, being the Emperor’s son as he is.

In the “Yûgao” chapter, the narrator’s comment on her protagonist turns into a defence. At the end of the story, she explains why earlier she has only told of his good points but in this story has also depicted his less flattering sides.

We understand that the narrator’s motive for explaining the reason why she writes the way she does is because her earlier description was one-sided and perceived of as a made-up story. Although by leaving out Genji’s bad sides she only wanted to protect him, through a depiction of his good points as much as his bad ones, without excluding any details, she has meant to be more realistic.

So are we as readers to agree with the narrator’s comment that she has made the Genji character more credible in this chapter? Has she really told us everything about him? Or has she still left many things out?

To begin with, we may say that the method of using slanted, though varied perspectives is one of the ways by which the narrator makes her protagonist less “protected” and thereby more realistically described. He is seen in situations with Koremitsu, Yûgao, his wet-nurse, and when he is on his own. Thanks to all these various images of the Genji figure in different situ-a-

Kayô no kudakudashiki koto wa, anagachi ni kakuroeshinobi-tamashi mo itohoshikute mina morashidotetara o, nado mikado no miko naran kara ni, min hito sae kataho narazu monohomegachi naru to, tsukurigoto mekite torinasu hito monoshi-tamaikereba nan. Amari mono isaganaki tsumi sari-dokoro naku.”

Having told such long-winded and boring stories about Genji that he himself intended to keep secret, I certainly feel pity for him. Up to now I have hesitated to write everything, but as there nevertheless are those who misunderstand the story of Genji as something fictitious and are wondering why I only say good things about him only because he is a son of an emperor, just as though even people who knew him did not see any flaws in him, I have this time told the story just the way it happened. There is no way of escaping the blame of talking too much.

So are we as readers to agree with the narrator’s comment that she has made the Genji character more credible in this chapter? Has she really told us everything about him? Or has she still left many things out?

To begin with, we may say that the method of using slanted, though varied perspectives is one of the ways by which the narrator makes her protagonist less “protected” and thereby more realistically described. He is seen in situations with Koremitsu, Yûgao, his wet-nurse, and when he is on his own. Thanks to all these various images of the Genji figure in different situa-

102 YG 195: 15–196: 4 かやうのくだくだしきことは、あなたがに隠ろへ忍びたまひしもいとはしくてみなもらしこどめたるを、など帝の皇子らんからに、見人きへかたはならずものほめがちなると、作り事めきてとりなす人ものしたまひければな。あまりもの言ひがなき罪避りどこかなく。
tions and from different persons’ view on him, he is certainly more elucidated. His characteristics are described, apart from the narrator’s comments that we already have seen examples of and other people’s view on him, by means of dialogue, soliloquy, poems, description of nature, that is, both directly and indirectly. He could therefore be called a “round” character in the sense that he is viewed from various points of view.

However, despite these different perspectives, there is one part of him that there is no doubt or disagreement about: his shining appearance and good looks. In this respect, the narrator has not made any modifications in this chapter. It is an element of him that is “static” making him more “flat.” If we are to speak of any disagreement in this matter, it would be in the way people react to his good looks. Generally, their opinions on his looks are predominantly positive or even full of excessive admiration. As his looks are part of his outward appearance, they are quite likely to be seen or gazed at by others; the focalisation is therefore external when it comes to this description. His good looks are seen and described twice in a positive manner. Both times are in connection with his leaving the Rokujô Haven at dawn after a love tryst.

*Asake no sugata wa, ge ni, hito no mede-kikoen mo kotowari naru on-sama narikeri.*

Really it was not an exaggeration to say that his figure at dawn was of the beauty that people speak about with admiration.

*Mono no nasake shiranu yamagatsu mo, hana no kage ni wa nao yasurawamahoshiki ni ya, kono on-hikari o mi-tatematsu atari wa, hodo hodo ni tsukete, waga kanashi to omou musume o tsukô-matsurasebaya to negai, [...].*

Is it that even the rustic mountain dweller, unable to discern sensibility, wishes to linger in the shade of blossoms? Whoever, of whatever degree, who saw Genji’s shining appearance wanted to make their beloved daughter enter into his service, [...].

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103 YG 142: 8–9 朝明の姿は、げに、人めできこえんもことわりなる御さまなりけり。

104 YG 148: 14–149: 1 ものの情知らぬ山がつも、花の藤にはなほ休いはまほしきにや、この御光を見たてまつるあたりは、ほどほどにしてて、おがかなしも思ふむすめを仕うまつらせばやと願ひ、 [...].
However, when his looks are “seen” in Yûgao’s presence, they contribute to making the place eerie, following the tradition that a beautiful face was thought of as ill-omened.

*Ge ni, uchitoke-tamaeru sama yo ni naku, tokorogara maite yuyushiki made mie-tamau.*

Really, when he was in this relaxed mood his appearance was not of this world, which made the place seem even more eerie.

Genji’s shining appearance is thus a trait, or even an immanent trait, and it is not of this world. As a permanent trait, it does not disappear or change, whatever “bad” things he engages in. And his illness makes him even more beautiful.

[...]* ito itaku omoyase-tamaeredo, nakanaka imijiku namamekashikute,*

[...] certainly he was emaciated, but this made him, on the contrary, only more elegant, [...].

In contrast, what may be counted as Genji’s “bad” points are his behaviour in the courtship of women. When it comes to this aspect, Genji’s in a sense celestial appearance is brought down to earth by the narrator’s com-

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105 YG 162: 3–4 げに、うちとけたまへるさま世になく、所がらまいてゆゆしきまで見えたまふ。

106 Seymour Chatman speaks of “trait” in connection with the interpretation of literary characters as “a great system of interdependent habits” and “a relatively stable or abiding personal quality that [...] must be distinguished from more ephemeral phenomena, like feelings, moods, thoughts, attitudes etc.” (Seymor Chatman. *Story and Discourse: Narrative Structure in Fiction and Film*. Ithaca & London: Cornell University Press, 1978, 122, 124, 126.)

107 As the Shôgakkan edition comments, it was also common in the Heian period to describe sick people or people after an illness as beautiful. (See YG 183, note 23)

108 YG 183: 12–13 […] いといたく面痩せたまへれど、なかなかにじくなまえかしくて、[...]。
ment and by his friend and confidant Koremitsu, who also function as witnesses of his daily routine. They know more than the readers about Genji’s ways. Koremitsu thinks to himself that Genji, as usual, will get involved in troublesome romantic affairs, when he asks him for more information about the “Western house” on the Fifth Avenue. The focalisation is here internal, but this does not mean that the readers know as much as the characters. Both the characters and the narrator’s voice in the context suggest that there is more information than what is told.  

rei no urusaki mi-gokoro to wa omoedomo sa wa mōsade,[...].

Here he goes again, thought he, but did not say anything,[...].

And as if the narrator were distancing herself from Genji’s line of thought when, on his first contact with Yūgao, he judges the calligraphy and style of her poem, she interposes in an intruding manner, saying that he “as usual could not let matters like these just pass because he would not keep his calm” (sugushigataki zo, rei no, kono kata ni wa omokaranu mi-gokoro nameru kashi). It looks like an excuse from the narrator’s side that Genji acts in an irrational manner when it comes to women; even though he judges from the calligraphy of the poem and the way it was dispatched – that its sender must be a bold, forward and shallow woman – he nevertheless sends her a reply poem.

These sides of Genji are contrasted with his feelings of grief, loneliness and fear that are conveyed in his dialogue with his wet-nurse, in his soliloquies and in descriptions of nature.

The dialogue with his wet-nurse reveals a side of Genji that is sensitive; as he lost not only his mother but also his maternal grandmother at an early age, the wet-nurse represents a maternal image for him, and faced by the unavoidable separation that death brings, his feelings of loneliness are aroused and he is moved to tears in her presence. But not only is he moved himself, he has the power to move others, too. The wet-nurse’s children are touched by his tears, which make his scented sleeves that he wipes his eyes

109 According to Skalin an internal focalization also means that the reader knows as little or as much as the character, but here I deviate from this view. (Karaktär och perspektiv, 209)

110 YG 140: 5 例のうるさき御心とは思へどもさは申さで、[...].

111 YG 141: 2-3 過ぐしかたきぞ、例の、この方には重からぬ御心なめるかし。
with fill the whole room with perfume. This power is seen in Koremitsu as well, who dissolves into tears when he sees Genji weeping when he relates the strange death of Yûgao.

[...] naki-tamau sama, ito okashige ni rôtaku, mi-tatematsuru hito mo ito kanashikute, onore mo yoyo to nakinu.113

[...] he looked so beautiful and amiable when he wept that Koremitsu who saw it was also filled with grief and cried bitterly.

Genji’s heart is also filled with yearning for Yûgao when in a moment of contemplation some time after her death, he associates the smoke from Yûgao’s cremation with the white clouds.

Mishi hito no
Kemuri o kumo to
Nagamureba
Yûbe no sora mo
Mutsumashiki kana114

As I see my beloved’s
Smoke as clouds –
Ah – How the evening sky
Fills me with yearning!

No doubt it is his fear, despair and forlornness, when waiting for Koremitsu to arrive at the dilapidated residence, that are conveyed by descriptions of nature.

113 YG 171: 4–5 […]泣きたまふさま、いとをかしげらうたく、見たてまつる人も
いと悲しくて、おのれもよよと泣きぬ。
114 YG 189: 3–4 見し人の煙を雲とながむれば夕べの空もむつましきかな
Yonaka mo suginiken kashi, kaze no yaya araarashiu fukitaru wa. Mashite matsu no hibiki kobukaku kikoete, keshiki aru tori no karagoe ni nakitari mo, fukurô wa kore ni ya to oboyu.\(^{115}\)

I wonder if it is past midnight, the way the wind is blowing harder and harder. The gusts of wind through the branches of the trees sounded deeply, reminding him of the rich vegetation of the pine woods, and a strange bird’s hollow hooting made him wonder if it was an owl.

This last example of Genji’s character may be connected with the explanation of the setting in the next section (3.2.). Although the narrator in a sense contradicts herself when she says that she “has told everything the way it happened” at the same time as she informs the readers that she “leaves out things that are boring,” in comparison with the preceding chapters, Genji is certainly a more surprising character in the “Yûgao” story. At times he even seems to be different persons in one; for example, is it possible that the same person at one moment is a sort of lady-killer and at the next trembles with fear at the hooting of a bird in a dilapidated house? But perhaps we are not at all to think of him as if he were a real person but just accept him as the fictitious figure he is.

Yûgao

The Yûgao character stands in sharp contrast to Genji in the sense that the narrator does not make any overt comments on her and does not make fun of her in the way she ridicules her hero Genji; rather, Yûgao is depicted as a tragic heroine.

If the ability to surprise is one of the traits of E.M. Forster’s *round* characters, Yûgao is certainly a round character. First of all, she disappears suddenly. Next, she, a woman, dispatches the first poem in a poem exchange; in addition, she is unwilling to let Genji know her identity; and lastly, she dies (suddenly, for Genji). Thus she is at one and the same time described as shy and bold, innocent and experienced. The elements of surprise are presented directly by other people’s views of her: first, Tô no Chûjô’s, then, Genji’s. The “true” information on Yûgao is retarded occurring after a decisive event: in Tô no Chûjô’s case, after she has hidden away, and in Genji’s, after her death. However, her feelings are expressed by the narrator’s words, her poems and indirectly by description of nature.

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\(^{115}\) YG 168: 12–15 夜半も過ぎにけんかし、風のやや荒々しう吹きたるは。まして松の響き木深く聞こえて、気色ある鳥のから声に鳴きたるも、梟はこれにやとおぼゆ。
The fact that she does not speak openly about herself very much—from the narrator’s words the reader finds out that in the meanwhile she and Genji are chatting or engaging in pillow talk, but her talk is revealed only three times, and then only a couple of words—this fact, strangely enough, has the opposite effect, that she is a woman with a “past,” that she is hiding something. In this story, we also see that she literally is a woman with a “past,” despite her young age, in contrast to Genji and The Rokujô Haven, who are characters “with a future.”

Of Yûgao’s three lines, the first two are replies to Genji’s invitations to come to the dilapidated residence; the first occurs at an undated tryst and Yûgao retorts: “This is strange indeed. Even if you say like this, it is not the way people are usually treated, so I feel a little afraid” (Nao ayashi. Kaku notamaedo, yozukanu on-motenashi nareba, mono osoroshiku koso are). The second time Genji asks her on the fifteenth of the Eighth Month, she answers even more shortly: “How would that be? It really comes suddenly” (Ika de ka. Niwaka naran). The third time, at the dilapidated residence, she replies to Genji’s question who she is but her answer only hints at it: “As I am a fisherman’s daughter” (Ama no ko nareba).

At the initial contact, Genji appreciates Yûgao’s poem in the following way:

[...] motenarashitaru utsuriga ito shimifukô natsukashikute, okashiu susabikakitari. [...] Sokohakatonaku kakimagirawashitaru mo atehaka ni yuezukiteba, ito omoi no hoka ni okashiu oboetamau.

[... ] The lingering scent from the person who used it permeated it intensely and strongly, and it was an interesting style that was scribbled down. [...]. The poem was vaguely formulated so as not to reveal its sender, and as it was elegant and displayed taste and refinement, Genji’s interest was caught by the unexpected.

116 YG 154: 11-12 なはあやしう。かくのたまへど、世づかぬ御もてなしなれば、ものおそろしくこそあれ。

117 YG 157: 14 いかでか。にはかならん。

118 YG 162: 7 海人の子なければ [...]。

119 YG 139: 14-15 [...]もて馴らしる移り香いとしみ深うなつかしくて、をかしすさび書きたり）。

120 YG 140: 2-3 [...]そこはかなく書きまぎらはしたるもあてはかにゆゑづきたれば、いと思ひのほかにをかしすおぼえたまふ。
While finding the style rather elegant and interesting, he recognizes that it is written so as not to reveal the sender. However, interestingly enough, in spite of Genji’s recognizing that Yûgao’s poem is written in an intentionally vague way, Genji falls into the trap and judges her from the bold way it was sent and its experienced tone of voice.

*Sono miyatsukaebito na nari, shitarigao ni mononarete ieru kana to, mezamashikarubeki kiwa ni ya aran to obosedo.*[121]

So it was the lady-in-waiting – that explains why the poem was written with such experience, with a proud look on her face! But then she must certainly be a killjoy and a shallow woman, he thought, [...].

It should once again be pointed out that this is Genji’s impressions of Yûgao before he has met her, based only on her poem and secondary information from Koremitsu. It is expressed as his thoughts in his words. But as one of the main driving forces of this story is the play between what is and what seems to be, the boldness is actually in itself a guise.

After the initial contact with Yûgao’s poem, Koremitsu provides Genji on three occasions with information – correct or incorrect – which gradually becomes more and more detailed before he begins courting her. These reports may be said to contribute to her introduction but are at the same time part of the retardation that is used with Yûgao, emphasizing her position as the heroine and protagonist of this story. Apart from the reports of her assumed living conditions, retardation also appears in the form of other events that delay Genji’s contact with her, as well as indirectly in the form of suggestion.

Here as elsewhere, the source of information is of the uttermost importance. The first time, Koremitsu relies on an informant for his information, the second time, it is a combination of an informant’s words and his own observations and the last time, the information is wholly based on his own observations. The first informant is a caretaker at his parents’ house. Koremitsu comments himself that this informant may not be thoroughly reliable. He had informed Koremitsu that the house belonged to an Honorary Deputy Governor, who had gone to the countryside. Further, he had said that

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121 YG 140: 15–141: 1 その宮仕人なり、したり顔にもの騒れて言へるかなと、めざましかるべき際にやあらんと思せど、[...]。
the Governor’s wife was a young woman of taste and that she had sisters serving at court who came visiting.\(^{122}\)

The next time Koremitsu reports to Genji, the informant is a "person who knows the neighbouring house." Genji gets to know that in the Fifth Month someone came to live there incognito but that not even the domestics had been told who she was.\(^{123}\) Then Koremitsu continues reporting, now based on his own observations from peeping through the fence, that the woman, who is apparently the lady of the house was “writing letters” and that her face “looked very good” (fumi kaku tote ite-haberishi hito no koso ito yoku haberishika)\(^{124}\) but pensive (monoomoeru kehai shite).\(^{125}\) On the last occasion of his report, Koremitsu relates that the lady seems to be in hiding and that her ladies-in-waiting react whenever the sound of a carriage is heard. At this time, too, he stresses the lady’s good looks: “I saw her but vaguely, but she was really beautiful” (katachi namu, honoka naredo, ito rôtage ni haberu).\(^{126}\)

Eventually, when Genji gets to know Yûgao, he thinks she “really gives an unbelievably gentle and generous impression; there is nothing prudent in her, and although she is wholly childish, she is not totally inexperienced with men, but probably she is not of particularly high birth” (hito no kehai, ito asamashiku, yawaraka ni ôdokite, mono fukaku omoki kata wa okurete, hitaburu ni wakabitaru mono kara yo o mada shiranu ni mo arazu, ito yamugoto naki ni wa arumaji).\(^{127}\)

On the fifteenth of the Eighth Month, Genji spends the night in Yûgao’s house. A noise from outside is heard and Yûgao “feels very embarrassed” (onna ito hazukashiku omoitari),\(^{128}\) but her true feelings are contrasted with Genji’s impressions of her, as she does not show them outwardly, so as to increase the incertitude or unreliability of Genji’s judgement.

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122 YG 140.
123 YG 143.
124 YG 143: 8–9 我かくとてみればよりし人の顔こそとよくはべりしか。
125 YG 143: 9 もの思へるけ方はいして、[...].
126 YG 149: 14–15 容貌なむ、ほのかなれど、いとろうたげにはべる[...].
127 YG 153: 1–4 人のけはひ、いとあさましく、やはらかにおほきて、もの深く重き方はおくれて、ひたぶるに若びたるものから世をまだ知らぬにあらず、いとやむござなきにはあるまじ[...].
128 YG 156: 2 女いと恥づかしく思ひたり。
If she had been a woman who puts on airs, the way things were in this house would certainly have made her wish to vanish, but she was calm and did not seem to have any regrets, to be displeased, embarrassed or nervous; her manners and appearance were really elegant and artless. Listening to the ruthlessness of the noisy neighbouring house, she looked as if this was incomprehensible to her, something which one could blame less than if she had blushed from embarrassment.

Over a white gown she wore soft, pale violet layers, and her quiet figure gave a really lovely and delicate impression; she was not of particularly superior birth, but she was small and slender, and the slightest word from her was touching. She looked very amiable indeed. I just wished she could be a little bit more affected, he thought, but [...]
Yûgao’s external appearance, the only witness of her true feelings is Ukon, whose dialogue with Genji, along with the narrator’s words and her poems, provides a contrasting description of her character. After Yûgao’s death, she lets Genji know about Yûgao’s past life.

Her parents passed away early. Her father was a third rank Captain. He was really attached to his daughter, but as he worried about his low rank, his life was shortened. After his death, she began seeing Tô no Chûjô by an unexpected chance, when he was still a Lieutenant. For around three years he courted her quite earnestly. Last Autumn, however, she heard scaring rumours from the Minister of the Right, and as she was of a really shy disposition, she was frightened and went into hiding at her wet-nurse’s house in the western part of the city.

Some of this information coincides with Tô no Chûjô’s, who in his story at the Rainy Night Discussion related that Yûgao had lost her parents and led a lonesome life. Ukon’s information is, as expected, more reliable and detailed. What both Tô no Chûjô and Genji perceive as amiability and calmness, Ukon speaks of as shyness and fright.

Genji never experienced her “pensiveness,” as Tô no Chûjô did, as Koremitsu tells Genji and Ukon also talks about. Tô no Chûjô describes her

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132 YG 185: 8–186: 6 親たちははや亡せたまひにき。三位中将となん聞こえし。いとらうたきものに思ひをこえたまへりしかど、わが身のほどの心もとなさを思すめりしに、命さへたへたまはずなりにし後、はかなきもののはよりにて、頭中侍なん、まだ小将にしたまひ時見そめたてまらせたまひて、三年ばかりは心ざしゐさせましに通ひを、去年の秋ごろ、かの右の大殿よりいと恐ろしきことをの聞よえ参で来にし、もの怖ちをはへたまへりに、さん方なく思ひ懸けて、茜の京に御母住みはるべる所になん道ひ隠れたまへりし。

133 See HK 81: 13.
as having “a pensive look” (ito monooomoigao nite\textsuperscript{134}) when he visits her, and Koremitsu, as mentioned before, says she “looks pensive” (monooomoeru kehai shite).\textsuperscript{135} But at the same time she did not want to show this too much to others, as the intradiegetic narrator Tô no Chûjô describes her.

\begin{quote}
[...] mamemameshikurumamitsamomoezu, namidaonurashiotoshitemo, itohazukashikutotsumashinigmagirawashikakushitsutsurakiomoonoihirikoteriimiumewawarinaikurushikimonotoomoiarishikabasama[...].\textsuperscript{136}
\end{quote}

\begin{quote}
[...] she did not show any signs of bitterness. Even if she shed a tear, she was really embarrassed at it and hid it out of modesty. As it was quite painful for her to show me that she had become aware of my indifferenc [...].
\end{quote}

Ukon then reveals that Yûgao was unusually shy.

\begin{quote}
Yo no hitoninizu monozutsumi o shi-tamaite, hitonimonoomokeshikiomienohazukashikimonoishitamaite, tsurenakunomimotenashitegoranzeraretatematsuritamaumeriha […]\textsuperscript{137}
\end{quote}

She was more shy than people in general and felt embarrassed at being seen in a pensive mood, so she put on an unconcerned air at the encounter with Your Highness [...].

Lastly, what then does Yûgao express about herself through her poems? If we are to interpret Yûgao’s poems as a corpus conveying Yûgao’s feelings and her situation, we may say that the impression is quite miserable. Firstly,

\textsuperscript{134}YG 82: 12 いとももの思い頃にて[...].

\textsuperscript{135}YG 143: 9 もの思へるけはいして、[...]。

\textsuperscript{136}HK 83: 4–7 […]まめまめしく恨みるさまも見ず、淚を濡らし落としても、いと恥づかしくつつまじに粉ははし隠して、つらさをも思い知りけりと見えむはわりなく苦しみものと思ひたりしかば、[…]。\textsuperscript{137}

\textsuperscript{137}YG 186: 6–8 世の人に似ずものをつみをしたまひて、人にもの思い気色を見えんを恥づかしみのにしたまひて、つれなくのみもてなしして御覧せられたてまつりたまふむりしか[...].
she compares herself to a poor mountain dweller, a man living outside the
elegant society of the court. This may also be connected with her short line
ama no ko nareba (as I am a fisherman’s daughter), which through allusion
implies homelessness, like SSKS 1701 to which it alludes, ending in yado o
sadamezu (without a definite abode). By nadeshiko (the little Pink) she also
implies that she has a little child that she wishes the father would care about
now and then.

Yamagatsu no
Kakio averu to mo
Oriori ni
Aware wa kake yo
Nadeshiko no tsuyu\textsuperscript{138}
HK. Poem 5. Lady Tokonatsu. Dispatched to Tô no Chûjô.

Although the
Mountain dweller’s hedge
Is scrubby,
Take pity on the little Pink
With a drop of dew
Now and again.

She also says that she feels neglected, as she brushes off her dusty bed –
the bed to which her lover seldom comes – her eyes filled with tears (her
sleeves are damp with dew), something she recites while her weeping
sounded as if “she was outdoing the humming of the insects” (mushi no ne ni
kioeru keshiki\textsuperscript{139}) beside Tô no Chûjô on one of his rare visits.

Uchiharau
Sode mo tsuyukeki
Tokonatsu ni
Arashi fukisou
Aki mo kinikeri\textsuperscript{140}
HK. Poem 7. Lady Tokonatsu.

\textsuperscript{138} HK: 82: 9–10 山がつの垣は荒れるとをりをりにあはれはかけよ撫子の露

\textsuperscript{139} HK 82: 13 蝋の音に競べる気色

\textsuperscript{140} HK 83: 2–3 うち払ふ袖も露けきとこなつに風吹きそふ秋も来にけり
Even my sleeves
That brush off the dusty bed
Are damp with dew –
Just as damp as the Gillyflower
To which storms of Autumn have come!

Her miserable, poor and uncertain situation might also be suggested in her first poem in the “Yûgao” chapter. The white dew may be an image of tears but also evokes transience, and the Moonflower is a flower of low status.

Kokoro ate ni
Sore ka to zo miru
Shiratsuyu no
Hikari soetaru
Yûgao no hana141
YG. Poem 1. Yûgao.

By guess
It looks like him.
The glistening of
The white dew
Lends beauty to
The flower of the Evening Visage.

In Poem 6, we as readers, along with Genji, may find out that Yûgao’s past life has not been a bed of roses and that she found it miserable (mi no usa in line 3 in the transcription). She had relied on Tô no Chûjô, but she finds it difficult to keep her vows in the future.

141 YG 140: 1 こころあてにそれがとぞみる白露の光そへたる夕顔の花
Saki no yo no  
Chigiri shiraruru  
Mi no usa ni  
Iku sue kanete  
Tanomigatasa yo\(^{142}\)  

I know how miserable a lot  
Was mine in the life before.  
All the more difficult it will be  
To keep a vow in a remote future.

Further, in Poem 8 she hints that she is dying and that she will pass away before she has really become acquainted with Genji.

Yama no ha no  
Kokoro mo shirade  
Yuku tsuki wa  
Uwa no sora nite  
Kage ya taenamu\(^{143}\)  
YG. Poem 8. Yûgao.

Without even being acquainted  
With the soul of the mountain crest  
It fades away –  
The gleam of the approaching moon.  
In the ether afar.

Her death is also suggested by natural description, in which her feelings and the image of the moon are fused into a mental landscape.

\(^{142}\) YG 159: 1–2 前の世の契り知らるる身のうさに行く末かねて顧みがたさよ  
\(^{143}\) YG 160: 2–3 山の端の心も知らでゆく月はうはの空にて影や絶えなむ
Isayou tsuki ni yuku ri naku akugaren koto o, onna wa omoiyasurai, tokaku notamau hodo, niwaka ni kumogakurete, akeyuku sora ito okashi.\(^{144}\)

Enticed by the moon that never waned, the woman was hesitant. But as he tried to persuade her, the moon suddenly disappeared behind clouds, and the dawn sky was really lovely.

In summary, the Yûgao character is certainly a shy and modest woman, but her poems express quite clearly her concern for her daughter, her loneliness and her fear of harassment, as well as of her approaching death. In fact, it seems easier to look upon her as if she were real than it is with Genji. Seen against the background of her miserable circumstances, her behaviour makes sense.

3.1.2. Characters of the Intermediary Ground

There are not a few characters in the intermediary ground of the “Yûgao” story. First of all, there are Ukon and Koremitsu, the confidants of the protagonists Yûgao and Genji; in this respect, Tô no Chûjô is different, as he does not have – or does not speak of – any confidant, attendant or the like. Koremitsu’s conversation, which is concrete, rational, action-oriented and without allusions, consists generally of information that interests Genji and does not reveal very much about his own personal life. However, what we do get to know is that his father is the Dazai Deputy and that his mother is Genji’s wet-nurse, who is ill and has withdrawn from the world. He also has a brother and a sister.

We are furthermore informed that he is quite a charmer as well, who does not miss the chance to court a lady in Yûgao’s entourage.

The reader becomes acquainted with Ukon’s more personal circumstances only after Yûgao’s death. One source of information is Koremitsu’s report to Genji after returning from Higashiyama, where he has taken Yûgao’s body. He reports that “It seems that she cannot go on living. In a flurry, she said that she did not want to be left behind. This morning she seemed to be ready to throw herself off a cliff.” (e ikumajiku-haberumeru. Ware mo okureji to madoi-haberite, kesa wa tani ni ochiiiru to nan mi-tamaetsuru\(^{145}\)). That she is upset over her mistress’s death like a close relative also becomes evident

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\(^{144}\) YG 159: 3–7 いさよふ月にゆくりなくあくがれことを、女は思いやすらひ、とかくのたまふほど、にはかに雲がきて、明けゆく空いとをかし。

\(^{145}\) YG 176: 3–5 え生くまじくはべるめる。我も後れじとまどひはべりて、今朝は谷に落ち入りぬとなん見たまへつる。
during the night at the dilapidated residence, when shocked, she is unable to move or act. Even at Yûgao’s vigil in Higashiyama, she conveys her feeling that she just wants to follow her mistress into death. In her dialogue with Genji she is quite sincere and speaks more than Yûgao ever did. It becomes clear that she is grateful to her mistress’s family for taking care of her.

Eventually, Genji takes Ukon into his service and when he calls for her on the twentieth of the Ninth Month, she sits contemplating the course of events in an interior monologue.

 [...] kokoro yori hoka ni okashiki majirai kana to, kano yûgao no yadori o omoitizuru mo hazukashi.146

 [...] without even expecting it, she had really acquired a nice employment, and with embarrassment she recalled that house with the Moonflowers.

The Rokujô Haven actually appears for the first time in the “Yûgao” chapter. From the outset she is depicted from Genji’s view of her. Meanwhile, she is described indirectly by the environment and her house: her elevated position, her pride and self-awareness.

Rokujô watari mo, tokegatakarishi on-keshiki o omomuke-kikoe-tamaite no-chi, hikikaeshi nanome naran wa itohoshi kashi. Saredo, yoso narishi mi-gokoromadoi no yô ni, anagachi naru koto wa naki mo, ika naru koto ni ka to mietari. Onna wa, ito mono o amari naru made oboshishimetaru mi-gokoro zama nite, yowai no hodo mo nigenaku, hito no morikikamu ni, itodo kaku tsuraki on-yogare no nezame nezame, oboshishioruru koto to ito samazama nari.147

At the Sixth Avenue, too, the lady was pitiful, as after Genji had won over her reservation, he had changed and treated her like anyone else. However, one also wonders why he was not as passionate as before when she was not

146 YG 187: 8–10 [...] 心より外をかしきまじらひかなる、かの夕顔の宿を思い出ずるも恥づかし。

147 YG 147: 1–7 六条わたりも、とけがたかり称意色をおもむきこえたまひて後、ひき返しなめならはいとほしかし。されど、よそなりし御心まどひのやうに、あなたなることかなきも、いかなることかと見たる。女は、いとものをあまりなるまで思いしめたる御心ざまでて、かのほども仮げなく、人の漏り聞かむに、いとどかくつらき御夜離れの寝ざめ寝ざめ、思いしきをすることといとさまざまななり。
yet his. This lady was of an excessively pensive disposition, so the nights Genji did not come to visit her she lay sleepless, dispirited by thoughts about rumours spreading about their affair and their different ages.

If it is she who is the demon that kills Yûgao, this wild and jealous image of her stands in sharp contrast to the otherwise calm image one gets of her as a woman.

The Dazai Deputy’s wife (Genji’s wet-nurse) and her children present an image of middle-class life, without parody. Genji is described as feeling as for a mother for his wet-nurse, but the wet-nurse and her children are portrayed as conscious of their inferior status. The children are quite self-conscious of their mother’s way of weeping in front of Genji, but when Genji conveys his feelings, they are moved by his tears and are grateful that she had the opportunity to serve such a fine gentleman as Genji.

Hence we see that the characters of the intermediary ground are mainly people of the middle class or in service to the protagonists. In part they help to elucidate the protagonists – to tell “the truth” as they stand closest to them, in part they serve to illustrate the society in a broader sense. But just as with the protagonists, the narrator does not in general present the whole of the intermediary characters’ lives but rather a limited portion of them.

3.2. Setting

The setting or environment in the “Yûgao” story is hardly a matter of irrelevance. The specialist on classical Japanese literature Suzuki Hideo 鈴木日出男, for instance, says in general terms of the descriptions of nature in the Genji that “it is not the real nature simply as it is, but a nature turned into conception mediated by language.”148 This view may also be proved by the narrator’s comment in the “Hahakigi” chapter that the way we interpret the surroundings lies in the viewer’s eyes.

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Tsuki wa ariake nite hikari osamareru mono, kage sayaka ni miete, nakanaka okashiki akebono nari. Nanigokoronaki sora no keshiki mo, tada miru hito kara, en ni mo sugoku mo miyuru narikeri. 149

It was a waning moon, but although its light was fading, its contours were seen distinctly, so it was a quite beautiful dawn. An innocent sky may, depending on the viewer, look frightening even if it is splendid.

No doubt the same goes for the “Yûgao” story. The setting often reflects the mood of the scene or the characters, or their personality. However, not only is there a close relation with mood and emotion but also with action. Thus I would call it symbolic in Seymour Chatman’s sense, that is, it stresses a close relation with action, as if the setting is the action. 150 We may therefore distinguish three main symbolic types of setting in the “Yûgao” story:

1) Plot-significant setting
2) Setting as a reflection of the mood
3) Setting reflecting the personality or circumstances of its inhabitant

However, this does not mean that they may not be active at the same time. In the following, the analyzed passages will therefore appear chronologically and not according to type.

The “Yûgao” story begins in fact with a description of the environment; the strange and dirty surroundings of Yûgao’s house belong to the settings that are both plot-significant and reflect the personality or circumstances of its inhabitants. It is described from the outside, seen from Genji’s perspective.

149 HK 104: 10–13 月は有明にて光をされるものから、かげさやかに見えて、なかなかをかしきあけぼのなり。何心なき空のけしきも、ただ見る人から、観にもすごくも見ゆるなりけり。

150 Seymour Chatman distinguished five types of natural setting based on Robert Liddell’s explanation of different backgrounds (in A Treatise on the Novel. London: Jonathan Cape, 1947, 110–28). The five types are: 1) utilitarian: a simple description, minimally necessary for the action and generally untouched by emotion, 2) symbolic: a description that stresses a tight relation with action; here the setting is like the action, 3) irrelevant: the landscape is not supposed to matter, 4) countries of the mind: inner landscapes, 5) kaleidoscopic: a rapid shifting back and forth from the outside physical world to the world of the imagination. (Story and Discourse, 143)
he gazed at the poor state of the street and saw that next to this house there was something called a laterally woven cypress fence which was newly made. The shutters were pulled up about eight, nine centimeters and the blinds were also white and looking cool; there the shadows of some beautiful foreheads were seen peeping out in his direction.

Interestingly enough, however, the description of the unknown, strange environment of the Fifth Avenue is made in concrete, colloquial language. The language is in this case contrasted with the strange impressions of Genji. The house of Yûgao is poor and simple, but its blinds are new and clean. This also makes a contrast between the dirty street and the clean house. By the use of adjectives and pseudo-adjectives, visual images are induced: mutsukashige naru (poor state), shirô (white), suzushige naru (seems cool).

In contrast, the Rokujô Haven’s place is focused on the garden, not the building itself. It is significant to the plot in the sense that it makes a contrast to the surroundings of Yûgao’s cottage, but at the same time as it conveys the personality of the Rokujô Haven for this story as well as henceforth, it may also function as an explanation of Genji’s curiosity about women of a lower standing: it is very refined and inaccessible.

At the residence Genji was bound for, the groves and the garden did not resemble anything ordinary, on the contrary, one lived a quiet and elegant life there.

Mi-gokorozashi no tokoro ni wa, kodachi, senzai nado nabete no tokoro ni nizu, ito nodoka ni kokoronikuku suminashi-tamaeri. ¹⁵²

¹⁵¹ YG 135: 6–9 [...] みつかしげなる大路のさまを見わたしたまへりに、この家のかたは後に、増垣といふもの新じうして、上は半蔵四五間ばかり上げわたてして、溼どもいと白ずきもしげなるに、をかしき頭つきの透影あまた見えてのぞく。

¹⁵² YG 142: 3–5 御心ざしの所には、木立、前栽などなべての所に似ず、いとどかに心にくく住みなしたまへり。
The setting is described visually; it is quiet, elegant and orderly. There are no sounds, no noise at all. As the next quotation indicates, the garden of the Rokujō Haven is as beautiful as a painting.

Okashige naru saburaiwarawa no sugata konomashiu, kotosaramekitaru, sashinuki no suso tsuyukege ni, hana no naka ni majirite asagao orite mairu hodo nado, e ni kakamahoshige nari.  

A pretty page, nicely dressed up apparently especially for this occasion, wet the hem of his trousers when he went out among the flowers and picked a Morning Glory. It was a sight one had wanted to paint.

Significantly, Yūgao’s dwelling is heard, there are sounds and noises quite unfamiliar to Genji. These audio images are conveyed in exaggerated expressions such as goho goho to narukami yori mo odoroodoroshiku, fumitodorokasu karasu no oto mo makuragami to oboyuru (the stamping of a pestle rumbled worse than the claps of thunder, and were felt just on the pillow).

Hazuki jügo yoru, kumanaki tsukikage, hima ôkaru itaya nokorinaku morikite, minarai-tamawaru sumai no sama mo mezurashiki ni, akatsuki chikaku narinikeru narubeshi, tonari no ieie, ayashiki shizu no o no koegoe, mezamashite,... Goho goho to narukami yori mo odoroodoroshiku, fumitodorokasu karasu no oto mo makuragami to oboyuru, ana mimi kashigamashi to, kore ni zo obosaruru. Nan no hibiki to mo kikiire-tamawazu, ito ayashiu mezamashiki otonai to nomi kiki-tamau.

153 YG 148: 10–12 をかしげる侍童の姿好まさしく、ことさらめきたる、指貫の裸露げに、花の中にまじて朝顔折りてまるるほどなど、絵に描かましうしげり。

154 YG 155: 9–12 八月十五夜、斜なき月影、隙多かる板屋残りなく漏り来て、見ならひたまはぬ住まひのさまもめづらしきに、眺近く従けるなるべし、隣の家々、あやしさ賀の男の声々、目覚まして、[...].

155 YG 156: 8–10 [ ] ごほどと鳴神よりもおどろおどろしく、踏みとどろかず唐月の音も枕上とおぼゆる、あなた耳かしごまじとこれにぞ思さる。何の響きとも聞き入れたまはず、いとあやしめざましき音なひとみ聞ききたまふ。
It was the night of the fifteenth of the Eighth Month and the moonlight came pouring in all over the board-roofed dwelling with its many cracks. He was astounded by how it was in a dwelling he was not used to, but soon it would be dawn as the plebeian men in the neighbouring houses had awakened [...]. [...] the stamping of a pestle rumbled worse than the claps of thunder and were felt just on the pillow; what a noise, he thought. He could not find out what sort of sound it was, it just sounded strange and unpleasant.

The dilapidated residence, however, is seen from the outside. The polyody as an image of secret confusions, as mentioned above, is evoked, suggesting that this is not a place for open love affairs.

[...] aretaru kado no shinobugusa shigerite miageretaru, tatoeshinaku kogurashi. Kiri mo fukaku tsuyukeki ni, sudare o sae age-tamaereba, on-sode mo itaku nurenikeri.156

[...] Genji’s gaze was naturally drawn up to the polyody that grew luxuriantly on the ruinous gate; its thick groves made it indescribably dark there. The mist hung heavy and it was dewy. But he pulled up the blinds, dampening his sleeves.

The description of the deserted garden on the next day is likewise visual; now there are neither sounds, nor any people to be seen. The overall feeling is eeriness (utomashiku, keutoge). The lack of movement, that is, of being touched (aware) is quite conspicuous.

Ito itaku arete, hitome mo naku harubaru to mi-watasarete, kodachi ito utomashiku monofuritari. Kechikaki kusaki nado wa koto ni midokoro naku, mina aki no no nite, ike mo mikusa ni uzumoretareba, ito keutoge ni narinikeru tokoro kana. Bechinô no kata ni zo zôshi nado shite hito sumubekameredo, konata wa hanaretari.157

156 YG 159: 10–12 [...]荒れたりの門の忍ぶ草茂りて見上げられたり、たとへしなく木暗し。霧も深く露けきに、簾をさへ上げたまへれば、御袖もたく濡れけり。

157 YG 161: 5–9 いといたく荒れて、人目もなくはるばると見わたされて、木立いと疎ましくもの古したり。け近き草木などはことに見どこらなく、みな秋の野にて、池も水草に埋もれれば、いとけ疎げになりける所かな。別納の方に訳曹司などして人住むべかめれど、こたた離れたり。
It was really a deserted garden; not a soul was to be seen as it stretched into the distance, the groves old and eerie. The grasses and trees close by were particularly unattractive; it was only Autumn fields. The pond was choked with water weeds, so wasn’t it an eerie place? A room had been fitted into an outbuilding, where the caretaker seemed to live, but that was some distance off.

The Higashiyama scenery, the description of the neighbourhood with the temple to which Yûgao’s body is brought, is also empty of people, but not eerie. Rather it is frightening or creepy (sugoki), yet touching.

Atari sae sugoki ni, itaya no katawara ni dô tatete okonai ito aware nari. Mi-akashki no kage honoka ni sukite miyu.\[158\] [...]. Terada na soya mo mina okonaihitete ito shimeyaka nari. Kiyomizu no kata zo hikari ôku mi, hito no kehai mo shigekarikeru.\[159\]

The neighbourhood was creepy, but the chapel beside a board-roofed house where the nun pursued her Buddhist practices was touching. The lamplight glowed faintly through the crevices. [...]. The early vespers were over in the temples and quiet reigned. Toward Kiyomizu there were lights and signs of people coming and going.

At Nijôin, towards the end of the story, Genji has summoned Ukon for a chat. It is a quiet, beautiful evening.

Yûgure no shizuka naru ni, sora no keshiki ito aware ni, omae no senzai karegare ni, mushi no ne mo nakikarete, momiji no yôyô irozuku hodo, e ni kakkîtaru yô ni omoshiroki o miwatashite, kokoro yori hoka ni okashiki majirai kana to, kano yûgao no yadori o omoizuru mo hazukashi. Take no naka ni iebato to ito tori no futsutsuka ni nakó o kiki-tamaite, kano arishi in ni kono tori no nakishi o ito osoroshi to omoitarishi sama no omokage ni rîtaku omohoshi-iderarureba, [...].\[160\]
It was a quiet evening, the sky touchingly beautiful. Ukon rested her eyes on the withering plantings in front of the building where the insects sang in a raucous voice, and the maple leaves were tinted, which was as beautiful as in a painting. Without even expecting it, she had really acquired a nice employment, and embarrassed she recalled that house with the Moonflowers. His Majesty heard amidst the bamboo thicket a dove’s throaty cry and then remembered how charming it had been to see Yûgao so frightened by the sound of this bird at that residence [...].

The setting here is quite a good reflection of the view of natural description as conveyed by the narrator in the “Hahakigi” chapter quoted above, namely, that: “An innocent sky may, depending on the viewer, that is, the mood of the view, look frightening even if it is splendid.” Because at the same time as the landscape in front of them evokes memories of Yûgao, the woman they both loved, Ukon’s associations differ from Genji’s. Ukon, on her part, associates it with her own changed circumstances, the contrast between her former employer and the present one, the thought of her earlier situation making her embarrassed, while Genji, on his part, relates the bird’s cry he hears at present with Yûgao’s reaction to the same sound in the di-lapidated house. This passage rather conveys the characters’ mood, connecting it intimately with the image of twilight as the moment of yearning for a loved one and particularly with Yûgao, as her dwelling is associated with the twilight from the image of the Moonflowers (Evening Visage) growing there.

From these examples of the setting in the “Yûgao” story, we may conclude that it is neither simply descriptive, nor simply creating a mood. They are in fact quite realistic – not imagistic – landscapes or environments that sometimes function as mental landscapes. Moreover, the setting is often an important part of the plot: without the setting, Genji’s impressions of strangeness that are so basic for this story would not be conveyed at all.
Inquiring about the meaning of, and the difference between, theme and motif, it is easy to succumb to a non-distinction. Even though the original meaning of the concepts does differ, the way they are used and interpreted is certainly confusing. Certainly François Jost knows what he is speaking about when he says “There is no international consensus [...] to regulate the vocabulary of thematics. One critic may call motif what another designates as theme.”

Accordingly, whereas in the following he defines “motif” as an element with deeper meaning and theme as something practical and concrete, the literary critic Bertil Romberg says exactly the opposite: motif may be defined as a typical situation, the scheme of a concrete situation, while theme is more abstract: the subject of a literary work, its fundamental idea or its essential atmosphere or feeling. He also emphasizes that motif is not attached to specific individuals or determined in time and space and for that reason, may always be repeated.

Michael Riffaterre, on the other hand, points out that both theme and motif exist before the larger text, that they are general notions, going beyond the specific literary text. In his terms, influenced by narratology, theme is understood as being sequential, articulating at the diegetical level what is told or reported, as well as what is narrated at the narrative level. He finds motif unimportant except inasmuch as it is repeated, suggesting an aesthetic or moral coloration, an atmosphere or a truth of mood. From this follows that Riffaterre’s distinction takes place on different levels, theme occurring at the syntagmatical, sequential level (diegetic and narrative), motif on the paradigmatical level (associative). The emphasis on repetitiveness found above in Romberg is prevalent here as well, while the aesthetic or moral coloration mentioned above tends towards Jost’s “deeper meaning,” though

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164 Ibid., 59.
his “atmosphere, truth of mood” is certainly what Romberg rather refers to as theme.

A somewhat different way of putting it, but conceptually not very far from Riffaterre, is found in the formalist Boris Tomashevskij, as according to him a motif is an element that may not be reduced further, and theme is what arranges the elements into entities that are meaningful in a literary sense.\footnote{165 Lars-Åke Skalin. Karaktär och perspektiv: att tolka litterära gestalter i det mimetiska språkspelet. Uppsala: Uppsala universitet, 1991, 25.}

However, there is not only a dispute about the distinction between the concepts “theme” and “motif”; the discussion also gives rise to a questioning of the meaning of the notions “abstract” versus “concrete.” Because Jost, for instance, argues further that a motif is abstract in the sense that it is made up of an agent, an agency, an action or consequence, as if we have a person (agent) who, living with vain dreams and wishes (agency, instrumentality), brings about his own downfall (action and consequence). Contrasting motif with theme, he sees theme as something concrete and practical in that it is an individualization of the motif.\footnote{166 Jost. “Introduction.” In Seigneuret, ed. Dictionary of Literary Themes and Motives, Vol A–J, xviii. Typically, the dictionary, when it comes to describing selected themes and motifs, makes no distinction between them, as if Jost’s explanation was difficult to apply in practice. In fact, if motif is defined as abstract and general and theme as an individualization or single actualization of innumerable possibilities (i.e., the individual hero of a certain work), the dictionary is actually not a dictionary of themes and motifs, but only of motifs.} I would rather reformulate it by saying that this description of motif is a generalisation or, as in Romberg’s terms, a “typical situation,” corresponding quite well with Tomashevskij’s idea of motif as an element that may not be reduced further. In other words, a motif is abstract in the sense that it is a generalization, but at the same time concrete in the sense that it describes a distinct situation, action or state. Theme, in contrast, is abstract in the sense that it is perceived conceptually.

