SWEAT, TEARS AND NIGHTMARES:
TEXTUAL REPRESENTATIONS OF SEXUAL VIOLENCE IN HEIAN AND KAMAKURA MONOGATARI

by

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A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

DOCTOR OF PHILOSOPHY

in
THE FACULTY OF GRADUATE AND POSTDOCTORAL STUDIES
(Asian Studies)

THE UNIVERSITY OF BRITISH COLUMBIA
(Vancouver)

August 2015

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Abstract

Readers and scholars of *monogatari*—court tales written between the ninth and the early twelfth century (during the Heian and Kamakura periods)—have generally agreed that much of their focus is on amorous encounters. They have, however, rarely addressed the question of whether these encounters are mutually desirable or, on the contrary, uninvited and therefore aggressive. For fear of anachronism, the topic of sexual violence has not been commonly pursued in the analyses of *monogatari*.

I argue that not only can the phenomenon of sexual violence be clearly defined in the context of the *monogatari* genre, by drawing on contemporary feminist theories and philosophical debates, but also that it is easily identifiable within the text of these tales, by virtue of the coherent and cohesive patterns used to represent it. In my analysis of seven *monogatari*—*Taketori, Utsuho, Ochikubo, Genji, Yoru no Nezame, Torikaebaya* and *Ariake no wakare*—I follow the development of the textual representations of sexual violence and analyze them in relation to the role of these tales in supporting or subverting existing gender hierarchies.

Finally, I examine the connection between representations of sexual violence and the *monogatari* genre itself. By drawing on an extensive comparative approach that contrasts the Japanese *monogatari* with the Western genres of fairy tale, novel, romance and fan fiction, I argue that female readers and writers of *monogatari* could only address the topic of sexual violence within the confines of a genre avowedly fictitious, which, precisely because of its fictitiousness, provided a textual safe space.
Preface

This dissertation is original, unpublished, independent work by the author Otilia Clara Milutin.

I have conceived the project in its present form, as the next step to my previous research on kidnapping and abduction in *The Tale of Genji*, after extensive consultation with my adviser, Joshua S. Mostow. I have selected the texts I am analyzing here while in Tokyo, on a Japan Foundation Fellowship, working with Mitamura Masako, who guided and helped me with the *genbun*—original text—of these tales. The selections from the tales used here were either manually or digitally input, using the *Shinpen Nihon koten bugaku zenshū* database, available from JapanKnowledge.

Unless otherwise specified in the footnotes, all translations included in this study are mine. For the most part, I have translated only those episodes of direct importance to my argument, that is, those episodes involving sexual violence and mutually desirable sexual encounters. I have also not translated anew epigraphs, other quotations from the selected texts, and quotations from texts not directly relevant to the topic of sexual violence. For six of the seven tales included here, I have relied on the *Shin Nihon koten bungaku zenshū* editions (both digital and hard copies). In the case of *Ariake no wakare*, which has not yet been included in this series, I have used Ōtsuki Ōsamu’s 1979 *Ariake no wakare: aru dansō no himegimi no monogatari*. In addition, I have consulted all available translations in English and, where possible, French, listed in the bibliography.

The original text is romanized using the historical *kana* usage (*kyū-kanazukai*), while proper names and titles follow the Hepburn Romanization (e.g., *Torikaebaya, Yowa no Nezame, Towazugatari*).
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Acknowledgements

There are many people and institutions that have made my research possible. The Japan Foundation generously funded my fourteen-month stay in Tokyo, during which I was able to finish the core of my textual investigation. Without their assistance, my work would not have been possible. The contribution I received from the Okamatsu family and the Department of Asian Studies during the course of my program leading to this dissertation allowed me to travel and present my preliminary findings to fellow researchers at conference venues.

The moral support I have received throughout my research has been just as priceless. I am extremely grateful to my adviser, Joshua S. Mostow, who has always encouraged me, even while challenging my ideas, helping me thus strengthen my arguments and improve my methodology; to Sharalyn Orbaugh, who has taught me, in class and by personal example, the meaning of being a feminist scholar; to Stefania Burk, who has helped me shape my research at a stage when I was feeling directionless; and to Christina Laffin, who has advised me on how to best promote my research and connect with like-minded scholars. I also thank my external examiner, Margaret H. Childs, and the members of my oral examination committee for their thoughtful comments and feedback. I will always be indebted to Doris G. Bargen for first introducing me to the topic of sexual violence in classical Japanese literature.

I also owe special thanks to Mitamura Masako, of Sophia University, who patiently spent week after week, guiding me through tale after tale and discussing with me their most minute aspects, and who, with her kindness, warmth and generosity, made my research at Sophia University a most unforgettable time. Everyone at Sophia University was amazing, including my fellow graduate students who took the time to give me important feedback on
my research. Kagō Tomoka, in particular, displayed unearthly patience when correcting all
my essays in Japanese. My friends, Yamashita Yuko, Iwanaga Ionuta and Hale Sterling,
made my stay in Japan wonderful.

Finally, I would like to thank my family – my husband Mihai and my mother Nesia –
for their unwavering support and love.
To my husband,
Introduction

Rape across Time: Contemporary Theories of Rape and Premodern Japanese Tale Literature

“It is a capital mistake to theorize before one has data. Insensibily one begins to twist facts to suit theories, instead of theories to suit facts.”

Sherlock Holmes

1. 1. The Ugly Beautiful World of Japanese Monogatari

If there is one cause for the idealized perception most Heian and Kamakura court tales, or monogatari, enjoy today it is the circumstances of their canonization, starting at the end of the twelfth century. This statement is a bit generalizing, as not all monogatari had the good fortune of becoming canonical texts in the history of the Japanese literature. Some were ignored, others forgotten, most were destroyed. But the few that survived, that were studied, that were canonized, were sufficient to create the image of an idealized past, characterized by unprecedented artistic achievements, courtly refinement, exquisite amorous encounters and paragons of masculinity and femininity. The circa 1008 Tale of Genji, in particular, became associated, through the efforts of the Mikohidari school of poetry and its chief representatives, Fujiwara no Shunzei (1114-1204) and his son, Fujiwara no Teika (1162-1241), with the wondrous world of Japanese waka poetry and praised as an unsurpassable source of poetic and artistic inspiration.
The fate of the *Genji* is emblematic for the fate of many *monogatari*: they were valuable insofar as they represented a golden, bygone era and were precious repositories of poetic imagery, artistic design, metaphor, and high-class style. Stripped of what made them *monogatari* in the first place—their narratives—these tales survived and flourished truncated, abridged, pre-digested and summarized. With the exception of the scholars still able, if willing, to read their original texts, most readers of these tales knew them as a more or less cohesive string of tropes, themes and images.

The purpose of this study is not to argue that these *monogatari* were, in fact, ugly, repulsive and in poor taste. *Monogatari* are not beautiful only when we look at them, one eye covered, in an attempt to un-see what they hold that is problematic and disturbing, nor are they ugly once we examine them with both eyes open. Their value, as works of literature, stems from various achievements, not the least of which is their ability to accommodate both the beauty and the ugliness of their worlds.

The topic of my research, an investigation into the *monogatari* representations of sexual violence, may seem ugly to begin with; sexual violence is, in contemporary society, not easily addressed. It requires trigger warnings; it requires care and delicacy; it too often requires, unfortunately, whispers and secrecy. How much uglier should it be when contrasted with mellifluous poetry, court music and dances, colorful costumes and ritualized social interactions! In this dissertation, I set out to recover those voices, those gestures and those feelings, to recover the ugliness glibly covered by so much beauty and to demonstrate that underneath it, there is yet another textual stratum, one revealing feminine resistance, expression and agency.
My approach to uncovering the *monogatari* representations of sexual violence is divided into three goals: 1) to define the phenomenon of sexual violence in a manner relevant and applicable to classical Japanese tales; 2) to identify the textual elements that form these representations of sexual violence; and 3) to determine what makes the *monogatari* genre eminently suitable to representations of sexual violence. Each of these goals is pursued in different sections of my study.

The problem of defining sexual violence, and its subordinate phenomena—rape, in particular—necessitates a careful examination of contemporary theories and debates on this topic. The remainder of this introduction will address this particular issue, but it will be in the actual textual analyses that the resulting definitions and guidelines will be put to the test.

The goal of identifying the textual representations of sexual violence across the texts selected presupposes careful textual analysis of fifteen episodes featured in seven *monogatari*, from the earliest extant *Taketori monogatari* (mid-nineth century) to the latest included, the 1190 *Ariake no wakare*. In between, there are *Utsuho monogatari* (970-983), *Ochikubo monogatari* (late tenth century), *Genji monogatari* (1008), *Yoru no Nezame* (eleventh century), and *Torikaebaya monogatari* (1100-1170).

The title of my dissertation stems from the textual representations of sexual violence revealed by my research and brings together three distinctive elements representative of my findings: the “sweat” imagery that is uniquely associated with episodes of sexual violence and represents metonymically the violated female body; the “tears” imagery that is fairly common in classical Japanese literature, but gains new connotations when in conjunction with other textual representations of sexual violence; finally, the “nightmare” imagery that
represents a unique development in the monogatari patterns and is probably one of the most potent metaphors for rape in *The Tale of Genji*.

Finally, in order to answer the previous question regarding the relationship between the monogatari genre and the frequency with which it features representations of sexual violence, I pursue, throughout this study, comparisons between Japanese court tales and Western genres, such as the fairy tale, the novel, the contemporary popular romance and fan fiction.

1. 2. Overview of the Study

This study has an unintentionally symmetric structure; its introduction and conclusion frame three chapters analyzing seven monogatari, three in the first chapter, one in the second chapter and three in the final chapter. The remainder of this introduction includes an extensive review of feminist theories of rape, of philosophical approaches to coercion and consent, as well as of selected studies of rape in Western literatures and cultures. It also provides a brief section explaining the terminology used in this study based on the prior literature review.

The first chapter, entitled “Turning into a Shadow: Representations of Rape in Pre-*Genji Monogatari* Tales,” opens with a history of the monogatari genre and a comparison between the early monogatari discussed in this chapter, *Taketori, Utsuho* and *Ochikubo monogatari*, and the Western fairy tale genre, from the perspective of their similar histories and of their possibilities to support or to subvert established gender hierarchies. This opening section is followed by an extensive textual analysis of selected episodes from the three tales, which focuses on identifying and commenting on the way in which sexual violence—rape
and attempted rape—is represented in the three tales. The chapter’s title, which is an image derived from *Taketori monogatari*, is representative of the findings in this chapter, namely that these tales’ male authors tend to explain away, if not outright efface, inconvenient instances of sexual violence.

The second chapter, “Assaulted by an Evil Spirit in a Nightmare: Rape in *The Tale of Genji*,” is entirely dedicated to Murasaki Shikibu’s eleventh century tale. It opens with a comparison between *monogatari* such as the *Genji* and the Western novel, both in terms of the commonalities in the historical evolution of the two genres and in terms of their structural flexibility and character complexity. The core of the chapter is occupied by the textual analysis of seven episodes selected from the tale; five of these episodes contain representations of sexual violence, while two serve as counterpoint to these, demonstrating that not all sexual encounters in the tale necessarily end in rape. The contrast between rape and mutually desirable intercourse is a very important aspect of the present study. The title of this chapter is, as in the case of the first one, derived from an expression used to represent sexual violence in the analyzed text; unlike in the previous case, however, it serves to illustrate that with the *Genji*, the textual representations of sexual violence become more original, more striking and more cohesive.

The third and final chapter of this dissertation, “Powerless and Ashamed: Representations of Sexual Violence in Post-*Genji* Court Tales,” analyzes three tales that follow *The Tale of Genji*: *Yoru no Nezame, Torikaebaya monogatari* and *Ariake no wakare*. The chapter opens with a comparison between post-*Genji* tales and the contemporary popular romance genre, emphasizing the general tendency of treating certain genres as less important than others, due to the gender of their producers and consumers. The textual analysis of the
three tales reveals, in addition to a certain continuity of patterns of representing sexual violence inspired by the *Genji*, a considerable degree of innovation; it also notes a predilection for simplicity and directness in comparison to previously more subtle patterns. The chapter’s title borrows a new expression used in representing sexual violence in these tales, an expression indicative of their much darker, more pessimistic tone.

Finally, the study’s conclusion reviews the significant findings of the three chapters, while introducing one last comparison: between post-*Genji* tales and contemporary fan fiction. The purpose of this comparison is to elucidate the influence of the *Genji* over the tales following it, authored for the most part by women who were avid *Genji* fans. The conclusion also strives to finally explain the organic connection between the *monogatari* genre and textual representations of sexual violence by analyzing, ironically, the sole case in which these representations escaped their generic constraints and found themselves in a thirteenth century *nikki*, or diary: *Towazugatari* by Lady Nijō.

1. 3. Contemporary Theories of Rape

1. 3. 1. Rape between Sex and Violence

1. 3. 1. 1. Brownmiller and the Liberal Feminist Theory

Antifeminists, or the so-called “backlashers,” accuse Second-Wave feminists of having “invented” the issue of rape, of having blown out of proportion a practically non-existent phenomenon, and of having infected women everywhere with rape “paranoia.” They would have us believe that prior to the late seventies, women were not confronted with the problem of rape and did not suffer its threat nor bear its consequences, and that only through feminist intervention did rape take center stage and mar forevermore the otherwise
harmonious relations between the sexes. These writers are right only insofar as they attribute to Second-Wave feminists the merit of articulating a vocal debate around the problem of rape, of discovering not rape, an age-old phenomenon, but the words to address it and the strategy to combat it in the social and political domains.

Scholars of the rape phenomenon nowadays unanimously agree regarding the groundbreaking importance of Susan Brownmiller’s 1975 Against Our Will, one of the texts which, next to Susan Griffin’s 1977 article, “Rape: The All-American Crime,” rallied feminist scholars and activists to fight for a better legislative approach to the phenomenon. Ultimately this paved the way for important changes, not only in the field of law—its main arena of conflict—but also in the social and cultural domains, where feminists, from academics to grass-root militants, became interested in investigating what rape was, what it said about women, men and the relation between them, what its potential causes were and what women could do to diminish its threat.

Susan Brownmiller’s pioneering study of rape was motivated by the desire to redefine this phenomenon in order to allow for a better legal treatment of it, to reinterpret it not as a crime against the woman as a form of patriarchal property—as it was most often dealt with in traditional legislation, from lex talionis to early modern English law—but as an act of violence: “Rape is not a crime of irrational, impulsive, uncontrollable lust, but is a deliberate, hostile, violent act of degradation and possession on the part of the would-be conqueror, designed to intimidate and inspire fear.”

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1 The list of antifeminist writers is unfortunately long. A few of them, Christina Hoff Summers, Daphne Patai and Noretta Koertge, Elizabeth Fox-Genovese and Kaitie Roiphe are exposed in Elizabeth Karmark Minnich’s seminal article, “Feminist Attacks on Feminism: Patriarchy’s Prodigal Daughters.” Feminist Studies 24:1 (1998): 159-175.
To Brownmiller, thus, rape is not an individual sexual act that seeks to satisfy natural and biological urges, but a crime whose principal motivations are political and which serves as a strategy to dominate and degrade, to keep women under men’s control and to mark their status as property:

Ethnological studies of primitive peoples far removed from us suggest the use of rape as an expression of manhood, as an indication of the property concept of women, and as a mechanism of social control to keep women in line. It has been no different in other parts of the world, if not in actual fact then often in the private and public fantasies of the men who dominate and define culture.⁴

Brownmiller claims, moreover, that many societies, both ancient and contemporary, developed an ideology of rape, which perceived the act as an expression of masculinity and as such idealized and admired it—she terms this cultural phenomenon “the myth of the heroic rapist.”⁵ In parallel with this attitude that encourages men to idealize rape and other types of aggressive behavior toward women, Brownmiller detects yet another aspect which contributes to the rape problem: the fact that women were reared to become victims of rape, by being taught “proper” feminine values, such as vulnerability, passivity and docility. In addition, desiring to justify rape, an act which defines their masculinity, as something also desirable to women in the name of their femininity, men were also culpable of circulating a series of rape myths, such as the idea that all women secretly want to be raped, that “no” means “yes,” that it is usually the woman’s fault for being raped or that she should enjoy the act since she cannot avoid it.

⁴ Ibid., 288.
⁵ Ibid., 283.
The effect of these rape myths upon the legal and extra-legal treatment of rape in Brownmiller’s day was severe: the victim was regarded with suspicion in the courts of law and over-sexualized in the press accounts of rape cases. Brownmiller’s emphasis on violence, rather than sexuality, was meant, therefore, to combat both attitudes; in order to eliminate the blaming of rape victims, Brownmiller treats rape as she would regular assault, because, after all, assault victims are never questioned on whether he or she secretly fantasized about being assaulted prior to the act, nor are they accused of having caused the assault through their inappropriate behavior.

Brownmiller’s noble intentions make more tolerable her theoretical slippages, such as her failure to explain why rape in particular was chosen as a tool of domination and intimidation, her failure to discuss the numerous cases of acquaintance rape that hardly fit into her “domination and degradation” pattern, her assumption that women’s physical vulnerability to rape is a biological given, and her ultimate denial of feminine agency by presenting women as eternal victims of the patriarchal system. Most importantly, by de-sexualizing rape, Brownmiller practically erases its gendered dimension, despite her insistence that rape is an act of violence perpetrated by men, as a class, against women, “a conscious process of intimidation by which all men kept all women in a state of fear.”

The legal tradition of liberal feminism was built on Brownmiller’s definition of rape as violence, as a crime that could indiscriminately affect everyone. The positive effects of this approach were that the legal definition of rape was extended to apply to a larger category of acts previously not included in the traditional definition (such as homosexual rape, marital rape, etc.); its negative side is that it ultimately erased rape’s gendered dimension.

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6 Ibid., 15.
Independently of its practical applicability, Brownmiller’s theory remains one of the first to have addressed the rape phenomenon, to have commented on its violent aspect, on its role as a strategy of masculine control and domination and on its contribution to traditional constructions of masculinity and femininity. It also brought into relief the relationship between heterosexuality and rape, an aspect which will be further developed by radical feminists.

1. 3. 1. 2. MacKinnon, Dworkin and Radical Feminist Theory

More than a decade after Brownmiller’s groundbreaking theoretical work, a new generation of feminist thinkers, of which legal scholar Catharine MacKinnon and anti-pornography activist Andrea Dworkin are the representatives, replaced the previous liberal theory of rape, which emphasized the violent dimension of this crime, with a radical feminist theory, focusing primarily on its predominantly sexual nature. But despite this dramatic departure from Brownmiller’s views on rape, there are also significant points of confluence between the two generations of rape scholars.

MacKinnon, for instance, agrees with Brownmiller on the overwhelming significance rape plays in defining women’s condition, claiming that “if sexuality is central to women’s definition and forced sex is central to sexuality, rape is indigenous, not exceptional, to women’s social condition.”

Furthermore, she embraces the position according to which rape is “an act of terrorism and torture within a systemic context of group subjection.”

Also like Brownmiller before her, MacKinnon’s principal fight takes place in the legal arena, where she tries to combat the definition of the rape phenomenon that emphasizes

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8 Ibid.
its distinction from regular intercourse in that it implies the use of force and the lack of consent, two redundant criteria, in MacKinnon’s view, that only serve to support the “sadomasochistic definition of sex” or “pornography’s positive-outcome-rape scenario” in which “dominance plus submission is force plus consent.”

The principal point of divergence between MacKinnon and Brownmiller remains their respective views on the nature of rape, the former emphasizing the sexual dimension of the act, the latter its violent character. MacKinnon specifically addresses the concept of force by referring to Brownmiler’s previous feminist definition of rape, but she rejects this approach by suggesting that rape and regular intercourse might not, after all, be as different as the “rape as violence” theory makes them appear: “Perhaps the wrong of rape has proved so difficult to define because the unquestionable starting point has been that rape is defined as distinct from intercourse, while for women it is difficult to distinguish the two under conditions of male dominance.”

Similarly, MacKinnon dismisses the relevance of the concept of consent, an integral part of the legal definition of rape, because she believes that consent only serves to give the illusion of women’s control over intercourse, whereas such control is impossible in a framework of sexual inequality: “The law of rape presents consent as free exercise of sexual choice under conditions of equality of power without exposing the underlying structure of constraint and disparity.” Moreover, MacKinnon remarks, by assessing rape based on the woman’s “will,” the law focuses on identifying elements of women’s resistance without however considering that women are more often than not conditioned into passivity, an opinion Brownmiller also advanced as part of her rape theory. Ultimately, in her search for

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9 Ibid., 173.
10 Ibid., 175.
11 Ibid., 175.
the answer regarding sexual aggression in the relation between sexuality and gender, MacKinnon comes to question the very concept of heterosexuality, which she perceives both as the eroticization of dominance and submission and as the gender hierarchy positioning men over women.

Andrea Dworkin’s views on rape, which predate MacKinnon’s by two years, are similar though more radical: she too contradicts Brownmiller’s theory that the violence of rape transforms the act into something completely different from regular intercourse, suggesting instead that rape and intercourse become almost undistinguishable under conditions of male dominance: “Intercourse is a particular reality for women as an inferior class; and it has in it, as part of it, violation of boundaries, taking over, occupation, destruction of privacy, all of which are construed to be normal and also fundamental to continuing human existence.”

However, like MacKinnon, Dworkin is also indebted to Brownmiller’s view of rape as a tool of male domination and control. To her, therefore, the act represents an expression of the power men have over women and, often, also of the hostility and anger which accompany this dominance. Moreover, in her opinion, women, who, she claims, seldom have an orgasm as a result of intercourse, frequently perform the act compulsively, despite being socialized to desire it. Disguised as an expression of women’s freedom, intercourse is anything but, especially when one also takes into account women’s fear of men and of forced intercourse.

Rape and prostitution, the two phenomena created by and concomitantly creating male domination, further serve to delineate their method, intercourse, as an act of subordinating women. As long as the three acts continue to be connected, Dworkin believes,

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13 Ibid., 123.
there will be no free intercourse for women: “Rape and prostitution negate self-determination and choice for women; and anyone who wants intercourse to be freedom and to mean freedom had better find a way to get rid of them.”

Objectification is yet another characteristic of intercourse that Dworkin specifically addresses: she considers that for men intercourse would be impossible without their objectification of women, but that this objectification would also be impossible without women’s own complicity. Conditioned to accept their own objectification and to enforce it on their own, women lose their self-respect and agency, by actively collaborating with their oppressors in the process of objectification, which becomes a strategy of domination and “gets the woman to take the initiative in her own degradation (…) The woman herself takes one kind of responsibility absolutely and thus commits herself to her own continuing inferiority: she polices her own body; she internalizes the demands of the dominant class and, in order to be fucked, she constructs her life around meeting those demands. It is the best system of colonization on earth: she takes on the burden, the responsibility of her own submission, her own objectification.”

Overall, Dworkin’s view of regular intercourse and rape is a bleak one, depicting a world in which women are tragically conditioned automatons, objectified, demeaned, possessed, forced into compliance, humiliated, dominated, dirtied and killed by men in the act of intercourse. In this patriarchal dictatorship, reform is not a realistic vision:

Male-dominant gender hierarchy, however, seems immune to reform by reasoned or visionary argument or by changes in sexual styles, either personal or social. This may be because intercourse itself is immune to reform. In it, female is bottom, stigmatized.

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14 Ibid., 143.
15 Ibid., 142.
Intercourse remains a means or the means of psychologically making a woman inferior: communicating to her cell by cell, her own inferior status, impressing it on her, burning it into her by shoving it into her, over and over, pushing and thrusting until she gives up and gives in—which is called surrender in the male lexicon. More than MacKinnon, who at least believed, like Brownmiller before her, that by changing the definition of rape one can cause the entire legal approach to rape to change as well, Dworkin has been criticized for her pessimistic view of women’s condition, for denying both feminine heterosexual experience—such as the ability to distinguish between intercourse and rape—and feminine agency. But even so, one must acknowledge the remarkable progress made by radical feminists like Dworkin and MacKinnon in the study of the rape phenomenon: they exposed the similarities between heterosexual intercourse and rape; they challenged the notion of compulsory heterosexuality; they raised questions regarding the legal validity of consent in conditions of gender inequality and chastised women for their own complicity in the process of sexual objectification. Extreme as they were at times, their views effectively shocked, scandalized, challenged and changed the dominant discourse of rape characteristic of the American society in the late eighties and thereafter.

1. 3. 1. 3. Recent Developments in Feminist Theories of Rape

A Critique of Third-Wave Feminism

After a series of successful changes to rape legislation resulting from liberal and radical feminist efforts, the feminist movement seems to have temporarily lost interest in the topic of rape. In a 2002 article, Carine M. Mardorossian severely criticizes Third-Wave

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16 Ibid., 137.
feminism for its tendency to ignore the rape phenomenon in feminist theory, in favor of more ambivalent forms of male domination such as pornography and sexual harassment.

Postmodern feminists such as Sharon Marcus and Wendy Brown are singled out as representatives of this theoretical trend that, according to Mardorossian, presents paradoxically more continuity with the “backlashers” than with the activist feminism of the Second-Wave, at least in respect to anti-rape politics: “Indeed, when postmodern feminists do tackle rape and anti-rape politics, they seem unable to do so in any other way than in the psychologizing and victim-blaming terms that have dominated hegemonic approaches to gender violence in contemporary culture.”

Mardorossian also proceeds to identify several problems in recent feminist discussions of rape, such as the tendency to blame feminist discourse for the increase in the cases of rape and sexual abuse reported, the assumption that rape occurs because of the woman’s unsuitable reaction to the incident (such as passivity or compliance), the focus on victims and their interiority rather than on aggressors (and hence the tendency to blame women), the delineation of rape as women’s problem, the urging to women to reinvent their female self in order to avoid sexual violence (and to police themselves in the process), and the construction of female identity as “wounded,” reinforcing their victim status.

Finally, Mardorossian situates the beginning of a new theory on rape in the analysis of certain terms used so far unproblematically. The “victim” category is the most important, because its use nowadays tends to ignore its meaning in the context of Second-Wave feminism: there, the “victim” was not characterized by passivity or lack of agency, but, on the contrary, by concrete political action and desire for change. Under the effect of the media,

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18 Ibid., 747.
19 Ibid., 759.
however, such connotations were lost and presently victims are associated with passivity, turning from the subject of political change into the object of study/help/ theory by feminists. The dichotomy created between victims—(the ones spoken for)—and feminists—(the one doing the speaking)—needs to be eliminated and the category of “victim” reclaimed, Mardorossian suggests, in order to reject the reduction of the political to the personal and to be able to thus lay the grounds to a new feminist theory of rape.

*Cahill’s Theory of Embodiment*

One of Mardorossian’s contemporaries, Ann J. Cahill, takes a very important step toward devising such a new theory of rape by taking into account both the developments made by her feminist predecessors and the errors that marred their own views on rape, and by rehabilitating the important issue of personal experience, criticized and rejected as an epistemological basis by many Third-Wave feminists.²⁰

Cahill’s investigation of rape is one that focuses on issues such as feminine subjectivity, agency and embodiment, which differentiates her approach from the two previous schools of feminist philosophy dealing with the same phenomenon: liberal feminism, represented by the work of Susan Brownmiller, defined rape as primarily an act of violence, not of sex; radical feminism, advanced by Catharine MacKinnon and Andrea Dworkin, claimed that rape was indistinguishable from compulsory heterosexuality. Cahill considers both theories reductionist, in that they completely fail to address several important aspects of rape that she believes her approach can properly elucidate. Thus, both theories “fail to account sufficiently for the intricate interplay of social and political power, sexual

hierarchization, and embodiment”\textsuperscript{21}: Brownmiller assumes that the body is wholly biological and reinforces the dichotomy of nature vs. culture and violence vs. sexuality, whereas MacKinnon’s theory presents feminine sexuality as entirely constructed by masculine sexuality and patriarchal structures, and by that, she completely denies women’s participation in those structures, and their possibilities of resistance and agency.

Cahill’s mistrust of dichotomies (nature/culture, self/society, violence/sex) is nowhere more apparent than in her rejection of the mind-body duality and of the assumption that biology is innocent of political influences. Drawing on recent scholarship on women’s embodiment, Cahill advances an understanding of the female body as “a site where the traditional philosophical oppositions of self/other, society/self, and emotion/intellect reveal themselves not as opposites, but as mutually defining reversibilities whose elements adhere to each other even (…) as they differ from each other.”\textsuperscript{22}

By employing the concept of embodiment as the principal tool in the investigation of rape, Cahill believes that women’s direct experiences can be reintroduced into the discussion and rape can be approached not in its universality, but in its uniqueness:

If we understand embodiment as the possibility condition for all human activity, as well as the site of both sexual difference and the inscription of power, we can recognize the bodily ramifications of the threat and the fact of rape, the different ways the presence of rape functions for men and women, and the different ways the various truths concerning rape are expressed.\textsuperscript{23}

Moreover, Cahill argues that embodiment provides the only way out of the violence/sex dichotomy which has continued to shape definitions of rape since the 70s. By acknowledging

\textsuperscript{21} Ibid., 3.
\textsuperscript{22} Ibid., 6.
\textsuperscript{23} Ibid., 8.
thus that rape is a sexual assault on a sexed body and, at the same time, by admitting that rape and other forms of sexual violence are persistent realities in women’s lives without making them all-powerful and denying possibilities of resistance, she manages to avoid the pitfalls of previous feminist theories of rape.

Cahill thus proposes that rape should not be treated as a universal phenomenon, but as “an embodied experience of women.” She further refuses a gender-neutral approach to rape, in the manner of Brownmiller, in favor of one which takes into account the various experiences of the victims. Cahill, moreover, believes that it is the polyvocal account of rape by women who experienced it that helps one understand it as an embodied experience and not merely as an infringement of abstract rights:

Embodiment is precisely the site of the possibility and necessity of difference; as such, it constitutes both that which is most shared by subjects qua subjects and that which differentiates subjects from each other. Precisely because subjects are embodied, all subjects are embodied differently.

Still, Cahill takes precautions to deny that embodiment should be viewed as relativism: it may encourage difference, but only limited difference, since as embodied subjects, individuals share certain communal experiences (such as pain). Similarly in the case of rape, the act itself is experienced differently by different women, but all experiences have in common the idea of bodily harm.

Next, Cahill discusses two aspects of rape which she considers to have been ignored in previous theories: the sexuality of rape and the importance of sexual difference. The first has been erased from various accounts of rape, because talking about the victim’s sexuality

\[24\] Ibid., 109.
\[25\] Ibid., 113.
\[26\] Ibid., 115.
may invite the victim’s culpability and encourage her feelings of shame. Nevertheless, Cahill states that this aspect must be addressed if we are to understand that “rape is sexual because it uses sexualized body parts and the very sexuality of the victim and the assailant as a means to commit physical, psychic and emotional violence.”

Sexual difference, on the other hand, helps explain issues such as the constant threat of rape women must put up with, as well as the fact that rape is a crime committed, for the most part, by men against women and as such, “it constitutes a qualitative and sexually differentiated distinction between the social lives of women and those of men.” In other words, rape serves as sexually differentiating, by marking one group, women, as inferior to another. Despite that, both feminist theories and patriarchal interest have the tendency of completely ignoring the sexually differentiating social functions of rape, though for entirely different reasons: feminist emphasis on gender neutrality was seen as a step away from gender hierarchy; patriarchal attempts to depict rape as gender-neutral stemmed from masculinist assumptions that women’s victimization is a rare phenomenon and denied justice specifically for women. To Cahill, however, rape is sexed in two important ways: as a means of sexual differentiation and hierarchization, it perpetuates a system of oppression; as involving the sexualities of both victim and assailant, rape contains a set of sexual meanings for the two.

Cahill also addresses the relationship between rape and subjectivity, claiming that the individual is intersubjective (linked with other beings surrounding him/her) and that there is no pure pre-social self. Moreover, bodily intersubjectivity means that the relationships with

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27 Ibid., 120.
28 Ibid., 121.
29 Ibid., 123.
30 Ibid., 126.
other subjects may cause bodily changes.31 Thus, rape affects not only the body of the victim, but her entire body-self; it effectively severs the intersubjective relations between the self and the surrounding beings by destroying the victim’s trust in others—this is called “social death”—and unless the victim manages to reconstruct a new body-self for herself, the effects could be deadly—i.e., could lead to suicide:

Because that intersubjective agency is essential to embodied personhood, an act of rape is more than a temporary hindrance of one’s bodily movement, more than a merely unpleasant sexual encounter. The actions of the rapist eclipse the victim’s agency in a particular sexual manner. Because it renders impossible for that moment the victim’s intersubjective agency, rape is a bodily, sexual assault on a woman’s underlying conditions of being.32

It becomes apparent that Cahill’s innovative approach to rape seeks therefore to reconcile previous feminist theories on the phenomenon, by eliminating the dichotomies constructed by them and subsuming them under the concept of embodiment, which allows for discussion of both feminine subjectivity and agency. By reintroducing into her analysis of rape women’s direct experiences, Cahill emphasizes the social and political constructedness of the feminine body and the fundamental role rape plays in this process. Finally, the diversity of rape experiences serves to reject the universality of the rape phenomenon, while at the same time maintaining a common denominator in the female body, the main site of these experiences.

31 Ibid., 129.
32 Ibid., 132.
1. 3. 2. Rape Between Coercion and Consent

The liberal and radical feminist theories of rape impacted first the legal field, their principal target, where they determined significant changes to the existing rape laws and to the legal procedures characterizing rape trials. From there, they rippled through the entire field of social sciences and humanities, influencing to a greater or lesser degree literature, visual and performing arts, cultural studies and philosophy. Philosophers, in particular, have engaged in lively debates surrounding such issues as the ethical wrongs of rape, the proper definition of the phenomenon, the dichotomy coercion–consent emphasized by the traditional legal take on rape, and the potential taxonomical changes to rape laws. Depending on their orientation in the coercion vs. consent debate, philosophical approaches can be divided into those that focus on the preeminence of consent in the legal definition of rape and those that argue for the preeminence of coercion.

1. 3. 2. 1. The Preeminence of Consent

Most early modern legal definitions of rape presupposed intercourse with a woman “by force and against her will.” Recently, however, legal scholars and philosophers seem to prefer the consent aspect of the rape definition, claiming that it is sufficient as a tool in analyzing and penalizing the crime of rape. Heidi M. Hurd and Larry Alexander both concur on the “moral magic of consent” that serves to alter the rights and obligations of others.

33 The earliest Massachusetts statute of 1642 specified that “if any man shall forcibly and without consent ravish any maid or woman that is lawfully married or contracted, he shall be put to death.” For more on the history of rape law, see Keith Burgess-Jackson, “History of Rape Law,” in A Most Detestable Crime, ed. Keith Burgess-Jackson (New York: Oxford University Press, 1999): 15-32.
Hurd’s approach to consent is divided into several subsections: firstly, she argues that consent is an act of will, “a subjective mental state akin to other morally and legally significant mens rea”\(^{35}\); secondly, she claims that the mens rea of consent is, at its base, intent and that, according to what she calls the “first identity thesis,”\(^{36}\) the mens rea of consent is identical to the mens rea of principal liability; thirdly, she adds the “second identity thesis” for the purpose of explaining that “the conditions under which … consent is defeated are identical to the conditions under which defendants are properly excused from moral blame”\(^{37}\); finally, Hurd argues that the victim lacks the capacity and the opportunity for meaningful choice under the exact same conditions that a defendant does (youth, insanity, inebriation, etc.). Ultimately, what she is trying to suggest is that “the conditions of consent parallel the conditions of liability”\(^{38}\) and that victims should be held responsible for choices made under similar conditions as defendants.

Hurd further states that consent can function to transform the morality of someone else’s acts, that is, to make “right” an action which would otherwise be “wrong.” By doing that, the consenter “alters the obligations and permissions that collectively determine the rightness of others’ actions.”\(^{39}\)

Next, she argues that consent is an exercise of will, a “subjective mental state”\(^{40}\) that is intentional and has a propositional content. Furthermore, negligent ignorance of someone else’s potential acts (ex. wearing a red dress in a bar) or knowledge of these potential acts does not constitute consent to them; not even the desire that one perform certain acts

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\(^{35}\) Ibid., 121. The Oxford English Dictionary defines mens rea as “the particular state of mind required to make an action criminal; a criminal state of mind; (more generally) criminal intent,” accessed May 10, 2015, [http://www.oed.com](http://www.oed.com).

\(^{36}\) Ibid., 122.

\(^{37}\) Ibid., 122.

\(^{38}\) Ibid., 123.

\(^{39}\) Ibid., 124.

\(^{40}\) Ibid., 125.
constitutes unequivocal consent to those acts. Thus, “one must conclude that consent is
equivalent not to desire as such, but to the execution of desire, namely, to choice.”41

Regarding the propositional content of consent, Hurd states that the object of consent
is the description of an act and not the act itself (for that reason, consent is vitiated if the act
is misdescribed in order to ensure consent). For consent to be valid and help the defendant
avoid criminal liability, the victim’s description of the act and the defendant’s description of
the act must coincide (this is the “first identity thesis,” according to which “a rape becomes
consensual sex if and only if the woman has as her purpose intercourse with the
defendant”42). In that respect, the mens rea of consent, Hurd further claims, is similar to the
mens rea of accomplice liability in that, by giving consent, the plaintiff/ victim must intend
to aid the defendant’s actions.

Because the first identity theory is not without its issues, Hurd advances another
theory named the “description thesis” which holds that the victim’s consent is valid as long
as her description of the act she consents to matches that of the defendant. This theory
contributes to the “fine-grained identity thesis,”43 according to which both mens rea and the
description of actions must coincide for victim and defendant.

Finally, Hurd introduces the “second identity thesis” according to which in order to
express consent the plaintiff must do so “free of those constraints on autonomy that, if
present in the case of the defendant, would legitimately result in an excuse”44 (youth, insanity,
toxication, extreme provocation).

41 Ibid., 126.
42 Ibid., 130.
43 Ibid., 134.
44 Ibid., 140.
Alexander’s approach to consent is largely similar to Hurd’s. The fundamental difference between the two authors is that while Hurd “believes that to consent is to intend another’s act of crossing what, in the absence of consent, is a moral boundary,” 45 Alexander states that “to consent to the conduct in question is not to intend that conduct,” 46 that is, “to consent is to form the intention to forgo one’s moral complaint against another’s act.” 47

Moreover, Alexander states that the ability to consent to a boundary-crossing act relies on several factors, including capacity, information and motivation. Capacity presupposes several aspects, such as the right age, the lack of mental disease or irrationality, the absence of intoxication and the presence of a minimum self-control. It is, in other words, “the capacity to be an autonomous and responsible agent.” 48 Information refers to the absence of false beliefs which sometimes might vitiate consent, by destroying the identity between the act consented to and the act actually performed. Still, Alexander warns, not all false beliefs are serious enough to negate consent.

Finally, motivation is a broad category which might be divided into two subclasses: offers and threats. In theory, the former subcategory cannot vitiate consent, even if some offers are fraudulent and morally wrong (such as the promise to cure an incurable disease in exchange for sex). Threats, on the other hand, can vitiate consent if serious enough (death, bodily harm, etc.), but are irrelevant if the victim would have consented to the act even in the absence of the threat. There are other background motivations impacting on the issue of consent, such as unwarranted and warranted hopes and fears.

45 Alexander, 166.
46 Ibid., 166.
47 Ibid.
48 Ibid., 167.
Alexander further notes that consent obtained in the situations examined above (with offers, legitimate or not, veridical or not, but not with threats) still counts as consent, even if it is based on mistaken beliefs or false promises, because “even valid moral objections to choice situations do not vitiate consent.” Basically, according to Alexander, “one consents to an act when, acting with the capacity necessary for autonomous, responsible agency, one chooses to forgo valid rights-based moral objections to the act (…) and to the alternative presented by the actor that motivates the choice to forgo such objections.”

On the other hand, threats against the victim’s rights seriously vitiate her consent, “even if the interests threatened are trivial, unrelated to physical security, and not protected by the criminal law.”

Still, this would not make all nonconsensual sex morally wrong or liable to becoming a criminal case.