Hereafter I shall use theme as an abstract concept referring to the subject of a literary work, its fundamental idea or essential atmosphere or feeling. Motif, on the other hand, I say describes a situation, state, quality or action that is reduced to the furthest generalization, denoting a recurring element that forms a deeper meaning but which appears in various shapes and which may be evoked wholly or only in part.

In our investigation, however, there might be a complication concerning the “recurring element,” as the corpus is limited to a portion of a larger unit. It may certainly be asked if “recurring element” should apply to the corpus only or to the whole Genji text. Should an element be called a (literary) motif if it occurs several times in the whole story but only once in the corpus text? I would say that such elements are motifs, even seen from the corpus
text only, but for the sake of limitation, the elements recurring within the corpus or within the “Hahakigi” 帯木 (Broom Tree) chapters that might be seen as motifs, will be given priority in the present analysis. Concerning themes, the majority of them in the “Yûgao” 夕顔 (The Twilight Beauty) story appear several times in the Genji, not being unique for this story. Some of them are typical of the “Hahakigi” chapters. The motifs, in contrast, frequently occur in fairy-tales and romances of the Middle Ages as well as in the romance novel but are in fact not very usual in the Genji as a whole.

4.1. Comedy and Romance

The first and dominant theme to mention in the “Yûgao” story, with several sub-themes and sub-motives, is without doubt Secret Love, in this case both in the sense of one-sided love unknown to the beloved and in the sense of shared love kept secret from outsiders. At the beginning of the story, Genji keeps his interest in Yûgao secret from her, but once he has started to court her, their shared love is hidden from his spouse Aoi, his father the Emperor, his father-in-law and his brother-in-law Tô no Chûjô, as well as others in his immediate entourage. The motive for this secrecy is complex. For Genji, one motive is that the love is illicit, though in his case it is not so much out of a feeling of guilt as of shame and disgrace if he were revealed as having a love affair with a woman of a far lower standing than himself. However, although this is the motive for his secrecy, at the same time he cherishes the motif of the Dream that Love is Possible beyond all Worldly Obstacles. This embraces a romantic dream: Genji dreams of bringing Yûgao, who is a paragon of Genji’s female ideal, to his residence before she escapes and disappears, as he fears she will. The worldly obstacle to their love being accepted is the social rules regulating the relationships between the ranks: he is an emperor’s son, she is of the Lower Ranks. These circumstances are, however, foremost a concern on Genji’s part, who is anxious about his reputation. Yûgao does not reason intellectually about her low standing compared to Genji’s, in contrast to Utsusemi, another woman character of the Middle Ranks, whose story continues in the “Yûgao” chapter. The relationship between Genji’s father, the Emperor, and his mother, a lady-in-waiting, is yet another actualization of this motif in the Genji.

The theme of Secret Love lends itself easily to comedy, an element not lacking in this story either. The motif of the Comic Hero must be said to be generated by the theme of secret love, as the situation, new for Genji, brings about disguise, for instance, a common ingredient in comedy. As Hans Robert Jauß writes, “The comic hero is not comic in himself but against the horizon of certain expectations; he is comic because he negates these expec-
tations or norms.” It is exactly in this sense that Genji is a comic hero in the “Yūgao” chapter, just as he is in the “Suetsumuhana” chapter. He is not a funny figure in the sense that he does funny things typical of a humorous figure, but rather as a “counter-image,” a form of comicness that readers who fail to recognize what he is negating need not find comic at all. What in some instances – but not always – he negates is the image of the perfect courtly lover or the brave hero of the Heian period, hence a comedy that is not immediately apparent for a modern reader.

One sort of comic hero is the Anti-Hero, said to be distinctly a phenomenon of modernism and frequently confused with the rough of the picaresque novel; nevertheless – modern or not – in the corpus the Genji figure shows traits of him, particularly when it comes to his perplexed state on Yūgao’s sudden death.

The chapter also ends in the same comic vein with the narrator’s concluding remarks that Genji “now had learned thoroughly that secret love is painful” (Nao kaku hito shirenu koto wa kurushikarikeri to obooshirimuran kashi), thereby summing up the story’s mix of tragic events and comedic elements, while declaring the main theme of Secret Love with the addition of the sub-theme of Painful Secret Love.

Another motif found here certainly also invites comedy: the Beauty Hidden in the Poor Environment, or “the Gate Overgrown with Weeds” (mugura no kado), as it comprises an element of surprise – finding the unexpected – the contrast between the old and the rundown on the one hand and the new and fresh on the other, as well as a new acquaintance.

This motif is first mentioned in the Genji at the Rainy Night Discussion of the “Hahakigi” chapter, in which Genji’s acquaintance Hidari no Muma no Kami argues that a young woman hidden in a cottage overgrown with weeds is something extremely attractive.

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168 Ibid., 191.


170 YG 195: 14 なほかく人知れぬことは苦しかりけりと思し知りぬらんかし。
Sate, yo ni ari to hito ni shirarezu, sabishiku abaretamu mugura no kado ni, omoi no hoka ni rôtage naramu hito no tojiraretamu koso kagirinaku mezurashiku wa oboeme. 171

Well, it would seem to me extremely attractive if it happened that an unexpectedly beautiful woman were kept confined inside a lonely and rundown cottage overgrown with weeds.

This is obviously overheard by Genji, in spite of his dozing off now and then during the discussion, as he recalls Hidari no Muma no Kami’s words later when he asks Koremitsu to inform him of the unknown house on the Fifth Avenue.

Concerning the lowest of the lowest, this is the dwelling of the class that Tô no Chûjô was not even willing to take up as a subject, but if one unexpectedly might find a quite suitable woman among them..., he thought with rising curiosity.

Contrary to the “man of old” who, in Episode 1 of the Ise Monogatari 勢物語 (Tales of Ise), catches sight of two beautiful young women in the old capital of Nara, where he least of all would expect it, Genji’s curiosity about the house on the Fifth Avenue leads to more serious consequences, which might be seen both as comedy and as tragedy, as in the corpus text it does not end with the romantic implications told of in the Ise M. The motif is clearly romantic for Genji, as conveyed in his association with the Poem Kokin Rokujô 古今六帖 (Six Quires of Ancient and Modern Poetry, ca. 987) 3874:

171 HK 60: 11–13 さて、世にありと人に知られず、さびしくあられたらむ薑の門に、思ひの外にうたげならむ人の聞ちられたらむこそ限りなくめづらしくはおぼえめ。

172 YG 144: 5–7 かの下が下と人の思ひ捨てし住まひなれど、その中にも、思ひのほかに口惜しからぬを見つけたらばと、めづらしく思はすなりけり。
What need have I For a palace? Let the two of us sleep In a dwelling where The weeds grow thick.

However, the story of Yûgao in itself functions as a metatext and response to that imagination, in that it manifests its “real” non-romantic side as told by Ukon, if read against Genji’s and his male friends’ fairy-tale version. That the princess hiding in an overgrown house need not be the beautiful woman of the tales is also proven and experienced by Genji when he meets the ugly princess Suetsumuhana in the “Suetsumuhana” chapter.

As a support in his secret adventures, Genji has Koremitsu, who embodies the Loyal Male Friend (of a man), at the same time as they form the motif of Gentleman and Manservant. We recognize them from other such stories of secret love such as the modern English novel The French Lieutenant’s Woman (1969) by John Fowles; and in the “Suetsumuhana” chapter, the loyal male friend is Tô no Chûjô.

Another romantic motif is the Love for an Unknown Mystical Man/Woman – in this case, a two-sided mystery, as neither of the parties are sure of the identity of the other. Here the motif originates from the Japanese Miwayama legend and the Chinese story Renshi Zhuan (In Japanese Jinshi-oden 任氏伝 and in English Jen the Fox Fairy, Eighth-Ninth Century). The Mystical Woman who Excites the Man’s Interest is yet another motif in the same category found in the corpus. The secrecy of the love affair also causes Genji to abduct Yûgao to the dilapidated residence, generating the motif of the Man who Takes his Love to an Isolated Spot in order for them to Devote themselves to their Love without being Disturbed. Although found elsewhere in classical Japanese literature, as in Episode 6 in the Ise M, it is rare in the Genji.

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173 何せむに玉の台も八重樫はへらむ宿に二人こそ寝め
4.2. Tragedy and Romance

However, the themes and motifs of the “Yūgao” story are not comedy solely. We may count *Death* as one of the important themes, either as a sub-theme to Secret Love, as death quite often follows illicit or secret love – as in the story of Romeo and Juliet, the Kiritsubo Emperor and Genji’s mother and so on –, or as an independent theme of the story. As a sub-theme to Secret Love we may count the motives of the *Man who in spite of himself through Acting as he does, becomes Guilty of his Beloved’s Death*. Genji abducts Yūgao, who then dies suddenly. Seen from another angle, however, it is not Genji’s fault that Yūgao dies, a fact which rather makes us think of the *Male Love that is Directed towards a Woman Doomed to Destruction*; Yūgao’s poems might be read as foreboding her death, and a woman involved in an allegedly shameful relationship or illicit love affair is prone to death, which might also be the motif of the *Young Woman who Dies Prematurely*. Earlier examples are the famous story of the Emperor Xuanzong 玄宗皇帝 (685–762) and his consort Yang guifei 楊貴妃 as expounded by Bai Juyi 白居易 in the Poem *Chang Hen Ge* (in Japanese *Chôgonka* 長恨歌 and in English “The Song of Lasting Regret”), in which Yang guifei, who is favoured by the Emperor, is killed. It might also be seen in the above-mentioned Episode 6 in the *Ise M*, in which a young woman of good family is abducted by a man of a standing lower than her and is eaten up by a demon.

Death here may also be said to be combined with the themes of *Orphanage* and of *Partings*. Concerning *orphanage*, Genji’s mother dies when he is only a child, as told in the “Kiritsubo” 桐壇 (The Paulownia Pavilion) chapter. At the beginning of the “Yūgao” chapter he is reminded of this fact when visiting his wet-nurse, who is seriously ill.

Yūgao, too is left without parents quite early, although it is not exactly said at what age she loses them. However, at least we may suppose that Yūgao’s father died when she was rather grown-up, since Ukon, who is of the same age, remembers the event well enough to recount it to Genji. Yūgao’s daughter (Tamakazura, referred to as *nadeshiko*, “Pink”) is also left an orphan when her mother dies, with her father unknown.

*Partings*, on the other hand, is a theme that both begins and ends the “Yūgao” chapter; beginning with a scene of farewell, Genji takes farewell of his wet-nurse. This situation evokes memories of the separation by death of his mother and grandmother, as well as generating the separation by death of Yūgao later in the chapter. This theme is reinforced in the case of separation from a parental figure by allusion to *Kokin Wakashû 古今和歌集* (Anthology of Japanese Poetry, Ancient and Modern, A.D. 905–914) 901.
Yo no naka ni
Saranu wakare no
Naku mo gana
Chiyo mo to nageku
Hito no ko no tame\textsuperscript{174}


Would that there
Were no final partings in
This world!
For children praying
Their parents would
Live a thousand years.

Thus parting from a parent is connected with the motif of 	extit{Parents and Children}. The parent–child relationship was also evoked in Genji’s feelings of shame when involved in an illicit love affair, as his father is seen as an authority.

In the “Yūgao” chapter, the theme of parting recurs when Utsusemi moves to the provinces. Towards the end of the chapter there are three soliloquy poems by Genji on the topic of parting, involving both Utsusemi and Yūgao. The first of them, Poem 11, is a contemplation on the subject of parting by death, after Yūgao has died. The second one, Poem 16, also concerning Yūgao’s death and the sorrow Genji feels, is composed at the preparations for the ceremony on the forty-ninth day after her death. In the last one, Poem 19, at the close of the chapter, Genji contemplates both partings he has experienced lately: the woman who passed away referring to Yūgao, and the woman to whom he is separated from that day, referring to Utsusemi.

\textit{Mishi hito no}
\textit{Keburi o kumo to}
\textit{Nagamureba}
\textit{Yūbe no sora mo}
\textit{Mutsumashiki kana}\textsuperscript{175}


\textsuperscript{174} 世中にさらぬ別れのなくもかな千代もとなげく人のため

\textsuperscript{175} YG 189: 3–4 見し人の煙を雲とながむれば夕べの空もむつましきかな
When I gaze at the clouds
They seem to me as
The smoke from my beloved.
Ah! How the evening sky
Fills me with yearning!

Naku naku mo
Kefu wa waga yuu
Shitahimo o
Izure no yo ni ka
Tokete mirubeki

Weeping and weeping
I tied my trouser cords
By myself.
In what age to come
Might we untie
Them together?

Suginishi mo
Kefu wakaruru mo
Futamichi ni
Yuku kata shiranu
Aki no kure kana

The woman who passed away
The woman from whom I am separated today –
Our roads are parting
Ah! This Autumn Dusk
Unknowing of its route!

The separation by death from Yûgao is taken up at the beginning of the “Suetsumuhana” chapter, when Genji recalls his infatuation with Yûgao.

176 YG 192: 14–15 泣く泣くも今日は我が結ぶ下絆をいつづけ世にかをって見るべき
177 YG 195: 12–13 過ぎにしもけふ別るも二道行く方知らぬ秋の霧れかな
Omoedomo nao akazarishi yūgao no tsuyu ni okureshi kokochi o, toshi tsuki heredo oboshiwasurezu [...].

However much he thought of her [and tried to imagine that they met in real life], he felt all the more unsatisfied and as the dew disappears from the Evening Visage, he felt as if he had been left behind [after Yūgao’s decease] and though the months and years passed, he could not forget her [...].

Genji’s recalling is supported by allusions to the Poem *Kokin Wakashū* 373 from the volume of partings and *Kokin Wakashū* 992 from the Miscellaneous Volume.

**Omoedomo**
*Mi o shi wakeneba*
*Me ni mienu*
*Kokoro o kimi ni*
*Taguete zo yaru*\(^{179}\)

kKS 373. Partings. Ikago no Atsuyuki 伊香子淳行.

Though I have you
In my thoughts
I cannot split my body asunder –
Thus I send my unseen heart
To you on the way.

**Akazarishi**
*Sode no naka ni ya*
*Irinikemu*
*Wa ga tamashii no*
*Naki kokochi suru*\(^{180}\)

kKS 992. Miscellaneous II. Michinoku 陸奥. *Sent to a woman friend on parting after a chat.*

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\(^{178}\) STH 265: 1–2 思へどもなほあかざりし夕顔の露に後れし心地を、年月経れども思ふ忘れず、[...].

\(^{179}\) 思えども身をし分けねば目に見えぬ心をきみにたぐへてぞやる

\(^{180}\) 飽かざりし袖のなかにや入りにけむわが魂のなき心地する
I feel unsatisfied –
Did it perhaps creep
Into your sleeves?
It feels as if I lost
My spirit.

Furthermore, another theme connected with death in the “Yûgao” story – at least at the conceptual level – is Jealousy. As a theme, it functions as a driving-force. Jealousy may be defined as the fear of being displaced in love, or in the favours of a particularly valued person which may manifest itself in doubt, anger and even vengeful murder.\(^{181}\) As Kingsley Davis points out: “[Jealousy] is [...] apparently a fear or rage reaction to a threatened appropriation of one’s own or what is desired as one’s own property.” Moreover, he says that there are certainly differences between sexual and economic property, the former being, for instance, institutionally defined and regulated, but conflicts over property generally involve four elements, namely: owner, object, public, rival/trespasser. That is, society is also a factor; he argues against the more common notion of jealousy as involving three elements.\(^{182}\) The difference between rival and trespasser is found at the stage of acquisition when jealousy rises: if it is at an early stage, we may speak of rivalry, if it is at a point where the desired object is already won, we may speak of trespassing.\(^{183}\)

In the corpus, jealousy manifests itself in both real and imaginary threats. There is a real threat to Yûgao: Tô no Chûjô’s wife, Shi no Kimi. Here it is a case of trespassing: Yûgao is the trespasser in Tô no Chûjô’s and Shi no Kimi’s relationship. Likewise, Genji is a kind of trespasser in Yûgao’s and Tô no Chûjô’s relationship, although the latter is not aware of it, and Tô no Chûjô might be said to have given up his loved object. Genji, however, acts in a way as if he is trespassing on their relationship, as he is afraid of being revealed by his brother-in-law. This concerns particularly his way of treating the subject of Yûgao’s daughter, Tamakazura: He is afraid of bringing this subject up with Tô no Chûjô. The imaginary threat to Yûgao is primarily the Rokujô Haven, in the form of the jealous demon in Genji’s imagination, which in his imagination kills Yûgao.

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183 Davis. “Jealousy and Sexual Property,” 130.
4.3. Comedy versus Tragedy

Returning to the motif of the Beauty Hidden in the Poor Environment, we may distinguish three themes that might be said to make up the “realistic” darker side of it, namely Escape, Homelessness and Poverty/Crudity.

Deborah M. Averill argues that escape, referring to the art of eluding or getting away from danger, pursuit, captivity or other immediately threatening circumstances, is a common theme in mythology and folklore. If it is as she says further that the nature and significance of an escape can reflect the prevailing beliefs or attitudes of a particular era – thus in ancient literature, escape is usually treated on a physical rather than a psychological level; the escape theme in the “Yûgao” story would reflect a stage in literary development which is ancient and at the same time points forward, because Yûgao’s escape is certainly physical; she moves away from her home to a hiding-place, only to escape to yet another place in order to get away from the threats from Tô no Chûjô’s spouse and her family. However, her poem (as presented by Tô no Chûjô in the “Hahakigi” chapter) of the “storms of Autumn that have come to the Gillyflower” might depict her response to the harassments she is subject to.

_Uchiharau_

_Sode mo tsuyukeki_
_Tokonatsu ni_
_Arashi fukisou_
_Aki mo kinikeri_185

HK. Poem 7. Lady Tokonatsu.

Even my sleeves
That brush off the dusty bed
Are damp with dew –
Just as damp as the Gillyflower
To which storms of Autumn have come!


185 HK 83: 2–3 うち払ふ袖も露けきとこなつに嵐吹きそふ秋も来にけり

93
Moreover, Genji’s fosterbrother and confidant Koremitsu’s reports of her crying, as well as her way of reacting to Genji’s advances – she is unusually shy and avoids telling him her name – are descriptions of her miserable life in hiding. Hence the “Yûgao” story may be said to incorporate the sub-theme of the woman escaping assault by hiding away, at both a physical and a psychological level, although Yûgao’s escape is in the background of Genji’s and her love affair.

Homelessness and estrangement are one of the more important themes of the corpus as well. As soon as Genji sees Yûgao’s cottage, he immediately recalls KKS 987 and KKRJ 3874, which may be interpreted as meaning that there is in fact no place that we might call “home” – and if that is the case, a poor cottage might be as good as a stately palace.

Yo no naka wa
Izure ka sashite
Waga naramu
Yukitomaru o zo
Yado to sadamuru\textsuperscript{186}

In this world
What clime shall I single out
To be my abode?
I will make my home
The place where I stay.

Nani semu ni
Tama no utena mo
Yaemugura
Haeramu yado ni
Futari koso ime\textsuperscript{187}
KKRJ 3874.

\textsuperscript{186} 世中はいつれか指示しておがならむ行きとまるをぞ宿とさだむる
\textsuperscript{187} 何せむに天の台も八重箆はへらむ宿に二人こそ寝め
What need have I
Of a palace?
Let the two of us sleep
In a dwelling where
The weeds grow thick.

Later it is revealed that Yûgao is a woman without a definite abode, without parents, without a husband, as well as a woman hiding from harassment. She suggests this herself in an “allusifying metaphor” during a chat with Genji in the dilapidated house, in which she says of herself: *ama no ko nareba* (as I am a fisherman’s daughter).

“*Ama no ko nareba,*” *tote sasuga ni uchitokenu sama ito aidaretari.*

“As I am a fisherman’s daughter,” said she, but her expected reserved manner was full of confidence.

In the intertext target of the allusifying metaphor is the Poem *Shin Kokin Wakashû*新古今和歌集 (New Anthology of Japanese Poetry, Ancient and Modern, ca. 1205) 1701, which ends with *yado mo sadamezu* (“I have no fixed abode”).

*Shiranami no*
*Kisuru nagisa ni*
*Yo o tsukusu*
*Ama no ko nareba*
*Yado mo sadamezu*  
*SKKS 1701. Miscellaneous II. Anonymous.*

As I am  
A fisherman’s daughter  
Passing my life  
Where the white waves  
Approach the strand  
I have no fixed abode.

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188 On allusifying metaphor see Chapter 7, and particularly Section 7.2.5.

189 YG 162: 7「海人の子ならば」、とてさがにうちとけぬさまいとあいだれたり。

190 白波の寄するなぎさに世をつくす海人の子ならば宿も定めず
Moreover, Genji returns to Yûgao’s way of describing herself as “a fisherman’s daughter” in a silent chat with Ukon some time after Yûgao’s death.

“[…]
makoto ni ama no ko nari to mo, sabakari ni omou o shirade-tamaishikaba namu tsurakarishi” to notamaeba [...].\(^{191}\)

“[…]
Even if she in fact had been a fisherman’s daughter, it is painful for me that she turned her back on my feelings and neglected me,” he said.

The theme of homelessness is combined with Poverty/Crudity, a theme evoked from the very beginning: The young Genji arrives in the squalid surroundings of the Fifth Avenue and becomes aware how circumstances might differ for people. Yûgao’s dwelling and her living conditions are poor and crude, and through her Genji also comes into contact – however passing – with people other than the aristocracy. Already in Tô no Chûjô’s story of Lady Tokonatsu (Yûgao), her poor situation is conveyed by a comparison with the crude woodcutter (yamagatsu).

Yamagatsu no
Kakihara to mo
Oriori ni
Aware wa kake yo
Nadeshiko no tsuyu\(^ {192}\)
HK. Poem 5. Lady Tokonatsu.

Although the mountain dweller’s
Hedge is scruffy,
Take pity on
The little Pink with
A drop of dew now and again.

Poverty/crudity may be said to form part of the thematics of the “Hahakigi Chapters,” recurring in the “Suetsumuhana” chapter, in which the

\(^{191}\) VG 184: 2–3 「[…]まことに海人の子なりとも、さばかりに思ふを知らで隔てたまひしかばなむつらかりし」とのたまへば、[…].

\(^{192}\) HK 82: 9–10 山がつの垣は荒れるとをよりりにあはれはかけよ撫子の露
poverty of the unmarried princess without parental support is depicted. Moreover, returning to Yûgao’s homelessness, it is also conveyed in her phrase cited above, namely “as I am a fisherman’s daughter” (ama no ko nareba), as the allusion to the above-mentioned SKKS 1701 not only conveys homelessness but poverty as well.

A motif that is partly separated from the others, partly connected with orphanage, is the Lonely Woman Waiting in the Evening for her Husband/Lover. This motif first appears in Tô no Chûjô’s story of Lady Tokonatsu at the Rainy Night Discussion. He imagines her exactly as a woman waiting with a burning heart.

*Ima, yôyô wasureyuku kiwa ni, kare, hata, e shi mo omoihanarezu, oriori hito yarinaranu mune kogaruru yûbe mo aramu to oboe-haberi.*

Now it has little by little come to the point where I have forgotten about her, but I wonder if she on her part is not still thinking of me, and that there are evenings when, without anyone to appeal to, she harbours a burning longing in her heart.

A variant of this motif includes the pounding of a fulling block or the sound of the pounding during moon-lit nights of Autumn, which is also evoked in the “Yûgao” chapter on the fifteenth day of the Eighth Month, when Genji spends the night in Yûgao’s dwelling.

*Shirotae no koromo utsu kinuta no oto mo, kasuka ni, konata kanata kikiwatasare, sora tobu kari no koe toriatsumete shinobigataki koto ōkari.*

The pounding of the white cloth on a fulling block could be heard faintly here and there, and together with the crying of the wild geese flying in the sky, it stirred up unbearable pathos in him.

Genji associates to poetry in which a woman pounds on her fulling-block during the moon-lit nights of Autumn, grieving her loneliness, for instance, pieces of Chinese or Japanese poetry included in the *Wakan Rôeishû* (Japanese and Chinese Poems to Sing, compiled in about 1013).
Hokuto no hoshi no mae ni ryogan o yokotau
Nanrô no tsuki no moto ni kan'i o utsu.¹⁹⁵
WKRS 346. Liu Yuanshu 劉元叔.

Across the stars of the Northern Dipper
fly the wild geese;
beneath the moon of the southern tower
they full cold-weather clothes.¹⁹⁶

Utsu tokoro ni wa akatsuki keigetsu no susamajiki koto o ureu
Tachimotte wa aki saiun no samuki ni yosu¹⁹⁷
WKRS 347. Fujiwara no Atsumochi 藤原篤茂.

Where clothes are fulled, at dawn they grieve
the boudoir moon is chilly;
they cut and sew, and send them this autumn
where frontier clouds are cold.¹⁹⁸

¹⁹⁵ 北斗の星の前に旅雁を横たぶ
南楼の月の下に寒衣を摺つ

北斗前横 旅雁
南楼月下摺寒衣

和漢朗詠集346 （全唐詩巻二十八、劉元叔）


¹⁹⁷ 摺つ處には曉闇月の冷じきことを愁ふ
裁ちもっては秋塞雲の寒きに寄す

摺處曉愁闇月冷
裁将秋塞雲寒

和漢朗詠集347

As we may hereby understand, this motif refers to clothes that are fulled and the sounds from the pounding, as well as associating to wild geese. The pounding woman is longing for her husband, grieving his absence while sewing his clothes. However, she may be not only filled with longing but also full of resentment, as in the Poem “Night Longing in an Autumn Bedroom” included in the Chinese anthology *Yutai Xin Yong* (in Japanese *Gyokudai Shin’ei* 玉台新詠 and in English *New Songs from a Jade Terrace*) compiled by Xu Ling 徐陵 between 534–45.

*Shūkei yashi*

_Chōshin no betsu ni kansuru ni arazu,_
nan zo kore ryōjin yuku naran.
_Kyū chō tachimachi miezu, bankon manshin shōzu._
_Sekim on gyouaku ni ou, shōshō gahei ni kanashimu._
_Keigetsu mado ni nozomite watari, ginchū sei o megurite naku._
_Shosō saiyō o otoshi, shōfū rankei o karu._
_Kosō nao ruijitsu, shin’i tatamite imada narazu._
_Shō ga inezaru o shiran to hosseba, jōgai koromo o utsu koe._

The Heir-apparent Jianwen 皇太子簡文 (the Emperor Jianwen of Liang, r. 550–51, Xiao Gang 蕭綱)

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199 秋闕夜思
皇太子簡文

長信の別に関するに非ず、訠は是れ良人征くならん。
九重忽見えず、萬恨滿心生ず。
夕門掩魚麟、宵瞑悲畫桼。
辺月臨霜度、吟蟲繞絳鳴。
初霜細葉を絞し、秋風驟雪を驅る。
故故尚雨日、新衣壁みて未だ成らず。
妾が寐ねざるを知らんと欲せば、城外衣を摘つ聲。

非関長信別 訠是良人征
九重忽不見 萬恨滿心生
夕門掩魚麟 宵瞑悲畫桼
辺月臨霜度 吟蟲繞絳鳴
初霜細葉を絞し 秋風驟雪を驅る
故故尚雨日 新衣壁未成
欲知妾不寐 城外衣を摘

Night Longing in the autumn bedroom

It’s nothing to do with Eternal Trust exile,
Nor that my lover is on campaign,
But sudden from nine-barred rooms he disappeared,
Ten thousand jealousies flourish in my heart.
Twilight gates locked with fish-emblazoned keys,
Nightly bed grieving behind painted screens.
A distant moon looks down through the window,
Moaning insects murmur round the steps.
Early frosts dislodge tiny leaves,
Autumn winds chase scattered fireflies.
My stale make-up is still on after several days,
My new dress is tuck-pleated but unsewn.
Do you want to know if your wife no longer sleeps?
It’s the sound of fulling clothes beyond the city wall.200

This motif recurs in Genji’s reminiscences of the night on the fifteenth of the Eighth Month that he spent with Yûgao.

Mimi kashigamashikarishi kinuta no oto o oboshizuru sae koishikute, "masa ni nagaki yo" to uchizumujite fushi-tamaeri. 201

Even by recalling the noisy fulling block he yearned for her, and humming “just when the nights are long” he lay down.

These reminiscences are evoked by another of the poems under the title “Fulling Clothes,” in the Wakan Rôeishû.


201 YG 189: 7 耳かしがましかりし殻の音を思い出るさへ恋しくて、「正に長き夜」とうち誦じて臥したまへり。
In the eighth month, in the ninth month,
Just when the nights are long,
A thousand poundings, ten thousand poundings,
It never has an end!

Thus, the motif of the woman waiting in the evening for her husband or lover works on several levels, binding them together. Genji comes to meet “in person” the waiting woman of the literary motif, which brings forth direct perception (hearing) and memory: the memory of the fictive character Genji and the memory of the reader, who also might associate back to the Lady Tokonatsu figure of the intradiegetic overt narrator in Tô no Chûjô’s story.

4.4. Concluding Remarks

As there is no international consensus to regulate the vocabulary of thematics – as pointed out by François Jost – there was a need in this chapter firstly to designate the use of the concepts theme and motif. Motif was defined as describing a “typical situation,” state, quality or action that is reduced to the furthest generalization. Referring to a recurring element that forms a deeper meaning, but which appears in somewhat various shapes, it may be evoked wholly or in part. In contrast, theme was employed as referring to the subject

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202 毛葛暮月に長き夜
千磐万磐了無時無し
和漢朗詠集345

八月九月正長夜
千磐万磐了無時
白氏文集・巻十九・律詩・開夜砧


204 For an explanation of intradiegetic overt narrator see note in section 3.1.
of a literary work, its fundamental idea or essential atmosphere or feeling. Whereas motif is abstract in the sense that it is a generalization, but at the same time concrete because it describes a distinct situation, action or state, theme is abstract in the sense that it is perceived conceptually.

Although this distinction between theme and motif worked at the level of definition, it did not solely operate as such. In fact, the survey showed that the distinction also worked as a tool for recognizing generic qualities. Not only was it evident that a majority of the themes occur quite frequently in the whole Genji, some of them being typical of the cluster of the three Chapters 2, 3, and 4 (the so-called “Three Hahakigi (Broom Tree) Chapters”), but it was also evident that the motifs, in contrast, are rather seen in fairy-tales, romances of the Middle Ages and in the romance novel, while occurring less frequently in the Genji in general. If there is a connection with fairy-tales or legends – a view discussed in Chapter 6 – this is therefore closest on the motif level and less on the thematic level. The motifs, however, tend to stand in the foreground, with the motif of secret love – as even the narrator herself points out – being the dominant one. Secret love was found to be supported by the motif of the hidden beauty, the love for a mystical woman and the motif of a woman waiting for her husband/lover. The themes, which are less conspicuous, are also more serious, for example escape, homelessness and poverty. And adding some dramatic elements to the story, death and jealousy are not lacking either. Thus, the motif/thematic readings coincide with the generic categories of comedy/tragedy, building up a contrast. Whereas most of the motifs belong to comedy, a majority of the themes are tragic, a combination which may even be said to be a special trait of the corpus text. Certain of these themes and motifs may also appear at the compositional level, as will be developed in the next chapter.
5 Composition

As may be observed more closely in the next chapter, Chapter 6, we may distinguish both a chapter structure and a story structure in the narrative of the *Genji Monogatari* 源氏物語 (The Tale of Genji). Apart from there being no absolute certainty about the beginning and ending of the chapters, we may note generally about these parallel structures that they function as linking types, of which chapter linking is as a rule chronological and story linking, while including chronological elements, is above all thematic. We may say that chapter clusters (*narabi no maki* 並びの巻) are groups of chapters that are formed by a combination of these two parameters, the temporal/chronological on the one hand and the thematic on the other, although disjunctions concerning the chronology are also characteristic traits of this kind of chapter.205

The above-mentioned chapter structure will be examined below in Section 5.1. as a large-scale compositional element. This is discussed in Section 5.2. as generating middle-scale aspects of structure like anticipation, analogy and recollection. This generating relationship is supported by the alternation of showing (unmediated presentation like dialogue) and telling (mediated presentation as for instance comment) that is extremely flexible, as will be seen in Section 5.3. As time plays a not negligible role in the narrative, this chapter closes with Section 5.4. on temporal aspects as part of the composition.

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5.1. Chapter Linking versus Story Linking: The “Yûgao” Story as Part of the Cluster of “The Three Hahakigi Chapters”

“The Three Hahakigi 帯木 (Broom Tree) Chapters,” the chapter cluster to which the “Yûgao” 夕顔 (The Twilight Beauty) story relates in several ways, are linked thematically by a general idea, mutual plots, as well as through narrator intrusion or commentary (sôshiji 草子地) without broken chronology. Thus even though chapter clusters do not necessarily follow one another in a row, “The Three Hahakigi Chapters” cluster begins with Chapter 2, the “Hahakigi” chapter, succeeded directly by the “Utsusemi” 空蝉 (The Cicada Shell) and “Yûgao” chapters, that is, Chapters 3 and 4.

As I explained in the introduction, the general idea of “The Three Hahakigi Chapters” may be expressed as an aesthetics of failure built upon delusions of women which may be traced to certain female types found in the tales. Genji’s belief in certain of those literary motifs of women – which are spoken of in the Rainy Night Discussion – makes him search out for such women in “reality,” something that might make us speak not so much of a Japanese Don Juan figure as (if we are to make a comparison) of a Japanese Don Quijote figure in these chapters. Genji seeks out these kinds of women among what may be referred to as the families of the Middle Ranks but he fails more than usual when courting them.

As for the other thematic linking, namely the meta-narrative commentary, apart from joining “The Three Hahakigi Chapters,” it also relates on a thematic level to the preceding Chapter 1, the “Kiritsubo” 桐壘 (The Paulownia Pavilion) chapter, because the last sentence including “the Shining Genji” (Hikaru Genji 光る源氏) is allusively taken up directly in the introductory sentence of the “Hahakigi” chapter. In the last sentence of the “Kiritsubo” chapter, we see that it runs:

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206 See the introduction for an explanation of the general idea of “The Three Hahakigi Chapters” and other chapters that are said to belong to the “Hahakigi” chapter cluster.

207 For the interpretation of Genji as a Don Juan figure see Chapter 9.

208 Here I agree with Richard Okada, who notes that it has often been suggested that the “Hahakigi” chapter did not follow directly on the “Kiritsubo” chapter due to lack of temporal and thematic binding, but the fact that there is a narrative binding should prove the opposite. Ibid., 197.
The name the Shining Prince was given by the men of Koma for appraisal.

while the first sentence of the “Hahakigi” chapter reads:

The Shining Genji, the name alone extolled him to the skies, but even though I have heard that in spite of this he has made so many mistakes that I am afraid it will be hard to mention them all, would it not be indiscreet, besides this, to tell generation after generation of these romances that he himself would have kept secret, and spread a reputation of him as a frivolous person? But indeed it must be confessed that Prince Genji had a regard for people and behaved in a serious manner, so there are no romantic, interesting stories to tell. He would really have been laughed at by Captain Katano.

As we can see, the “Hahakigi” chapter begins by simultaneously relating the story backwards and forwards thematically: Genji was certainly bestowed with the epithet the “shining” as a child, but now he has grown into a young man who has made quite a few mistakes already, a beginning that spurs the reader (or listener) to continue reading or listening to the rest of the story. The narrator uses verbal expressions relating to the core of storytelling like “to tell generation after generation” (sue no ni kikitsukete) and “to tell” (kataritsutaekeru). Once again, in the middle as well as at the close of the

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209 KB 50: 7–8 光る君といえば名は、高麗人のめできこえてつけたてまつりけるとぞ言ひ伝えたらぬ。 

210 HK 53: 1–7 光る源氏、名のみことごととう、言ひ消したまふ多かなるに、いとど、かかる事どもを末の世にも聞きたへて軽びたる名をや流さむと、忍びたまひける隱るへごをさへ語りつへて人人のものの言ひさかさきよ。さらは、いといく世を憂ひままだちたまひけるほど、なよびかにをかしきことはなくて、交野の少将には、笑はれたまひけむかし。
“Yūgao” chapter, she excuses herself for being so long-winded and boring.\textsuperscript{211} Hence though at the beginning of the “Hahakigi” chapter she pardons herself for leaving out things about Genji that would place him in an unfavourable light, in the middle and at the end of the “Yūgao” chapter she retorts that telling everything might also be long-winded and boring. Either way, what is told or left out about a character depends on the narrator, in this case a narrator external to the narrative.

Thus having a fictitious character (Genji) deluded by literary motives of women he has listened to or read about in the tales creates a meta-story plane, a comment on a way of relating to fiction. The fact that Genji is deluded by these motives, and on top of that fails in judgement and courting, shows that he does not get any guidance at all from them. That is why monogatari 物語 (story, tale) telling – and in this sense the Genji does not deviate much from its predecessors – is essentially fictitious and not a guide to be followed in real life. But by bringing up the comparison with Captain Katano, the narrator points out indirectly the differences between the old tales (mukashimonogatari 昔物語) and her own narration.

As a whole, the “Hahakigi” chapter is partly a plotted narrative, partly a narrative of ideas, or more exactly, of different views of women and story-telling. The latter category – which includes the pre-story of the “Yūgao” story – is usually referred to as the Rainy Night Discussion. Being composed of manifold layers of narration, this, for the Genji, quite unusual combination of a frame story and stories by some young men forms an important part of the chapter. In addition, the frame story’s dialogical form stands in contrast to the stories, which are more of a mediated telling in the past tense.

The frame story is made up of the environment, a day during the seasonal rains in the Fifth lunar month when four young men, three of whom are known as lady-killers, are sitting indoors discussing subjects related to women as wives and lovers. These young men are, apart from Genji, Genji’s brother-in-law and friend, Tō no Chûjô (The Secretary Captain), Hidari no Muma no Kami (The Chief Left Equerry) and Tōshikibu no Jō (The Fujiwara Aide of Ceremonial).

A traditional form of analysis describes the Rainy Night Discussion as structured in a tripartite style of presentation influenced by that found in Buddhist didactics, namely, general discussion, similies and own experiences, or more exactly, as corresponding to the chapters of Tactful method (höben shina 方便品), A parable (hiyu shina 職喻品), and The Parable of

\textsuperscript{211} For a more thorough explanation of the narrator commentaries in the “Hahakigi” and “Yūgao” chapters, see Section 4.1.
the Magic City (kajōyu shina 仏城善品) of the Lotus Sutra (Hokkekyō 法華經).\textsuperscript{212}

Even though it is difficult to prove any direct influence, a tripartite structure of the discussion is nevertheless clearly discernable, as Fujii Sadakazu藤井貞和 has also pointed out.\textsuperscript{213} An interpretation according to a Buddhistic view may, in any event, help to create a humoristic image of the discussion: instead of the expected serious expounding of religion, there follows a discussion on such worldly things as women’s writing, stories on different women, jealousy and flirtiness. A worldly or profane literature, however, is exactly what monogatari is, an argument which is also put forward in Chapter 25 of the Genji, the “Hotaru”蛻 (Fireflies) chapter, and perhaps a characteristic which is even more emphasized against the background of Buddhist didactics. We may even draw a parallel to the previous discussion on the narrator’s meta-narrative commentary about the matter of the quite human hero in her tale.

A different way of expressing the tripartite structure might be as theoretical arguments, æsthetical arguments and stories. However, the discussion below will centre on the two parts that relate closest to the “Yûgao” story, namely the theoretical arguments and the stories. In these parts of the Rainy Night Discussion, several planes of narrative discourse may be distinguished, apart from the thematic binding that forms another kind of narrative plane. In fact, the Rainy Night Discussion is a point of departure for narrative planes not only of “The Three Hahakigi Chapters” but also of the Genji narrative as a whole.

Firstly, we have a meta-textual plane that refers to the prelude to the discussion, to the scene of the discussion and the structure of it, as well as to the stories of the young men, which show distinct similarities to the scene of conversation in the “Hotaru” chapter, in which Genji is involved in a conversation on the monogatari genre.

Next, the four male characters form different planes. Genji, as a protagonist on the Genji plane, functions as a unifying link, which is his basic narrative function. In the scene of the discussion, Genji does not tell a story, he is the listener, the one who is initiated into the world of women. Apart from Genji, Tô no Chûjô also belongs to the Genji plane. The other two young


men, Hidari no Muma no Kami and Tôshikibu no Jô, however, appear only in this scene and therefore lend their voices to the meta-storytelling.

Then we have a plane that relates both chronologically and thematically to the stories in the following chapters, what we might refer to as the plane of “The Three Hahakigi Chapters.” To this plane belong the arguments put forward both in the theoretical discussion and in the short stories. They are presented in a mixture of what might be called a narrative based on actual circumstances and in a mode of “as if” they were real or had happened in reality. As for the stories themselves, this trait relates to the point of view of the lyrical short story; the story was to be told as if it were true and experienced in real life, in the first person, although there are some hints that it might be made up. Stylistically, the stories are close to the short stories of the Ise Monogatari 伊勢物語 (Tales of Ise) and the Yamato Monogatari 大和物語 (Tales of Yamato). The storytellers, the young men, give their imagination a rather free rein in the Rainy Night Discussion, and together their stories come to represent the three genres of comedy, tragedy and tragi-comedy.

However, one of these stories is taken more seriously than the others – at least by Genji. This is the story told by Tô no Chûjô, which carries a sense of “reality” – that is, a sense of “reality,” being a “real story” within the narrative. In other words, it is not fictive within the Genji narrative but real in the sense that it has its follow-up on the Genji text plane in the “Yûgao” chapter. Thus, the follow-up construction locates Tô no Chûjô’s story on the Genji narrative plane, at the same time as its past tense distinguishes it from the diegetical narrative, that is to say, the telling of the “Yûgao” chapter. As the narration has been passed over to the intradiegetical narrator, the external narrator’s presence remains covert during the storytelling. With its sequel, this tragic story – tragic in the sense that the heroine is living in hard circumstances, feeling lonely and hiding away from harassment – of Lady Tokonatsu is an example of a narrative which points to a structure in which a lyrical short story moves into a longer, fabricated story. Or in other words, the lyrical short story structure found in the Rainy Night Discussion functions as an anticipation or foreboding of the longer story that will follow.

Subjects that forebode events that will take place or be recollected later are found in the part of the theoretical arguments as well. In terms of composition, they open up precisely for narrative methods like anticipation, analogy and recollection. These narrative methods are used for certain stories but also in connection with the description of the characters. In the latter case, anticipation or foreboding is dominant in female characters, whereas recollection – though prevalent in female characters – is above all used with Genji.

On a more general level, the young men’s short stories about women, or the Rainy Night Discussion as a whole, may be referred in an abstract sense as an analogy of the kaimami 垺間見, a young male character’s peeping at a
young woman that spurs his interest, but also forms the beginning of narrative prevalent in stories both before and after the Genji. For the fictive character Genji, the kaimami means an introduction into a world in which he would otherwise not participate, namely the world of women, and particularly the women of the Middle Ranks, who until now have been out of his reach, being an emperor’s son, whereas, for the reader or listener, the kaimami is the door-opener to the world of tales, of fiction. For both the character Genji and the reader, it implies peeping into and eventually experiencing new adventures.

Next, we shall look at some examples of the above-mentioned compositional methods of anticipation, analogy and recollection generated by the large-scale composition of pre-story, main story and post-story.

5.2. Anticipation, Analogy, Recollection

Anticipation and analogy occur on an objective level in the narrative, in contrast to recollection, which occurs on a subjective level, as it is connected with a character. Beginning with a concrete example of anticipation as a compositional element, we find it in connection with the general discussion on the subject of the families of the Middle Ranks, in the prelude to the Rainy Night Discussion when Tō no Chûjô and Genji are talking by themselves before the other two men enter the scene. Tō no Chûjô is the one who leads the discussion, with arguments in line with the following:

“[…]. Naka no shina ni namu, hito no kokorogokoro onogajishi no tatetaru omomuki mo miete, wakarubeki koto katagata ōkarubeki. Shimo no kizami to iu kiwa ni nareba, koto ni mimi tatazu kashi” tote, ito kumanage naru keshiki naru mo, yukashikute, […]”

“[…]. The women of the Middle Ranks all have their individual disposition, conveying their personality clearly. It seems to me that they have individual traits that differ from each other. The women of the Lower Ranks, however, there is no need to pay any particular attention to,” he said, seemingly knowing all about it, and Genji’s interest was aroused.

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214 HK 58: 3–6 「[…]」中の品になり，人の心々おのがじしの立てたるおもむきも見え，分かるべきことかたがた多かるべき。下のきざみといふ際になれば，ことに耳立たずかし」とて，いとくまなげなる気色なるも，ゆかしくて，[…].
Genji’s interest is aroused and he replies:

“Sono shinajina ya ika ni. Izure o mittsu no shina ni okite ka wakubeki. Moto no shina takaku mumarenagara, ni wa shizumi, kurai mijikakute hitogenaki, mata, naobito no kandachime nado made narinobori, ware wa kao nite ie no uchi o kazari, hito ni otoraji to omoeru, sono kejime oba ikaga wakubeki” to toi-tamaau hodo ni, Hidari no Muma no Kami, Tôshikibu no Jô on-monoimi ni komoramu tote maireri.\(^\text{215}\)

“What should we think of this division into ranks? Which could be divided into one of them? How are we to judge those that on the one hand are born within the high ranks but have fallen into ruin and have sunk in rank, thereby becoming unable to lead an ordinary life, and those on the other hand of ordinary rank that rise to aristocracy and decorate their homes with a self-satisfied expression, making an effort not to be surpassed?” he asked, just as Hidari no Muma no Kami and Tô Shikibu no Jô called to spend the confinement during the abstinence.

The example shows that we may speak of anticipation not only in the succeeding “Utsusemi” and “Yûgao” stories but in the “Suetsumuhana” story as well on a general level, because Utsusemi, or rather her husband Iyo no Suke, belongs to the upstarts mentioned in the quotation above, Yûgao – at least seemingly to Genji – may count among the women of the Lower Ranks not even worth paying attention to and Suetsumuhana, the woman told of in Chapter 6 of the Genji is among the aristocratic families that have fallen into ruin. In addition, the “Yûgao” and “Suetsumuhana” stories are anticipated more specifically in Hidari no Muma no Kami’s mentioning of the motif of the beautiful young woman hidden in a hut overgrown with weeds.

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215 HK 58: 7–11 「その品々やいかに。いったれを三つの品におきてか分くべき。もとの品たくく生まれながら、身は沈み、位みじかくて人げなき、また、直人の上流部な
どまでなり上り、我は顔にて家の内を飾り、人に劣らじと思へる、そのけちめをは
いかが分くべき」と間ひたまふほどに、左馬頭、藤式部後御物忌に籠らむて参れり。
Sate, yo ni ari to hito ni shirarezu, sabishiku abaretaramu mugura no kado ni, omoi no hoka ni rōtage naramu hito no tojiraretaramu koso kagirinaku mezurashiku wa oboeme. 216

Well, it would seem to me extremely attractive if it happened that an unexpectedly beautiful woman were kept confined inside a lonely and rundown cottage overgrown with weeds.

Analogy, on the other hand, we find particularly in the story about the Gillyflower by Tô no Chûjô, as it is an analogy to the “Yûgao” story of the “Yûgao” chapter. Just as Tô no Chûjô courts Yûgao in secret, so Genji will do later, but the analogy would not be interesting if it was not for the differences: Tô no Chûjô’s love affair is detected (by his wife), Genji’s is not, there is a child by Tô no Chûjô, but not by Genji, Yûgao hides away from Tô no Chûjô, but she does not disappear while having a relationship with Genji – although she dies and disappears from her relatives.

Lastly, we have recollection, which is first and foremost a method of composition used at a subjective level, with a character. Genji recalls the above words from the Rainy Night Discussion in the “Yûgao” chapter when he sees Yûgao’s poor dwelling for the first time.

Kano shimo ga shimo to hito no omoisuteshi sumai naredo, sono naka ni mo, omoi no hoka ni kuchioshikaranu o mitsuketaraba to, mezurashiku omohosu narikeri.217

Concerning the lowest of the lowest, this is the dwelling of the class that Tô no Chûjô was not even willing to take up as a subject, but if one unexpectedly might find a quite suitable woman among them..., he thought with rising curiosity.

Kano hito no sadame anazarishi shimo no shina narame, sono naka ni omoi no hoka ni okashiki koto mo araba nado omohosu narikeri.218

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216 HK 60: 11–13 さて、世にありと人に知られず、さびしくあられたらむ雑の門に、思ひの外にうたげならむ人的閉ちられたらむこそ限りなくめづらしくはおぼえぬ。

217 YG 144: 5–7 かの下が下と人の思ひ捨てし住まひならど、その中にも、思ひのほかに口惜しからぬを見つけたらばと、めづらしく思はすなりけり。

218 YG 151: 6–7 か人の定め侮りし下の品ならめ、その中に思ひの外にをかしきことともあらばなど思すなりけり。
Certainly it is the Lower Ranks that Tô no Chûjô was not even willing to take up as a subject, but if unexpectedly there were a prey there..., he hoped among other things.

Furthermore, the Province Governor (zuryó 受領), taken up as a subject in the Rainy Night Discussion, is a professional category that will appear in the “Utsusemi” chapter, through the story of Utsusemi and her husband Iyo no Suke, with its follow-up in the “Yûgao” chapter.

Zuryó to itte, hito no kuni no koto ni kakazurai itonamite shina sadamaritaru naka ni mo, mata, kizami kizami arite, naka no shina no keshiu wa aranu eriidetsubeki korohoi nari.

A province governor is a man working hard with his province’s political affairs, and the tendency of the times is that there are several stages and that we may dig out quite good people even among those that are determined to be of the Middle Ranks.

On his first visit to Iyo no Suke’s residence, Genji recalls that this must be an example of a home of a family of the Middle Ranks, the subject of their discussion the night before. In connection with the Province Governor, we may also say that there is here a case of anticipation, since when, at the outset of the “Yûgao” chapter, Genji calls on his wet-nurse, he is visiting a family of a Province Governor, although he does not reflect on this fact.

Thus far we may sum up that the large-scale composition of a pre-story, main story and post-story, connected with a preceding chapter including a kind of introduction, has created on an objective level anticipation and analogy, and on a subjective level recollection, as middle-scale compositional elements. This shows among other things that it is not a wholly linear, chronological structure but a broken chronology with a structure reflecting the prevalence of repetition (in other words, the anticipated events are repetitive of earlier events), of metaphorical thought (analogies are important in metaphor) and of human thinking actualized as narrative composition (the recollection).

In the following we shall see how the composition is further structured with small-scale elements by a flexible combination of representational forms.

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219 HK 59: 7–9 受領といひて、他の国の事にかかざらひ営みて品定まりたる中にも、また、きざみきざみありて、中の品のけしこはあらぬ選り出でつべきころはひなり。
5.3. Alternation of Telling and Showing

Perhaps it is part of the polyphonic character of the writing, that is, the formal switching between prose and poetry, as well as the functional alternation between the poetic and the prosaic modes both in poetry and prose that makes the narrative extremely flexible when it comes to representational forms. There is a mixture of, on the one hand, diegetical forms like description, reflection and comment, and on the other, mimetical forms like dialogue, either as exchanges of information, conversation, storytelling or literary dialogue and dialogue poems as well as soliloquy or soliloquy poems.

Exchanges of information occur preferably between a superior and an inferior, with the inferior providing the superior with the information he has asked for. Conversation means primarily hearty talks or intimate chats between family members, friends or lovers. Storytelling is quite unique for the Rainy Night Discussion, in which stories from the past are told. Literary dialogue is the term for a dialogue formed of literary and poetic expressions and poetic allusion. Dialogue poems stand in contrast both to exchange poems which are dispatched and to soliloquy poems which may be scribbled down or murmured in loneliness or in the presence of others who do not reply.

Although the technique of showing thus refers to an unmediated presentation, in many cases – but not all – the forms of showing just mentioned (i.e., different types of dialogue and soliloquy) are indicated in the text by some kind of citation. Citation in connection with showing will therefore also be a focus of interest in this section. The linguist Martin Gellerstam has distinguished four types of citational verbs: general citational verbs (said x, asked y), special citational verbs (warned x, added y), emotional citational verbs (laughed x, sighed y) and indirect citational verbs (shrugged x his shoulders, wrinkled y her forehead). His essay also distinguishes the category of verbs of citation with a developing phrase, as well as the type of citation that lacks a citational verb.220

Often enough a passage begins with a narrative description, only to change into an account of a character’s thoughts. This means, in other words, that there is an apparent tendency in the corpus text narrative not only to

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move from mediated to unmediated narrative, from diegesis/telling to mimesis/showing, but also to alternate the forms within mediated and unmediated forms, which in addition implies that the perspective might change quite suddenly. The specialist on classical Japanese literature, Takahashi Tôru 高橋 亨 speaks of the narrative of the Rainy Night Discussion as a “box-pattern structure” (irekogata kôzô), by which he refers precisely to the alternation of all these representational forms.221 I would say that this applies to the whole corpus text and not only to the Rainy Night Discussion. In the “Yûgao” chapter, however, the “Yûgao” story combines these narrative forms with a resolving plot and a strong sense of temporal order that contribute to making plot and time compositional elements.

But let us begin with Tô no Chûjô’s story in the Rainy Night Discussion as it precedes the main story chronologically. It is told by Tô no Chûjô quite uninterruptedly, with the exception of Genji once asking Tô no Chûjô a question. As in the other short stories of the Rainy Night Discussion, direct speech indicated by citation is therefore rare in this story as well. Apart from Genji’s one line, it is actually used only twice, by the intradiegetic overt narrator Tô no Chôjô in the frame story. Firstly, the citations of Tô no Chûjô are either of the general kind with a citational indicator, *tote* (1) or a citational verb with a developing phrase (2).

(1) Chûjô, “Nanigashi wa, shiremono no monogatari o semu” *tote*.

“I am going to tell the story of a fool,” *said he*.222

(2) “[...] nadeshiko no hana o orite okosetarishi” *tote namidagumitari*.

“[...] send a letter with a Pink,” *said he, touched to tears*.223

Next, Genji’s direct speech is a simple question: “Sate, sono fumi no koto wa” *to toitamaeba*224 (As Genji asked: “Well then, how did that letter run?”), which leads to Tô no Chûjô’s quoting Lady Tokonatsu’s poem, fol-

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222 HK 81: 3 中将、「ににかしは、痴者の物語をせむ」とて、

223 HK 82: 6 撫子の花を折りておこせたりし”とて泣ぐみたり。

224 HK 82: 7 「さて、その文の言葉は」と間ひたまへば、
owed by his own poem and yet another of hers. The citational verb succeeding Lady Tokonatsu’s poem (as quoted by Tô no Chûjô) may also be included among the special citational verbs with a developing phrase: [...] to hakanage ni iinashite225 (“she explained away unconcernedly”).

Another specialist on classical Japanese literature, Richard Okada, has pointed out concerning the stories in this section in general that “[they] are not ‘summaries,’ but reproduce (that is, present) the actual ‘events’ that are also the events of the telling.”226 However, if by “summary” we mean a discourse briefer than the events depicted,227 in other words, a temporal abbreviation,228 as in Seymour Chatman’s terms, Okada’s description is, at least partly, not pertinent to Tô no Chûjô’s story of Lady Tokonatsu. Because even without knowledge of Yûgao’s confidant Ukon’s words later in the “Yûgao” chapter that Tô no Chûjô courted Yûgao for around three years,229 his story is clearly a summary in a discourse that is briefer than what he describes. What is close to being a scene, however – if by scene we refer to a structure in which story-time lasts as long as discourse-time – is the poem exchange between the intradiegetic narrator Tô no Chûjô himself, who is also the internal narrator in his own story, and Lady Tokonatsu.

Omoiideshi mama ni makaritarishikaba, rei no, ura mo naki mono kara, ito monoomoigao nite, aretaru ie no tsuyushigeki o nagamete mushi no ne ni kioeru keshiki, mukashimonogatarimekite oboe-haberishi.

Sakimajiru
Iro wa izure to
Wakanedomo
Nao tokonatsu ni
Shiku mono zo naki

Yamato nadeshiko oba sashiokite, mazu chiri o dani nado oya no kokoro o toru.

225 HK 83: 4 とはかげに言ひなして
228 Ibid., 224.
229 See YG 185: 13–14.
Uchiharau
Sode mo tsuyu keki
Tokonatsu ni
Arashi fumisou
Aki mo kinikeri

to hakanage ni iinashite, mamemameshiuku uramitaru sama mo miezu,
namida o nurashiotoshite mo, ito hazukashiku tsutsumashige ni midarawashi
kakushite, [...].

When I hereby recalled her and went for a visit, she was as always full of
confidence, but she had a pensive look, and while gazing at the dewy garden,
her weeping sounded like she was outdoing the humming of the insects, as in
an old tale.

I am not able
To distinguish which
Colour among the
Blooming flowers is the loveliest –
Yet – my Gillyflower –
There is no flower that is your equal.
HK. Poem 6. Tô no Chûjô.

Putting the Yamato Pink aside, “don’t let there be any dust left on the bed,” I
first of all curry favour with the mother’s feelings.

Even my sleeves
That brush off the dusty bed
Are damp with dew –
Just as damp as the Gillyflower
To which storms of Autumn have come!
HK. Poem 7. Lady Tokonatsu.

230 HK 82: 11–83: 5 思ひ出でしまままにまかりたりしかば、例の、うらもなきものから、
いともの思ひ顔にて、荒ねたる家の露しごきをながめて虫の音に競べる気色、昔物
語りぬきておぼえはべりし。

吸きまじる色はいかべと分かねどもなほとこなつにしくものをぞなき
大和揃子をはさおきて、まづ塵をだに後親の心をとる。

うち払ふ袖も露けきとこなつに風吹きそぶ秋も来にけり
とはかかげに言ひにして、ままあめしく恨みたるさまも見えず、涙を満らし落とし
ても、いと恥づかしくつまじしに粉らはし隠して、[...]。
she explained away unconcernedly, and any sign of serious resentment was not to be seen. Although she shed a tear, she was terribly embarrassed, constraining her feelings [...].

Both before and after this poem exchange, the discourse-time is briefer than story-time, with a scene turning into a summary, hence a clear example of a mixture of telling and showing in an intradiegetical discourse. Most of the telling, in both scene and summary, is done in the auxiliary verb ki expressing the personal past, indicating the narrator’s own experience of what is told, which makes it different – although in content and form otherwise they might be comparable – from the short episodes or stories of, for instance, the *Ise M.*, which in general are told by the auxiliary verb keri, conveying the hearsay past, as well as distinguishing it from the external narrator who does not use the *ki*-form at all.

If we now turn to the main story in the “Yūgao” chapter, the characteristic trait of mediated telling, a beginning with narrative description which quite suddenly changes into an account of a character’s thoughts, is particularly common in accounts that concern Genji. Usually in these cases it is an observation of the outside world that begins with a description of the environment at large that is successively in focus. In the example below, when Genji has just arrived at his wet-nurse’s house on the Fifth Avenue, the focus is transferred from the milieu of the street to the women inside the house.

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On-kuruma irubeki kado wa sashitarikereba, hito shite Koremitsu mesasete, matuse-tamaikeru hodo, matsuksugige naru oji no sama o miwatsushi-tamaeru ni, kono ie no katawara ni, hitagaki to iu mono atarashii shite, kami wa hajitomi yon go no kai bakari uge watashi te, sudare nado mo ito shirō suzushige naru ni, okashiki hitaitsu ni suikage amata mite nozoku. Tachisamayouramu shimotsukata omoiyaru ni, anagachi ni take takaki kokochi zo suru. Ika naru mono no tsudoeru naramu to yō kawarite obosaru.

Since the gateway through which they were to pull their wagon was closed, he asked a man servant to call Koremitsu. During the time he had to wait, he gazed at the poor state of the street and saw that next to this house there was something called a laterally woven cypress fence which was newly made. The shutters were pulled up about eight, nine centimeters and the blinds were

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231 *YG* 135: 5–11 御車入るべき門を鎖したりければ、人して催光召させて、待たせたまひけるほど、つつきしげなる大路のさまを見わたしたまへに、この家のかたはらに、極形といふもの新しあして、上は半蔵四丁間ばかり上げわたして、種なもどしと白う註しけなるに、かしき額つさの透影あままた見けてのぞく。立ちさまよふらむ下つ方思ひやるに、あながちに丈高き心地する。いかなる者をへるならむと様変わりて思さる。
also white and looking cool; there the shadows of some beautiful foreheads were seen peeping out in his direction. Were they really walking around? When he imagined to himself the lower part of the bodies of the women, they seemed oddly tall.

Subsequently Genji’s gaze moves from the gate to the house within, then to a trelliswork, continuing further to a white flower. It ends in a comment: “the same thing goes for a palace.”

The external narrator’s presence is quite overt at first: “when he peeped out a little, he saw that the door of the gate was pushed up like latticed shutters and the inside was so small that it was all visible” (sukoshi sashinozoki-tamaereba, kado wa shitomi no yō naru oshiagetaru, miire no hodo naku monohakanaki sumai o, aware ni, izuko ka sashite to omohoshi-naseba, tama no utena mo onaji koto nari.232

[...] when he peeped out a little, he saw that the door of the gate was pushed up like latticed shutters and the inside was so small that it was all visible. “What a forlorn and poor dwelling!” he sighed involuntarily and touched, recalled “What clime shall I single out”;233 the same thing goes for a palace.

Yo no naka wa
Izure ka sashite
Waga naramu
Yukitomaru o zo
Yado to sadamuru

In this world
What clime shall I single out
To be my abode?
The place where I stay
I will make my home.

232 YG 136: 1–4 [...]すこしさしのぞきたまへれば、門は塞のやうなる押しあげたる、見入れのほどなくもののはかなき住まひを、あはれに、いづこかさしてと思ほしなせば、主の台も同じことなり。

233 Allusion to KKS 987.
aware ni, izuko ka sashite to omohoshi-naseba, tama no utena mo onaji koto nari).

The above mediated discourse then turns into an unmediated literary dialogue between Genji and his attendant, including soliloquy. Genji, murmuring a poem which he associates with the white flowers in front of him, receives an unexpected reply from his attendant, who explains about the white flower.

Kirikake datsu mono ni, ito aoyaka naru kazura no kokochiyoge ni haikakareru ni, shiroki hana zo, onore hitori emi no mayu hiraketaru. “Ochikatabito ni mono mōsu” to hitorigochi-tamau o, mizuijin tsu’ite, “Kano shiroku sakeru o namu, yūgao to mōshi-haberu. Hana no na wa hitomekite, kō ayashiki kakine ni nan saki-haberikeru” to mōsu. 234

On something looking like a fence, green vine was climbing pleasantly, with white flowers raising a smiling eyebrow to themselves. “Ask the person far off yonder,” Genji murmured, whereupon his attendant then kneeled before him: “The white flowers blooming there are called Evening Visage. The name reminds one of a person of high standing, and here it grows on such a shabby fence,” he said.

“Ask the person far off yonder,’ Genji murmured,” conveys Genji’s soliloquy, marked by the citational verb hitorigotsu (to murmur) used with Genji in the form to hitorigochi-tamau (he murmured), with the honorific supplementary verb tamau in the final form.

Later, at the close of the “Yūgao” chapter, we find another instance of soliloquy, or more exactly a soliloquy poem by Genji, and this time Genji’s company does not reply, as his attendant did in the above example. It appears in the scene when Genji and Yūgao’s confidant Ukon are chatting about Yūgao after her death and is uttered in connection with Genji reciting a poem. Ukon is thus present, but as the developing phrase, after the citational verb hitorigotsu, in combination with the honorific supplementary verb tamau in the concessive form (hitorigochi-tamaedo); 235 though he mur-

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234 YG 136: 5–10 切懸つた物に、いと青やかなる葛の心地よくに道ひかれに、白き花ぞ、おのれひとり笑ひの眉ひらけたら。「をちかた人にも申す」と独りごちたまふを、御随身ついて、「かの白く吹けるをなむ、夕顔と申しはべる。花の名は人めきて、かうあやしき垣根になん喰きはべりける」と申す。

235 YG 189: 5 と独りごちたまへど、
murred/he murmured, but) also explains: “she was not able to reply” (e sashii-rae mo kikoezu\textsuperscript{236}).

\begin{verbatim}
Mishi hito no
Kemuri o kumo to
Nagamureba
Yûbe no sora mo
Mutsumashiki kana\textsuperscript{237}

to, hitorigochi-tamaedo, e sashii-rae mo kikoezu.

As I see my beloved’s
Smoke as clouds –
Ah – How the evening sky
Fills me with yearning!

he murmured, but she was not able to reply.
\end{verbatim}

As for conversational dialogue, on the other hand, one of the citational verbs used by preference is to katarau (to tell, to talk). The content of the conversation is more than mere information, often about personal things, as when Genji talks seriously with his wet-nurse about how much she has meant to him,\textsuperscript{238} in a scene chatting with Yûgao,\textsuperscript{239} or when he is trying to convince Ukon, Yûgao’s confidant, to put Yûgao’s little daughter into his care after her death.\textsuperscript{240}

In Genji’s dialogue with the nun and her children, which takes place after the literary dialogue between Genji and his attendant, the external narrator’s presence is covert. The only mediation is the citational verbs with their respective developing phrases “nado kikoete, yowage ni naku” (said she, sobbing weakly) and “nado namidagumite notamau” (said he, crying).

\textsuperscript{236} YG 189: 5 えさし答へも聞こえず。

\textsuperscript{237} YG 189: 3–4 見し人の煙を雲とながむれば夕の空もむつましきかなと、独り告ちまへど、えさし答へも聞こえず。

\textsuperscript{238} See YG 139: 1–10.

\textsuperscript{239} See YG 154: 10–13.

\textsuperscript{240} See YG 186: 14–187: 3.
Amagimi mo okiagarite, “Oshigenaki mi naredo, sutegataku omoi-tamaetsuru koto wa, tada, kaku, o-mae ni saburagi-go-ranzeraru koto no kawari-haberinan koto o kuchioshiku omoi-tamae tayataishikado, imu koto no shirushi ni yomigaerite nan, kaku watari-ohashimasu o mi-tamae-haberinureba, ima namu Amida hotoke no on-hikari mo kokorokiyoku matare-

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241 YG 137: 13–138: 9 尼若も起き上がりて、「惜しけなき身ならど、捨てがたく思いたまへつることは、ただ、かく、御前にさらび御覧ざるることの変はべりなんことも口惜しく思ひたまへたゆたひしかど、忌むことのしるしによみがへりてなし、かく渡りおはしますを見たまへはべりぬれば、今なむ阿弥陀仏の御光も心清く待たらへるべき」など聞こえて、弱く泣く。「日ごろおこりたがたくものせらるるを、やすからず喦きたたりつるに、かく世を離るさまにものしたまへば、いとあれば口惜しいなん。命長く、なほ位高くとも見なしたまへ。さてこそ九品の上にも障りなく生まれたまはめ。この世にすこし懐き残るはわらきざさとなん聞く」など涙ぐみてのたまふ。

242 YG 138: 10–15 かたはまるをだに、乳母やうの思ふべき人はあさましまほに見なすものを、ましていと面だっとうらしげひ仕うまつりけんもいたはし、かたじけなく思はゆべかえれば、すずろに淚がらり。子どもは、いと見苦しと思ひて、
Although persons like wet-nurses, for whom it is natural to treat a foster child with tender care, are to a strange degree convinced that the child is perfect; for this wet-nurse it felt even more grand that she herself had served this gentleman intimately, and as she had been thought of as important and venerable, she wept excessively. Her children thought it unseemly: “She is exposing her crying face for herself as if she had lingering thoughts of this world that she once turned away from,” they exchanged glances with each other.

When it comes to the conversations between Genji and Yûgao, a typical trait is a developing phrase describing Yûgao, no matter if it succeeds Genji’s or Yûgao’s lines. The developing phrase might be embellished with an adverb like natsukashige ni (amiably, tenderly): to natsukashige ni notamaeba, onna mo imijiku nabikite, sa mo arinubeku omoitari. (as he said it so amiably she became extremely submissive to him, thinking “so be it!”).

In the three instances of Yûgao’s lines, the neutral verb to iu (to say) is used as a citational verb with a developing phrase that describes Genji’s impressions of her: to ito wakabite 244 (said she, quite childishly), to ito oiraka ni ite itari 245 (said she, in a very gentle voice, sitting still). The citational indicator tote (said she) is also employed once with a developing phrase: tote, sasuga ni uchitokenu sama ito aiyaretari 246 (said she, but her expected reserved manner was full of confidence).

Yet another highly unmediated and colloquial narrative form is the exchange of information, or an informative dialogue which is preferably exchanged in the form of a question or request from Genji being replied by Koremitsu. The verb that occurs in most cases after Genji’s lines is the general citational verb notamau (or notamô, to say) in various forms, with or without a developing phrase. Notamau is notably the honorific equivalent of to iu (to say), emphasizing Genji’s superior status, and is not used with any other character in the corpus text. His lines may be succeeded by the final form of this verb with the citational particle to or nado: to notamau (said he)

背きぬる世の去りがたきやうに、みづからひそみ御覧せられたまふとつきしろび目くはす。

243 YG 154: 14–15 となつかしげにのたまへば、女もいみじなびきて、さもありぬべく思ひたり。

244 YG 154: 13 といふとひて言へば

245 YG 157: 14–15 といとおいらかに言ひてみたり

246 YG 162: 7–8 とて、さすがにうちとけぬさまいとあいだれたり。
or *nado notamau* (he said such things as), as he says in “Nao iiyore. Ta-
zuneyorade wa sôzôshikari nan” *to notamau*247 (“Please go nearer. It’s bor-
ing not to get to know how matters really are,” said he) when he asks
Koremitsu to find out more about the inhabitants of the nun’s neighbouring	house at the Fifth Avenue, or “Sate, kore yori hito-zukuna naru tokoro wa
ika de ka aran” *to notamau*248 (“Well, could there be a more lonely place
than this?” said he) as he utters to Koremitsu, having just arrived at the di-
lapidated house, and Genji is at a loss what to do with the dead Yûgao.249

In correspondence with Genji’s *notamau* (to say), the most common way
of indicating citation in the case of Koremitsu is by the citational particles
*to* or *nado* in combination with the humble verb *kikoyu* (to say), when he is
speaking to Genji, his superior. It occurs in the final form, the continuative
form or the causal/temporal form. As a variation, the neutral *to iu* (to say)
and the other humble verb *to môsu* (to say) are also used in a few instances.
It happens – though seldom – that the *kikoyu*-phrase is succeeded by an
adverbial embellishment, as when Genji, receiving the first poem from Yûgao,
asks for Koremitsu’s assistance in the search for the writer of the poem. Be-
fore Koremitsu’s words, the reader/listener gets to know Genji’s fickle heart
through Koremitsu’s thoughts, but the adverb in the citational phrase follo-
ing Koremitsu’s words, expressing his thoughts indirectly, shows that the
point of view is Genji’s: “Kono itsuka muika koko ni haberedo, bôza no koto
o omou-tamae atsukai-haberu hodo ni, ionari no koto wa e kiki-haberazu”
nado, *hashitanayaka ni kikôyu*250 (Since he bluntly said such things as “I
have been at this house for five, six days, but as I was concerned about the
sick, I’ve been busy tending to her and had no time to hear about the neigh-
bours”).

A special case of the employment of a citational verb, often accompanied
by a developing phrase, is that which plays a role in the progress of the story,
that is, to tell what will happen next or to introduce the next line: “when x
said that, y said...”.251 For this purpose, the causal or temporal forms *to
notamaeba* (since/when he said) or *nado notamaeba* (since/when he said
such things as) are frequently used: *to notamaeba, kono oshiagetaru kado ni
irite orite*252 (since Genji said that, his attendant entered through the pushed-up

247 YG 144: 4–5 「なほ言ひよれ。尋ねよらではさぎうしどりなん」とのたまふ。

248 YG 171: 12–13 「さて、これより人少ななる所はいかでかあるん」とのたまふ。

249 See YG 161: 10–11, 167: 1 for further examples of *to notamau* and YG 174: 12 for *nado
notamau*.

250 YG 140: 6–8 「この五日日ここにはべれど、病者のことを思うたまへあつかひはべ
るほどに、隣のことはえ聞きはべらす」など、はしたなやかに聞こゆれば、[...]


252 YG 136: 13–14 とのたまへば、この押しあげた門に入れて折る。
gate and picked [a flower] or to notamaeba, rite, kono yadomori naru onoko o yobite toikiku253 (since Genji said that, [Koremitsu] went inside, summoned the man that was the caretaker and asked him).

In addition, Genji smiles (to uchiwarai-tamaite), imposes silence on somebody (to kuchigatame-sase-tamau), is moved to deep emotion (to awaregari-tamaite), hums (to uchizumujite), weeps (naku) and so on, in connection with his uttering something.

Poems may be part of dialogue. This occurs when the exchanging parties are together, in contrast to when poems are dispatched. Three times in the main story, Genji and Yûgao are exchanging poems in the presence of each other, at one of which the poem exchange is not indicated by any citational verb at all (poem exchange 5–6).254

The other two times, Genji’s poem is succeeded by a question along with the honorific citational verb notamau (to say), whereas Yûgao’s is followed by a neutral citational verb with an embellishment or developing phrase describing her emotions. Thus whereas after Poem 7, Genji says: narai-tamaeri ya,” (“Have you had any experiences yet?”), succeeded by the citational particle and verb to notamau (said he),255 after Yûgao’s Poem 8 it runs: “[…] kokorobosoku” tote, monoosoroshi sugoge ni omoitareba […]256 (“I feel lonely,” said she, and as she seemed somewhat frightened and uneasy […]).

Inishie mo
Kaku ya wa hito no
Madoi kemu
Shinonome no michi257

Was it like this also in the days of yore?
Was even then a man confused on
His way through the dawn,
The path I do not yet know?

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253 YG 140: 10–11 とのたまへば、入りて、この宿をなる男を呼びて問ひ聞く。
254 See YG 158–59.
255 YG 160: 1.
256 YG 160: 4 「[…]心細く」とて、もの恐ろしうすごくに思ひたれば、[…].
257 YG 159: 14–15 いにしへもかくや人はまどひけんわがまだ知らぬしのめの進め
Yama no ha no
Kokoro mo shirade
Yuku tsuki wa
Uwa no sora nite
Kage ya taenamu"258

Without even being acquainted
With the soul of the mountain crest
It fades away –
The gleam of the approaching moon.
In the ether afar.

In poem exchange 9–10, Genji’s question followed by a citation runs:
“[… tsuyu no hikari ya ika ni” to notamaeba”259 (since he said: “[… How do you find the glistening of the dew?”) and Yûgao’s: to honoka ni iu260 (said she, in a faint voice).

Yûtsuyu ni
Himo toku hana wa
Tamaboko no
Tayori ni mieshi
E ni koso arikere”261

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258 **YG 160:** 2–3 山の端の心も知らでゆく月はうはの空にて影や絶えなむ
259 **YG 161:** 15 「[…]露の光やいかに」とのたまへば、
260 **YG 162:** 3 とほのかに言ふ。
261 **YG 161:** 13–14 夕露に絹とく花は玉ぼこのたよりに見えしうにこそありけり
That the evening dew
Made the flower untie its cords –
May have had its explanation in that
Destiny decided their meeting by
The chance of the jewelled spear.

Hikari ari to
Mishi yūgao no
Uwatsuyu wa
Tasogaredoki no
Sorame narikeri²⁶²

The dew I
Saw on the Evening Visage
Glistening –
Ah – but a mirage
It was in the gloaming.

Thus as a lover to Genji Yūgao takes up a position in the middle: neither the honorific notamau nor the humble kikoyu is employed in her case, but in their stead the neutral verb for saying, namely to iu, or the citational indicator tote (said x). This would be because she is not in Genji’s service, but nevertheless of a rank below his. As for the phrase that quite often follows the citational verb, it frequently tells of what happens next, what action the speaking or the listening person takes. Naturally, such developing phrases dominate in dialogues between Genji and Koremitsu and are totally absent in the developing phrases of Yūgao’s citational verbs. On the contrary, those are descriptive of the tone of her voice, her appearance and mood.

It goes without saying that the citational verb succeeding a line informs the reader of the status of the uttering person, and in which relation he or she stands to the person to whom the speech is directed. The many instances of the honorific citational verb notamau (to say) used with Genji, and in contrast the humble verb kikoyu (to say) when it comes to Koremitsu, are proof enough of this phenomenon.

²⁶² YG 162: 1–2 光ありと見し夕顔の上露はたそかれ時のそらめなりけり
5.4. Temporal Aspects

Whereas the intradiegetic/internal narrator Tô no Chûjô’s story of his and Lady Tokonatsu’s relationship is a summary no longer than it takes to read or tell it one night in the rain period of the year when Genji is 17 years old, of events taking place over three years, the story-time of the external narrator’s story of Genji and Yûgao stretches from late Summer to early Winter the same year. Thus though the pre-story and the main story stand in a chronological relationship to each other, both concerning the time they are told in Genji’s life and the time they take place, the pre-story anticipates the main story, and they are analogical: the summary of three years and the summary of around three (or four) months make a contrast.

Another contrast is the lack of time markers in Tô no Chûjô’s story, which avoids all exact dates, unlike the main story. In the main story, temporal markers have mainly two functions: to place the story in the life of the principal character and to move the plot forward.

Firstly, the external narrator comments at the outset of the “Hahakigi” chapter: “at the time when he was still a Middle Captain” (mada chûjô nado ni monoshi-tamaishi toki), hereby connecting this story to the Genji narrative plane. Again at the beginning of the “Yûgao” chapter, the external narrator comments on the time of the event: “in the days when Genji was calling secretly on Rokujô” (Rokujô watari no on-shinobiariiki no koro).

Information concerning the season is one of the plot-significant markers. After a detour to the story of Utsusemi and Iyo no Suke, the return to the “Yûgao” story is indicated by a seasonal marker: “In the course of time Autumn had come” (Aki ni mo narinu). If less plot-significant, information on the season is hinted at, for instance: “the white blinds looked cool” (sudare nado mo ito shirô suzushige naru) or that the Moonflowers are blossoming, which is at the end of Summer.

Exact dates are highly plot-significant and given only on important days of the narrative. These are the fifteenth night of the Eighth Month, the seventeenth night of the Eighth Month and the twentieth of the Ninth Month. The first date is the occasion of the abduction of Yûgao, the second, the night when Genji leaves for the temple in Higashiyama where Yûgao’s body is brought and the last date indicates the time of Genji’s recovery from his

263 YG 53: 8 まだ中将などにものしたまひし時
264 YG 135: 1 六条わたりの御忍び歩きのところ、
265 YG 146: 12 秋にもなりぬ。
266 YG 135: 8–9 簾などもいと白う凉しげなるに、
267 YG 136 ff.
illness. In addition, the ceremony of the forty-ninth day after Yûgao’s death towards the end tells the readers/listeners of an elapse of time.

Lastly, the time of the day may be significant for the plot. Morning or evening is generally indicated, but apart from that, the sun or the moon also give a clue to the time of the day. Genji departs from his love tryst with the Rokujô Haven “at about the time the sun was rising” (hisashi izuru hodo ni\(^{268}\)), implying a late departure.

As will be explained in more detail in Chapter 8, at the climax of the story from Genji’s abduction of Yûgao until her death, there is a cluster of time markers; when the couple meet, it is the evening of the fifteenth of the Eighth Month and “the moonlight came pouring” (kumanaki tsukikage\(^{269}\)) and “it should soon be dawn” (akatsuki chikaku narubesi\(^{270}\)). After some more time of listening to noises and voices from the outside and chatting together, with Genji trying to persuade Yûgao to go to the dilapidated residence, “daybreak was approaching” (akegata mo chikô in-kiri\(^{271}\)), and finally, preparations for the ride are made. When at last Yûgao is abducted, the readers/listeners are told that “the moon suddenly disappeared behind clouds and the dawn sky was really lovely” (niwaka ni kumogakurete, akeyuku sora ito kashî\(^{272}\)). The next time there is an indication of time: “the sun was high up” (hi takuru\(^{273}\)), they awake together around noon on the sixteenth of the Eighth Month. Then time is obviously spent in the chambers of the dilapidated residence until Genji gazes at an “evening sky so peaceful it had no equal” (tatoshienaku shizuka naru yûbe no sori\(^{274}\)). When information on time is given again, it is also an indication that the tranquil scene is being interrupted: “When it was past early evening” (Yoi suguru hodo\(^{275}\)), that is, around 10 p.m, which marks the time of the possession of the demon. Genji spends a frightful night before the narrative indicates that “at last a cock’s crowing was heard at a distance” (karôjite tori no koe haruka ni ki-koyuru\(^{276}\)) and soon Koremitsu arrives.

\(^{268}\) YG 142: 7–8 日さし出るほどに
\(^{269}\) YG 155: 9 限なき月影
\(^{270}\) YG 155: 11–12 周近くになりけるなるべし、
\(^{271}\) YG 158: 6 明け方が近うなりにけり。
\(^{272}\) YG 159: 6–7 はかに雲がくられて、明けゆく空いとをかし。
\(^{273}\) YG 161: 4 日たるる
\(^{274}\) YG 163: 1 たとしへなく静かなる夕の空
\(^{275}\) YG 164: 1 背過ぐるほど、
\(^{276}\) YG 169: 11 からうじて鶴の声さらかに聞こゆる
Even after the climax of the story, indications of the time of the day, though not as charged with symbolism, are of importance for the plot; the night Genji goes to Higashiyama for Yūgao’s vigil, Koremitsu calls at Genji’s “after sunset” (Hi kurete277), which tells the readers/listeners that a couple of hours must have passed before they reached the temple, as in the meanwhile we are told that “all the early vespers were over in the temples” (Teradera no soya mo mina okonai hatete278), the early vespers taking place around 8 p.m. In this case, time therefore also indicates the distance of the journey on horseback.

5.5. Conclusion

In this chapter I have tried to show how the general idea of an æsthetics of failure beginning in the “Hahakigi” (The Broom Tree) chapter and the Rainy Night Discussion has had an impact on or even generated the corpus text’s large-scale and middle-scale composition on a chapter level. Arguments and stories, including literary motifs taken up as a subject in the Rainy Night Discussion, may appear as an anticipation of a later story, recalled by a character (preferably Genji) or turn out to be analogous to another story. These methods of composition all occur in the “Yūgao” (The Twilight Beauty) story.

One example of anticipation is the story of Utsusemi and her husband Iyo no Suke, an upstart of the Middle Ranks, which is introduced in the latter part of the “Hahakigi” chapter. This story is anticipated by the general arguments in the Rainy Night Discussion. As for recollection, which mostly occurs on the subjective level, mention may be made of Genji’s recollecting in the “Yūgao” chapter his meeting with Utsusemi, and perhaps Genji would not have cared about the inhabitants of the poor dwelling at the Fifth Avenue if he had not recollected what had been said in the discussion on the rainy night about beautiful women hidden in houses overgrown with weeds. Lastly, Genji’s love affair with Yūgao may be said to be an instance of analogy, as it is analogous with the story of Lady Tokonatsu as told by Tô no Chûjô.

These large-scale and middle-scale elements of composition are combined with more small-scale ones that partly operate at the level of representational form and partly mark time; here a mixture and alternation of representational forms imply sudden shifts in the point of view from an external narrator to a

277 YG 175: 9 日暮れて
278 YG 178: 11 寺々の初夜もみな行ひはてて
character, or from an intradiegetical overt narrator to an internal narrator, as in the case of Tô no Chûjô, who is the internal narrator of a self-experienced story, but nevertheless interacts in a frame story where he acts as an intradiegetical overt narrator. Time is not marked unless it has a function; it relates the present story to the Genji narrative plane when giving information on his status and the like, and may advance the narrative. A clear example of the latter is the cluster of time markers during the story’s climax. As such, even if these markers of time are only small-scale compositional elements, they also play a pivotal role in the symbolic system of the story.
6 Evental Structure: Vladimir Propp’s and Claude Algiras Greimas’s Models Revisited

The structure of a story may be analyzed from several perspectives. The compositional structure was in focus in Chapter 5, including large-scale, middle-scale and small-scale aspects. The large-scale aspects related the “Yûgao” (The Twilight Beauty) storyline to the “Three Hahakigi (Broom Tree) Chapters” 蒂三帖, its larger chapter cluster, and this relation in turn generated other compositional elements such as anticipation. Thus if chapter-level structure was seen as one form of textual and narrational organisation, in this chapter we shall move to the story level, meaning the storyline in contrast to the chapter structure. Story refers in this case to the content or chain of events of the narrative text, including actions, events and existents (characters, items of setting) in accordance with Seymour Chatman.279 The meaning of “evental structure” is therefore something like the organisation of the events of a narrative, with events as either actions or happenings.280 The reason why the story or storyline of a character is followed is that a story does not necessarily begin and end with a chapter, and besides, we may not say with absolute certainty that the chapter division found in modern critical editions also was the original one.

For a moment, let us recall how the “Yûgao” story was defined in Chapter 1:

1) It extends over the “Yûgao” chapter but does not embrace the “Tamakazura” (The Tendril Wreath) story (Tamakazura referring to Yûgao’s daughter by Tô no Chûjō, Genji’s brother-in-law).
2) It covers the story related by Tô no Chûjō in the passage of the Rainy Night Discussion in the “Hahakigi” chapter, in which the later Yûgao is referred to as a shy woman.
3) It includes the story of Yûgao told in the “Yûgao” chapter.
4) It excludes the story of Utsusemi (the lady of the cicada shell) and Nokiba no Ogi (the daughter of the Iyo deputy) as told in the “Yûgao” chapter.
5) It includes the beginning of the “Suetsumuhana” (The Safflower) chapter, in which Genji recalls his love for Yûgao.

280 Ibid., 44.
Hereby we may distinguish between the unit story and the unit chapter; the chapter “Yûgao” naturally begins and ends with the “Yûgao” chapter, whereas the story beginning in the “Hahakigi” chapter develops in the “Yûgao” chapter with its aftermath in the “Suetsumuhana” chapter. This fundamental view of the story or storyline as a basic structural unit will not be avoided now, but more focus will be put on the main story as told in the “Yûgao” chapter; this is a point of departure that should be quite easily acceptable in this case, since the “Yûgao” chapter, as the scholar of Japanese letters Takahashi Tôru 高橋亨 also points out from the very outset in his essay on the “Yûgao” chapter, shows signs of being a complete short story. In fact, Takahashi sets out from the chapter (maki 巻 or jô 帖 in Japanese) unit in his structural analysis of the “Yûgao” chapter, maintaining that while being a complete short story, this chapter is likewise incorporated in the larger stratum of the narrative universe of the Genji Monogatari 源氏物語 (The Tale of Genji). What he refers to as the short story of the “Yûgao” chapter is therefore what I hitherto have called the main story of the “Yûgao” story (but also the main story of the “Yûgao” chapter). In addition to a larger stratum, he mentions other story strata in this chapter, such as the ones of the characters Utsusemi, Fujitsubo and the Rokujô Haven, which in turn connect the “Yûgao” story to the plane of a longer story, that is to say, the whole Genji.[284]

Interestingly enough, Takahashi relates his structural analysis to semiotic theories of intertextuality, referring to myth structure and elements as the first level, history and transmission as the second level and earlier literary works as the third level of an exterior context of the work. This exterior context is set in contrast to an interior context, made up of the Genji narrative, in three thematic layers: the Higher Ranks (represented by Fujitsubo, Aoi and the Rokujô Haven), the Middle Ranks (represented by Utsusemi) and the Lower Ranks (represented by Yûgao). The intertextual sources are explained in detail, and his analysis clearly shows that the intertextual elements of myth and tale in the “Yûgao” chapter contribute to shaping the narrative structure. We may say that this analysis is a synthesis of a structural text.

281 Apart from these chapters, it should be mentioned that the character Yûgao is also mentioned in the “Tamakazura” (The Tendril Wreath), “Kochô” (Butterflies) and “Hotaru” (Fireflies) chapters.


283 Ibid., 270. These strata are divided according to the protagonists’ descent and their stories. It is also a division based on the respective character’s role in the narrative universe of the Genji, and whether the character only appears briefly or is present continuously.

284 Ibid., 270–1, 273.
analysis based on the one hand on the existents (or characters, to be precise) of the narrative and, on the other, on intertextuality. This fact that elements of myth and tale form the narrative structure may also inform us that it has a fairy-tale structure, implying a construction consisting of a plot with a distinct beginning, course of events and ending, which entails a resolving plot and a strong sense of temporal order.

The aim of this chapter is thus to examine the structure of the “Yûgao” chapter by relating it to earlier studies of the “Yûgao” chapter, like the one above by Takahashi, which come to the conclusion that legends, myths and tales make up important structural elements of the chapter. While accepting this conclusion by connecting it to the models of the early structuralists Vladimir Propp and Claude Algiras Greimas, the question will be turned the other way around, to focus not only on the similarities with the folktale but also on the differences, in a critical application of these two models, because the structural similarities make it all the more interesting to see how it differs from the folktale.

Below, these two models, namely, Propp’s thirty-one functions and Greimas’s actantial model, will also be used to contrast the conceptual basis of verisimilitude as seen in the analysis of character and setting in Chapter 3, since testing the structure with these structural models will be a distancing from the notion of character as if it were real. Both these structural models see not only character but acts and environment as well as functions or so-called forces or powers of a fictive narrative.

Propp’s model of thirty-one functions was worked out from his study of Russian folktales, expounded in his Morphology of the Folktale from 1958.\(^\text{285}\) From this model, Claude Algiras Greimas developed the actantial model in 1966 in his work Sémantique structurale: Récherche de méthode (Structural Semantics: The Search for a Method).\(^\text{286}\) Unlike Propp, Greimas’s model aims at a semiotics of narrative in general and not only for the fairy-tale. But as I find Propp’s so-called thirty-one functions of the fairy-tale pertinent, the analysis according to the actantial model in Section 6.2. will be preceded by a commentary in Section 6.1. on those instances of Propp’s thirty-one functions that I have found realized in the “Yûgao” story.


6.1. Analysis according to Propp’s Thirty-one Functions

A critical application of Propp’s thirty-one functions (and in Greimas’s ac-tantial model, as well, as will be seen), to the “Yûgao” story of the Genji shows that the characters are not assigned one single role but rather a number of roles. Apart from Genji being a hero, he is both a villain and a victim, while Yûgao is not only a heroine, but also a victim. Other characters like the Rokujô Haven hover between the roles of victim and villain.

1. **A member of the family leaves home**: Yûgao leaves her home as a result of persecution. Genji leaves home with the aim of visiting his mistress, but on his way to her residence he stops to see his wet-nurse who is ill and has become a nun.

2. **The hero is prohibited from doing something**: The heroine is prohibited from seeing Tô no Chûjô. The hero is not allowed by society to have relations with women of the Lower Ranks. For both men, the love affair with Yûgao is illicit. Genji keeps his identity secret during their time together.

3. **The prohibition is violated**: Genji sees Yûgao, a woman of the Lower Ranks. Yûgao continues to see Tô no Chûjô.

4. **The villain explores the grounds to find what he is searching for**: Seeing Genji as a villain, this function is realized. Genji, with the help of Koremitsu, explores the grounds of Yûgao.

5. **The villain gets information on the victim**: Genji finds information on Yûgao.

6. **The villain tries to deceive the victim**: Genji tries to persuade Yûgao to go to the dilapidated house.

7. **The victim learns to deceive and thereby helps the villain**: Ukon may be seen as a victim who learns to deceive, thereby helping the villain Genji, in the sense that she neither informs her mistress’s house of her whereabouts nor says what has happened to her later.

8. **The villain hurts a member of the family**: Yûgao is hurt and killed by the demon. At the same time, Genji takes the blame for causing Yûgao’s death, so it may be said that Genji in the role of a villain hurts or causes death to the victim, Yûgao. However, Genji himself is also a victim of the demon, as Yûgao’s possession by the demon makes him fall ill afterwards, and he mourns the loss of his beloved. Another character who hovers be-
tween different roles is the Rokujō Haven, who is a victim of Genji’s negligence but becomes a villain in the guise of the demon.

9. **An accident or problem gets known and the hero is urged to help:** In this case we find the helper Koremitsu in the role of hero. He is urged to come to the dilapidated house to help Genji with Yūgao.

10. **The hero agrees to or decides to make a counterattack:** On the night of Yūgao’s death, Genji tries to win over the demon.

11. **The hero leaves home:** Genji leaves home several times, although he is gone two nights at the climax. The heroine is gone from her real home.

12. **The hero is affected or subjected to trials:** The possession by the demon is a trial for Genji as is his illness afterwards. Yūgao’s courage is put on trial at the time of the abduction, or at least she is affected by it. It goes without saying that the possession by the demon is a trial for her.

13. **The hero endures the trial:** Genji does not endure the fight against the demon as he cannot save Yūgao, but he survives the situation, as he also endures his illness. Yūgao endures the trial of being abducted but succumbs to possession by the demon.

14. **The hero is rewarded by a magical object or a magical characteristic in a helper:** No proof.

15. **The hero is brought to the place where the sought-for person/thing is:** Koremitsu brings Genji to Yūgao’s house. He is also brought by Koremitsu to the temple where Yūgao’s body is to be found.

16. **The hero and the villain meet in a struggle eye to eye:** Genji struggles against the demon.

17. **The hero gets a mark:** No proof.

18. **The hero wins over the villain:** This might be a point of discussion; Genji is both hero and villain, and the question is whether it is the villain or the hero in him that wins.

19. **The misfortune or the problem is solved:** Through death, Yūgao’s problem of being persecuted is solved. Yūgao’s body is taken care of and Genji does not lose his reputation.