Hurd and Alexander’s analyses of consent are important insofar as they provide an in-depth examination of what consent is—that is, of its propositional content—and of the circumstances that could determine or even vitiate consent, such as capacity, information, and motivation. The two authors’ theoretical failures stem from their inability to envision any other context than the liberal framework where all individuals enjoy perfectly similar rights and obligations. When Hurd, for instance, insists on striking a balance between the circumstances which nullify consent and those which eliminate criminal liability, she obviously assumes that victim and defendant are fundamentally equal individuals, similarly affected by circumstances such as age or alcohol. Needless to say, she also neglects all

49 Ibid., 172.
50 Ibid., 173.
51 Alexander offers the example of threatening someone with a pinch in order to force consent and argues that if someone consents to sex, as a result of such a threat, then sex is, technically, non-consensual. To the person consenting, however, non-consensual sex is less of a violation than a pinch, in which case this particular example of non-consensual sex becomes unpunishable. Ibid., 173.
potential hierarchical arrangements, caused by age, race, class or gender disparities, as well as the effect of gender roles and cultural expectations in shaping individual reactions to similar situations. Ultimately, both articles on the “moral magic of consent” are highly abstract debates around a highly abstract notion of consent, enacted in a rarefied philosophical sphere in which the semantic categories remain stable and the “real world” does not interfere to destabilize them.

A more balanced view on the consent aspect of the rape definition comes from philosophy scholar David Archard, who attempts to define the ethical wrong of rape as caused by its non-consensual nature.  

His position comes as a reaction to those views that deny that non-consensual sex is always wrong and that feel that a definition of rape should either be limited to the coercive aspect of the crime or to a conjunctive use of both the element of force and of non-consent. While in the case of forcible rape, its wrong is almost never disputed, in the case of NCS (non-consensual sex) there are opinions which dismiss its wrongfulness, often on account of the victims’ own view that what happened to them is not rape. Nevertheless, Archard persists in claiming that all NCS, independently of the circumstances, is seriously wrongful, even if not always harmful.

Firstly, by distinguishing between hurt (“experienced pain, displeasure, discomfort”), harm (“a setback to another’s interests”) and wrong (“an indefensible setback to another’s interests”), Archard allows room for complex situations and ambiguous positions (such as harmless rape, the one of which a woman is not aware), while maintaining that the essential wrong of rape is that it is “a violation of the woman’s sexual integrity.”

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53 Archard prefers the use of this acronym throughout the article.
54 Ibid., 378.
55 Ibid., 379.
Secondly, Archard allows for the existence of two categories: core and aggravating harms, the former referring to those harms applying to all cases of rape, while the latter referring strictly to particular circumstances typical of specific cases of rape. Another division is between direct and indirect harms, the first category referring to harms affecting only the victims of rape, while the second to harms affecting the entire category of women (such as the fear of rape). The essential wrong of rape, Archard contends, stems from the core, direct harms it causes.

Finally, Archard supports his view that all NCS is wrongful by referring to two models for understanding the importance of interests: in the network model, an interest is important in its relation to other interests, while in the spatial model its importance is determined by its proximity to the individual self. The former arrangement would discount rape as less important than enforced labor (because the latter interferes with many other interests, while rape does not), while the latter would place extreme emphasis on rape, because it affects sexuality, an issue at the core of human identity. NCS becomes thus, via sexuality, an extremely wrongful crime against the self:

Human beings are fundamentally sexed beings. This is true whatever the interests humans variously happen to have in sex and however they variously think of themselves. Insofar as this is the case, humans have a central interest in their sexual integrity not being violated. The claim that rape defined as NCS is seriously wrongful ultimately derives support from an objectivist view that humans are sexed beings.\(^\text{56}\)

Archard’s intervention is overall beneficial to raising awareness of the wrongness of non-consensual intercourse, without however criminalizing each such encounter on account of the lack of consent. He thus manages to criticize NCS as morally wrong, to show why it is

\(^{56}\) Ibid., 392.
so without falling into the trap of seeing women as victims. Unlike Hurd and Alexander, whose approach to the issue of consent was overly-preoccupied with the legal applicability of their theories, Archard delivers a purely philosophical argument which focuses primarily on the ethical wrongness of the act of rape, allowing for more freedom in approaching the phenomenon in the absence of the need for rigid legal taxonomies.

1. 3. 2. 2. The Preeminence of Coercion

On the other side of the coercion–consent debate, there are scholars and philosophers who argue for prioritizing the coercion aspect of the legal definition of rape, claiming that it allows for a better legal categorization of rape and of related sexual crimes. This faction is further divided into two camps that focus on two tenets of the liberal feminist theory of rape: the violent nature of the act, which associates it more with assault than with a normal heterosexual act, and the role of rape in enforcing and maintaining gender hierarchy.

A representative of the first camp is Donald Dripps, who argues for the replacing of the legal definition of rape with one that emphasizes its forceful dimension and, as a result, the replacing of the former category of rape as crime with several statutory offenses that would better reflect various degrees of criminal liability.⁵⁷

The changes Dripps proposes take into account the concept of sexual autonomy, which he defines as “the freedom to refuse to have sex with anyone for any reason”⁵⁸ and which represents, in effect, the property rights over one’s own body. This particular view of sex is termed the “commodification theory,” according to which “sexual cooperation is a service much like any other, which individuals, have a right to offer for compensation, or not,

⁵⁸ Ibid., 1785.
as they choose.”\(^{59}\) This sexual autonomy is, however, relative and can be burdened by various constraints, some violent, others not, some immoral, others outright criminal. Examining several hypothetical cases, Dripps reaches the conclusion that some constraints are legitimate while others are illegitimate—pressuring a minor, for instance, is always illegitimate, while pressuring an adult woman is not, in his opinion.

Dripps further proposes the treatment of sexual assets (e.g., attractiveness) as any other economic asset that people have the right to bargain for, exchange, sell and so on. Dismissing feminist views that consider such bargaining relationships as ultimately exploitative, he retorts that not only sexual bargaining, but “all human cooperation, sexual and otherwise, is caused by unequal, and from the individual standpoint, arbitrary pressures.”\(^{60}\) Moreover, in his view, “there is good reason to believe that the inequality of women in sexual bargaining is less than their inequality in commercial bargaining.”\(^{61}\)

Based on his “commodification theory,” Dripps then turns to rape laws and suggests potential reforms: he defines as “sexually motivated assault”\(^{62}\) sexual submission ensured through physical violence (rough sex would not be forbidden, because it would mean consent to violence, not to sex) and argues for severe punishment because of the violence of the crime. Dripps admits that his view devalues the sexual nature of the act, but he considers his suggestion worthwhile because to him, “violence is more dangerous and more culpable than an unwelcome sex act.”\(^{63}\)

Another category subsumed by the current term of “rape” would include “sexual expropriation,” which refers to “those pressures to cause sexual cooperation, short of

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\(^{59}\) Ibid., 1786.  
\(^{60}\) Ibid., 1791.  
\(^{61}\) Ibid., 1791.  
\(^{62}\) Ibid., 1797.  
\(^{63}\) Ibid., 1799.
violence, that deserve to be punished as crimes.”

Using the “sex as money” comparison, Dripps claims that sexual expropriation is to sexually motivated assault what larceny is to robbery and suggests that it should be punished accordingly, i.e., less seriously.

Dripps’s anti-feminist arguments did not fail to elicit responses. Jefferey A. Gauthier, in an article intended as a defense of “recent attempts to move away from consent as a criterion for rape by considering the nature of sexual relations under the coercive conditions of a sexist society,” designates Dripps’s “commodification theory” as a backlash reaction to feminist writers Martha Chamallas, who proposed that “mutuality rather than consent ought to be the measure of non-coercion in sexual relationships,” and Lois Pineau, who advanced a model of “communicative sexuality,” according to which “the absence or presence of consent should be measured by the absence or presence of an ongoing communication between the sexual partners.”

In Gauthier’s opinion, Dripps’s theory is not entirely incompatible with the feminist notion of mutuality, yet it does display certain blind spots in relation to the sexist society in that Dripps suggests sexuality be perceived as the object of an equal bargaining between men and women: “

Dripps’s treatment of sex as the object of bargaining omits the fact that politically disadvantaged parties consent to coercive bargains all the time in various kinds of markets. In short, Dripps’s analysis falters because, despite his acknowledgment of some of the shortcomings of the law’s current treatment of the crime of rape, he fails

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64 Ibid., 1799.
66 Ibid., 76.
67 Ibid., 76.
to recognize either the crime or its treatment as symptomatic of a political system of sexual exploitation.\textsuperscript{68}

Another rather anti-feminist take on the preeminence of coercion in the legal definition of rape comes from philosophy scholar and self-proclaimed feminist Sarah Conly.\textsuperscript{69} Her main argument is predicated on the question of whether verbal pressure and fear of emotional harm is sufficient cause to transform sexual intercourse into rape. In particular, she is interested in discovering exactly what type of psychological pressure is necessary in order to negate consent.

Some views hold that the entire gender-class system of the U.S. is enough to invalidate consent; others claim that consent is negated by a woman’s unwillingness to engage in intercourse despite her expression of consent; still others state that what matters is what the woman feels (violated or not). In Conly’s opinion, however, the focus should be on the kinds of means that were used to bring sex about, such as emotional pressure, pursuit in the face of opposition, and psychological force.

While agreeing that some forms of discourse have an undeniable potency, Conly warns that one should not discredit a woman’s agency by claiming that she has no resources in the face of powerful male speech acts: “Accepting that psychological pressure could be a means to rape wrongly suggests that women are weak-minded, prone to collapse under ‘emotional pressure’ and to concede to the desires of the stronger-minded male.”\textsuperscript{70}

At the same time, Conly accepts that coercion does exist and suggests several criteria required for identifying it: intent, which refers to the fact that the coercker is doing what he does intentionally (also referred to as \textit{mens rea}); choice, according to which “it is possible

\textsuperscript{68} Ibid., 79.
\textsuperscript{70} Ibid., 103.
that, in some cases of psychological pressure, the victim of pressure is so demoralized as to literally lose the ability to choose\textsuperscript{71}; harm, which applies to those situations in which the person coerced has no reasonable choice between doing what the coercer wants and other bad options. Each of the three criteria has further gradations: different degrees of harm result from different degrees of coercion. A fourth criterion is legitimacy, which questions the coercer’s position from the point of view of its legitimacy/illegitimacy to make certain demands of the victim.

Consequently, because certain types of coercion are legitimate, deciding to give in to them is at most poor decision-making or weakness of will, something that cannot be invoked when accusing someone of rape. A perfect example of taking advantage of someone’s weakness of will is seduction. Although often mistaken for rape (because it puts pressure on the woman to do something she might not have done otherwise), seduction is, in Conly’s opinion, “if a man consciously tries to undercut a woman’s decision-making process by arousing emotion.”\textsuperscript{72} She further assumes that attraction and desire preexist in the seduced woman, so that the seducer only acts to enhance these preexistent feelings by exploiting a vulnerability or disrupting logical thought.

Moreover, because the need to persuade others to do what we want is considered a normal, natural desire, Conly claims that as long as it is done within its legitimate limits, one person has the right to try and persuade another to have sex and that sex should be the object of a negotiation. Law should, therefore, distinguish between seduction and rape as between money loss and robbery and between various types of rape as well (extortion rape vs. violent rape). Ultimately, to Conly rape is no different from property crimes and “laws need to be

\textsuperscript{71} Ibid., 105.
\textsuperscript{72} Ibid., 113.
expanded to recognize sexual coercion in areas where it already recognizes monetary coercion.”

A direct answer to Conly’s article comes from philosophy scholar Scott A. Anderson, whose approach to the issue of coercion places him in the second camp, which focuses on the role rape plays in establishing and maintaining gender disparities. Basically, Anderson claims that “treating pressure to have sex like any other sort of interpersonal pressure obscures the role such sexual pressure might play in supporting gender hierarchy.”

The ground on which Anderson first confronts Conly is the debate surrounding seduction and its potentially ethical wrongness, which stems from the fact that “background forces and injustices—systematic gender hierarchy, for instance—empower some seducers and weaken their targets.” In other words, Anderson suggests that without understanding the importance of the wider context in which sexual pressures used by seducers occur one cannot actually understand what is wrong with them.

Psychological pressure is one form of furthering a sexual relation that is often considered morally if not legally suspect, but that, when compared to the use of physical force in cases of rape, appears to be rather trivial. Conly tends to define seduction and the use of some types of psychological pressure as exploitation of an individual’s weakness of will. Anderson, on the other hand, considers that “the generic way in which Conly treats ethical judgment about sex (…) is insensitive to the special context of sex and sexuality that gives

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73 Ibid., 120.
75 Anderson, 2005, 349.
76 Ibid., 349.
sexual pressure its particular urgency”\textsuperscript{77} and accuses Conly of “a sort of liberalism that remains unmoved by her expressed feminist concerns.”\textsuperscript{78}

Regarding the question of why women often submit to men’s pressures and what power men have to coerce women into sex, Anderson insists that to answer these questions one must carefully look at the context in which pressure and submission occur, because institutional, social, and relational factors conspire to make such pressures viable. Moreover, “men pressuring women into sex takes place against a background in which men and women differ in their ability to use or resist violent attacks.”\textsuperscript{79} Thus, firstly, men are physically able to face threats that most women cannot handle; secondly, because male pressure is more likely to escalate into violence, women have more reasons to fear men than the opposite; thirdly, unlike most men, women often face sexual pressures which are more diffuse and cumulative.

Anderson takes his approach to rape a step further by proposing a legal reform in which the definition of rape is centered on the concept of coercion instead of that of consent, heavily used so far and still predominantly supported by legal scholars.\textsuperscript{80} At the same time, he advances a new taxonomy to be used in rape legislation; thus, \textit{rape} would refer to “penetrative sex by means of direct force, or threats of force or violence, or penetrative sex against the will of the victim where use of force, violence, or physical intimidation are in the offing,”\textsuperscript{81} \textit{sexual assault} would cover cases of rape, but also “illegal, unwanted sexual touching, uses of direct force or threats of force or violence as a means to sexual conduct

\textsuperscript{77} Ibid., 356.
\textsuperscript{78} Ibid., 357.
\textsuperscript{79} Ibid., 366.
\textsuperscript{80} Scott A. Anderson, “Rape and Other Varieties of Unlawful Coercive Sexual Abuse.” Unpublished presentation resume (September 8, 2008).
\textsuperscript{81} Ibid., 1.
other than penetrative sex, and sexual touching and intercourse with someone who is physically or mentally incapable of resisting or rebuffing the activity,”” and sexual abuse would refer to both sexual assault and “(1) the use of certain illicit, non-violent, non-forceful threats to achieve sexual ends including intercourse and other forms of sexual conduct; (2) the use of authority (...) for purpose of obtaining sexual favors; (3) taking sexual advantage of minors by adults; (4) the use of certain kinds of fraud or deceit to induce someone to engage in or submit to sexual conduct that they would refuse if undeceived.”

Another direction in which Anderson develops his argument is towards demonstrating that sexual abuse is mostly a gendered crime which actively contributes to the prevalence of gender oppression in society. He further believes that by focusing on the non-consent aspect of the sexual crime, one fails to understand what is truly wrongful about these sexual impositions, because not all cases of missing consent are equally problematic in regard to the women involved. Sexual violations are wrong, in Anderson’s opinion, not only because they are unjust expropriations or disrespectful of an individual’s autonomy and bodily integrity, but because, as a gendered crime, they contribute to a more systematic structure of gender oppression: “While one can define sexual abuse in terms of disrespect for consent, what this leaves out of account are the interpersonal and social power dynamics that explain how such abuse is possible to begin with. These power dynamics are typically gendered in a way that reflects male dominance.” On the other hand, focusing on the coercive element in rape allows for multiple and variable situations of sexual violation to fit into his proposed legal taxonomy.

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82 Ibid., 1.
83 Ibid., 1-2.
84 Ibid., 22.
Anderson’s approach to coercion and his attempt at legal reform are highly sensitive to feminist concerns, such as the focus on gender hierarchies and their relationship with the use of psychological pressure during heterosexual intercourse. Some call it seduction; he calls it “boorishness.” At the same time, he remains considerate enough to neither transform women into mere victims of gender hierarchies nor blame them for lack of will and poor decision-making. His discussion of seduction in the context of the hierarchical structures of gender relations is particularly helpful in de-romanticizing courtship practices, for, if the man’s aggressive pursuit of a woman is taken as an expression of power at least as much as an expression of passion, one needs to seriously reevaluate the instances in which women “succumb” to male seduction and wonder how much this submission was caused by genuine desire and how much was an effect of power disparity. Finally, his new rape taxonomy can prove extremely useful, if only as an effective example, in an alternative approach to rape in a context where issues related to consent or lack thereof can sometimes be difficult to demonstrate.

1.4. Theories of Rape and Pre-modern Japanese Literature

In addition to law and philosophy, contemporary theories of rape also influenced the works of scholars of literature, cultural studies and art. A deep interest in the topic of rape colored approaches to popular literature, with seminal works in the field such as Tania Modleski’s *Loving With a Vengeance,* and Janice Radway’s *Reading the Romance,* discussing representations of rape in popular romances, and in art, with authors such as A.W.

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Eaton and Diane Wolfthal investigating heroic rape in classical European painting and medieval rape imagery respectively; in cinema, in the works of scholars such as Deborah Cheney and Sarah Projanski, focusing on representations of rape in American films.

Literary and interdisciplinary approaches to rape abound: Angeliki E. Laiou’s volume focusing on studies of rape in Ancient Greece and Rome, the Byzantine Empire and Western Medieval Europe; Kathryn Gravdal’s investigation of rape in medieval French literature and law and Corinne Saunders’s exploration of the literature of medieval England in search of representations of rape are but a few of a plethora of studies preoccupied with rape and its literary and extra-literary representations. These authors are very much indebted to feminist theories of rape; in fact, most of the monographs mentioned here open with an ample review of feminist writings on the topic and most authors openly trace their interest in rape to the influence of feminist scholarship. Nevertheless, when it comes to the core of their analyses, they detach themselves from contemporary approaches in favor of a reading of representations of rape very much grounded in the historical context they scrutinize. As Saunders aptly phrases it, the risks of contemporary scholarship focusing on historical representations of rape are immense:

Anachronisms and ahistorical generalisations are a perpetual risk if, as is often and perhaps necessarily the case, we insist on interpreting, for instance, the medieval

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period as though its deep structures were (even if those living within that century were blissfully unaware of the fact) identical with those at the start of the twenty-first century…. At the same time, the opposed danger, sometimes incurred by the scholars whose entire preoccupation is with the accurate establishment of a text or the elucidation of a legal nicety, is that of producing work that seems willfully ignorant of modern interpretations and complacently contemptuous of the general reader.93

Torn between these two conflicting yet equally disturbing possibilities, most scholars use contemporary theories of rape as a frame for their research which focuses, at its core, on textual analyses supplemented by studies of rape in the legal, religious, philosophical or medical discourses of the time period under investigation. This approach is usually successful in presenting a larger picture and capturing both hegemonic and marginal discourses on the rape phenomenon, yet its efficiency is entirely determined by the existence of discourses alternative to literature. The question that arises is how to proceed when such parallel discourses are scarce or completely absent.

When compared to the overabundance of studies of rape in European literatures, the very small number of similar studies in the case of pre-modern Japanese literature is relevant in itself. Part of the reason for this absence is, on the one hand, the lack of useful data regarding the legal and even religious discourses on rape prior to the twelfth century—the beginning of the Kamakura period—94 and on the other hand the unwillingness of many

93 Saunders, Rape and Ravishment, 2.
scholars to integrate contemporary feminist theories of rape into their approaches to the pre-modern context.\textsuperscript{95}

The present study is built on the premise that by using contemporary feminist theories of rape to make up for the lack of extra-literary data, one can achieve a much better understanding of representations of rape in pre-modern Japanese literature and gain the necessary tools to investigate them. Given the significant developments of feminist scholarship on rape, it would simply be unwise to completely exclude it from an investigation of the rape phenomenon, albeit one which focuses on a context temporally, spatially and culturally remote from the circumstances of their original production. Furthermore, it would be disingenuous to pretend that their influence can simply be checked-in with the final lines of the introduction.

My approach comes with its own set of risks, as do all readerly positions, conscious or not, because, as one scholar of Japanese literature, Richard Okada, warned:

the particular (though often assumed to be universal) positions of readerly construction (…) become moments at which the question of ‘ideology’ enters. From positions always already constructed at particular sociocultural coordinates, the reader ‘reads,” that is, ‘re-creates,’ the text and in doing so is apt to merge positions—the ones attributable to the text and the ones offered by the reader’s cultural perspective—that may very well be incommensurable and only result from an act of interpretative violence.”\textsuperscript{96}

\textsuperscript{95} Japanese scholars such as Komashaku Kimi and Setouchi Jakuchō were often criticized for their excessively feminist approaches to pre-modern Japanese literature, for twisting literary examples to fit contemporary theories, in other words, for reading every sexual encounter as a case for rape simply because it occurred in a context of gender inequality.

The danger of bending texts to one’s own ends, the threat of universalizing the rape phenomenon, the risk of reading back into pre-modern Japanese literature concepts that might have been unintelligible to authors and readers of that time period darken the present approach; still, by being exposed to light, these shadows are somewhat diminished. Moreover, by openly engaging with contemporary feminist theories of rape, this study allows for a constant questioning of its own ideological position.

What is it then that the feminist scholarship on rape can bring to an investigation of this phenomenon in pre-modern Japanese tale literature of the ninth to the thirteenth centuries? Each school of thought—the liberal, the radical, and the postmodern—comes with its own contributions. One benefits, furthermore, from the recent philosophical debates centered on the coercion-consent legal definition of rape.

Under the influence of scholars of the liberal tradition, such as Susan Brownmiller, one is prompted to interrogate the relationship between rape and the social, political and economic situation of women. Presented as a tool of domination and control in a context of gender disparity and as a product of male dominance, rape becomes thus both a symptom and an effect of gender hierarchies. It becomes imperative, therefore, to approach it in conjunction with a careful analysis of its circumstances. One must, therefore, be extremely sensitive to the class and gender positions of the characters involved in rape incidents in the texts analyzed and examine how their particular circumstances affect their victimization.

Another characteristic of Brownmiller’s approach to rape is her insistence on its violent nature. Normally, this would translate into a scrupulous investigation of material evidence indicative of rape. This strategy is, however, doubly problematic: on the one hand, it is too uncomfortably reminiscent of traditional attitudes toward rape, which insisted on
focusing on the visible and so-called “objective” proofs of rape; while on the other, it assumes that the degree of violence employed in rape incidents is always fairly constant and not subjected to cultural variables. In order, therefore, to make sense of the violent dimension of rape in a pre-modern society, one must take into account the cultural limitations imposed on the use of violence in social relationships. In an age when capital punishment was generally avoided even in extremely serious circumstances, one should expect to find an overall different degree of violence employed in rape incidents as well; in other words, one must be aware that sexual violence in the Heian and Kamakura *monogatari* context will rarely if ever take the form of scratches and bruises. Instead, it will disguise rather as more inconspicuous reactions on the women’s part, sometimes as very subtle forms of psychological distress.

A final aspect of Brownmiller’s theory worth taking into account in an investigation of literary representations of rape in pre-modern Japanese literature is the insistence on the social and cultural conditioning of women as victims. In contemporary society, this translates as the permanent reinforcing of such ideas as women’s physical inability to resist rape, their responsibility to avoid rape-favoring circumstances, and the limiting of their overall mobility in the name of their physical security. One detects similar strategies at work in the pre-modern Japanese context: perfect isolation and inaccessibility are highlighted as the best strategies to avoid male sexual aggression. In addition to this hegemonic view on femininity, one notices, moreover, alternative discourses which allow for subversive feminine positions contrasting the victim stereotype. Investigating, therefore, not only incidents of rape, but also successful resistance to rape contributes to a better understanding of the limits of the hegemonic scripts regulating gender roles and of the possibilities of feminine agency.
Radical feminist theories of rape, developed by MacKinnon and Dworkin in particular, contribute an alternative approach to the rape phenomenon in pre-modern Japanese literature by focusing the analysis on the relationship between rape and regular intercourse. These scholars’ claim, that under conditions of male domination the two acts are practically undistinguishable, requires further examination: if it were so, the vast majority of sexual encounters in classical Japanese tales could be categorized as incidents of rape. Unfortunately, this approach has already been tried and proved unsuccessful because of its sweeping generalizations and lack of careful consideration of the texts. What remains, thus, is to credit MacKinnon and Dworkin’s critics, who claim that there is indeed a difference between regular heterosexual intercourse and rape and to look for that difference by comparing potential representations of rape with what is unarguably considered unproblematic, regular intercourse. It means, in other words, to develop a picture of rape starting with the negative, with what is not rape, following MacKinnon’s own advice on investigating the rape phenomenon: “To know what is wrong with rape, know what is right about sex.”

Secondly, the pessimistic view radical feminism has on women’s possibilities of resistance serves as motivation for an inquiry into similar possibilities or lack thereof available to women within classical Japanese tales. As stated before, the strategies of resisting rape in literary works deserve further investigation, in terms of their efficiency in the textual context. Ranging from isolation and flight to self-imposed chastity and stubborn refusal to marry, feminine resistance to male sexual aggression in classical Japanese tales speaks loudly of agency and power and is necessary to relieve the gloom of an investigation into the rape phenomenon.

With the work of post-modern or Third-Wave feminists such as Ann Cahill, this investigation of literary representations of rape gains a new dimension: Cahill’s insistence on interpreting rape as an embodied experience raises the question how the female body was constructed in pre-modern Japanese literary works and what its relationship to representations of rape was. To put it differently, if, as Cahill claims, rape plays a decisive role in the construction of the female body as sexually different, then what exactly is its visible contribution to bodily representations in Japanese tale literature? The issue of visibility takes center stage at this point because, as all scholars of pre-modern Japanese literature know, the female body is often erased, rendered invisible in episodes of sexual encounters, being replaced metonymically by hair or clothing. What this study will argue, then, is that rape makes the female body visible again, albeit through very subtle elements; it furthermore owes this realization to Cahill’s emphatic insistence that one must interpret rape as an act grounded in the physical reality of the body and not only as a strategy of social and political domination.

Another important aspect of Cahill’s approach to rape is her engagement with the Foucauldian theory of the body as a site of power and of resistance,98 that is, as a product of rape, but also a site of feminine agency. When applied to pre-modern Japanese literary representations of the female body, this dual perspective generates a new series of questions, such as how one can reconcile the idea of “disembodied” female characters with that of feminine agency. An immediate answer would be to detect the minutest representations of the female body and interpret them as potential expressions of agency, all the more so since the heroines of classical tales are generally marked by an absence of concrete physical

attributes. In this context, expressions of physical pain and psychological distress—together with metonymical images of bodily fluids such as sweat or tears—often stand as markers of feminine resistance to male sexual aggression or as effects of this aggression on the female body.

It becomes evident that representations of the body are central to discussing representations of rape in classical Japanese tale literature, serving at the same time as yet another element that could help distinguish between the act of rape and that of normal intercourse. By comparing the female body in a rape incident with that in a regular sexual encounter, one gains a priceless tool in identifying and isolating representations of rape, in determining how rape and consensual sex are actually different.

Turning finally to the philosophical debate surrounding the preeminence of coercion or consent in the legal definition of rape, let us incorporate here Catherine MacKinnon’s view on the issue of consent, which, in her opinion, is irrelevant under conditions of gender inequality, independently of the context:

Man proposes, woman disposes. Even the ideal in it is not mutual. Apart from the disparate consequences of refusal, this model does not envision a situation the woman controls being placed in, or choices she frames. Yet the consequences are attributed to her as if the sexes began at arm’s length, on equal terrain, and in the contract fiction.\footnote{MacKinnon, \textit{Towards a Feminist Theory}, 174.}

In negating consent, MacKinnon comes close to sharing the opinion of one scholar of pre-modern Japanese literature, Royall Tyler, who claims, in relation to heroines of classical Japanese tales, that their reactions to first intercourse can never betray consent or sexual
interest, as only ignorance of sex can be the mark of a proper young lady. The difference between the two is that while MacKinnon assumes that a woman has no possibility to reject a man’s sexual advances by refusing to consent, Tyler assumes that consent is not something the Heian-period unmarried woman of a certain class can express freely. Both scholars, however, can be proven wrong in their own ways, by addressing those particular instances that can be read as feminine consent to intercourse or, even better, by examining concrete examples that constitute resistance and rejection. One can argue, moreover, that in the world of Japanese classical tales, gender hierarchy is sometimes enhanced, and sometimes evened out by class configurations. In other words, there are instances when female characters can express meaningful consent or refusal on the ground of their higher social status compared to that of their suitors, just as there are cases when women’s vulnerability is two-fold, a result of their gender and of their class.

From the Conly-Anderson debate surrounding the issues of seduction and coercion, one can gain insight into how to distinguish one from the other, smart manipulation from unscrupulous pressure. In contrast to Conly’s insensitivity to context, one must take into account aspects such as gender and class disparities when discussing the correct calibration of psychological pressure so as to fall short of coercion and into the category of seduction. Again, finding examples to illustrate various degrees of pressure and attempting to integrate them into the two categories—seduction and coercion—would probably be the safest approach.

This debate around the use of pressure in courtship situations is, furthermore, useful as a strategy to de-romanticize sexual encounters. The simplest method to do away with

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sexual violence in classical Japanese tales has been to present it as a natural component of courtship, as an expression of masculine desire, which also serves to satisfy a deeper yearning in women: “Rape occurs in the woman’s world of illusion; it is a ritual of love that exists in fantasy: a man says to a woman that she is so desirable that he will defy all the rules of honor and decency in order to have her.”

By questioning courtship and seduction one is, therefore, forced to confront and question the male aggressive sexual pursuit of women.

1.5. The Terminology of Sexual Violence and Rape in Japanese Tale Literature

The previous literature review section highlighted some of the problems I confronted in my attempt to establish a working definition for the phenomena analyzed in this study. It also made clear that, despite their technical and lexical differences, I am using rape and sexual violence interchangeably. I should, however, clarify that I am resorting to this substitution because I see the latter as an umbrella term for a variety of acts, including the former. According to my own taxonomy used in this study, the phenomenon of sexual violence incorporates, in the context of classical Japanese tales, acts and behaviors ranging from clandestine intrusion, abduction, kidnapping, and sexual harassment to attempted rape and rape.

It should be further mentioned that, of all the acts incorporated under the term of sexual violence, rape alone does not allow for multiple gender configurations apart from a very strict heterosexuality: while clandestine intrusion, sexual harassment and attempted rape

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may affect male characters cross-dressing as women, rape in *monogatari* is successfully perpetrated exclusively by male characters against female characters.\(^{102}\)

In their usage here, both terms, sexual violence and rape, share a series of commonalities: they are unwanted, unwelcome and unpleasant for the women involved. What this means, in view of the theories of rape previously discussed, is that the focus in the textual analyses included here is entirely on the ways women react to various types of male behavior. The heroines’ embodied experiences take precedence and are used in determining the patterns of representing sexual violence in the text. Gender and social hierarchies, expressions of consent—more precisely of feminine desire and reciprocity—and the use of force and coercion, while fundamental to the present study, are not taken as immovable rules, whereas women’s reactions, physical and psychological, become central to the analysis.

In practice, my approach to rape in this study is one that, for fear of anachronism, does not start from a rigid contemporary definition of rape in order to apply it indiscriminately to premodern texts; on the contrary, my research presupposes identifying and examining numerous episodes of sexual intercourse throughout numerous tales, many not addressed here. By closely examining the reactions of the female characters involved in these episodes, I have divided them into three categories: episodes potentially including sexual violence, episodes of mutually desirable sex, and inconclusive episodes. I then turned to the first and second categories and selected those episodes most representative for the tale in which they are featured in terms of the importance of the characters involved.

Once the textual analysis resulted in a series of words, images and phrases expressing feminine distress, anxiety, pain and trauma, I turned to the available theories on rape and

\(^{102}\) To date, I have yet to identify an episode in which a male character abducts another male character cross-dressing as a woman.
tried to determine in which way these theories corroborated my findings. As already stated in the previous section, each theory examined contributed, to a greater or lesser extent, to my own approach to this phenomenon. The liberal feminist theory bade me consider the social and economic differences between the characters involved in episodes of sexual violence; the radical feminist theory inspired me to look for instances of feminine agency and desire to contrast with the episodes of sexual violence; the embodiment theory, fundamental to my approach, made the female characters’ voices and experiences a priority and determined me to explore their acts of resistance as much as their victimization; the philosophical debates on coercion and consent contributed to my understanding of how desire/consent and male aggression/violence were expressed in classical Japanese tales. While I do not always refer to these theories by name in my textual analysis, their influence is more than obvious in my approach.

One final aspect that needs explaining before getting into the core of my research is the way I address and write about the episodes of sexual violence in monogatari literature. Most frequently, I term these “representations of rape/sexual violence,” but every so often I refer to the tales’ authors “writing rape” and not “writing about rape,” as would be more natural. Behind my linguistic choices is the attempt to separate the phenomena of sexual violence and rape in the Heian and Kamakura societies, which saw the production and consumption of the tales discussed here, from the phenomena of sexual violence and rape as existing in the world of the tales. When I initially embarked upon this research, I intended to prove that there is indeed a profound connection between the two aspects: sexual violence outside and within the tales. Unfortunately, although scholars suspect and hypothesize about this possibility, there is simply not enough evidence to support such a hypothesis. Therefore,
in an attempt to extricate the literary phenomenon of sexual violence from the possible social phenomenon, of whose existence we do not have sufficient traces, I resort to a vocabulary that emphasizes this contrast: “representation” versus “reflection,” and “writing rape” versus “writing about rape.” By this choice, I am moreover stating that, until future scholarship succeeds in filling in the existing blanks, the two phenomena—sexual violence in Heian and Kamakura societies and sexual violence in monogatari—can and should be dealt with separately. In my research, sexual violence in the selected tales is present independent of whether sexual violence exists outside those tales or of whether the authors and readers of the tales themselves had ever experienced it first-hand. The desire to speculate remains, as does the possibility of future scholarship to close the gap between the literary and the extra-literary worlds.
2. “Turning into a Shadow:” Representations of Rape in Pre-
Genji Monogatari Tales

2. 1. A History of the Monogatari Genre

This chapter examines the three early monogatari: Taketori monogatari 竹取物語 (The Tale of the Bamboo Cutter, ca. mid-ninth century), Utsuho monogatari 宇津保物語 (The Tale of the Cavern/ The Hollow Tree, ca. 970-983), and Ochikubo monogatari 落窪物語 (The Tale of the Lady Ochikubo, late tenth-century), investigating their textual involvement with rape, that is, whether this involvement results in representation, misrepresentation, or elision.

A first issue that requires clarification before proceeding to the actual analysis of the three texts is the use of the term monogatari. What is a monogatari and how reliable is it as a literary term? In its most basic interpretation, the word monogatari, made out of the noun mono 物 (“thing”) and the verb kataru 語る (“to talk, to speak, to tell, to narrate”), would translate as “telling of things.” Furthermore, according to Donald Keene, “the earliest use of the term (...) seems to have the meaning of ‘legend.’ Instances in old writings where mono was used to mean the gods or the souls of the dead have suggested to some that monogatari

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106 Donald Keene, Seeds in the Heart: Japanese Literature from the Earliest Times to the Late Sixteenth Century (New York: Columbia University Press, 1999), 433.
were originally narrations about supernatural beings, both gods and the deified ancestors of the different clans.”

However, the term *monogatari* also accepted an opposite meaning. Thus, Keene also remarks that “in the Heian period (794-1185) the word *monogatari* meant either gibberish, idle talk, or a work of prose fiction in the vernacular, as opposed to the learned language, which was classical Chinese, or *kanbun*.”

A glance at the two definitions of the term, one referring to its use prior to the Heian period, the other to its use during the Heian period, reveals how unstable the notion of *monogatari* really is. The monogatari has a protean and polyvalent nature that allows its authors unprecedented freedom of creation, unfettered by major generic constraints, and the liberty to approach any and all topics, inasmuch as it lies at the intersection between the reality and fictitiousness.

This semantic discussion is further complicated by the fact that the *monogatari* genre can be thematically and stylistically divided into sub-units such as “made-up tales” (*tsukuri monogatari* 作り物語) and “poem-tales” (*uta monogatari* 歌物語), sub-units which, as Katagiri Yōichi, among others, warns, owe more to contemporary critics than to the people of the age which saw their production. The truth is that Heian people took liberties when assigning certain works to certain genres; the result is the survival of variant titles for the

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same literary work, titles which place it into the monogatari, the niki (memoir) or the shū (poetry collection) category. A work attributed to Izumi Shikibu (b. 976-?), a contemporary of Murasaki Shikibu (973-1014 or 1021), the author of The Tale of Genji (Genji monogatari, 源氏物, ca. 1009), circulated under three variant titles: Izumi Shikibu monogatari (The Tale of Izumi Shikibu), Izumi Shikibu nikki (The Diary of Izumi Shikibu) and Izumi Shikibu shū (The Poetry Collection of Izumi Shikibu), and hers was by no means an isolated case.\textsuperscript{110}

The closest we come to grasping people’s understanding of the monogatari genre during the late Heian and early Kamakura periods is by looking at the Mumyōzōshi 無名草子 (An Untitled Book, 1196-1202), the first extant work of prose criticism and attributed to a woman known as Shunzei’s Daughter (1118-1204). To its author, monogatari are praiseworthy as “realistic” or “possessing truth” (makoto) when they deal not necessarily with real, historically accurate events, but with events which, to the readers, seem plausible and believable, and as somewhat faulty when the events they present are supernatural, exaggerated or hard to believe (makoto shikaranu/ shikarazu).

Aspects of Sagoromo monogatari, such as its ending, with Sagoromo, a commoner, becoming the emperor, are criticized for “horribly lacking in truth” (ito osoroshiku, makoto shikaranu);\textsuperscript{111} in Mitsu no Hamamatsu (known as Hamamatsu Chūnagon monogatari), a characters’ rebirth as the Chinese Crown Prince is seen as “lacking truthfulness” (makoto shikarazu);\textsuperscript{112} most importantly, Fujiwara no Teika himself is singled out for his poor skills as a writer of monogatari. His Matsuura no miya is seen as “only having the appearance of a monogatari, while containing many untruthful things” (tada keshiki bakari nite, muge ni

\textsuperscript{110} For further information and clarification of the distinctions between the three genres, see Konishi Jin’ichi, A History of Japanese Literature, 251-252.
\textsuperscript{111} Matsura no miya monogatari. Mumyōzōshi, SNKBZ, volume 40 (Shōgakukan, 1999), 223. Henceforth, Mumyōzōshi, SNKBZ.
\textsuperscript{112} Ibid., 239.
makoto naki monodomoni haberunaru beshi). Claims such as these indicate not only the critic’s valuation of what she understands as “realism,” but also her categorizing of monogatari based on their “realist” value into “realistic” and “unrealistic” or fantastic.

According to this division created by Shunzei’s Daughter, Taketori monogatari would fall into the “unrealistic” monogatari category, because it contains several episodes punctuated by supernatural events and appearances; Utsuho monogatari would occupy the middle ground between “realistic” and “unrealistic”; while Ochikubo monogatari would be a “realistic” monogatari, focusing as it does on the domestic drama of its eponymous heroine. Still, Shunzei’s Daughter does not address any of the three monogatari, analyzing instead the tales produced after The Tale of Genji, Murasaki Shikibu’s eleventh century masterpiece, so that it is unclear where she stands on these tales preceding it. She might have been less critical of them, however, seeing as they were some of the oldest and presumed to be important literary stepping-stones for the author of the Genji—a work that Shunzei’s Daughter places at the pinnacle of the entire monogatari genre.