20. **The hero returns home:** Genji returns ill to court.
21. The hero is persecuted: The hero is not persecuted, but the heroine is.

22. The hero is saved from persecution: Yûgao is saved from persecution by death.

23. Without being identified, the hero returns home or comes to a foreign country: No proof.

24. A false hero is proposed to the hero: No proof.

25. A difficult task is proposed to the hero: Overlaps with function 12.

26. The task is solved: Overlaps with function 13.

27. The hero is recognized: Yûgao’s identity is revealed at the end, as is Genji’s.

28. The false hero is revealed: No proof.

29. The hero changes appearance: Genji is no longer masked.

30. The false hero or the villain is punished: It may be interpreted that Yûgao’s death, that is, the trial, is in fact a punishment for Genji. At least he himself interprets it in this way. On top of that, he falls ill afterwards.

31. The hero marries or ascends the throne: No proof.

Thus a focus on the differences from the Russian folktale shows that the functions for which no proof could be found were the following:

7) The victim learns to deceive and thereby helps the villain.
14) The hero is rewarded by a magical object or a magical characteristic in the helper.
17) The hero gets a mark.
23) Without being identified, the hero returns home or comes to a foreign country.
24) A false hero is proposed to the hero.
28) The false hero is revealed.
31) The hero marries or ascends the throne.

Hence it is quite evident that although there are structural elements similar to the folktale these have rather been used as a contrast in order, for example, to show that the characters play various roles.
6.2. The Actantial Model

The actantial model presupposes that in the narrative there are pairs of opposites that help to make the story proceed. Greimas distinguishes an actant from an actor: the former is a unit in the narrative, whereas the latter is a unit in the discourse.\textsuperscript{287} That is, an actant is a category and not textually bound to a personal name or the like, while an actor is linked to a character or some other power in the text. The model includes six different actants, some of which have alternative names. They may be human but not necessarily.\textsuperscript{288}

<table>
<thead>
<tr>
<th>source/cause/incentive</th>
<th>aim/object</th>
<th>receiver/goal</th>
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<tbody>
<tr>
<td>helper/means</td>
<td>agent/subject</td>
<td>obstacle/opponent</td>
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The use of the concept of actant presupposes a determination of what may be called the primary driving force of the action. The determination of this driving force or desire requires an understanding of what happens deepest down in the story and to whom it happens. For this reason, it seems most reasonable when it comes to Yûgao’s project to begin at the end, and with Genji’s, at the beginning. Let us postpone for a while the projects of other agents. In fact, Yûgao’s story does not begin with her meeting Genji but rather three years before, something that is revealed after her death, as well as in an anticipatory way in the “Hahakigi” chapter. This involves Genji’s brother-in-law Tô no Chûjô, who courted Yûgao and eventually became the father of her child. The driving force here, seen from the point of view of Yûgao, may hypothetically be determined to be love. However, his wife, Shi no Kimi, appears as an opponent to this project. (Actantial Model 1)

**Cause:** love  
**Aim:** to continue the love relationship  
**Receiver:** Tô no Chûjô

\textsuperscript{287} Or to speak with Seymour Chatman, rather than an actant is a unit in the story (including the content, chain of events and existents) while an actor is a unit in the discourse (the expression). See Chatman. *Story and Discourse*, 19.

Helper/means: the child
Agent: Yûgao
Opponent: Shi no Kimi

ACTANTIAL MODEL 1: Yûgao’s First Project

The domestic triangle between Yûgao, Shi no Kimi and Tô no Chûjô leads to Yûgao’s second project in which her motive changes to fear of being threatened by Shi no Kimi, whereupon she moves to another place in order to go into hiding. (Actantial Model 2)

Cause: fear of being threatened by Shi no Kimi
Aim: go into hiding
Receiver: safety
Helper/means: move
Agent: Yûgao
Opponent: Shi no Kimi

ACTANTIAL MODEL 2: Yûgao’s Second Project

At this point, we arrive at the situation which, chronologically speaking, corresponds to the “initial situation” of the “Yûgao” story: Genji leaves home with the aim of calling on his mistress, the Rokujô Haven, but on his way he pays a visit to his wet-nurse (the nun) who is ill. It is in this environment that the heroine, who dwells in a neighbouring house, sends a fan on which a poem is scribbled down, with the help of a page girl. The fan and the poem together constitute the object through which a contact link is established between the two parties. However, the contact is not without problems: Genji, the son of an emperor, is held back a little by the fact that the sender must be of a much lower rank than himself. The fundamental conflict is therefore that between desire and authority/law. The latter is in this case represented by the court (his father the Emperor), the family of the Minister of the Left (including his legal wife Aoi), but also, though not so obviously, by the wet-nurse, who plays the role of a dying maternal figure (recurring motif from Chapter 1, the “Kiritsubo” Pavilion chapter). (Actantial Model 3)

Cause: a miserable situation
Aim: to establish contact with Genji
Receiver: Genji

**Helper/means:** the girl and the fan (with the poem)
**Agent:** Yūgao
**Opponent:** Society or the system of ranks

**ACTANT MODEL 3: YŪGAO’S THIRD PROJECT**

Here Genji, the hero, may be introduced as the agent. The driving force on his part changes at this stage to curiosity. He wants to get to know the women of the Lower Ranks. So before he sends his reply, he makes some inquiries through his retainer Koremitsu. The poem is still the medium of contact. Yūgao may be seen as an “anti-princess” – she is the much sought-after object of the hero but she does not belong to a class that corresponds to his. On the level of storytelling, this is an example of social substitution. (Actantial Model 4)

**Cause:** curiosity: to get to know a woman of the Lower Ranks
**Aim:** to establish contact with Yūgao
**Receiver:** Yūgao
**Helper/means:** the fan (with the poem) and Koremitsu
**Agent:** Genji
**Opponent:** Society or the system of ranks

**ACTANTIAL MODEL 4: GENJI’S FIRST PROJECT**

Later on, when the first meeting between hero and heroine has taken place and Genji has begun courting Yūgao, he is still driven by curiosity, but even more by love. His desire corresponds to that which Tō no Chūjō, his friend and brother-in-law, desired290 and he finds in Yūgao what he lacks in his wife and the Rokujō Haven and is not allowed to get from Fujitsubō as their relationship is taboo, namely his female ideal, of which he speaks at the end of the story.

290 This was discussed on the Rainy Night in the “Hahakigi” chapter.
It is precisely her helpless appearance that is attractive in a woman. A woman who commands respect and has a strong ego is not at all appealing. As I am passive and weak by nature myself, I am attracted to a woman who is gentle and who in her distraction may be deceived by a man. If on top of that she is discreet and obeys her husband’s will, my feelings for her are all the more passionate.

He wants to be alone with Yûgao and attempts to persuade her to go to a more peaceful place, in spite of her hesitation. Finally, he abducts her. It is here that it becomes more obvious than ever that Genji in this chapter is made a villain, for abduction in folktales is associated with villainy. Though abduction or kidnapping out of love may be found in other literary sources such as the Sixth Episode of the *Ise Monogatari* 伊勢物語 (Tales of Ise), in that case as well, abduction brings tragedy connected with demons. It can be expressed as the hero turning into a villain in spite of himself. The hero in the role of a villain also corresponds to his assuming a disguise. (Actantial Model 5)

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291 YG 188: 9–14 はかなびたるこそはらうたけなれ。かしこく人になびかぬ、いと心づきなきわざなり。みづからははかばしくせよかならぬ心ならひに、女は、ただはらかに、とりはつして人に敗かれぬべきがさすがにものづつみし、見人の心には従はなむあはれにて、わが心のままにとり直して見に、なつかしくおぼゆべき[...]。


*Onna, sashite sono hito o tazure-tamawaneba, ware mo nanori o shi-tamawade, ito wari-naku yatsure-tamitsutsu, [...].*

女、さしてその人と尋ね出でたまはねば、我也名のりをしたまはで、いとわりなくやつれたまひつつ、[...]。

As he did not ascertain who the woman was, he did not reveal his own name either assuming a heavy disguise, [...].

140
**Cause:** love, lust  
**Aim:** to be alone with Yûgao  
**Receiver:** Yûgao  
**Helper/means:** abduction  
**Agent:** Genji  
**Opponent:** Yûgao’s hesitation

**ACTANTIAL MODEL 5: GENJI’S SECOND PROJECT**

The place to which Genji brings Yûgao represents the world of the extra-worldly, even separate from the strange (ayashi) sphere of Yûgao’s environments. It also turns into the scene of a tragedy: Yûgao is possessed of a demon that Genji sees in a dream close to Yûgao’s pillow, uttering the following words:

“Ono ga ito medetashi to mi-tatematsuru oba tazunemohosade, kaku kotonaru kotonaki hito o ite-ohashite tokimekashi-tamau koso, ito mezamashiku, tsurakere.” […] 294

“Even though I love a really fine gentleman, he does not pay me a visit but goes off with a common and dull woman like this. It is really amazing and mortifying how affectionate he is to her!” […].

Genji as an agent is for an instant replaced by the demon; instead, he becomes the opponent, the struggling hero. This scene of death/possession corresponds to the trial, the hero’s difficult task. He finds himself all alone, without support, not even from Koremitsu, who is absent. In a folktale, the struggle might have been against a physical beast. Here certainly it is an inner struggle between the hero and a demon, but it is not wholly a struggle against the inner self as in the modern psychological novel but against a vaguely recognizable demon appearing in the dream or as an illusion somewhere between sleeping and waking.

The explanation of Yûgao’s death is also entirely Genji’s own; he sees her death as a result or punishment for his *his own* deeds, that is, as part of his conflict and not hers, that is, her being persecuted, which he is unknowing of. At the same time, he thinks of Yûgao’s death as a demon’s deed. It

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294 YG 164: 2–5 「おのがいとめでたしと見たてまつるをば尋ね思ほさで、かくことなることなき人を串ておはして時めかしたまふこそ、いとまざしくつくられ」[…].
may be described in Genji’s eyes as a conflict between a demon and an angel or, in other words, between “evil” and “innocent,” since for him Yûgao is an innocent and unknowing young lady. (Actantial Model 6)

**Cause:** jealousy  
**Aim:** to take Yûgao away from Genji  
**Receiver:** Yûgao  
**Helper/means:** killing  
**Agent:** the demon  
**Opponent:** Genji

**ACTANTIAL MODEL 6: THE DEMON’S PROJECT**

After Yûgao’s death, Genji falls ill like a penance for his own illicit affair, and on top of that, abducting her. As mentioned before, Genji’s behaviour when it comes to his handling of Yûgao’s body after her death is in line with that of a villain; he sees to it that her body is quickly removed and that her home (though temporary) is not informed of her death, that is, he effects a sudden disappearance.  

**Cause:** his love relationship with Yûgao and her sudden death  
**Aim:** to remove Yûgao’s body  
**Receiver:** Genji’s reputation  
**Helper/means:** Koremitsu, the nun  
**Agent:** Genji  
**Opponent:** society

**ACTANTIAL MODEL 7: GENJI’S THIRD PROJECT**

In this situation, it becomes particularly obvious that Koremitsu is the helper; he plays an important role in the narrative as the one who acts according to the demands from Genji.

We may at this point sum up Propp’s and Greimas’s models, outlining below which functions and actants are associated with which actors.

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Conversally, we may see which actors and objects are associated with which actants and functions.

**Conversally, we may see which actors and objects are associated with which actants and functions.**
However, another possibility that should be discussed is to release the concept of actant from the concept of person and to resume an even closer connection with a driving-force. Then it is possible to determine the factors more fundamentally and identify death as the basic theme. The title, “Yûgao” (Evening Visage; Moonflower), which refers to a fragile flower that blooms only from evening to the next morning, also points in that direction. If we see “death” as the acting principle of the narrative, we may see lust as the receiver and the mystery as the helper. The opponent of death is the curiosity of both hero and heroine. The idea that curiosity is characterized as the opponent may be entered into more deeply. It is not only before Yûgao’s death that curiosity represents the opponent or that which obstructs death; although Yûgao dies, Genji gets through his illness, only to inquire even more about Yûgao when he gets better. With this in mind, it actually seems as if curiosity and not love or lust is the main driving force of the narrative. On the heroine’s part, curiosity is satisfied on their last night: she sees Genji’s face. The hero, however, never gets to know the heroine’s identity while she is alive. But Ukon, her faithful servant, remains and he survives his sickness.

6.3. Conclusion

By applying Propp’s model of the folktale to the “Yûgao” (The Twilight Beauty) story, the intricate structure appears all the more clearly. Although there are quite a few common structural traits – at least between the main story and the folktale – Propp’s model of thirty-one functions is actually better as a tool for showing the differences rather than the similarities between the Russian folktale and the “Yûgao” story. The fact that one character does not coincide with one role but hovers between different roles is one complexity that makes it different from the folktale. Another is that several
functions are lacking such as the hero being awarded magical objects or marrying/ascending the throne.

On the other hand, Greimas’s actantial model, which is not as bound to structural form as Propp’s but rather focuses on the driving-forces, was shown to be more resilient to descriptive methods like anticipation, and through this kind of analysis, light was shed even on minor characters like Tō no Chūjō’s wife Shi no Kimi, who in a quantitative analysis of characters tends to fade into the background, since compared with other characters, she does not appear “in person” in the narrative. As an actant in the deeper layers of the narrative, however, she functions as an opponent, which is one of the functions that drives the narrative forward.

As a result of the actantial model’s aim of uncovering the driving forces and not the superficial appearance, the actor Yūgao, too, appears more active and conscious than in a character analysis.

Finally, with the two models brought together, it becomes apparent that Genji, apart from being subject, object, hero and victim, is also a villain as an actant. These roles or functions quite contradict other images of him that we find, for instance, in the subtexts (see Chapter 8), something which underscores the complexity of the “Yūgao” chapter.
In relation to the (literary) text, we may say that metaphor is a text-related, linear, syntagmatic notion. Symbol, on the other hand, is a more paradigmatic concept related to the universe of the literary text. They resemble each other in the sense that they both include some kind of analogy or comparison. However, in contrast to metaphor, which in a sense is referential, symbol goes beyond reference. Hence metaphor is closer to being a sign than symbol is. Although there are some exceptions, we may say in general terms with Roland Barthes that whereas the relation between signified and signifying in a sign is unmotivated and exact, the representation in symbol is analogical and inadequate. If in this case metaphor were a notion related to the linearization of a textual content and symbol to the universe of the literary text, it may also be expressed in terms of syntagmatic and paradigmatic levels. Allusion, for instance, may at a syntagmatic level be interpreted as allusifying metaphor, while at a paradigmatic level it may create symbol.

Thus in this chapter I want to search for an approach to metaphor and symbol in a literary text like the Genji Monogatari (The Tale of Genji), focusing on the encounter between the corpus text and the theory of metaphor and symbol on the one hand, and on the other, seeing if metaphorical and symbolical interpretations may bring out something new from the corpus text. Not claiming to draw any general conclusions about the view on metaphor and symbol in modern Japanese scholarship or even in classical Japanese literature and poetics, the aim is limited to assumptions specific to the corpus text. Although metaphor as a concept is not restricted to being a textual element, as it has important cognitive functions, in this examination it will be interpreted in relation to the literary text, according to the basic methodological attitude of this thesis, that is, a textual analysis. Thus as the focus will be on the tools and the interpretive process, the analysis will be more or less formalistic.

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298 Regarding the terms syntagmatic and paradigmatic, see for example *Elements of Semiology*, 58–59.
Further, I will test the validity of the concept allusion as metaphor, terming it allusifying metaphor by analogy with personifying metaphor. This standpoint, of allusion as metaphor, stands in contrast to Andrew Goatly’s allusive metaphor, a metaphor which alludes.

7.1. Modes of Metaphorical Interpretations

Metaphor is often considered as deviation, standing out as forming a distinctive stylistical feature of a literary text. Concerning the *Genji* and the poetical language (*utakotoba* 歌ことば) of classical Japanese poetry, *waka* 和歌 in general, however, the basic metaphorical features transfer and expansion of meaning seem to be the rule. This would mean that primarily the point of departure concerning the *Genji* is not the relation of metaphor to what has been called “the literal” but rather metaphor without any specified binary/complementary opposites. Just as Jacques Derrida has proposed in connection with non-poetical “conventional language” as well, metaphor is in fact prior to literal, and this should to a great extent be true of the *Genji* text. According to Derrida, the problem of the literal is solved by separating human feeling from the object towards which the feeling is directed, which implies an independent view on the object. Thus relative to the context and to the feelings, a statement like “I see giants” is either literal or metaphorical. It may be metaphorical of the object, but at the same time a literal expression of feelings. And, Derrida maintains, if the perception is literal, the metaphoric expression is not preceded by literal meaning.\(^\text{299}\) Derrida’s assumption that literal is prior to metaphor actually coincides with the view also put forward by Max Black that there may not even be any literal equivalent, as in the case of catachreses.\(^\text{300}\) Considering this, together with the language of the corpus text, if we are to speak of anything “literal” in the corpus text, it would in any case be secondary.

Even if the poetical language of *waka* is not the sole target of interest in this analysis of metaphor, it plays such an important role in the *Genji* text that it is impossible to ignore it. Komachiya Teruhiko 小町谷照彦 (1936–), a specialist on classical Japanese literature, for instance, argues that the poetical language in the *Genji* permeates the narrative to such a degree that it is


immanently anchored in the text as a literary method and style, as well as expressing the feelings and inner thoughts of the characters and structuring the plot.\textsuperscript{301} We may as well start with the twentieth-century \textit{Kokin Wakashû} 古今和歌集 (Anthology of Japanese Poetry, Ancient and Modern, A.D. 905–914) commentator Kubota Utsuho’s 窪田空穗 definition of \textit{waka} when searching for a metaphorical interpretation of this language. He defines \textit{waka} as poetry in which natural phenomena are not subordinate to human affairs and used as figurative language (\textit{hiyu} 比喻) but in which nature and human affairs fuse into one unit.\textsuperscript{302} From this it follows that rather than a hierarchical relation of subordination, two domains are described as being evoked simultaneously, to project or map their respective complexes on each other. At least at a conceptual level, we may say this corresponds to a description of metaphor. Let us compare it with how I.A. Richards (1936) saw interaction in the operation of metaphor:

\begin{quotation}
In the simplest formulation, when we use a metaphor we have two thoughts of different things active together and supported by a single word, or phrase, whose meaning is a resultant of their interaction.\textsuperscript{303}
\end{quotation}

After him, Max Black (1962) distinguished the interaction view from the substitution view; that is, he named the view that metaphorical expression is used in place of some equivalent literal expression the \textit{substitution view}, whereas the view that metaphor has an independent function he called the \textit{interaction view} of metaphor.\textsuperscript{304} George Lakoff, who, together with Johnson and Turner, has examined metaphor from a cognitive standpoint, and Andrew Goatly, who is primarily a representative of the comparative view of metaphor, both see this kind of simultaneous evocation and thus recognize the interaction view of metaphor. However, their theories also differ on several points, for which reason I see it motivated to include them in the present discussion, along with Jacques Derrida, from among the great number of scholars that have written on metaphor. The aim of bringing thoughts about metaphor developed in the Western tradition together with the view of meta-

\textsuperscript{304} Black. \textit{Models and Metaphors}, 28–33.
phor in Japanese *waka* criticism and poetics is to find a synthesis. Western thinking about metaphor decontextualizes the view about metaphor in Japanese *waka* criticism, as a different context is introduced into it. The Japanese *yu* 喻 (metaphor; figure) and the English metaphor – which is in no way unambiguous – do overlap on many points, but as they are not consistent and have worked in different contexts, I find a wide understanding of the concept of metaphor most useful. The argument for also including the views on metaphor as described in modern Japanese criticism is that generally speaking, there are at least two different notions of “metaphor” that are more or less tropological, one that is figurative and closer to simile and one that is tropological and closer to a definite shift in meaning. Often enough, the referents of metaphor have been understood in dualistic terms as either active–passive or explicit–implicit. Such is the case particularly when the Japanese terms *hiyu* 比喻 (figure; simile; metaphor) and *chokuyu* 直喻 (simile) are contrasted, but it also occurs in the case of *in’yu* 隱喻 (or *tengi* 轉義; trope; metaphor) versus *chokuyu* 直喻 (simile).

I would rather, along with Suzuki Hiroko 鈴木浩子 (1960–), a specialist on *waka* poetry, put the emphasis on the relation between texts, signs or domains in which we can see a metaphorical process activated, whether or not the form of the signs may be defined as metaphor in a more restricted sense. We may, with Suzuki, just as well argue from the question of what advantages or disadvantages there are in using the term *yu* instead of or in combination with the specific *waka* terminology, which is based on a specific form of the expression. There are two main advantages in using the term *yu*, Suzuki says, one that it gives us a possibility to see these expressions in a conceptual and perceptive dimension, and another that it also opens up for treating as metaphorical expressions even such expressions that do not take a figurative form. However, there are also disadvantages. By using the terms based on form or position rather than function, subtle functional variations may be discerned which might be overlooked by the more general term *yu*.

Before going into the analysis, I will now look into a couple of general problems in metaphor theory, namely the components of metaphor and the creational process of metaphor, and relate them to the metaphorical potential of *waka* rhetorical devices.

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305 The dualistic way of describing metaphor as a unit consisting of an active and a passive part may, for instance, be seen in Igarashi Chikara. *Shin Bunshô Kôwa*. Tokyo: Waseda Dai-gaku Shuppanbu, 1909, 236.


307 Ibid.
7.1.1. Fundamental Problems in the Theory of Metaphor

The starting-point of I.A. Richards’s theory of metaphor is, in fact, a reaction to the traditionalist view that metaphor is solely a verbal matter, a shifting and displacement of words. Instead, he introduces the idea that metaphor is fundamentally a borrowing and intercourse of thoughts, that is, a transaction between contexts. In his terms, the term metaphor refers to the double unit of, on the one hand, a tenor, and on the other, a vehicle. The tenor is the underlying idea or principal subject which the vehicle or figure means.

One of the scholars that developed I.A. Richards’s theory was Max Black, who worked out a model whereby a metaphorical statement is described as including two subjects, the primary and the secondary subject. The primary subject may or may not be explicitly stated, from which it follows that the primary subject is primary in the sense that it is either explicitly stated or implied in the secondary subject, whereas the secondary subject is always stated, never implied. In a sentence like Society is a sea, the primary subject (society) is explicitly stated, whereas in the sentence A stubborn and unconquerable flame creeps, the primary subject (fever) is implied in the secondary subject (flame). As we see, the term subject works well with the primary subject when it coincides with the grammatical subject, as, for instance, in the above example of society in Society is a sea, but to term sea the secondary subject of the metaphor, when grammatically it is a complement, is less comprehensible; preferably it should be separate from grammar altogether. Even worse is the case when the primary subject is implied in the secondary subject, like flame in the sentence above: A stubborn and unconquerable flame creeps.

Goatly, on the other hand, abandons the theory of two subjects, although not wholly rejecting the idea of subject, as he adopts the term Topic or Topic-term (T-term) for Black’s primary subject. For Black’s secondary subject, however, he returns to I.A. Richards’s vehicle, or more exactly, Vehicle-term (V-term). He describes the topic as the true unconventional

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308 Richards, The Philosophy of Rhetoric, 94.
309 Ibid., 96–97.
311 The first example, Society is a sea is in Black’s “More about Metaphor,” 28, being a quotation from Wallace Stevens, and the other one, A stubborn and unconquerable flame creeps, which is a short form of A stubborn and unconquerable flame creeps in his veins and drinks the streams of life, comes from Lord Kames and is quoted in Richards’s The Philosophy of Rhetoric, 102.
referent, while the Vehicle-term is the conventional referent.\footnote{Andrew Goatly. \textit{The Language of Metaphors}. London: Routledge, 1997, 9.} Hereby an image of metaphor is construed as being a vehicle of a topic. Lakoff et al., on the other hand, use the terms source and target, which make us think of metaphor as a target domain deriving from a source, which may be suitable in, for instance, translation theory but is not as ideal in the theory of metaphor.

Black distinguishes five different relations between the referents in a metaphor: identity, expansion, similarity, analogy and metaphorical coupling.\footnote{Black. “More about Metaphor,” 30.} In Goatly’s terms, these relations are referred to as grounds and he focuses on similarity and analogy in his metaphorical interpretation model.\footnote{See Goatly. \textit{The Language of Metaphors}, 113.} The problem, as far as I see, however, is that not infrequently there is more than one type of relation between the referents: contradiction, transfer and paradox may be included as well.

If we are to speak in terms of projecting and mapping as in the first place Lakoff et al. do, a new construction of an image of metaphor would be that of object and mirror – the object is reflected in the mirror and the mirror reflects the object. On the basis of the above discussion, I will choose to use the terms referents for the components of metaphor, topic for the unconventional referent that introduces the sign, but which might or might not be explicitly stated, and sign for the referent that activates the metaphor.

The next problem is the question of how the operation of these components to create metaphor is described. Although at least Goatly keeps the conceptual aspect of metaphor in mind, basically he may be counted among the theoreticians that focus on the written language, like I.A. Richards and Black. Lakoff et al. and Jacques Derrida, on the other hand, tend to view metaphor as conceptual and do not particularly focus on the written language, although some parts of their theories may nevertheless also be applied to the written language.

Black’s description takes the sentence as its point of departure. The metaphorical statement expressed in that sentence consists of literal as well as non-literal parts. The non-literal part is described as being the focus of a surrounding literal frame. This frame influences the focal word so as to extend its meaning, while old and new meanings co-exist. The secondary subject should be understood as a system rather than a thing; whereby follows that it is connoting/associative rather than denoting/referring. These connotations/associations, or associative implications, as Black puts it, are projected on the secondary subject, thereby creating an isomorphic relation, that is, a
resemblance in form/structure between the primary and the secondary subject. It is in this way that an interaction of the primary and the secondary subject is made, in so far as the receiver selects certain characteristics in the primary subject, and in a corresponding manner, invites the construction of a parallel complex of implications that may suit the primary subject, which, in its turn, gives rise to parallel changes in the secondary subject. The maker of a metaphorical statement selects, emphasizes, suppresses and organizes features of the primary subject by applying to it statements isomorphic with the members of the secondary subject’s implicative complex. Further, the presence of the primary subject incites the hearers to select some of the secondary subject’s properties; and it invites them to construct a parallel implication-complex that can fit the primary subject; and reciprocally induces parallel changes in the secondary subject.\footnote{The summary is a combination of Max Black’s original claims from \textit{Models and Metaphors}, 44–45, and the improved version in the claims from “More about Metaphor,” 28–29.}

While Black’s description focuses on the interaction of the components of metaphor, Goatly concentrates on the various processes between literal and metaphor. He maintains that what distinguishes literal language from metaphorical language is that in literal language we stick to conventional criteria for classification, while in metaphorical use we employ unconventional criteria such as similarities and analogies.\footnote{Goatly. \textit{The Language of Metaphors}, 3.} These processes are fundamentally expansion and transfer, but also, when it comes to filling gaps in the language, assimilation and accommodation. Assimilation is used to refer to an incorporation of certain elements in intellectual systems, accommodation to expansion and a change in meaning, as, for instance, the word \textit{wave} is used when speaking of light.\footnote{Ibid., 28–29.}

With the interaction view, as well as with the topological distinction between literal meaning and metaphor as a basis, we shall see in the following how \textit{yu} in \textit{waka} poetics may be related to the concept of metaphor described above.

7.1.2. The Metaphoric Potential in \textit{Waka} Terminology

In Fujiwara no Ason Hamanari’s (724–790) early exposition of metaphor or figure (\textit{yu} 喻) in Japanese poetry, found in \textit{Kakyô Hyôshiki 歌経標式} (Guide to the Way of Poetry, 772), the relation between “new meaning” (\textit{shin’i} 新

\footnote{The summary is a combination of Max Black’s original claims from \textit{Models and Metaphors}, 44–45, and the improved version in the claims from “More about Metaphor,” 28–29.}

\footnote{Goatly. \textit{The Language of Metaphors}, 3.}

\footnote{Ibid., 28–29.}
“old words” (koji 古事) is described as metaphorical (yu), a notion which seems close to expansion and transfer in Black’s and Goatly’s terms. In Ki no Tsurayuki’s 紀貫之 poetics, in the preface to the Kokin Wakashū (Anthology of Japanese Poetry, Ancient and Modern, A.D. 905–914), appearing scarcely one and a half centuries later than the Kakyō Hyōshiki, it becomes even more apparent that metaphor is viewed as an implied potential rather than an independent device. Here three metaphorical styles are discerned: soeuta 添歌 (indirect style), nazuraeuta 擬歌 (comparative style) and tatoeuta 喻歌 (metaphorical style), each of which is combined with other elements to form their respective characteristics. So we can see a consciousness concerning metaphor when it comes to the style of a whole waka poem, that is, in the form of a large-scale metaphor.

On the other hand, metaphor is also implied in rhetoric devices in waka such as kakekotoba 掛け詞 (the pivot-word), makurakotoba 枕詞 (the pillow-word), jo 序 / jokotoba/ joshi 序詞 (the introductory phrase), utamakura 歌枕 (poetic place names), mitate 見立て (the conceit), hikiuta 引歌 (allusion to poetry) and honkadori 本歌取り (allusive variation). Hence it is also worth pointing out that we cannot ignore the various forms metaphor takes in classical Japanese literature, although it is not always termed exactly yu (metaphor, figure), hiyu (simile), in’yu (metaphor) or the like.

Firstly, kakekotoba (the pillow-word), or paronomasy, which in form is a sort of association by an affinity of sound, has the potential to create metaphor in various ways. The first occurs when the semantic relation between words of the same sound may be described as polysemic, that is, “similar in form, similar in etymology.” This occurs, for instance, with the verb uramimu (want to see the bay; to be bitter) in the poem below, KKS 727.

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Although I am no
Guide to villages
Where fisherfolk live –
Why then does he say
All the time that he wants to see the bay,
That he is bitter?

Since it is conjectured that uramu (to resent) is etymologically related to uramiru (to see the heart), this is a case of polysemy. Ura (heart) and ura (bay) are polysemic since they derive from the original sense “backside, not visible to the naked eye.” Thus uramimu (he wants to see the bay; he is bitter) in line 4 of the poem refers partly to uramu (to be bitter, to resent), partly to uramiru (to see the heart, to see the backside, to see the bay).

The second case is found in pure wordplay, when there is only partial homophony and no polysemic relation, which we find an instance of in line 3 of Poem KKS 1030.
I do not meet my beloved
when there is no chance to meet/When there is no moon
Sitting up awake by the fire of yearning
My heart is burned
By the crackling fire in my breast.

Of the two pivot-words juxtaposed, we may say that the first, おり (hearth) – おきて (sit up awake) is based on alliteration, and the second, 火 (fire) – おもひ (thought, yearning) is based on assonance.

Thus we can say that pivot-words are complete or partial homophones that are either homonyms or polysemic words, alliterate or assonant.

The relation between the words in a pivot-word may be described by using the terms source and target domain. Which is source and which is target, or in other words, which meaning of the word engenders the other, is, however, not something that can be defined for certain. Mori Asao conjectures that the level of natural phenomena is literal, while the level of human emotion is metaphoric, and also that it is the literal level that forms the basis for the relation between the associated words. That would make us suppose that the domain of natural phenomena is the source domain, while the domain of humain affairs is the target domain. But concerning the poetical language of classical Japanese poetry (waka), as mentioned earlier in Section 7.1., we may hardly speak of any literal level at all. The domains are projected on each other, so that, for instance, “fire” (火) in おもひ (yearning) is projected on “yearning,” and “yearning” is projected on “fire.” This would make us understand not only yearning in terms of fire but also fire in terms of yearning.

In connection with the pivot-word, a couple of comments should be made about えんご, related words. As devices they are closely related to かかり言葉 (the pivot-word), in that most of them derive from かかり言葉. However, in contrast to かかり言葉, they do not own metaphoric potential, being paradigms or systems of codewords with at least two homophonous meanings. The かかり言葉–えんご (pivot-word–related words) device is in fact a combination of metaphor and metonymy, or in other words, the former is based on metaphoricity, the latter on metonymy. While the pivot-words are two or more domains projecting upon each other, the associated words, as their name suggests, belong to the same domain. It is primarily the form of metonymy that is described by Lakoff/Turner as an evocation of an entire


schema that is pertinent in this case;\textsuperscript{324} for an illustration of this device, let us take a look at KKS Poem 113.

\begin{verbatim}
1 Hana no iro wa
2 Utsurinikeri na
3 Itazura ni
4 Wagami yo ni furu
5 Nagame seshi ma ni\textsuperscript{325}
\end{verbatim}

\begin{verbatim}
1 The colour of the flower/The beauty of the flower/Phenomena like flowers
2 Have faded/Have scattered, alas!
3 In vain
4 I age/My body ages in the world/I spend my life/My whole existence in the world/The time passes/The rain that falls at night
5 While the long rain falls/While I am watching in melancholy thought.
\end{verbatim}

The related words make up a network in which \textit{hana} 花 (flower) and \textit{iro} 色 (colour, beauty, passion) in line 1 may be said to constitute the kernel. While these two are not pivot-words, the rest of the related words that are associated with them metonymically in some way function simultaneously as pivot-words; these are: \textit{utsurinikeri} 移りにけり (faded away, scattered); to scatter is indubitably the fate of the blossoms, which is also in vain: \textit{itazura ni} 徹に (vainly, idly). The body of the 1 person, \textit{wagami} 我が身, furthermore, is just like the flower, a substance. The world (\textit{yo} 世) is without doubt connected with that which has form and colour, and to age (\textit{furu} 古る) is synonymous with \textit{utsuru} (of line 2; fade away, scatter) which connects both to \textit{furu} 降る (fall like rain) and \textit{furu} 経る (elapse). Finally, the relation between \textit{nagame} 長雨 (long rain) and the flower may be described in causal terms: the flower is the substance that the rain permeates. At the same time, the presence of matter makes it impossible to ignore that \textit{nagamu} 飄む (to drift into reverie; to sit in melancholy thought; to gaze) found represented in the continuative form \textit{nagame} 飄め – apart from denoting by reverie an introvert kind of seeing – also refers to an extrovert gazing directed towards the flowers. The web of related words thereby grows into a conceptual image.


\textsuperscript{325} 花の色はうつりにけりいたづらにわが身世にふるながめせしに
Next, *makurakotoba* (the pillow-word) may create metaphor in the relation between the pillow-word itself and the word that it modifies. The relation between modified and modifier may be based either on an association of an affinity of sound or on an affinity by meaning. The early pillow-words can be traced back to proverbs in songs, from whose introductory the part filled with most meaning was drawn. Though it seems reasonable to believe that the name *makura* (pillow) implied that the important word was put closely to something that it did not separate from, or that it was put on top of something, it should be noted that originally it was not named thus. Fukui Kyūzō points out in fact that while in the *Nihon Shoki* 日本書紀 (History of Japan, 720) it was called *hatsugo* 発語 (trigger word), in the Kamakura period (1185–1333) it was named *yosoekotoba* 寄え詞/言葉 (simile word), both of which seem to suggest its connection with association and metaphor. The term *makurakotoba* (pillow-word) was not introduced until the time of the *Kokin Wakashū*. It is in a sense “put on top of” the word that it is associated with. This tie is particularly strong in the early pillow-words that modify certain place-names, where they were employed to praise the modified word. In latter times, the association by an affinity of sound still remained a connector between modifier and modified, but the affinity by meaning tied them together in a metaphorical relationship, or by assonance or alliteration. The pillow-word is mostly five syllables long and therefore occupies either the first or the third line.

In the poem below from the poetry anthology *Shin Kokin Wakashū* 新古今和歌集 (New Anthology of Japanese Poetry, Ancient and Modern, ca. 1205) we find the pillow-word *shirotae no* (mulberry cloth) in the third line.


329 田子の浦に打ち出でて見れば白妙の富士の高嶺に雪は降りつつ
Departing for Tako Bay
Looking up
At the lofty peak
Of Mount Fuji clothed in white mulberry
Snow is falling.

While the original meaning is mulberry cloth, that is, inexpensive cloth, as a modifier to white things such as snow, clouds, robes and the like, its meaning is in many cases transferred to “snow white.”

Poem SKKS 675 also includes a poetic place name (utamakura): Mount Fuji, in waka poetry known as a poetic place in Suruga Province, the present Shizuoka Prefecture. Yet another poetic place name appears in the poem below from the poetry anthology Shûishû (Collection of Gleanings, end of tenth century), namely Masuda no ike (the Masuda Pond), employed as a pivot-word.

1 Nenunawa no
2 Kurushikaruramu
3 Hito yori mo
4 Ware zo masuda no
5 Ikeru kai naki

SIS 894. Love IV. Anonymous.

You claim to be suffering
like the watershield
But truly I am the one who
– Like Masuda Pond –
Has nothing to live for.

As in this poem, the Masuda Pond is generally associated with the water plant nenunawa (watershield; Brasenia Purpurea), which in turn functions as a pillow-word modifying kurushikaruramu (you claim to be suffering) by an association from an affinity of sound, as the verb kuru (reel, wind) is the original association. That is, the beginning of kurushikaruramu (you claim to be suffering) is homonymous with kuru (reel, wind). Masuda Pond, situated in Yamato Province, or today’s Nara Prefecture, in this case creates metaphor by way of the pivot-word. Masuda no ike

330 Cf. YG 156:13 白椿の衣うつろの音も (shirōtae no koromo utsu kina no oto mo; the sound of pounding robes of white cloth) in the corpus text.

331 わぬなはのくるしかるらむひとよりも我ぞ益田のいけるかひなき
(Masuda Pond) is hidden in the sentence on line 4–5: *ware zo masuda no ikeru kai naki* (I am the one who – like Masuda [Pond] – has nothing to live for).\textsuperscript{332}

The introductory phrase (*jo/jokotoba/joshi*) is called so because it introduces what follows, through which connection it creates metaphor, by way either of a genitive construction (*no*) or without a genitive construction in the third line. Line 3 in Poem KKS 286 below shows us an example of a genitive construction introductory phrase, while the introductory phrase of line 1–3 in Poem KKS 684 ends without a genitive construction.

1 *Akikaze ni*
2 *Aezu chirinuru*
3 *Momijiba no*
4 *Yukue sadamenu*
5 *Ware zo kannshiki*\textsuperscript{333}


1 Maple leaves
2 That cannot bear the Autumn winds
3 But scatter away –
4 Likewise am I sad
5 For the uncertainty of my life.

1 *Harugasumi*
2 *Tanabiku yama no*
3 *Sakurabana*
4 *Miredomo akanu*
5 *Kimi ni mo aru kana*\textsuperscript{334}


\textsuperscript{333} 秋風にあへずちりぬるもみちばの行ふさだめぬ我ぞかなしき

\textsuperscript{334} 春霞たなびく山の桜花みれどもあかぬ君にもある哉
On the mountains
Veiled in Spring mist –
Cherry blossom!
Never do I tire of
Gazing at them or you, my beloved.

The specific trait of *mitate* (the conceit) is that it applies to vision, to what is seen. Often enough this device is a form of personification or animation, and the conceit refers to a conflation of a real phenomenon and an unreal phenomenon. In the first example, the changing colour of the Chrysanthemum in Autumn is seen as if it were blooming twice in the same year.

*Iro kawaru*
*Aki no kiku oba*
*Hitotose ni*
*Futatabi ni ou*
*Hana to koso mire*335
KKS 278. Autumn II. Anonymous.

The Chrysanthemum of Autumn
That changes its colour –
We may see it as a flower
Blooming twice
In the same year.

Our second example shows a poem in which the falling snow is conflated with the moon.

*Asaborake*
*Ariake no tsuki to*
*Miru made ni*
*Yoshino no sato ni*
*Fureru shirayuki*336

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335 色かはる秋のきくをば一年にふたたびにほふ花こそ見れ
336 あさばらけ有明の月と見るまでによしのの里にふれる白雪
In dawn
We might conflate it with
The wan morning moon –
The snow falling
On the village of Yoshino.

All the above rhetorical devices have, as we have seen, metaphor as one of their implied potentials, apart from other potentials that have been excluded here. The devices not yet explained, namely hikiuta and honkadori, which are both a kind of allusion, may also create metaphor. More concrete examples of these devices will be presented in Section 7.2.5., although not distinguished particularly as hikiuta or honkadori but as allusifying metaphor. Described briefly, hikiuta refers above all to allusions to poetry in prose passages. Often enough such a poetic allusion also develops into a story. In contrast, honkadori alludes in a poem more specifically to a so-called “original poem” (honka 本歌), and in order to be effective, the allusion should add a dimension to the poem, or in other words, create an allusive variation.

Even though the poets of the poetry anthology Shin Kokin Wakashû 新古今和歌集 (New Anthology of Japanese Poetry, Ancient and Modern, ca. 1205) were those who excelled in allusive variation, earlier occurrences are not lacking either, for example in the present corpus text in Poem 1 by Yûgao in the “Yûgao” chapter.

Kokoro ate ni
Sore ka to zo miru
Shiratsuyu no
Hikari soetaru
Yûgao no hana337

By guess
It looks like him.
The glistening of
The white dew
Lends beauty to
The flower of the Evening Visage.

337 YG 140: 1 こころあてにそれかとぞみる白露の光そへたる夕顔の花
This poem’s “original poem,” or intertext target, as I shall call it in Section 7.2.5. (no 5) has been found in *Kokin Wakashū*: Poem 277 by Ōshikōchi no Mitsune.

*Kokoro ate ni*  
*Orabaya oramu*  
*Hatsushimo no*  
*Okimadowaseru*  
*Shiragiku no hana*  

If I would pluck it  
By guess, may it be done?  
The white Chrysanthemum blossom  
Bewilders us with its  
First coating of frost.

Just as the specialist in classical Japanese literature Kawazoe Fusae points out, the atmosphere of this “intertext target” may be traced in Yūgao’s poem, whereby the various images evoked certainly add a dimension that otherwise would be absent.

7.1.3. On Applying Metaphor Theory More Thoroughly – A Review

Summing up thus far in the chapter, we have looked at some central theories on metaphor in the Western tradition as well as the notion of *yu* (metaphor, figure) and in what forms it is manifested in classical Japanese rhetorics, in order to find a synthesis of them. If that was and also is in the analysis that followed, another of the aims of this chapter is to apply such a theory of metaphor to linguistic/literary phenomena that are not obviously understood in terms of metaphor, such as allusion, personification, simile and a revitalization of literal meaning in poetic metaphor, which will be the next task.

The idea of testing these phenomena by the theory of metaphor was actually raised by Andrew Goatly. In his study *The Language of Metaphors* (1997), not only simile and personification but also allusion are connected to metaphor, though the latter is not examined to the full extent. This idea,

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338 心あてに折らばや折らむ初霜のおきまどはせる白菊の花

however, is not unique for him. Another scholar who, on the one hand, has emphasized the tropological character of allusion, though on the other hand misrecognizing the metaphorical potential in simile, is Gian Biagio Conte (1941–) in his study on classical Latin poetry (The Rhetoric of Imitation: Genre and Poetic Memory in Virgil and other Latin Poets, 1986).  

Thus there is enough evidence to make it valid to apply metaphor theory more thoroughly than has hitherto been done to linguistic/literary phenomena that are certainly not obviously understood in terms of metaphor, and to discuss them as simile-metaphor, personifying metaphor and allusifying metaphor, thereby foregrounding interpretations that might be misrecognized otherwise. I will in each section revert to questions of metaphoricity or non-metaphoricity, and particularly in the section on allusifying metaphor, contrast the theoretical and methodological standpoint of metaphor with the notion of intertextuality.

In the following analysis, simile, wordplay, personification, literal meanings in poetic metaphor and finally allusion will be tested as metaphor.

7.2. Analysis

7.2.1. Simile-Metaphor

Concerning simile, Goatly states that “they simply make metaphors more explicit by signaling the need for comparison.” This is the reason why comparison theories tend to view metaphor as elliptical simile. Consequently, he opposes the contrary view that metaphor is an abbreviated comparison. In line with this, I will argue that in the “Yûgao” chapter simile is a kind of metaphor.

As we shall see, there are many instances in the “Yûgao” chapter of expressions having a marker, even though one phenomenon is clearly understood in terms of another. I would therefore say that there is no clear distinction between simile and metaphor. On the other hand, simile-metaphors are not always explicitly marked. On the contrary, large- and middle-scale simi-

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341 Goatly. The Language of Metaphors, 183.
les are in fact unmarked, whereas those that are marked with explicit markers are small-scale similes, and this is the category that is dominant. Based on this distinction, explicitness is not necessarily what defines similes, while implicitness is what defines metaphor, but I prefer to see a scale from figure (simple simile) to trope (simile-metaphor) when describing simile. Moreover, what is more distinctly different between simile as a figure and metaphor as a trope, is that simile lacks the paradox of metaphor.\textsuperscript{342}

In addition, Goatly makes a functional distinction among similes: 1) \textit{precision}: “the Vehicle, in a way, provides a non-existent hyponym; the vehicles furnish the verb (adjective) meaning with extra specificity, the \textit{like} introducing a manner adverbial.”\textsuperscript{343} 2) \textit{literal interpretation}: “those which simply make/imply two propositions where the Topic and Ground share the same property or participate in the same process”\textsuperscript{344} and a consequent interchangeability between Topic and Vehicle. By this means, there is “an explicit comparison, of two states of affairs which are true simultaneously, but of different entities.”\textsuperscript{345} 3) \textit{quasi-literal}: “the Vehicle participates in states of affairs in some other hypothetical context, an unrealized world.”\textsuperscript{346} We may apply this categorization for our purposes:

1) \textit{precision of the meaning}: the sign provides a non-existent hyponym; the signs furnish the verb (adjective) meaning with extra specificity, the \textit{no yô ni} (as, like) or other marker introducing a manner adverbial.

2) \textit{simultaneous comparison}: topic and ground share the same property or participate in the same process and there is a consequent interchangeability between topic and sign. By this means, there is an explicit comparison, of two states of affairs which are true simultaneously, but of different entities.

3) \textit{hypothetical comparison}: the sign participates in states of affairs in some other hypothetical context, an unrealized world.

One sort of small-scale simile consists of expressions of mental processes of perception. They are in fact particularly abundant in the “Yûgao” chapter. They are markers that signal to the readers that they should have doubts about the truth of the statement. These markers are, for instance, suffixes like \textit{yô ni} (as, like), \textit{yô naru} (as, like), \textit{datsu} (look like, become like, seem as), \textit{ge}

\textsuperscript{342} Ibïd., 236.

\textsuperscript{343} Ibïd. In Goatly, precision and literal interpretation apply more specifically to \textit{like} similes, whereas quasi-literal applies to \textit{as} similes. Although the functions may be applied to the Japanese context, I hesitate to relate them to specific markers.

\textsuperscript{344} Ibïd., 237.

\textsuperscript{345} Ibïd., 238.

\textsuperscript{346} Ibïd., 237.

\textsuperscript{347} Ibïd., 238.
ni (appear to be, appear like) and the verb kokochisu (feel like). Among them, yó naru and yó ni are the most frequent. In the “Yûgao” chapter, they are used to mark the strangeness and novelty of a phenomenon: kado wa shitomi no yó naru oshigetaru \( ^{348} \) (The gate was pushed open like a shutter). At the same time, they precisise: The gate is specified as a shutter. That seems also to be the case with datsu: kirikake datsu mono \( ^{349} \) (something looking like a fence), in which “something” is specified as “fence.”

The verb kokochisu is used in a similar way, as in chiyo o sugusamu kokochishi-tamau \( ^{350} \) (he felt as if he had spent a thousand nights) and izukoto mo naku madou kokochishi-tamau \( ^{351} \) (he felt as if he were wandering aimlessly).

The particle ni also expresses a simile, but not precision: yûgao no tsuyu ni okureshi kokochi \( ^{352} \) (the feeling that he was left alone like the dew on the Evening Visage). This is an instance where we see a simultaneous comparison: two contexts are participating simultaneously. It also occurs in ashita no tsuyu ni kotonaranu yo (the world is as transitory as the morning dew) found in the following passage.

\[\text{…} \] ito aware ni, ashita no tsuyu ni kotonaranu yo o, nani o musaboru mi no inori ni ka to kiki-tamau. \( ^{353} \)

\[\text{…} \] Deeply affected, he asked, “what would the old man be wishing for, begging for his own profit when the world is as transitory as the morning dew?”

Through this categorization we learn that the construction x o y to nagamu (to see x as y), though looking like a simile, is in fact closer to being a trope, as there is a paradox involved. Although not very frequent in the corpus, but nevertheless represented in the scene in which Genji is mourning the loss of Yûgao, we find it expressed in a poem: mishi hito no kemuri o

\(^{348}\) YG 136: 2 門は誰のやうなる押しあげたる

\(^{349}\) YG 136: 5 切懸けだつものに

\(^{350}\) YG 169: 10 千夜をすくさま心地したまふ

\(^{351}\) YG 180: 7–8 いづこともなくまどふ心地したまふ

\(^{352}\) STH 265: 1 夕顔の露に後れし心地

\(^{353}\) YG 158: 8 […]いとあはれに、朝の露にことならぬ世を、何をむさぼる身の祈りにかと聞きたまふ。
kumo to nagamureba [...] (As I see my beloved’s smoke as clouds [...]). The simile results from Genji’s associating the clouds in the sky with the smoke at the cremation of Yûgao’s body. It is based on the similitude between smoke and clouds: they are both white, trailing in the sky like veils, but at the same time the difference is that smoke comes from fire, while clouds come from water. For that reason, this construction is not a precision.

The suffix ge ni (appear to be, appear like) occurs in a personifying metaphor: aoyaka naru kazura no kokochiyoge ni haikakareru (green vine was climbing pleasantly). The green vine is attributed feelings of pleasure, which makes it possible to interpret the simile ge ni (appear to be, appear like) as a hypothetical comparison.

Yori, yori mo, on the other hand, are used in hyperbolic similes, often together with the adverb ke ni (even more), which concerns both amount and degree. In the “Yûgao” chapter, we have uchi yori on-tsukai ama no ashi yori mo ke ni shigeshi (there came more messengers from court than there were legs of the rain), himahima yori miyuru hi no hikari, hotaru yori ke ni honoka ni aware (the light seen through the crevices was even fainter and more moving than fireflies). Notice that it does not say “the light of the fireflies,” but only “fireflies,” which also makes it a metonymy. The beauty of the simile is underscored by the repetition of “h” sounds: himahima (crevices), hi (fire), hikari (light), hotaru (firefly), honoka ni (fainter). A truly hyperbolic expression is goho goho to narukami yori mo odoroodoroshiku, fumitodorokasu karausu no oto mo makuragami to oboyuru (the stamping of a pestle rumbled worse than the claps of thunder and was felt just at the pillow).

7.2.2. Metaphors Evoked by Wordplay

Both in Lady Tokonatsu’s (Yûgao’s) Poem 5 in the “Hahakigi” chapter and in a passage relating Genji’s thoughts found in the “Yûgao” chapter, we may see metaphor evoked by wordplay operating. The metaphors in question are

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354 YG 189: 3–4 見し人の煙を雲とながむれば[...] 355 YG 136: 5–6 青やかるる葛の心地よげに道ひかかれる 356 YG 182: 15 内裏より御使雨の脚よりもけにしげし 357 YG 142: 2 ひまひまよりみゆる火の光、蛻よりけにほのかにあはれなり 358 YG 156: 8–9 ごほごほとも鳴神よりもどろおどろしく、踏みとどろかず唐日の音も枕上とおぼゆる
closely related, though their topics differ. Let us recall the poem by Lady Tokonatsu:

1 *Yamagatsu no*
2 *Kakiho areru to mo*
3 *Oriori ni*
4 *Aware wa kake yo*
5 *Nadeshiko no tsuyu*\(^{359}\)

HK. Poem 5. Lady Tokonatsu. Dispatched to Tô no Chûjô.

Although the
1–2 Mountain dweller’s hedge
2 Is scrubby,
4–5 Take pity on the little Pink
3 With a drop of dew
3 Now and again.

The metaphor *nadeshiko* (translated as “the little Pink”) in line 5, whose topic in this specific context is Lady Tokonatsu’s child by Tô no Chûjô, may be thought of as being evoked by a similarity between the flower Pink and a little child (a girl). But wordplay is nevertheless strongly pertinent, because *nadeshiko* (the name of a flower, the Pink) is homonymous with *nadeshiko* meaning “patted child.” Later, Genji recalls the woman in Tô no Chûjô’s story of the Rainy Night Discussion by referring to her as *tokonatsu* 常夏 (Pink, Gillyflower; thence “Lady Tokonatsu”), the woman being the mother of the “patted child,” the little Pink.

[…] *nao kano Tô no Chûjô no tokonatsu utagawashiku*

[…] I suspect it is To no Chujo’s Gillyflower\(^{360}\)

The fact that *nadeshiko* and *tokonatsu* are two names for an identical flower links in this context the girl to her mother. Two concrete phenomena, the child and the mother in her capacity as a paramour respectively, are interacting with another concrete phenomenon, the Pink. If there may seem to be little similarity between the Pink and the girl in the above poem, the more probable should the analogy of flower and woman/lover be when it comes to *tokonatsu*, representing a (female) paramour, as in line three of Lady Tokonatsu’s (Yûgao’s) other poem in the same chapter.

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\(^{359}\) HK 82: 9–10 山がつの垣は荒れるともをりにあはれはかけよ摘子の露

\(^{360}\) YG 155: 2–3 […]はなほの頭中将の常夏疑はしく
1. Uchihara
2. Sode mo tsuyukeki
3. Tokonatsu ni
4. Arashi fukisou
5. Aki mo kinikeri

HK. Poem 7. Lady Tokonatsu.

2. Even my sleeves
1,3 That brush off the dusty bed
2 Are damp with dew –
2-3 Just as damp as the Gillyflower
4-5 To which storms of Autumn have come!

In this case we may even speak of expansion, as toko 常 (always) in tokonatsu is homonymous with toko 床 (bed), referring more specifically to the lover’s bed, a meaning from which “paramour” may have been derived. A comparison, however, is not at work here, as a paramour is not compared to a bed.

7.2.3. Personifying Metaphor

Personifying metaphors are metaphors in which things are understood as human beings. Unintentional events are turned into intentional actions. George Lakoff and Mark Turner explain it as it is the EVENTS-ARE-ACTION metaphor, that is, at the centre of the process of composition resulting in personification. According to them, this metaphor belongs to the generic-level type, in contrast to specific-level metaphors. Hereby it follows, in concrete terms, that they lack specific source and target domains and that they do not have specific lists of entities that are specifically mapped, which the specific-level metaphors have. Personification refers foremost to abstract concepts like time or death that are understood in terms of agents. However, in this corpus, in which personification is a particularly apparent metaphor, the things that are given intentional actions mostly belong to the sphere of nature, like flowers, cicada shells, mountain crests and the like.

361 HK 83: 2–3 うち払ふ袖も露けきとこなつに嵐吹きそふ秋も来にけり
Here we find expressions like *hana no chigiri* (the fate of the flower) in *Kuchioshi no hana no chigiri ya* (Such a fate of a pitiful flower!), in which “flower” is the topic, belonging to the hyponymic category of plants. As a non-human topic to which an emotional aspect is attributed, namely *kuchioshi no* (pitiful), an adjective in the attributive form, it expresses Genji’s feelings for this flower. Moreover, it is attributed an abstract conception, namely *chigiri* (promise, fate), which in a literal sense it is not possible for a flower to be provided with. This expression is a genitive construction personifying metaphor but has the potential to grow into a symbol.

Another genitive construction metaphor of the same kind is *hana no yûgao* (the flower’s Evening Visage) in *hono bono mitsuru hana no yûgao* (the flower’s evening visage, dimly seen). Here *hana* (flower) is the topic while *yûgao* (Evening Visage) is the sign. It was probably developed from the metaphor FACE IS A FLOWER, although in this case it is the other way around. In other words, what we have is a reversed metaphor, since what is given a face is the flower, thereby forming the metaphor FLOWER IS A FACE. This may be compared to the expression *yûgao no hana* (the Evening Visage’s flower) in Poem 1 by Yûgao.

In the expression *(yûtsuyu ni) himo toku hana wa tamaboko no tayori ni* (Poem 9. Genji, “that the evening dew made the flowers untie their cords – [...] by the chance of the jewelled spear”), we have in fact two metaphor-

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363 YG 136: 12 口惜しの花の哭りや

364 YG 141: 5–6 ほぼのぼのみつる花の夕顔


366 YG 161: 13: 夕露に締とく花は玉ぼこのたよりに

The poem as a whole reads as follows:

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Yûtsuyu ni
Himo toku hana wa
Tamaboko no
Tayori ni mieshi
E ni koso arikere

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夕露に締とく花は玉ぼこのたよりに見えしごこそありけり
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That the evening dew
Made the flower untie its cords –
May have had its explanation in that
Destiny decided their meeting by
The chance of the jewelled spear.
cal relations. Firstly, there is the flower that loosens its laces/unties its cords. While **himo toku** (unties its cords) is the sign, **hana** (flower) is the topic. Next, there is the genitive construction **tamaboko no tayori** (the chance of the jewelled spear), in which **tayori** (chance, opportunity) is the topic, and **tamaboko no** (of the jewelled spear) is the sign. This is, however, a special case of a pillow-word (**makurakotoba**), in which the modified word **tayori** has been generated from the associative device of related words (**engo**). That is, **tayori** became the modified word to the pillow-word **tamaboko no** through an association with the original modified word **michi** (road), to which it stands in an **engo**-relation.367

The vine (**kazura**) is also attributed human feelings: **aoyaka naru kazura no kokochiyoge ni haikakareru** (green vine was climbing pleasantly).368 Vine is the topic, belonging to the hyponymic category plant. **Kokochiyoge ni** (pleasantly), which is a simile, and the action verb **haikakareru** (climbing) would in a literal sense need a conscious subject.

In the expression **yama no ha no kokoro mo shirade yuku tsuki wa uwa no sora nite kage ya taenamu** (without even being acquainted with the soul of the mountain crest, it fades away – the gleam of the approaching moon, Poem 8. **Yûgao**),369 there are two topics and two signs. The primary topic is the moon, which is provided with a human intellectual capacity: **shirade** (not acquainted with). The mountain crest, on the other hand, is attributed a heart or soul: **yama no ha no kokoro** (the soul of the mountain crest).

Further, the rain is provided with legs in the sentence “**Uchi yori on-tsukai ama no ashi yori mo ke ni shigeshi**” (there came more messengers from court than there were legs of the rain), **ama no ashi** being the legs of the rain, or the lines of the rain.370 **Ama** (rain) is the topic, **ashi** the sign in this genitive construction.

Poem 19 by Genji which runs: **Suginishi mo/Kefu wakaruru mo/ Futami-chi ni/Yuku kata shiranu/Aki no kure kana**371 (The woman who passed away/The woman from whom I am separated today/Our roads are parting/Ah! This Autumn Dusk/Unknowing of its route!) also employs a personifying metaphor: **yukue shiranu aki no kure** (Autumn dusk unknowing of its route), as the Autumn dusk is provided with consciousness.

367 For further comment on the pillow-word **tamaboko no** (or **tamahoko no**) (of the jewelled spear) see for instance Katagiri Yôichi. **Utakotoba Utamakura Jiten. Corrected Edition. Tokyo: Kazama Shoin, 1999, 539.**

368 **YG 136: 5–6 青やかる葛の心地よげに道ひかれる**

369 **YG 160: 2 山の端の心も知らでゆく月ははの空にて影や絶えなむ**

370 **YG 182: 15 内裏より御使雨の脚よりもけにしげし**

371 **YG 195: 12–13 過ぎにしもけふ別るも二道に行く方知らぬ秋の暮れかな**
The last example here of personifying metaphor occurs by way of an allusifying metaphor. In the passage of the fifteenth night of the Eighth Month which Genji spends with Yûgao in her dwelling, Genji hears certain sounds, or in his ears, noises: *Goho goho to narukami yori mo odorodoroshiku, fumitodorokasu karausu no oto mo makurakami to oboyuru*, [...]. 372 (It seemed to him that the stamping of a pestle rumbled worse than the claps of thunder [...]). The poem alluded to (*kks* 701) suggests that the thunder is stamping like a human:

*Ama no hara*

*Fumitodorokashi*

*Narukami mo*

*Omonakaoba*

*Sakuru mono kawa* 373


Even if the god of thunder
Rumbles on the wide
Plains of heaven
He cannot divide
Two lovers like we.

Thus it has been shown that personifying metaphor is employed in a conscious manner, in which natural phenomena in general and plants in particular play an important role. These personifying metaphors are in general not original in the *Genji*, but the way they are connected with the narrative and symbolical planes, as well as with other metaphors such as allusifying metaphor – as we shall see in 7.2.5. – makes them a powerful device.

7.2.4. The Revitalization of Literal Meaning in Poetic Metaphors

By the revitalization of literal meaning, I mean that a conventionalized metaphor is understood by its source domain; that is, the “legs” in “legs of rain” mentioned above and described below are understood as literal legs in

372 *yg* 156: 8–9 ごほごほと鳴神よりもおどろおどしく、踏みとどろかす唐白の音も
枕上とおぼゆる、[...].

373 あまのはら踏みとどろかし鳴る神もおもふ仲おば裂くるものかは
the context. As these metaphors are mostly conventionalized in the poetic language, the effect when revitalizing the literal meaning is rather comical.

In the corpus, there are several instances of this device. One may be seen in *shirotae no in shirotae no koromo utsu kinuta no oto mo* (the sound of pounding robes of white cloth),\(^{374}\) which as a poetical word (*kago*) is a *maku-rakotoba* and used as an adornment. Here it may be read as robes of mulberry cloth, simple, inexpensive cloth. Another plausible interpretation, however, would simply be white cloth.\(^{375}\) *Ama no ashi in uchi yori on-tsukai ama no ashi yori mo ke ni shigeshi* (there came more messengers from court than there were legs of the rain)\(^{376}\) is a genitive construction, “the legs of the rain,” in which *ashi* (“legs”) are used, means in a transferred, metaphorical sense “it’s pouring down.” In the “Yûgao” context, however, it is employed as a simile for the number of messengers coming from court: there came more messengers from court than there were legs of the rain. The legs of the messengers thereby revitalize the literal referent of “leg as a body part.” Hereby words and phrases/expressions from the poetical conventionalized language are “normalized,” or in other words, used in a literal sense that, paradoxically enough, makes them metaphorical.

### 7.2.5. Allusifying Metaphor

Just as the codal referent of the poetical language relates to its non-codal referent, allusion relates to a number of texts and we may therefore make use of the term *domain*, or rather the plural form *domains*, prevalent in, for instance, the metaphor theory of George Lakoff et al., in the sense that metaphor consists of a source domain and a target domain; by superimposing certain aspects of the source domain on the target domain, a new understanding of the target domain is produced.\(^{377}\) Allusion in the “Yûgao” may be described in a similar way.

Andrew Goatly states that “allusion, or quotation, is a means of creating large-scale metaphors, in which any aspects of the source and host works are made available for comparison.”\(^{378}\) Consequently, Goatly puts strong em-

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\(^{374}\) YG 156: 13 白栲の衣うつ結の音も

\(^{375}\) Cf. the description of the *makurakotoba* (the pillow-word) in Section 7.1.2.

\(^{376}\) YG 182: 15 内裏より御使雨の脚よりもけにしけ

\(^{377}\) Lakoff and Johnson. *Metaphors We Live By* and Lakoff and Turner. *More than Cool Reason.*

phasis on allusion as a means of creating metaphors, as well as the comparison aspect of metaphor, which is also an important part. However, this metaphor theory of allusion is not developed further and is restricted to what is referred to as allusive metaphor or metaphorical allusion. I would therefore like to go a step further and argue that allusion is metaphor in the sense that the creational process of allusion is metaphorical; like metaphor, the allusive process is basically that of expansion and transfer of meaning, so it should not be impossible to introduce a term like allusifying metaphor by analogy with Goatly’s term personifying metaphor, particularly in such an allusively dense text as the Genji. If allusive metaphor and metaphorical allusion refer to the more passive notions of means of creating metaphor, allusifying metaphor, in contrast, is a notion that actively alludes, in the same way as personifying metaphor actively personifies. We may compare it to Gian Biagio Conte, who in his study The Rhetoric of Imitation: Genre and Poetic Memory in Virgil and other Latin Poets from 1986 maintains with emphasis that allusion functions like a trope in classical rhetoric, arguing against the view of allusion as an influence. He even warns about falling into the common philological trap of seeing all textual resemblances as produced intentionally.

Seeing allusion as metaphor also brings another advantage. Intertextuality theory generally takes a diachronical view as its point of departure, in the sense that one text is influenced by another. Here it is common to speak of a target text versus a source or host text, with the disadvantage that it is enough to find out what the influence was, namely, which text influenced the other. However, by interpreting allusion as metaphor, with the theory of metaphor, it is freed from the diachronical aspect, and the methodological focus is shifted from temporal aspects and which text influenced the other to the texts themselves and the reader, and we see a simultaneous evocation of two or more texts or text domains by which the meaning is expanded and transferred. Allusion, as well as intertextuality, then becomes, not only a

379 Ibid., 166.
380 Ibid., 308.
381 Ibid., 51–3.
382 I prefer to distinguish allusion and intertext topologically and not typologically; that is, not as different types of concepts based on the degree of deliberateness or explicitness, in which allusion is considered highly deliberate and overt, whereas intertext is to a high extent involuntary and non-overt, but rather as a scale from small-scale to large-scale, in which, on the one hand, allusion is small- and middle-scale, referring to more or less specific texts, and intertext, on the other hand, refers to textuality, the interrelatedness of all texts. In the analysis of allusifying metaphor, however, no such distinction will be included.
pure reference to a source-text but along with the interplaying texts an interactive part.

Ziwa Ben-Porat suggests that this activation is achieved through the manipulation of a special sign (simple or complex) in a given text characterized by an additional target “referent,” which is always an independent text. Thus I will employ the term sign, or more exactly corpus text sign, as referring to the particular word(s) or phrase that activates the allusion. Corpus text topic, then, refers to the unconventional referent that introduces the corpus text sign. Moreover, there is a need to distinguish different levels of allusion: for corpus intrinsic allusifying metaphor, that is, allusion to a target in the corpus text, I will use corpus target versus intratext target; for intrinsic allusifying metaphor, that is, allusion to a text outside the corpus text: corpus target versus intertext target; for extrinsic allusifying metaphor, that is, allusion to a target outside any text, to any phenomenon in society or nature: corpus target versus extratext target. Thus, intratext target, intertext target and extratext target refer to the text alluded to. Target refers in each case to the allusive context. I have distinguished seven relations between the topic and the sign in allusifying metaphor: identity, expansion, similarity, analogy, transfer, contradiction and paradox, which I will refer to as interrelating grounds. They may be set against the parameters of activity: how much of the source domain is evoked in the target domain?

The chronologically given allusions in the following do not represent an exhaustive description of allusion in the “Yûgao” chapter but make up a representative part of its metaphorical and symbolical complex. The criteria for the selection have first of all been the allusions belonging to the “Yûgao” story, which means that allusions in the “Utsusemi” (The Cicada Shell) story in the “Yûgao” chapter have been excluded. Next, a judgement of the importance of the allusion for the understanding of the specific passage has been made, as well as its metaphorical potential: can a relation of either identity, expansion, similarity, analogy, transfer, contradiction or paradox be found? If the allusion, in these cases probably rather a quotation, and the intertext target do not show any of these relations, it has also been excluded in the following examination. Yet another case of possible allusion that has been excluded is literary motives that have been or will be treated more thoroughly in other parts of the thesis.

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385 Along with Conte, in contrast to Goatly, I distinguish pure quotation from tropological metaphor. No metaphor occurs if the new verbal segment does not rework the old one dialectically but simply inserts the text within itself, without adding a new meaning. (Conte. The Rhetoric of Imitation, 60.)
1. Mountain Dweller (yamagatsu)

CORPUS TEXT TARGET 1: HK. Poem 5. Lady Tokonatsu (Yûgao). Sent to Tô no Chûjô as related by him on the occasion of The Rainy Night Discussion. Tô no Chûjô, as an intradiegetic overt narrator, tells the story in the first person of a woman he used to see. This woman was extraordinarily shy, yet devoted and trustful. She bears their child, but he neglects her, and in the meanwhile, she disappears without a trace. Poem 5 is included in a letter dispatched by Lady Tokonatsu to Tô no Chûjô. On receiving it, he goes to her on one of his rare visits.

Yamagatsu no
Kakio areru to mo
Oriori ni
Aware wa kake yo
Nadeshiko no tsuyu.  

Although the
Mountain dweller’s hedge
Is scrubby,
Take pity on the little Pink
With a drop of dew
Now and again.

CORPUS TEXT TOPIC: Yûgao
CORPUS TEXT SIGN: yamagatsu (rustic mountain dweller)
CORPUS TEXT TARGET 2: Genji is leaving the Rokujô Haven in dawn after a love tryst.

Mono no nasake shiranu yamagatsu mo, hana no kage ni wa nao yasurawa-
mahoshiki ni ya, kono on-hikari o ni-tatematsu atari wa, hodo hodo ni
tsukete, waga kanashi to omou musume o tsukô matsurasebayo to negai,
 [...] .

386 HK 82: 9–10 山がつの垣は荒れるともをりにあれはかけよ犠子の露
387 YG 148: 14–149: 1 ものの知情らぬ山がつも、花の藤にはほほらはまほしきにや、
この御光を見たてまつるあたりは、ほどほどにてて、わがかなしと思ふむすめを
仕うまつらせばやと願ひ、 [...] .

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Is it that even the rustic mountain dweller, unable to discern sensibility, wishes to linger in the shade of blossoms? Whoever, of whatever degree, who saw Genji’s shining appearance wanted to make their beloved daughter enter into his service, [...].

CORPUS TEXT TOPIC: whoever, of whatever degree, who saw Genji
CORPUS TEXT SIGN: mono no nasake shiranu yamagatsu mo, hana no kage ni wa nao yasurawamahoshiki (even the rustic mountain dweller, unable to discern sensibility, wishes to linger in the shade of blossoms)
INTERTEXT TARGET: the KKS preface

Ótomo no Kurunushi wa, sono sama iyashi. Iwaba, takigi oeru yamabito no hana no kage ni yasumeru ga gotoshi.388

Ótomo no Kuronushi’s style is rustic. It is like a mountain dweller with a bundle of firewood on his back, resting in the shade of blossoms.

INTERRELATING GROUNDS

The topic, the woman or whoever, is understood in terms of a mountain dweller, living in the countryside, far from the elegance of the capital and the court. Both subjects are in fact putting themselves in a similar position to that of Ótomo no Kurunushi, whose style is compared to a mountain dweller resting in the shade of the blossoms, that is, under the shade of the elegant style.389 However, whereas the simile of Ótomo no Kuronushi’s rustic style is less evoked in the corpus text target, the mountain dweller’s social position is all the more actualized, that is, poverty, crudity, rusticity and isolation from the higher social strata of the city. Closely connected with a person belonging to the world of “blossoms” is that person’s potential role as benefactor; hence the intimate association between the crude mountain dweller and the dew, representing benevolence in Lady Tokonatsu’s poem.

[Relations: identity, similarity, analogy]

388 大友黒主は、そのさまいやし。いはば、薪負へる山人の花の蔭に休めらがことし

2. Palace (tama no utena) and wherever one points (izuko ka sashite)
CORPUS TEXT TARGET: Genji arrives at the Fifth Avenue, and catches sight of a poor dwelling.

[...] miire no hodo naku mono hakanaki sumai o, aware ni, izuko ka sashite to omohoshi naseba, tama no utena mo onaji koto nari.390

[...] The inside was so small that it was all visible. “What a forlorn and poor dwelling!” he sighed, involuntarily, and touched recalled “wherever one points.” The same goes for a palace.

CORPUS TEXT TOPIC: mono hakanaki sumai (Forlorn and poor dwelling)
CORPUS TEXT SIGN 1: tama no utena mo (The same goes for a palace)
INTERTEXT TARGET 1: KKRJ 3874.

Nani semu ni
Tama no utena mo
Yaemugura
Haeramu yado ni
Futari koso ime391

What need have I
For a palace?
Let the two of us sleep
In a dwelling where
The weeds grow thick.

390 YG 136: 3–4 [..] 見入れのほどなくものはかなき住まいを、あへに、いづこかさしてと思ほしなば、王の台も同じことなり。

391 何せむに王の台も八重藤はへらむ宿に二人こそ寝め
Yo no naka wa
Izure ka sashite
Waga naramu
Yukitomaru o zo
Yado to sadamuru

In this world
What clime shall I single out
To be my abode?
I will make my home
The place where I stay.

INTERRELATING GROUNDS
The topic and the corpus text target belong to the same hyponymic category – buildings – though to different subgroups. Intertext target 1 is analogous to the corpus target in the sense that a poor dwelling is contrasted to a wealthy one, indicating the transitoriness of all things in the world, but in more concrete narrative terms, reflecting the contrasting environments of the two protagonists of the chapter. At the same time, however, the significance is expanded as the poem says “Let the two of us sleep in a dwelling where the weeds grow thick.” Intertext 2 suggests in the same vein that Genji will be further acquainted with this poor house. With the Genji context in mind, these allusions form part of a subtext that runs parallel to the surface text, here as elsewhere with the function of foreboding the course of events.

3. Beckoning sleeve(s) (maneku sode)
CORPUS TEXT TARGET: At Genji’s first encounter with Yūgao’s house. While waiting for the gate to be opened at his wet-nurse’s house, Genji notices that white flowers are growing on something looking like a fence at the poor neighbouring house. He asks his attendant to go and pick some for him, upon which a girl steps out from the house.

392 世中はいずれか指してわがならむ行きとまるを宅宿とさだむる
Sasuga ni saretaru yaridoguchi ni, ki naru suzushi no hitoebakama nagaku kinashitaru warawa no okashige naru idekite uchimaneku. Shiroki augi no itau kogashitaru o, “kore ni okite-mairase yo, eda mo nasakenagenameru hana o” tote, torasetareba, [...].

Modest though the house was, it had a tasteful sliding door through which a pretty little girl dressed in a pair of long trousers of yellow raw silk stepped out and beckoned to him. She held out a white fan, heavily scented. “Put it on this. It looks like a flower with a tasteless stem,” said she. [...].

CORPUS TEXT TOPIC: the sleeves
CORPUS TEXT SIGN: uchimaneku (beckon)

Aki no no no
Kusa no tamoto ka
Hanasusuki
Ho ni idete maneku
Sode to miyaramu

Might this be
The wrists on the grasses
Of the Autumn fields?
The Miscanthus is in the ear, beckoning –
It looks like sleeves.

INTERRELATING GROUNDS
The sign uchimaneku (to beckon) activates maneku (to beckon) in the intertext target, expanding the meaning to the “wrists” or "sleeves" of the Miscanthus. Here, as elsewhere, the kind of flower or herb is suppressed in favour of the colour, which has a symbolic meaning. The herb domain of the Miscanthus and the garment domain of the beckoning sleeves project their respective associative fields on each other, to the degree that both domains

393 YG 136: 15-137: 3 さすがにされた御戸口に、黄なる生絹の帯袴長く着なしたる童のをかしこまる出で来てうち招く。白き扇のいたいうがしたるを、「これに置きてままらせよ、枝も情なげなめる花を」とて取らせたれば、

394 秋の野の草の袂か花薄穂にいてて招く袖と見ゆらん

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are found in both corpus text target and intertext target. Takahashi Tôru also points to the associative connection between the *yûgao* (Moonflower) and the *hanasusuki* (Miscanthus), referring to Episode 64 in *Makura no Sôshi* 枕草子 (The Pillow Book) by Sei Shônagon, in which they both appear as “Autumn flowers.” Apart from deepening the atmosphere of Autumn, both *tamoto* (the wrists) and *ho ni idete* (to be in the ear) imply “to show one’s true feelings,” “to show one’s feelings of love,” which might be implied in the corpus text target by the girl appearing at the door, beckoning with her sleeves, thereby transferring the meaning “to show one’s true feelings and feelings of love” to the context of the corpus text target.

In addition it points to the Chinese short story *Renshi Zhuan* (in Japanese *Jinshiden* 任氏伝 and in English *Jen the Fox Fairy*), attributed to Shen Jiji (c. 750–800), which tells of the poor Cheng who becomes infatuated with the fox fairy Jen. At their first encounter, the beautiful Jen is dressed in white, something that has been picked up in a poem included in the poetry anthology *Shinsen Man'yôshû* 新撰万葉集 (New Selection of the Collection of a Myriad Leaves, 893–913), in which the I person asks if the white flowers swaying, looking like beckoning sleeves, are not Cheng and Jen? – In this way, the sign *uchimaneku* (beckon) expands the context to the love story of Cheng and Jen. 396

[Relations: expansion, similarity, analogy, transfer]

4. Final Parting (*saranu wakare*)

**CORPUS TEXT TARGET:** Genji’s line to his old wet-nurse, who is seriously ill and has withdrawn from the world.

“ [...] *saranu wakare wa naku mo gana to nan*” 397

“How I wish there were no final partings!”

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396 “Beckoning sleeves” appears as a motif in more poems and stories, apart from the Chinese short story *Renshi Zhuan* and *Shinsen Man’yôshû*, such as the *Utsubo Monogatari* 宇津保物語 (The Tale of the Hollow Tree).

397 YG 139: 6–7 […] さらぬ別れはなくもがななどなん”
CORPUS TARGET TOPIC: this life, this world
CORPUS TEXT SIGN: saranu wakare [...] naku mo gana (How I wish there were no final partings!)

Yo no naka ni
Saranu wakare no
Naku mo gana
Chiyo mo to nageku
Hito no ko no tame

How I wish there
Were no final partings in
This world!
For children praying
Their parents would
Live a thousand years.

INTERTEXT TARGET 2: Ise M 84

Once there was a man. He was of low rank, but his mother was an imperial princess. This mother dwelled in a place called Nagaoka. Since the man was in imperial service at the capital, he had not been able to visit her for a while, even though he would have liked to. He was her only child, so he was all the more dear to her. However, in the Twelfth Month a letter came from her; and it was said to be urgent. Stricken with alarm, the man took a look at the letter and found a poem.

Oinureba
Saranu wakare no
Ari to ieba
Iyoiyo mimaku
Hoshiki kimi kana

It is said that
Growing old
Brings a final parting.
Thus I yearn to see you
More than ever.

398 世中にさらぬ別れのなくもかな千代もとなげく人の子のため
399 老ぬればさらぬ別れのありといへばよいよ見まくはしき君かな
Weeping bitter tears, the son composed:

Yo no naka ni
Saranu wakare no
Naku mo gana
Chiyo mo to inoru
Hito no ko no tame

How I wish there
Were no final partings in
This world!
For children praying
Their parents would
Live a thousand years.

INTERRELATING GROUNDS
The intertext target describes a situation in which a man has to face that his mother is aging, and the inevitable parting, namely death, is drawing closer. This evokes feelings of abandonment in the child, now grown into an adult. Genji, who associates it with the poems and the story from *Ise Monogatari* 伊勢物語 (Tales of Ise), surely identifies with the man in the story, suggesting that he, who already as an infant lost his mother, has felt for this wet-nurse as for a mother, wishing that she would live for ever, for his sake, as “her” child.

[Relations: identity, expansion, similarity, analogy]

5. Guesswork (*kokoro ate ni*)
CORPUS TEXT TARGET: Poem 1. Yûgao. Sent to Genji on a white, perfumed fan along with a white Evening Visage at the first encounter with Yûgao’s house.

1 *Kokoro ate ni*
2 *Sore ka to zo miru*
3 *Shiratsuyu no*
4 *Hikari soetaru*
5 *Yûgao no hana* ¹⁴⁰¹

¹⁴⁰¹ 世中にさらぬ別れのなくもかな千世もといのる人の子のため
¹⁴⁰¹ YG 140: 1 こころあてにそれかとぞみる白髪の光そへたる夕顔の花

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By guess

It looks like him.

The glistening of

The white dew

Lends beauty to

The flower of the Evening Visage.

CORPUS TEXT TOPIC: bewilderment
CORPUS TEXT SIGN: kokoro ate ni (by guess)
INTERTEXT TARGET: KKS 277. Autumn II. Ōshikōchi no Mitsune 凡河躬恒.

1 Kokoro ate ni
2 Orabaya oramu
3 Hatsushimo no
4 Okimadowaseru
5 Shiragiku no hana

If I would pluck it

By guess, may it be done?

The white Chrysanthemum bloom

Bewilders us with its

First coating of frost.

INTERRELATING GROUNDS
The corpus target text and the intertext are closely interrelated, though contrastively, as if every line was interchangeable:

Line 1: kokoro ate ni (at a guess) – kokoro ate ni (at a guess)
Line 2: sore ka to zo miru (it looks like him/her) – orabaya oramu (If I would pluck it, may it be done?)
Line 3: shiratsuyu no (of the white dew) – hatsushimo no (of the first coating of frost)
Line 4: hikari soetaru (the glistening lends beauty to) – okimadowaseru (bewilders us)
Line 5: yūgao no hana (the flower of the Evening Visage) – shiragiku no hana (the flower of the white Chrysanthemum)

心あてに折らずや折らむ初霜のおきまどはせる白菊の花
The first line, the sign, is identical to the intertext target. Line two may imply a contrast: the attitude of the corpus text target is cautious, the intertext target more active. Line three is contrasting in the sense that in the corpus text target it says dew and in the intertext target frost, but they are analogous in the sense that they both suggest whiteness. While white dew implies the time of the day, namely evening, the first frost indicates the season, Autumn. In line four it says “the glistening lends beauty to,” but the corresponding line in the intertext target, “bewilders us,” seems to suggest that the glistening makes the visage seen but vaguely in the gloaming. We may also see this understanding implied in lines one and two in Yūgao’s poem, where it runs “by guess/ it looks like him.”

Thus there is in fact a confusion of glistening and visage, which also suggests that not only is the evening sun glistening but the barely visible visage as well. In contrast to the intertext target in which the bewilderment concerns the white frost and the white Chrysanthemum, in the corpus text target it is the white glistening and the white flower – or is it a visage? – that are confused. Line five, lastly, is in both texts a genitive construction ending in hana (flower): the yūgao in the corpus text target with its personification (the kao – or gao here – meaning “visage,” “face”) adding one more dimension than the intertext target; there is not merely a confusion of two elements – the white frost and the white Chrysanthemum – but of three elements: the glistening of the white dew, the flower and the face.

[Relations: expansion, similarity, analogy, contradiction]

6. Firefly (hotaru)
CORPUS TEXT TARGET: Part of the narrator’s description from Genji’s perspective of Yūgao’s dwelling on the occasion of Genji’s and Yūgao’s first poem exchange. Genji has sent a messenger with a reply poem to Yūgao’s dwelling, but the messenger has to leave without a reply.

Himahima yori miyuru hi no hikari, hotaru yori ke ni honoka ni aware nari

The light seen through the crevices was even fainter and more moving than fireflies

CORPUS TEXT TOPIC: hi (light)
CORPUS TEXT SIGN: hotaru yori ke ni (even more than fireflies)
INTERTEXT TARGET: KKS 562. Love II. Ki no Tomonori 紀友則.

403 YG 142: 2 ひまひまよりみゆる火の光、蛻よりけにほのかにあはれなり
Yû sareba
Hotaru yori ke ni
Moyuredomo
Hikari minebaya
Hito no tsurenaki 404

Even fiercer than
The fireflies in twilight
Is my yearning burning for you –
Might it be because my
Glow is invisible that you are
So heartless?

INTERRELATING GROUNDS
There is no similarity or analogy to be found between the situation of the
corpus text target and the intertext target except the twilight and late Sum-
mer; the protagonist Genji is scarcely conscious of the hidden yearning of
the I person in the poem of the intertext target, but the narrator is foreboding
Genji’s state of mind in a subtle subtext, in the form of allusion, thereby
expanding the significance of the corpus text target. At the same time, it may
implicitly allude – if in this case it is possible to speak in terms of allusion –
back to Yûgao’s first poem, in which she sees the visible glistening (hikari)
of the white dew. Here, in contrast, the I person instead wonders if it is be-
cause the glow is invisible, burning inside his heart, that the you person is
not responding to his invitation; a parallel to Genji’s last poem, which re-
mains unreplied on her part.
[Relation: expansion]

7. Thunder (narukami)
CORPUS TEXT TARGET: Narrator’s words. At dawn, when Genji has spent
the night in Yûgao’s dwelling on the fifteenth day of the Eighth Month.
Goho goho to narukami yori mo odoroodoroshiku, fumitodorokasu karausu no oto mo makuragami to oboyuru, ana mimi kashigamashi to, kore ni zo obosaruru.405

It seemed to him that the stamping of a pestle rumbled worse than the claps of thunder, and was felt just at the pillow; what a noise, he thought about it.

CORPUS TEXT TOPIC: oto (noise, rumbling)
CORPUS TEXT SIGNS: narukami (the god of thunder), fumitodorokasu (stamping)

Ama no hara
Fumitodorokashi
Naru kami mo
Omou naka oba
Sakuru mono kawa406

Even if the god of thunder
Rumbles on the wide
Plains of heaven
He cannot divide
Two lovers like us.

405 VG 156: 8–10 ごほごほど鳴神よりもおどろおどろしく。踏みとどろかす唐日の音も枕上をおぼゆる。あな耳かしがましとこれにぞ思さる。

406 あまのはら踏みとどろかし鳴る神もおもふ仲おば裂くるものかは
INTERRELATING GROUNDS

The corpus text “the stamping of a pestle rumbled worse than the claps of thunder” signals a simile or comparison to the intertext target. However, the implicit part of the intertext target that “not even the god of thunder can divide two lovers like we” expands the meaning of the corpus text signs “the god of thunder” and “stamping,” as Genji is visiting a for him new and strange environment, with a woman of a lower class, whom he sees in secret. The rumbling of thunder may also implicitly suggest slander and gossip, an interpretation which would be more than reasonable in this context. It has been said that Genji is afraid of rumours spreading.

[Relations: expansion, similarity, analogy]

8. Morning Dew (ashita no tsuyu)

CORPUS TEXT TARGET: Genji’s words at dawn to Yûgao, when he has spent the night in her dwelling on the fifteenth day of the Eighth Month. A pilgrim’s voice is heard praying, prostrating and raising himself.

[…] ito aware ni, ashita no tsuyu ni kotonaranu yo o, nani o musaboru mi no inori ni ka, to kiki-tamau.408

[…] Deeply affected, he asked, “what would the old man be wishing for, begging for his own profit when the world is as the morning dew?”

CORPUS TEXT TOPIC: yo (the world)

CORPUS TEXT SIGNS: ashita no tsuyu ni (as the morning dew), musaboru (beg for profit)

INTERTEXT TARGET: Poem by Bai Juyi 白居易 (In Bai shi wenji 白氏文集, Collection of Bai Juyi’s Poetry, compiled in about 824).


408 YG 158: 8 […]いとあはれに、朝の露にことならぬ世を、何をむさぼる身の祈りにかと聞きたまふ。
ASHITA NO TSUYU NI MEIRI O MUSABORI
YU NO HI NI SHISON O OU

Begging for fame and wealth
In the dew of morning.
Lamenting his descendants
In the evening sun.

INTERRELATING GROUNDS
The corpus text target and the intertext target are interrelating contrastively on the level of the metaphorical object, the pilgrim: in the target text the pilgrim who is praying, prostrating and raising himself in turns, is a simple man, whereas the I person in Bai’s poem is a wealthy man. Hence, the allusion actualizes in fact the different effect the same (or almost the same) statement may have depending on the character towards whom it is directed. In the wealthy man’s case, it actualizes what use all wealth actually has, as life does not last eternally. Directed towards the poor man, it is rather a reminder of what profit would have in this transitory world.

On the level of the subject, namely Genji and his relation with Yûgao, the allusion suggests an analogous interpretation, pointing more to the part which is not explicitly activated by the signs, namely yu no hi ni shison o ou (Lamenting his descendants in the evening sun). The previous passage, along with Genji’s following line: kono yo to nomi wa omowazari keri (he is thinking beyond this life) and his poem (Poem 5), imply a wish on Genji’s part for a lasting bond with Yûgao in after-life. The morning dew suggests an image of this ever-changing, transitory world.

[Relations: expansion, analogy, contradiction]

9. Hall of Protracted Life (Chôseiden)
CORPUS TEXT TARGET: Narrator’s words. At dawn at Yûgao’s dwelling on the fifteenth of the Eighth Month, just before Genji’s abduction of Yûgao.

409 朝の露に名利を食り夕の陽に子孫を愛ふ （朝露賞名利夕陽愛子孫 白氏文集・巻二秦中吟・不敬仕） (SNKBZS 444)
410 YG 158: 10–11 この世とのみは思はざりけり
Chôseiden no furuki tameshi wa yuyushikute, hane o kawasamu to wa hiki-kaete, Miroku no yo o kane-tama. Yuku saki no odanome ito kochitashi.\(^{411}\)

As the old example from the Hall of Protracted Life was ill-fated, he avoided the line “coupled wings,” promising her a future in which Maitreya appears in the world. A promise in such a remote future was really an exaggeration.

**CORPUS TEXT TOPIC:** Promise  
**CORPUS TEXT SIGN:** Chôseiden (Hall of Protracted Life), hane o kawasamu (coupled wings)  
**INTERTEXT TARGET:** Bai Juyi 白居易, Chang Hen Ge (in Japanese Chôgonka 長恨歌 and in English “The Song of Lasting Regret”)

*Shichigatsu nanoka Chôseiden*  
Yahan hito naku shigo no toki  
Ten ni arite wa negawaku wa hiyoku no tori to nari  
Chi ni arite wa negawaku wa renri no eda to naramu to  
Tenchô chikyû toki arite tsuku to mo  
Kono urami wa menmen toshite tsukuru no toki nakemu\(^{412}\)

“On the seventh day of the seventh month, in the Hall of Protracted Life,  
At the night’s mid-point, when he spoke alone, with no one else around –  
“In heaven, would that we might become birds of coupled wings!”

411 YG 158: 14–15 長生殿の古例はゆゆしくて、翼をかはさむとはひきかへて、弥勒の世をかねたまふ。行く先の御願みいところたし。

412 七月七日長生殿  
夜半人無く私語の時  
天に在りては願はくは比翼の鳥と作り  
地に在りては願はくは連理の枝と為りむと  
天長地久在りて尽くとも  
此の恨みは絶々として尽くるの期無けむ

七月七日長生殿  
夜半無人私語時  
在天願作比翼鳥  
在地願為連理枝  
天長地久有時尽  
此恨無極無尽期

(SNKBZS 432)
On earth, would that we might be trees of intertwining limbs!...”
Heaven is lasting, earth is long-standing, but there is a season for their end;
*This* regret stretches on and farther, with no ending time.413

**INTERRELATING GROUNDS**
The corpus text target is a negated statement of the alluded intertext target. Genji avoids mentioning the birds of coupled wings as it is ill-fated; the female you person, namely the aforementioned consort of Emperor Xuanzong, Yang guifei of “The Song of Lasting Regret” dies. However, the allusion in fact forebodes implicitly Yûgao’s fate. In the intertext target, the love story thus concerns an emperor and his paramour; in the corpus text target, it is a love story of an emperor’s son and a woman of the lower or Middle Ranks. Both are examples of illicit love. While Genji’s statement is a contrast to the intertext target, the subtext is analogous and the sign expands the significance.
[Relations: expansion, analogy]

**10. Hesitating Moon (*isayou tsuki*)**
**CORPUS TEXT TARGET:** Narrator’s words. Just before Genji’s abduction of Yûgao to the dilapidated residence. He has spent the night of the fifteenth of the Eighth Month in Yûgao’s dwelling, and now dawn is approaching.

*Isayou tsuki ni yuku ri naku akugaren koto o, onna wa omoiyasurai, [...]*.414

Enticed by the moon that never waned, the woman was hesitant [...].

**CORPUS TEXT TOPIC:** onna (the woman)
**CORPUS TEXT SIGN:** *isayou tsuki* (hesitating moon)
**INTERTEXT TARGET:** MYS VII: 1071. Anonymous.

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414 YG 159: 4-5 いさよふ月にゆくりなくあくがれんことを、女は思いやすくらひ、[...]。
Waiting for
The hesitating moon
To come forth
At the mountain crest
The night has worn away.

INTERRELATING GROUNDS
The human domain and the domain of celestial phenomena are projected on each other in a comparative relation: just as the waning moon is hesitating, the woman is hesitating at Genji’s suggestion that they should go to another place, just the two of them. The content of the poem is furthermore actualized in the corpus text target, as in both the night has worn away while waiting for the hesitating moon, that is, the moon of the sixteenth night. The first line in MYS 1071 (Yama no ha ni; At the mountain crest) also forebodes Yûgao’s next poem (Poem 8), which begins with Yama no ha no kokoro (The soul of the mountain crest).

Without even being acquainted
With the soul of the mountain crest
It fades away –
The gleam of the approaching moon.
In the ether afar.

山の端にいさよふ月を出でむかと待ちつつ居るに夜ぞ更けにける

YG 160: 2–3 山の端の心も知らでゆく月はうほの空にて影や絶えなむ
If the MYS poem is a statement of a certain state, Poem 8 may then be viewed as a response to that (rather than Genji’s poem preceding it, Poem 7).

*Inishie mo*
*Kaku ya wa hito no*
*Madoi kemu*
*Waga mada shiranu*
*Shinonome no michi*[^417]

Was it like this also in the days of yore?
Was even then a man confused on
His way through the dawn,
The path I do not yet know?