To return to the initial question on the meaning of monogatari, based on the previous overview, one can assert that the term applies to works in Japanese vernacular prose (usually interspersed with poetry), narrating supernatural or commonplace events, but more often a subtle mixture of the two, usually regarded as “lies” and “fabrications” (itsuwari 偽, soragoto 空言), but with a hidden potential of weaving a believable web of events that its readers come to no longer regard as worthless “gibberish.” In terms of translation, the word

113 Ibid., 257.
115 Konishi Jin’ichi prefers the terms “fictional monogatari” and “factual monogatari,” but his distinction is also based on the Mumyōzōshi criticism of tales. See Konishi, A History of Japanese Literature, 1986, 252-260.
“tale” is for the time being the most neutral to take on some of the meanings associated with monogatari. “Novel” or “romance” are sometimes preferred, but, as I will strive to prove later, the two terms cannot be indiscriminately applied to each and every monogatari.

A second issue in the following analysis of the three monogatari is that of authorship. The three early texts discussed here have all been attributed to male authors: Taketori to courtiers such as Minamoto no Tōru (822-885), Archbishop Henjō (815-890), Ki no Haseo (845-912), Ki no Tsurayuki (d. 945) and Minamoto no Shitagō (911-983); Utsuho and Ochikubo to the same Minamoto no Shitagō.116 Despite its later association with women’s writing, the birth of the monogatari genre is therefore credited to male writers, as is the case of yet another genre, the nikki (memoir) with its earliest extant example written in kana,117 the Tosa nikki (935), penned by Ki no Tsurayuki.

The irony is hard to miss, if indeed one interprets the tales’ attribution as unquestionable proof of the genre’s masculine origins and one blatantly ignores almost forty years of female-authored autobiographical writings which followed Tsurayuki’s work and paved the way for the Kagerō nikki, authored by Michitsuna’s Mother. Joshua Mostow, in his At the House of Gathered Leaves, decided to focus precisely on those works that span the divide between Tosa nikki and Kagerō nikki and to point to the memoirs’ political dimension and to their authors’ active role in the cultural and political configurations of their day:

117 There are journals which predate the Tosa nikki, but they were all written in kanbun, literary Chinese, by monks or courtiers. Tsurayuki’s innovation was, on the one hand, the adoption of a female persona and, on the other, the use of Japanese vernacular language. For further details, see Lynne Miyake, “The Tosa Diary: In the Interstices of Gender and Criticism,” in A Woman’s Hand: Gender and Theory in Japanese Women’s Writing, ed. by Paul Schalow and Janet Walker (Stanford: Stanford University Press, 1996) and Gustav Heldt, “Writing like a Man: Poetic Literacy, Textual Property, and Gender in the ‘Tosa Diary’,” The Journal of Asian Studies 64:1 (2005): 7-34.
These texts are important as well for the light they shed on the diary form’s relationship to politics. Only by taking these earlier Nikki into consideration can the political role of women’s writings be appreciated. . . Women such as these, as well as later writers like Sei Shōnagon and Murasaki Shikibu, found ways to write for themselves and other women in the interstices of texts ultimately controlled by men.\(^{118}\)

Tomiko Yoda, in turn, rejected the generalizing trend according to which two major Heian literary genres have an unquestionably male point of origin, claiming that the relationship between gender and genre in early Japanese literature is a far more problematic issue, all too often colored by a contemporary understanding of gender roles:

Despite the association of women with the rise of vernacular literature, not only Tosa Nikki but the other two representative early kana texts of unknown authorship—Ise monogatari and Taketori monogatari—are assumed to have been written by men. In other words, the discipline posits masculine agency at the critical juncture when Japanese language emerged on the stage of history as a literary discourse. Once again, overcoming the “lack” embodied by women and the feminine serves as a catalyst for the emergence of the national subject. Heian women writers and their work enter the historical stage only by following the male writers who crossed the gendered division of writing. Heian texts by women are placed between the legacy of their male forefathers’ pioneering works and echoes of the unselfconscious and natural discourse of anonymous women whose vanished voices and writings constitute the prehistory of kana literature. As one may imagine from such a pedigree, writing by Heian

women is all too often read through essentialized notions of gender attributes and

Furthermore, one cannot simply assume—based solely on a handful of surviving examples—that an entire genre was brought into being out of thin air by the genius of a handful of gifted poets and literati. Any such attempt would come close to the accuracy of guessing the illustration of a thousand-piece puzzle when one only has only a handful of pieces. Indeed, by examining references in extant tales, scholars have identified by title no fewer than eighty-four monogatari no longer extant, twenty-eight of which predate \textit{The Tale of Genji} and could thus have been contemporary with \textit{Utsuho} and \textit{Ochikubo}, if not with \textit{Taketori} itself.\footnote{Konishi, \textit{A History of Japanese Literature}, 1986, pp. 312-313. The total number of lost tales is even more devastating: the late thirteenth century \textit{waka} anthology \textit{Fuyōshū} includes 1563 poems from no fewer than 220 monogatari, of which only twenty-three are extant today. For more information, see Robert O. Khan, “\textit{Ariake no wakare}: Genre, Gender, and Genealogy in a Late Twelve Century Monogatari” (Ph.D. dissertation, University of British Columbia, 1998).}  It would be absurd to assume that all of them—if indeed the number comes close to representing the entire corpus of \textit{monogatari} circulating between the ninth and the late tenth centuries—were written by men. The three tales selected here can reveal, at best, a limited picture of the state of the genre during the two centuries preceding \textit{The Tale of Genji}, and they cannot by any means give a definite answer regarding the origins of the \textit{monogatari} as a genre. Still, serendipitously, they were all presumably penned by male authors, an aspect which facilitates a debate on the connection of gender and genre. Furthermore, the fact that out of all the tales circulating during the two centuries in question, these specific three were preserved and transmitted may indicate their higher status, popularity and better alignment with the predominant social, political and cultural values of their day.
The question remains, however, how to avoid the association between male authorship and the origins of the monogatari genre. Tomiko Yoda, as seen above, hints at the existence of numerous anonymous female voices, vanished and forgotten, who might have played a role in the development of the genre; finally, there is also the distinct possibility that among the no-longer extant tales, some of them or maybe even the majority of them, might have been written by women.

Moreover, Konishi Jin’ichi establishes a connection between the development of the monogatari genre and previous Japanese archaic narratives, that is, the myths and legends which circulated orally before the Nara period (710-794) and which were then written down in the Kojiki (Record of Ancient Matters, 古事記, 711-712) and Nihon shoki (The Chronicles of Japan, 日本書記, ca. 720), Japan’s earliest written works:121

… setsuwa are divided into two groups: those dealing with deities and those dealing with the royal house. All, in different degrees, are monogatari about superior beings and fantastic events. If we consider this point alone, that such beings and events appear in archaic narrative, little difference will be perceived between archaic narrative and early fictional monogatari. It is for this reason that stories transmitted from archaic times are thought to have been the source of early medieval fictional monogatari. Both narratives are thought to share common features. This is a reasonable view, since fictional monogatari contain a great many elements inherited from oral setsuwa.”122

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121 Konishi refers to these myths and legends as setsuwa, with the meaning of “story,” “narrative,” tale,” but more specifically “myth” and “legend.” Konishi Jin’ichi, A History of Japanese Literature, 139.
122 Ibid., 305.
Not only are ancient myths and legends and *monogatari* related, but, as Konishi further suggests, Hieda no Are, the depository of all those stories, the person who memorized them all and then dictated them to Ō no Yasumaro (? - 723), the scribe who penned the *Kojiki* and then contributed to the compilation of *Nihon shoki* as well, was in fact a woman. Hieda no Are was a member of the *kataribe* guild or clan, reciters and shamans “whose function was to transmit by memory matters of importance to the local societies and clans;”¹²³ she might just supply us with an alternative, non-masculine point of origin for the *monogatari* tradition, a very appealing possibility, but one that is, unfortunately, a continuous matter of scholarly debate.¹²⁴

The fluidity of the definitions assigned to the term *monogatari* as well as the debates generated by the issues of gender and authorship in the history of the genre invite a comparison to another genre, more familiar to Western audiences: the fairy tale. The origins of the fairy tale genre, far remote from its contemporary assignation as “children literature,” are found in the oral narratives created and transmitted by adults and answering primarily to their needs. As Jack Zipes succinctly puts it, “from the very beginning, thousands of years ago, when all types of tales were told to create communal bonds in the face of the inexplicable forces of nature, to the present, when fairy tales are written and told to provide hope in a world seemingly on the brink of catastrophe, mature men and women have been the creators and cultivators of the fairy-tale tradition.”¹²⁵ The fairy tale, like the *monogatari*,

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¹²³ Ibid., 168.
¹²⁴ Among the supporters of the theory that Hieda no Are was a woman are, beside Konishi, Saigo Nobutsuna, *Kojiki kenkyū* (Miraisha, 1973) and Mitani Eiichi, *Kojiki seiritsu no kenkyū* (Yūseido, 1980), while its opponents include Mizuno Masayoshi, “Kojiki to kokugaku,” Ueda Masaaki, ed., *Kojiki* (Shakai Shisō Sha, 1977) and Donald Keene, *Seeds in the Heart*, 1999. For further details on the pros and cons of this theory, see Keene, 1999, 37-38.
shares a series of features with ancient myths and legends and, more importantly, a similar history in its involvement with the issues of authorship and gender. In Zipes’s words,

The first stage for the literary fairy tale involved a kind of class and perhaps even gender appropriation. The voices of the nonliterate tellers were submerged, and since women in most cases were not allowed to be scribes, the tales were scripted according to male dictates or fantasies, even though they may have been told by women. Put crudely, one could say that the literary appropriation of the oral wonder tales served the hegemonic interests of males within the upper classes of particular communities and societies, and to a great extent, this is true. However, such a crude statement must be qualified, for the writing down of the tales also preserved a great deal of the value system of those deprived of power. The more the literary fairy tale was cultivated and developed, the more it became individualized and varied by intellectuals and artists, who often sympathized with the marginalized in society or were marginalized themselves. The literary fairy tale allowed for new possibilities of subversion in the written word and in print; therefore, it was always looked upon with misgivings by the governing authorities in the civilization process.\textsuperscript{126}

Three ideas expressed in the paragraph above are of immediate import to this analysis of Japanese \textit{monogatari}: 1) the fact that female oral narratives were often appropriated by male scribes; 2) that they were made to serve hegemonic socio-cultural scripts; and 3) that sometimes they retained remarkable possibilities of subverting those same scripts they were supposed to uphold. Hieda no Are’s case comes to mind when thinking about male appropriation, as do the multiple lacunae punctuating early \textit{monogatari} history. As for the

\textsuperscript{126} Ibid., 7.
tales’ interaction with and resistance to hegemonic scripts, this will be something my analysis will attempt to elucidate.

The similarities between the three early monogatari discussed here and the Western fairy tale tradition extend beyond possible similar origins and comparable interplay of gender and authorship, but these similarities will be detailed in the analysis of the three texts. Ultimately, the main purpose of this comparison of genres is to help illuminate the respective representations/misrepresentations/elisions of rape in the three selected monogatari.

As previously discussed, the three texts can be divided into “unrealistic”—Taketori—and “realistic”—Ochikubo—with Utsuho occupying the middle ground. If, however, one attempts a similar division based on their particular representations of rape, the two categories arising are 1) tales which conspicuously attempt to avoid the topic—Taketori, Utsuho—and 2) tales which directly represent (or misrepresent) rape—Ochikubo.

The following pages will, therefore, examine those tales in which the very absence of episodes of sexual violence in a context otherwise rich with possibilities for its representation is itself a conspicuous choice. I will also analyze how, despite their authors’ attempts to sanitize gender relations by eliding sexual violence entirely, the role models they propose are by no means compliant with existing patriarchal gender roles. Next, the analysis will turn to the only early tale in which rape is clearly represented and which employs it as an effective narrative strategy meant to support patriarchal gender roles.

2.2 The Disappearing Heroine: Textual Management of Rape in Taketori monogatari

Taketori monogatari, the earliest extant example of its genre, is also the closest, in terms of its plot, to the oral tradition of the fairy tales. Richard H. Okada, who dedicates a
very detailed investigation to what he calls the “Taketori pretexts,” identifies four possible sources of stories related to the Taketori text. Prominent among them is the Hagoromo line, encountered in various oral and written narratives throughout Asia and the West. Kawai Hayao summarizes this narrative as follows:

Parallel to stories about Kaguya-hime are Hagoromo (feather cloak) legends about tennyo (angel) wives in the fairy tale category, with many variations widely spread in Japan. Stories about a woman who originally lives in the heavenly realm but appears in this one are found all over the world, but often a princess who gets changed into a swan by a magical spell (...).

Kawai refers here to stories in which a heavenly maiden, impressed by the kindness and generosity of a poor, but dignified human man, decides to leave her lofty heavens, descend to earth, and marry the kind soul as a reward for his behavior.

A variation of the Hagoromo story is the legend included in the Tango fudoki (The Chronicles of the Tango Province, eighth century), under the title “The Shrine of Nagu.”

Called ‘Shrine of Nagu,’ this story is (...) from the Fudoki of the Tango area. Eight heavenly maidens are bathing at Manai. A certain old couple sees them and hides one of their flying cloaks, thus causing the heavenly maiden who now cannot fly to become their foster child. Through her hard work, the couple becomes rich. Once rich, they kick the maiden out. Sobbing, she wanders about here and there, for she no longer is able to return to heaven. At last, her heart settles down at the Nagu village.

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She decides to stay there saying ‘I am the Toyouka-no-me-no-mikoto residing in the Nagu shrine in Takeno.’ Here the story ends.\textsuperscript{129}

What is interesting to note in the two variants of the Hagoromo story cited above is that neither seems to mix gender relations with coercion: in the \textit{tennyo} (heavenly maiden) turned wife story, her descent to earth is voluntary and it is usually in response to the hero’s acts of kindness, while in the \textit{tennyo} turned daughter story, her descent is coerced by the old couple whose daughter she is forced to become and the heavenly maiden is further exploited and abandoned by her adoptive parents. What both Okada and Kawai ignore is the existence of yet another line, in \textit{Ōmi fudoki} (\textit{The Chronicles of the Ōmi Province}, eight century), a text contemporary to the \textit{Tango fudoki}, in which a fisherman spies on a band of celestial maiden bathing and steals the feather garment of one of them, forcing her to stay on earth and become his wife.\textsuperscript{130}

According to this story,

South of the village Yogo-no-sato in the district of Ika-no-kori, province of Ōmi, there is a small lake. Eight heavenly maidens once flew down on earth as swans [\textit{shiratori 白鳥}] to bathe at the lakeshore, when Ikatomi, from the mountaintop in the west, happened to see their mysterious figures in the distance. Coming near, he saw that they were heavenly maidens and, enchanted by their beauty, he could not leave

\textsuperscript{129}\textit{Ibid.}
\textsuperscript{130}Royall Tyler, trans., \textit{Japanese Nō Drama} (London: Penguin Books, 1992), 97. Tyler claims that it was this story line that served as a source of inspiration for the sixteenth-century nō play \textit{Hagoromo}, in which a fisherman steals a heavenly maiden’s feather garment and promises to return it only if she performs a dance. In the nō play the sexual coercion aspect is completely eliminated, but its connection to the \textit{Ōmi fudoki} source is obvious. Recently, this particular \textit{Hagoromo} variant has inspired a manga and then anime series, \textit{Ayashi no Seresu} (\textit{Ceres, Celestial Legend}) which exploits the rape motif to its fullest potential. In it, the heavenly maiden’s \textit{tennyo} genes are transmitted to her female descendants who, once they come into their supernatural powers, seek to kill the male members of their family, as revenge for what the original maiden had to suffer at the hands of her fisherman-captor. Yū Watase, \textit{Ayashi no Seresu} (Shōgakukan, 1997-2000), \textit{Ceres, Celestial Legend}, DVD (San Francisco: Viz Video, 2000-2002).
the place. He quietly sent out his white dog, who stole the heavenly feather garment [ama-no-hagoromo 天の羽衣] of the youngest, which he then concealed. The seven elder sisters in alarm at the intrusion flew off to the sky, but the youngest, prevented by the loss of her feather garment from returning, became an earth-bound human being. Ikatomi built a house in that place, which because of these events came to be known as Kami-no-ura, and he lived there with the younger sister of the heavenly maidens. And eventually two boys and two girls were born to them .... Later, the mother found her feather garment, and, putting it on, flew back up to heaven.131

The Taketori narrative bears the influence of all three story lines, yet manages to sanitize its story of all undesirable elements: the heavenly maiden Kaguya-hime descends to earth not as a result of some sort of coercion, by her adoptive parents or prospective suitors, but because she is charged with an unnamed transgression she must expiate. Her adoptive parents, in turn, not only do not exploit and discard her once she has made them prosperous, but, on the contrary, bow to her every wish and, in general, respect her decisions. Finally and most importantly, Kaguya-hime’s five suitors are so inept in their pursuit that they become nothing more than the objects of ridicule. The only worthy suitor, the emperor, who comes the closest to actually possessing the princess, is ultimately deterred by her supernatural qualities.

What is conspicuous in the tale is precisely this obvious elision: while most of the story is concerned with courtship in one form or another, and while one of its potential sources clearly associates courtship with sexual coercion, the Taketori manages to

successfully eschew the topic almost entirely. As previously stated, there is but one scene in which Kaguya-hime faces male aggression: after having heard of her beauty and tried to press his suit, the emperor, whom the princess has turned down just as she did the previous five noblemen who wanted her, stops by the bamboo-cutter’s house on pretext of going on a hunting trip. There, he sees the princess and, smitten by her beauty and radiance, approaches her, grabs her sleeve and plans on taking her back with him to the palace. Endowed with supernatural powers as she is, Kaguya-hime turns into a shadow and evades the emperor’s unwanted embrace. The text reads:

The emperor quickly appointed a day for the royal hunting and departed on the assigned day. Having reached Kaguya-hime’s house, he entered and thereupon he saw a beautiful creature sitting there completely surrounded by resplendent light. “So this must be she,” the emperor thought, and grabbed her sleeve as she was trying to escape to the inner chambers. She tried to cover her face with her sleeve, but he had already seen her and found her incomparably beautiful. “I will not let you go,” he said and, as he tried to take her away, Kaguya-hime answered: “If only this body of mine had been born on this earth, you could have probably made me serve you at court, but, as it is not, you cannot simply take me away.” “Why should that be so? I have a mind to have you come with me,” the emperor replied and summoned his carriage. As he did so, Kaguya-hime suddenly turned into a shadow.

Even a cursory glance at the text’s description of the encounter between the emperor and Kaguya-hime is sufficient to indicate the potential for sexual violence: the emperor, the most powerful man in the realm, will not be deterred by the princess’s initial rejection and, unlike
her previous suitors, believes he can just grab the woman he wants to possess. Had Kaguyahime been an ordinary mortal heroine, like so many heroines later in the *Genji*, she would not have had any possibility of resisting what are obviously unwanted advances, but being as she is a creature from the moon and thus, more powerful than even the emperor, she can elude his grasp. As Michele Marra ironically notes, it is not the woman who is able to escape potential sexual violence, but the supernatural creature:

The scene of the emperor’s encounter with the princess constitutes a model well known to the reader of *Genji monogatari*. He enters Kaguyahime’s room, catching her by the sleeve, while the frightened girl attempts to escape. The emperor tries to lead her away on his palanquin, but she can count on a weapon unknown to the *Genji*’s heroines. She knows how to become invisible to the human eye. The frantic emperor begs her to reappear, promising to conform to a more reasonable behavior and to content himself with a final look at the girl.132

In this case, the *Taketori* text’s engagement with sexual violence is therefore not complete elision, but very clever crisis management: sexual violence is neutralized not through elimination, but by virtue of the heroine’s unearthly powers. Unlike the Ōmi *fudoki* tale in which her otherworldly character could not save the maiden once she lost her feather garment, Kaguya-hime retains her supernatural powers with or without it. The princess’s inviolable nature exposes the emperor’s abduction attempt as equally prone to failure as the other suitors’ wooing attempts and, at the same time, represents sexual violence in a very ambiguous manner. On the one hand, one might read the *Taketori* scene as a confirmation that in *monogatari* sexual violence is a phenomenon most heroines, human or supernatural,

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must face. On the other hand, all it needs is for Kaguya-hime to turn invisible to diffuse the sexual threat, making it unsuccessful, and thus neutralizing it. Ultimately, the ambiguity of the tale’s involvement with sexual violence is the result of Kaguya-hime’s very nature: she is female, but not mortal. One can thus focus on her gender and read a positive message of female resistance to male sexual pressure, or, on the contrary, on her unearthly nature, and the reading then turns pessimistic, in that it hints that all resistance is futile for mortal women. Undoubtedly, the tale simultaneously allowed both readings, which would explain why Kaguya-hime herself was sometimes regarded as a dubious role model for women, as one can note by examining a criticism of Kaguya-hime voiced during the picture contest in The Tale of Genji, organized so as to ensure a solid position at court for Genji’s protégée, Akikonomu:

The Right retorted that the heavens to which Princess Kaguya returned were really too lofty to be within anyone’s ken, and that since her tie with earth involved bamboo, one gathered that she was in fact of contemptible birth. She lit up her own house, yes, but her light never shone beside the imperial radiance. Abe no Ōshi threw away thousands and thousands in gold, and all he wanted from the fire rat’s pelt vanished in a silly puff of smoke; Prince Kuramochi, who knew all about Hōrai, ruined his own counterfeit jeweled branch. These things, they claimed, marred the tale.”

The Left, Genji’s party, presents a set of illustrations inspired by Taketori monogatari against the Right’s illustrations of Utsuho monogatari. The Right’s criticism of the tale is directed entirely at Kaguya-hime, charged with being of low birth, but most importantly, with behaving inappropriately towards her suitors and the emperor and it wins the round,

suggesting that the arguments brought against *Taketori* are considered valid, at least by the
characters present, if not by the tale’s author.

To reiterate, the most serious accusation brought against Kaguya-hime is her behavior
towards her suitors—a refusal to yield to their demands that spells her refusal to marry. In
her article on Kaguya-hime, Xiu-min Hu establishes her as the starting point of a matrilineal
genealogy, continued with Murasaki, Ōigimi and Ukifune in *The Tale of Genji* and singles
her out as the first heroine who, for apparently unknown reasons, refuses to marry:
“Although it is not clear why Kaguyahime refuses marriage, it is possible that two reasons
might be the fact that she is a heavenly being and that she is escaping what for a woman was
often an unhappy situation as far as Heian marriage practices were concerned.”

A woman, albeit from a different realm, who refuses to marry in a polygynous
system? Even without her successful escape from the emperor’s abduction attempt, Kaguya-
hime would still remain a very dangerous role model for women who were supposed to
represent the main audience of the *monogatari* genre. The potential for subversion, which
Jack Zipes identified in the case of literary fairy tales, is present in the *Taketori monogatari*
as well: whatever its author’s intent might have been, the message he transmits is rife with
double meanings. “Only a supernatural being can escape human relations and resist
masculine pressure” can easily turn on its head into “Any woman can refuse marriage and
resist sexual violence.”

If, like many fairy tales in the West, *Taketori monogatari* was indeed the very first
attempt at male appropriation of a text which might have had female roots, then the result is
debatable at best, and despite its author’s attempts to sanitize the source tales by managing

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134 Xiu-min Hu, “Princesses Who Yearn for the Moon: Murasaki, Oigimi, and Ukifune as Reflections of
sexual violence so as to disarm its threat, the heroine’s dual character undermines his effort. Were later efforts more successful? That remains to be seen in the following two tales.

2. 3. The Sound of Silence: Contrasting Femininities and Conspicuous Absences in

Utsubo monogatari

Utsubo monogatari (The Tale of the Cavern) is attributed, together with Ochikubo monogatari analyzed in the following section, to Minamoto no Shitagō (911-983) and believed to have been written, as a result of a commission, towards the end of the courtier’s life, sometime between 970 and 983. The tale’s fairly extensive narrative follows a few subplots: the most important one is concerned with the transmission of musical skills from Toshikage, a gifted young man who is sent on an embassy to China and who learns the koto in wondrous circumstances from supernatural beings, to his unnamed daughter, to his grandson Nakatada, and finally, to Toshigake’s great-granddaughter, Inumiya, Nakatada’s daughter by an imperial princess. Another subplot focuses on the desirable Atemiya, the daughter of an imperial prince who becomes a commoner under the name Minamoto no Masayori, and chronicles the vain attempts of her numerous suitors to gain her favor; Atemiya eventually chooses politics over romance and marries the Crown Prince, whom she adroitly manipulates, upon his coronation, into naming her own son the future Crown Prince.

Both narrative lines, and in particular the Atemiya subplot, are punctuated by stories of courtship and romantic encounters, yet, strangely, both succeed in avoiding anything remotely indicative of male aggression or sexual violence. As demonstrated in the case of Taketori monogatari and as will be discussed in the case of Ochikubo and the numerous tales

135 For various theories on the circumstances of the tale’s creation, see Keene, Seeds in the Heart, 1999, 441-446, Konishi, A History of Japanese Literature, 1986, 276.
following it, most romantic encounters have the hidden potential of transforming into instances of sexual violence, necessitating careful management on the part of their authors if such developments are to be avoided. The Taketori author, as discussed, chose to make his heroine disappear and, with her, all threat of sexual violence coloring her encounter with the emperor. The Ochikubo author will resort to another strategy, allowing sexual violence to occur, but then explaining it away as something positive for the heroine’s long-term destiny.

In the case of Utsuho, none of these strategies are present; a much simpler and far more effective strategy is at work here: as self-evident as it may sound, the best way to avoid sexual violence in a monogatari is to deny the potential a scene has for sexual violence. One may argue that the absence of sexual violence from certain monogatari episodes simply indicates that those are not scenes of sexual violence to begin with and that the entire talk of their “potential” for sexual violence is nothing but an argumentative device. That might indeed be so, were it not for the fact that their potential for sexual violence is objectively demonstrable. In fact, the first scene from the Utsuho selected here creates the preferred pattern for numerous scenes of sexual violence in later monogatari without containing itself any indication of sexual violence.

Before proceeding to the scene itself, a brief explanation is in order: after returning from his trip to China, having gained wondrous skills at playing the koto, Toshikage teaches his daughter all that he has learned from his otherworldly teachers. Despite his gift, however, he incurs political disfavor with the ruling emperor and decides to lead a life of hermit-like reclusion. When he passes away, he leaves behind a daughter bereft not only of a parent, but also of any kind of protection; alone, with only a servant named Sagano, the unnamed daughter leads a life of poverty and destitution until, on a pilgrimage to Kamo, the young
scion of the Fujiwara Prime Minister, endearingly called Waka Kogimi in the text (“the young little lord”), happens to catch a glimpse of her in the garden and then returns to her house at nightfall. The text reads as follows:

The wooden shutters to the east wing were raised and inside there was someone quietly playing the koto. The young boy drew closer, saying “Although I long to contemplate its beauty, the moon…” He then sat on the veranda and inquired, “Who is it that lives in such a [dilapidated] mansion? Tell me your name,” but there was no answer. Because it was so dark inside, he could not see where she had gone.

And the moon gradually… [hid behind the mountain’s crest]:

\begin{align*}
tachiyoru to & \quad \text{“No sooner one draws close} \\
mirumiru tsukino & \quad \text{then she hides behind the mountain’s crest} \\
irinureba & \quad \text{—the moon—;} \\
kage wo tanomishi & \quad \text{And how sad to have come} \\
hito zo wabishiki & \quad \text{hoping for her presence,} \\
\end{align*}

he said, and then,

\begin{align*}
irinureba & \quad \text{“She disappeared—the moon—} \\
kage mo nokoraru & \quad \text{not even her shadow remains} \\
yama no ha ni & \quad \text{at the mountain’s crest.} \\
yado madohashite & \quad \text{Wandering lost, without an inn,} \\
nageku tabibito & \quad \text{only the suffering traveler.”} \\
\end{align*}

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136 Waka kogimi is reciting here poem 884 of the Kokinshū, by Ariwara no Narihira: \textit{akanaku ni/ madaki mo tsuki no/ kakaruru ka/ yama no ha nigete/ irezu no aran}. “though still I long to/ contemplate its beauty the/ moon goes early to/ hide oh, that the mountain’s crest/ might flee barring its retreat.” Laura Rasplica Rodd, trans., \textit{Kokinshū: A Collection of Poems Ancient and Modern} (Boston: Cheng & Tsui Company, 2004), 303.
When he went towards where the girl had disappeared to, he found himself inside the nurigome. He sat down in there and tried to talk to her, but she still did not answer.

“This is so unpleasant. Please say something,” he urged her. “I did not come here pushed by ordinary feelings,” he continued, and, because he was so endearing and still very young, the young woman felt more at ease and answered in a soft voice, which sounded so sad to him:

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\begin{align*}
kagerofu no & \quad \text{“The mayfly—} \\
aru ka naki ka ni & \quad \text{Whether she exists or not} \\
honomekite & \quad \text{it is hard to tell.} \\
aru ha ari tomo & \quad \text{But even if she were here,} \\
omohazaranamu & \quad \text{no one would remember her.”}
\end{align*}
\]

His feelings stirred, the young boy asked: “Why would you live in a lonely place like this? Who is your family?” “How then should I answer? Because I live in such a dilapidated house, no one visits me at all, so that your arrival is something I would never have thought of,” she replied. “Since relationships progress from shallow to friendly, the very fact that we don’t understand each other right now is encouraging.

When I passed by your house today, your beauty touched me so that, as anticipated, I could not leave without stopping here. How lonely you must be without a father! Who was he?” the young boy kept asking. “Even if I tell you who he was, because he was no one of great importance in this world, you will not know of him,” she replied,

\footnote{The nurigome is the only room with built-in walls inside a Heian period shinden mansion. The rest of the rooms had temporary partitions, usually made of screens that could be moved around at will. Since the nurigome was the most secure room in the house, having solid doors which could be locked when necessary, it was usually used to store valuables. The \textit{shinden-zukuri} is the architectural style characterizing the Heian period. It consisted of a central pavilion, connected to east and west wings by narrow covered corridors. For more on Heian period architecture, see Kawamoto Shigeo, \textit{Shinden-zukiri no kukan to gishiki} (Chūō Kōron Bijutsu Shuppan, 2005).}
and quietly strummed the koto before her, while the young boy sat there listening to the charmingly exquisite sound. They talked the night away and, somehow, he ended up sleeping that night at her side.

Thus, seeing her loneliness and pain, the young boy felt even more taken with her and made pledges of eternal love. He felt so moved by her plight that he did not even care about returning to his parents, but his parents loved him dearly and, losing sight of him even for just a little while, were in great turmoil over him. He told her as much and drew close to her, seeming unable to take his leave, feeling unbearable regret at having to abandon her and return home. “We are now inseparably connected. It may indeed be that we were bonded in a former life and we were thus fated to meet like this. That is why I naturally want to keep seeing you, but as you know, I have parents who never take their eyes off me and who worry even when they leave me to serve at court. How much more worried must they be, with me being here since last night? Because I have never wandered around secretly visiting women, I will not be able to keep visiting you the way I want, but I will do my best to look for an opportunity to come, be it at night, be it during the day. Will you be waiting for me here? Do you have other family? Is there any other man visiting you? Please let me know how things are,” he inquired and the young woman, her heart filled with anxiety, finally answered, despite feeling shy and sad: “Would I live alone in this temporary abode if I had a parent or someone to visit me? There is no other way for me than to rot away in this house.” “Whatever happens, what a child you are to speak so! Even if, against my will, I will not be able to come, I will not have forgotten you,” he reassured her. “Because my father was not known to anyone, even if I were to talk
about him, who would even remember him?” she said, playing the koto next to her, her crying figure awakening his pity and sorrow.

He spent the night expressing the depth of his love and, before he knew it, the next morning arrived. Knowing that from then on they would find it difficult to meet each other, he felt even sadder than before and, since the day had already broken, he knew he could not stay like that forever. Thinking that his parents must be worried and the household must be in an uproar by now, he could not help feeling anxious and said “What to do from now on? I wish I could spend at least today staying here like this, but my parents and I have lived in the same house without me being separated from them even for a little while and, even when going out together, I would not stray far. Yesterday I had no intention of accompanying them out because I was not feeling well, but my father told me to accompany him no matter what, so I had no choice but to go. I now understand that I was fated to come here and meet you. I do not even dream of neglecting you, but it will probably be impossible to visit you from now on.”

The young woman replied faintly,

\begin{align*}
  \text{akikaze no} & \quad \text{“Sadly blows the autumn wind} \\
  \text{fuku wo mo nageku} & \quad \text{upon the field of} \\
  \text{asdiifu ni} & \quad \text{plaintive reeds.} \\
  \text{ima ha to karem} & \quad \text{Oh, think of them} \\
  \text{wori wo koso omohe} & \quad \text{as they wither.”}
\end{align*}

The young boy, split between worrying about his parents and feeling sorry for the young woman, answered:

\begin{align*}
  \text{hasuwe koso} & \quad \text{“The tips of the reeds}
\end{align*}
The pattern mentioned previously, which occurs repeatedly throughout scenes of sexual violence in later monogatari, is the following: a young man catches a glimpse of a beautiful young lady—sometimes as a result of kaimami (“peeping through a hole in a fence”); as a result, he is smitten with the young lady and risks intruding into her quarters, usually under the cover of the night; the young woman is terrified upon finding herself in close quarters with a complete stranger—the text is explicit regarding her fear; despite the young lady’s protests, the amorous man proceeds to approach her, embrace her, move her away, according to the case, and eventually sleep with her; the young woman is, throughout, frightened, in distress, on the verge of expiring, crying, sweating and, generally, unable to answer any of the man’s entreaties; the young man eventually departs at the break of dawn, making numerous promises and, sometimes, eliciting a reluctant response from the woman.

This pattern can obviously be glimpsed only when combining data from numerous monogatari following the Utsuho. It occurs in the Genji, in Yoru no Nezame and in Ariake no wakare, among others, but whether it already existed at the time Utsuho came into being, or whether later tales created it, based on the Utsuho itself, is impossible to ascertain. The two possibilities generate two different interpretations: if one assumes that this pattern first emerged in the Utsuho, where, as I will demonstrate in the following pages, it was not associated with sexual violence, and that later monogatari authors co-opted it and used it in

\[138\] Utsuho monogatari, volume 1, SNKBZ, volume 14 (Shōgakukan, 1999), 52-56.
connection or even as a premise to sexual violence, then one must admit that later monogatari authors certainly had a very keen eye for spotting this scene and this pattern’s potential for sexual violence and exploiting it to the fullest.

The other possibility, even less sustainable for lack of evidence, is that this pattern already existed, in the numerous monogatari now extinct, where it was associated with sexual violence and that it was the Utsuho author who co-opted it and attempted to neutralize, more or less successfully, its problematic potential. Before inquiring into why it was so important to neutralize the threat of sexual violence in this case, however, one must address how the Utsuho pattern deviates from the norm. I will be using here a chart to contrast the Utsuho episode with the established pattern of later monogatari.

<table>
<thead>
<tr>
<th>Typical monogatari pattern of sexual violence</th>
<th>The Utsuho pattern</th>
</tr>
</thead>
<tbody>
<tr>
<td>sudden kaimami</td>
<td>sudden kaimami</td>
</tr>
<tr>
<td>立ち寄りたまひて折りたまふに、この女の見ゆ。あやしくめでたき人かな。“As he approached, he saw a young woman. She was strangely beautiful.”</td>
<td></td>
</tr>
<tr>
<td>intrusion</td>
<td>NO intrusion</td>
</tr>
<tr>
<td>立ち寄りたまへば入りぬ。「あかなくにまだきも月の」などのたまひて、箇子のはしにみたまひて “The young boy drew closer, saying “Although I long to contemplate its beauty, the moon…” He then sat on the veranda…”</td>
<td></td>
</tr>
<tr>
<td>the woman is frightened and attempts to escape</td>
<td>Toshikage’s daughter is not frightened, but does withdraw</td>
</tr>
<tr>
<td>立ち寄りたまへば、入りぬか人の入りにし方に入れば、塗籠あり</td>
<td></td>
</tr>
<tr>
<td>the man tries to pressure the woman into giving in, first by using words</td>
<td>Waka Kogimi inquires about the young lady’s family and name</td>
</tr>
<tr>
<td>親ものしたまはざなれば、いかに心細く思るらむ。たれと聞こえし “How lonely you must be without a father! Who was he?”</td>
<td></td>
</tr>
<tr>
<td>Typical <em>monogatari</em> pattern of sexual violence</td>
<td>The <em>Utsuho</em> pattern</td>
</tr>
<tr>
<td>-----------------------------------------------</td>
<td>---------------------</td>
</tr>
<tr>
<td>the woman resists</td>
<td>Toshikage’s daughter answers to <em>Waka Kogimi’s</em> questions and feels attracted to him&lt;br&gt;けはいなつかしう、童にもあらば、少しあなづらはしくや見えけむ&lt;br&gt;“because he was so endearing and still very young, the young woman felt more at ease and answered in a soft voice, which sounded so sad to him”</td>
</tr>
<tr>
<td>the man pressures the woman by using physical aggression</td>
<td>the texts provides no proof of physical aggression or sexual violence, on the contrary:&lt;br&gt; 夜ひと夜ものがたりしたまひて、いかありけむ、そこにとどまりたまひぬ&lt;br&gt;“They talked the night away and, somehow, he ended up spending that night at her side.”</td>
</tr>
<tr>
<td>the man pledges his never-ending love, yet often, the woman fails to reciprocate or provide an answer</td>
<td><em>Waka Kogimi</em> pledges his love, Toshikage’s daughter answers and, on his departure, she cries&lt;br&gt; からはらなる琴をかき鳴らして、うち泣きたる&lt;br&gt;けはいもいみじうあはれなり&lt;br&gt;“…she said, playing the koto next to her, her crying figure awakening his pity and sorrow.”</td>
</tr>
<tr>
<td>the man attempts a poetic exchange but, often, the woman does not provide the responding poem</td>
<td>Toshikage’s daughter initiates the poetic exchange herself&lt;br&gt; 秋風の吹くをも嘆く浅茅生にいまはと枯れむをりをこそ思へ&lt;br&gt;“Sadly blows the autumn wind upon the field of plaintive reeds. Oh, think of them as they wither.”</td>
</tr>
</tbody>
</table>

Table 2. 1. Typical *monogatari* vs. *Utsuho* patterns of sexual violence

As can be observed from the previous chart, the typical *monogatari* pattern of sexual violence and the *Utsuho* pattern, of a regular romantic encounter, do share certain similarities: the *kaimami* debut is most certainly identical. One can even argue that *Waka Kogimi* intrudes upon Toshikage’s daughter, although the text does not mention any surreptitious measures he takes to hide his trespassing, indicating that his entering what he believes to be an abandoned mansion does not equate to a similar entrance into a territory clearly occupied by another person. Most importantly, there is no evidence of aggression on the part of the male protagonist, just as there is no evidence of fright and resistance on the part of the woman.
part of the female protagonist. What we have here, then, is two very young lovers, coming together by chance and sharing what is possibly their first sexual experience.

In fact, it is the protagonists’ very young age that is the key to transforming this episode from one of potential sexual violence to one of mutually desirable sexual exploration, much like contemporary American “Romeo and Juliet laws”\(^\text{139}\) transform statutory rape into teenage sex. It is, moreover, age and social status which further differentiate the *Utsuho* pattern present in this episode from the typical *monogatari* patterns of potential sexual violence, because, in addition to the significant departures from the norm highlighted in the chart above, there is a series of other elements separating *Waka Kogimi* from heroes such as Genji, *Nezame*’s Chūnagon and *Torikaebaya*’s Saishō.