In other words, even if they/Genji have/has waited while the night worn away, for the moon to come forth, the gleam of the approaching moon will in any case fade away before it has been acquainted with the mountain crest. [Relations: expansion, similarity, analogy]

11. River of Long Breath (*Okinagagawa*)

**CORPUS TEXT TARGET:** At the dilapidated house, at noon. Narrator’s words for Genji’s thoughts.

*Mada shiranu kotonaru on-tabine ni okinagagawa to chigiri-tama koto yori hoka no koto nashi.*[^418]

As this was an overnight stay that he had not yet experienced, he could not but promise everlasting love as long as the Okinaga River.

[^417]: YG 159: 14–15 いにしへもかくやは人のまどひけんわがまだ知らぬしのめの道
[^418]: YG 161: 2 まだ知らぬことなる御旅寝に、息長川と契りたまふことよりほかのことなし。
**CORPUS TEXT TOPIC:** *chigiri-tamau* (to promise)
**CORPUS TEXT SIGN:** *Okinagagawa* (the Okinaga River)
**INTERTEXT TARGET:** MYS XX: 4458. Umanofuhito Kunihito 馬史国人.

*Niotori no*  
Okinagagawa wa  
Taenu to mo  
*Kimi ni kataramu*  
*Koto tsukime ya mo*\(^{419}\)

I would never  
Cease chatting with you –  
Even though the water of the  
Grebes’ River of Long Breath  
Would cease.

**INTERRELATING GROUNDS**

The promise, belonging to the human sphere, is compared to River of Long Breath, of the natural domain. At the same time, the meaning of Okinaga has been transferred and expanded to an image of fidelity and love, and that he feels he would like to chat with her for ever. The situation of sleeping away from home and in strange surroundings is not actualized in the intertext target.  
[Relations: expansion, similarity, transfer]

**12. Fisherman’s Daughter (*ama no ko*)**

**CORPUS TEXT TARGET 1:** Yûgao’s words to Genji during a chat in the dilapidated house.

“As *ama no ko nareba*” tote sasuga ni uchitoken sama ito aidetari.\(^{420}\)

“As I am a fisherman’s daughter,” said she, but her expected reserved manner was full of confidence.

\(^{419}\) にほ島の息長川は絶えぬとも君に語らむ言尽きめやも

\(^{420}\) YG 162: 7–8「海人の子なれば」とて、さすがにうちとけぬさままとあいたれたり。
CORPUS TEXT TARGET 2: Genji’s words to Ukon. A chat some time after Yûgao’s decease.

“[…] makoto ni ama no ko nari to mo, sabakari ni omou o shirade-tamaishikaba namu tsurakarishi” to notamaeba, […]\textsuperscript{421}

“[…] Even if in fact she had been a fisherman’s daughter, it is painful for me that she turned her back on my feelings and neglected me,” said he, […].

CORPUS TEXT TOPIC: the woman, the woman’s identity
CORPUS TEXT SIGN: ama no ko nareba (as I am a fisherman’s daughter)
INTERTEXT TARGET: SKKS 1701. Miscellaneous II. Anonymous. (WKRS 721)

Shiranami no
Kisuru nagisa ni
Yo o tsukusu
Ama no ko nareba
Yado mo sadamezu\textsuperscript{422}

As I am
A fisherman’s daughter
Passing my life
Where the white waves
Approach the strand
I have no fixed abode.

INTERRELATING GROUNDS
The human domain of the topic is projected on the sea domain of “fisherman’s daughter” in corpus text target 1. This allusion creates a relation of identity between the fisherman’s daughter and Yûgao, as the implied significance through the intertext target is that she does not have a fixed abode or that she is of a low rank. Likewise, the meaning of the corpus text target is expanded. Although there is a relation of identity, literally Yûgao is not a fisherman’s daughter but simply compares her own situation with her. The situations are analogous.

\textsuperscript{421} YG 184: 2-3 「[…] まことによ海人の子なりとも、さばかりに思ふを知らで隔てたまひしばばなむつらかりし」とのたまへば、[…].

\textsuperscript{422} 白波の寄するなぎさに世をつく海人の子なれば宿も定めず
Genji’s immediate answer – by associating to the sea domain with his “warekara” (artropod) and in the chat with Ukon, saying: “Even if she actually were a fisherman’s daughter” – shows that he is conscious of the allusion to SSKS 1701, but it remains unclear to what extent Genji grasps the interrelating grounds. In any case, it seems to suggest that he grasps that she is of a low rank or that she wants to avoid his approaches. How much he is aware of the implied significance that she does not have a fixed abode at the time of the dialogue is uncertain.

[Relations: identity, expansion, similarity, analogy]

13. Artropod (Caprella) (warekara)

CORPUS TEXT TARGET: Genji’s words to Yûgao when she is unwilling to let him know her identity.

“yoshi, kore mo ware kara nari” to urami, […]

“It’s all right with me! This, too, is my fault, I suppose,” he complained, […]

CORPUS TEXT TOPIC: urami (regret, complaint, blame)
CORPUS TEXT SIGN: warekara (my own fault, artropod)

*Ama no karu*
*Mo ni sumu mushi no*
*Warekara to*
*Ne o koso nakame*
*Yo oba uramiji*

Like the insects that
Live in the seaweed
That fisherfolk reap
I weep “it is my own fault” –
But I do not blame the world.

---

423 YG 162: 8–9 「よし、これもわれからなり」と恨み、[…]。
424 海人の刈る藻にすむ虫の幼からと音をこそ泣かめ世をば恨みじ
Once there was a lady whom the Emperor had taken a fancy to and taken into his service and who was allowed to wear the forbidden colours. This lady was a cousin of the Emperor’s mother. She became closely acquainted with a man named Ariwara, who was still quite young and served in the imperial chambers. Because of his youth he had access to the quarters of the ladies-in-waiting, so he visited her tête-à-tête. Then the lady said: “This is unseemly. You will bring ruin upon yourself. You cannot do this.”

The man replied:

Omou ni wa
Shinoburu koto zo
Makenikeru
Au ni shi kaeba
Sa mo araba are

Since I yearn for you
I rather succumb to
Hiding my feelings–
If only we may meet
I will be satisfied.

When she retired to her own chambers, he followed without regard to others noticing him, so, perplexed, the lady returned to her home. Then the man thought “what a good opportunity!” and went to visit her at her home. People hearing this story laughed. On the morning following a tryst, when the Intendance Bureau functionaries saw it, the man took his shoes and tossed them far inside before entering. Thus he spent days and months doing unseemly things, but as there was a danger of his losing his position, he realized that if he continued in the same way, he would ruin himself, so he prayed to the gods and to the Buddhas: “What should I do? Please make me fall out of love.”

However, his love only grew stronger, and as he was helplessly in love, he summoned diviners and priestesses, who brought utensils for purification rites to rid him of his love and took him to the river. But his yearning grew even fiercer during the purification rites, and as he was more in love with the lady than before, he recited this as he left:

425 思ふには忍ぶることそ負けにける逢ふにしかばさもあらばあれ
I have performed
An ablution rite at the
River of Purification
To rid me of yearning —
But the gods rejected my prayer.

The Emperor was a good-looking man, and when the lady heard that he
chanted the sacred name of Buddha with deep feeling and in a most noble
voice, she wept bitterly. “What a miserable lot mine is from a life before this,
that does not let me serve such a wonderful emperor, being caught by another
man’s affections,” said she, shedding tears.

In the meanwhile, the Emperor learned of the affair and banished the
man from the capital. The lady’s cousin, the Emperor’s mother, made the
lady leave the court and shut her up in a warehouse for punishment. There
she wept. Sobbing, she composed:

Like the insects that
Live in the seaweed
That fisherfolk reap
I weep “it is my own fault” —
But I do not blame the world.

So the man came every night from the province to which he was banished
and played his flute quite skilfully, singing beautiful and moving songs. And
then, the woman shut up in the warehouse as she was, understood that the
man was there, but they could not see each other. She thought to herself:

426 恋せじと御手洗河にせし禊神は受けずもなりけるかな
427 海人のにる藻にすむ虫の我からと音をこそ泣かめ世をば恨みじ
How very sad
That he entertains hope
That we will see each other
Even though we are not able to now.
Without his knowing that
My lot is almost as if I were not alive.

Since the woman did not let him see her, he recited thus while, night after night, he wandered down to her and back to the province.

Though this
Coming and going
May be in vain
I will go again and again
As if enticed by my yearning.

We may assume that this happened during Emperor Seiwa’s reign. The Emperor’s mother refers to the Empress of Somedono, or the Empress of the Fifth Avenue.

As a metaphor evoked by wordplay, warekara (artropod, my own fault) refers both back to Yûgao’s preceding line, ama no ko nareba (as I am only a fisherman’s daughter; for further comment see no. 12 above), actualizing the sea hypogram, as the artropod is an insect living among seaweed, and to the domain of human things. The relation of interrelating grounds between the

428 さらともと思餌こそ悲しけれあるにもあらぬ身を知らずして
429 いたづらに行きては来ぬる物ゆゑに見まくほしさに誘はれつつ
artropod and the human things is analogous: they both “weep” or “sound like weeping.”

Looking at the two contexts, we see that there might be identification on Genji’s part both with the man and with the woman in the *Ise M* intertext. The poem of the corpus text sign is in the story composed by the lady, but the story of forbidden love and the way the man tries to fall out of love, as well as the woman’s agony over becoming enamoured with the “wrong” person, might reflect more generally Genji’s feelings for Yûgao, which in an earlier passage he has described as strange. Genji, too, tries to cool his feelings for Yûgao, though not to the degree of the male protagonist Ariwara in the *Ise M* story, but, only to realize that he is bewitched by her.  

[Relations: identity, expansion, similarity, analogy]

14. Long Nights (*nagaki yo*)  
**CORPUS TEXT TARGET:** Narrator’s words for Genji’s thoughts, some time after Yûgao’s death.

> Mimi kashigamashikarishi kinuta no oto o oboshiizuru sae koishikute, “masa ni nagaki yo” to uchizumujite fushi-tamaeri.  

Even by recalling the noisy fulling block he yearned for her, and humming “just when the nights are long,” he lay down.

**CORPUS TEXT TOPIC:** recalling  
**CORPUS TEXT SIGNS:** *mimi kashigamashikarishi kinuta no oto* (the noisy fulling block), *masa ni nagaki yo* (just when the nights are long)  
**INTRATEXT TARGET:** Narrator’s words. At dawn when Genji has spent the night in Yûgao’s dwelling on the fifteenth day of the Eighth Month.

> Shirōtae no koromo utsu kinuta no oto mo, kasuka ni, konata kanata kikiwat-tasare, sora tobu kari no koe toriatsumete shinobigataki koto ōkari.

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430 *YG* 152: 11–153: 5.  
431 *YG* 189: 7 耳かしがましさりし砕の音を思い出ずるきへ恋しくて、「正に長き夜」とうち誦して臥したまへり。  
432 *YG* 156: 13–14 白楊の衣うつ砕の音も、かすかに、こたかと箑を聞きたきへ、空とぶ雁の声と集めて忍びがたきこと多かり。
The pounding of the white cloth on a fulling block could be heard faintly here and there and together with the crying of the wild geese flying in the sky, it stirred up unbearable pathos in him.

**INTERTEXT TARGET: Bai Juyi. “Fulling Clothes” (WKRS 345)**

_Hatsugatsu kugatsu masa ni nagaki yo_
_Sensei bansei yamu toki nashi_

In the eighth month, in the ninth month, just when the nights are long, a thousand poundings, ten thousand poundings, it never has an end!

**INTERRELATING GROUNDS**

The corpus text target, which is made up of the reminiscence of Genji, is represented by two parts:

1) the intratext target, referring back to Genji’s experience with Yûgao when he associated his aural impressions with above all Chinese poetry
2) the intertext, which is a piece of Chinese poetry

Genji remembers the time he spent with Yûgao in her house, hearing the pounding sounds from the fulling block, but the intertext also evokes the Autumn hypogram of long nights and loneliness. The poem of the intertext tells of a woman who pounds a fulling block in the night, yearning for her husband who has gone away. Genji, on the other hand, is mourning the loss of his beloved. The loneliness and the Autumn season are actualized, but not the whole situation of the intertext target.

We find the identity relation at the character level; we may interpret it as the Genji character identifying himself with the loneliness and atmosphere of the woman pounding a fulling block, whereas the analogy occurs at the narrative level; in the Genji corpus text target, Genji hears the pounding sounds, just as they are described in the context of the intertext target.

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433 八月九月正に長き夜 千声万声了む時無し 和漢朗詠集345（白氏文集・巻十九・律詩・聞夜詠）

Since the mood of loneliness and the Autumn season are actualized in the corpus text target, but the woman pounding the fulling block is herself transferred to a man hearing it, we may say that the significance of the motif has been transferred and expanded.

[Relations: identity, expansion, similarity, analogy, transfer]

15. Thousand Nights (chiyo)
CORPUS TEXT TARGET: Genji is waiting for Koremitsu to arrive, after Yûgao has been possessed of a demon.

[…] chiyo o sugusamu kokochishi-tamau.435

[…] He felt as if he had spent a thousand nights.

CORPUS TEXT TOPIC: one Autumn night
CORPUS TEXT SIGN: chiyo (a thousand nights)
INTERTEXT TARGET: Ise M 22

Once there was a man and a woman whose relationship had ended for some trivial reason. But however it was, the woman must have found it difficult to forget about it, for there came a poem from her:

\[
\begin{align*}
\text{Ukinagara} \\
\text{Hito oba e shi mo} \\
\text{Wasureneba} \\
\text{Katsu uramitsutsu} \\
\text{Nao zo koishiki}^{436}
\end{align*}
\]

In spite of your cruel behaviour
I cannot forget you.
Thus while feeling bitter
Towards you
I am yearning all the more.

Thus she composed, so the man said “that’s what I thought!” and sent her this poem:

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435 YG 169: 10 […]千夜を過ごさぬ心地したまふ
436 愛きながら人をばえしも忘れねばかつ恨みつつ猶ぞ恋しき
Aimite wa
Kokoro hitotsu o
Kawashima no
Mizu no nagarete
Taeji to zo omou\(^{437}\)

Now that we meet again

May our hearts be one
Just as the water which was separated
by the stream is
reunited and flowing for ever.

Nevertheless, that night he visited her. They talked of what had happened
in the past and of the future. He recited:

\[ Aki\ no\ yo\ no \]
\[ Chiyo\ o\ hitoyo\ ni \]
\[ Nazuraete \]
\[ Yachiyo\ shi\ neba\ ya \]
\[ Aku\ toki\ no\ aran\(^{438}\) \]

If I were to make
A thousand Autumn nights
Into one
Would I be saturated
After sleeping with you
Eight thousand nights?

She replied:

\[ Aki\ no\ yo\ no \]
\[ Chiyo\ o\ hitoyo \]
\[ Ni\ naseri\ to\ mo \]
\[ Kotoba\ nokorite \]
\[ Tori\ ya\ nakinari\(^{439}\) \]

\(^{437}\) あひ見ては心ひとつをかは島の水の流れて絶えじとぞ思

\(^{438}\) 秋の夜の千夜を一夜にせずらへて八夜し寝ばやあく時のがらん

\(^{439}\) 秋の夜の千夜を一夜になせりともことば残りてとりや鳴きなん

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Even if we were
To make a thousand nights
Into one,
The cock would crow
Before everything was said.

From now on, the man visited her even more passionately than before.

INTERRELATING GROUNDS
As Genji’s tragic situation is totally different from the happy context of the intertext target, we may assume that it is not actualized in the corpus text target. However, looking only at the poem of the corpus text sign, we actually have a paradoxical relation. The pleasant feeling described in the poem is exactly the ideal tryst, ending in the cockcrow at which the man is expected to leave the lady’s place. It is soon to be cockcrow in the *Genji* context, but paradoxically enough, Genji is not – as should be expected – reluctant to leave his beloved, but unable to leave, waiting with the dead woman for his confidant to arrive. Moreover, in the ideal situation, “to make a thousand nights into one” is an expression of passion, of there not being enough time for the lovers, but in the corpus text target, the situation is the opposite: it feels as if it took forever for Koremitsu to arrive. It is certainly a tragic incident, but seen from the narrator’s point of view it might also be the tragi-comical personification of the unsuccessful anti-hero, which would not have been evoked as obviously without the allusion. And perhaps the ideal situation of the intertext target poem is seen in another light with the evocation of the *Genji* context.

[Relations: expansion, contradiction, paradox]

16. Evening Visage (yūgao)
CORPUS TEXT TARGET: In the “Suetsumuhana” (the Safflower) chapter, Genji recalls his relationship with Yūgao and how much he loved her.

_Omoedomo nao akazarishi yūgao no tsuyu ni okureshi kokochi o, toshi tsuki heredo oboshiwasurezu […]_* \(^{440}\)

\(^{440}\) STH 265: 1–2 思へどもなほあかざりし夕顔の露に後れし心地を、年月経れども渉し忘れず、[...].
However much he thought of her [and tried to imagine that they met in real life], he felt all the more unsatisfied and as the dew disappears from the Evening Visage, he felt as if he had been left behind [after Yûgao’s death], and though the months and years passed, he could not forget her [...].

CORPUS TEXT TOPIC: Genji’s lingering thoughts
CORPUS TEXT SIGNS: Omoedomo (however much he thought of her), akazarishi (unsatisfied), yûgao no tsuyu (the dew on the Evening Visage)
INTERTEXT TARGET 1: KKS 373. Partings. Ikago no Atsuyuki

Omoedomo
Mi o shi wakeneba
Me ni mienu
Kokoro o kimi ni
Tagute zo yaru

Though I have you
In my thoughts
I cannot split my body asunder –
Thus I send my unseen heart
To you on the way.

INTERTEXT TARGET 2: KKS 992. Miscellaneous II. Michinoku. Sent to a woman friend on parting after a chat.

Akazarishi
Sode no naka ni ya
Irinikemu
Wa ga tamashii no
Naki kokochisuru

I feel unsatisfied –
Did it perhaps creep
Into your sleeves?
It feels as if I lost
My spirit.

441 思えども身をし分ければ目に見えぬ心をきみにたぐへてそやる
442 飽かざり袖のなかにや入りけむわが魂のなき心地する

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**INTRATEXT TARGET: The “Yûgao” story**

**INTERRELATING GROUNDS**

With the introductory phrase of the “Suetsumuhana” chapter, namely, *Omoedomo, akazarishi, yûgao no tsuyu* [...] (however much he thought of her [and tried to imagine that they met in real life], he felt all the more unsatisfied and as the dew disappears from the Evening Visage, [...]) we have an excellent example of a combination of intertext target and intratext target. Through allusion to the two Poems KKS 373 and KKS 992 which make the intertext targets, Genji’s emotional state is implied, at the same time as his relationship with the woman referred to by *yûgao* (Evening Visage) is evoked, whereby that woman is connected with the woman he is going to meet next, the woman referred to as Suetsumuhana.

The topic, the woman who dies from Genji, is thus conveyed by its sign *yûgao* (Evening Visage). The dew on the “Evening Visage” may be interpreted as tears on the woman’s face or as an image of transitoriness, the woman disappearing just like the dew on the flower.

[Relations: expansion, analogy]

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### 7.3. Conclusion

The aim of this section was twofold: firstly to find a synthesis of the theory of metaphor and the theory of *yu* (metaphor, figure) and secondly to apply a theory of metaphor to linguistic/literary phenomena that are not obviously understood in terms of metaphor, such as simile, personification, wordplay, the revitalization of literal meanings in poetic metaphor and also allusion. The idea of testing these phenomena by the theory of metaphor was evoked by Andrew Goatly’s study *The Language of Metaphors*, 1997), in which not only simile and personification but also allusion are connected to metaphor. However, the notion of, for instance, allusion as metaphor, also appears elsewhere, as in Gian Biagio Conte’s study on classical Latin poetry (*The Rhetoric of Imitation: Genre and Poetic Memory in Virgil and other Latin Poets*, 1986). Thus while the idea of seeing simile, personification and wordplay in terms of metaphor is vented solely in Goatly, the idea of viewing allusion as such is found in both works. But in neither of them is the idea of intertextuality combined with the theory of metaphor in order to find a method to foreground what happens on the level of significance to the allusive/intertextual sign (referred to as the corpus text sign in the above analysis) through the metaphorical transformations, extensions and so on. Thereby
the main aim of the analysis became partly a discussion of metaphoricity or non-metaphoricity and partly, and particularly in the section on allusifying metaphor, the kind of relations that were to be found between the topic and the sign in the allusifying metaphor.

Seeing allusion in terms of metaphor meant that the corpus text target and the intertext target were understood as interacting in a process in which the respective domains were transferred to each other, through relations of identity, expansion, similarity, analogy, transfer, contradiction and paradox, in the end providing a new significance to each context. Among these kinds of relations, that of expansion were among those that occurred most frequently (fifteen instances), along with analogy (thirteen instances) and similarity (ten instances). Concerning simile-metaphor, it was shown that a marker or explicitness was not what necessarily defined it, that we may discern a scale of similes from more figurative to more tropological, which either specifies, or makes simultaneous or hypothetical comparisons. They often play a role in the perceptive field, to convey uncertainty, strangeness or novelty. Personifying metaphor, lastly, is often combined with allusifying metaphor as well as symbol, expanding and deepening the understanding and sometimes providing an unexpected or comical effect.

In order to prove the metaphorical potential in the above-mentioned linguistic/literary phenomena, however, in the present examination various modern theories of metaphor, along with the view on metaphor (yu) in classical Japanese poetics of the waka poetry (classical Japanese poetry) were combined to make the point of departure. As the concept of metaphor is used in a wide sense, it was also shown to belong to a textual level so intimately intertwined with the intrinsic context that a synthesis seemed to be the only reasonable way of approach, in comparison, for instance, with the analysis of narrative aspects, as in Chapter 6, in which theories unconnected with the Genji text were more easily applied separately. This would also mean that in the end, the theory of metaphor, decontextualized from the context of classical Japanese literature, is influenced by the theory of yu in classical Japanese poetics.

In any case, an interactive view on metaphor was applied, with an approach conscious of what is in focus or not in focus, when employing a certain concept, as in this case, metaphor, although the waka specific terminology was not avoided either. Concerning the application of a theory belonging to a certain field to another field, this was clearly a test of its generality or specificity.
Fig. 2. Picture from *Sumiyoshi Monogatari* (Tale of Sumiyoshi) in a manuscript from the early Edo Period. The Nordenskiöld Book Collection. By permission of the Museum of Far Eastern Antiquities, Stockholm.
8 The Symbolic System round the Moonflower

In Chapter 7, metaphor was interpreted as a notion related to the linearization of a textual content. In this chapter metaphor will be related to the universe of the text at a paradigmatic level, thereby creating a symbolic system. Michael Riffaterre speaks of symbolic systems as sign systems that are embedded in the fictional text, yet differentiated from it, in the sense that they possess a verisimilitude but also remain an outside commentary on the truth of fiction.\textsuperscript{443} We may say that it is an encounter of two different discourses.

Earlier studies of the “Yûgao” 夕顔 (The Twilight Beauty) story show that it is pertinent to speak of a symbolic system of this narrative. For instance, Takahashi Tôru 高橋亨, scholar of Japanese letters, points out that the play on words surrounding the fox and white flowers builds up a symbolic structure that unites Yûgao’s and Genji’s relationship.\textsuperscript{444} Moreover, he sees a symbolic structure in the contrast between the Moonflower (yûgao, “Evening Visage”) and the Morning Glory (asagao, “Morning Visage”) or more exactly, between the two women Yûgao and the Rokujô Haven, as well as between Yûgao and Utsusemi.\textsuperscript{445} He finds that the white flowers by the wayside suggest in a symbolic way the meeting between Genji and Yûgao and their later destiny. The white colour, in its turn, is interwoven with the adjective ayashi (strange) in a symbolic sense and is also linked to a chain of associations from the “transformed fox” to the “white garment” to the Moonflower.\textsuperscript{446}

The specialist on classical Japanese literature Suzuki Hideo 鈴木日出男, on the other hand, makes the narrative link to the symbolic structure even more distinct with his concept of “word context” (gomyaku) in which ayashi (strange) makes up the kernel together with the adjective shiroshi (white), closely interweaving love and transience, sensual gratitude and death.\textsuperscript{447} In


\textsuperscript{445} Ibid., 298 and 304.

\textsuperscript{446} Ibid., 277–78.

contrast to Takahashi, he sees a stronger link between ayashi (strange) and shiroshi (white) than between shiroshi (white) and kitsune (fox), which forms the basis of Takahashi’s argument.448

What both Takahashi and Suzuki thus discern is a symbolic structure with mythological overtones. However, as this kind of symbolic schema, particularly Takahashi’s, if outlined, becomes a schema of sources of influence rather than one of functions in the narrative, in this analysis I want to start out from the Moonflower symbol and see how, as a metaphor, it relates to other metaphors seen in the above section and not only to those with a mythical connection, to form a symbolic system. Moreover, the kakekotoba–engo (pivot-word–related words) metonymic relations are certainly difficult to ignore, yet they will not form the basis of the symbolic cluster that will be described here.

Riffaterre gives example of two symbolic systems: metaphor, or sub-stained metaphor as he calls it, and subtext.449 Subtext was also mentioned in the section on metaphor. Both metaphor and subtext will here be viewed in their capacity as elements of a symbolic system that has significance as a literary universe. The metaphors (in the form of personifying metaphor, allusifying metaphor, simile etc.) and the subtexts both support the symbolic system of the “Yûgao” story.

Barbro Söderberg distinguishes personal/literary symbols on the one hand from conventional symbols on the other hand,450 a description which suits the situation of modern Western literature, in which conventional meaning refers to something like “non-creative.” However, looking at the circumstances of the literary language in the Heian period, “conventional” does not really stand in contrast to “personal/literary,” as the coded poetical language was thought of as the literary language.451 The division when it comes to the symbols in the Genji would rather be described as code/literary–non-code/personal, although “personal” is not delimited to something that would be “non-literary” in the modern sense, but rather used in the sense that the author has “invented” it or at least that it appears for the first time in the

448 Takahashi. Hyoëngshi, 252.
449 Riffaterre. Fictional Truth, 54. A subtext is a text within a text, without existence outside the text in which it appears. Riffaterre further explains the term as “usually strung along the main narrative line in separate successive variants that may overlap with other subtexts. The story it tells and the objects it describes refer symbolically and metalinguistically to the novel as a whole or to some aspect of its significance.” (Fictional Truth, 131.)
451 See Section 7.1.2. and Section 9.2.1. for an explanation of the poetical language and its connection with a code.
selected corpus. As it is in the “Yûgao” story that the Moonflower is actually introduced as a poetic word for the first time in classical Japanese literature and employed as a symbol, it will in this chapter be elucidated precisely as a personal symbol, at the same time containing coded/literary elements.\footnote{See, for instance, Katagiri. \textit{Utakotoba Utamakura Jiten}, Corrected Edition. Tokyo: Kazama Shoin, 1999, 442.} We shall see that it is complex, full of nuances that are not always easily grasped.

8.1. Analysis

The Moonflower (yûgao, Evening Visage) is one of the symbols that are not only a metaphor but a subtext as well. It actually comprises typical characteristics of a subtext, being a quite trivial object that the protagonist incidentally happens to come across, yet it introduces the whole story.\footnote{If trivial objects that the protagonist happens to run across may on one plane function as subtexts, they may on another plane relate to the occasionality or marginality that characterizes the \textit{Genji} storytelling mood, as Richard Okada has pointed out. As an example of this, he says that the expression “while something is on the subject” (tsuide ni), contrary to what it seems, in fact introduces the main subject of a story. (Richard Okada. \textit{Figures of Resistance. Poetry and Narrating in The Tale of Genji and Other Mid-Heian Texts}. Durham & London: Duke University Press, 1991, 200.)} As Riffaterre says, a subtext centres on a minor object or event, or an unimportant character that would in the real world be a negligible aspect.\footnote{Riffaterre. \textit{Fictional Truth}, 58.}

In the passage in which the Moonflower enters the story, the protagonist Genji is peeping out from his carriage; just after he has observed the small house, his gaze lingers on something looking like a fence.

\textit{Kirikake datsu mono ni, ito aoyaka naru kazura no kokochiyoge ni haikakareru ni, shiroki hana zo, onore hitori emi no mayu hiraketari. “Ochikatabito ni mono mōsu” to hitorigochi-tamau o, [...]}.\footnote{YG 136: 5–7 切懸だつ物に、いと青やかる葛の心地よげに這ひかれるに、白き花ぞ、おのれひとり笑みの眉ひらけたる。「をちかた人にももの申す」と独りごちたまふを、[...].}
On something looking like a fence, green vine was climbing pleasantly with white flowers raising a smiling eyebrow at themselves. “Ask the person far off in the distance,” Genji murmured, [...].

Thus, murmuring, that is, in the form of a soliloquy, Genji reacts to the flower. He perceives it as something new by 1) wondering what kind of flower it is and 2) associating with its colour (white), by way of an allusifying metaphor. The poem alluded to is KKS 1007.

_Uchiwatasu_  
_Ochikatabito ni_  
_Mono mōsu ware_  
_Sono soko ni_  
_Shiroku sakeru wa_  
_Nani no hana zo mo_  


I shall ask the person  
Far off in the distance:  
What flower is it that  
Blooms so white  
Over there?

That is, from the very outset, the newness or strangeness and whiteness of the moonflower is underscored, since the minor incident of Genji happening to encounter the quite unelegant, small and fragile white Moonflower is used to project his feelings on to it, partly by allusion to the elegant – white – plum blossom in the poem, partly by feeling sorry for it, as for a person. Before Genji’s projection, however, the narrator has paved the way for a symbolic interpretation by personifying the white flowers: the white flowers are “smiling,” or literally, “raising a smiling eyebrow at themselves,” not a very original metaphor, but in this context, revitalized. The newness and whiteness of the new has also been generated from the contrast it represents in the form of the new fence and the white blinds found in the dirty environments of the Fifth Avenue.

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456 うちわたす遠方人にもの申すわれそのそこに白く咲けるは何の花ぞも

457 I base my interpretation on the commentary on plum blossom in SNKBZS, 136, note 9 and in TK (the first volume), 345.
On-kuruma iru-beki kado wa sashitarikereba, hito shite Koremitsu mesasete, matase-tamaikeru hodo, mitsukashige naru oji no sama o miwatashi-tamaeru ni, kono ie no katawara ni, lugaki to iu mono atarashii shite, kami wa hajitomi yon go ken bakari agewatashite, sudare nado mo ito shirow suzushige naru ni, [...].

Since the gateway through which they were to pull in their carriage was closed, he asked a man servant to call Koremitsu. During the time he had to wait he gazed at the poor state of the street and saw that next to this house there was something called a laterally woven cypress fence which was newly made. The shutters were pulled up about eight, nine centimeters and the blinds were also white and looking cool,[...].

Hereby we understand that the dwelling of Yûgao is not only strange for Genji compared to his own living conditions, but even peculiar in the neighbourhood in which it is found.

The element of “face of a person (of high standing)” is soon introduced by Genji’s attendant, who is apparently more familiar with the poor environments in which this kind of flower grows.

[...] mizuijin tsuuite, “kano shiroku sakeru o namu, yûgao to mûshi-haberu. Hana no na wa hitomekite, kô ayashiki kakine ni nan saki-haberikeru” to mûsû.\[459\]

His attendant then kneeled before him: “The white flowers blooming there are called Evening Visage. The name reminds one of a person of high standing, and here it grows on such a shabby fence,” he said.

Genji feels pity for the Moonflower and wants to get to know it better. He asks his attendant to pluck one for him. Thus, a tiny object has already grown and developed into something significant, comprising Genji’s wonder, his associating it with something already known: the white plum blossom, his associating it with the colour white, the attendant pointing out that it reminds one of the face of a person of high standing, as well as Genji’s curiosity about and appropriation of the white flower. This also means that at
this point in the narrative, it is a combination of the narrator’s words and Genji’s projections that creates the symbolic force in the fragile plant.

In a second part of the same scene, a girl emerges, beckoning at the door of Yūgao’s humble abode, with a white fan, as if generated by the white flower. She urges them to put the flower with its “tasteless stems” on it. On the fan someone has scribbled a poem, but by way of retardation, we as readers are not to get to know that until later, when Genji reads the poem. But the poem to which it alludes is KKS 277, in which a white Chrysanthemum is put together with the white frost. As we saw in Section 7.2.5., the beckoning sleeves are connected with “showing one’s true feelings,” like the Miscanthus in her ear, but here the bearer of the feelings is personified by the page girl, like a “human Miscanthus.”

The Moonflower appears next in the first poem exchange. Now the complexity of the moonflower image becomes evident. As touched on above in connection with metaphor, one of its complexities is related to its including both “face/visage” and “flower” as well as “evening.” The FLOWER = FACE metaphor is activated and may be recognized here, indicating the conventional meaning of flower as a symbol of a woman. However, beginning with Yūgao’s first poem to Genji, THE FLOWER = A WOMAN’S FACE metaphor is questioned as part of the theme of estrangement and bewilderment.

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Kokoro ate ni
Sore ka to zo miru
Shiratsuyu no
Hikari soetaru
Yūgao no hana

YG. Poem 1. Yūgao. Sent on a white, perfumed fan along with a white Evening Visage.

By guess
It looks like him/her.
The glistening of
The white dew
Lends beauty to
The flower of the Evening Visage.

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460 See section 7.2.5.

461 YG 140: こころあてにそれかとぞみる白露の光そへたら夕顔の花
The white Moonflower once again generates the white colour, now in the form of the white dew, conveying the woman’s feelings. As we could see in Section 7.2.5., there is an allusifying metaphor in the poem, implying the Intertext Target KKS 277.

Kokoro ate ni  
Orabaya oramu  
Hatsushimo no  
Okimadowaseru  
Shiragiku no hana⁴⁶²

KKS 277. Autumn II. Ōshikōchi no Mitsune 凡河内躬恒.

If I would pluck it  
By guess, may it be done?  
The white Chrysanthemum  
Bewilders us with its  
First coating of frost.

Like the intertext target KKS 277, Yūgao’s poem may be interpreted as an “elegant confusion” poem, the only difference being that three elements, instead of two, are confused, making it even more complex. But that is not all: the elegant confusion has also made it ambiguous as to whether the FLOWER = FACE belongs to the I person or to the you person, a question that even bewilders scholars.⁴⁶³ As there is no clear proof of either of them, I will try here to find an opening in the analysis other than whether or not the image of the Moonflower in the poems represents either of the fictive protagonists. For in line with Yūgao’s trying to disguise her identity is her assuming a male persona – the poem might easily be read as if it is written from a male perspective – indicating with “the flower of the Evening Visage” a female you person, or more specifically, herself from a man’s perspective. However, what contradicts this theory is the fact that Genji perceives the sender of the poem as a woman. Suzuki also points out that a woman giving the air of being ignorant of the person she is corresponding with was in fact following the female poetic tradition, making it at first glance seem like a provocation, which it in fact is not.⁴⁶⁴

⁴⁶² 心であてに折ればや折らむ初霜のおさまどはせる白菊の花


Another possible reading would be to include both interpretations: the white dew may stand for tears, rendering the interpretation “the glistening of the tears that endows beauty to the Evening Visage” as a reflection of her own poor and uncertain situation, evoking both tears and the transience of the dew, at the same time as she turns to the visitor outside, associating with a more elegant image, praising him for his shining face: “the glistening of the dew lends beauty to the Evening Visage that is seen but vaguely.” The low status of the Moonflower is activated at the same time as the element of the “face of a person (of high standing)” is actualized in the case of the visitor. At once a contrasting image of poor and rich is evoked by the associations of “face,” as a follow-up to Genji’s associations with a palace (tama no utena) on seeing Yûgao’s poor dwelling, adding the contrast of “poor” and “rich” to the symbolic system of the Moonflower.

On the other hand, picking up Takahashi’s theory that the Moonflower (Evening Visage) and the Morning Glory (Morning Visage) are in contrast, we may take a look at the ‘Morning Visage’ Poem:

*Saku hana ni*
_Utsuru chô na wa_  
_Tsutsumedomo_  
_Orade sugiyuki_  
_Kesa no asagao*_466*  

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*Cf. SKKS 1286. Love IV in which the white dew may be read as tears.*

_Ato taete_
_Asaì ga sue ni_  
_Naronikeri_  
_Tanomeshi yado no_  
_Niwa no shiratesuyu_

あと絶えて浅茅が末になりにけりのめし宿の庭の白霧

_Ceased have the traces._
_The Cogon grass grows thick._
_My abode that he used_
_To visit is covered with_
_White dew in the garden._

*YG 148: 3 吹く花にうつるてふ名はつつめども折らで過ぎゆき今朝の朝顔*
I am dreading there will
Arise rumours about me
As dallying with each and every flower
– But wouldn’t I be sorry to just pass by without plucking it –
This morning’s Morning Visage.

The Morning Glory (Morning Visage) as a flower is employed in connection with a woman with whom Genji has spent the night, leaving at dawn, implying a love tryst conducted according to the convention. Seeing the Moonflower from this point of view, it represents something out of the ordinary, a face he will not see in the morning, or in turn, an illicit liaison, a mésalliance. Anticipating the course of events, the Moonflower (Evening Visage) may even count as a paradoxical or contradictory image, as a face by definition should be the “seen,” being “the outside” in contrast to people’s feelings, and here we have a visage that actually is never seen clearly, it remains like a mirage right to the end of the story. Thus, the face of the evening functions as a symbol of Yûgao’s and Genji’s relationship, as they are lovers that never really see each other’s face, but that is not all: they are lovers that are strangers, neither of them knowing the other. If then the Morning Glory represents the accepted, the known, the “seen,” the Moonflower is its counterpart: the unaccepted, the secret, the “unseen.”

However, in his reply to Yûgao’s aforementioned poem, Genji picks up the theme of bewilderment and illusion of the face in the gloaming, ignoring all suggestions of tears and uncertainty in contrast to the shining flower of a face or face of a flower, but strengthening the flower’s connection with the night, thereby creating a new contrast: the white associated with night. This also indicates that the first encounter of Genji and Yûgao takes place in the twilight hours.

467 In connection with this line of argument, it may also be pointed out that there are no instances in which, the morning after a love tryst with Yûgao, Genji’s beauty is described by the narrator (often enough from the perspective of fictive female characters in the heroine’s entourage), as otherwise frequently seen. As an example of this, Genji’s “beautiful figure in the morning” (YG 142:8) is noticed once when he leaves the Rokujô Haven, and on another occasion when he leaves her, the narrator comments: “whoever, of whatever degree, who saw Genji’s shining appearance wanted to make their beloved daughter enter into his service, […]” (YG 148: 15–149: 1).
Approaching
I want to see what it is:
In the gloaming
The but vaguely seen
Evening visage of the flower

The invisible yearning is suggested by the allusifying metaphor in the simile “the light seen through the crevices was even fainter and more moving than fireflies” (himahima yori miyuru hi no hikari, hotaru yori ke ni honoka ni aware nari), as the narrator places Genji in front of Yûgao’s dwelling, projecting his feelings onto the scene of the light through the crevices.

The contrast of white and night reappears in the image of the moon, which plays an important part in the symbolic system of the Moonflower. Like the white dew, the moon, too, is glistening.

The moon comes forth on the fifteenth day of the Eighth Month, indicating an important moment, the moment when the story is approaching its climax. The absence of the moon before as well as after, at the time of Yûgao’s death, emphasizes even more its significance as an image in the Moonflower cluster. From now on, there is an accumulation of images of the moon: first in Yûgao’s dwelling, in which Genji experiences a curious feeling, and in the light from the moon associated with other things white: the pounding of white cloth (shirotae no koromo) that he hears outside and Yûgao’s white layers over a pale violet gown.

Hazuki jûgo yoru, kumanaki tsukikage, hima ôkaru itaya nokorinaku morikite, minarai-tamawanu sumai no sama mo mezashiki ni, akatsuki chi-kaku narinikeru narubeshi, [...] 141: 5–6

YG 141: 5–6 寄りでこそそれかとも見えたこそれにはのぼの見つる花の夕顔

YG 142: 2 ひまひまよりみゆる火の光、蛻よりけにほのかにあれなり

YG 155: 9–12 八月十五夜、隠なき月影、隠多かる板屋残りく漏り来て、見ならひたまはぬ住まひのさまもめづらしきに、鈸近くになりけるるべし、 [...]。
It was the night of the fifteenth of the Eighth Month, and the moonlight came pouring in all over the board-roofed dwelling with its many cracks. He was astounded by how it felt to be in a dwelling he was not used to, but soon it should be dawn [...].

*Shirotae no koromo utsu kinuta no oto mo, kasuka ni, konata kanata kikiwatatasare, sora tobu kari no koe toriatsumete shinobigataki koto ōkari.*

The pounding of the white cloth on a fulling block could be heard faintly here and there and together with the crying of the wild geese flying in the sky, it stirred up unbearable pathos in him.

*Shiroki awase, usuiro no nayoyoka naru o kasanete, [...].*

White layers over a soft, pale violet gown, [...].

It may be here that the mythological symbolism becomes evident, as Yūgao, like Jen in the story *Jen the Fox Fairy*, is dressed in white when she encounters the man Cheng, indicating she is a fox fairy, a fox in human guise, who bewitches men, thus symbolising the bewitchment or love beyond reason, as well as change and transformation. Thus the moon embodies simultaneously an anticipation of love at its climax and approaching death; the white figure in the moonlight also turning into an image of ill-omened love before its consummation.

However, the next time the moon appears, it is as a symbol of hesitance, not as a projection of Yūgao’s feelings but in the narrator’s words, in the metaphor of a hesitating woman and the moon that never waned, when Yūgao is hesitating to let herself be taken away from (her temporary) home and hiding-place.

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471 YG 156: 13–14 白模の衣うつ砧の音も、かすかに、こなたかなた聞きわたされ、空とぶ雁の声と思じて忍びがたき一つ多かり。

472 YG 157: 7 白き衿、薄色のなよかなるを重ねて、[...]。

473 See above in 7.2.5. no 3 about the Chinese short story *Jen the Fox Fairy*. 

218
Enticed by the moon that never waned, the woman was hesitant. But as he tried to persuade her, the moon suddenly disappeared behind clouds and the dawn sky was really lovely.

Later, when Genji and Yûgao are waiting in the carriage outside the dilapidated residence, the moon reappears as a projection in one of Yûgao’s poems in which she makes the moon an image of death, as the westerly moon, according to the Pure Land philosophy, was linked to the Western Paradise, that is, the Land of Death. Yûgao has a feeling that death is approaching, that “her shadow will fade away,” which is another interpretation of “it fades away – the gleam of the approaching moon” (kage ya taenamu). The poem may be read as the beginning of the next phase in the story, which takes place in the dilapidated residence.

Yama no ha no
Kokoro mo shirade
Yuku tsuki wa
Uwa no sora nite
Kage ya taenamu475

Without even being acquainted
With the soul of the mountain crest
It fades away –
The gleam of the approaching moon.
In the ether afar.

Thus the atmosphere of death, which has been implied with the image of the moon that never waned, fused with the image of Yûgao’s hesitating to let herself be taken to the residence, becomes all the more tense when they have arrived there. Seen from the point of view of Yûgao, as well as that of the reader, Yûgao’s death is therefore predicted.

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474 YG 159: 3-7 いさよふ月にゆく裏なくあくがれんことを、女は思ひやすらひ、とかるのたまふほど、はかに雲がくれて、明けゆく空いとをかし。
475 YG 160: 2-3 山の端の心も知らでゆく月はうはの空にて影や絶えなむ
As already mentioned, the moon disappears at the moment of Yûgao’s death, so when the demon appears at around 10 o’clock the night after, it is totally dark.

The scene preceding Yûgao’s death revolves around the glistening of the dew; Genji picks up the images of evening, dew and flower in Yûgao’s first poem when composing his “morning-after poem” which the situation requires, but it seems awkward under the circumstances, as he is not leaving the lady’s dwelling.

1 Yûtsuyu ni
2 Himo toku hana wa
3 Tamaboko no
4 Tayori ni mieshi
5 E ni koso arikere


That the evening dew
Made the flower untie its cords –
May have had its explanation in that
Destiny decided their meeting by
The chance of the jewelled spear.

“Untie their cords” (himo toku) in line two is a metaphorical expression for “emerge from their buds,” and may be interpreted as a person opening like a flower bud. However, there are also quite erotic implications, as this expression refers to the underwear laces that lovers loosen when they meet, with the whole phrase “the evening dew made the flower untie its cords” suggesting a love scene. Genji’s poem is immediately followed by the

476 YG 161: 13–14 夕露に緋とく花は玉ぼこのたよりに見えしほここそありけれど

The lines in the romanized version of the poem are numbered 1 to 5. In the translation, the same numbers correspond to the line in the romanized version of the Japanese text. The order in which they appear in the translation is therefore not the same as in the romanization.

question “What do you think of the glistening of the dew?” Yûgao’s reply to this rather flirtatious poem will be her last poem.

*Hikari ari to*
*Mishi yûgao no*
*Uwatsuyu wa*
*Tasogaredoki no*
*Sorame narikeri* 478

The dew I
Saw on the Evening Visage
Glistening –
Ah – but a mirage
It was in the gloaming.

Interpreting the poem from the point of view that the moon is now absent and that this is the last time the Moonflower appears as an image, it actually sums up Yûgao’s and Genji’s relationship, at the same time as it is an explicit statement of the story’s main theme: the mirage, the illusion or even the delusion.

The moon does reappear later, however, after Yûgao’s death. As we are told, Genji hardly ever uses the moonlight to go to Yûgao or return from her as a lover “on his way through dawn” (*shinonome no michi*); every time the moon shines, he stays with her.479 Typically enough, the last scene in which the moon reappears is the only time he goes to her led by the moonlight, on the seventeenth night, but then it is to her vigil in the Eastern Mountains.

All sorts of flowers
Untie their cords –
Let me enjoy myself
On the Autumn moor.
Please do not blame me.

For a detailed explanation of the erotic implications of *himo toku* and how the expression is interpreted in Genji’s poem, see Kurosu. *Genji Monogatari Shiron*, 73–89.

478 YG 162: 1–2 光ありと見し夕顏の上露はたそかれ時のそらめなりけり

479 Genji also says in a poem (Poem 7; YG 159:14–15) that he does not yet know the path that “is the way through dawn.”
The way felt long. The moon of the seventeenth night rode high above him. The lights of the forerunners were only seen faintly along the riverbank. When he gazed at Toribeno, he did not feel any fear at all, but he arrived feeling as if his heart was being torn apart.

The neighbourhood was creepy, but the chapel beside a board-roofed house where the nun pursued her Buddhist practices was touching. The lamp-light glowed faintly through the crevices.

The cottage in which Yûgao’s body is lying reminds Genji of Yûgao’s humble abode, a board-roofed house on the Fifth Avenue where he saw the light glowing through the crevices or experienced the moonlight from inside; now again he sees light glowing faintly through the cracks. But the enticing Moonflowers are gone.

Summing up, we may conclude that the Moonflower symbol in its capacity as a personal symbol appears as a contrast to the Morning Glory, in various senses and in various guises. The Morning Glory represents all that the Moonflower does not comprise: the flower or the face that might be seen, that is accepted in society, the love tryst with the lover breaking up at dawn. As an image of secret relations, the Moonflower in the “Yûgao” story is connected with the theme of illusion or mirage, in both a concrete and an abstract sense. The face of the Moonflower is a but vaguely seen face, belonging to neither of the protagonists or to both of them.

The light or shining that is an epithet for Genji, like an immanent trait, or a sign of mythological or divine status, turns into the phenomenon that creates the illusion of the enticing Moonflower. The shining or the light also generates other sorts of light: the faint glow of fireflies, lamplight, moonlight, which appears when the protagonists are close on a mental plane. By contrast, when the demon is active, all light has gone. Death and desire just before its consummation merge into one image in the female figure in its white gown seen by Genji in the moonlight and anticipated by the white objects:

480 YG 178: 4–9
white blinds, the white Moonflower, other white flowers that it evokes – Plum blossom and Miscanthus – the white fan and white cloth.

Through the use of a subtext to build up a symbolic system, it also becomes clear that the narrative is supported by a symbolic system that stands in contrast to it or that makes us read the story on different planes; for instance, as a part of the narrative, Genji is a villain, but as a part of the symbolic complex, his shining character is transformed into a mirage; and although from a narrative point of view Genji misunderstands Yûgao’s feelings, the moonlight suggests that they are united in their love.
9 Translation as Genre Transformation

9.1. Genre Transformation: The *Genji Monogatari* as a Modern Novel

Up to now – and particularly in Chapter 2 – we have seen that in the course of the history of Japanese literature, apart from the classical *tsukurimonogatari* (made-up story), various narrative forms evolved, such as *katari* (story, tale) and *utamonogatari* (lyrical short stories). Subsequently, narratives such as *sōshi* (essay), *otogizōshi* (fairy-tale), *kana-zōshi* (short tale written in hiragana), *yomihon* (stories), as well as the *shōsetsu* (the modern novel) came into being.

All these types of narratives have their similarities to and differences from the *tsukurimonogatari*, but the *Genji Monogatari* (The Tale of Genji) has not been compared or likened to any other genre as much as to the modern novel. This seems to indicate that there have been attempts at presenting the *Genji* as more “modern” than it in fact is, interpreting “modern” to mean something indubitably positive. However, despite the fact that the *Genji* has been spoken of in terms of a “novel,” the concept “novel” has rarely been problematized, but rather, as Michael McKeon has pointed out concerning the concept of “novel,” it has often been conflated with the concept of “narrative.”

But how much of a problem is it? Does it make any difference if one genre is understood as another? Let us take the approach in this thesis as an example: one story – traditionally not one of the main stories, stretching over approximately three chapters – is made the centre of attention, making it instead close at hand to speak hypothetically of the *Genji* in terms of an *utamonogatari* (lyrical short stories). Or in other words, as already mentioned in the introduction (Chapter 1), I would suggest that the *Genji* should be understood as tales of Genji, episodes that take place around Genji, instead of thinking of the text as a tale about the individual hero Genji. For even if both Genji in Chapters 1–41 and Kaoru in Chapters 42–54 may be described as protagonists on the *Genji* plane, that is, the plane of the whole story, there are also, as we have seen in the thesis, other characters like Yūgao who are...

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no less important in the different small-scale stories that run alongside the
two large-scale storylines.\textsuperscript{482}

Such a hypothesis clearly shows how our appreciation and understanding
indeed depend on the denomination of the genre, so calling the \textit{Genji} a novel
is without doubt of significance. In fact, the question of the \textit{Genji} being
called a novel involves problems stretching from genericity to reception
history. The way the \textit{Genji} is taken has an impact on our understanding and
evaluation of it, which is the reason why it is of interest particularly in a
stylistical analysis in which some sort of standard or criterion is often im-
plied, if not explicitly expressed.

Yet the question remains how to handle new concepts like \textit{monogatari} or
\textit{tsukurimonogatari} when they are introduced into a target culture. When
speaking of such concepts in a decontext, as in literary history writing in a
global perspective, even genre as a concept takes on a different implication.
We need to find concepts to explain source text concepts either by construct-
ing a new concept or by expanding the meaning of a concept already existing
in the target context. If this is the case, adopting \textit{monogatari} in global liter-
ary history writing would be one solution. But using the concept novel in an
extended sense – and only then – would, perhaps surprisingly against the
background of the previous discussion, be another possibility. Needless to
say, the prerequisite would be that it is freed from its anachronistic tone, as
the novel as a concept did not exist in the Heian period (794–1185).

For instance, we may look at a hybrid genre developed in modern times,
namely the lyrical novel, which might make it easier to expand the concept
of novel to include the \textit{tsukurimonogatari}. Ralph Freedman describes this
genre in the following way:

\begin{quote}
The concept of the lyrical novel is a paradox. Novels are usually associated
with storytelling: the reader looks for characters with whom he can identify,
for action in which he may become engaged, or for ideas and moral choices
he may see dramatized. Lyrical poetry, on the other hand, suggests the ex-
pression of feelings or themes in musical or pictorial patterns. Combining
features of both, the lyrical novel shifts the reader’s attention from men and
events to a formal design. The usual scenery of fiction becomes a texture of
imagery, and characters appear as personæ for the self. Lyrical fiction, then,
is not defined essentially by a poetic style or purple prose. [...] Rather, a lyri-
cal novel assumes a unique form which transcends the causal and temporal
\end{quote}

\textsuperscript{482} See the introduction concerning the alternative ways of interpreting the title \textit{Genji Monogatari} and the outline of the story of the whole text. This hypothesis is based on structural
similarity and excludes the fact that, regarding the poetry, there is a chronological and autho-
rial difference between \textit{utamonogatari} (lyrical short stories) and \textit{tsukurimonogatari} (made-up
tales). Whereas in the \textit{utamonogatari} the poetry is usually considered to be composed by
other authors than the one (or several) author(s) who authored the prose, in \textit{tsukurimonogaga-
tari}, poetry and prose are considered to be written by the same author.

Certainly, the use of the term “novel” is not without problems, but we see that Ralph Freedman’s description of the lyrical novel partially coincides with the textual structure of the tsukurimonogatari (the made-up story) in general, and the \textit{Genji} in particular, and the latter may be said to be written in “poetic prose,” or as the scholar of Japanese letters Takahashi Tōru 高橋亨 calls it, “polyphonic prose” (\textit{ta’iritsu sanbun}), by which he implies a prose style incorporating techniques typical of lyrical verse, such as rhythm and metre.\footnote{Takahashi Tōru. ‘\textit{Genji Monogatari}’ no Tai’ihō. 1982. Tokyo: Tokyo Daigaku Shuppankai, 1991, i–ii. Takahashi Tōru does not limit his use of the term “polyphonice prose” to Mikhail Bachtin’s of the term “polyphonic novel” in \textit{Problems of Dostoevsky’s Poetics}. There its denotation is specific for the narrative technique of multiple voices independent of the voice of the writer. (Mikhail Bachtin. \textit{Problems of Dostoevsky’s Poetics}. 1963. Ann Arbor, Mich.: Ardis, cop, 1973, 4. Translated by R.W. Rotsel.)}

In fact, the poetic language of the \textit{Genji} is intimately related to the poetic language of Japanese poetry, as has already been examined and described in Chapter 8. This trait of conflating the lyrical and narrative modes, the so-called wabun 和文 (Japanese script) style, written in hiragana and more or less free of Chinese loan words and sinified Japanese, is also something that both the nineteenth-century novelist/scholar of letters Tsu’bo’uchi Shōyō 坪内逍遥 (1859–1935) and the contemporary \textit{Genji} specialist Komachiya Teruhiko 小町谷照彦 even attribute it to be so significantly a characteristic distinguishable from shōsetsu 小説 (the modern novel). That is because the shōsetsu was (and still is) written in a style based on the so-called wakan konkōbun 和漢混交文 (combination of Chinese characters and kana),\footnote{Komachiya Teruhiko. ‘\textit{Genji Monogatari}’ no Utakotoba Hyōgen. 1984. Tokyo: Tokyo Daigaku Shuppankai, 1993, 292 and Tsu’bo’uchi. Shōsetsu Shinzui, 82–83. Shōyō asserts that the Japanese term \textit{shōsetsu} corresponds directly to the Western novel. (Ibid., 21.)} and seen from a nineteenth-century Japanese perspective, the wabun style – which in its time was considered quite colloquial – had turned into the so-called “elegant style” (\textit{gabuntai} 雅文体).

Whether or not Komachiya has taken the lyrical novel into consideration must remain unsaid, but he holds that the poetic language in the \textit{Genji} permeates the narrative world, so as to reach beyond a function as material and adornment to reflect the manners of the time, and to be immanently anchored in the text as a literary method and style.\footnote{As also mentioned in Chapter 8. Ibid., 30. In more concrete terms, poetic language or \textit{waka} language refers to soliloquy poems, dialogue poems, harmonizing poems (poem ex-}
ceding monogatari such as the Utsubo Monogatari (The Tale of the Hollow Tree, mid-Heian), he argues that the Genji stands out as employing waka in a more effective way, to convey the feelings and inner thoughts of the characters and to structure the plot.\(^{487}\)

This last argument by Komachiya that waka is employed in the Genji to structure the plot is in striking contrast to the role played by poetry in the lyrical novel and is something that invites a closer look at another decontextual study in which a description of one genre seems to have influenced the analysis of another genre. I am referring here to Esperanza Ramirez-Christensen’s in many instances interesting and elucidative analysis of what she calls “the operation of the lyrical mode in the Genji Monogatari,” in which Ralph Freedman’s description of the lyrical novel appears to have had an impact. Because her argument that the Genji is a hybrid genre in which narrative is employed for lyrical or poetic ends, and that the poetry could have been omitted without upsetting the causal–temporal sequence of the plot, may be precisely a description of the lyrical novel, contradicting both Komachiya’s and my own findings about the tsukurimonogatari so far.\(^{488}\)

Thus, even though poetry in the Genji is indeed used to enlighten emotive moments, it is also plot-significant, and the omission of the poems would change the story radically. We might even go so far as to say – contrary to Ramirez-Christensen – that the poetry is employed for narrative ends and that the narrative mode makes the poetry progress faster, in contrast to Ramirez-Christensen’s argument that “the poetic function is being superimposed upon the narrative progression, slowing it down [...].”\(^{489}\) Because I would like to argue that it is not the prose that basically is made poetic but the other way round, namely that the poetry is “narrativised,” which makes us arrive at the basic difference between the Genji and the lyrical novel.\(^{490}\)

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\(^{487}\) Ibid., 4.

\(^{488}\) Esperanza Ramirez-Christensen. “The Operation of the Lyrical Mode in the Genji Monogatari.” In Andrew Pekarik, ed. Ukifune: Love in The Tale of Genji. New York: Columbia University Press, 1982, 21–61. In footnote 8 on page 61 she says of Ralph Freedman’s book that she found it “valuable in suggesting how the problem of lyricism in a narrative genre may best be approached.” Further, on page 21 she writes: “All these seem to suggest that the Genji is a hybrid genre in which narrative is being employed for lyrical or poetic ends,” and on page 24: “[...] it could have been omitted without upsetting the causal–temporal sequence of the plot,” with “it” referring to a lyrical passage, including three poems.

\(^{489}\) Ibid., 39.

\(^{490}\) For instance, there are passages that seemingly are in prose but when scrutinized more closely are shown to be composed in the waka metrics of 5–7–5–7–7 morae. Cf. a passage from the beginning of the “Suetsumuhana” (The Safflower) chapter that makes up a part of the “Yûgao” story. The English translation makes a formal equivalence as close as possible to
When it comes to the matter of perspective or the distance between narrator and what is narrated, however, Ramirez-Christensen makes the keen observation that “it seems necessary to distinguish between the ‘I’ of the character as we know him within the story and the ‘lyrical I,’ the persona which is a formal, impersonal identity to the degree that the poem’s author (i.e., the character) is never completely identical with the poet. It is precisely this distinction that renders it plausible for a character to express a sensibility that goes against his social personality, while paradoxically revealing his inner self.”

This description, though not pronounced explicitly in the text, actually points out another contrast with the lyrical novel, if we compare it with what Ralph Freedman says in connection with the lyrical novel, namely that “characters appear as personæ for the self.”

Pär-Yngve Andersson, who likewise writes on the lyrical novel, also argues that “the lyrical self is thought of as standing in a subjective relation to the world that is described,” a characteristic trait that does not seem wholly to be the case in the Genji. I would say that in the Genji we cannot speak – or at least the connection is quite weak – of a “lyrical self” as in the lyrical novel, or for that matter, in waka, but of “lyrical voices” attributed to the characters. The “narrative self” of the external narrator in the Genji does not focus the narration on her own inner life, but if she does comment on the narrative, it is closely related to the narrative and the characters. In that sense, the nikki (the literary diary, memoir) is closer to the lyrical novel than tsukurimonogatari in general.

the source text in classical Japanese. The lowered numbers refer to the five verses. For further comment on this passage, see the analysis of Sl. text 10 at the end of the chapter.

Omoedomo
However much he longed for her [and tried to imagine that they met in real life]

nao akazarishi
he felt all the more unsatisfied

yûgao no tsuyu ni okareshi
Like the dew disappears from ‘the even visages,’ he had been left behind [after Yûgao’s decease]

kokochi os...
such a feeling...

(STH 265: 1–2 思へどもなはあかぎりし夕顔の露に後れし心を、[...].)


Hence we may conclude that even though there are certainly aspects of the tsukurimonogatari that indeed coincide with aspects of the modern novel or the modern lyrical novel, and it would be possible to expand the concept of novel so as to include the tsukurimonogatari or speak of it in more synchronic terms, that is, in more or less general terms, instead of diachronic (time-bound) terms, it is still difficult to ignore significant narrational, representational, structural, receptional and other differences. The Genji scholar Tamagami Takuya 玉上琢弥 (1915–), for instance, sees receptional differences: how the text comes into being. According to him, “literary” was not a point of definition for monogatari in the way it was for shōsetsu because a monogatari did not come into existence the moment it was written, but rather when it was read aloud.493 Tsubo’uchi Shôyô, on the other hand, concentrates on narrational/representational aspects that differ between tsukurimonogatari and shōsetsu. He distinguishes different levels of fictionality and realism: his ideal when it came to shōsetsu was realism, extending to a psychologically realistic description of the characters and a realistic description of the nature and condition of society.494 As has been seen earlier, it goes without saying that the realism comprising a description of carnal desires that he recommends for the novel goes further than the “fictive realism” of Murasaki Shikibu, as described above in Chapter 2.

In any event, speaking of the Genji in terms of a “novel” makes it more time-bound, and despite the good intention of elevating it, there is in fact a risk of the tsukurimonogatari being conceived of as only a less advanced form of the novel, in a developing phase of the modern novel, instead of as a genre in its own right. For what is it that absolutely makes the tsukurimonogatari a less advanced kind of the modern novel merely because the former preceded the latter historically, or for that matter, what is it that makes the novel the most developed form? Needless to say, not every development advances towards higher aesthetic quality or more narrative complexity. In fact, Tamagami Takuya responded to the tendency to term the Genji a novel by warning against this view, as the intention of thereby trying to elevate its status might in fact entail that the true meaning and true nature of the monogatari suffered from it.495

Be that as it may, the tendency to compare the Genji with the modern novel, or to speak of it in terms of a modern novel, seems even in Japan to have been spurred by the earliest of the Anglophone translations studied in


494 Tsubo’uchi. Shōsetsu Shinzui, 44–45, 48. Yet generically he categorized shōsetsu as a kind of tsukurimonogatari, using tsukurimonogatari as a superordinate concept for made-up stories.

this survey, namely Arthur Waley’s translation, *The Tale of Genji* from 1925–1928.⁴⁹⁶ A circumstance that points in this direction is that the *Genji*, from the Japanese side, was revaluated at the publication of Arthur Waley’s translation.⁴⁹⁷ Japanese scholars who had earlier neglected the *Genji* were now surprised to find how interesting it in fact was. As Chiba Shunji 千葉俊二 notes, this positive revaluation came from the circumstance that they read the *Genji*, not as a *monogatari*, which they had earlier looked down upon exactly because it was written in a “feminine style,” but as a modern novel.⁴⁹⁸

A corresponding reception of *The Tale of Genji* was to be seen in other countries as well. In Sweden, for instance – apparently with the aim of elevation – the *Genji* was from the very beginning classified as a novel and still is in comparative literary history studies and literary criticism.⁴⁹⁹ The choice of title, *Genjis roman* (*Genji’s Novel*), in the first indirect Swedish translation by Annastina Alkman in 1928 of Arthur Waley’s English translation also bears witness to this.⁵⁰⁰

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⁴⁹⁶ In this connection it should be mentioned that, as John Walter de Gruchy points out, the abridged English translation by Suematsu Kenchô from 1882 preceding Arthur Waley’s was already presented as a novel, as part of the creation of a favourable image of Japan abroad. He argues further that the reason the *Genji* was presented as a novel was that the novel was considered the most advanced of literary genres, as Haruo Shirane also points out in his essay “Curriculum and Competing Canons.” (In Haruo Shirane and Tomi Suzuki, eds. *Inventing the Classics: Modernity, National Identity, and Japanese Literature*. Stanford: Stanford University Press, 2000, 238). (John Walter de Gruchy. *Orienting Arthur Waley: Japonism, Orientalism, and the Creation of Japanese Literature in English*. Honolulu: University of Hawai’i Press, 2003, 121–22).


⁵⁰⁰ Annastina Alkman. *Genjis roman: En japansk Don Juan för 1000 år sedan*. Stockholm: Natur & Kultur, 1928. There is reason to believe that the term “roman” (novel) might have been inspired by Waley’s subtitle “A Novel in Six Parts by Lady Murasaki.”
This illustrates quite well how translation may form a part of the reception history of a certain work, not only in the literary history of the target language but in the literary history writing of the source language as well.

The fact that the Genji in English translation has been (and still is) perceived and presented both as a Western-style novel and (though more seldom) as a romance may imply that a kind of genre transformation from the eleventh-century genre tsukurimonogatari into the Western-style novel has taken place.501

The concept of genre transformation, which is borrowed from Jean-Marie Schaeffer, speaks of genre transformation as an activity taking place in, for instance, Miguel de Cervantes’s Don Quijote as regards the romance of chivalry. He argues that Don Quijote is neither a pastiche nor a negative form of the romance of chivalry but rather “something totally different,” something that lies between other texts (without reducing them!) via a genre transformation.502 That is, what he uses in a generic sense is in this survey employed to term the process a source language text goes through when being transformed into a new genre in the target language text.

The problem is therefore not so much whether the concept “novel” is a correct or incorrect term for the genre of the Genji but rather the significance of genre denomination or categorization as a phenomenon, and in particular the transformative process of the monogatari Genji Monogatari into the novel The Tale of Genji. This is a decontextualization in both a linguistic and a generic sense, as well as in a receptional sense, that is, the way it has been treated in translation as a modern novel. I shall therefore argue that we may speak of a translation genre when it comes to the Genji in translation.

In the case of Arthur Waley’s translation, it goes without saying that the translator’s role in the genre transformation is crucial and that the translator’s appropriation of the text has had an impact on it. In fact, Marian Ury pointed out already in 1976, when analysing Arthur Waley’s The Tale of Genji, that “Waley’s Genji leaves the reader with the impression that Lady Murasaki had invented singlehandedly a form of Western-style novel which then unaccountably ceased to exist. [...] The original, however, is anything

501 The pronounced attitude concerning genre may in the Waley translation be seen in the sub-title to The Tale of Genji, namely “A Novel in Six Parts.” By contrast, in the introduction to the Seidensticker translation, the work is referred to as a romance or long romance. Helen Craig McCullough avoids any classification at all, speaking of it in terms of “the work.” Interestingly enough, Royall Tyler returns to naming it novel, though alternating with tale.

but a Western novel in form; Waley turned it into one.[...].” and later “What was his editorship but an act of appropriation, his cuts and changes an attempt to make the fairyland and its fairy prince entirely his own.” Nearly thirty years later, John Walter de Gruchy (1962–), Associate Professor of English Language and Literature, pursues his study of Arthur Waley’s translation in a similar vein by locating it within the contexts of the Japonism movement, British imperialism and the development of Japanese studies in the 1920s. He argues that a typical orientalist analysis might suggest that Arthur Waley’s manner of translation would be that of a Western male translator appropriating the language and voice of the translated “oriental,” allowing him/her to speak, though only through the translator’s “superior” (European) language. However, de Gruchy also offers a contrasting description of a more personal kind, namely that “Murasaki had allowed the shy and quiet translator to speak, providing him with images, sentiments and a story that may otherwise have been suppressed or displaced elsewhere.”

But although, as we have shown, the genre transformation that took place in Arthur Waley’s translation may be said to be much due to the translator’s appropriative approach to translating, we might as well assume that the Genji itself, despite its genre being monogatari, or more exactly, tsukurimonogatari, in fact shows traits of a new genre or of being a non-genre text, to again speak with Schaeffer, as it quite easily allows itself to be transformed into another genre in translation. Schaeffer distinguishes genre, which he considers a concrete and historical configuration, from genre transformation. This would make us suppose that in the case of the Genji, whereas its historical genre is tsukurimonogatari, we may speak of its genre transformation as something in between the tsukurimonogatari and the modern lyrical novel.

Even though the process of genre transformation is not easily separable from the question of appropriation, and even though Arthur Waley’s translation is the English Genji translation that has been most subject to criticism for appropriation, I would argue that it is rather a matter of degree in each translation, in which the translators’ attitude toward translating and their translation strategies are highly pertinent. Clem Robyns has distinguished four prototypical stances towards translation when “meeting the alien”; they


507 Ibid., 295.

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are: 1) the imperialist stance: an attitude in which otherness is denied and transformed, 2) the defensive stance: an attitude in which otherness is acknowledged but still transformed, 3) the trans-discursive discourse, which neither radically opposes other discourses nor refuses their intrusion, and 4) the defective stance: an attitude which stimulates the intrusion of alien elements that are explicitly acknowledged as such. They are admittedly prototypical but may nevertheless be a useful tool in the discussion of degrees of appropriation.

The later translations analyzed in this chapter, by Edward Seidensticker (1976), Helen Craig McCullough (1994; abridged) and Royall Tyler (2001) may be more or less a reaction to the first one and to their other predecessors. The question is to what extent the *Genji* is appropriated and, depending on the basic stance they take, an underlying concern – to a differing degree consciously conceived – about which genre it should be translated into.

If Tamagami Takuya above was seen as employing narrational criteria and receptional criteria, that is, *modus recipiendi*, as well as social function to explain the differences between *tsukurimonogatari* and *shōsetsu*, while Tsubo’uchi Shōyō foremost employed receptional criteria, the examination

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510 Cf. Hans Robert Jauß. “Teori om medeltidens genrer och litteratur.” In Eva Hettner Aurelius and Thomas Götselius, eds. *Genretcori*. Lund: Studentlitteratur, 1997, 44–83. Originally published as “Theorie der Gattungen und Literatur des Mittelalters.” In H.R. Jauß and Erich Köhler, ed. *Grundriß der romanischen Literaturen des Mittelalters*. Heidelberg: Carl Winter Universitätsverlag, 1968 ff. bd. 1, 1973, 107–38. In his model of the genres epic, novel and novella in the Middle Ages, Jauß distinguishes four modi. These are: 1) the author and the text (narration), 2) *modus discendi* (representational forms), 3) structure and levels of meaning (the units of the represented), and 4) *modus recipiendi* and social function. The first deals with reciter vs. narrator vs. covert narrator; epic objectivity vs. a fable/plot that has been interpreted vs. an event that must be discussed; epic distance vs. current interest; how-excitement vs. if-excitement. The second includes questions of oral literature vs. written (book); verse vs. prose; stylistic levels; delimitation vs. continuation; length vs. shortness. The third encompasses structure and levels of meaning (the units of the represented): plot; epic event vs. novel-like event vs. an unprecedented event; persons, social status: high vs. a position in the middle vs. low; and also the described reality: symbolic vs. exemplary vs. descriptive. The fourth modus takes into consideration levels of realism: history vs. fictional (with a moral) vs. act that can be executed; reception: admiration and movement vs. entertainment and instruc-
below will use representational criteria (*modus discendi*) to analyze the generic transformative process that is assumed to have taken place in translation. The focus of the examination is the style of language, and to what degree the translations succeed in catching the workings of the codal language of the source text, in which metaphor plays a crucial role.

In Section 9.2.1. below, I shall demonstrate how a code may be seen to be active in the poetic language of Japanese poetry and prose (or more specifically, the *Genji*), and, furthermore, how this code promotes a code-making process closely linked to devices of alienation.


9.2.1. Poetic Code and Inventive Code-Making

Even though the survey thus far shows that the poetry in the *Genji* serves a partially different purpose than in a poetry anthology like the *Kokin Waka-shû* (Anthology of Japanese Poetry, Ancient and Modern, A.D. 905–914; abbreviated as KKS), the poetic language, the language of classical Japanese poetry (*waka*), which has been described as a coded language, is nevertheless related. We may therefore assume that there is also a code active in the poetic language of the *Genji* by which the thoughts of the fictive characters are dominated.\footnote{That is, we may, in analogy with the Sapir/Whorf hypothesis, according to which the human conception of the external world is influenced by our language, assume that the worldview of fictive characters, as if they were real persons, is influenced by the *waka* poetic language. See B.L. Whorf. *Language, Thought and Reality: Selected Writings of B.L. Whorf.* John B. Carroll, ed. Cambridge, MASS: The M.I.T. Press, 1956.}

Komachiya Teruhiko defines the poetic words (*kago* 歌語) of this poetic language (*utakotoba* 歌ことば) as lexical units, which, although looking like ordinary ones, have a stereotyped and conceptualized content when used in the poetic language, with the function of a “sign.”\footnote{Komachiya Teruhiko. “*Kokin Wakashû*” to *Utakotoba Hyôgen.* Tokyo: Iwanami Shoten, 1994, 101–3 and 214. Komachiya thus agrees with the wider definition of *kago* as expounded by most modern scholars. A limited definition of the term *kago* would only include those...} These terms seem to...
correspond rather well with the terms “poetic codeword” and “poetic code” respectively that Rein Raud (1961–), scholar of Japanese letters, uses in a semiotic analysis of classical Japanese poetry. Without referring to Komachiya, Raud defines a poetic codeword as “one that has [...] a double function in any poetic context it appears in.” What characterizes these words is that they ought to be read according to a code, as opposed to ordinary, referential language. Michael Riffaterre, too, describes “code” as “a conventional discourse,” whilst Umberto Eco speaks of it as “every symbolic system that, through preliminary convention is destined to represent and transmit information between the source and the receiver.” The code or the different sub-codes may thus be said to generate or engender certain meanings of a sign in that specific context, a fact which makes this language from the very start “non-literal.” It is worth pointing out that convention in this case by no means implies that poetry composition was non-creative; rather, again to speak with Eco, we may describe it as “rule-governed creativity.” As this poetic language has a function, that is to say, is made for a special usage and not merely signifying, it may be regarded as a semiotic system in itself. Using Roland Barthes’s three-part model of language–usage–matter, we may describe it thus: language refers to the linguistic sign, usage to the particular significance each sign has in the poetic language and matter to paper, calligraphy and other objects which operate together with the poetry.

poetic words that are different in form from ordinary words such as tazu (“crane”) for tsuru and kawazu (“frog”) for kaeru.


516 Cf. my article: Stina Jelbring. “Semiotic–Structural Aspects of Ono no Komachi’s Poetry: An Attempt at Re-Interpretation.” In the Bulletin of the Museum of Far Eastern Antiquities No. 76 (Stockholm 2004), 115–146. See particularly 121–22 for the discussion on poetic codewords. The subject of the “non-literalness” of the poetic language is addressed in more detail in Chapter 8 of this thesis.


If we now relate the poetic code to the “Yûgao” chapter more specifically, we may see it operating as one of the most conspicuous stylistical traits of this chapter, namely in a contrast between real-life description and fictionality on different planes. On one plane, there is a poetic fictionality, including the world of both the Japanese waka poetry and Chinese poetry (shi 诗), but particularly the former, which forms a poetic consciousness of those involved. It includes the so-called worldly world, both socially and emotionally. Genji is a part of it, as are other characters in the “Yûgao” story like the Rokujô Haven, Utsusemi, Lady Aoi and others. On this plane, Genji “reads” or in an extended sense, “translates” his environments according to the poetic code. In some instances, as in the poetry, this trait is easily recognizable, but there are also instances in which a detailed description of ordinary things may be read in poetic code. We may express it as the narrator’s descriptions of real-life things with details and colloquial language appearing in the eyes and consciousness of Genji as “strange,” or as in a fiction according to his waka-influenced worldview. It may be described thus: the mimetic – or uncoded language – is to be read semiotically.

Intimately intertwined with this poetic language is metaphor. I shall therefore argue that the way metaphor is translated is apt to influence the genericity of the target language text. This is what the survey below will be about. Its main aim is precisely to see in detail how the genre transformation is carried out through the translation of devices of alienation like, for example, markers of newness and strangeness in general and metaphors in particular. Among metaphors, personifying metaphor and simile-metaphor in particular function as alienative devices. Although there are several personifying metaphors in the “Yûgao” story, the present survey focuses on two images: hana (flower, blossom) and yûgao (Evening Face, Evening Visage, or more exactly, Moonflower), which are metaphors forming a symbolic system, as we saw in the preceding chapter.

Simile metaphors of perception are of particular interest in the “Yûgao” chapter as they are used to mark the strangeness and newness of a phenomenon, thereby implying a perspective or attitude. For example, at his first sight of Yûgao’s humble abode, Genji’s perspective is that of an outsider who discovers something new that he is unfamiliar with. Many of the things he sees are referred to precisely by the above-mentioned simile expressions. But this is not all: although the text hereby signals that Yûgao’s world is strange and new for Genji, the new phenomena are paradoxically enough quite everyday things such as ie (house), higaki (a laterally woven cypress fence), sudare (blinds), hitaitsuki (foreheads), kado (gate), shitomi (latticed shutters) and so on. Hence, ordinary and everyday objects are juxtaposed with markers of newness and strangeness. But we should perhaps not be totally sure: there is a chance that the circumstances are in fact quite differ-
ent: from the viewpoint of the story being a fictional text; the paradox of making everyday objects seem strange might be a device of normalization, of making the narrative, which in fact is a tale, appear like real-life.

Against the background of the poetic code, we realize that not only a code but also a process of code-making exists. The Moonflower image, metaphor and symbol, appearing for the first time in this very chapter, is thus a part of a code-making process, underscored by other phenomena that mark strangeness and newness.519

In this way, the concept of genre transformation is employed in combination with translation strategies; and literary devices or linguistic phenomena that are not necessarily regarded as metaphor, namely personification – or personifying metaphor as I term it in accordance with Andrew Goatly – and simile or simile-metaphor,520 are tested one step further according to metaphor theory, but now as devices of alienation.

The means by which this alienative perspective is conveyed in the translations, and in what way this may influence a possible genre transformation, will thus be the aim of the survey in Section 9.3., but before that, let us outline some translation strategies of metaphor.

9.2.2. Translation Strategies of Metaphor

By means of a thorough examination of various translation theories, Ann-Christine Hagström has worked out nine basic translation strategies in her dissertation from 2002. She combines these strategies with an analysis of stylistic and semantic values on a scale from 1–4. Below, I use these strategies to examine personifying metaphor and simile-metaphors of perception. The nine basic translation strategies are as follows:

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519 For the concept of code-making, see Umberto Eco. “The Semantics of Metaphor.” In The Role of the Reader: Explorations in the Semiotics of Texts. 1978. Bloomington: Indiana University Press, 1984, 81–82 and A Theory of Semiotics. Bloomington: Indiana University Press, 1976, 153. In the former, it reads: “This type of contiguity – imposed by some sort of violence done to the code – remains so inexplicable that the need emerges for an ‘interpretation’ of dreams, until, once the dream is explained, the contiguity is institutionalized and becomes part of the culture. In this sense the hermeneutic work of the psychoanalyst, when applied to the contiguity of the referent, is a case of code making and not of code observing.” And in the latter, it says: “There can be expression articulation during the act of constituting (or making) an innovatory code; during a discourse in which the senders try to observe all the laws of the existing codes; within a text where the sender invents new expression units, therefore enriching and changing the system [...].”

1) Literal translation

1.1. The same metaphor
If the image has the same connotations and evokes the same associations in the two languages and cultures.

1.2. Metaphor with less strength, lexicalized or absent
If a word-for-word translation gives either a metaphor with less metaphorical strength than in the source language or a non-metaphorical expression.

1.3. An innovative metaphor
If an image produces a new metaphor in the target language that does not exist in the source language.

2. Translation with a comparison
A transposition into the target language which includes the words “like,” “as.” There are two variants:

2.1. Pure comparison
When a metaphor in the source language is rendered by a comparison without any supplement.

2.2. Comparison with an explanation

3. Translation with a non-metaphorical interpretation
The meaning of the metaphor is transmitted but expressed in non-metaphorical language.

4. Substitution with another metaphor
When the same conception is rendered by different images in the two languages and cultures.

5. Omission
The non-translation in the target text of a wholly metaphorical expression in the source text.

6. Partial omission
The non-translation in the target text of a part of the metaphor in the source text.

7. Metaphorical supplement
The translation of a non-metaphorical expression in the source text by a metaphorical expression in the target text with almost the same meaning.

8. The same metaphor with an explanation

9. Deviation.
A translation badly motivated.521

The strategies are combined with the following stylistic and semantic values:

9.3. The Translation of Devices of Alienation

Now let us turn to the examination, beginning with an example of the alienated perspective that paves the way for the code-making progress. When Genji has just arrived at his wet-nurse’s house on the Fifth Avenue, he watches the neighbouring house, and this is expressed as “what is called” or “what looks like,” and not much unlike fairy-tales, Genji sees things from a different angle than usual, and the people seem to be a strange size. This is the environment from Genji’s perspective, for whom “the real world” outside court seems strange and alien.

SL Text 1: YG 135: 7–9

[...] kono ie no katawara ni, higaki to iu mono atarashii shite, kami wa hajimoni yon go ken bakari agewatashite, sudare nado mo ito shirō suzushige naru ni, okashiki hitaitsuki no sukikage amata miete nozoku. Tachisamayourumu shimosukata omoiyaru ni, anagachi ni take takaki kokochi zo suru. Ika naru mono no tsudoeru naramu to yō kawarite obosaru.\(^{523}\)

\(^{522}\) Hagström. *Un miroir des alouettes?*, 78.

\(^{523}\) YG 135: 7–9 [...] この家のたかはらに、柵垣といふものの新しうして、上は半蔀四五間ばかり上げわたして、巻などもいと白い漂しぃなるに、をかしき額つきの透影あた見えてのぞく。立ちさまよふるむ下つ方思ひするに、あながらに丈高く心地ぞする。いかなる者之へるならむと様変みて思ざる。
[...] next to this house there was something called a laterally woven cypress fence which was newly made. The shutters were pulled up about eight, nine centimeters and the blinds were also white and looking cool; there the shadows of some beautiful foreheads were seen peeping out in his direction. Were they really walking around? When he imagined to himself the lower part of the body of the women, they looked curiously tall.\(^{524}\) (emphasis added)

TL Text 1 (AW 54: 7–12)

The house next door was fenced with a new paling, above which at one place were four or five panels of open trelliswork, screened by blinds which were white and bare. Through chinks in these blinds a number of foreheads could be seen. They seemed to belong to a group of ladies who must be peeping with interest into the street below.

TL Text 2 (ES 57: 5–9)

Beside the nurse’s house was a new fence of plaited cypress. The four or five narrow shutters above had been raised, and new blinds, white and clean, hung in apertures. He caught outlines of pretty foreheads beyond. He would have judged, as they moved about, that they belonged to rather tall women. What sort of women might they be?

TL Text 3 (HCMC 59: 7–14)

[...] [he noticed that] the house next door had a new wickerwork fence made of cypress wood. The half-shutters above it had all been raised for a distance of four or five bays, and from behind pale, cool-looking rattan blinds a large number of attractive feminine foreheads were visible as their owners peeped at his carriage. The women were apparently moving about, and it seemed to him that they must be very tall as he tried to visualize their lower bodies. Intrigued, he wondered who they were.

TL Text 4 (RT 55: 6–11)

Next door stood a house with new walls of woven cypress, surmounted by a line of half-panel shutters. Four or five of these were open, and through very pale, cool-looking blinds he saw the pretty foreheads of several young women who were peering out at him. They seemed oddly tall, judging from where the floor they were standing on ought to be. He wondered who they were, to be gathered like that.

\(^{524}\) My own English translation directly following the source language text is made as literal as possible in order to show the expression or structure of the Japanese st. text. Moreover, different interpretations of the text are found side by side to make the ambiguities explicit.
The fictive character Genji’s perspective hence forms the background to, and the prerequisite for an illustration of a play of code and non-code, of known and unknown, as well as the process of making what is unknown familiar, to incorporate it and thus appropriate it. This is the function of the newness of the things he sees; he is not really sure what he has before his eyes, so this is expressed as “what is called” or “what looks like.” One of the things he sees is referred to as “what is called a laterally woven cypress fence” (higaki), and the blinds were looking cool from his point of view, but the expression also suggests that the readership (or the audience) of the tale is introduced to it as well.

For the readers of the Anglophone translations, however, Genji’s observation of the neighbouring house does not present a first impression equally as new. Both target language texts 1 and 2 omit the markers of uncertainty, presenting Genji’s impression as if there were nothing special about the house. Target language text 1 does not even render Genji’s puzzlement over how the ladies could be so tall. By contrast, in target language text 2, this puzzlement is conveyed explicitly.

Target language texts 3 and 4 have in common that they translate the simile “looking cool” (suzushige naru) with the adjective “cool-looking,” and as readers we understand that for Genji this is a new environment, although not so much as in the source language text. Whilst TL texts 1 and 2 use omission, TL texts 3 and 4 thus employ partial omission.

The alienated perspective is combined with small-scale similes that contribute to making ordinary things strange, as if alienated from the poetic code. Genji catches sight of various unfamiliar details in the surroundings, which he relates to by comparison. SL text 2 describes the modest gate of Yûgao’s dwelling, which to Genji, who is used to more fashionable gates with a roof, looks rather like a small window shutter, pushed up and raised on a horizontal pole over the gate.

**SL Text 2: YG 136: 2**

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 kado wa shitomi no yô naru oshigetaru
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The gate was pushed up and raised just like a latticed shutter

**TL Text 1 (AW 54: 19–20)**

The gate, also made of a kind of trelliswork, stood ajar, [...].

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525 門は蔀のやうなる押しあげたる
The hanging gate, of something like trelliswork, was propped on a pole,

TL text 3 (HCMC 59: 18–19)

[...] the gate, which was only a shutter-like contrivance, raised on a pole;

TL text 4 (RT 55: 14)

The gate, propped open like a shutter panel

The simile of SL text 2 (yô naru) has in some way or another been rendered quite literally in all TL texts by “kind of” or “like” in slightly different forms. The question is whether the poor impression the gate has on Genji, conveyed by the comparison, is communicated in translation. Both TL text 1 and TL text 2 focus the comparison on the gate’s appearance: it was “made of a kind of trelliswork” (TL text 1) or “something like trelliswork” (TL text 2). The readers might certainly imagine a sort of latticework, but does an Anglophone readership unfamiliar with Japanese architecture necessarily connect it with a window? Probably a support for climbing plants would be a more likely association. In TL text 1 we are informed that the gate stood ajar, but not in what way, as it does not say anything about the shutter being pushed open and raised (oshiagetaru). TL text 2 is more specific in that matter, and by the explanatory addition of “hanging” to “gate” and “propped on a pole,” the picture becomes more concrete.

In contrast, TL text 3 and TL text 4 concentrate the simile on the function, by the use of “shutter,” avoiding the shape and look of it. TL text 3 changes the attributive shitomi (latticed shutter) relating to yô naru into a simile, attributive to “contrivance,” thereby substituting the simile-metaphor “like a shutter” with another simile: “shutter-like contrivance.” TL text 4 is a quite literal and straightforward translation, but it does not let us know that the shutter was raised; on the other hand, we get a detailed explanation in a footnote.

Anyway, if the strategy of TL text 1 is a literal translation of the simile combined with omission and TL text 2 uses the same metaphor with an explanation, for TL text 3 the strategy is substitution with another simile, while for TL text 4 it is a literal rendering with the same metaphor, together with omission. Among the translations, TL text 3 with the supplement “only” seems in the end to be the translation that most clearly conveys Genji’s impression of the gate.

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In SL text 2, using *datsu*, the rendition of the simile is not as consistently transferred in translation.

**SL text 3: YG 136: 5**

*kirikake *datsu* *mono ni*526

On something looking like/with the character of a boarding fence

**TL text 1 (AW 54: 26)**

a wattled fence

**TL text 2 (ES 57: 16)**

a board wall

**TL text 3 (HCMC 60: 2)**

a species of board fence

**TL text 4 (RT 55: 18)**

what looked like a board fence

While in TL texts 1 and 2 the translation of the simile *datsu* has been omitted, in TL text 3 and 4 it is translated literally or close to literally. The effect of the omission is quite conspicuous: as *datsu* in the SL text conveys a feeling of strangeness on the part of the observer Genji, the omission of this suffix in the translation makes the object that he is observing, which to him only looks like a board fence, seem quite normal and not at all strange. All TL texts translate *kirikake* as “fence,” apart from TL text 2, which instead uses “wall.” Either of them seems acceptable, although the addition of “board” gives a more accurate image than the “wattled” of TL text 1.

It is in this estranged environment that Genji comes across a flower that he is not familiar with, and which is not yet a part of the poetic code language. He therefore associates with the white colour of the flowers, murmuring a poem included in the poetry anthology *Kokin Wakashū* about white plum blossom, a blossom that has been extolled in poetry from early times.527

526 切懸けだつものに

527 YG 136.
I shall ask the person
Far off in the distant:
What flower is it that
Blooms so white
Over there?

Thus Genji’s alienated perspective is expressed by his unfamiliarity with the flowers he encounters, and his associating not with a flower of the same season but of the same colour. The alienated perspective is emphasized by a personifying metaphor in relation to the white flowers, and let me illustrate it with SL text 4.

SL text 4 (YG 136: 6)

Shiroki hana zo, onore hitori emi no mayu hiraketaru

The white flower/flowers is/are raising (lit. opening) a smiling eyebrow only to it/themselves

TL text 1 (AW 54: 27–28)

[…] white flowers with petals half-unfolded like the lips of people smiling at their own thoughts.

528 うちわたす遠方人にもの申すわれそのそこに白く咲けるは何の花ぞも
529 白き花ぞ、おのれひとり笑みの眉ひらけたる

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The white flowers, he thought, had a rather self-satisfied look about them.

As though proud that they were the only flowers in bloom,

its white flowers smiling to themselves

Although the personifying metaphor of flowers “smiling” is not very original, it is nevertheless a metaphor, which in this context has gained a revitalized significance, as in the next instant an attendant informs Genji that their name is “Evening Visage,” a name that not only sounds human, but reminds one of a person of distinction. Through Genji’s curiosity about the tiny, fragile flowers, the process of code-making is incited. His plucking them suggests a wish to appropriate what hitherto has not belonged to him or his world.

A close word-for-word translation of the Japanese sentence gives: “the white flowers are raising a smiling eyebrow to themselves.” TL text 1 employs a translation with a comparison “like the lips of people,” together with a supplement “at their own thoughts.” The adjective “self-satisfied” in TL text 2 conveys an impression of the flowers feeling a smug satisfaction with themselves, something that produces a more negative atmosphere than in the SL text. TL text 3 substitutes the “smiling eyebrow” with the adjective “proud,” while “the flowers smiling” of TL text 4 in this case appears more neutral and closer to the atmosphere of the SL text.

_Hana_ is in all four TL texts rendered literally in the plural as “flowers.” The strategy of TL text 2 is therefore a literal translation of _hana_, but deviation when it comes to the rest. The translation of TL text 4, however, is quite literal.

Notwithstanding the flowers’ smiling, Genji pities them growing in such poor surroundings.
SL text 5 (YG 136: 12. Genji)

*Kuchioshi no hana no chigiri ya* 530

What a promise/fate/karma of/a/pitiful/poor flower/flowers!

TL text 1 (AW) –

TL text 2 (ES 58: 7)

A hapless sort of flower.

TL text 3 (HMC 60: 11)

“Poor blossoms! Theirs is an unhappy karma,”

TL text 4 (RT 56: 6)

Poor flowers!

Even in this case we have a personifying metaphor, as it is a non-human topic which is attributed an emotional aspect: *kuchioshi no* (pitiful); being an adjective in the attributive form, it expresses Genji’s feelings for this flower. It is also attributed an abstract conception, namely *chigiri* (promise, fate, karma), which in a literal sense is not plausible for a flower. This expression is a genitive construction personifying metaphor but has the potential to grow into a symbol.

Charged with Buddhistic meaning as the Japanese *chigiri* (promise, fate, karma) is, it is no surprise that the whole line is omitted in TL text 1, which generally avoids translating Buddhist things. 531 In TL texts 2 and 4, the first personifying metaphor (*kuchioshi no*) is preserved, while the second one, *hana no chigiri* (the karma of the flower) is implied in TL text 2 and omitted in TL text 4. “Hapless” in the sense of “luckless,” “unfortunate” suggests that the flower is destined to be in its present situation (in a Buddhist sense), while “poor” in TL text 4 more generally refers to inspiring pity in the person who sees the flower(s), implying a spontaneous reaction from the viewer. TL text 3 is in fact the only one that ventures to translate *chigiri* in an unambiguous Buddhist sense by “karma.” Although grammatically “Poor blos-

530 口惜しの花の契りや
soms! Theirs is an unhappy karma” is not a literal rendition, both personifying metaphors are kept intact in what we might call an innovative metaphor as it probably produces a new metaphor in the target language, something which might be proved by its omission in TL text 1. The absent metaphor in TL text 1 makes a lost meaning, whilst the strategy of partial omission in TL texts 2 and 4 reduces the strength of the metaphor, and the innovative metaphor of TL text 4 generates an enriched meaning.

The woman dispatching – against expectation and conventional rules – the first poem forms a kind of alienative device, which further emphasizes the oddness of the situation. Genji reads it during his visit to his old nurse.