The appellations used for these characters should provide the first clue: as already mentioned, the *Utsuho* hero is referred to as *Waka Kogimi*, a term used for male offspring of aristocratic descent prior to their access to the socio-political hierarchy of the court, that is, prior to the *genpuku* ceremony which marked boys’ coming-of-age, usually between twelve and fourteen. In other words, the *Utsuho* protagonist is too young to have been awarded an official position at court, whereas Genji, at the time of his encounter with Utsusemi is already a *chūjō*, a middle captain of junior fourth rank, *Nezame*’s Chūnagon is, obviously, middle counselor of junior fourth rank when he meets Nezame, while Saishō is, as his title indicates, a lower grade consultant, when he rapes the crossdressing heroine of the *Torikaebaya* and her “wife,” Yon no kimi.\(^\text{140}\)

\(^{139}\) Usually, a “Romeo and Juliet law (i)s designed to ensure differentiaion and equity in charges and punishment for the same sexual act committed by an adult on a child versus by a teen on a younger reen (generally, not more than 4 years younger).” For more information, see Bruce Gross, “Romeo & Juliet Laws: When the Punishment Does not Fit the Crime,” *Annals of the American Psychotherapy Association*, 10:2 (2007): 22.

\(^{140}\) “On-line Glossary of Japanese Historical Terms,” Historiographical Institute, The University of Tokyo, accessed April 15, 2015, [http://wwwap.hi.u-tokyo.ac.jp](http://wwwap.hi.u-tokyo.ac.jp)
Waka Kogimi’s young age, similar to that of Toshikage’s daughter, means, moreover, that there is no element of intimidation in their interaction, an element which colors, for instance, Genji’s early relationship with Murasaki, whom he encourages to regard him as a father figure before proceeding to have sex with her. It also means that both teenagers were highly inexperienced in amorous affairs, thus neither having the upper hand over the other in the relationship. Waka Kogimi’s young age, therefore, defines his relationship with Toshikage’s daughter as one of equals, one in which neither social standing, nor experience puts one partner in the position to pressure and manipulate the other. Most of the later encounters based on this pattern will be dramatically different from the Utsuho episode.

Having established the way in which the tale’s author constructs this particular scene and his strategies for expunging any trace of potential sexual violence from it, one has to question his purpose. In the previous Taketori episode, the author’s attempt to avoid sexual violence in the encounter between Kaguyahime and the emperor, whether to present Kaguyahime as the epitome of ideal femininity or to avoid associating an imperial figure with unpalatable male aggression, resulted in highlighting the heroine’s alien femininity, less than ideal, ultimately, precisely because of its alien nature.

In the case of the Utsuho, Toshikage’s daughter becomes the archetype for another Heian ideal of femininity, one less alien and, overall, more successful: the mugura no kado (“dilapidated house”) woman. A young woman living in a dilapidated old house, its gardens overgrown with weeds, its owner long gone, is a significant trope in Heian monogatari. French scholar Alain Walter interprets this image, while eroticizing and exoticizing it at the same time, by connecting it with the beauty of the ruins in which the young woman dwells:
This young woman, full of grace and elegance, exquisitely clothed, yet living in a ruined house, enhances with her beauty the beauty of the ruins, just as the ruins enhance her own beauty. She is the symbol, the reincarnation of the past glory of the ruins, which project onto her youth the shadow of impermanence and of decay. The other elements of the scene gravitate towards one of these two poles, the young lady and the ruins: the twilight, the rain falling over the ruins, the mountain thrush, the plum blossoms; these elements all highlight the beauty of the young woman.\footnote{Alain Walter, \textit{Érotique du Japon classique} (Paris: Éditions Gallimard, 2004), 59.}

Beyond the poetical beauty of Walter’s description, there lies another interpretation which can be assigned to this “beauty in the ruins,” one less poetical and more prosaic: this \textit{mugura no kado} woman is one utterly deprived of protectors. Economically bankrupt, socially invisible, politically irrelevant, this young woman becomes, to \textit{monogatari} heroes, a romantic ideal,\footnote{See “the rainy night discussion” analyzed in Chapter Two, 122-123.} not despite her vulnerabilities, but precisely because of them. She may not have a fortune to back up a young ambitious courtier’s career, family connections to provide a useful network of acquaintances or a father to support his every endeavor, but what she has—herself, her body—can be taken possession of while avoiding the responsibilities which came with most arranged marriages of the time. Being poor, she depends upon the man who visits her; being without a socially relevant family, she is in no position to make demands; being without a father, she has no possibility of escape when things go sour.

Toshikage’s daughter is all that a \textit{mugura no kado} woman should be: poor, helpless and alone. She is indeed discovered, amid her ruins, by the young Fujiwara scion, but her life does not immediately turn for the better. In fact, after returning from his escapade, \textit{Waka Kogimi} is grounded indeterminately—a sign, again, of his own young age—and is unable to
visit Toshikage’s daughter. She, of course, is pregnant as a result of their encounter, and eventually gives birth to a baby boy, the future Nakatada.

Sagano, Toshikage’s daughter’s only servant, dies and the daughter is left alone with the child, who, as he grows becomes more and more beautiful, attracting the attention of the neighbors. For fear of gossip, the two move into a forest, where the son discovers a cavern made by four pines growing together and there he settles his mother—this cavern gives the tale its title. The two spend their time together, playing the koto, until one time when a band of warriors camps in the forest. The mother takes out one of the magical instruments inherited from Toshikage, plays on it and trees collapse over the warriors. The “Little Lord,” now Fujiwara no Kanemasa, the Minister of the Right to Emperor Suzaku, is on an outing with the emperor in that very forest. He hears the sound, goes to investigate and eventually realizes that he has found the woman he met long time ago and that he has a son.

This mugura no kado woman enjoys her happy ending: her teenage lover becomes a significant political player who is, finally, able to recognize his son and offer both of them the necessary social and economic support. Her encounter, which could have been but was not sexually violent, brought social advancement and success. At the same time, the feminine ideal that she comes to represent—the destitute, powerless, extremely vulnerable young woman awaiting the fateful intervention of a dashing young courtier—becomes very desirable, for it ensures the lady’s social ascendance and achievement. This ideal was most certainly not credible to later women writers of monogatari and it might have been just as improbable to its contemporaneous readers because, like the Taketori before it, the tale’s author made a significant mistake: he undermined the efficiency of his first feminine ideal by
proposing another. Kaguyahime failed because of her dual nature; Toshikage’s daughter fails because she ends up as a mere foil to Atemiya.

Atemiya makes her debut in Chapter Three of the *Utsuho monogatari*, entitled “Fujiwara no Kimi,” which focuses initially on her father, the eponymous Fujiwara lord, an imperial prince whose mother belongs to the powerful Fujiwara lineage, but who becomes a commoner under the name Minamoto no Masayori. He marries two women, lady Ōidono, the daughter of the Prime Minister, and lady Ōmiya, the daughter of Emperor Saga. He has four sons and five daughters from the former and eight sons and nine daughters from the latter and most of them live together in a grand mansion. His ninth daughter, Atemiya, grows into an unparalleled beauty courted by a great number of men. What follows are the various stories of Atemiya’s suitors.

In this third chapter, no fewer than ten suitors appear: (1) Atemiya’s full brother, Nakazumi; (2) Toshikage’s grandson, Nakatada, and (3) his father, Fujiwara no Kanemasa; (4) councilor Sanetada, the son of the Minister of the Left Minamoto no Sueakira; (5) major counselor Taira no Masaaki; (6) Prince Hyōbukyō, a younger brother of Emperor Saga; (7) Prince Kantsuke, an old pervert who even attempts to kidnap Atemiya, but fails miserably; (8) Miharu no Takamoto, another comic figure, like Kantsuke, who is a stingy courtier who changes his cheap ways while trying to woo Atemiya; (9) Yoshimune no Yukimasa, a talented and well-travelled young man; and (10) Shigeno no Matsuge, the widowed governor of Kyūshū.143

Strangely, except for Prince Kantsuke who attempts to abduct Atemiya while she is attending a public procession but who is duped into abducting and marrying a girl of lesser

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143 I am using here the appellations assigned to these characters in the only available English translation of *Utsuho monogatari*: Ziro Urak, trans., *The Tale of the Cavern* (Tokyo: Shinozaki Shorin, 1984), vii-ix.
standing—no worries for the substitute victim here, apparently—none of the other suitors represent any physical threat to this very desirable young lady. In fact, Atemiya maintains, throughout the ten courtships, a remarkable control over all correspondence and meetings with her potential suitors and no matter how much access some of the men have to her household, no matter how many of her servants they have bribed, no matter how pitiful the circumstances they find themselves in, Atemiya remains unattainable.

Sanetada has an accomplice, one of Atemiya’s ladies-in-waiting, named Hyōe, in his service and yet all he gets is one letter; Fujiwara no Kanemasa has one of Atemiya’s own brothers, Sukezumi, as his accomplice, yet eventually, despite his wife’s blessing—Toshikage’s daughter remains pliable throughout the tale—he decides to abandon his pursuit; Nakazumi, Atemiya’s brother, has unrestricted access to her, but since his desire for her is such a taboo, does not act upon it; Miharu no Takamoto, the stingy courtier, attempts to bribe another of Atemiya’s ladies-in-waiting, Kunai, but his efforts are in vain; Yoshimune no Yukimasa moves into Atemiya’s mansion to live with one of her brothers, Akizuki, and enrolls another of Atemiya’s numerous brothers, Yukizumi, as a go-between, blackmailing him in order to get an answer from Atemiya; Shigeno no Masuge hires not one, but two go-between who keep promising him Atemiya, while receiving expensive gifts from him.

Ten persistent suitors, employing usually successful strategies, all fail when faced with Atemiya. One might see some of these suitors as especially inept at courtship—Kantsuke, Takamoto and Masuge are clearly comic interludes—others as bound to fail due to various taboos—Nakazumi, because he is Atemiya’s full brother, and Kanemasa, because he competes with his own son, Nakatada—but there still remain a good half of them who cannot be dismissed as simply inept. Therefore, if it is not the suitors’ ineptness that causes their
failure, it must mean that it is Atemiya’s own strategy of resistance thwarting them. In any other monogatari, a woman aggressively pursued by even one determined man ends up in a situation when she can no longer avoid sexual violence. Atemiya is pursued by ten, yet the closest she comes to being a victim of sexual violence is when Prince Kantsuke abducts a different woman.\textsuperscript{144}

Her control of not one, but ten attempts at courtship, would make Atemiya indomitable enough to become a role model for Heian women, looking at monogatari for ways to deal with their own amorous affairs. But Atemiya is not supposed to be the role model taking center stage in the Utsuho: Toshikage’s daughter, representing the mugura no kado woman would make a much better example, all the while supporting patriarchal gender roles and proposing a feminine ideal that does not challenge the status quo. Like Kaguyahime before her, there is something disquieting about Atemiya. And as in the case of Kaguyahime, Murasaki Shikibu was keen to observe her potentially subversive nature. In the “Hotaru” (“The Fireflies”) chapter of The Tale of Genji, the character Murasaki exclaims: “…look at the young Fujiwara lady in The Hollow Tree. Grave and sober as she is, she never goes astray, but her stiff speech and behavior are so unladylike that she might as well.”\textsuperscript{145} The young Fujiwara lady, so calculated as to impress Murasaki as unfeminine, is none other than Atemiya.

But the example set by this unusual lady does not end with her courtship and once she marries the Crown Princess and enters court service her agency and determination become even more visible. In the “Kuniyuzuri” chapter, this Crown Prince finally becomes the

\textsuperscript{144} This episode is connected, interestingly, with a few Genji monogatari episodes in which women sacrifice other women in order to escape sexual violence. For more details, see 158-160. Here, however, it is not Atemiya, but her father who arranges the substitution, sacrificing in the process the daughter of one of his retainers.

\textsuperscript{145} Royall Tyler, The Tale of Genji, 2001,462.
Emperor, setting into motion an entire succession of plots, conspiracies and entanglements at court. And at the very heart of these conspiracies are always women—*cherchez la femme* applies very well to the events in this chapter: the Empress Mother plots to have her choice of a future Crown Prince, even if this means she has to sacrifice one of her daughters to attract political allies; Atemiya, now known as Fujitsubo, retires from court, technically blackmailing the young Emperor into submitting to her wishes if he still hopes to see her again; and the wives of powerful noblemen meet and plot for their various personal ends, while also supporting Atemiya’s political efforts. No other *monogatari* features as many female characters directly embroiled in political struggles and actively seeking to advance their socio-economic status as the *Utsuho* in the “Kuniyuzuri” chapter.

It becomes apparent why, then, this female character would be problematic in the context of the previous episode involving Toshikage’s daughter. For all her ideal femininity, presupposing youth, innocence and meekness, the unnamed heroine cannot stand up to someone of Atemiya’s caliber, someone named from her very debut, one who is assertive, smart, controlling and manipulative. Despite its author’s attempts to avoid sexual violence and to advance a certain feminine ideal supporting existing gender hierarchies, the *Utsuho* does not fare much better than the *Taketori* because neither text seems able to completely eliminate alternative femininities. It appears that as long as there is a strong heroine, whatever message the tales might want to advance becomes ambiguous by virtue of her very presence.
2. 4. Sweat and Tears: Domesticating Rape in *Ochikubo monogatari*

*Ochikubo monogatari* (*The Tale of the Lady Ochikubo*) is the only one of the three *tsukuri* monogatari—made-up, fictional tales—preceding *The Tale of Genji* that fulfills what later the author of the twelfth century work of prose criticism, the *Mumyōzōshi*, defines as a “realistic” tale, in that it does not resort to supernatural events to further its plot and instead focuses on the everyday life of its eponymous heroine. To anyone familiar with the *Cinderella* narrative, the *Ochikubo* plot is an easily recognizable variation: a certain Chunagon—Counselor—has several daughters by his current wife and one by a deceased princess. The orphaned girl, referred to as Ochikubo because of her humble living quarters—*ochikubo* meaning literally “lower room”—suffers her step-mother’s constant persecution and humiliation and has no one to rely on except a servant known as Akogi. As with other *Cinderella*-type heroines, Ochikubo too is kind, patient and excels at domestic tasks such as sewing.

The young servant Akogi has a relationship with a household retainer, Korenori, whose mother had been the nurse of the young scion of an aristocratic family, Michiyori or Sakon-e no Shōshō—a Lieutenant of the Left Palace Guards. From his breast brother, the Lieutenant learns of the young woman’s existence and initiates a courtship; when his letters receive no answer, our hero enlists Korenori’s help and, while his accomplice keeps Akogi, the girl’s only protector, busy, the Lieutenant intrudes upon Ochikubo and has sex with her. His initial intentions are not particularly serious, but he is impressed and charmed by his lover and proceeds to turn this casual affair into a marriage, by visiting the lady three nights in a row.
Eventually, the girl’s step-mother finds out about the relationship and slanders Ochikubo to her father: the result is that she is imprisoned in a storage room and in danger of being violated, with her step-mother’s blessings, of course, by an old, lecherous uncle, Tenyaku no Suke—a Deputy in the Bureau of Medicine. Only due to Akogi’s cunning and to Ochikubo’s own ability to physically resist the old man, does she manage to delay the unavoidable violation long enough for the Lieutenant to steal into the storage room and spirit her and Akogi away to his Nijō residence.

The remainder of the story details the Lieutenant’s commitment to his wife, his faithfulness to her, as well as his numerous acts of revenge on Chūnagon’s household. Ochikubo manages thus to secure an unassailable position as the main and only wife to a rising political player, her husband eventually becomes Minister of the Left and Daijōdaijin—Chancellor—“and they live happily ever after.” The good are thus rewarded, the evil punished and reformed and the tale gains a happy-ending rarely encountered in the world of monogatari.

Two episodes in the above summary have the potential of constituting scenes of sexual violence: the Lieutenant’s initial intrusion upon Ochikubo and the subsequent unwanted sexual advances on the part of the Deputy. Of the two, the latter is quite obvious and the narrator is unequivocal in his description of the events and his position in relation to them: the Deputy is a despicable fellow, worthy only of being criticized and made fun of and the danger he poses, though quite palpable, can be deflected with a little bit of cunning. The Lieutenant’s case, however, is just as clearly not meant to be read as rape, despite the fact that textually it is presented as at least highly problematic. Its complexity requires thus further scrutiny.
Thinking that there was no one around, the Lieutenant easily opened the lattice doors, using a piece of wood, and entered. The lady rose, terrified, but he drew near and caught hold of her. Akogi, who heard the sound of the lattice door being opened, wondered surprised what it could be and tried to get up, but Korenori stopped her. “What was that? I want to see why I heard the sound of the door being opened,” she said, and Korenori reassured her “It’s probably just a dog, or a mouse. Are you frightened?” “Why are you saying that? Is it because you know what it is all about?” “I haven’t done anything wrong. Let’s just sleep,” Korenori said, embracing Agoki and making her lie down. “How miserable! How terrible!” complained Akogi, angry with Korenori and feeling bad for her mistress, but he held her in his arms so tightly that she could not even move. She was utterly helpless.

The Lieutenant, still holding onto the lady, took off his robe and lay down next to her. The lady, terrified and miserable, was weeping and trembling with her entire body. “You think of all the bad things that could happen in this world, but I will prove to you the depth of my love.¹⁴⁶ I came here to take you to a cavern, away from the world and its sorrows.” “Who might this person be?” the lady wondered, but first and foremost, she wept and wanted to die of shame, thinking at how shabby, how terribly unsightly her robes and trousers were. The pitiful sight of her crying troubled him so much that he remained silent and just lay there embracing her.

Since the place where Akogi slept was next to the lady’s room, she could hear the faint sound of her mistress’s weeping. “So that’s what it is,” she thought and, much distressed, tried to rise again, but Korenori stopped her one more time. “Are you doing something to my lady and that is why you keep me here like this? It’s all

¹⁴⁶ Literally, “since you think of all the painful things in this world, I will show you all the pathos of love.”
very suspicious. You are such a hateful person,” Akogi said, angrily, pulling violently away from him and getting up. Korenori laughed. “I know absolutely nothing about this thing. Plus, do you think a thief would come at such a time? It must be a man visiting her. Even if you were now to go there and interrupt him, it would be of no use.” “Please don’t go on pretending you don’t know. Do tell me who he is! This is such a terrible thing! How distressed the young lady must be!” she said, crying, and Korenori replied, laughing, “Don’t be such a child.” Akogi grew angrier, “To think I have become involved with such an inconsiderate man like you!” Korenori was pained by her words and admitted: “Actually, it is the Lieutenant. He simply came here for a talk, and what happened, happened. Be silent and stop complaining. Their relationship must be a matter of fate.” “Very well,” Akogi replied, “but what truly pains me is that my mistress will believe I was involved in all this, when in fact you told me nothing of the Lieutenant’s arrival tonight. Oh how I wish I had not left my mistress alone to come here with you,” she said with resentment. “She will probably understand that you knew nothing about this. Don’t be so angry and don’t hate me so much!” Korenori said, consolingly, and he distracted her until she forgot her anger. Meanwhile, the Lieutenant addressed the lady: “Why is it that you find me so repelling? I may not be of high rank, but neither am I so low as to make you cry. I have often sent to you letters which you have not answered, not even to let me know you read them. I thought it was useless. I was determined not to write to you anymore, but from the very first letter I sent you, I have come to love you. Because now I believe that it has been my fate to be hated by you, your cruel behavior no longer pains me.” Thus he spoke and lay down next to her. The lady wished she could just
die. She had no inner robe and underneath her outer robe, she had only her trousers. Realizing that in places her skin was visible through her garments, all she could think was “How horrible!” She was bathed in sweat, rather than tears. As he lay there looking at her, the Lieutenant was filled with pity. He tried to console her by talking about various things, but could not elicit any answer from her. She bitterly resented Akogi for the shame she now felt.

Finally dawn broke. A rooster began to crow and the Lieutenant recited:

\[
\begin{align*}
kimi ga kaku & \quad \text{“How painful!} \\
naki akasu dani & \quad \text{you crying like this} \\
kanashiki ni & \quad \text{throughout the night} \\
ito urameshiki & \quad \text{and now, how hateful!} \\
tori no kowe kana & \quad \text{the rooster’s cry.}
\end{align*}
\]

“How painful! you crying like this throughout the night and now, how hateful! the rooster’s cry.”

“Please answer me every once in a while. If I do not hear your voice, I feel as if we are not truly bound as lovers.” At last, feeling half dead, half alive, the lady answered:

\[
\begin{align*}
hito-gokoro & \quad \text{“To a cruel heart,} \\
uki ni ha tori ni & \quad \text{like yours,} \\
taguhetsutsu & \quad \text{I cannot answer} \\
naku yori hoka no & \quad \text{in any other voice} \\
kowe ha kikaseji & \quad \text{than that of the rooster.”}
\end{align*}
\]

She was very endearing and the Lieutenant, who had treated her quite casually, became very serious about her.

Hearing voices announcing the Lieutenant’s carriage, Korenori said to Akogi, “Go in and announce the carriage.” “I will not go. If I were to go now, she will
certainly think that I knew about everything. You and your wickedness, you have intentionally made my mistress hate me.” Her anger, childish in his eyes, was very endearing so he laughed, “I will love you, if your mistress comes to hate you.”

He then approached the lattice doors and cleared his throat. The Lieutenant heard him and rose. The lady was wearing an outer robe, but as he left, he covered her with his own robe as well, because she had no inner robe and it was very cold. There was no limit to her shame.

On closer inspection, one notes that the Lieutenant’s actions trigger a reaction from Ochikubo, Ochikubo’s reaction further influences Akogi and, in turn, Akogi’s actions determine Korenori’s responses, his duty being, as stated, to prevent her from interfering.

The chart below breaks down the text and attempts to capture the intricate web of interactions between the characters.

<table>
<thead>
<tr>
<th>The Lieutenant’s actions</th>
<th>Ochikubo’s reactions</th>
<th>Akogi’s reactions</th>
<th>Korenori’s reactions</th>
</tr>
</thead>
<tbody>
<tr>
<td>格子を木のはしにて いとおそろしくて起き上がるほど</td>
<td>The lady, terrified.</td>
<td>おどろき怒てびて、起くれば Akogi (...) wondered surprised what it could be and tried to get up.</td>
<td>たちはき 帯刀さらに起こさず Korenori stopped her.</td>
</tr>
<tr>
<td>を木のはしにて いとおそろしくて起き上がるほど</td>
<td>The lady, terrified.</td>
<td>いとほしくて腹立てど、動きもせず抱きこめられて、かひもなし Akogi, angry with Korenori…. could not even move. She was utterly helpless.</td>
<td>さらに起こさせねば Korenori stopped her one more time.</td>
</tr>
<tr>
<td>少将捕らへながら、 装束解きて臥したまひぬ。</td>
<td>The lady, terrified and miserable, was weeping and trembling with her entire body.</td>
<td>「そればよ」と思ひて 怒び起くるも “So that’s what it was,” she thought and, much distressed, tried to rise again.</td>
<td>さらに起こさせねば Korenori stopped her one more time.</td>
</tr>
</tbody>
</table>

Specimen Japanese text translation provided for illustrative purposes, not for validation.
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</tr>
</thead>
<tbody>
<tr>
<td>衣どものいとあやしう、袴のいとわろびすぎたるも思ふに、 「ただ今、死ぬものにもかな」と泣く</td>
<td>腹立ち、かなぐりて起くれば Akogi said, angrily, pulling violently away from him and getting up.</td>
<td>あなたの毒をや」</td>
<td>帯刀笑ふ Korenori laughed.</td>
</tr>
<tr>
<td>She (…) wanted to die of shame, thinking at how shabby, how terribly unsightly her robes and trousers were.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>語らせたてまつりて、臥したまへれば</td>
<td>女、死ぬべき心地したまふ The lady wished she could just die.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thus he spoke and lay down next to her.</td>
<td>女ぬべき心地したまふ</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>単衣はなし。袴一つ着て、所どこあらばに、身につきたるを思ふに、「いといみじ」とはおろかなり。涙よりも汗にしとどなり。</td>
<td></td>
<td></td>
</tr>
<tr>
<td>She had no inner robe and underneath her outer robe, she had only her trousers. Realizing that in places her skin was visible through her garments, all she could think was “How horrible!” She was bathed in sweat, rather than tears.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>いとうしあはれに思ほす The Lieutenant was filled with pity.</td>
<td>御いらへ、あるべくもおぼえず、恥づかしきに</td>
<td></td>
<td></td>
</tr>
<tr>
<td>He tried to console her by talking about various things, but could not elicit any answer from her. She bitterly resented Akogi for the shame she now felt.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>御声聞かずは、いとど世付くかぬ心地すべし</td>
<td>POEM If I do not hear your voice, I feel as if we are not truly bound as lovers.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>POEM</td>
<td></td>
<td></td>
<td></td>
</tr>
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</tr>
<tr>
<td>--------------------------</td>
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</tr>
<tr>
<td>女の衣をひき着せた ひとへ まふに、単もなく でいとつめたけれ ば、単を脱ぎすべし 置きて、出でたまふ。 The lady was wearing an outer robe, but as he left, he covered her with his own robe as well, because she had no inner robe and it was very cold.</td>
<td>女いと恥づかしきこと限りなし There was no limit to her shame.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 2.2. *Ochikubo monogatari*

The Lieutenant’s actions are very straightforward: he has come with a sole purpose in mind—a sexual relationship with the lady—and behaves accordingly, despite feeling sorry for her and trying to console and calm her down. In a pattern recurrent in later *monogatari*, he intrudes into the lady’s chambers, disrobes, has sex with her and then tries to deal with the consequences of his actions. Because the lady here is deemed worthy enough, the relationship will transform into something permanent, despite the fact that the Lieutenant initially intended to have a casual affair, not to marry the woman. Joshua Mostow refers to this moment in the context of similar episodes, when a lady’s display of elegance and refinements, usually expressed by means of poetry, succeeds in securing the love of a man. He terms it “the poem that kept her man,”\(^{147}\) and identifies it in dan 23 of *Ise monogatari*, in dan 149 of *Yamato monogatari*, in *Kagerō nikki*, in *Izumi Shikibu nikki*, and, of course, in *Ochikubo monogatari*. But this poem is more than the simple proof of the lady’s worth: in

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the context of the tale’s episode of sexual violence, Ochikubo’s answering poem is another attempt on the part of the authors to transform rape into consensual intercourse:

Michiyori composes a poem on the yard-fowl crowing at dawn, with a pun on naki, meaning both the bird's 'crowing' and Ochikubo's 'crying.' Yet, still, the lady says not a word. This is not 'silence gives consent,' and Michiyori's actions remain rape unless and until the lady speaks. So, he begs her for an answer, saying he will feel she knows nothing of love. This is the crisis-point: if she refuses to speak, he has been rejected; yet, on the other hand, an inappropriate response from her at this point could ruin everything. Our heroine, of course, makes a brilliant response: not only does she finally reply, but with a poem; not just a poem, but a witty comeback that turns Michiyori's own words against him in the best utagai fashion: 'how can I reply with anything but "crying" (naki) when it is you who compares me to the "crying" yard-fowl?' As always, the text passes over the danger of the situation until it has been successfully resolved: it is only after Ochikubo's excellent response that we learn what the stakes were and what the captain had been feeling.”

The relationship between the presence of poetry—the kinuginu no uta or morning-after poem customary in the case of initial sexual encounters—and that of sexual violence will become apparent in the course of this dissertation. In numerous cases, the absence of an answer, or an answer that has been forced on the woman, indicates, along with several other textual elements, the existence of sexual violence in a particular episode, whereas an answer freely given, such as in this case, implies that the encounter has been, ultimately, mutually pleasurable and desirable.

148 Ibid., 308.
Worth noting is the fact that throughout this episode, the hero does not seem to question his behavior, nor to fear that his actions might be harming the lady. Obviously, to the Lieutenant, there is absolutely nothing wrong with his chosen course of action. His faithful servant and accomplice, Korenori, seems to echo his views: he scolds Akogi for behaving like a child and not understanding that such is the way of the world and often laughs at her justifiable anger.

The gender positions on courtship, or at least this particular case of courtship, become painfully clear: on the one side, we have the Lieutenant and Korenori, who believe that it is a woman’s duty to just yield even to a complete stranger, much like Genji does, when later advising his putative step-daughter, Tamakazura:

“It is very unkind of you to feel this way. Any woman should properly yield, it seems to me, even to a complete stranger, because that is the way of the world; and considering the long and close relationship between us, I cannot see why this degree of familiarity on my part should provoke such hostility.”

On the other side, there are Ochikubo and Akogi, for whom courtship can be a much more traumatic and unpleasant experience. In fact, if one examines the columns assigned to the two women in the previous chart, one notes that Ochikubo’s actions are marked by fear, physical distress, shame and the desire to die, while Akogi’s are characterized by anger and physical powerlessness. Akogi may be married to Korenori, but even so she is unable to physically resist his embrace and to actively help her mistress. Thus her position further adds to Ochikubo’s overall vulnerability.

A closer look at the vocabulary used throughout this episode is instrumental in the present discussion on representations of rape. Words and expressions such as *osoroshi*

(“terrified”), wabishi (“miserable), wanakun (“to tremble with one’s whole body”), shinu beki kokochi su (“to want to die”), ase ni shitodo nari (“to be bathed in sweat”) are used to describe an incident which, from the perspective of the women involved, is traumatic and, from any other perspective except a phallocentric one, can be read as rape.

Furthermore, Ochikubo monogatari is the earliest extant tale in which such expressions are used to describe a heroine’s reaction to unwanted sexual advances. Whether similar tales existed or not during the same period as the Ochikubo remains a matter of speculation and makes it impossible to state that this particular tale was the point where literary representations of rape originated. What matters most, however, is that these particular words and expressions and their association with episodes of rape are not merely an isolated incident in the history of the monogatari genre: tales like the Ochikubo had a huge impact on later representation of rape in The Tale of Genji and beyond. If we are to speak of a linguistic pattern of representing rape, Ochikubo monogatari is, by default, a point of origin.

Nevertheless, as stated before, none of the elements addressed above were intended to be read as representations of rape. Ochikubo monogatari remains the only one among the pre-Genji tales to actively engage with this topic, yet it soon becomes apparent that the text simultaneously represents and misrepresents rape. Its author is assumed to have been a man, but whatever the case, the dominant perspective is phallocentric in that it addresses rape only so it can domesticate and dismiss it entirely by the end of the narrative.

In “The Amorous Statesman and the Poetess: The Politics of the Autobiography and the Kagerō Nikki,” Joshua Mostow suggests that the Ochikubo monogatari may have been in fact written as a direct rebuttal of Kagerō nikki, the ca. 974 diary written by Michitsuna no
Haha (the Mother of Michitsuna), which criticizes the old tales (furu monogatari) for promising women a destiny they would not be able to realistically achieve:

The author of the Ochikubo monogatari was able to present his ideology even more clearly and completely, I would suggest, after seeing it attacked by Michitsuna no Haha. In a sense, then, although historically subsequent, the Ochikubo monogatari represents the finest distillation of the furu-monogatari that Michitsuna no Haha was writing against.¹⁵⁰

If that was indeed the case, then the Ochikubo author would have been all the more motivated to present the tale’s recipe for success as credible and achievable and to eliminate whatever uncomfortable feelings the threat of rape might elicit in its readers. The strategies to achieve this purpose are varied: one is transparent in the very excerpt included here. What begins as the heroine’s terrified reaction to an intruder, as utter fear in front of unwanted sexual advances that she is physically incapable to resist, transforms seamlessly into shame at her own shabby clothing. We are led thus to believe that it not the man’s actions which trigger the powerful reaction on the woman’s side, but her very own condition. All of the descriptive words and phrases that will later spell the pattern of rape in monogatari are here further mediated by the narrator’s almost conspicuous insistence that Ochikubo’s feelings can be explained away by her concern with clothing. Shame replaces terror and the trauma is brushed aside as petty feminine concern. Namida yori mo ase ni shitodo nari, “she was bathed in sweat, rather than tears,” in other words, “she was bathed in sweat caused by shame, rather than in tears caused by distress”—this becomes the pivot-phrase that captures the text’s reinterpretation of rape.

Needless to say, the tale’s reevaluation of this episode fails to account for Akogi’s reaction. Her behavior only makes sense in a context which emphasizes the danger posed by the Lieutenant to Ochikubo, as well as the lady’s distress. If Ochikubo is, in fact, only shamed by her appearance, then Akogi’s desire to intervene and her worry for her mistress are entirely pointless, for she had already been seen by the Lieutenant in her shabby condition. The urgency of Akogi’s behavior becomes, thus, incomprehensible.

An alternative strategy to transform this representation of sexual violence into a harmless instance of courtship occurs by means of the comparison between the Lieutenant and Tenyaku no Suke, the Deputy whose encounter with Ochikubo is similarly punctuated by words and expressions which describe the lady’s terror and distress, many of which are identical to the ones discussed previously (osoroshi, wananaku). However, the former is the hero of the tale, while the latter is its villain, albeit a comical and inept one. The Lieutenant’s privileged position in the economy of the tale, thus ensures a privileged interpretation of his actions. Sexual violence becomes sanctioned courtship when it involves the dashing hero of the tale, but becomes attempted rape when the old lecherous man takes center stage.

Furthermore, the later development of the tale encourages this revisionary reading of the episode in question. As previously stated, Ochikubo marries the Lieutenant, is saved by him from her evil step-mother’s clutches, becomes his main wife, his kita no kata, and, despite the polygynous system characterizing the Heian period, comes to enjoy perfect marital bliss. In fact, when offered marriage to the daughter of the Minister of the Right, the Lieutenant bluntly refuses the offer on account of having already found the woman he loves. The promise of monogamy, coupled with the political success of her husband, are the prizes that Ochikubo reaps as a more or less direct result of her initial sexual encounter with the
Lieutenant. These rewards are so amazing, so desirable, as to completely erase the memory of that initial encounter and to count as a quasi-supernatural blessing, saiwai.

Defined by Simone Mauclaire as “the benefic power of destiny which allows an individual to be integrated into the nobility known as kizoku,” \textsuperscript{151} saiwai is similar to that fate (shukuse) that Korenori invokes in his defense of the Lieutenant’s actions and to Ochikubo, it is supposed to be read as a form of divine grace, which allows her to escape her social condition—she is after all the daughter of a Chūnagon, a Counselor, a junior third rank courtier, and eventually becomes the wife of the Daijōdaijin, or Chancellor, a courtier holding the first rank, one of the most politically powerful positions at court. To top it all, at the end of the tale, one of her daughters by the Lieutenant enters the court as imperial consort and eventually becomes the Empress, placing Ochikubo into a very exalted position and facilitating the Lieutenant’s ultimate political success.

Fate and social ascendency are often invoked to mitigate sexual aggression, even beyond the Ochikubo tale: Royall Tyler defends Genji’s sexual initiation of Murasaki—often problematized as an instance of rape—on account of her subsequent position as the wife—more or less recognized—of the most powerful man in the realm:

Yes, Murasaki remains furious with him for some time thereafter, but her anger passes, and beyond the chapter in which all this takes place the narrative never alludes to it again. The experience is inevitable, but once it is over, it is over. Its only significant consequence is that now Murasaki can begin her adult life with Genji.

That life that will bring her various trials, as anyone’s is likely to do, but also great

\footnotesize
happiness; and in the end it will lift her, for the reader, to a height of grandeur beyond anything her yes or no could have achieved.152

What is the Ochikubo, then, trying to achieve, by engaging with rape, only to dismiss it and to diffuse its threat? Mostow offers a very compelling answer to this question:

Comparing oneself to a heroine in a fictional work, of course, was not something that women did all on their own—on the contrary, early fairy tales, romances, and novels were written by men with an aim to show girls how they should behave themselves, and demonstrating the wonderful things that would happen to them if they did, and the awful things that would happen if they didn’t. This function is quite clear in the mid-tenth century Japanese “Cinderella” tale, the Ochikubo Monogatari. Here, a perfectly passive heroine, whose sole meaningful action is the writing of poems, is rescued from an evil stepmother by a handsome prince and becomes the mother of a future empress—the acme of power for a Heian woman.153

Rape is presented here, then, as a rite of passage, a burden good girls must bear in order to succeed and attain personal bliss and social prominence.

At this point, a comparison with the Cinderella narrative itself might prove fruitful, despite the fact that the fairy tale displays no similar manifest traces of sexual violence. In fact, the dominant Cinderella line, which can be traced to ninth-century China, though most certainly is older than that,154 focuses rather on women as agents of other women’s victimization; Ochikubo’s step-mother and her constant persecution belongs to this theme.

152 Royall Tyler, “Marriage, Rank and Rape,” 2002.
The innovation of the *Ochikubo* text is, as previously discussed, the theme of male victimization of women, a victimization whose traces, once highlighted, become difficult to erase.

Another element that unites the other Cinderella narratives to *Ochikubo monogatari*, beyond the obvious plot elements, is their didactic purpose. As Mostow pointed out in the case of *Ochikubo*, the tale was meant to offer an appropriate role model for young women, a role model determined by a male author or at least, by someone highly attuned to male concerns. Similarly, many fairy tales, among which *Cinderella* is a classic example, prescribe gender roles that are ultimately harmful to women and encourage traits such as passivity, domesticity and vulnerability; they have become thus a justifiable target for many feminist scholars:

Though there might be a muted tradition of tales in which women were admirable, active, clever, and self-assertive participants, the dominant tradition … prescribed harmful roles for women that little girls could not help but imitate … Rather than design a life for themselves, the women “in thrall” to fairy-tales patterns wait for male rescue, or at least for something to happen. They half-consciously submit to being male property, handed from father to suitor or husband without complaint or volition.155

Were, then, Heian ladies socialized, by means of *Ochikubo*-like *monogatari*, as Wanning Harries claims above, to docilely accept the burden of a polygynous society and put up with male sexual aggression for the promise of ultimate reward? The text’s rereading of the first encounter between the Lieutenant and Ochikubo suggests as much: despite extensive textual

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evidence to support a reading of rape, there is a consistent and sustained effort to completely erase such interpretations from the narrative.

In *Cinderella*, much is promised to ensure that the reader will find the prescribed gender role desirable; in the *Ochikubo*, the stakes are raised by the text’s attempt to dismiss rape; but while in the *Cinderella* the marriage resolution and the “happily ever after” retain a certain amount of plausibility, *Ochikubo* promises something that the polygynous Heian society could often not deliver: monogamy.

If the purpose of the *Ochikubo* was, therefore, to socialize women into accepting the established sexual order, the reward it promised was unobtainable. Disillusionment was bound to ensue. Moreover, in contrast to strong heroines such as Kaguya-hime in *Taketori monogatari* or Atemiya in *Utsuho monogatari*, who break through normative gender roles and seriously threaten established boundaries, poor lady Ochikubo might not have been such an appealing role model after all.

It results, thus, that, intentionally or not, the text managed to subvert its own message. As Wanning Harries notes, “fairy tales provide scripts for living, but they also can inspire resistance to those scripts, and, in turn, to other apparently predetermined patterns.”156 By engaging with rape, albeit for the purpose of domesticating it and dismissing its threat to women, *Ochikubo monogatari* succeeds in preserving or maybe creating a vocabulary which gradually crystalized into a pattern. Murasaki Shikibu and the women who succeeded her all used this vocabulary in their own representations of rape.

By attempting to erase and reinterpret this episode of sexual violence, using the promise of ultimate reward to ensure the success of its revisionary attempts, the text exposes its own fallacies: good girls must bear it all, sexual violence included, for they will gain

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156 Ibid., 103.
everything in exchange. And because they succeed, then sexual violence no longer counts as sexual violence. But what if they fail? What if at the end of the road, there is no promised reward? The answers to these questions, as well as a new paradigm of representations of rape, are all found in *The Tale of Genji.*
3. “Assaulted by an Evil Spirit in a Nightmare”: Rape in *The Tale of Genji*

3. 1. The World’s First Novel

In the previous chapter, in the process of defining the *monogatari*, I have hinted at the protean and polyvalent nature of this particular genre. A title applied apparently indiscriminately to fictional tales, memoirs and even poetry collections, the *monogatari*’s sole concrete characteristics seem to have been its fictitiousness, mixed with a good dose of “realism”—albeit a *Mumyōzōshi*-brand of realism and not one derived from the French Realist school of thought. In fact, it is precisely this protean nature of the *monogatari* genre, more indeed than its potential “realist” value—though a comparative analysis between monogatari “realism” and novelistic “realism” would certainly have its value in a different context—that encourages a comparison between the *monogatari* and the novel genres.

According to its most basic definition, the novel is “a fictitious prose narrative or tale of considerable length (now usually one long enough to fill one or more volumes) in which characters and actions representative of the real life of past or present times are portrayed in a plot of more or less complexity.” Beyond this simple definition, the novel remains a genre of great complexity, in constant transformation and undergoing permanent metamorphosis, much like the *monogatari* was in its Heian heyday. According to Mikhail Bakhtin,

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…the study of the novel as a genre is distinguished by peculiar difficulties. This is due to the unique nature of the object itself: the novel is the sole genre that continues to develop, that is as yet uncompleted. The forces that define it as a genre are at work before our very eyes: the birth and development of the novel as a genre takes place in the full light of the historical day. The generic skeleton of the novel is still far from having hardened, and we cannot foresee all its plastic possibilities.159

Ultimately, in Bakhtin’s words, “the novel … has no canon of its own. It is, by its very nature, not canonic. It is plasticity itself. It is a genre that is ever questing, ever examining itself and subjecting its established forms to review.”160

The two genres may owe their protean, non-canonical nature to different factors—the novel to its incompleteness and the monogatari to its own idiosyncratic evolution as a genre—but the fact remains that certain works pertaining to one genre may easily display

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159 M.M. Bakhtin, *The Dialogic Imagination: Four Essays* (Austin: University of Texas Press, 1981), 3. Wayne C. Booth further comments on the fluid definitions ascribed to the novel: “…criticism of fiction has been especially vulnerable to the worst effects of this shift of emphasis. Unassisted by established critical traditions, faced with chaotic diversity among the things called novels, critics of fiction have been driven to invent an order of some kind, even at the expense of being dogmatic. “Great traditions” of innumerable shapes and sizes, based on widely divergent universal qualities, have in consequence been discovered and abandoned with appalling rapidity. The novel began, we are told, with Cervantes, with Defoe, with Fielding, with Richardson, with Jane Austen—or was it with Homer? It was killed by Joyce, by Proust, by the rise of symbolism, by the loss of respect for—or was it the excessive absorption with?—hard facts. No, no, it still lives, but only in the work of. . . . Thus, on and on.” Wayne C. Booth, *The Rhetoric of Fiction* (Chicago: University of Chicago Press, 1983), 36. Similarly, Ian Watt admits defeat when it comes to providing a thorough definition of the genre, claiming that what critics have managed to come up with is, at most, a list of idiosyncratic features of the novel, first and foremost being its realism: “For this investigation our first need is a working definition of the characteristics of the novel—a definition sufficiently narrow to exclude previous types of narrative and yet broad enough to apply to whatever it is usually put in the novel category. The novelists themselves do not help us very much here. It is true that both Richardson and Fielding saw themselves as founders of a new kind of writing, and that they both viewed their work as involving a break with the old-fashioned romances; but neither they nor their contemporaries provide us with the kind of characterization of the new genre that we need. (…) With the help of their larger perspective the historians of the novel have been able to do much more to determine the idiosyncratic features of the new form. Briefly, they have seen ‘realism’ as the defining characteristic which differentiates the work of the early eighteenth-century novelists from previous fiction.” Ian Watt, 1974, 9-10.

characteristics of the other, further blurring our already polyvalent working definitions and revealing their quasi-contiguous natures.

The similarities between the monogatari and the novel are not limited to the genre’s respective definitions and protean natures. An interesting parallel can be further observed in the purposeful elision of gender in the histories of these two genres, albeit operating for different purposes and in altogether different directions. As stated in the previous chapter, the monogatari is traditionally regarded as a feminine genre, yet despite this, its origins are markedly masculine, at least if one takes at face value the assumption that the earlier extant monogatari—Taketori, Ochikubo and Utsuho, all three attributed to male authors—were also in fact the earliest of their kind ever written. If, however, one remembers that there used to exist at least another twenty-five monogatari before The Tale of Genji and accepts that some, if not the most part of these tales, may have been written by women, then the masculine origins of the genre represent nothing but a blatant attempt to obscure the actual feminine origins of this feminine genre.

In the case of the novel, on the other hand, the process of deleting an entire gender from the history of this genre seems much more pervasive. The novel, unlike the monogatari, is traditionally defined as a masculine genre, with clear-cut masculine origins and a history which barely condescends to acknowledge a handful of women novelists. Ian Watt’s very Eurocentric, or rather Anglocentric, approach to the history of the novel, for instance, traces its origins to three eighteenth-century English writers—Defoe, Fielding and Richardson—denying in the process not only an alternative French origin, by deeming Madame de La Fayette’s La Princesse de Clèves or Choderlos de Laclos’s Liaisons dangereuses simply “too
stylish to be authentic,”¹¹⁶¹ but also the possibility of a feminine origin, as the numerous forgotten women who preceded Watt’s triad seem to indicate.

In response to Ian Watt, whom she accuses of “male-washing,”¹¹⁶² the history of the novel, feminist scholar Dale Spender unearthed no fewer than one hundred women writers of the seventeenth and the eighteenth centuries who not only predate Jane Austen, but Defoe, Fielding and Richardson as well.¹¹⁶³ Her take on the history of the women’s novel makes clear, on the one hand, the “policy of containment” that later male novelists and critics applied to the genre and, on the other, the remarkable parallels between the socio-political circumstances that led seventeenth- and eighteenth-century women to produce and consume novels and those that saw the rise of the monogatari genre in Heian Japan:

Women did not imitate the men; it was quite the reverse. And as the woman writers produced this novel form, they forged for themselves an occupation which was intellectually stimulating, often lucrative, generally rewarding, and increasingly influential. They did all this before the men quite realized what was going on and began their policy of ‘containment’ …Of course, one of the reasons that the women

¹¹⁶¹ Ibid., 30. For further information on the French origins of the novel, see Martin Turnell, The Rise of the French Novel (London: Hamish Hamilton, 1979). Unlike Watt, Turnell advances the claim that Madame de La Fayette’s Princesse de Clèves is in fact the first modern novel, undermining thus the British male-centric approach. He states that “although the view that the modern novel was born in the eighteenth century is largely true, it is right to emphasize that La Princesse de Clèves provides something like an exception, that it is not merely the greatest French novel of its century, but has some grounds for being described as the first modern novel.” (Turnell, 1979, 5).

¹¹⁶² Spender critiques Watt’s approach to the history of the novel, strongly advocating that this genre has clear feminine origins: “I am not so credulous as to believe that is has been coincidence that has been responsible for the disappearance of more than one hundred good women novelists in favour of five men (Daniel Defoe, Henry Fielding, Samuel Richardson, Tobias Smollett and Lawrence Sterne). While I leave myself open to the charge of not having looked hard enough, I must confess that my research has turned up more than one hundred women novelists before Jane Austen and no more than thirty men. (…) Quite simply, and in the face of the verdict of the men of letters, it is my contention that women were the mothers of the novel and that any other version of its origin is but a myth of male creation.” Dale Spender, Mothers of the Novel: 100 Good Women Writers Before Jane Austen (London: Pandora, 1986), 5-6.

¹¹⁶³ Ibid.
novelists were so successful is that their books met the needs of the women readers. Excluded from so many social, political and economic activities, often isolated and not infrequently at a loss to know how to lead a meaningful life, many women seized upon women’s novels as an entry to a new dimension of understanding—and living.  

These similarities between the novel and the monogatari, although interesting in and of themselves, further raise the question whether they are sufficient to demonstrate that all the extant works classified under the monogatari genre could simultaneously be defined, for a variety of analytical purposes, as novels. As previously discussed in the opening chapter, the three earliest extant monogatari—Taketori, Ochikubo and Utsuho—seem to have more in common with the fairy tale than with the novel, no matter how loose a definition of the novel one employs. Most importantly, as we will see in the following pages, their characters have little if anything in common with the characters of a novel.

The only work that has sometimes been equated with a novel is also the most representative of the monogatari genre, Murasaki Shikibu’s eleventh-century masterpiece, The Tale of Genji. Often described as “the world’s first novel,” Genji raises the interesting possibility of not only a non-male, non-European alternative. Not surprisingly, the willingness to consider The Tale of Genji the world’s first novel, or simply a novel for that matter, stems as much from the shared characteristics the two genres exhibit—non-canonical nature, polyvalence and a history marked by blatant elision the feminine—as from the critic’s own understanding of what this history should entail.

According to Jeremy Hawthorn:

Studying the emergence of the novel is a little like reading one of those historical accounts of the emergence of the human species; all sort of near-misses occur, dead-
ends of development peter out, and then—miraculously—all the required ingredients come together and human beings come into being. And just as researchers are still arguing about “disputed ancestors” of the human species (are we or are we not descended from this particular ape-like creature, and do these fossil remains stem from a human being or something else?), so too literary critics and historians are by no means in total agreement about who the ancestors of the novel are, or, indeed, quite when the novel comes into existence. There is, moreover, a running debate between those who see prose fiction as “a universal and ancient form with a continuous history,” and those who prefer to emphasize the distinctiveness of that which emerged in the early eighteenth century, and who speak of the novel as a new form which had its birth then.166

Consequently, if one associates the novel with the social, economic and political circumstances of the European eighteenth century, namely the rise of literacy, the proliferation of printing, the development of a market economy and the rise of individualism and secularism,167 then the debate surrounding the identity of the world’s first novel will probably be limited to the French and the English literatures. If, on the other hand, one subscribes to Novak and Hunter’s definition of the novel as “a universal and ancient form with a continuous history,” then its history is no longer limited temporally or spatially and Lady Murasaki’s work becomes a serious contender. But is the Genji indeed the world’s first novel or simply a great novel? And if it is either, how does this impact our current discussion centered on representations of rape in monogatari?

166 Ibid., 8.
167 Ibid., 16-20.
To answer the former question, numerous scholars who reject Watt’s strict association between the rise of the novel and eighteenth-century England believe that the origins of the genre are to be found in the ancient novel, defined as “an entirely fictitious story narrated in prose and ruled in its course by erotic motifs and a series of adventures which mostly take place during a journey and which can be differentiated into a number of specific, fixed patterns. The protagonists or protagonist live(s) in a realistically portrayed world which, even when set by the author in an age long since past, essentially reflects everyday life around the Mediterranean in late Hellenistic and Imperial societies; the actual characters, however, are given idealistic or comic-realistic features.”168 Bakhtin goes as far as to claim that the roots of the novel infiltrate a much more distant past, before the Medieval and the Ancient times, namely the fertile soil of archaic folklore:

The present, in its all openendedness, taken as a starting point and center for artistic and ideological orientation, is an enormous revolution in the creative consciousness of man. In the European world this reorientation and destruction of the old hierarchy of temporalities received its crucial generic expression on the boundary between classic antiquity and Hellenism, and in the new world during the late Middle Ages and Renaissance. The fundamental constituents of the novel as a genre were formed in these eras, although some of the separate elements making up the novel were present much earlier, and the novel's roots must ultimately be sought in folklore.169

The eleventh-century Tale of Genji cannot therefore easily claim the title of the world’s first novel, unless one can persuasively argue that during the more than eleven centuries that preceded it, humanity did not produce anything remotely similar to a novel in its most basic

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definition. The works of the Hellenistic and Imperial authors Xenophon of Ephesus, Chariton, Achilles Tatius, Longus, Helliodorus among others\textsuperscript{170} disabuse us of such beliefs.

To return to the latter question, why would it matter whether the \textit{Genji} could be considered a novel—the first, the second or the nth—and how would the tale’s novelistic attributes impact this analysis of literary representations of rape? To put it simply, if one approaches the \textit{Genji} as one would a novel, one can gain an entirely new perspective on its characters. Unlike other genres, the characters of a novel come with a unique set of traits that, when taken into account in the context of the present analysis, can illuminate interesting aspects of the text which would otherwise remain hidden.

According to E. M. Forster, “we may divide characters into flat and round. Flat characters were called ‘humorous’ in the seventeenth century, and are sometimes called types, and sometimes caricatures. In their purest form, they are constructed round a single idea or quality: when there is more than one factor in them, we get the beginning of the curve towards the round.”\textsuperscript{171} A brief look at the previously discussed \textit{monogatari} reveals that their characters are indeed rather flat. \textit{Taketori}’s Kaguyahime is the embodiment of otherworldly perfection, barely marred by the uneasy presence of an unmentioned sin and the suitors can be, in turn, assigned clear attributes (deceit, stupidity, cowardice, etc.). \textit{Utsuho}’s initial hero, Toshikage, and his descendants are remarkable mainly because of their musical talent and wondrous instuments, bestowed upon them by heavenly beings, while the tale’s more earthly Atemiya is, like Kaguyahime, intimidatingly perfect. Finally, \textit{Ochikubo}’s eponymous protagonist is, very much like the Western Cinderella, the epitome of domestic femininity, beautiful, pliable and skilled at menial tasks; her suitor, the dashing lieutenant is a Prince

\textsuperscript{170} Holzberg, \textit{The Ancient Novel}, 1995, 6-7.
Charming-figure, utterly enamored of the heroine, protective and faithful; the helpers, Akogi and Korenori, are always well-intentioned and supportive of the protagonists while, finally, the antagonist, namely the step-mother, is evil, cunning and manipulative.

As we will observe later in this chapter, the heroes and heroines in *The Tale of Genji* are a far cry from the flat characters of the previous tales. The eponymous hero, Hikaru Genji, is not a fairy tale character, which, as we have seen, embodies a limited number of clearly defined positive or negative human traits, nor an epic character, “an individual of the absolute past and of the distanced image …, a fully finished and completed being … absolutely equal to himself …entirely externalized in the most elementary, almost literal sense: everything in him is exposed and loudly expressed: his internal world and all his external characteristics, his appearance and his actions all lie on a single plane. His view of himself coincides completely with others' views of him—the view of his society.”

Hikaru Genji is like the hero of the novel, like the novel itself, incomplete and not fully realized:

One of the basic internal themes of the novel is precisely the theme of the inadequacy of a hero’s fate and situation to the hero himself. The individual is either greater than his fate, or less than his condition as a man. He cannot become once and for all a clerk, a landowner, a merchant, a fiancé, a jealous lover, a father and so forth. If the hero of a novel actually becomes something of the sort—that is, if he completely coincides with his situation and his fate (as do generic, everyday heroes, the majority of secondary characters in a novel)—then the surplus of humanness is realized in the main protagonist. The way in which this surplus will actually be realized grows out of the author’s orientation toward form and content, that is, the ways he sees and depicts individuals. It is precisely the zone of contact with an inconclusive present (and

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consequently with the future) that creates the necessity of this incongruity of a man with himself. There always remain in him unrealized potential and unrealized demands. The future exists, and this future ineluctably touches upon the individual, has its roots in him.\(^{173}\)

In other words, the way one perceives the male characters of *The Tale of Genji*—Hikaru Genji, Yūgiri, Kashiwagi, Kaoru and Niou—impacts the way one delineates and analyzes the text’s representations of sexual violence. For if one believes that these characters—and Genji in particular—are embodiments of Heian male perfection, then one cannot, by definition, associate them with rape or other forms of sexual violence. The very fact that the topic of sexual violence has not come up once in a millennium of Japanese *Genji* scholarship and that even today scholars defend him against the accusation of being a “rapist” is due to that fact that Genji continued to be perceived as the embodiment of Heian masculine perfection.

If, on the other hand, one perceives all Genji male characters as representative of male sexual entitlement, cruelty and disregard for women, then all sexual encounters in the tale take on the semblance of rape. Contemporary scholars accusing Genji of being a rapist and claiming that all sex in *The Tale of Genji* is rape—echoing Andrea Dworkin’s view on intercourse—ultimately see Genji and the other male heroes just as simplistically as his defenders, because whether as the epitome of masculine perfection or of masculine callousness, Hikaru Genji comes out as a very flat character, one that can be either perfectly good or utterly despicable, either Prince Charming or the dragon.

However, if *The Tale of Genji* is indeed an earlier novel and its characters have all the attributes of novelistic characters, then Hikaru Genji and his descendants are bound to be round characters, complex, ambivalent, unrealized fully. Seeing them as such allows for a

\(^{173}\) Ibid., 37.
more nuanced approach to representations of rape in the tale, one which can differentiate between the moments when these characters do indeed engage in sexual violence against women and moments when they engage in consensual sex. The fact that Genji heroes have weaknesses, negative traits, imperfections, darkness to their apparent light, does not detract from their complexity as characters, it further enhances it. A thousand years of scholarship may have emphasized their (quasi-)perfection, but it is only by exploring their dark side, their involvement with rape and other forms of sexual violence, that one can truly reveal and enjoy these heroes’ novelistic complexity.

3. 2. “Genji-Haters,” “Genji-Lovers” and the Rape Controversy

The central position of The Tale of Genji in this analysis is by no means coincidental, not only because of the unassailable ground the tale occupies within the monogatari canon, but also because it is the only work of its kind to have generated scholarly interest in the topic of sexual violence. It was the Genji that became the central point of a heated albeit small debate spanning the two shores of the Pacific Ocean, a debate that divided scholars into “Genji-haters” (Genji-girai), and “Genji-lovers,” for lack of a better word, without bringing, however, a satisfying resolution to the problem of sexual violence and its representations in the tale.

If one is to trace the ultimate instigator of the rape debate in The Tale of Genji, Komashaku Kimi and her Murasaki Shikibu no messēji\(^{175}\) comes naturally to mind. Radical feminist, avowed lesbian and scholar of early modern Japanese literature, Komashaku was

\[^{174}\text{While “Genji-haters” (Genji-girai) is the term actually attributed to the feminist scholars who criticized Hikaru Genji on account of his sexually aggressive behavior, its opposite “Genji-lovers,” is something I have devised to better express the polarity of the rape debate.}\n
\[^{175}\text{Komashaku Kimi, Murasaki Shikibu no messēji (Asahi Shinbunsha, 1991).}\]
the first to draw attention to problematic episodes in the tale, which she chose to interpret as instances of rape. In fact, much like Catherine MacKinnon, Komashaku too claims that any sexual encounter taking place in a patriarchal framework characterized by systemic gender inequalities cannot be anything else but rape and that those episodes in which Genji intrudes upon women in order to have sex with them are obvious examples of sexual harassment. In regards to Genji’s first encounter with Utsusemi, one the characters discussed in this chapter, she writes:

She [Utsusemi] finds Genji’s forceful behavior deplorably disgusting and continues to resist him. What we see depicted here, from a contemporary point of view, is undoubtedly sexual harassment; it is extreme rape. There is rape which resorts to hitting and knocking down the woman, but there is also rape which takes place while employing kind words. Even so, for a very long time, people have accepted the former case, while dismissing the latter. They have assumed that as long as a woman does not resist with all her might and does not bear the wounds [to show it], it was not rape.

Not only did Komashaku highlight a phenomenon previously ignored in Genji criticism, she also did so by employing a radical feminist vocabulary that challenged many of the preconceived notions of Japanese academia. Her iconoclastic statements include the idea that Murasaki Shikibu wrote the Genji in order to warn women against marriage or that the author herself experienced homoerotic feelings.

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178 「このような無理矢理な行為を大変情けなくいやだと思って、拒み続けるのである。ここに描かれていることは、現代の認識でいえば、間違いないセクシャル・ハラスメントであり、その窮極の強姦である。女をなぐり倒す強姦もあれば、優しい言葉をかけながら強姦もある。しかし、長い長い間、人々は前者を強姦とし、後者を強姦と考えなかった。女は命がけて抵抗して、傷でも負わないかいぎり、強姦ではないと考えてきた。」Ibid., 79.
179 「式部は同性に愛を感じていた」Ibid., 42-48.
Another central figure of the *Genji* rape debate is the writer, scholar, activist and—now—Buddhist nun Setouchi Jakuchō. From 1996 to 1998, Jakuchō published her own *gendaigoyaku* (translation into modern Japanese) version of Murasaki Shikibu’s tale and within it she did not shy away from presenting the sexual encounters between *Genji* heroes and heroines using the same vocabulary of sexual violence that Komashaku employed in her writing. Her rendition of the climatic encounter between the same Utsusemi and Genji in a *Genji* digest she authored attests to her ideological orientation: “Genji drew forth his usual phrases and poured out, wholeheartedly, gentle persuasive words, but the woman mustered an unexpected resistance, putting Genji in an impossible situation. Eventually, Genji raped the woman, even as she continued to resist.”

In *Genji ni aisareta onna-tachi* (*Women Loved by Genji*), Jakuchō presents similar ideas, using the format of dialogues between herself and various real *Genji* female readers, who have encountered Murasaki’s tale and have become fascinated with it. In the chapter dedicated to Utsusemi, Jakuchō’s debate partner is a woman named Ōgawara Kuniko, who is curious to know more about the encounter between Genji and this heroine:

Ōgawara: So she [Utsusemi] could neither fight him tooth and nail, nor cry out for someone?

Jakuchō: To struggle and raise a commotion would have been perceived as unworthy behavior for noble ladies of that period. Moreover, there was also the concern with not causing shame to someone as high-ranking as Genji. For someone like Utsusemi, there was nothing she could do but say “You must be mistaking me for someone else.”

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181 「例によって源氏はどこから言葉なのか、情愛をこめてやさしい口説き文句を並べたてますが、女は意外な抵抗を見せ、源氏をこずらせました。結局抗しきれず、女は源氏に犯されてしまいます。」 Setouchi Jakuchō, *Genji monogatari no onmagimitachi* (Nihon Hōsō Shuppan Kyōkai, 2008), 89.
Even that remark was “stifled” and she could barely breathe; this scene is quite sexual, isn’t it? In other words, we understand that even as Genji is wooing her, he suddenly proceeds to fondle her.

Ōgawara: Quite forcible, isn’t it?

Jakuchō: It is forcible.¹⁸³

Joshua Mostow examined one of Komashaku’s controversial claims, namely that Murasaki Shikibu experienced homoerotic feelings¹⁸⁴ and remarked that “Komashaku’s thesis has been met with stony silence by Japanese scholars of classical literature” and “that many of them found Komashaku’s interpretation the most egregious example of the ahistorical and the anachronistic application of a new ‘discourse’ and modern concerns to a classical text.”¹⁸⁵

This vehement refusal from Japanese academia to engage with Komashaku and Setouchi’s ideas, as outrageous and iconoclastic as they seem, clearly showed how ingrained certain readings of the Genji are among many scholars and how difficult it is for them to re-examine and re-evaluate their preconceived notions. At the same time, the silence of the Japanese academia allowed for certain English-speaking scholars to appropriate this rape debate that never quite took root on Japanese academic soil.

¹⁸³ 「大河原：必死で抵抗するなり、人を呼ぶなりできなかったんでしょうか。
瀬戸内：暴れたり大声を出したりすることも、当時の貴婦人にはあるまじき行いでした。それに、源氏のような身分の高い人に恥をかかせてはいけないという配慮もある。空蝉としてはひたすら「人ちがいです」というしかなかった。その声も「息の下なり」、息もたえだえで、この場面はなかなか色っぽいですね。つまり、源氏は女をくだきながら、すでに愛撫に移っているのがわかります。
大河原：かなり強引ですね。
瀬戸内：強引です。」 Ibid., 73.


The first reaction against the “Genji-hater” faction came from Margaret H. Childs. In an article published in 1999, she argues that in classical Japanese literature “vulnerability and lovability are explicitly linked.” This connection explains why characters in Heian literature are perceived as most beautiful when in distress (ill, tired, grieving) and why courtship is often associated with male sexual aggression. Thus, in Childs’s view, “men typically employed limited aggression in an early stage in the seduction process in order to make women’s vulnerability tangible and to provide men the opportunity to adopt a nurturing, consoling position.”

The purpose of Childs’s theory on the value of vulnerability in Heian culture is to constitute a defense of Genji and combat the attack raised by Japanese feminists such as Komashaku, whom Childs accuses of not having read The Tale of Genji carefully, of ignoring the numerous incidents in which male sexual aggression does not end in rape and of advancing an extremist feminist agenda at the expense of thorough literary analysis. The two scholars’ definition of rape could not be more different: to Komashaku, almost every act of seduction constitutes rape because “a woman in a weak position easily surrenders,” while to Childs “pressuring a woman to have sex may not constitute seduction, but neither is it rape.” In her view, “rape is the crime of having sexual intercourse with someone who has not consented. Putting pressure on a woman to have intercourse may be selfish and immoral, but if one gains the consent of one’s partner, it is not rape.”

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187 Ibid., 1061.
188 Ibid.
189 Komashaku, Murasaki Shikibu no messeji, 104 cited by Childs, 1063.
190 Ibid.
It is obvious from Childs’ statements that her intentions in this article are twofold: on the one hand, she genuinely desires to safeguard Genji’s reputation as the hero of the eponymous tale and to indicate that, despite his questionable behavior, Murasaki Shikibu did not intend to make him the villain—she does this by attempting to prove that Genji never engages in sex with a woman who does not want to have sex with him, that he is not, in the bluntest terms, a rapist; on the other hands, she argues against contemporary theories and definitions of rape, in particular radical feminist views of scholars such as Andrea Dworkin and Catherine MacKinnon,191 which deny all possibility of female resistance and agency: “Women's ability to resist amorous pressure is certainly constrained in many ways, but we need not exaggerate the situation and we should not underestimate the status, abilities, and resources of women. In Heian Japan, as now, women's status varied, as did their ambitions and other resources. Naturally, there were many times when they succumbed to pressure, or used sex as a resource to be bartered for material security.”192

What makes Childs’ approach to sexual violence compelling is her focus on and careful analysis of the concept of vulnerability which, she claims, is something that applied to both women and men. This concept becomes a useful tool in examining characters in monogatari literature and in highlighting the fact that sexual appeal is often associated with such terms as “pitiable,” or “frail” (rautashi, itohoshi).193 What she fails to point out, and what a simple quantitative analysis of the two terms reveals, is that women are considerably more likely to be described as sexually appealing to men because of their visible vulnerability than vice-versa.

191 For further details, please see this work’s Introduction.
193 Ibid., 1061.
The case she uses to demonstrate that a man’s sexual appeal is enhanced by a display of vulnerability is the encounter between Genji and Fujitsubo, which results in pregnancy and the eventual birth of Reizei. Childs argues that Genji’s desperate pleas make him appear pitiful, and consequently, more desirable to Fujitsubo and, because of that, she eventually gives in and sleeps with him. Based on this particular example, it is true that Fujitsubo seems to sleep with Genji out of pity, but nowhere do women bully men into revealing their vulnerability simply for their own sexual titillation, as men are seen doing again and again in the tale. The value of vulnerability is, therefore, purely a masculine value, closer in fact to sexual fantasy.

The same value of vulnerability, moreover, fails to elucidate many other sexual encounters between male and female characters in the text. Childs insists that Genji employs aggression only in the initial stages of a relationship, so as to make a woman’s vulnerability tangible, but then he turns conciliatory and by no means rapes her. This theory would make sense if it applied to episodes involving women whose vulnerability is not immediately apparent, women such as Rokujō, Aoi or Asagao, who are proud, accomplished, mature and very intimidating to the hero. Still, Genji never attempts to become aggressive towards any of them; instead his aggressive behavior turns towards women who, by nature of their social standing, lack of male support or simply age, are already in highly vulnerable positions. Women such as Utsusemi and Murasaki fall into this category, as this analysis will prove hereafter. Thus, their initial position vis-à-vis Genji is already vulnerable and he need not attempt to make it even more so, if indeed his only purpose is to enjoy the sexual appeal vulnerability would bestow upon a woman. Why, then, does he do it? Could it be because he
has a more immediate goal in mind, namely the desire to gain easier access to the women’s bodies?

More recently, in an article entitled “Coercive Courtship Strategies and Gendered Goals in Classical Japanese Literature,” Childs reconsiders a number of her previous positions on sexual violence in Japanese monogatari. She admits that her previous stance on rape in The Tale of Genji is limited only to the bright side of women’s conditions in the Heian period, and that in her insistence on women’s strategies of resistance, she failed to account for the various strategies of coercion men had at their disposal:

A more balanced picture of the conventions of courtship depicted in this literature, however, requires looking at the extent to which men did indeed subject women to physical coercion. Even more important is a consideration of the other ways in which men pressured women to succumb to their desires for sexual relations. Although the Japanese imperial court is typically characterized as a world of elegance and refinement, a closer look reveals that men often bullied women, using criticism and threats and manipulating the cultural concept of karma to win their affection.

Another scholar who accepted the challenge of the “Genji-hater” faction is Genji’s most recent translator and scholar of Japanese literature, Royall Tyler. In his articles and essays, Tyler has repeatedly argued against feminist scholars such as Komashaku and Jakuchō and their readings of Genji intercourse as rape, or Norma Field and Doris G. Bargen, who although they have not specifically addressed sexual violence in the tale, have adopted

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195 Ibid., 119.
readings more attuned to gender concerns. His approach focuses primarily on the relationship between Genji and Murasaki, which occupies the central position in his collection of essays, as well as becoming the topic of two independent articles.

In his chronologically first approach to Genji’s sexual initiation of the fourteen-year old Murasaki, Tyler resorts to the *hako-iri musume* trope to explain Murasaki’s reactions to Genji’s behavior. The *Ninhongo kokugo daijiten* defines the *hako-iri musume* as a young lady raised with utmost care and cautiously kept from venturing into the outside world. “Sheltered maiden” would probably best capture this idea. Such a young woman, isolated from the world and its problems, would be utterly innocent in all matters, but mostly in matters related to sex. Simply put, she would not even know what sex is and thus, when propositioned, she would not be able to consent because she would not know what she is actually consenting to. In Tyler’s own words:

> As Murasaki enters womanhood she is therefore all she should be. Her purity, untainted by any breath of desire, proves her quality, just as Genji’s patience towards her proves his. To respond to his advances and consent to first intercourse she would have to divine what intercourse is and feel drawn to it, but if she did, she would not be a perfect young lady. That she is still perfect after years of sleeping beside him, and he therefore a perfect gentleman towards her, has something of the fairy tale about it, but what matters is that each should be fully worthy of the other. Since they are, it is up to Genji

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to act. That is why he who loves her is only charmed by her outrage, and why the issue never comes up again.\textsuperscript{199}

Tyler reiterates this same idea in a later article, adding that a proper young lady, by Heian standards, would not be in the position to consent to intercourse, because, as in any other patriarchal society, access to her body is granted by her father, or male guardian:

An attentive reading of the tale shows that no young woman of good family could decently, on her own initiative, say yes to first intercourse. One conscious of “who she is,” and who wishes to remain so, must be directed to comply by someone with the authority to do so—normally, her father. In theory, her own feelings on the matter are irrelevant, although in practice a father in the world of the tale knows that it would be folly simply to ignore them. A young woman may enter into correspondence with an appropriate suitor and may even receive him in a manner that does not compromise her good name, but she may not, on her own, betray sexual interest in him. A lady in the tale did not do that, in which she resembled many other respectable ladies in other countries and times.\textsuperscript{200}

Like Childs before him through her use of the concept of vulnerability, Tyler too attempts to explain the heroine’s reactions and feelings by resorting to a notion that make sense from a phallocentric position, but which severely limits the importance of the tale’s female characters. Readers, and Genji himself, first learn what a proper young lady should be like not from the tale’s female characters or its narrator(s), but from other male characters, engaged in a debate about women during a night of rain and ennui, famously known to Genji scholars as “the rainy night discussion of ranks” (\textit{amayo no shina-sadame}). It is during this

\textsuperscript{199} Tyler, “I Am I,” 1999, 443-444.  
\textsuperscript{200} Tyler, “Marriage, Rank and Rape,” 2002.
episode that ideals of Heian femininity, as seen and endorsed by men, are brought forward: the *mugura no kado* woman (“the woman living in a dilapidated, overgrown house”) \(^{201}\) and the child-like woman (*ko mekite*), one a man can easily mold into his own ideal. Not coincidentally, Murasaki comes to embody both. Thus, Tyler brings into his discussion a Heian ideal of femininity that he borrows in its entirety from the male characters in the Tale, without critically examining whether the tale’s author actually endorses the same ideal.

A second problem with Tyler’s approach to sexual violence in the *Genji* is his denial of feminine agency. When Childs responded to Komashaku and Jakuchō’s claims, she did so in an attempt to demonstrate that a radical feminist definition of rape applied to *The Tale of Genji* would result in a complete denial of feminine agency and women’s resourcefulness when it comes to resisting sexual aggression. However, by employing the “proper Heian lady” theory to explain away Murasaki’s reaction—which is much more than simple outrage—Tyler denies *Genji* heroines any possibility of expressing sexual desire on their first sexual encounter. To counter this idea, I will later examine two cases in which male aggression does not result in rape, not on account of the phenomenon being non-existent since women could not express their desires one way or the other, but precisely because these women’s initial fears give way to attraction and mutual desire.

In his attempt to downplay Murasaki’s reaction to Genji after their first night together, Tyler further insists that the problem completely disappears after that incident and that Murasaki’s feelings of betrayal never again resurface. However, this claim is far from accurate: thirteen years later, Genji discovers Tamakazura, the daughter of Yūgao and Tō no Chūjō, whom he takes into his Rokujōin mansion under the pretense that she is a long-lost

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\(^{201}\) For a detailed analysis of “the rainy night discussion of ranks” and the feminine types discussed there, see Okada, *Figures of Resistance*, 197-213. For a further discussion of the *mugura no kado* trope, see also Alain Walter, *Érotique du Japon classique*, 58-61.
daughter. Just like in Murasaki’s case, Genji’s paternal feelings quickly turn sexual and he initiates an assiduous courtship of this woman trapped inside his mansion, away from her real father and brothers. Murasaki, whom Genji informs of this newcomer, is very much aware of the precarious position Tamakazura is in and of Genji’s sexual interest in her. According to Tyler’s own translation:

To his lady, who knew him well, this sort of praise betrayed a heightened interest, and she understood. “She may be quick to grasp many things, but I pity her if in her innocence she ever trusts you too far.”

In other words, an older and much wiser Murasaki recognizes in Tamakazura’s position—that of a fake daughter taken in by a false father with less than fatherly intentions toward her—her own past. Her feelings of pity towards this newcomer are in fact of self-pity, for Tamakazura has yet to suffer from Genji’s actions, despite the fact that she is in a vulnerable position. The only one who has lost her innocence as a result of putting her trust in the wrong person is Murasaki herself and Tamakazura’s presence is a reminder of this event. If, indeed, Murasaki has completely forgiven Genji and forgotten all about her sexual initiation, why would she pity her younger self or for that matter Tamakazura? Wouldn’t feelings of envy be more appropriate?

Finally, Tyler attempts to erase the idea of sexual violence in connection with Genji’s deflowering of Murasaki, by claiming that Murasaki’s subsequent destiny and the fact that, through her relationship with Genji, she comes to occupy a very lofty position—that of stepmother to an empress—retrospectively justify any suffering that Genji might have caused her. In his opinion, Murasaki’s later happiness as well as her remarkable social ascendency

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203 For the exact quotation, see Chapter One of this dissertation, 44.
are sufficient to completely eliminate any discussion of sexual violence related to the night of her sexual initiation. His strategy, very similar to the one used by the author of *Ochikubo monogatari*, is the same kind of retrospective re-evaluation of an incident, colored by the knowledge of what that incident leads to. As previously discussed, however, the *Ochikubo* at least delivers on its promise: the eponymous heroine enters a monogamous marriage to a young man who reaches the highest possible position for a Heian courtier, and her own daughter—not an adopted one—becomes the empress.

As for Murasaki, her happiness and lofty position are topics open to debate. One can certainly bring arguments both proving and disproving the claim that Murasaki’s existence is overall a happy one: she marries a hero who is handsome, accomplished and politically successful, but she never gets to enjoy the monogamy Ochikubo achieved and has to share him with numerous other women; she remains his favorite throughout her life, but never enjoys the pleasures of maternity and her childlessness can be perceived as a profound comment on her relationship with Genji; for a very long time, she occupies an unchallenged position in his Rokujōin until the Third Princess, her first cousin and younger version of herself, comes to displace her and threaten her position. The list could go on, but these examples have more than served their point: to prove that the claim of happiness might not be sufficient to distract the readers from that first sexual encounter between Genji and Murasaki. In fact, in the “Wakana II” chapter, as Genji leaves to spend the night with his new wife, the Third Princess, Murasaki turns to reading *monogatari* and comments on the promises tales such as the *Ochikubo* have failed to keep. Her words are, furthermore, a meditation on her own life and a much better answer to Tyler’s claims than any scholarly arguments could deliver. In his own translation:
As usual on the nights when he was away, the lady in his wing sat up late and had her women read her tales. *These old stories are all about what happens in life, she thought, and they are full of women involved with fickle, wanton, and treacherous men, and so on, but each one seems to find her own in the end.* How strange it is, the insecure life I have led! Yes, it is true, as he said, that I have enjoyed better fortune than most, but *am I to end my days burdened with these miseries that other women, too, find hateful and unendurable? Oh, it is too hard!* 204

As limited as it was in duration and the number of scholars it involved, the *Genji* rape debate did manage to bring forth two interesting perspectives on sexual violence, and rape in particular, in *The Tale of Genji*. The problem with these two perspectives is the fact that both are too extreme: on the one hand, feminist scholars such as Komashaku Kimi and Setouchi Jakuchō regard most cases of intercourse in the tale as rape, while on the other, Royall Tyler and Margaret H. Childs discard most cases of rape as seduction or consensual sex. The middle ground between these two positions remains to be explored and, fortunately, there is still much to investigate regarding the way in which the *Genji* text engages with the topic of sexual violence, how rape is textually represented and whether or not these representations can be better understood using contemporary theories of rape.

### 3. 3. Rape and the Shining Prince

#### 3. 3. 1. Feminine Resistance: Utsusemi and Murasaki

The *Genji* reader’s first encounter with sexual violence in the tale takes place at the end of the second chapter, “The Broom Tree” (*Hahakigi*), where Genji is forced by a directional taboo to spend the night at the residence of one of his retainers, the Governor of

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Kii (*Kii no kami*). Once there, the hero learns that the governor’s young stepmother, the wife of the Iyo Deputy (*Iyo no suke*), is also temporarily residing there and his interest is piqued by this young woman whom even Genji’s father, the Kiritsubo emperor, would have liked to have seen serving at court. That very night, once the people of the household settle down to sleep, Genji, having divined the woman’s location from a conversation he has overheard, proceeds to intrude upon her, take her into his arms and move her to a more secure place, possibly the *nurigome*. There, despite the woman’s ceaseless protests and tears, Genji has sex with her then finally releases her at the break of dawn.

But what exactly are the elements that support a reading of rape? Firstly, and most importantly, there are several significant elements, immediately visible in the text below. Many of them are similar to the ones highlighted in the analysis of *Ochikubo monogatari* in the previous chapter:

When everyone settled down to sleep and all was quiet, he tried the latch to the sliding door and found that it was not locked from the inside. At the entrance, there was a standing curtain and, in the dimness of the candle light, he saw what must have been several chests scattered around the room. Threading his way in among them, he came to what seemed to be a slight figure sleeping all alone. The noise he made disturbed her a bit, but she thought he must be the lady she had called for until he pulled at the garment she was covered with.

“You called for a *chūjō* and I felt that my secret desires have been acknowledged,” he said. The lady simply could not understand what was happening and she felt as if assaulted by an evil spirit in a nightmare. She uttered a frightened cry, but since she had covered her face with her garments, it was not audible.
“You must find this very sudden and judge my behavior as shallow, but I want you to understand that I have been thinking about you for a long time. I have been waiting for such an opportunity for a while, so please understand the depth of my feelings for you.” His words were extremely soft-spoken and the atmosphere was such that not even the awesome gods could have opposed him violently, so she was too embarrassed to let out a single cry, not even to say “There is someone here!” She found the entire situation incredibly distressing and horrible, so she whispered, under her breath “You must be mistaking me for someone else.” The sight of her, tormented by thoughts to the point of expiring, was extremely pathetic and yet strangely charming to him.