**SL text 6 (YG 140: 1. Poem 1. Yûgao)**

1 Kokoroate ni
2 Sore ka to zo miru
3 Shiratsuyu no
4 Hikari soetaru
5 Yûgao no hana

1. By guess
2. It looks like that/him/her.
3. Of the white dew/the evening dew/the shining dew
4. Lends beauty to
5. The flower/flowers of the Even Visage/Evening Faces/the face of a person of distinction in the evening (light)/Moonflower.

**TL text 1 (AW 56: 9–10)**

The flower that puzzled you was but the Yûgao, strange beyond knowing in its dress of shining dew.

**TL text 2 (ES 59: 40–41)**

I think I need not ask whose face it is,
So bright, this evening face, in the shining dew.

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532 心あてにそれかとぞりる白露の光そへたる夕顔の花
533 The lines in the romanized version of the poem are numbered 1 to 5. In the translation, the same numbers correspond to the line in the romanized version of the Japanese text. The order in which they appear in the translation is therefore not the same as in the romanization.
In the poem, \textit{THE FLOWER} = \textit{FACE} metaphor is activated and may be recognized, indicating the conventional, codal meaning of flower as a symbol of a woman. However, beginning with this, \textit{Yûgao}’s first poem to \textit{Genji}, \textit{THE FLOWER = A WOMAN’S FACE} metaphor is questioned as part of the theme of estrangement and bewilderment. Does the face belong to someone in particular? We should bear in mind that the poem is part of a narrative inhabited by fictive characters, a fact which makes allegoric readings plausible.

In these circumstances of confusion, illusion and puzzlement, the most striking thing in TL text 1 is the mood expressing a solution of the enigma; the word \textit{hana} is rendered literally in the singular as “flower,” while \textit{yûgao} is left in the original, presented as the name of the flower, with no reference at all to the play of the “Evening Visage.”

When looking at the other three target language texts, the question addressed initially – whether \textit{THE FLOWER} = \textit{FACE} should belong to either the I person or the you person – is again actualized, as the translators have clearly chosen an interpretation of a problem that even bewilders scholars.\textsuperscript{534}

Evidently the poem itself does not give an unambiguous interpretation. As mentioned in Chapter 8, one plausible reading is that \textit{Yûgao} is trying to disguise her identity by assuming a male persona, as the poem quite easily allows itself to be read as if composed from a male perspective, with the image of the “the flower of the Evening Visage” suggesting a woman. In spite of this, however, \textit{Genji} perceives the sender as a woman, which may suggest that we have a case where we may use Ramirez-Christensen’s distinction between the I of the character and the lyrical I of the poem, a poetic play which \textit{Genji}’s sensibility sees through.

Now let us see how the target language texts solve the problem. In TL text 2, the word *hana* has been omitted, and in its stead, the meaning of the name of the flower (evening face) has been emphasized, as it is rendered literally as “evening face” in the singular. The omission of *hana* gives the impression that “evening face” is interpreted as the flower itself, thereby making it unnecessary to add “flower.” With the addition of “face” in line 1, “face” is even more pointed out. The flower with the name “evening face” is interpreted as referring to the man she sends the poem to. TL text 3 emphasizes the face, interpreting it as *his* face, but omits the flower, while keeping *yûgao* in the original as the name of the flower. In TL text 4, *hana* is rendered literally as “flower” in the singular. As “he” is added in the first line, “flower” is also interpreted here as “the man” to whom she sends her poem. “Face” in *yûgao* has been omitted, and instead “he” and “beauty” are supplied as the interpretation.

The strategy of TL text 1 is a literal translation of *hana*, while *yûgao* is left in the original, even without an explanatory footnote. The strategy of TL text 2 is for *hana*, omission and for *yûgao*, literal translation. TL text 3 employs omission when it comes to *hana*, while for *yûgao* there is partly a literal translation “the face in the twilight,” partly a non-translation (*yûgao*). TL text 4, on the other hand, uses literal translation for *hana* and partial omission for *yûgao*.

Thus the non-translation, or if you will, naturalization or anglicization, of *yûgao*, may on the one hand, reduce the meaning of the metaphor in its capacity as a substitution for flower in TL text 1, but enrich it – as in TL text 3 – when it appears along with some of its significance (the face in the twilight). The translation of *hana* in TL text 1 neither reduces nor enriches the metaphorical strength of the expression. The absent metaphor of *hana* in TL text 2, however, reduces the metaphorical strength of the expression, as the SL text shows that the flower image may be used in connection with both women and men, although this nuance is lost in the TL text. The emphasis on “face” might be an adaptation to the cultural expectations of the target language readers, the Anglophone readership. On the other hand, the translation of *yûgao* as “evening face” enriches the meaning as it is an innovative metaphor in the target language. In TL text 4, the translation of *hana* as flower, seen against the cultural expectations, enriches the flower metaphor, as it refers to a man.

The absence of the metaphor *gao* (face, visage), however, subdues the human aspect of the image as it loses that sense. The metaphor is implied, but there is a gap between topic-term and vehicle-term, to use Andrew Goatly’s terms.535

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Genji replies to Yûgao’s poem just before he departs from his nurse’s home. In his reply, he adopts the yûgao image for the first time but turns it the other way around, so as to lessen the implication of a name of a certain flower, instead emphasizing the personification: “the evening face of a flower” rather than “the flower of ‘the evening face.’”

SL text 7 (YG 141: 5–6. Poem 2. Genji)

1 Yorite koso
2 Sore ka to mo mime
3 Tasogare ni
4 Hono bono mitsuru
5 Hana no yûgao

1 Approaching
2 I want indeed to see what it is:
3 In the gloaming/twilight
4 The but vaguely seen
5 Evening Visage/Evening Faces/the face of a person of distinction of the flower/flowers/the Moonflower’s flower/flowers.

TL text 1 (AW 56: 32–34)

could I but get a closer view, no longer would they puzzle me – the flowers that all too dimly in the gathering dusk I saw.

TL text 2 (ES 61: 5–6)

Come a bit nearer, please. Then might you know Whose was the evening face so dim in the twilight.

TL text 3 (HCMC 62: 16–20)

Were it to be seen closer at hand, you might know the evening face of which you caught a glimpse as twilight shadows gathered.

TL text 4 (RT 58: 4–5)

Let me then draw near and see whether you are she, whom glimmering dusk gave me faintly to discern in twilight beauty flowers.

536 寄れてこそそれかとぞ見めたぞがれほのぼのみつる花の夕顔
In the target language texts, “the flower” in the singular is now changed into the plural “flowers,” while the translation of yûgao is omitted in TL text 1. As in SL text 6, hana is omitted in TL text 2 in favour of its name, yûgao, which has been rendered literally as “evening face” in the singular, whereby the wordplay is preserved. In TL text 3 as well, hana is omitted, with a literal translation of yûgao. In TL text 4, however, hana is rendered literally not in the singular as before but in the plural, as “flowers.” This makes an image of Genji since he with “flowers” refers to the flowers outside Yûgao’s house. On the other hand, yû has been rendered literally as “twilight,” while gao (face) has been omitted and replaced by “beauty.”

The strategy of TL text 2, then, is omission in the case of hana and literal translation/the same metaphor in the case of yûgao. For TL text 4, the strategy is literal translation when it comes to hana and partial omission in the case of yûgao.

The absent metaphor of hana in TL text 2 makes it a lost meaning in terms of semantic value, whereas the literal translation of yûgao makes it an innovative metaphor with an enriched meaning in the TL text. In TL text 4, the literal translation of hana gives a metaphor with an enriched meaning. However, just as in TL text 4 of Yûgao’s Poem 1, the domain of nature in its capacity as a vehicle-term and the human domain in its capacity as a topic-term are quite separated, something that is emphasized by the plural form, so as not to fuse the flower with the human being. Similarly, the omission of gao in the translation of yûgao contributes to the non-emphasis on the metaphor and reduces the semantic value of the metaphor.

Later in the story, in a scene formed by the poem exchange of Poems 9–10 (SL text 8 and 9), hana is again connected with the dew and evening dusk and with the two poems in the initial stage of Genji’s and Yûgao’s love affair. This scene precedes Yûgao’s death, revolving around the glistening of the dew.

The medium of contact between the “poetic world” of Genji and the “strange world” of Yûgao is certainly the poetry, but misunderstanding – a part of the convention of poem exchange – here forms a stylistic feature close to a structural principle.

1 Yūtsuyu ni
2 Himo toku hana wa
3 Tamaboko no
4 Tayori ni mienhi
5 E ni koso arikere

1 That the evening dew
2 Made the flower/flowers untie its/their cords/laces/open its petals –
3 May have had its explanation in that
4 Destiny decided their meeting by
5 The chance of the jewelled spear.

TL text 1 (AW 66: 3–5)

[So at last, reciting a poem in which he reminded her that all their love down
to this moment when] “The flower opened its petals to the evening dew” had
come from a chance vision seen casually from the street, half-turning his face
away, [for a moment he let her see him unmasked.]

TL text 2 (ES 69: 36–37)

Because of one chance meeting by the wayside
The flower now opens in the evening dew.

TL text 3 (HCMC 70: 34–38)

Lay it to a tie
formed when someone chanced to see
a mere passerby –
the flowering of the bud,
its bonds loosed by evening dew.

TL text 4 (RT 66: 3–4)

The flower you see disclosing now its secrets in the evening dew
glimmered first before your eyes in a letter long ago,

TL texts 1, 2 and 4 render hana literally in the singular as “the flower.” TL
text 3 partly makes a substitution with another metaphor when “flower” is
replaced by “the flowering of the bud.” The attributive himo toku (untie their
cords, open its petals) is in TL text 1 rendered as “opened its petals” in the

537 夕露に緋と花は玉ぼこのたよりに見えしにこそありけれ

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past tense, while TL text 2 says “now opens” in the present tense. TL text 3 makes a literal translation with “its bonds loosed by evening dew,” in contrast to TL text 4, which is interpretive: “you see disclosing now its secrets.” While “open” leaves both domains active, both the buds that open and a person opening like a bud, “disclosing now its secrets,” make a more distinct interpretation. In other poems, such as Poem 246 in the *Kokin Wakashū*, *himo toku* might also refer to the laces of underwear that lovers untied when they met.  

Neither in TL text 2 nor in TL text 4 has this erotic interpretation been rendered explicitly, although “the flower now opens” might be read as implying an erotic sense. This fact complicates the analysis of the translation, as the strategy might be interpreted differently depending on whether in the SL text it should be interpreted literally or non-literally. Word-for-word, the lines run: “the flower that loosens up its cords,” which makes it a personifying metaphor, as literally a flower would not loosen up its cords. However, both TL text 2 and TL text 4 have chosen to interpret the phrase as having to do with open-heartedness, that is to say, they have translated the topic-term and not the vehicle-term. The strategy then becomes a translation with a non-metaphorical interpretation. In relation to *hana*, this non-metaphorical interpretation is metaphorical, however.

The translation of *hana* in both TL texts makes it a metaphor with enriched meaning, as does the translation of *himo toku*, so as to create a stronger, innovative metaphor. However, TL text 3 shows how this metaphor, by translating the vehicle-term, could keep even more of its metaphorical strength.

The woman replies in the same manner by alluding to her first poem, in which she said: *shiratsuyu no/hikaru soetaru/yûgao no hana* (the flower of the Evening Visage which shines by its white dew).

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538 Cf. section 8.1. KKS 246 runs as follows:

*Momokusa no*  
*Hana no himotoku*  
*Aki no no ni*  
*Omoitawaremu*  
*Hito na togame so*  


百草の花のひもとく秋の野に思たはれむ人なとがめそ

All sorts of flowers  
Untie their cords  
Let me enjoy myself  
On the Autumn moor.  
Please do not blame me.

1 Hikari ari to
2 Mishî yûgao no
3 Uwatsuya wa
4 Tasogaredoki no
5 Sorame narikeri

3 The dew upon
2 The Evening Visage I saw
1 Glistening –
5 Ah – but a mirage
4 It was in the twilight hour.

TL text 1 (AW 66: 7–8)

How little knew I of its beauty who had but in the twilight doubted and guessed...

TL text 2 (ES 70: 1–2)

The face seemed quite to shine in the evening dew,
But I was dazzled by the evening light.

TL text 3 (HCMC 71: 4–8)

It was a mistake,
caused by dusk’s uncertain light,
that led me to see
radiance in dewdrops
on yûgao flowers.

TL text 4 (RT 66: 7–8)

The light I saw fill the dewdrops adorning then a twilight beauty
was nothing more than a trick of the day’s last fading gleam!

This time, however, the female I person (Yûgao) concludes that the light
or the shining she saw then was merely a mirage (sorame). As this is the last
time the Moonflower as an image appears, it sums up Yûgao’s and Genji’s
relationship, at the same time as it is an explicit statement of the story’s main
theme: the mirage, the illusion or even the delusion.

539 光ありと見し彼女上露はたそがれ時のそらめありけり

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TL text 1 renders yū (evening, dusk, twilight) literally, but omits gao (face). TL text 2 has omitted yū (evening, dusk, twilight) in yūgao, only rendering gao (face, visage) literally. Instead, the yū element is compensated for by being included in uwatsuyu (the dew upon [the yūgao flower]): “the evening dew” as well as in “the evening light,” so as to relate it to the first line in Genji’s Poem 9 (SL text 8): yūtsuyu nī (in the dusk dew) of this exchange.

This partial omission makes the text less ambiguous, as the many-sidedness of the yūgao image is avoided and only one part of it is chosen, the human face. The reference to a flower is not rendered here. “I” makes the statement subjective, as the I person of the poem attributes the mirage to her own perception. TL text 3 omits gao, rendering the yū element by “dusk” and keeping yūgao in the original. TL text 4 omits as usual gao (face) by its “twilight beauty.” However, it is clear that “twilight beauty” is the name of a flower. The I person does not, as in TL text 2, attribute the mirage to her own deception but to natural phenomena. The emphasis is on the shining, the gleam. Both TL text 2 and TL text 4 use partial omission, which makes the meaning reduced.

The fact that it is uncertain whom yūgao is referring to in the main poem exchanges analyzed above can be read as being a part of the alienation of this flower. It is not until yūgao is “adopted” by Genji after the woman’s death that it clearly becomes a referent to her. The SL text 10 discussed below is an example of this.

SL text 10 (STH 265: 1–5)

Omoedomo nāo akazarishi yūgao no tsuyu ni okureshi kokochi o, [...].540

However much he thought of her [and tried to imagine that they met in real life], he felt all the more unsatisfied and like the dew disappears from the even visage, he felt as if he had been left behind [after Yūgao’s decease], [...].

TL text 1 (AW 109: 1–5)

Try as he might he could not dispel the melancholy into which Yugao’s sudden death had cast him, [...]

TL text 2 (ES 112: 1–2)

Though the years might forget “the evening face” that had been with him such a short time and vanished like the dew, Genji could not.

540思へどもなおあかざりし夕顔の露に後れし心地を、[...]。
No, despite the passing months he could not forget how someone he still loved had gone like dew from a twilight beauty, [...] 

Although Genji’s interior monologue here relates to the juxtaposition of tsuyu (dew) and yûgao (evening face, evening visage) in the poem exchanges of Yûgao and Genji, it is now plausible to understand the dew, apart from other interpretations, as tears. The shining that earlier was so central has disappeared totally. We may see yûgao here partly as an allusifying metaphor to the yûgao image in the poem exchanges above and partly as a reference to the woman. TL text 1 chooses to translate yûgao no tsuyu ni okureshi kokochi o with the non-metaphorical interpretation “he could not dispel the melancholy into which Yugao’s sudden death had cast him.” The doubleness of the image yûgao (Evening Visage, Evening Faces) is lost, with the metaphor disconnected from the classical Japanese poetic language. The translated meaning conveys an unambiguous understanding of the psychological state of the character Genji. In TL text 2, on the other hand, the metaphor is kept, and the readers are assisted in understanding it in a double sense as a sobriquet for the woman Genji had a love affair with, by the quotation marks. TL text 4 follows the earlier examples by omitting the face and keeping to the natural domain. Actually, it is hard to see the woman metaphor at all. 

In conclusion, we may say that, as initially assumed, in all four translations the way they relate to “the alien” is reflected in their strategies, and that a genre transformation has more or less taken place. However, target language text 1 by Arthur Waley, in which otherness is most denied, may be assumed to take an imperialist stance, as Clum Robyns asserts. As he describes this attitude, imported elements are not allowed to dominate, which is a rather good description of Arthur Waley’s translation. Target language texts 2 and 4 by Edward Seidensticker and Royall Tyler respectively, I judge in general to be more or less taking a trans-discursive stance by neither radically opposing other discourses nor refusing their intrusion. There are instances of a defective attitude in Tyler’s translation, as reflected in his generous footnotes and other explanations, but as to the text, this stance is more clearly seen in TL text 3 by Helen Craig McCullough, in which the incorporation of other discourses and alien elements seems to be acknowledged.
9.4. Conclusion

Returning to the matter of decontextualization as a means of approaching classical Japanese literature, in this chapter theories of metaphor, genre and translation have helped to uncover not only characteristic features of the corpus text the “Yûgao” (The Twilight Beauty) story but also mechanisms and strategies of four Anglophone translations of this text, which to a greater or lesser degree have transformed the genericity of the source language text. The point of departure chosen for this survey of genre transformation from the classical Japanese genre tsukurimonogatari (made-up tale) to the modern novel, was the code-shaping and code-making poetic language of classical Japanese, with metaphor in focus, as it is a distinguishing factor when compared to the modern novel. Among various kinds of metaphor, the survey centred on personifying metaphor and simile-metaphor, and in particular two metaphors in the “Yûgao” story, the flower (hana) and the Evening Visage (yûgao), that particularly illustrated the code-making progress.

Along with small-scale simile-metaphors for mental processes of perception, they were seen as making a certain perspective, referred to as an alienated perspective, implying a transformation of everyday things into strange things, as a part of and a response to the poetic language structure. As the yûgao (Evening Visage, Evening Faces) metaphor was the most “alienated” of the plant metaphors, in other words, used for the first time as a poetic image in exactly this text, not being considered “poetic” before that, it illustrated quite well how in particular Genji related to the strange and the alien, and how an uncoded metaphor was adopted and appropriated by Genji and the poetic code. Connected to the symbolism of the story, personifying metaphor, assisted by simile-metaphors, created a powerful device.

The survey also looked at the way this alienated perspective was reflected in the translations. If we relate the translation strategies of metaphor to the four prototypical stances distinguished by Clem Robyns, we may from this limited examination discern some characteristic features which were crucial for the genre transformation. Firstly, TL text 1 by Arthur Waley has as its overall strategy to reduce the metaphorical strength of the images, which means that an image of the characters (particularly Genji) as more certain of what they see, perceive and feel than in the SL text is produced. The poetic language that dominates the language and perspective of the characters is thereby almost lost. In addition, personifying metaphor with a Buddhistic significance has been omitted. These features may be seen as the imported elements that are not allowed to dominate in Clem Robyn’s imperialist stance. The otherness as conveyed by the metaphors and the alienated perspective are denied to such a great degree that the original generic qualities are almost invisible.

In view of the strategy of the first TL text’s obvious reduction of metaphor, we may distinguish somewhat varying strategies in the other three TL texts;
for instance, comparing TL text 2 by Edward Seidensticker with TL text 4 by Royall Tyler, we find that the former varies its strategies slightly more than TL text 4 does. Both use literal translation, omission and partial omission, but TL text 2 also uses deviation, whereas TL text 4 tends to employ pure comparison. A trait that TL text 2 and 4 share is that the omission is quite consistent: in TL text 2, where hana (flower) is consistently omitted, whereas in TL text 4 it is gao (face, visage) that in effect shows how they relate to alienation. These two translations seem in general to adopt a more or less trans-discursive stance by neither radically opposing other discourses nor refusing their intrusion. A defective attitude is, however, a little more present in Tyler’s translation, as reflected in his generous footnotes and other explanations.

TL text 3 by Helen Craig McCullough employs the strategy of substitution more than the other TL texts, as well as a combination of a certain element in a metaphor and the metaphor kept in the original. Even though literal translation, omission and the like are seen in this target language text too, it is used to render both Buddhistic senses and original metaphors that are not as usual in TL texts 2 and 4. Here, the defective stance is even more clearly seen than in Royall Tyler’s translation, as an incorporation of other discourses and alien elements seems to be acknowledged. Needless to say, however, there is more behind the observed stance than the translator’s own: other factors that are involved include the dominating atmosphere of the time and the hypothetical reader of the target language text.

Furthermore, the investigation clearly shows that the interpretations of metaphor in the TL texts differ so much as to present alternative readings of the “Yûgao” story. In TL text 2, Yûgao dispatches her poem, addressing the man, the evening face of a man she has discerned only dimly, shining with dew. Genji replies, referring with evening face to himself. He urges the woman to come and see for herself who the evening face is.

In TL text 4, on the other hand, it is the woman who dispatches her poem to Genji, referring to him as a twilight beauty flower that is brought to clothe in loveliness with the bright silver dew. Genji replies to that, as he himself want to draw closer to the woman and see if she is the one he discerned in the dusk.

Concerning the question whether it is reasonable to call the Genji a novel depends in the end on what we put into this concept. By approaching both the genres tsukurimonogatari and novel as traditional genres, diachronic aspects of time and place would separate them quite radically. Using a communicative approach in which reader and author expectations and the like are included, we may also distinguish them as different genres. What remains is a classificatory genre, which – depending on definition – might
expand the concept so as to include both of them. Calling the *Genji* a novel, however, has up to now generally not taken such considerations into account. The result has been to create either a favourable image of it based on the assumption that the novel was the most advanced of literary genres, or a confusion when it comes to concepts such as “novel,” “epic” or “fictional narrative.”

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Conclusion

Throughout the thesis the concepts of context and decontext, contextualisation versus decontextualization, have been used as tools in combination with a stylistic method based on three elements: form, content and the effect on the reader. Each chapter has concluded with a summary, conclusion or concluding remarks; arriving now at the final conclusion of the whole thesis, what remains is to draw conclusions of a more general kind that both summarise the already drawn conclusions and also draw an overall final conclusion. To this end, three main questions may be formulated: firstly in what way were the concepts of context and decontext, contextualisation versus decontextualization, used more specifically? Were other uses than those anticipated in the introduction found? And in what way did they help to shed fresh light on the corpus text? In other words, what contribution did the main approach of context and decontext actually make or what impact did it have on the analysis?

The second question addresses the problems and advantages of confronting a theory with a material with which it is not related, or more exactly: In what way was it favourable or not favourable for the Western theories used to be confronted with the “Yûgao” (The Twilight Beauty) story?

Last but not least, the third question takes issue with this survey’s role in the total research on the “Yûgao” story. That is, how does the present survey of the “Yûgao” story stand out from previous research on this story? In what way was this examination motivated? How did it contribute to the corpus of research on the “Yûgao” story?

In the following, the discussion will revolve round these three main issues and related matters, in order to draw some final conclusions of the thesis. But let us begin with question 1. The main approaches of context and decontext, contextualization versus decontextualization, certainly came to be used in various senses in the present survey. Above all, it is the decontextual approach that puts the reader in focus, which is not without significance when it comes to an analysis of a corpus text that is 1000 years old. In fact, for old texts like this one, the most common method – though there are exceptions – is a contextualisation aimed at reconstructing the environment, thoughts and so on of the original author, or even interpretations of readers of the period in which it was originally created, the Heian period (794–1185). As if “old” were more pertinent than “text,” the age of the text is usually more em-
phasized than what kind of text it is, namely a literary text. This approach may be plausible and relevant – provided there is enough evidence.

However, although much historical and literary research has been done on the Heian period and on Murasaki Shikibu, who is attributed the authorship of the *Genji Monogatari* (The Tale of Genji), as well as on the readership of the tales of the period, there still remain considerable lacunae. How are we then, as readers and interpreters 1000 years later, to know exactly how readers in the Heian period interpreted texts? Yet there are scholars who base their arguments on “the notions of the Heian period readers.” It goes without saying that knowledge of the period and its literature should form the interpretive basis, but in the end the only readings that we can make are influenced by our own time, however much we insist on their being contextual. In this thesis, I drew the consequences of this fact, taking a step further to look into the texts without considering the historical aspects too much but rather analysing them from a non-historical perspective. The result was yet another sense of the concept “decontext,” that is, an analysis separated from its historical context. As already implied, one advantage of a non-historical approach is that the survey does not claim to be a historical truth, that is, it is not allegedly historical, which in fact is an impossibility without falling into the trap of speculation. In that sense, non-historicality is more honest as it realizes the limits of what may be referred to as truthful interpretation (though this subject is too vast to be elaborated on here). Hence the point of departure for this non-historical interpretation became, in contrast, *validity* – the validity of an interpretation based on proof in the text. By concentrating on the textual elements, allegedly contextual readings that, for instance, idealize the society or culture of the Heian period were hopefully avoided.

Another sense in which decontext was used closely relates to question 2, namely the application of a theory to a subject it was not initially intended for. This was identified as opening up not only the theory itself and its original field of application but the field on which it was applied as well. This phenomenon could be observed in Chapter 6, in which the models of Propp and Greimas were employed negatively, that is, contrary to what they were meant to prove. Thus the aim of the analysis came to be not only to prove the applicability of the method but also to find something new in the applied field. The same method of using a theory on a field it was not intended for at the outset was even more operative in Chapter 7, in an examination of simile, personification and wordplay, as well as of the revitalization of literal meaning in poetic metaphor – but above all – allusion – as metaphor.

The idea of testing these phenomena by the theory of metaphor was triggered by Andrew Goatly’s study *The Language of Metaphors*, 1997), in which not only simile and personification but also allusion are connected to metaphor. However, the notion of allusion as metaphor also appears elsewhere, as in Gian Biagio Conte’s study on classical Latin poetry (*The Rhetoric of Imitation: Genre and Poetic Memory in Virgil and other Latin Poets*, 2000).
Thus while the idea of seeing simile, personification and wordplay in terms of metaphor is expressed solely in Goatly, the idea of viewing allusion in a similar way is found in both works. But in neither of them is the idea of intertextuality combined with the theory of metaphor in order to find a method to foreground what happens on the level of significance to the allusive/intertextual sign (referred to as the corpus text sign in the analysis in Chapter 7), through metaphorical transformations, extensions and the like. Seeing allusion in terms of metaphor meant that the corpus text target and the intertext target were understood as interacting in a process in which the respective domains were transferred to each other, through relations of identity, expansion, similarity, analogy, transfer, contradiction and paradox, in the end providing a new significance for each context. Among these kinds of relations, the result showed that expansion belonged to the ones that occurred most frequently, along with analogy and similarity. As a result, the deeper structure and the function it fills in the text appeared more explicitly, and the allusive parts could be understood in terms of metaphor, implying an understanding of it as something else, in an expanded or transferred sense, or as similarity or analogy, giving fuller justice to this textual element than the view of it as an exterior reference.

Concerning simile-metaphor, more specifically it was shown that a marker, or explicitness, was not what necessarily defined it, that we may discern a scale of similes from more figurative to more tropological, which either specifies or makes simultaneous or hypothetical comparisons. Often they play a role in the perceptive field, to convey uncertainty, strangeness or novelty. On the other hand, personifying metaphor was often combined with both allusifying metaphor and symbol to expand and deepen the understanding, which sometimes provided an unexpected or comical effect.

Another phenomenon that could be observed was that when metaphor was used in a wider sense – which was the case in this survey – it was really made plain that we were dealing with a concept that does not very easily let itself be decontextualized. For metaphor was so intimately intertwined with Japanese poetical language that a synthesis between the Western concept of metaphor and the Japanese concept yu, which exists as an implied potential in the poetics of classical Japanese poetry (waka), like, for instance, the pivot-word (kakekotoba) and the pillow-word (makurakotoba), was the only practicable way to go. This stood in contrast to narrative aspects, as in the above-mentioned survey of Chapter 6, which were more easily applied in a decontextual manner. The interactive view on metaphor was thus combined with the poetics of classical Japanese poetry to form the survey’s point of departure.

In its capacity as the decontextualization that reaches the furthest, the concepts of appropriation and orientalistic readings could be employed in the most fruitful way when it came to translation. In Chapter 9, the four Anglophone translations by Arthur Waley (1925–28), Edward Seidensticker (1976),
Helen Craig McCullough (1994) and Royall Tyler (2001) were analyzed to see how far a genre transformation from the original genre *tsukurimonogatari* (the made-up tale) into the modern novel had gone.

In order to discern the genre transformation, the poetic prose of classical Japanese was again chosen precisely because of its close tie to metaphor. As metaphor in itself alienates meaning, it was particularly suitable for elucidating this process, which at the same time tells us something about how the translation relates to the alien. This was one of the reasons for choosing a representational criterion, the language, to illustrate the genre transformation, and not the narrative structure, for example. Another reason for this choice was that in the corpus text, that is, the “Yûgao” story – and particularly in the “Yûgao” chapter – alienative devices were found operating to form a certain alienated perspective, underscored by a code-shaping and code-making process. The question that was addressed therefore came to be the extent to which these techniques of alienation were perceived and transferred to, or reflected in the translations. Along with a scale of translation strategies of metaphor, the four stances distinguished by Clem Robyns were used: the imperialist stance (otherness is denied and transformed), the defensive stance (otherness is acknowledged but transformed), the trans-discursive stance (other discourses are not opposed, nor is their intrusion refused), and finally, the defective stance (alien elements are explicitly acknowledged).

In more detail, we can say that the survey centred on certain personifying and simile-metaphors that were particularly well-suited to illustrate the above-mentioned code-making process. These were the flower (*hana*) and the Evening Visage (*yûgao*). Along with small-scale simile-metaphors for mental processes of perception, they were seen as creating a certain perspective, referred to as an alienated perspective, implying a transformation of everyday things into strange things, as a part of and a response to the poetic language structure. As the *yûgao* (Evening Visage, Evening Faces) metaphor was the most “alienated” of the plant metaphors, or in other words, used for the first time as a poetic image in this very text – not being considered “poetic” before that – it provided quite a good illustration of how especially *Genji* related to the strange and the alien, and how an uncoded metaphor was adopted and appropriated by *Genji* and the poetic code. Being intimately linked to the symbolism of the story, these personifying metaphors, assisted by simile-metaphors, created a powerful device and were shown to be employed as an important technique of alienation, in contrast to Chapter 7, in which metaphor was used as a device to decontextualize its field of application.

Anyway, from the results of the examination of translation strategies of metaphor some characteristic features could be discerned: firstly, target language text 1 by Arthur Waley has as its overall strategy to reduce the metaphorical strength of the images, whereby an image of the characters (particularly *Genji*) is produced as being more certain of what they see, perceive and
feel than is the case in the source language text. The poetic language that dominates the language and perspective of the characters is thereby almost lost. In addition, personifying metaphor with a Buddhistic significance has been omitted.

In view of the strategy of the first target language text’s obvious reduction of metaphor, we may distinguish somewhat varying strategies in the three other target language texts; for instance, when comparing target language text 2 by Edward Seidensticker with target language text 4 by Royall Tyler, we find that the former varies its strategies slightly more than target language text 4 does. Both use literal translation, omission and partial omission, but target language text 2 also uses deviation, whereas target language text 4 tends to employ pure comparison. A trait that target language texts 2 and 4 share is that the omission is quite consistent: in target language text 2 it is *hana* (flower) that is consistently omitted, whereas in target language text 4 it is *gao* (face, visage), which in effect shows how they relate to alienation; target language text 2 has chosen to minimize the natural domain in order to lessen the strangeness of the images, while target language text 4 has chosen to reduce the human domain, keeping to a comparison with the natural domain.

Target language text 3 by Helen Craig McCullough employs the strategy of substitution more than the other target language texts, as well as a combination of a certain element in a metaphor and the metaphor in the original. Even though literal translation, omission and the like are also seen in this target language text, it renders both Buddhistic senses and original metaphors that are not as usual in target language texts 2 and 4.

Furthermore, the investigation clearly showed that the interpretations of metaphor in the target language texts differ so much as to present alternative readings of the “Yūgao” story. In target language text 2 by Edward Seidensticker, Yūgao dispatches her poem, addressing the man, the evening face of a man she has discerned only dimly, shining with dew. Genji replies, referring with evening face to himself. He urges the *woman* to come and see for herself who the evening face is.

In target language text 4 by Royall Tyler, on the other hand, the woman dispatches her poem to Genji, referring to him as a twilight beauty flower that is brought to clothe in loveliness in the bright silver dew. Genji replies to that, as he himself wants to draw closer to the *woman* and see if she is the one he discerned in the dusk.

In conclusion, we may say that, as initially assumed, in all four translations the way they relate to “the alien” is reflected in their strategies, and that a genre transformation has more or less taken place. However, target language text 1 by Arthur Waley, in which otherness is most denied, may be assumed to take an imperialist stance, as Clum Robyns asserts. As he describes this attitude, imported elements are not allowed to dominate, which is a rather good description of Arthur Waley’s translation. Target language
texts 2 and 4 by Edward Seidensticker and Royall Tyler respectively, I judge in general to be more or less taking a trans-discursive stance by neither radically opposing other discourses nor refusing their intrusion. There are instances of a defective attitude in Tyler’s translation, as reflected in his generous footnotes and other explanations, but as for the text, this stance is more clearly seen in target language text 3 by Helen Craig McCullough, in which the incorporation of other discourses and alien elements seems to be acknowledged. Needless to say, there is more behind the observed stance than the translator’s own; the dominating atmosphere of the time, the hypothetical reader of the target language text and so on are also involved.

The question whether it is reasonable to call the Genji a novel brings this chapter (Chapter 9) back to Chapter 2, and in particular to the meta-discussion prevalent all through the thesis. The matter might be seen in a different light if we recall that in the Japanese discussion there have been voices that are sceptical about even calling the tsukurimonogatari a genre at all. But even if we accept the tsukurimonogatari as a genre – as it also has been – anachronistically calling it a novel must have seemed odd to a scholar like Tsubo’uchi Shōyō, who writing in the nineteenth century on the modern Japanese novel, the shōsetsu, contrasted it with the tsukurimonogatari and the Genji as something new and different. He argued that, in contrast to the tsukurimonogatari, the modern novel was written in wakan konkôbun (a combination of Chinese characters and kana) and it did not make use of traditional poetical devices like kakekotoba (the pivot-word) and makurakotoba (the pillow-word). Furthermore, the notion of degrees of “realism” and fictionality was a point which made a conspicuous difference. Whereas the eighteenth-century scholar of letters Moto’ori Norinaga described the fictionality in the Genji in terms of degrees of truthfulness, and above all subjective, emotional truthfulness, Tsubo’uchi’s notion goes a step further to explore the mimetic depictions of corporal desires, which rather points towards naturalism, which in his view is lacking in the tsukurimonogatari Genji Monogatari. The theory of the “truth of fiction” that Moto’ori Norinaga developed was based on the monogatari discussion in the “Hotaru” (Fireflies) chapter of the Genji, because the very fact that monogatari was a third-person narrative made it prone to questions of fictionality. In the “Hotaru” chapter we as readers are told that a common opinion of monogatari was that it was superficial, random chat that was only a pastime for girls and women who gladly swallowed its false content. The conclusion of the debate, however, is rather that although the readers are moved by the stories in monogatari, they are conscious that the events are not real. Monogatari are written with a combination of truthfulness of feeling and a made-up plot based on real-life events. Fiction is a means to understand reality better, so it goes beyond both historical accounts and religious truth. In Norinaga’s theory, however, monogatari were more closely connected to Japanese poetry, waka. Waka was considered to be “true” and to be expressing the poet’s
true feelings, which may be seen in, for example, the prefaces to the poetry anthology Kokin Wakashû (Anthology of Japanese Poetry, Ancient and Modern, A.D. 905–914), in which fictionality is not a matter for consideration. By linking it to waka (classical Japanese poetry) by asserting that “the movement of deep feelings for things” was a trait that monogatari shared with waka and that the authors of monogatari wrote what they could not confine in their hearts as pointed out in the “Hotaru” chapter, he in a way, “defictionalized” monogatari and made it “true” albeit the fact that all events that are told of have not happened in reality.

So against this background, is it still possible to call the Genji a modern novel? In the end, it depends on what we put into the concept, and which approach we have to genre. By approaching both genres, tsukurimonogatari and novel, as traditional genres, diachronic aspects of time and place would separate them quite radically. By a communicative approach, in which reader’s and author’s expectations and the like are included, they may also be distinguished as quite different genres. What remains is a classificatory genre, which – depending on definition – might expand the concept so as to include them both. Calling the Genji a novel, however, has up to now in most cases not taken such considerations into account. The aim has been to create either a favourable image of it from the assumption that the novel was the most advanced of literary genres, or a confusion when it comes to concepts like “novel,” “epic” or “fictional narrative.”

Let us now turn to the third question, namely the contribution of the present survey to the previously existing research corpus on the “Yûgao” story. What first comes to mind is the fact that in this survey, the “Yûgao” story was examined like any other independent literary text, without evaluating its status vis-à-vis the other stories of the Genji Monogatari, which it is as a rule. This gave a favourable result and might be seen as an employment of the term decontext that appeared in the course of analysis.

The purpose of focusing on one story without relating it explicitly to the preceding and succeeding stories in the entire work was to avoid evaluating it on the basis of chronology and length. The fact that it is the fourth chapter of 54 has tended to influence the interpretation negatively, in the sense that it has been viewed as a less advanced narrative, in both its content and its structure, than the latter chapters, because of its place at the beginning of the work. For that reason, in this survey the characters have not been compared to other characters outside the story, and the interpretation of the description of the heroine has been made without comparing her importance to that of other heroines.

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With this aim, Propp’s analysis of the folktale and Greimas’s actantial model, in which characters are referred to as actants, or functions in the narrative, were applied to the “Yûgao” story – in the first place, the “Yûgao” chapter – as if it were a separate unit, contrary to its original purpose, to see how this story differed from the folktale. Although there are quite a few common structural traits – at least between the main story and the folktale – Propp’s model of thirty-one functions is actually better as a tool for showing the differences rather than the similarities between the (Russian) folktale and the Genji. The result of applying Greimas’s actantial model showed a resistance to the influence from fairy-tales and legends, provided by a well-developed narrative structure including anticipation in various shapes as well as variant temporal planes combined with internal monologue, which was more explicitly demonstrated in Chapter 5. In contrast to the (Russian) folktale, the characters were also found to be hovering between roles, making them more complex. In addition, several functions were lacking such as the hero being awarded magical objects or marrying/ascending the throne.

In Chapter 5, the aim was to show how the general idea of an aesthetics of failure beginning in the “Hahakigi” (The Broom Tree) chapter and the Rainy Night Discussion had an impact on or even generated the large-scale and middle-scale composition of the corpus text. Arguments and stories, including literary motifs taken up as a subject in the Rainy Night Discussion, may appear to be an anticipation of a later story recalled by a character (preferably Genji) or turn out to be analogous to another story. These methods of composition all occur in the “Yûgao” story. For example, the story of Utusumi and her husband Iyo no Suke, the latter being an upstart of the Middle Ranks, which is told at the end of the “Hahakigi” chapter, is anticipated by the general arguments in the Rainy Night Discussion. This is also recollected by Genji in the main story, and perhaps Genji would not have cared about the inhabitants of the poor dwelling on the Fifth Avenue if he had not recollected what had been said about beautiful women hidden in houses overgrown with weeds. As for analogy, Genji’s love affair with Yûgao may be said to be analogous to the story of Lady Tokonatsu as told by Tô no Chûjô.

The Rainy Night Discussion as one of the earliest sources of a metapoetical discussion on the subject of monogatari may also serve to outline a composition based on the presence of this metapoetical trait in the “Three Hahakigi Chapter Cluster” (Chapters 2, 3 and 4), which is present throughout the thesis. As described more explicitly in Chapter 2, the Rainy Night Discussion presented a concrete scene of monogatari during the Heian period, with friends telling stories indoors during the Rainy season. The prelude to the actual discussion, a scene in which Genji and his friend and brother-in-law Tô no Chûjô are surrounded by scattered letters, also suggests that letters, including poetry, are a part of the narrative tradition. By its form and language the discussion itself implies its close connection with Japanese poetry.
and poetics on the one hand, and by its content, an evaluation of women and ranks, and that stories tell us something about society and human relations, on the other hand. This connects it with the above-mentioned “Hotaru” chapter, which also gives the reader an immediate picture of reading tales, but with the perspective divided between Genji and two women, Tamakazura and Murasaki. We might also say that the approach is more intellectual in this chapter, as the main characters are not telling stories themselves but are conversing in a clearly metapoetical manner about fiction. The focus is also, as seen, on fictionality, the truth or falsity of fiction.

Returning to the question of the elements of composition in the “Yûgao” story, we may contend that the large-scale and middle-scale elements of composition mentioned above are combined with more small-scale elements, like those operating at the level of representational forms, as well as markers of time; here, a mixture and alternation of representational forms implies quite sudden shifts in the point of view from an external narrator to a character, or an intradiegetical overt narrator (the voice of a character in a frame story) to an internal narrator, as is the case with Tô no Chûjô, who is the internal narrator of a self-experienced story but nevertheless interacts in a frame story in which he is an intradiegetical overt narrator. Time is not marked unless it has a function; it relates the present story to the Genji narrative plane when giving information on his status and so on, and may advance the narrative. A comprehensive example of the latter is the cluster of time markers during the story’s climax.

Perhaps surprisingly, motif and theme in Chapter 4 appeared as tools in the discussion of genre. While motif in the “Yûgao” story was closely connected with comedy, the themes of this story could be related to tragedy. Motif and theme also build up a contrast of comedy and tragedy; whereas the majority of the motifs belong to comedy, a majority of the themes are tragic, a combination that may be called a characteristic trait of the corpus text. We may also claim that the distinction between theme and motif also made it possible to distinguish certain generic qualities of the whole Genji, the “Yûgao” story and the “Hahakigi” chapters. While many of the themes of the “Yûgao” story are recurring elements of the Genji in general, several motifs are rather found in the fairy-tale, the romance and the romantic novel. These literary themes and motifs are all quite well known, and among them secret love – as even the narrator herself points out – stands in the foreground. Secret love is supported by the motif of the hidden beauty and the love for a mystical woman, and the motif of the woman waiting for her husband/lover and the love for a mystical man. They are contrasted with the themes of escape, homelessness and poverty. Adding some dramatic elements to the story, death and jealousy are not lacking either.

In the present dissertation, compared to previous research, Yûgao as a character appears more vividly, particularly in the functional analyses of Propp and Greimas. Certainly, Iimura Hiroshi is one of the scholars who
points out that he focuses on Yûgao’s perspective in contrast to Genji’s, but his doing so seems to be based mainly on a wish to justify what might be referred to as Yûgao’s (strange) behaviour and the author’s style of writing. As a result, Iimura’s survey nevertheless came to focus on the paradoxes of the Yûgao character. In the present examination, in contrast, the result of the character analysis rather showed that it was Genji’s behaviour that was the most surprising, as he is alternately described as a lady-killer or even a villain and as an immature adolescent, while Yûgao’s behaviour, considering her miserable circumstances, appears not at all to be so full of contradictions or as passive as is often contended. Certainly, she is a shy and modest woman, but her poems quite explicitly express her concern for her daughter, her loneliness and fear of harassment, as well as her approaching death. In fact, it seems easier to look upon her as if she were real than it is with Genji.

The fact that Genji really does seem a more surprising character in this story than in many of the others must, however, be seen against the narrator’s explicit comment that for the sake of elucidation, the Genji character in this story is not protected, with both his good and his bad sides depicted. From a verisimilitude point of view, this might be quite complicated, as the result of claiming thus is that – perhaps contrary to what might be expected – he seems even less credible, because this suggests that now everything will be told about him. Thus, verisimilitude, the approach to characters as if they were real, which also comprises the idea that the “life” of the character is not limited to what is written in the book, is not easily applied to this story, as we might contend by comparing the theoretical basis of character analysis in Chapter 3 with that in Chapter 6. While in Chapter 3 the concept of verisimilitude formed the conceptual basis, in Chapter 6 the characters were examined as actants (functions in the narrative). The difference of these two theoretical starting-points could also be observed in the analysis of Shi no Kimi, Tô no Chûjô’s wife. In a quantitative analysis of character (as in Chapter 3) she tended to fade into the background, since she does not appear “in person” in the narrative, whereas in Chapter 6 she was found to function as an opponent, one of the functions that drives the narrative forward, when analyzed as an actant in the deeper layers of the narrative.

The setting was also examined in Chapter 3. This was found to be neither simply descriptive nor simply creating a mood. In fact, the corpus text includes quite realistic landscapes that sometimes function as mental landscapes. More importantly, the settings were discerned as plot-significant, with a close relation to action. For without the setting, Genji’s impressions of strangeness, so basic for this story, would not be conveyed at all. The same applies to poetry, whose function is generally described as mood-creating but which actually stands at the centre of the narrative plot, not only by functioning as a means of communication between characters but by its content as well, as described in Chapter 9.
The symbol of the Moonflower (yûgao), which as a rule has been related to either of the characters, was analyzed in Chapter 8 as being not so much linked to either of the main characters but rather as being a general symbol of the whole story, connected with the themes of illusion and mirage in both a concrete and an abstract sense. In its capacity as a personal symbol, the Moonflower appears as a contrast to the Morning Glory, in various senses and in various guises. The Morning Glory represents all that the Moonflower does not comprise: the flower or the face that might be seen, that is accepted in society and the love tryst with the lover breaking up at dawn. The face of the Moonflower is a but vaguely seen face, belonging to neither of the protagonists or to both of them.

The light or shining that is an epithet for Genji, like an immanent trait or a sign of mythological or divine status, turns into the phenomenon that creates the illusion of the enticing Moonflower. The shining or the light also generates other sorts of light: the faint glow of fireflies, lamplight, moonlight, which appears when the protagonists are close together on a mental plane. In contrast, when the demon is active, all light has gone. Death and desire just before its consummation merge into one image in the female figure in its white gown seen by Genji in the moonlight, and are anticipated by white objects: white blinds, the white Moonflower, other white flowers that it evokes – Plum blossom and Miscanthus – the white fan and white cloth.

Through the use of subtext to build up a symbolic system, it also becomes clear that the narrative is supported by a symbolic system that stands in contrast to it or makes us read the story on different or even contradicting planes; for instance, as part of the narrative, as shown in Propp’s and Greimas’s models respectively, Genji as an actant, besides being a villain, is a subject, object, and a hero, but as part of the symbolic complex his shining character transforms him into a mirage. Further, although from a narrative point of view Genji misunderstands Yûgao’s feelings, the moonlight suggests that they are united in their love. These quite contradictory images of him underscore the complexity of the “Yûgao” chapter.

Finally, we may again turn the question around and as an overall conclusion say that, through the meeting with a “decontext,” that is, a corpus text disconnected from its theoretical basis, the theories and methods used here have revealed new possibilities. For example, unless confronted with classical Japanese poetical language, would allusifying metaphor or metaphor as an implied potential in certain devices have been recognized? Perhaps the final conclusion is that this thesis suggests that there are still many new discoveries to be made in the field of literary studies, in what may be labelled experimental humanities.
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