“You must be too confused to understand that my heart could not have been mistaken about you. I will not do anything sexual, but you must listen to my feelings.” She was really small, so he took her into his arms and went out through the sliding doors, but right at that moment he ran into someone who seemed to be the Chūjō the lady had summoned before. Genji cried out in surprise. Chūjō, finding this suspect, felt her way towards him, but the second she smelled his wonderful perfume abundantly drifting toward her face, she realized who he was. She thought that it was horrible and hesitated, unable to decide what to do. Even so, there probably was no way for her to do anything. Had he been an ordinary person, she would have violently pushed him away from her mistress, but as it was, many people would have probably found out, so how could that be possible? She pursued him, her heart in turmoil, but he went into an inner room, completely unperturbed. He then closed the sliding door, saying to her

“Come to pick up your mistress at dawn!”
The lady felt on the verge of death at the very idea of what her servant might be thinking and she became bathed in perspiration, apparently feeling ill. Although he felt pity for her, Genji poured forth, only he knew from where, his usual affectionate words that she ended up feeling moved by. Even so, she exclaimed, woefully: “This cannot be true! As insignificant as I am, I understand the shallowness of your feelings towards me, although you might not be aware of that yourself. Women of my position and men of yours can never mingle.”

He realized that she found his forceful behavior inconsiderate and deplorable, and he genuinely felt shame and regret because of it. “This affair concerning one’s position is new to me and I have never experienced anything like this before. It is sad indeed that you think I am one of those amorous men of the world. You must have naturally heard about me and you know that I have never forcefully pursued an amorous affair, so this must have happened because of a bond in a previous life. I cannot myself understand my frenzied behavior, which has rightfully earned me your cold treatment.”

He tried to persuade her in every which way, but she found it painful that his very peerless beauty made her increasingly willing to give in, so she decided to act coldly no matter what, even if she were to appear stubborn and heartless. She was yielding by nature, but now she gathered her strength, so she gave the impression of young bamboo, which does not break easily.

The lady’s genuine suffering, caused by his offensive behavior, and her crying were truly pitiful. He felt bad about it, but knew he would have regretted not having seen her. Finding it difficult to calm her down, he complained: “You are probably thinking only unpleasant things about me now. You should understand that the very
unexpectedness of it all shows that this is something decided in a previous existence. It is so cold-hearted of you to simply drown in your own tears as if you didn’t understand anything at all about life.”

“Truly, if you had expressed such feelings for me before my current lot in life had been decided, I would have kindled impossible hopes and consoled myself thinking that you would return to me and give me further chances to meet you. Now, there is no other way. Please do not speak of this anymore,” she finally said, and she obviously had good reason to speak as she did. He must have poured forth many promises and vows trying to console her.205

Again, the use of a chart will help highlight the relationship between the hero’s actions and the heroine’s reactions to them, as well as incorporate an outside witness to the scene, in this case Chūjō, Utsusemi’s lady-in-waiting, who happens upon the scene of Genji abducting her mistress, but is unable to help her in any way, for fear that rising an alarm would ultimately hurt her mistress more than the high-ranking intruder. Like Akogi in the Ochikubo, Chūjō’s reactions and feelings serve to corroborate Utsusemi’s own fears.

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<thead>
<tr>
<th>Genji’s actions</th>
<th>Utsusemi’s reactions</th>
<th>Chūjō’s reactions</th>
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<tr>
<td>掛金をこころみに引き开了まへれば</td>
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<td>“he tried the latch to the sliding door and found that it was not locked from the inside”</td>
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<td>ただ独りいとささやかにて臥したり</td>
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<td>“a slight figure sleeping all alone”</td>
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<td>源氏「中将召しつければ</td>
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<td>“You called for a chūjō and I felt that my secret desires have been acknowledged,” he said.</td>
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<td>とおたまふ</td>
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<td>いとやはらかにのたまびて</td>
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<td>“You called for a chūjō and I felt that my secret desires have been acknowledged,” he said.”</td>
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<td>空蝉「ここに人」ともえののしらず。</td>
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<td>“she was too embarrassed to let out a single cry, not even to say &quot;There is someone here!&quot;”</td>
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<td>心地、はた、わびしくあるまじきことと思へば、</td>
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<td>“The sight of her, tormented by thoughts to the point of expiring, was extremely pathetic and yet strangely charming to him.”</td>
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<td>かき抱きて障子のもと出でたまふ</td>
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<tr>
<td>“he took her into his arms and went out through the sliding doors”</td>
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<tr>
<td>いみじく匂ひ満ちて、顔にもくゆりかかる心地するに思ひよりぬ。</td>
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<td>“she felt his wonderful perfume abundantly drifting toward her face, she realized who he was. She thought that it was horrible and hesitated, unable to decide what to do. Even so, there probably was no way for her to do anything. Had he been an ordinary person, she would have violently pushed him away from her mistress, but as it was, many people would have probably found out, so how could that be possible? She pursued him, her heart in turmoil”</td>
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<td>動もなくて、奥なる御座に入りたまひぬ。障子を引き立てて、源氏「暁に御迎へにものせよ」とのたまへば“he went into an inner room, completely unperturbed. He then pulled closed the sliding door, saying to her “Come to pick your mistress at dawn!”</td>
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<td>动ねばかりわりにきに、流るるまで汗になりて、いとなやましうる“The lady felt on the verge of death at the very idea of what her servant might be thinking and she became bathed in perspiration, apparently feeling ill.”</td>
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<td>例の、いづこより取ふ出たまふ言の葉にかあらむ、あはれ知らるぼかり情々しくのたまひ尽くすべかめれど“Genji poured forth, only he knew from where, his usual affectionate words that she ended up feeling moved by.”</td>
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<tr>
<td>ならひとあさましきに“she exclaimed, woefully”</td>
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<td>かけおし立ちたまへるを深く情なくうしと思ひ入りたるさま“He realized that she found his forceful behavior inconsiderate and deplorable”</td>
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<td>つれなくのみてなしたり&quot;she decided to act coldly no matter what&quot;</td>
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<tr>
<td>なよ竹の心地して、さすがに折るべくもあらず。“she gathered her strength, so she gave the impression of young bamboo, which does not break easily”</td>
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<tr>
<td>泣くさまなどいとあはれなり。心苦しくはあれど、見ざるましかば口惜しからむと思す“her crying was truly pitiful. He felt bad about it, but knew he would have regretted not having known her.”</td>
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<td>思へるさまげにいとことわりなり。“she obviously had good reason to speak as she did.”</td>
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Table 3.1 Utsusemi

Genji’s sudden intrusion, like the Lieutenant’s in the Ochikubo, generates immediate fear in the woman, but whereas in the earlier tale the text employed the simple adjective osoroshi (“terrified”), here the image Murasaki Shikibu chooses to convey Utsusemi’s terror is exponentially more powerful: “she felt as if assaulted by an evil spirit in a nightmare”
(mono ni osoharuru kokochi shite). One can picture, in great detail, the image of this woman, in pitch darkness, abruptly awakened from her sleep by the feeling of someone or something tugging at her clothing and, in that state between sleeping and being awake, in her sheer confusion, she fears some sort of malevolent supernatural entity may be attacking her. The verb osofu used here in the passive voice, conveys, on the one hand, the aggressiveness of Genji’s gestures and, on the other, the helplessness of Utsusemi’s position.

It furthermore supports Susan Brownmiller’s theory of rape as an act of violence and domination and not as a sexual act. The social gap between the protagonists seems to further encourage this reading: Genji’s lofty social status and his position of clear superiority over Utsusemi’s husband and step-son, her only male protectors at this stage, gives him the right to pursue his subalterns’ women with impunity. In fact, as soon as he arrives at the Governor of Kii’s residence, Genji insinuates that the host should also provide sexual entertainment for his lord, by hinting at a very explicit saibara song. It becomes obvious that Genji feels he has rights over Utsusemi’s body precisely because she belongs to one of his retainers; his decision to simply take the woman reinforces his own high rank, on the one hand, her husband’s subaltern position, on the other, but, most of all, Utsusemi’s social insignificance and her status as male property.

Another aspect which exposes the power disparity between Genji and the woman is the inability both Utsusemi and Chūjō display to raise an alarm and draw attention to Genji’s intrusion. According to Jakuchō, Utsusemi cannot raise an alarm, but not necessarily because

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206 Despite the apparent redundancy of this translation, it is in fact faithful to the definition given to mono ni osoharuru found in Nihon kokugo daijiten; s.v. “mono” refers to mono no ke, or “evil spirit,” while s.v. “mono ni osoharuru” means “to be assaulted by something frightening—i.e. an evil spirit—in a dream.” I have chosen to translate “nightmare” instead of “dream” to better suit the intensity of the terms used.

207 This saibara, or popular song, is entitled Waihen (My House) and part of its lyrics read “In my house the curtains are all hung; come, my lord, come; my daughter shall be yours…” Tyler, The Tale of Genji, 2001, note 59, 38.
it would have been inappropriate for her to do so. There is no “proper young lady” type of
behavior here, the truth is much darker: neither Utsusemi, nor Chūjō can expose Genji
because they would be the ones to suffer for the affront of opposing and embarrassing a high-
ranking aristocrat. According to Childs’ initial remarks, an important strategy of resistance
for women was to seek the company of their gentlewomen, hoping thus they would be able to
deter the suitor from his pursuit;\textsuperscript{208} upon further examination, however, she concedes that this
strategy is effective insofar as the man does not manage to physically corner the woman.
Once the encounter turns physical, gentlewomen prefer not to interfere no matter how much
they sympathize with their mistress’s plight, precisely because of the social gap between
themselves and the usually much higher ranking suitor:

Women attendants who consider forcefully interrupting the abduction of their
mistresses inevitably refrain from any such action at the thought of the man's high rank.

When Utsusemi ‘s attendant Chūjō recognizes Genji as he carries off Utsusemi, she
thinks: "If he had been anyone ordinary she would have wrested her mistress bodily
from him." The implication is that Genji’s high status affords him immunity from
interference in his relations with women of lesser rank.\textsuperscript{209}

It can be safely argued, therefore, that high ranking men were perfectly aware that they could
pursue women of lesser rank much more aggressively than they would have approached
someone of similar or higher rank and that, in choosing to do so, they put women such as
Utsusemi or Chūjō in what they believed is their proper, subaltern place.

At the same time, it is difficult to dismiss the sexual dimension of Genji’s actions: his
intrusion and rape of Utsusemi may illustrate the power dynamics between the protagonists.

\textsuperscript{208} Childs, “The Value of Vulnerability,” 1999, 1064.
and spell out Genji’s unchallenged dominance, but at the same time the text does not attempt to disguise Genji’s sexual interest in this lady, even if this interest is but a passing whim. In fact, one aspect in the previous chart anchors the encounter in the sensorial world of the body: after reiterating Utsusemi’s state of mind, namely her terror (obiyu), distress (wabishi, arumaji), inner turmoil (kiemadofu) and desperation (shinu bakari warinashi), the text mentions her abundant perspiration (“she became bathed in perspiration” nagaruru made ase ni narite). As previously discussed, the Ochikubo employs a similar image, endowed with completely different meanings: at the core of the text’s revisionist reading of rape there is the opposition between tears, symbolizing actual distress, and sweat, symbolizing embarrassment caused by shabby appearance. The context itself is very explicit: because Ochikubo’s robes are poor and unsightly, she fears the Lieutenant would think less of her and is acutely embarrassed, or so the text attempts to convince us.

In the Genji use of the sweat imagery, the embarrassment is present as well, because Utsusemi fears that Chūjō might suspect she is having an affair with Genji when in fact she is being taken advantage of, but most importantly, it indicates the woman’s physical reaction to Genji’s highly aggressive behavior. The hero has just removed her from her sleeping place, taken her to the secluded place, and slammed the door shut in her gentlewoman’s face, with the most unruffled air only someone who knows he can get away with it can display. It seems very improbable that Utsusemi spares more than a passing thought to what her lady-in-waiting might be thinking when she is facing the more immediate concern of trying to resist Genji. As for robes, shabby or not, a woman facing rape is probably not going to care how she looks like when violated and, consequently, the text does not mention any such aesthetic preoccupations.

210 See Chapter One, 96.
Ann Cahill’s alternative theory of rape insists on treating rape as an embodied, individual experience of women.\textsuperscript{211} Examining physical reactions, in particular the way in which the violated female body is represented, seems to be a worthwhile application of her statements. In Utsusemi’s case, perspiration has a far deeper significance: in a culture in which the naked body, male or female, is considered unsightly and systematically erased, its presence is expressed through metonymical elements such as hair, garments, eyebrows, face and indeed, perspiration.\textsuperscript{212}

In a compelling article on women’s black hair in \textit{The Tale of Genji} and the connection it has to their physical and psychological experiences, Mitamura Masako states that representations of hair in the tale are attempts to recuperate the absent female body, as a site of agency and resistance:

Unlike typical \textit{monogatari}, with heroines with long, beautiful hair, \textit{Genji monogatari} is a tale of flowing hair, with faults and imperfections, a tale of unkempt hair which opposes the controlling gazes from the outside, a tale of hair self-awareness. All these aspects breathe life into the story. \textit{Genji monogatari} is a tale that, through its depiction of hair, draws out the meaning of a woman’s body, recovers it, steals it back.\textsuperscript{213}

The same can be said about perspiration: as an emission of the body, something which is not normally associated with splendor and elegance but rather with distress, pain, torment or terror, sweat can serve to recover the invisible, violated body. The image of sweat pouring

\begin{flushleft}
\textsuperscript{211} See Introduction, 16-21.
\textsuperscript{213} 「美しい長い髪の女君の類型的物語は、源氏物語によって、かげりも欠落もある揺らぎの髪の物語、さらに外からのまなざしにあらがう「うちやられた」髪の物語、そして髪の自己意識の物語へと、そのままに異化され、そのつど生命を吹き込まれてきた。源氏物語は「髪」によって、女の（身体）の意味を汲み上げ、取り戻し、奪い返す物語となっているのである。」Mitamura Masako, “Kurokami no \textit{Genji monogatari},” \textit{Genji kenkyū} 1(1996): 61.
\end{flushleft}
forth like water, moreover, represents a body that becomes fluid, a body that no longer possesses contours and boundaries, because those boundaries have just been breached by sexual violence.

Together with the young bamboo metaphor (nayotake no kokochi shite, sasuga ni oru beku mo arazu), the sweat imagery contributes to depicting Utsusemi as a woman placed in an inescapable situation, who somehow is resilient enough to have a strong heart (tsuyoki kokoro), even as her body becomes accessible and penetrable. At the end of their fateful encounter, Genji may have overpowered her physically, but has not managed to change her feelings towards him. In fact, in a rare moment of self-awareness, the hero concedes that Utsusemi “obviously had good reason to speak as she did” (oboheru sama ge ni ito kotowari nari).

As for the rape itself, the text is rather elliptical: Utsusemi musters all her resistance, but then in the following paragraph, she is in tears while Genji admits that he would have regretted not having “seen” her (mizaramashikaba kuchioshikaramashi to obosu). Despite the general consensus among Japanese editors of the Shinpen Nihon koten bungaku zenshū series of classical Japanese literature, Margaret Childs suggests that the meaning of the verb miru is simply not sufficient to support the idea of intercourse.\(^\text{214}\) Indeed, this verb accepts multiple meanings, from the straightforward “to see,” to more complex interpretations such as “to meet,” “to becomes man and wife” and “to have sex.”\(^\text{215}\) Normally, there would be no reason why one meaning should have priority over another and Genji could simply have regretted not having met the woman. However, in the context of classical Japanese literature, the link between seeing and possessing is implicit. By any possible definition of rape,

\(^{215}\) Ninhongo kokugo daijiten, s.v. “miru.”
therefore, whether as an act of violence or an expression of lust, whether one insists on the presence of force or on the absence of consent, Genji’s sexual encounter with Utsusemi qualifies as this particular act of sexual violence. That is not an anomalous presence and is in fact supported by other secondary acts, such as intrusion and abduction, should make it all the more visible. The text itself, moreover, records minutely Utsusemi’s reactions to Genji, insisting both on her psychological turmoil, and on the physical condition of her body through the use of the sweat imagery. Nevertheless, despite his apparent success, later in the tale Genji refers to this encounter as a defeat. Far from contradicting the reading of rape, Genji’s own admission emphasizes the woman’s unbreakable spirit.

The class difference between this heroine and Genji is not only rendered visible by the hero’s behavior—his initial demand to the Governor of Kii to provide him with a bed companion and his subsequent determination to procure such a companion when not offered one—but also by the protagonists’ interactions in the aftermath of the rape incident. Surprisingly enough, to all appearances Utsusemi maintains a steady correspondence with Genji, despite his initial behavior towards her and despite her own firm refusal to allow him any closer. Her epistolary interest in the hero and her sustained effort to keep him entertained, for lack of a better word, might undermine the previous reading of the rape episode. After all, how can a woman possibly want to exchange secret poems and message with her rapist and why would she actually strive to keep his interest in her up, despite not wanting to meet him again?

To some, Utsusemi’s puzzling behavior after her first encounter with Genji is enough to belie her genuine interest in him and retrospectively depict their sexual encounter as consensual and Utsusemi’s resistance as faked. Such an approach, however, completely
disregards not only Utsusemi’s stalwart determination not to be ever caught in a compromising position by Genji again, but also the very incident from which this heroine derives her sobriquet—her hasty retreat caused by Genji’s second intrusion into her chambers, during which she discards her outer robe.

Another possibility stems from a comparison to a certain genre of contemporary popular romances (as well as manga and fan fiction), which make generous use of the rape trope as a means to depict the hero’s unbridled passion for the heroine. Such romances, which will be discussed in more detail in the following chapter, domesticate rape by explaining it away as uncontrollable male desire that ultimately can be forgiven and understood. As interesting as this reading might be, the text itself does not support it: Utsusemi continues to reject Genji’s advances, despite maintaining correspondence and, when she finally comes to inhabit his world, she does so as a nun.

I propose, instead, that just as class difference defines Utsusemi’s first encounter with Genji, by offering the hero the possibility of sexually enjoying a lower-ranking woman, with or without her consent and independently of her marital status, so too it defines their subsequent interactions. Utsusemi’s husband and step-son are both Genji’s retainers, while her younger brother, Kogimi, becomes his close companion and convenient substitute for his sister; her entire family is, therefore, dependent on Genji’s benevolence. In fact, Genji decides to take Kogimi as his page and protégé in the hope of using him as a go-between to his sister and, for the boy—and, implicitly, for his family as well—benefiting from Genji’s patronage presents a considerable advantage, as was often the case with such relationships in Heian society. Still, shortly thereafter, Genji seems to dismiss Kogimi from his service and, later on in the tale, in the “At the Pass” (Sekiya) chapter, we encounter him again, not a part
of Genji’s entourage, but of his father, the former Iyo Deputy. The cause of Kogimi’s fall from grace—from serving Genji to returning to his father’s care—is none other than his failure to arrange for a meeting between his patron and his sister, Utsusemi. In other words, Utsusemi’s stubborn resistance has, as a direct result, caused her brother’s demotion. It becomes apparent, therefore, that Utsusemi’s behavior towards Genji can have a direct effect on her family’s social standing and that her responses to Genji can translate into socio-economic consequences for the male members of her family. Therefore, short of giving in to Genji’s demands, her only real possibility of balancing her own decision with her family’s interests is to keep Genji’s interest and engage him in correspondence, insuring thus that his feelings for her do not sour enough to affect her family, nor become ardent enough to pose a threat to herself.

In the case of Utsusemi, we encounter for the first time the essential aspect of the subsequent relationship between a female character and her suitor or aggressor. As we will later observe, this subsequent relationship can take various forms, from marriage, in the case of Murasaki and Ochiba, to a long-standing affair, in the case of Oborozukiyo and, less so, the Third Princess or Ukifune. In a few cases, this relationship will be consensual, but for the most part, it will be a result of the heroine’s double vulnerability caused by her social position and by her gender.

The second and, as previously discussed, most important episode of rape in the tale is Genji’s sexual initiation of the fourteen-year old Murasaki in the “Aoi” chapter. From her very debut in the tale, Murasaki is made to conform to the masculine ideals of Heian femininity Genji and his companions outlined during the “rainy night discussion of ranks”: 
Genji discovers her in the Northern Hills when she is ten-years old; she closely resembles his secret love, Fujitsubo, and shows promise of growing into a great beauty; the location she is found in, one associated more with religious devotion rather than with profane concerns, is a clear variation of the *mugura no kado* trope, the male fantasy many *monogatari* heroes entertain, namely to discover a peerless beauty hidden away from the rest of the world. This trope is repeated again and again, with significant variations, throughout *The Tale of Genji*, from the tragic Yūgao to the comical Suetsumuhana and the most unfortunate Uji princesses, and is regarded as a *monogatari* convention, first encountered in the *Utsuho monogatari*, in the episode concerning Toshikage’s daughter.

The conventional character of this trope should immediately raise a series of questions, most importantly, why the idea of a hidden beauty residing in a dilapidated house would prove so appealing to male characters in Heian tales. Firstly, there is obviously the desire to discover a beautiful woman no other man has come across before. Beauty is a foremost requirement in this fantasy and women such as the poor red-nosed Suetsumuhana eventually prove themselves, to the readers’ glee, to be fake *mugura no kado* women. Isolation, moreover, implies innocence, even virginity. A young woman hidden away from the world would know little of its ways, more importantly of the rules of sexual encounter between men and women. It becomes apparent that Tyler’s own “proper Heian lady” owes much to this trope. In fact, Simone Mauclaire’s statement on the Heian ideal of femininity further emphasizes the connection between the “proper Heian Lady” and the *mugura no kado* woman:

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216 The similarity is no coincidence: Murasaki is in fact Fujitsubo’s niece, the daughter of Prince Hyōbu, Fujitsubo’s brother.
217 See Chapter One, 78-80.
Living constantly behind a protective curtain supported by a frame in the shape of a T, the *kichō*, and surrounded by screens, the young noblewoman is reputed for her irresistible looks (*kewai*), but also for her ignorance of anything useful; she doesn’t know a thing about the world except for the conversations between her ladies-in-waiting and it is seldom that she can catch a discrete glimpse of the world around during a pilgrimage. Romantic tales generally present this *himegimi* as a little stupid; *she may be charming, but her innocent ignorance risks transforming her into the victim of her first amorous adventure.*

Men’s desire for beauty needs no further examination, but for them to fantasize about virginity is quite unusual, seeing how by Heian standards, virginity was not a universal requirement for women and it was usually limited to very particular situations, such as becoming an imperial consort or being selected to serve as a Virgin Vestal at the Kamo or Ise shrines. Being a woman’s first and only partner would certainly have its appeals, in and of itself, as it would reinforce the idea of ultimate possession of that woman’s body, but in the particular case of Heian *monogatari* heroes, there seems to be more at work than the simple preference for a sexually untouched body.

Generally speaking, virginity, and the implied innocence in sexual affairs that comes with it, would mean that the woman does not possess the elementary knowledge of courtship and of the social rules that regulated it in the Heian period. The exchange of poetry in the initial stage of negotiation and seduction, during which the woman often has the upper hand, remain completely unknown to the *mugura no kado* lady. A sexually savvy woman who

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220 A notable exception would be Ochikubo herself, who, before consummating the affair with Michiyori, manages to engage in correspondence with him. In her case, however, one must not forget the presence of
knows how to play the game would manage to retain a degree of control over the
development of the amorous relationship, whereas the innocent beauty would be completely
at the man’s mercy. Ultimately, then, an important aspect of men’s quest for innocence could
be explained as desire for complete power over the woman they encounter.

This idea is further reinforced by the trope: the fact that this innocent young lady lives
in a dilapidated house clearly indicates that she has no male relatives to take care of her
financially or to protect her. Deprived of a powerful father or influential brother, the *mugura
no kado* woman is in a financially precarious position of which the young gallant can easily
take advantage. No male presence also implies easy physical access to the woman,
considering that she has only her gentlewoman, if that, to protect her from unwanted suitors
and that, as we have seen above, these gentlewomen could not always be relied on.
Consequently, the fact that Murasaki is introduced into the tale as a variation of the *mugura
no kado* trope serves to emphasize her initial vulnerability: she lives away from her father,
the only person who could offer protection, with an old nun grandmother, her nurse, and a
handful of other ladies-in-waiting. For a time, the grandmother offers sufficient protection, as
she repeatedly rejects Genji’s offer of taking care of the girl, but once this grandmother is
dead, there is little else to stand in Genji’s way. As Prince Hyōbu, Murasaki’s father,
prepares to welcome her into his household, Genji abducts her and takes her to his Nijō
mansion. Even Royall Tyler, who persists in regarding Genji’s gesture as deeply romantic,
admits that part of his motivation was his desire to avoid responsibility towards Murasaki’s
father: “Genji could not have abducted Murasaki if she had been her father’s recognized
daughter, nor might he then have been so keen to have her, since success would have made

Akogi, who serves as confidante-cum-mother figure, helping the young woman not only with the post-nuptial
preparations, but also with the initial correspondence which led to them.
him responsible to a second father-in-law.” Murasaki’s appeal, in other words, as 
mugura
no kado woman, stems primarily from her helplessness and vulnerability, which would have
been negated once her father took responsibility for raising, educating her and securing a
marriage for her. Genji’s decision to abduct her is, in fact, a usurpation of patriarchal rights,
with a major difference: whereas Prince Hyōbu might have made a good father who would
have had his daughter’s best interests at heart, Genji’s main concerns are not Murasaki or her
feelings, but his own fantasies and desires. In fact, no sooner does he move her to Nijō than
he begins grooming her so that one day she can turn into his ideal woman. This particular
trope, mentioned before, is that of the childlike, tractable wife (the ko mekite woman).
Richard Okada summarizes it as follows: “One characteristic of the middle ranks, we recall,
was the difficulty in determining desirability and the highly valued ‘trustworthiness,’ and one
way to guarantee those qualities was to fashion a woman, Pygmalion-like, to fit one’s
preferences. According to the director, the best sort of Galatea was the lovable, teachable
women.”

For the four years following the abduction, Genji instructs young Murasaki into all
the arts a Heian woman would have practiced, such as calligraphy, waka composition and
music, while at the same time instilling in her only those exact qualities he wants his self-
made ideal woman to possess. “A woman should be meek and obedient” (onna ha, kokoro
yaharakanaru namu yoki) is one of the first things Genji teaches Murasaki after her arrival
to Nijō, something that Murasaki takes to heart, unlike his later “daughter,” Tamakazura,
who proves to be less tractable than Genji would want.

223 Genji monogatari, SNKBZ, vol. 1, 257.
Thus, once Genji decides to consummate the relationship because he deems Murasaki mature enough for sexual relations, his education of her is put to the test. Her early childhood, defined by the mugura no kado trope and her later education at Genji’s hands, as ko mekite wife, should have prepared Murasaki to silently submit to Genji’s desires whether or not she is aware of what those desires entail. Her innocence and cultivated obedience should ensure her deflowering would proceed smoothly, with no excessive drama because, on the one hand, she would not know what to expect and thus, what to resist, and on the other, because she has been taught to meekly acquiesce to anything Genji demands, and yet this episode is punctuated by her unexpected reactions. As discussed earlier, Tyler insists that as a proper young lady Murasaki cannot give consent; assuming he were right, it would also mean she could not express rejection either because, as he claims, she is not aware of what intercourse is. And yet, Murasaki’s reactions in the aftermath of this fateful night seem to contradict such assumptions.

Margaret Childs, on the other hand, explains Murasaki’s feelings of betrayal as a reaction to Genji having tricked her into having sex, introduced more as a game meant to fool a little girl:

Only at this point, after she has read Genji’s poem, do we learn anything of her emotional state this momentous morning. The poem is this: “Many have been the nights we have spent together/Purposelessly, these coverlets between us.” The whole point of this verse is that Genji had been waiting for, planning on, and looking forward to having sexual relations with her. Murasaki reacts vehemently to this. Suddenly she is angry. She reports being astounded at the sentiment expressed in the poem and regrets having trusted Genji. What is she upset about? Sex itself? Sexual coercion? Not
necessarily. Not likely. Her feelings are those of someone who has been deceived. So we must ask, why does she feel duped and betrayed only when she finds out he has long intended to have a sexual relationship with her? The best explanation is probably to be gained by imagining how a man of 22, still young but quite experienced, would undertake the sexual initiation of a naïve and innocent young woman with whom he has had a four-year platonic relationship, and with whom he hopes to continue to have a long-term romantic relationship. Isn't it more logical that he would seduce her, rather than rape her? Might he not have introduced sexuality to Murasaki as a new game, as a spontaneous adventure? What fits the context is that Genji coaxed and cajoled Murasaki, that he enticed her to participate in sexual intimacy on grounds that the poem then revealed to have been a lie. Murasaki is upset, then, because she has learned that she has been deceived and feels her trust has been betrayed. Genji may have been inconsiderate in choosing to use deceit in the process of initiating Murasaki into the world of adult sexuality and married life, but there is no evidence that he raped her.  

However, as a closer textual examination will prove, the language used to describe Murasaki’s reactions hints not at mild annoyance, but at profound psychological and physical distress and even trauma. When compared to similar representations of rape in the tale, Murasaki’s sexual initiation is no longer an isolated incident, but part of a larger pattern.

Finally, one could argue that the act of deflowering itself can sometimes be painful enough to warrant the young woman’s extreme feelings afterwards and her refusal to interact with Genji. However, Murasaki is not the first, nor the last, virgin in *The Tale of Genji* whom the Shining Prince initiates into adult sexuality: Nokiba no ogi and Oborozukiyo are both

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virgins at the time when they encounter and sleep with Genji and neither seems to find the sexual act painful enough to lead to resentment.

One can certainly claim that Murasaki’s reaction on the morning following her sexual initiation is caused by the pain she experienced during deflowering, but if that is the case, hers will be the sole such case not only in the Genji, but in the entire monogatari canon. Or, like Childs, one can state that her reaction is caused by her sense of betrayal upon finding out that what she initially thought was a spontaneous activity turned out to be well planned. If indeed Genji introduced sex as a new game, then there is nothing in his morning-after poem to disabuse Murasaki of this notion or cause her to feel betrayed. Sex should continue as a newly introduced game in their relationship, next to their usual cuddling or dollhouse play. Nor does marriage seem to be the problem, since the informal marriage ceremony Genji arranges for takes place after the text’s description of Murasaki’s reactions. Then, if it is not the process itself or the manner in which sex was introduced to her that caused Murasaki’s extreme feelings, why does she react the way she does? In order to answer that, a closer look at the episode in question is in order:

He spent his idle hours with her, just playing go or character games, and the young woman displayed such charming and endearing traits, even while they played their silly games, that, although for months and years he had felt her childish charm without thinking of anything more, he now found it difficult to hide his feelings any longer. She will find it painful, but what was he to do? So, even though there appeared to be nothing particularly different in their relationship, one morning came when he woke up early, while the young woman did not wake up at all.
Her ladies-in-waiting were all worried, “What could be happening? She is not behaving as usual.” Just as he was about to depart, Genji pushed a writing box inside her curtains and then left. While no one was around, the young woman innocently raised her head and found beneath her pillow a knotted letter. Innocently, she opened it and read:

\[
\begin{align*}
\text{ayanaku mo} & \quad \text{“Why did you and I spend night upon night} \\
\text{hedatekeru kana} & \quad \text{separated,} \\
\text{yo wo kasane} & \quad \text{our garments alone} \\
\text{sasuga ni nareshi} & \quad \text{embracing each other.”}
\end{align*}
\]

He wrote it in a casual hand. She had never even dreamed that he might be considering such things and she wondered dejectedly how in the world could she have trusted with all her heart someone so horrible.

Around noon, he returned. “You seem to be ill. How are you feeling? It’s no fun if we don’t play go today.” He peered in inside her curtains and there she was, lying prostrate, with her garments covering her head. As he approached her, her ladies-in-waiting all drew back. “Why must you pout so? You are, unexpectedly, such an unpleasant person. Think of how odd your ladies will find this behavior!” He pulled off her bedclothes and found her bathed in perspiration. Even the hair on her forehead was soaking wet.

“Well no, that’s not good. This is really improper behavior,” he said, trying this and that to improve her mood, but she really resented him and refused to give him an answer. “Well then, you will not see me again. I feel very much hated,” he complained
and opened her writing box to peer inside. There was nothing in it. “She is just a child, after all,” he thought, fondly. He spent the entire day inside her curtains trying to placate her and her refusal to just give in was all the more endearing to him.225

As before, a chart is a useful tool in capturing Genji and Murasaki’s actions. In addition, there is also a column addressing the reactions of Murasaki’s gentlewomen, but, unlike the previous cases, these gentlewomen note that something unusual has happened but, not having witnessed the incident directly, cannot provide useful evidence. Eventually, both Murasaki’s nurse and her other ladies are glad upon learning that Genji has consummated the relationship and even arranged for an informal marriage ceremony to be held, because from their point of view their mistress’s dependence on Genji also ensures their own financial stability. Here, therefore, the text captures not the gentlewomen’s instinctive reaction to the man who aggressively pursues their mistress, but a more calculated attitude justified by pecuniary concerns.

<table>
<thead>
<tr>
<th>Genji’s actions</th>
<th>Murasaki’s reaction</th>
<th>Gentlewomen’s reaction</th>
</tr>
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<tbody>
<tr>
<td>心苦しけれど、いかがありけむ  “She will find it painful, but what was he to do?”</td>
<td>女君はさらに起きたまはぬ朝あり “the young woman did not wake up at all”</td>
<td>人々、「いかなればかくおはしますならむ。御心地の例ならず思さるるにや」 “Her ladies-in-waiting were all worried. ‘What could be happening? She is not behaving as usual.’”</td>
</tr>
<tr>
<td>男君はとく比きたまひて “one morning came when he woke up early”</td>
<td>何心もなくひき開けて見たまへば “the young woman innocently raised her head”</td>
<td></td>
</tr>
<tr>
<td>君は渡りたまふとて、御硯の箱を御帳の内にさし入れておはしにけり “Just as he was about to depart, Genji pushed a writing box inside her curtains and then left.”</td>
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</tbody>
</table>

225 Genji monogatari, volume 1, SNKBZ, 70-72.
As in the case of Utsusemi, there is little in the text itself to indicate the sexual act.

With Murasaki, moreover, the interesting section begins the morning after the sexual encounter; prior to that, one learns only that Genji finally decides to act on his desires for the young woman. What happened in between is a matter of speculation and one must reconstruct the events of the previous night based entirely on Murasaki’s reactions the following morning.

There is a sharp contrast between the girl’s behavior and Genji’s on the morning after: he rises early, while she doesn’t rise at all. The text’s mentioning of the protagonists’
waking habits is more than a simply superfluous piece of information; it captures the
different perspectives Genji and Murasaki have on the events of the previous night. Genji
wakes up early and leaves a poem in her writing box and, although the tale is not very
explicit concerning Genji’s usual morning habits—in other words, readers cannot tell if he
customarily wakes up early, thus understanding that he does not break his usual daily routine
after sleeping with Murasaki or, on the contrary, late—meaning that for him too the morning-
after is highly unusual—his behavior does seem to echo the practice of leaving before the
break-of-dawn when engaging in secret, casual affairs, as opposed to lingering until close to
noon, as Genji himself later does, with Murasaki herself and Akashi, his recognized wives.
Genji’s waking time might indicate, therefore, his casual feelings towards Murasaki at this
stage in their relationship, despite his arranging of the informal marriage ceremony, a
ceremony that, by substituting Koremitsu for Murasaki’s father, Prince Hyōbu, permanently
marks Murasaki’s position as secondary wife.

On the other hand, Genji’s early departure might reveal his considerate feelings for
the young woman and a desire to allow her the space to come to terms with the events of the
previous night. The text itself, however, does little to support this latter reading. In fact, Genji
does not even seem to consider the possibility that to Murasaki the events of the previous
night might have been in any way unpleasant or disturbing. Analyzing Genji’s similar lack of
concern in his relationship with Fujitsubo, Richard Okada states:

Most striking, however, is Genji’s reaction both to his father’s obvious suffering and to
the consort’s equally obvious pain. Assuming a masculinist perspective often found in
the text, Genji is aware of the consort’s feelings, but he still seizes the opportunity to
force a meeting with her. … The narrating, though seemingly predisposed to construct
Genji in a positive manner (not as the run-of-the-mill fickle courtier-lover), is also ready to find in that construction, at crucial moments, an inescapable blindness to a woman’s suffering, which can be used simultaneously to fuel and to excuse his own uncontrollable desires.\(^{226}\)

Murasaki, by contrast, refuses to get up: the events of the night before have troubled her to the point where she feels the need to ponder on what exactly has happened. Yet, sheltered maiden as she was raised to be by Genji himself, in her absolute innocence (*nanigokoro mo naku*), she cannot comprehend why Genji did to her what he did. Had it truly been a pleasant experience for her, whether she is able to identify it as sex or not, she would have no reason to attempt to understand it. The confusion she is struggling to overcome might be caused by her inability to understand why Genji, someone she truly felt close to and regarded as a father, would suddenly do something she might find painful and undesired. Intimacy and physical closeness would probably not have bothered Murasaki too much, as by this point in her relationship with Genji, the two sleep side-by-side almost every night; the actual deflowering, performed by an accomplished lover such as Genji, who has successfully attempted it twice before with two different women, is also likely to have been passably comfortable. The only reason, then, why Murasaki would be confused by Genji’s behavior would be if he did something she might have urged him not to. According to the text, Genji was very determined the previous night to go through with the sexual act, despite a small hesitation (*kokoro kurushikeredo*), so one can safely assume that had she pleaded with him to stop, her pleas would have fallen on deaf ears.

As Murasaki lies in her sleeping quarters, trying to make sense of the events of the night before, Genji presents her with the customary morning-after poem; upon seeing it,

Murasaki openly expresses feelings of betrayal. In fact, it is this poem which reveals to her that Genji’s acts of the previous night were not just an unfortunate happening, but a very premeditated event. She understands that Genji’s previous fatherly behavior has all been an act intended to make her trust him enough to ultimately submit to whatever treatments he had in mind for her.

At noon, when Genji finally returns to her quarters, Murasaki is still lying down, with her garments over her head; her gesture is at the same time defensive and passive-aggressive, highlighting both her victimization and resistance. In her detailed analysis of the verb *fusu* used predominately in connection to another *Genji* heroine, Ukifune, Hashimoto Yukari comments on its double significance:

The gesture of lying down is one which signifies the desire to close and protect one’s self. However, at the same time, it represents a defenseless gesture of turning one’s back on others and ultimately becomes ironic, for it invites the involvement of others.

Ukifune listens to the words of others and constructs her own self based on these words, yet at the same time, she resists them. Ukifune’s lying figure captures the contradictions inherent in this gesture of resistance.²²⁷

Similarly to Ukifune, young Murasaki is simultaneously vulnerable to Genji’s acts, and defiant in his presence. As best as she can under the circumstances, she is resisting Genji, yet her resistance is easily broken when he pulls away the garments covering her and exposes her to his gaze. Here too, the text resorts to the sweat imagery to convey Murasaki’s physical

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and mental state: she is “drenched in perspiration and the hair on her forehead is soaking wet” (*ase ni oshihitashite, hitahigami mo itau nuretamaheri*). The phrasing is different from the one used to describe Utsusemi, but by no means any less powerful. Murasaki’s young body is characterized by similarly fluid and penetrable boundaries, as a result of the previous night’s events; it is furthermore sexualized through the image of her hair. In Heian literature, hair, in addition to its metonymical function in representations of the female body, is also specifically associated with female sexuality. For that reason, by cutting one’s hair and taking Buddhist vows, a woman renounces her sexuality and steps into an asexual existence which ultimately protects from male sexual aggression.

Finally, another reason why the sexual encounter between Murasaki and Genji can be read as rape is because there is a conspicuous absence in communication, most importantly in poetry. Genji’s words elicit no reply from the young woman and his morning-after poem remains unanswered. Like Utsusemi before her, but not like Ochikubo, Murasaki refuses to engage in any kind poetic communication with Genji. The significance of her refusal is immediately apparent if one examines the function of the morning-after poem (*kinuginu no uta*) in the structure of the socially sanctioned courtship in the Heian period: by means of this poem, the lovers pledge their mutual love to each other and express their impatience for future meetings. The man’s obligatory letter and the woman’s immediate answer sanction the affair as more than a one-night-only casual encounter and express reciprocal feelings of love and desire. The fact that Murasaki refuses to engage in this exchange underlines the lack of reciprocity at this stage in their relationship and, probably, in the events of the previous night. In the case of the Ochikubo lady, the presence of an answering poem contributed to the text’s revision of the sexual violence.
The problem many scholars have with reading Murasaki’s deflowering as rape stems primarily from the fact that two characteristics traditionally associated with rape do not find themselves in this episode: violence and a despicable assailant. As Komashaku pointed out, rape is not always perpetrated by means of violence, but can be sometimes accompanied by kind words; moreover, just because Genji is genuinely attracted by and in love with Murasaki does not make this episode any less problematic. Thus, compared to the previous episode involving Utsusemi, Genji is unlikely to have behaved as aggressively towards Murasaki, but less violence in this case is more an effect of the circumstances in which sex takes place than anything else. The liberal feminist theory of rape applies to this case only insofar as it is underscored by the profound social and financial disparity between Genji and Murasaki: by abducting her, the hero severed her connections with a father who might have been able to protect and provide for her. Instead, Murasaki comes to reside in Genji’s own mansion and depend on him financially. Had she been under her father’s roof, the fateful night might not have happened at all.

In Komashaku’s opinion, it is this social inequality between the protagonists, as well as Murasaki’s complete dependence on Genji, that transforms her deflowering into rape. It moreover spells out the nature of a woman’s condition in the Heian patriarchal society:

At the time, Murasaki is fourteen. At this age, she is thus forced to carry the burden of marriage. Whether one sees it as a woman’s happiness or as her tragedy depends on the reader’s perspective on women and on marriage. It is clear, however, that at the time of her sexual intercourse with Genji, Murasaki herself thought of it as something sad and painful and did not even want to see his face afterwards. Still, Murasaki has no place she can run to. She has no way of living independently from Genji. Even if it were not
so, it could be that she is actually happy with a man like Genji, handsome, high-ranking, wildly talented and, most of all, kind and gentle. In truth, many people have come to think this way. In other words, this may be what they call “a woman’s happiness.” I, for one, do not think so. The very fact that a woman must rely on someone else for her living is a tragedy in itself. In other words, for a woman to live in this historical period is a tragedy in itself.228

Komashaku’s point concerning the inequality between Genji and Murasaki is, as discussed previously, a valid one, but not sufficient in and of itself to transform all intercourse in the tale into rape. The only aspect that, together with wider, circumstantial considerations, defines whether sex is mutually desirable or just rape is each individual woman’s reaction to each individual sexual act. In order to best demonstrate that, according to some such individual reactions, sex in not always unwelcome or unpleasant, I will turn next to two episodes that begin much in the same manner as Genji’s initial encounter with Utsusemi, but end on an entirely different note: Nokiba no Ogi and Oborozukiyō.

3. 3. 2. Feminine Desire: Nokiba no Ogi and Oborozukiyō

Genji meets Nokiba no Ogi, the Iyo Deputy’s daughter, in the “Utsusemi” chapter, shortly after his first aggressive encounter with her step-mother, Utsusemi. Attempting to repeat the previous sexual experience with the older woman, Genji employs her younger and

228「この時、紫の君は十四歳であった。彼女の結婚はこのようにして運ばれた。これを女の幸せと見るか、女の悲劇と見るか、それは読者の女性視点結婚観にかかっている。しかし、紫自身は源氏と結ばれた時、ただただ悲しく悔しく、源氏の顔も見たくないと思っていたことだけは確かだ。しかし、紫はどこへも逃げる所がない。源氏に養われるしか生きる方法がない。同じ養われるしかないのならば、源氏のような、美しくて地位高く、才能豊かで、それなりに優しく親切な男であったのは幸せというべきかもしれない。事実、多くの人々はそのように考えてきた。いわゆる「女の幸せ」とは、そのようなものであろう。しかし、私は考える。養われなければならないこと自体が悲劇である。つまり、この時代に女であることと自体が悲劇なのである。いわば構造ひげきである。」Komashaku, 1991, 139.
naïve brother, Kogimi, to gain access to her, but despite the boy’s best efforts, Utsusemi proves as elusive as her sobriquet indicates. In fact, this heroine derives her name from her flight when faced with Genji’s second intrusion: alerted by the rustling sound of Genji’s robes and by his unmistakable perfume, Utsusemi slips away from her sleeping quarters leaving behind not only her outer robe—like the empty shell a cicada sheds—but also her innocently sleeping step-daughter, Nokiba.

Utsusemi’s panicked flight is, in itself, further evidence of the way she perceives Genji’s behavior: she is so surprised and distressed by his intrusion that, on the spur of the moment, she can only think about escaping (asamashiku oboete, tomokakumo omoihiwakarezu)\(^{229}\) and not the potential consequences of her escape for her step-daughter. There is limited critical research on this and similar instances in the tale, when Genji heroines, threatened by undesired or aggressive male pursuits, choose to achieve their own escape at the expense of another woman, who, either directly, physically, or symbolically, is sacrificed to the man’s desires. The escaping woman may not intend it to happen, but by sacrificing another woman so that she can effectively avoid male aggression, she transforms herself from victim into victimizer.

Ōigimi employs this very strategy when, faced with Kaoru’s relentless pursuit, she flees her sleeping quarters leaving behind a vulnerable Naka no Kimi.\(^{230}\) The latter, in turn, resorts to the same means of deflecting unwanted attention when, inconvenienced by Kaoru’s advances, she points him in the direction of Ukifune, suggesting that she might be a better substitute for the lost Ōigimi than Naka no Kimi herself.\(^{231}\)

\(^{229}\) *Genji monogatari*, vol. 1, SNKBZ, 124.
\(^{230}\) In the “Agemaki” chapter.
\(^{231}\) In the “Azumaya” chapter.
A phallocentric reading of the text can easily gloss over these instances of women victimizing other women for their own benefit as mere cases of feminine malice, or, even more perversely, as actual well-intentioned plots these heroines concoct to let other, younger and unattached women benefit from an amorous encounter with the sexually irresistible hero, whom they themselves cannot get involved with for various reasons. According to this reading, Utsusemi’s selfishness or maybe even her jealousy over the younger woman’s situation—Nokiba is, after all, young, unattached and still benefits from a father who is alive to look after her interests—motivates her to sacrifice her step-daughter in order to save her own skin. Or, although very much attracted to Genji, she cannot pursue a relationship with him, because she is already married, but hopes that the unattached younger woman will be able to freely enjoy all his charms—satisfaction by proxy, as it were.

Organically linked with feminine jealousy, malice becomes a very convenient device that can be used to explain away a range of problematic scenes and incidents. Furthermore, according to Terry Kawashima, demonizing female jealousy becomes an effective means to chastise those who could have opposed the polygynous status-quo, all the while adroitly avoiding addressing the very real problems of polygyny: “Jealousy was isolated for ostracization through its inseparable connection with the demonic because jealousy and resentment were crucial emotions that upset the peace of a polygynous relationship. A figure who embodied jealousy was presented as a target of detestation, which in turn allowed for the creation of a powerful and unsympathetic monster.”

232 I am grateful to my classmates in a graduate seminar at Sophia University for confronting me with this interpretation and giving me food for thought.
233 Kokiden and Rokujō are two Genji heroines frequently associated with jealousy and malice, at least in canonical Genji readings.
jealousy, despite the fact that the text itself actually discourages such a reading, does little to actually explore the complex motivations behind her extreme gesture.

If, on the other hand, one chooses to see her gesture as a magnanimous match-making attempt, one can only do so if one completely dismisses the textual account of her early encounter with Genji. Otherwise, it would be quite a logical feat to explain why a woman, who has herself been the victim of male aggression, would want anyone else to experience what she has. Nevertheless, anti-feminist literary scholars, such as Helen Haze, often extol the feminine rape fantasy encountered in romance novels.\textsuperscript{235} In fact, in her view, contemporary romance novels are only repeating century-old themes, first explored in the classics of world literature, among which she includes \textit{The Tale of Genji} itself:

\begin{quote}
While the books may be slight, the plot is nothing of the sort. That it is still being repeated with robust regularity is just tribute to its august ancestors, the Adam and Eve of all fiction, the \textit{Odyssey} and \textit{Tale of Genji}. Odysseus, just another cowboy, meets and conquers worthy opponents, and Lady Murasaki’s heroine weeps for thirteen books during Genji’s transgressions, till he finally comes to her.\textsuperscript{236}
\end{quote}

According to this kind of reading then, Utsusemi, like Murasaki after her, actually enjoyed her rough treatment at Genji’s hands and wants her step-daughter to be able to experience the same kind of sexual rapture she had. When the text itself, however, not only does not describe this assumed sexual rapture, but, on the contrary, repeatedly emphasizes the heroine’s distress, suffering and trauma, as well as her subsequent determination to avoid Genji at any cost, Haze’s readings have no foundation whatsoever.

\textsuperscript{235} Helen Hazen, \textit{Endless Rapture}, 1983.
\textsuperscript{236} Ibid., 16.
If neither of the readings provides a coherent explanation for Utsusemi’s reasoning behind her apparently selfish escape attempt, then how can one approach this incident in which a woman who was herself been the victim of male aggression decides, spontaneously or with more or less premeditation, to subject another woman, one that is, in fact, very close to her, to the exact same type of behavior? I would propose that, instead of looking at the woman and blaming her character flaws or imagined sexual fantasies for her acts, one should examine the context in which she acts the way she does. In other words, one should ask what exactly happens to make this woman find her way out at the expense of another woman.

In the particular case of Utsusemi, she has just experienced a very distressing encounter with Genji and, again at night, and again taken unaware, she realizes she is about to experience the same thing all over again. A retrospective look at Utsusemi’s reactions to Genji during their first encounter clarifies the nature of this sexual experience: she is terrified (obiyu), distressed (wabishi, arumaji), in deep psychological turmoil (kie-madofu), desperate to the point of expiring (shinu bakari warinashi), and perspiring abundantly, not because she is ashamed of her appearance, but because of the physical and psychological distress she experiences (nagaruru made ase ni narite). By most definitions of the phenomenon, she has been raped. And now that she is about to be raped again, because Genji would not stop on this second attempt any more than he did during his first, she flees in sheer panic, unable to consider any other way she can successfully resist him.

Interestingly enough, the text specifies that she does not even take the time to think things over when she makes the decision to run and abandon her step-daughter. Had she had the time, would she have awakened Nokiba and urged her to flee as well? It is highly unlikely, because of time constraints, but most importantly because Genji is not one to be
easily denied access to his subordinates’ women. Only by providing him with a substitute—which, as demonstrated in the case of Kogimi, can temporarily work—can Utsusemi hope to effectively deflect Genji’s attention from her, this one time or, if things turn out well, permanently.

As it happens, things do turn out well, despite the incident being staged to look very much like the encounter between Genji and Utsusemi herself, an encounter that, as we have concluded, ended in rape. By means of such an incident that looks like it might entail sexual violence, but which eventually shifts away from it, one can conveniently reexamine those diametrically opposed scholarly theories, according to which all sexual encounters in the tale are rape—Komashaku—or consensual, by default, because proper Heian ladies would have been unable to express consent—Tyler. In the Nokiba episode, the dénouement of the encounter is dramatically changed by one aspect, which neither Komashaku, nor Tyler’s theories can account for: feminine desire. According to the text,

The woman awoke gradually, unaware of what was happening and frightened, but she did not seemed all that alarmed, nor truly circumspect. It was a good thing that she seemed innocent of the ways of the world, because she did not panic. Genji decided not to tell her who he was, yet if this lady were to inquire afterwards, here and there, about what had happened, it would not matter much to him, but it would be bad if the world would blame that cold-hearted woman [Utsusemi] for it. So he told her a plausible lie about how directional taboos had brought him here time after time and he took advantage of that to meet her. Had she had any brains, she would have considered the circumstances, but, for all her sassiness, she was truly very young, so she did not understand.
He did not dislike her, but he was not particularly attracted to her either and he kept thinking bitterly about that irritating woman’s behavior. “Where in the world could have she possible run and hidden? Does she intend to make me look like a fool? There is probably no other woman as hard-hearted as she,” he was unfortunately unable to think of anything else. Still, the young woman in front of him fascinated him with her youthfulness and innocence, so that, despite his initial reaction, he ended up pledging his love to her in all sincerity.\(^{237}\)

Nokiba, like Utsusemi before her, is “unaware of what was happening” (oboezu asamashi) and “frightened” (akiru) by Genji’s sudden intrusion, but, unlike her step-mother, her initial reaction is skin-deep and does not transform into sheer panic (nan no kokorobukaku itohoshiki yō mo nashi). Furthermore, Genji’s seductive words do not fall onto deaf ears: Nokiba, unexperienced as she is, is eager to believe Genji’s compelling vows and, ultimately, eager to have sex with him. A comparison between the two women’s reactions should make the differences in their behavior obvious:

<table>
<thead>
<tr>
<th>Genji’s actions</th>
<th>Nokiba’s reactions</th>
<th>Utsusemi’s reactions</th>
</tr>
</thead>
<tbody>
<tr>
<td>いとおぼえずあさましきに、あきれたる気色にて、何の心深くいとほしき用意もなし</td>
<td>ともかくも思い分かれず、物におそはる心地して、「や」とおびゆれど、顔に衣のさはりて音にも立てず。</td>
<td>“The woman awoke gradually, unaware of what was happening and frightened, but she did not seemed all that alarmed, nor truly circumspect.”</td>
</tr>
<tr>
<td>世の中をまだ思い知らぬほどよりはさればみたる方にて、あえかにも思ひまどはず</td>
<td>空蝉「ここに人」ともえののしらず。心地、はた、わびしくあるまじきことと思へば、あさましく“she was too embarrassed to let out a single cry, not even to say “There is someone here!””</td>
<td>“The lady simply could not understand what was happening and she felt as if assaulted by an evil spirit in a nightmare. She uttered a frightened cry, but since she had covered her face with her garments, it was not audible.”</td>
</tr>
<tr>
<td>“It was a good thing that she seemed innocent of the ways of the world, because she did not panic.”</td>
<td>She found the entire situation incredibly painful and horrible”</td>
<td></td>
</tr>
</tbody>
</table>

\(^{237}\) Genji monogatari, volume 1, SNKBZ, 125-126.
An analysis of the two columns, the one describing Nokiba’s reactions and the other addressing Utsusemi’s responses, is sufficient to illustrate the glaring differences between the two women’s experiences. While Utsusemi’s reaction to Genji’s intrusion is sheer panic, the one an evil spirit might cause in a nightmare, Nokiba does not show signs of deep distress. In fact, two parallel phrases best capture this difference: Nokiba’s frightened state (akiretaru keshiki) versus Utsusemi’s state of deep turmoil, to the point of expiring (kie-madoheru).
From this initial point onward, the women’s subsequent reactions only confirm their different assessments of the incidents: Utsusemi’s detailed responses highlight her fear, panic, trauma and pain, all the while attempting to resist Genji’s aggressive advances, while in Nokiba’s case, she puts up no resistance whatsoever. The text’s last reference to Nokiba is one which spells her inability to see beyond Genji’s reassuring words and promises and to understand (eshimo omohiwakazu) the incident for what it is: an aggressive intrusion.

Nokiba’s compliance is explained, according to the text, as a result of her youth (wakaki kokochi) and her sexual inexperience (yo no naka wo mada omohishiranu); she is, in other words, a virgin who does not know enough to be able to spot Genji’s blatant lies and who trusts his usual empty promises. Nevertheless, despite being a virgin, Nokiba does not seem traumatized by her sexual initiation, the way Murasaki does, nor does she resist the act, on account of not knowing anything about it. On the contrary, Genji is quite taken with her (kono hito no nakagokoro naku wakayaka naru kehai mo ahare) and she with him, suggesting that their sexual encounter might have been mutually enjoyable.

How then does Nokiba fit into Tyler’s “good girl” theory? By not being one. The pitfalls of Tyler’s assertions become evident: by completely eliminating feminine desire from his equation, he reduces all Genji heroines to the virgin—whore dichotomy. Murasaki is, unmistakably, the good little virgin who resists Genji’s sexual initiation not because she genuinely finds him revolting, but because her innocence only allows for this one response; Nokiba, although sexually pure, must then be the whore, because she seems to be welcoming Genji in her bed and enjoying her first sexual experience.

One can further argue that the two women’s reactions are motivated by the kind of education they received: Murasaki was carefully groomed by Genji and provided with an
excellent education by most Heian male standards—she is the *ko mekite* woman who can be made into any male fantasy—, while Nokiba did not benefit from such a careful father and is, as a result, loud, outspoken, relaxed, comfortable, unconcerned about her surroundings and, finally, loose—shortcomings which become apparent during Genji’s first *kaimami* of her at the beginning of the “Utsusemi” chapter, and during their sexual encounter. On the other hand, both Nokiba and Utsusemi herself belong to the same *zuryō* class and as daughters of provincial governors, they would have had similar upbringing and yet they interact completely differently with Genji. Class, in their case, may mark them as sexually available to a much higher-standing hero, but cannot dictate their own individual reactions to him or trump their personalities and dispositions.

As argued previously, Murasaki’s education is nothing but a male strategy of rendering the woman defenseless, dependent and submissive and of making her comply with phallocentric ideals of femininity. Genji’s credibility as a father is highly compromised by his own un-fatherly plans for the young woman and one will find it difficult to prove that he has Murasaki’s best interests at heart the way a father should.

Feminine desire, furthermore, completely changes the interpretative paradigm: if one is willing to accept that maybe Nokiba is not loose or improperly raised, but that she represents an alternative femininity, one which is not shaped by male desires and fantasies, but which centers on what the woman herself wants, one can reinterpret her sexual encounter with Genji, not as a social mistake on the woman’s part, but as a mutually desirable sexual experience. The Shining Genji is, as the text itself makes him and as scholars never tire to reiterate, a perfect male specimen and his perfection is often used to dismiss most discussions of rape—because, according to a logical fallacy which holds to this day, attractive men need

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not rape women to have sex—but rarely has it been presented as a cause for feminine desire, perceived as a sign of feminine agency, not passivity. In most accounts, *Genji* heroines succumb, yield, give in, swoon over the hero; they do not desire, want, pursue, enjoy or seduce themselves. Too long has the active man-passive woman paradigm colored analyses of the tale and obscured more complex perspectives that allow for feminine desire, as well as for feminine resistance. The two cases of Nokiba and Utsusemi offer much needed complexity to this paradigm, by accounting for both feminine desire and resistance.

A further example of feminine desire, which transforms a potentially violent initial encounter into a mutually enjoyable sexual experience, is the Oborozukiyo episode. In the “Hana no en” chapter, after a palace celebration of the cherry blossoms, an inebriated Genji stumbles his way through the imperial palace, in the hope of finding an open door to Fujitsubo’s quarters. Faced with an unyielding, securely shut door, he then wanders away towards the Kokiden pavilion, where an open door, like an unspoken invitation, brings him to Kokiden’s younger sister, Oborozukiyo.

The night had grown late by the time the banquet ended. The senior nobles withdrew, one after another, once the Empress and the Crown Prince had gone and the surroundings were silent, charmingly bathed by the light of the rising moon. Genji was drunk and in no mood to end his fun, but his Majesty’s ladies-in-waiting were already asleep. Aware of that, he surreptitiously went towards the Fujitsubo pavilion, hoping that he might get a lucky chance. He sighed, finding the usual door locked, and, not at all discouraged, he went on to the Kokiden pavilion. There, the third door was open.
The Consort seemed to have gone to His Majesty, so there were few people around.

The door to the inner rooms was also open and there was no one there.

“This is how women find themselves in trouble,” Genji thought, stepping up onto the veranda and peeking inside. Everyone must be asleep by now. Just then, he heard the voice of a young woman, who did not seem to be of common stock:

“There is no equal for the night of the misty moon…”

she sang. The voice seemed to be coming his way. Genji was very delighted and suddenly pulled at her sleeve. The woman was frightened and exclaimed “Oh no! Who are you?” “There is nothing to be afraid of,” he replied, and then

\[
\begin{align*}
\text{fukaki yo no} & \quad \text{“That you too should feel} \\
\text{ahare wo shiru mo} & \quad \text{the beauty of the deep night} \\
\text{iru tsuki no} & \quad \text{I think that you must share} \\
\text{oboroke naranu} & \quad \text{an unclouded bond} \\
\text{chigiri to zo omofu} & \quad \text{with the moon.”}
\end{align*}
\]

He embraced her, lay her down, and locked the door. This was something horrible to her, and she was in a dazed state, but he found this all the more delightful. Trembling like a leaf, she cried “There is a man in here!” “No one tells me what to do, so even if you call your people, nothing will come of it. So just be quiet,” he replied. She recognized his voice and knew who he was, so she calmed down a little.

Although this was all hard on her, she did not want to appear unfeeling or uncouth. He was probably drunker than usual for he felt he would have regretted letting her go and she was young and yielding, so she probably did not know how to resist him.
He liked her very much and when dawn broke, he felt it was too soon. The woman seemed torn, thinking about various things. “Please tell me your name,” he pleaded.\(^\text{239}\)

Having more in common with the Utsusemi episode than with the Nokiba one, Genji’s encounter with Oborozukiyo does not, however, end in rape, but in mutually enjoyable intercourse. Unlike Nokiba who, as observed, mounted no resistance to Genji’s acts, Oborozukiyo starts by opposing him and even attempts to call for her servants. Like Utsusemi, she too is frightened by Genji’s initial intrusion and then by her subsequent displacement to a more secure location. The lynchpin of the entire scene, however, is the moment when she recognizes Genji’s voice and completely changes her behavior. As before, a comparison between Utsusemi and Oborozukiyo will help illuminate the similarities and differences in their behavior.

<table>
<thead>
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<tbody>
<tr>
<td>ふと袖をとらへたまふ</td>
<td></td>
<td></td>
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<tr>
<td>“Genji (…) suddenly pulled at her sleeve.”</td>
<td>恐ろししと思へる気色にて</td>
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</table>
| “The woman was frightened.” | ともかくも思い分かれず、物におそはるる心地して、「や」とおびゆれど、顔に衣のさりて音にも立ず。
| “The lady simply could not understand what was happening and she felt as if assaulted by an evil spirit in a nightmare. She uttered a frightened cry, but since she had covered her face with her garments, it was not audible.” |
| やをら抱き降ろして、戸は押し立てつ  |
| “He embraced her, lay her down, and locked the door.” | あさましくあきれたるさま、いとなつかしもかしけなり、 わななくわななく、女「ここに、人」とのたまへど  |
| “This was something horrible to her, and she was in a dazed state, but he found this all the more delightful. Trembling like a leaf, she cried “There is a man in here!” | 空蝉「ここに人」ともえののらず。心地、はた、わびしくあるまじきことと思へば、あさましく  |
| “she was too embarrassed to let out a single cry, not even to say “There is someone here!”” | “she was too embarrassed to let out a single cry, not even to say “There is someone here!”” |

\(^{239}\) Genji monogatari, volume 1, SNKBZ, 355-357.
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<tbody>
<tr>
<td>源氏「まろは、皆人にゆるされたれば、召し寄せたりとも、なんでふりかあらん。ただ忍びてこそ」とのたまふ</td>
<td>声に、この君なりけりと聞き定めて、いささか慰めけり</td>
<td>消えまどへる気色いと心苦しくうたげなれば</td>
</tr>
<tr>
<td>&quot;No one tells me what to do, so even if you call your people, nothing will come of it. So just be quiet,” he replied.&quot;</td>
<td>死ぬばかりわりなきに、流るるまで汗になりて、いとなやましげる</td>
<td>&quot;The lady felt on the verge of death at the very idea of what her servant might be thinking and she became bathed in perspiration, apparently feeling ill.&quot;</td>
</tr>
<tr>
<td>醉ひ心地や例ならざりけん、ゆるさむことは口惜しきに、女も若うたをやぎて、強き心も知らぬなるべし</td>
<td>なはいとあさましきに</td>
<td>&quot;He was probably drunker than usual for he felt he would have regretted letting her go and she was young and yielding, so she probably did not know how to resist him.”</td>
</tr>
<tr>
<td>&quot;He realized that she found his forceful behavior inconsiderate and deplorable&quot;</td>
<td>つれなくのみてなしたり</td>
<td>&quot;she decided to act coldly no matter what&quot;</td>
</tr>
<tr>
<td>「つれなくのみてなしたり</td>
<td>強き心をしひて加へたれば、なよ竹の心地して、さすがに折るべくもあらず。 &quot;she gathered her strength, so she gave the impression of young bamboo, which does not break easily&quot;</td>
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<tr>
<td>POEM</td>
<td>POEM</td>
<td>reluctant POEM</td>
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</table>

Table 3.4. Oborozukiyo

Firstly, one notes the same type of descriptive construction used in the case of the two other women, *osoroshi to omoheru keshiki* (literally, “the image of her frightened”), describing the woman’s state of fear. When compared to the previous ones—Nokiba’s *akiretaru keshiki* (“the image of her surprised/dazed”) and Utsusemi’s *kiemadoheru keshiki* (“the image of her on the point of expiring”)—a clear hierarchical order is established, dictated by the intensity of each woman’s response to Genji’s intrusion: the least concerned
is Nokiba no Ogi, who recovers swiftly from her “dazed state”; next is Oborozukiyo, who finds Genji’s acts “frightening”; finally, Utsusemi is so distraught she is about to expire. The nuanced description of each woman’s reaction to the same kind of aggressive acts dictates how one perceives the act itself; according to Ann Cahill’s theories of rape as an embodied experience—one cannot simply take a rigid definition of the phenomenon and forcefully apply it to any act that fulfills its objective description, but must bring into discussion the issue of individual experience.\(^\text{240}\)

As seen in the *keshiki* (translated here as “image”) construction, the text itself allows for much nuance in the women’s reactions and presents clearly distinct and individuated responses to what appear to be the same actions. Another chart, presenting the three women’s reactions side by side will undoubtedly clarify this assertion.

<table>
<thead>
<tr>
<th>Nokiba’s reactions</th>
<th>Oborozukiyo’s reactions</th>
<th>Utsusemi’s reactions</th>
</tr>
</thead>
<tbody>
<tr>
<td>いとおぼえずあさましきに、あきれたる気色にて、何の心深くいとほしき用意もなし</td>
<td>恐ろしと思へる気色にて “The woman was frightened.”</td>
<td>ともかくも思い分かれず、物におそはるる心地して「や」とおびゆれど、顔に衣のさりて音にも立まず。 “The lady simply could not understand what was happening and she felt as if assaulted by an evil spirit in a nightmare. She uttered a frightened cry, but since she had covered her face with her garments, it was not audible.”</td>
</tr>
<tr>
<td>“The woman awoke gradually, unaware of what was happening and frightened, but she did not seemed all that alarmed, nor truly circumspect.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>世の中をまだ思ひ知らぬほどよ りはさばみたる方にて、あえかにも思ひまどはず</td>
<td>あさましきにあきれたるさま、いとなつかしきをかしげなり。わななくわななく、女「ここに、人」とのたまへど</td>
<td>空蝉「ここに人」ともえののしらず。心地、はた、わびしくあるまじきこと思へば、あさましく</td>
</tr>
<tr>
<td>“It was a good thing that she seemed innocent of the ways of the world, because she did not panic.”</td>
<td>“This was something horrible to her, and she was in a dazed state, but he found this all the more delightful. Trembling like a leaf, she cried “There is a man in here!”</td>
<td>“she was too embarrassed to let out a single cry, not even to say “There is someone here!” She found the entire situation incredibly painful and horrible”</td>
</tr>
</tbody>
</table>

\(^{240}\) Cahill, 2001, 113.
<table>
<thead>
<tr>
<th>Nokiba’s reactions</th>
<th>Oborozukiyo’s reactions</th>
<th>Utsusemi’s reactions</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Had she had any brains, she would have considered the circumstances, but, for all her sassiness, she was truly very young, so she did not understand.”</td>
<td>“She recognized his voice and knew who he was, so she calmed down a little.”</td>
<td>“The sight of her, tormented by thoughts to the point of expiring, was extremely pathetic and yet strangely charming to him.”</td>
</tr>
<tr>
<td>“He was probably drunker than usual for he felt he would have regretted letting her go and she was young and yielding, so she probably did not know how to resist him.”</td>
<td>“The lady felt on the verge of death at the very idea of what her servant might be thinking and she became bathed in perspiration, apparently feeling ill.”</td>
<td>“He realized that she found his forceful behavior inconsiderate and deplorable”</td>
</tr>
<tr>
<td>“she decided to act coldly no matter what”</td>
<td>“she gathered her strength, so she gave the impression of young bamboo, which does not break easily”</td>
<td>“she exclaimed, woefully”</td>
</tr>
</tbody>
</table>

Table 3. 5. Nokiba, Oborozukiyo, Utsusemi

The three columns indicate not only the length, but also the intensity of each woman’s reactions. As stated previously, Nokiba is the least affected by Genji’s intrusion and the most willing to accept his advances; Oborozukiyo, whose reaction has, in fact, more things in common with Utsusemi, is initially distraught, but calms down once she hears Genji’s voice and recognizes him; finally, Utsusemi is not placated by anything Genji attempts to do and remains in a continuous state of distress and panic.
One aspect Oborozukiyo shares with Nokiba is her reaction not to Genji’s intrusion per se, but to his decision to move her away from her initial location: rather than terrified and wishing to die, like Utsusemi (shinu bakari warinaki) she is simply shocked (asamashi) and dazed (akiru), the same words one encounters in Nokiba’s description. Nevertheless, like Utsusemi, she has a similar first defensive reaction to Genji’s threat: she calls out to her gentlewomen (koko ni hito), shivering in a state of panic (wananaku wanakarnku).

The analysis so far has highlighted Oborozukiyo’s resistance to Genji’s advances, a reaction which does little to discourage a reading of this encounter as rape. With recognition, however, comes a swift change in Oborozukiyo’s behavior: realizing that the intruder is Genji (kono kimi narikeri to kiki-sadamete), the woman calms down and decides that she does not want to seem heartless after all (kokoro naku kohagohashu ha mieji to omoheri). In other words, when she recognizes Genji, who just performed a splendid dance during the cherry blossom celebration, earning the admiration of the entire court, Oborozukiyo finds him attractive enough to change her mind regarding intercourse. In her case too, youth and sexual inexperience are presented as decisive factors in her decision-making process; yet, as in the case of Nokiba, they are insufficient to completely negate the idea of feminine desire.

The future of Genji and Oborozukiyo’s relationship stands as further proof that their initial encounter was mutually enjoyable: they are so taken with one another that they are both willing to risk their social and political positions for the sake of their relationship. As it happens, they both come to pay for it eventually, Genji by being sent into exile, while Oborozukiyo, by earning her sister, Kokiden, and Suzaku emperor’s ire and permanently compromising her chance of becoming empress because she loses her virginity to Genji in
the only situation in which her virginity would have mattered: before becoming an imperial consort.

Looking back at the previous two cases, it becomes obvious that the woman’s desire to continue seeing the man after having slept together can sometimes be an indication that their initial sexual encounter was welcome and enjoyable. Utsusemi is adamant in her decision to keep away from Genji, to the point where she is willing to sacrifice her step-daughter to deflect his sexual attention, but both Nokiba and Oborozukiyo are eager to repeat their experiences. Unfortunately for Nokiba, Genji is not as attracted to her as she is to him, but with Oborozukiyo, the affair will continue intermittently over the next twenty years, until the “Wakana ge” chapter, when Oborozukiyo takes vows.

By examining the four cases above, I have demonstrated that judging a sexual act in the tale from a phallocentric position is ultimately fruitless: one will conclude either that male aggression transforms all intercourse into rape, without any possibility for feminine desire or resistance, or that male aggression is simply the natural stance imposed by the conventional active man/passive woman paradigm and that feminine resistance is always mock-resistance. Focusing, however, on the women’s reactions and attempting to highlight their nuanced variety, I have shown that rape in The Tale of Genji cannot be defined as a monolithic category, objectively described by what the hero does, but as a relative category determined entirely by a heroine’s reactions to what the hero does.

In consequence, one can easily discern cases in which an initially aggressive intrusion, when faced with adamant resistance and clearly expressed distress, can ultimately end in rape, but also cases when a similarly aggressive intrusion encounters feminine desire and results in mutually enjoyable intercourse. It is important to note, ultimately, that what changes are not
the hero’s actions: his behavior remains visibly aggressive at the beginning of each such encounter. Contrary to what Margaret Childs argued, aggression does not stop once the woman is revealed to be vulnerable; it stops when and only when the woman switches from resisting to desiring the man. In the absence of feminine desire, male aggression continues to remain male aggression.

3.3.3. Rape and Genji’s Descendants

The analysis of rape so far has been focused entirely on those episodes involving the eponymous hero of the tale, the Shining Genji. As previously discussed, it was Genji’s behavior which sparked the rape debate among scholars and his character and acts that Royall Tyler and Margaret Childs attempted to defend. The stakes do not seem to be so high when it comes to other heroes in the tale and Genji’s descendants are much more often criticized than the tale’s main protagonist. Nevertheless, the irony in this attitude comes from the fact that the text itself, while highly nuanced when it comes to describing women’s reactions to sexual advances, does not differentiate between Genji and his descendants when describing women’s reactions to sexual violence. A woman pursued might display various types of behavior, but in the absence of mutual desire once she becomes the victim of sexual violence, once she is raped, she will react in a similar manner, whether the perpetrator is the Shining Prince, his son, or his grandson.

In order to support this claim, three cases will be examined: the encounter between Kashiwagi and the Third Princess, the one between Yūgiri and Ochiba and, finally, the one between Niou and Ukifune. This selection is by no means exhaustive; the tale includes other moments in which feminine distress in the face of male aggression becomes obvious, but
because those instances do not necessarily end in intercourse, the problem of rape is no longer central to the discussion. As I have argued elsewhere, intrusion, abduction and kidnapping are acts of sexual violence just as important as rape and such instances in the tale deserve to be investigated just as carefully.

Of the selected episodes, the one involving Kashiwagi has attracted critical attention from the same *Genji* scholars who defend Genji himself from the accusation of rape, precisely because they attempted to use Kashiwagi as a negative to Genji’s behavior. In Childs’ view, “whereas other men wooing women alternated between flattery, cajolery, and assertiveness, Kashiwagi’s only stance in his courtship of the Third Princess is that of the desperately lovesick admirer. He presents himself as thoroughly pitiable; his love has been causing him nothing but regret, pain, fear, and suffering. Although he has frightened her by barging in, it does not occur to him to console her.”

In other words, whereas Genji immediately turns conciliatory and renounces his initially aggressive behavior the second a woman’s vulnerability is revealed, Kashiwagi fails to do so and ends up raping the woman. In fact, when one examines the two men’s behavior, one will note many similarities; moreover, if one compares the two women’s reactions, similar to the point of using identical phrases, one would be at a loss to justify why one episode should be read as mere intercourse, and the other as rape, when from a feminine perspective they are not different in the least. Let us examine the text:

The Princess had retired to bed, not suspecting anything, when she felt the presence of a man nearby. She thought he was Genji, but then the man embraced her and lifted her from her bed. She felt as if assaulted by an evil spirit in a nightmare. She then looked

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up and saw that it was an unknown man. He was telling her strange things that she
eknew nothing about. In her shock and terror, she called out, but there were no serving
woman around, so no one heard her. Trembling like a leaf, with perspiration pouring
forth like water and feeling about to faint, she seemed very pitiful and endearing to him.

“As insignificant as I am, I am not one to put up with this kind of behavior from
you. Since long ago, I have started to have unreasonable feelings for you and had I
hidden them within my heart, I would have probably been able to get rid of them; but I
revealed them and His Eminence, your father, heard about them and did not reject them
outright. That, in turn, gave me hope, but, being as I am an insignificant man, I wasted
those feelings, deeper than those of any other man. I cannot contain that regret and I
know that now it is too late to take it back. How much these things cling on inside my
heart! With the passing of the years, my regret, my spite, my fear, my sadness, I
gathered them all deep in my heart, but now I can no longer repress them. And thus I
have come to see you, but when I think of such foolish things, I feel ashamed and I do
not want to commit an even greater sin.”

Upon hearing his voice, she understood who he must be and she was shocked and
terrified, so she did not give one word of reply.

“You are right to behave so, but this is not something that has never happened
before. So if you persist in behaving so coldly, I will find it deplorable and I too just
might behave inappropriately. If you would just say that you pity me, I will accept your
words and leave you,” he said, among other things.

The Princess had seemed quite dignified from a distance and he had surmised
that he would only hint at his desire to meet her and become more intimate, but seeing
her now in front of him, he found her gentle, sweet and feminine, rather than haughty and intimidating. She was truly wonderful and had no equal in the world.

He lost all control and sense of discretion and frantically imagined that he would take her away somewhere and that he too would abandon this world, without leaving a trace behind.243

As in the previous cases, a comparison with Utsusemi, by now the most representative case of rape in the tale, highlights the similarities in the two women’s reactions.

<table>
<thead>
<tr>
<th>Kashiwagi’s actions</th>
<th>The Third Princess’s Reactions</th>
<th>Utsusemi’s reactions</th>
</tr>
</thead>
<tbody>
<tr>
<td>何心もなく大殿籠りにける</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“The Princess had retired to bed, not suspecting anything.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ただ独りいときさやかにて臥したり</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“what seemed to be a slight figure sleeping all alone”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>床の下に抱きおろしたてまつる</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“the man embraced her and lifted her from her bed”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>物におそはるるかとせめて見開けたまへれば、あらぬ人なりけり</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“She felt as if assaulted by an evil spirit in a nightmare. She then looked up and saw that it was an unknown man.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>もとかくも思い分かれず、物におそはるる心地にして、「や」とおびゆれど、顏に衣のさはりて音にも立てず。</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“The lady simply could not understand what was happening and she felt as if assaulted by an evil spirit in a nightmare. She uttered a frightened cry, but since she had covered her face with her garments, it was not audible.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>あやしく聞きも知らぬことどもをぞ聞こゆるや</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“He was telling her strange things, that she knew nothing about.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>あさましくむくつけくなりて、人召せど、近くもさぶらはねば、聞きつけて参るもなし</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“In her shock and terror, she called out, but there were no serving woman around, so no one heard her.”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>空蝉「ここに人」ともえののしらず。心地、はた、わびしくあるまじきことと思へば、あさましく</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“she was too embarrassed to let out a single cry, not even to say “There is someone here!” She found the entire situation incredibly painful and horrible”</td>
<td></td>
<td></td>
</tr>
<tr>
<td>消えまどへる灰色いと心苦しくらうたげなければ</td>
<td></td>
<td></td>
</tr>
<tr>
<td>“The sight of her, tormented by thoughts to the point of expiring, was extremely pathetic and yet strangely charming to him.”</td>
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<table>
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<th>Kashiwagi’s actions</th>
<th>The Third Princess’s Reactions</th>
<th>Utusemi’s reactions</th>
</tr>
</thead>
<tbody>
<tr>
<td>わななきたまふさま、水のよう に汗も流れて、ものもおぼえた まはぬ気色、いとあはれにらう たげなり</td>
<td>“Trembling like a leaf, with perspiration pouring forth like water and feeling about to faint, she seemed very pitiful and endearing to him.”</td>
<td>死ぬばかりわりなきに、流るる まで汗になりて、いとなやまし げなる “The lady felt on the verge of death at the very idea of what her servant might be thinking and she became bathed in perspiration, apparently feeling ill.”</td>
</tr>
<tr>
<td>この人なりけりと思うに、いと 恐ろしくて、つゆ答 へもしたまはず</td>
<td>“Upon hearing his voice, she understood who he must be and she was shocked and terrified, so she did not give one word of reply.”</td>
<td>なほいとあさましきに “she exclaimed, woefully” かくおし立ちたまへるを深く情 なくうしと思ひ入りたるさま “He realized that she found his forceful behavior inconsiderate and deplorable”</td>
</tr>
<tr>
<td>つれなくのみでなししたり</td>
<td>“she decided to act coldly no matter what” 強き心をしひて加へたば、な よ竹の心地して、さすがに折る べくもあらず。 “she gathered her strength, so she gave the impression of young bamboo, which does not break easily”</td>
<td></td>
</tr>
</tbody>
</table>

Table 3.6. The Third Princess

Interestingly enough, the first description of the princess is identical to that of young Murasaki, on the morning after her sexual initiation: “innocent/not suspecting anything” (nani-gokoro mo naku). However, because Murasaki is fourteen at the time of her sexual initiation and a virgin, while the princess is in her late teens to early twenties and already married to Genji, scholars prefer to contrast the former’s veritable innocence to the latter’s immaturity. As previously discussed, in Royall Tyler’s opinion Murasaki’s innocence was a sign of her being raised as a proper young lady; when it comes to the Third Princess, the same innocence used to explain away Murasaki’s reactions to Genji, is employed, by the author, to blame the princess for the denouement of her affair:
She lacks the presence of mind to realize that she has the upper hand. She is so vulnerable herself that she is unable to muster the modicum of compassion he so desperately craves. Even though Kashiwagi anticipates no more than revealing his love for the Third Princess and longs for no more than a kind word from her, she is quite incapable of uttering a single syllable. In the course of their night's encounter she is described as terrified, trembling, speechless, appalled, in a state of shock, and weeping. Having expected her to be aloof and intimidating, Kashiwagi finds her distress endearing. Kashiwagi now sees her as sweet, adorable, and docile. Thus, his intentions to control his feelings dissolve, a gap in the narrative implies the consummation of his desire, and she becomes pregnant.²⁴⁴

Scholars and translators’ reinterpretations of words and phrases that are identical in the original are not limited to the princess’s initial description. As the chart above clearly indicates, her reaction to Kashiwagi’s intrusion is described using the exact same phrase as Utsusemi’s to Genji: she felt she was being assaulted by an evil spirit in a nightmare (mono ni osoharu). Despite the obvious use of the same expression to illustrate the woman’s sheer panic at the hero’s unexpected intrusion, neither of the two most recent English translations of the tale, Edward Siedensticker’s²⁴⁵ and Royall Tyler’s,²⁴⁶ consistently translate it in the two instances discussed here. The phrase disappears in the Utsusemi episode of the Seidensticker translation, but is rendered as “has some evil power seized her?”²⁴⁷ in the case of the Third Princess; in Tyler’s version, the more accurate of the two, Utsusemi “thought

she was having a nightmare,”

while the princess “felt oppressed as though by a bad dream.”

By comparison, the French translation by René Sieffert consistently renders the expression mono ni osoharu as “être assailllie par un/quelque demon” (“being assaulted by a/some demon”).

In light of the previous discussion on the debate between the “Genji-haters” and the “Genji-lovers,” it becomes evident why one might have wanted to efface the presence of sexual violence in the Utsusemi episode: its protagonist, Genji himself, was at the very center of the debate. Moreover, by creating a contrast between Genji and Kashiwagi’s behavior—or rather the way their behavior was perceived by the women involved—where in fact there was none on a textual level, one can safely argue, as a result, that Kashiwagi may be thought of as a rapist, whereas Genji cannot. Another possibility would be that the translators considered that in a class-based society such as Heian Japan the plight of a high-ranking woman would have mattered more than that of a low-ranking woman, and translated the episode accordingly.

The tale itself, however, does not make such classist differentiations, at least in regards to the vocabulary used to describe incidents of sexual violence: princess or servant react the same to sexual violence.

A further look at the text disproves any claim that Genji and Kashiwagi behave differently or that the women themselves find their respective behaviors dissimilar. Like Genji, Kashiwagi takes the princess into his arms and proceeds to move her to a different location, presumably so he can avoid unwanted interference from her gentlewomen, were

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249 Ibid., 650.
251 Ibid., vol. 1, 43; vol. 2, 108.
252 I owe this suggestion to Professor Mitamura Masako who voiced it during one of our private study meetings at Sophia University in 2012.
they to hear their mistress’ call. In fact, like Utsusemi and Oborozukiyo before her, the princess does indeed call for help, but to no avail because her women are too far away to hear her.

Realizing she is entirely alone and helpless, the princess, again like Oborozukiyo, is “trembling like a leaf” (wananaku) and, most importantly, has “perspiration pouring forth like water” (mizu no you ni ase mo nagarete). The very familiar image of perspiration recalls the porous, penetrable feminine body highlighted in the Utsusemi episode. The by now familiar keshiki construction is present here as well: the princess is described here as “feeling about to faint” (mono mo oboetamahanu keshiki), her condition being thus somewhere between Oborozukiyo’s fright and Utsusemi’s almost death inducing distress. Finally, one notes the emblematic refusal to communicate which characterized the Murasaki incident; there the girl rejects Genji’s poem and spurns his attempts to placate her because she feels anger and betrayal; here, the princess is too terrified to be able to answer (tsuyu kotahe mo shitamahazu, “she did not give one word of reply”). To reiterate, although in both cases the women are described as child-like, in the case of Murasaki, the ko mekite quality is considered a desirable one, because it ensures Genji’s control over her, while in the Third Princess’s case, it is deemed a shortcoming, and blamed for attracting Kashiwagi’s transgressive attention. This is yet another case of Heian double-standards: when a man can profit from a woman’s innocence, this quality is deemed desirable, but when the same innocence leads to disastrous results for the same man, it counts as a failing. In any case, by the end of the evening, the princess will have reluctantly answered Kashiwagi’s poem, if only because it was the only way she could finally get him to leave. The presence of the poem may have indicated final acceptance, had it not arrived after a lengthy and persistent silence
and had it not been presented in the text as the only means to encourage Kashiwagi’s departure. As it is, it brings ambiguity not so much to the initial encounter as to the subsequent relationship between the princess and Kashiwagi. She continues, albeit reluctantly according to the text, to receive Kashiwagi, until their affair is discovered by Genji. A continued relationship may indicate, as in the case of Oborozukiyo, a mutually pleasurable initial encounter, but in the case of the Third Princess it is more the result of her gentlewoman’s allegiance to Kashiwagi’s cause, coupled with the princess’s own fear of Genji, were he to find out about what happened between her and Kashiwagi. Thus, while the princess’s position should give her the upper hand in the relationship with Kashiwagi, between her meddling lady-in-waiting, Kojijū, and her intimidating husband, Genji, she has no other option but to hope to keep things hidden.

When such a relationship occurs, moreover, in a context so highly punctuated by words and phrases associated with a previous rape episode, it is not sufficient to transform the encounter from rape into desirable intercourse. The questions of why the princess agrees to continue seeing Kashiwagi and whether she comes to actually care about him remain, but they are not the object of this analysis. The focal point, the princess’s initial reaction to Kashiwagi’s aggressive behavior, and the similarities it shares with the Utsusemi episode indicate that this encounter, like the one it textually references, ends in rape.

A much more complicated episode involves Yūgiri and the Third Princess’s sister, Ochiba. In the “Yūgiri” chapter, after Kashiwagi’s death Yūgiri starts visiting his widow and gradually begins to hope that he can replace her dead husband. The princess and her mother, the Ichijō Haven, are adamant in their rejection, but soon after the Haven’s death, lacking any serious male backup—her father, the retired emperor Suzaku, does not seem to care so much
about this second daughter of his, and her main retainer and supporter, the Governor of
Yamato, becomes Yūgiri’s accomplice—Ochiba finds herself completely at Yūgiri’s mercy.
The few remaining people who could have conspired to block Yūgiri’s access to her, her
gentlewomen, are the first to welcome his presence and to switch masters to better advance
their own personal interests.

Eventually, Yūgiri moves the princess to her mother’s former Sanjō residence, which
he takes possession of, just as he finally takes possession of her body, despite her sustained
efforts to resist him by hiding from him, night after night, locked away in the safety of the
nurigome. Koshōshō, Ochiba’s confidante and main lady-in-waiting, pleads with Yūgiri not
to pressure her mistress into having intercourse, but she too gives in and allows him into her
mistress’s retreat, where he proceeds to consummate the affair despite the fact that Ochiba is
still rejecting him.

Unlike the majority of the cases discussed so far, the relationship between Yūgiri and
Ochiba does not follow the usual pattern of unwanted intrusion, aggressive behavior and rape.
A different breed of hero, Yūgiri has been, up to this point in the narrative, the opposite of
his father: monogamous, committed, and almost excessively sober. The chapter begins,
however, by ironically questioning Yūgiri’s character and indicating it might have been a
matter of reputation more than one of nature (mamebito no na to torite sakashigari
tamafu).253

Nevertheless, one must admit that in his relationship with Ochiba, Yūgiri proceeds
initially with an unprecedented reserve of patience: he pleads his case with the princess,
becomes financially supportive of her household, restores her property in the capital and
presses his courtship relentlessly in the meantime. The princess, on the other hand, is just as

253 Genji monogatari, volume 4, SNKBZ, volume 23 (Shōgakukan, 1996), 395.
relentless in her resistance and quite determined to reject Yūgiri’s proposal. The length of the entire courtship impacts the interactions between the protagonists: Yūgiri does not take liberties with the princess from the very first moment; instead, with each act he pushes her boundaries further back, until he finally takes what he always desired. In consequence, the princess’s reactions to Yūgiri’s gradual encroachment cannot be found in only one relevant scene. When Yūgiri first attempts to sleep with her, after bringing her to Sanjō, Ochiba locks herself in the nurigome and refuses to let him in, all the while understanding that it is a matter of time until Yūgiri will break through her resistance with the help of her gentlewomen:

Despite Koshōshō’s stern reprimand, Yūgiri had no intention of allowing anyone to oppose him, so he pushed past her in the direction of the Princess. Ochiba felt completely miserable and found both his behavior and her lady’s betrayal inconsiderate and disloyal, respectively. Resentful and frustrated, she decided she would not care a bit if he were to complain that she was acting childishly. She had a mat placed inside the nurigome and went to bed there, closing the lock from the inside. But how long will this protect her? The Princess felt deep sadness and regret at the behavior of her ladies-in-waiting, who seemed to have all lost their minds.²⁵⁴

At this point, the princess’s situation is described as “miserable” (kokoro ushi), “sad” (kanashi) and “regrettable” (kuchi woshi). Naturally, since Ochiba does not face the intrusion of a complete stranger, but is very much aware of who pursues her, those feelings of fright, panic and sheer terror which punctuated previous episodes are missing completely from this account.

²⁵⁴ Ibid., 467-468.
Eventually, Koshōshō betrays her mistress and introduces Yūgiri into her hiding place, by the door used by her ladies-in-waiting to bring in food. In the close enclosure, with no place else to run and hide, Ochiba has no chance of physically resisting a determined Yūgiri. More importantly, despite Yūgiri’s sustained attempts to console and mollify the princess, she remains hostile and her resistance eventually dictates the reading of this episode. Another subtly inserted textual reference, moreover, brings to mind Murasaki’s reaction on the morning after her sexual initiation:

Yūgiri blamed Koshōshō for everything and she thought he was quite right to do so. Looking at him now, she felt sorry seeing him in such a pitiful state, so she let him into the nurigome by its north door, used by the Princess’s ladies-in-waiting. Ochiba must have been frightened, sad and bitter to see that even her serving ladies were just as unreliable as anyone else and to understand that, from then on, she would undoubtedly face even more painful things. She deeply regretted that she would not be able to trust anyone else from that point on.

Yūgiri explained to her at great length about the ways of the world, which she should have been familiar with, using numerous enticing words and pity-arousing phrases, but the Princess just found him cold-hearted and unpleasant.

“That you despise me and think I am so inept that you cannot even talk to me, fills me with deep shame and makes me regret to have entertained such outrageous feelings for you. And yet, there is no going back now and, try as you might, your lofty name won’t come out unblemished. Please just give up, since there is nothing else you can do. There are people who throw away their lives when things don’t go as planned, but think of the depth of my feelings for you and entrust yourself to me,” he said.
Ochiba was covering her head with one of her robes and all she could do was cry loudly. The sight of her moved him deeply. “This is terrible! Why does she hate me so? No matter how strong-willed a woman might be, once she gets to this point, she naturally relents, yet this one is more unyielding that a tree or a rock. People say a woman hates a man like this when they do not have a bond from a previous life. Does she think so too?” he speculated, finding it all just deplorable.

He wondered what the lady at Sanjō might be thinking at that moment and remembered how they once loved each other innocently and how for long years she had trusted and relied on him. And now, it was all because of him that this had happened, he kept thinking, dejectedly, and sighed the night away, without bothering the Princess any further with his caresses.

Because it would have been silly to come and go in this case, he spent the day leisurely. Ochiba found his decision to remain in there horrible, and her standoffishness only increased. Yūgiri, in turn, thought that her behavior was ridiculous, cruel and sad. The nurigome did not have too many small things around, apart from chests of incense and cabinets arranged here and there, so that it was quite a comfortable place. It seemed dark inside, but the light of the rising sun came filtering in. Yūgiri removed the robe she used to cover herself, straightened her badly disheveled hair and briefly saw her.²⁵⁵ As before, a chart contrasting Yūgiri’s acts and Ochiba’s reactions is necessary.

²⁵⁵ Genji monogatari, volume 4, SNKBZ, volume 23 (Shōgakukan,1996), 478-480.
Yūgiri’s actions | Ochiba’s reactions
---|---
いみじうあさましうつらし、さぶらふ人をも、げにかかる世の人の心なれば、これよりまさる目をも見せつべかりけりと、頼もしき人もなくなりはてつまひぬる御身をかへすがへす悲しう思す
“Ochiba must have been frightened, sad and bitter to see that even her serving ladies were just as unreliable as anyone else and to understand that, from then on, she will undoubtedly face even more painful things. She deeply regretted that she would not be able to trust anyone else from that point on.”

男は、よろづに思い知るべきことわりを聞きき、言の葉多う、あはれにもをかしうも聞こえ尽くしたまへど
“Yūgiri explained to her at great length about the ways of the world, which she should have been familiar with, using numerous enticing words and pity-arousing phrases.”

つらく心づきなしののみ思いたり
“the Princess just found him cold-hearted and unpleasant”

単衣の御衣を御髪籠めひきくくみて、たけきこととは音を泣きたまふ
“Ochiba was covering her head with one of her robes and all she could do was cry loudly.”

かばかりになりぬれば、おのづからゆるふ気色もあるを、岩木よりけになびきがたき
“No matter how strong-willed a woman might be, once she gets to this point, she naturally relents, yet this one is more unyielding that a tree or a rock.”

かうのみ痴れがましくて、出で入らむもあやしかれば、今日はとまりて
“Because it would have been silly to come and go in this case, he spent the day leisurely.”

かくさへひたぶるなるを、あさましと宮は思いて、いよいよ疎き御気色のまさる
“Ochiba found his decision to remain in there horrible, and her standoffishness only increased.”

埋もたるる御衣ひきやり、いとうたていとうたて乱れたる御髪かきやりなどして、ほの見たてまつりたまふ
“Yūgiri removed the robe she used to cover herself, straightened her badly disheveled hair and briefly saw her.”

Table 3. 7. Ochiba

What the table above captures is the progression in Ochiba’s feelings and reactions. What begins as fear, pain and sadness (imiji—asamashi—kanashi) over the inescapable situation she find herself in, transforms into obstinate resistance to Yūgiri’s advances. When Yūgiri attempts to remind Ochiba of “the ways of the world, which she should have been familiar with” (yorodzu ni oboshishirubeki koto), in other words, that by masculine rules, a woman in
her situation should simply yield to the man, Ochiba remains, in Yūgiri’s view, “cold-hearted and unpleasant” (tsuraku kokorodzuki nashi). Then, with a gesture which recalls Murasaki’s childish reaction to Genji on the aftermath of their first night together, she pulls one of her garments over her head and she simply cries loudly (takeki koto to ha oto wo nakitamafu).

As briefly mentioned before, garments in the Heian period acquire a metonymic value, representing the unseen female (or male) body. This gesture, of using garments to hide away from aggressive male behavior, which we have encountered before in Murasaki’s case, warrants further examination. What do these women hope to achieve by putting between themselves and their aggressor a flimsy garment? Do they hope it will deter the men when nothing else has succeeded? If a robe is a stand-in for the body itself, then maybe what we witness here is a woman’s attempt to flee to the innermost recesses of herself. She is, no doubt, very much aware that nothing can change the dénouement of the encounter, but, like what Utsusemi first attempted, maybe she abandons the body, but continues to keep up a fierce mental resistance. Moreover, her refusal to look and see the man/be looked at or seen by the man—she covers her head with her bedclothes or garments—is yet another play on the sexual implications of the verb miru: she rejects the sight of the man just as she rejects intercourse with him. Finally, she refuses to communicate with him; the only means of expression that the woman maintains is crying. In this particular case involving Ochiba, her cries are high and loud, wails or sobs so powerful as to convey her unexpressed feelings.

Interestingly, her resistance strategy is temporary successful: Yūgiri find her “more unyielding that a tree or a rock” (iwaki yori geni nabikigataki) and the more he insists on remaining in her presence, the more standoffish she becomes (iyoigo utoshi onkeshiki no masaru). Ultimately, however, because a robe is but a flimsy garment, it cannot stop a man
determined to have a woman no matter what and Ochiba’s mighty resistance crumbles when Yūgiri removes her garment and “sees” her. The robe’s role, in this particular instance, is very similar to that of perspiration: it highlights the sexually vulnerable feminine body. Just as sweat spelled out its violable boundaries and penetrability, so too garments, in particular when used as last desperate means of escape, reveal the limits of feminine physical resistance. The refusal to “be seen by” the man is as easily dismissed as the robe the woman uses to cover herself with.

In conclusion, Ochiba’s fierce resistance to Yūgiri’s advances, which are, albeit, less aggressive than those of Genji or Kashiwagi, shapes this episode into a case of rape. The fact that Yūgiri marries the princess and punctiliously attempts to divide his nights between his first wife, Kumoi no Kari, and her, does not change her reaction to the events of their first night together. And, as a last, ironic reference to Murasaki, Ochiba too is infertile and must adopt Yūgiri’s daughter by another woman. Such subtle textual references are, as demonstrated in the Third Princess episode, never coincidental: they link different women with common experiences and contribute to constructing ample and coherent representations of rape in the tale.

The last case examined here is probably the most ambiguous in terms of its reading as rape. It involves Niou, Genji’s grandson, and Ukifune, and refers to their first sexual encounter in the “Ukifune” chapter. Having caught a glimpse of Ukifune while she temporary resides with her half-sister at Nijō, Niou becomes determined to find her again and, suspecting that his friend and rival, Kaoru, might have ensconced her at Uji, he sets off to find out for himself. Once at Uji, he pretends to be Kaoru and fools the gentlewomen of the
household into allowing him access to Ukifune. By the time the woman realizes that he is not her usual visitor, it is too late to mount an effective resistance:

The young woman realized that he was not the man she thought he was, and was terribly frightened, but he stopped her from crying out loud. Because he was someone who did not behave properly even in a place that demanded discretion, here, he was utterly horrible. Had she known from the start that he was someone else, she could have done something to resist him, but now, it was all like a dream. He told her, little by little, how hard it had been for him that time and how long he had been thinking about her. She understood then exactly who he was. She was filled with shame, thinking about his wife. She felt at a loss and could only keep on crying. Niou too wept, thinking how unlikely it would be for them to meet from then on.

Unlike previous similar episodes, this encounter is surprisingly short. Upon realizing that Niou is not, in fact, Kaoru, Ukifune is described as “terribly frightened” (asamashu imiji) by a combination of adjectives encountered in most of the episodes discussed previously—Utsusemi, Nokiba, Oborozukiyo and Ochiba. She then attempts to raise a cry, also like some of the heroines discussed in this chapter, but, whereas previous attempts were thwarted by bedclothes (Utsusemi) or absent gentlewomen (Oborozukiyo and the Third Princess), here the man actively silences the woman: “he stopped her from crying out loud” (kowe wo dani sesasetamahazu), presumably by covering her mouth. This gesture, more aggressive than any other attempted by men in the initial stage of their intrusion, highlights not only the lengths to which Niou is willing to go to obtain what he came for, but also the fact that, from the very beginning, he has almost complete control over her body, because, by pretending to be Kaoru, he has managed to disrobe and get skin-close to Ukifune.
Immediately after, the text explicitly indicates that Ukifune has no chance of resisting Niou because he has already got too close to her (hajime yori aranu hito wo shiritaraba, ikaga ifu kahi mo aru beki). Like the Third Princess’s answering poem to Kashiwagi, Ukifune’s reaction to Niou’s intrusion renders this episode highly ambiguous: she feels “it was all like a dream” (yume no kokochi suru). The expression echoes the mono ni osoharu—“being assaulted by an evil spirit in a nightmare”—of the previous episodes, and it certainly can be interpreted as yet another subtle reference to a sexually violent past event. At the same time, yume is a recurrent trope in Heian period waka, where it takes far more positive connotations, of welcome or awaited sexual encounters, of yearning for an absent lover or of recuperating the events of long lost love affairs.\(^{256}\)

What kind of dreams does Ukifune have in this episode: the sexual dream of waka poetry or the nightmarish experience of her predecessors? The immediate context would indicate the latter: the scene ends with her crying (kagiri nashi naku) and throughout, it highlights both masculine aggression and feminine distress, if not resistance. On the other hand, the larger picture brings forth elements previously used to highlight feminine desire: the continuation of the relationship despite severe consequences, the passionate moments between the two lovers in the days following the encounter, even Ukifune’s inability to renounce the relationship with Niou in favor of a “marriage” with Kaoru.

The danger of this interpretation is similar to the Ochikubo case: one uses subsequent events to retrospectively re-evaluate a certain scene, completely independently from the

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actual textual content of this scene. In other words, claiming that in Nokiba and Oborozukiyo’s cases, their willingness to continue the relationship reinforces their desire to sleep with Genji, does not mean one had to erase the entire initial scene in order for this revision to ring true. The episodes themselves were specific enough to indicate the presence of feminine desire which determined a different conclusion from those episodes where desire never replaced resistance.

In Ukifune’s case, as in the Ochikubo one, nothing in the scene clearly spells out the presence of feminine desire enough to support a retrospective revision. On the contrary, her initial violent encounter with Niou warrants a reinterpretation of the later episodes, which seem to depict the affair between the two protagonists as passionate. This “prospective” revision of Ukifune’s subsequent destiny through the prism of her first problematic encounter with Niou may explain why suicide becomes her only possible way out of a life filled with manipulation, lust and deceit. In other words, despite brief moments of apparent bliss between the two lovers, Ukifune, like Murasaki before her, does not enjoy the happily-ever-after ending necessary to sugarcoat rape and transform it into a simple, albeit unpleasant, rite of passage. In her case, therefore, retrospective revision is utterly impossible.

The profound connection established in the Genji between sexual violence and domestic and amorous dissatisfaction, if not outright unhappiness—the opposite of the Ochikubo promise—will find its way into later monogatari. Murasaki Shikibu’s literary descendants will make full use of her patterns of representing sexual violence, which they will continue to develop and expand; they will also create new heroines to confront, succumb to, or sometimes resist, male aggression.
4. “Powerless and Ashamed”: Representations of Sexual Violence in Post-Genji Court Tales

4. 1. Less Than a Novel: Western Popular Romances and Post-Genji Tales

The previous chapter introduced, prior to its examination of representations of rape in *The Tale of Genji*, a brief comparison between the *monogatari* and the novelistic genres, based primarily on three aspects: the protean nature the two genres have in common; their “official” histories which seem to attempt to obscure their feminine origins; and, finally, their uniquely complex characters, which stand out from the more two-dimensional figures populating other genres.

This comparison, however, was centered entirely on Murasaki Shikibu’s eleventh-century tale as the only one of its genre worthy of being deemed a novel. It is *The Tale of Genji*, and *The Tale of Genji* alone, that is considered worthy of the debatable title of “the world’s first novel.”257 Neither the extant *monogatari* which precede it—*Taketori*, *Utsuho* or *Ochikubo*—nor the numerous ones which follow it have ever been seriously compared to the novel. The most frequent terms associated with *monogatari* other than the *Genji* are the generic “tale,” and the more specific “romance.” While the former seems appropriate in reference to the texts that preceeded Murasaki’s work, especially in view of the comparison between them and fairy tales in Chapter One,258 the latter is particularly fortunate when investigating not only the relationship between gender and genre, and more specifically how female authorship shapes literary criticism and categorization, but also that between the *Genji* and its literary successors. Three issues are, therefore, in need of clarification: firstly,
what the relationship between the novel and the romance is; secondly, how this relationship impacts the one between *The Tale of Genji* and the *monogatari* following it; and, thirdly, why the former came to be associated with the more prestigious novelistic genre, while the latter were stuck with the often disparaging title of “romance.”

The two genres, the novel and the romance, are unmistakably distinct, according to some critics. For Wendy Steiner, for instance, “romances violate the causal, temporal, and logical cohesiveness of the realist novels with their coincidences, their ‘impossible’ characters or events, and their breaks in narrative continuity.”

Steiner’s words echo the criticism voiced by Shunzei’s Daughter against the “unrealistic” (*makoto shikaranu*) monogatari of the late Heian period.

Other critics claim that the works that we now today term novels or romances respectively, do not necessarily belong to two different genres. In fact, according to Dale Spender, the two are terms applied to the same kind of writings, albeit with a completely different intent:

The terms “women’s novels” and “romance” are often used interchangeably and to signify deprecation. Whether this is the result of the low status of women being transferred to “romance,” or the low status of “romance” being transferred to women, it is not possible to determine. But as there is little justification for the wholesale

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259 Wendy Steiner, *Pictures of Romance: Form against Context in Painting and Literature* (Chicago: The University of Chicago Press, 1988), 4. Steiner constructs an interesting analysis of the evolution of the romance in connection with the transformations undergone by the visual arts during the Renaissance period. She first addresses the transformation brought in the visual field by the Renaissance elimination of medieval pictorial narrativity of the multi-episodic canvas which forced painters to resort to other devices in order to convey their narrative intent: symbolism, dramatic poses, titles, allusion to literature. She then establishes the connection between literary romance and visual arts in the former’s use of art symbolism: love is often depicted as stopped action and the act of looking is not unlike that between viewer and painting. See 1-4.
devaluation of women, so too there is little justification for the wholesale devaluation of ‘romance.’

Spender claims, therefore, in no ambiguous terms that the term romance is used deprecatingly for novels written by women, usually for a female audience, on topics of interest to women and that it is this unequivocal gendering of this genre which is the cause of its low status in the literary domain. Moreover, it is important to note that to the literary establishment not all women’s writings are necessarily devalued with the name romance; a few select authors, such as Jane Austin or the Brontë sisters in English literature, are generously awarded the title of novelist not because of, but rather despite their gender. As Tania Modleski succinctly puts it, “criticism, too, finds it necessary to enhance the superiority of its objects: the male hero and the male text. The temptation to elevate what men do simply because men do it is, it would seem, practically irresistible.”

It may not become immediately apparent how this relationship between the novel and the romance parallels the relationship between the Genji and its followers, unless we examine how Murasaki’s contemporaries and immediate successors situated her work in comparison to other existing tales. Before that, however, let us take a look at how Murasaki Shikibu herself saw the monogatari genre and, most importantly, her own writing, by referring to the famous episode of monogatari criticism in The Tale of Genji, the monogatari-ron. During the long rains of the Fifth Month, Genji visits his adopted daughter, Tamakazura, on whom he has erotic designs, and finds her engrossed in tales. Initially, Genji derides women’s passion for reading what he considers to be lies, but, upon Tamakazura’s harsh rebuttal, Genji

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260 Dale Spender, Mothers of the Novel, 1986, 166.
reconsiders and voices a diametrically opposed view, according to which there is much merit to reading tales:

Finding her enthralled by works like these, which lay scattered about everywhere, Genji exclaimed, “Oh, no, this will never do! Women are obviously born to be duped without a murmur of protest. There is hardly a word of truth in all this, as you know perfectly well, but there you are caught up in fables, taking them quite seriously and writing away without a thought for your tangled hair in this stiflingly warm rain!” He laughed but then went on, “Without stories like these about the old days, though, how would we ever pass the time when there is nothing else to do? Besides, among these lies there certainly are some plausibly touching scenes, convincingly told; and yes, we know they are fictions, but even so we are moved and half drawn for no real reason to the pretty, suffering heroine. We may disbelieve the blatantly impossible but still be amazed by magnificently contrived wonders, and although these pall on quiet, second hearing, some are still fascinating. Lately, when my little girl has someone read to her and I stand there listening, I think to myself what good talkers there are in this world, and how this story, too, must come straight from someone's persuasively glib imagination—but perhaps not.” “Yes, of course, for various reasons someone accustomed to telling lies will no doubt take tales that way, but it seems impossible to me that they should be anything other than simply true.” She pushed her inkstone away. “I have been very rude to speak so ill to you of tales! They record what has gone on ever since the Age of the Gods. *The Chronicles of Japan* and so on give only a part of the story. It is tales that contain the truly rewarding particulars!” He laughed. “Not that tales accurately describe any particular person, rather, the telling begins
when all those things the teller longs to have pass on to future generations—whatever there is about the way people live their lives, for better or worse, that is a sight to see or a wonder to hear—overflow the teller's heart. To put someone in a good light one brings out the good only, and to please other people one favors the oddly wicked, but none of this, good or bad, is removed from life as we know it. Tales are not told the same way in the other realm, and even in our own the old and new ways are of course not the same; but although one may distinguish between the deep and the shallow, it is wrong always to dismiss what one finds in tales as false. There is talk of ‘expedient means’ also in the teaching that the Buddha in his great goodness left us, and many passages of the scriptures are all too likely to seem inconsistent and so to raise doubts in the minds of those who lack understanding, but in the end they have only a single message, and the gap between enlightenment and the passions is, after all, no wider than the gap that in tales sets off the good from the bad. To put it nicely, there is nothing that does not have its own value.” He mounted a very fine defense of tales.262

According to Murasaki, whose mouthpiece Genji becomes, though one may initially consider tales as falsehood (soragoto) or lacking in truth (makoto ha ito sukunakaramu), upon closer inspection, they also entertain, record events of the long-gone past not included in the more serious historical chronicles, serve as hōben or expedient means to convey religious truths and carry important ethical teachings. As mentioned, however, it is only after Tamakazura accuses Genji of being a liar and stands up for tales herself (“I believe they are indeed the truth.”—ito makoto to koso omofu) that Genji is willing to ascribe anything more than entertainment value to monogatari. In a sense, if Genji is Murasaki’s mouthpiece, this happens only after he is the spokesperson of an entire male literary elite, to which tales were

nothing more than lies meant to deceive women, who were, after all, born to be deceived
(hito no azamukarem to umaretaru mono). As Haruo Shirane observes,

In Murasaki Shikibu’s time … vernacular prose fiction … was considered a frivolous
pastime suitable only to women and children who could not read Chinese, the official
language of government and religion. Scholars left their names on waka and prose
literature in kabun, but they never did so with the monogatari. The three earliest
extant tales—the Taketori monogatari, the Ochikubo monogatari, and the Utsuho
monogatari—are attributed by tradition to a male scholar, Minamoto no Shitagō (d.
983), but even his leading disciple, Minamoto no Tamenori (d. 1011),
condescendingly referred to monogatari as “amusements for women.”

With Tamenori and male scholars like him alive at the time when Murasaki was writing her
tale, it is not surprising that she felt the need to defend her work in terms most likely to
resonate with male concerns, by stressing its historical, religious and ethical values. To a
woman who covertly took pride in one of the sobriquets assigned to her by a fellow lady-in-
waiting—Nihongi no tsubone, the Lady of the Chronicles—for her vast knowledge of the
Nihon shoki or Nihongi (The Chronicles of Japan, 720),

displaying her erudition and
stressing the role of tales in transmitting alternative historical narratives was an ironically
suitable answer to the widespread belief that women were unable to read and write literary
Chinese. On the other hand, if she is to be believed, it was precisely for her display of
erudition that emperor Ichijō praised her tale.

Therefore, whether Murasaki Shikibu
adopted a masculine system of values and applied it to her tale because it was the only way to

264 Nihon shoki (720) is the second oldest Japanese historiographical account, written entirely in kanbun, unlike
the earlier Kojiki (Records of Ancient Matters, 711-712).
address the criticism expressed by contemporary male scholars or simply built her argument around highly distinguished imperial praise,\(^{266}\) it is noteworthy that, even to its own author, the tale’s value lies, apparently, in its ability to address and express masculine values.

To female readers of the tale living in the decades and centuries after Murasaki Shikibu, however, women such as the Sugawara no Takasue’s Daughter, better known as the author of the *Sarashina niki* or Shunzei’s Daughter, the probable author of the *Mumyōzōshi*, the value of the *Genji* resided precisely in its fictitiousness, albeit a believable fictitiousness, and not necessarily in its historical value.\(^{267}\) Both women commented on the religious aspects of the tale, but while to the *Sarashina* diarist tales were ultimately distracting from the noble path of Buddhist devotion, to the *Mumyōzōshi* author the *Genji* was, on the contrary, a work which only a bodhisattva could have produced for the enlightenment of all beings.\(^{268}\) It is the latter author, moreover, who is truly concerned with the fate of women writers in an age when it became more and more difficult for a woman to realize her potential and leave her name for future generations. According to Tanaka Takako,

> The high value the author places on *monogatari* contributes to her aim of raising the status of female authors and readers of *monogatari*. She attempts to reclaim *monogatari* from the sphere of male-dominated cultural activities, epitomized by the imperial anthologies. Of course, readership of *monogatari* was not limited to women. …There are also extant examples of *monogatari* written by male courtiers. The author claims *monogatari* as female culture not because they naturally developed

\(^{266}\) Since we know that the *Genji* started to circulate before its completion—if it ever had a completed form—Emperor Ichijō could have read chapters from the tale preceding the “Firefly” (*Hotaru*) chapter, where the *monogatari-ron* is located.

\(^{267}\) Takasue’s Daughter’s response to the *Genji* will be discussed in more detail in the closing section of this dissertation.

within such culture, but in order to pit them against male-centered cultural activities.\textsuperscript{269}

Indeed, Shunzei’s Daughter was active during a time when male scholars, like her “father” (in fact grandfather), Fujiwara no Shunzei, and uncle, Fujiwara no Teika, took the first steps in canonizing \textit{The Tale of Genji}, by copying it, commenting on it and advancing it as an unparalleled source of poetic inspiration in the composition of \textit{waka}. According to Shirane, it was the Mikohidari poetic school, led by these illustrious poets and scholars, that “helped turn \textit{The Tale of Genji} into a literary classic recognized less as a \textit{monogatari} (or narrative fiction) than as a source of diction for \textit{waka} (classical poetry), a fundamentally aristocratic form and the most prestigious native literary genre.”\textsuperscript{270}

In fact, for the following six hundred years, between the twelfth and the eighteenth century, the \textit{Genji} continued to be valued only for its relation to two literary genres, history and poetry. It was Motoori Norinaga (1730-1801), a scholar of nativist learning (\textit{kokugaku}) who argued, contrary to seven hundred years of scholarship, that the \textit{Genji} should be valued as fiction and extolled its “feminine” traits, such as \textit{mono no aware} (the pathos of things).\textsuperscript{271}

It becomes apparent from the previous analysis that Murasaki Shikibu, like Jane Austin after her, was awarded literary recognition despite her gender, because she was crafty enough to present her work in a masculine framework of values. Like Jane Austin and very few other women novelists, she too is granted the status of paragon which, fortunately for her,


\textsuperscript{271} Ibid., 5-6.
ensures the canonization of her work but which, unfortunately for fellow monogatari writers, forever dooms them to slight and deprecation, if not outright oblivion.

The contemporary situation of monogatari scholarship also reflects the divide between The Tale of Genji and subsequent literary works. Without attempting an accurate quantitative analysis, it would be safe to assert that the articles and monographs focusing on the Genji in both Japanese and English far outnumber those on all other post-Genji tales put together. A similar situation can be observed when it comes to translations: The Tale of Genji has thrice been translated into English, whereas some of the titles included here, Yoru no nezame, Torikaebaya monogatari and Ariake no wakare are barely available in print, other than as part of doctoral dissertations. Others, such as Waga mi ni tadoru himegimi (The Princess in Search of Herself) have yet to be translated into English.272

Charo D’Etcheverry notes that for too long post-Genji tales, such as Yoru no nezame, Hamamatsu Chūnagon monogatari and Sagoromo monogatari, have been regarded as “epigones” (aryū) of Murasaki’s work and blames this attitude on what Japanese specialists have called the “Genji curse” (Genji no jubaku),273 a historiographical problem which affects the entire late Heian period, not only the texts themselves. Thus, D’Etcheverry suggests that this historical period, in which Fujiwara no Yorimichi failed to attain the glory of his father, Fujiwara no Michinaga, in which clan rivalries started to threaten Fujiwara hegemony and in which the Buddhist “Latter Days” had finally commenced, is to many historians an epigone

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272 As hypocritical as it may seem, this work’s focus on The Tale of Genji, which constitutes much of its core and takes up more space than any other monogatari discussed, is not motivated by the tale’s fame, as by its extensive and detailed engagement with rape and by the fact that it is, arguably, the first tale to have created coherent patterns of representing this phenomenon.

itself. This disparaging attitude affecting the historical period of late Heian also influenced the way late Heian fiction was perceived.  

One has to wonder, still, what it means for post-Genji tales to be categorized as romances, other than garnering less critical attention from literary scholars and translators both now and during Japan’s literary history. More importantly, it is worth exploring what it means to be a romance in general and how this definition can shape any text’s engagement with various forms of sexual violence, predominantly rape.

Contemporary approaches to popular romances are highly divergent: on the one hand, a vast majority of scholars, feminist and otherwise, have treated romances with disdain, as “an account of the fantasies on which the appetite and the disappointed woman is nourished,” while on the other, the romance genre has started to attract scholarly attention and interest and has gradually gained a place within literary studies. Unlike the detractors of the genre, numerous and outspoken, its defenders are not as strident. Selinger and Frantz, in their introduction to *New Approaches to Popular Romance Fiction: Critical Essays* succinctly summarize some of the accusations leveled against the romance genre:

As the British popular culture scholar Joanne Hollows explains, “It has become part of contemporary ‘common sense’ that romantic fiction is a ‘formulaic,’ ‘trivial’ and ‘escapist’ form read by ‘addicted’ women, each of these charges dating back at least to the middle of the nineteenth century, each of them part of a profoundly gendered anxiety over mass culture more generally. In a context where “feminine qualities—emotion, sentiment, passivity—are used to signify the worthlessness of mass culture,” popular romance fiction has been triply shameful: it is, after all, a form

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overwhelmingly written and read by women, at least since the last century; a form dedicated to the exploration of emotion, including sentiment; and a form whose publishers and authors have embraced the mass-culture marketplace, eschewing literary difficulty and the aesthetics of estrangement even as modernism made these terms of unqualified praise. 

Probably the most serious imputation against the romance genre is its staunch support of patriarchal values. Seen as “outlets of female dissatisfaction” which however fail to question patriarchal institutions, offering instead forms of vicarious pleasure meant to discourage its readers from actually transforming their situations and rewarding conformity to prescribed images of femininity, while punishing the refusal to embrace such molds, romances serve however a very important role, something shared by some of the monogatari discussed in this paper: they have, according to Janice Radway—one of the first to have engaged in serious scholarship of this genre—the “ability to deal convincingly with female fears and reservations by permitting them to surface briefly during the reading process and then explicitly lay(ing) them to rest by explaining them away.”

Nevertheless, like fairy tales before them, romances are far from monolithic in their support of patriarchy and sometimes, despite their outward conformity, they subvert the very messages they are purported to endorse. Whether they do so by disguising elements of protest and resistance under stereotyped plots; by creating, through sharing and

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279 Ibid., 149.
280 Ibid., 158.
participation, exclusively female communities of readers;\textsuperscript{282} by temporarily liberating housewives from the drudgery of their daily duties;\textsuperscript{283} or by offering its readers a feeling of well-being, worth, satisfaction and empowerment,\textsuperscript{284} as Radway further states, “romance reading and writing might be seen therefore as a collectively elaborated female ritual through which women explore the consequences of their common social condition as the appendages of men and attempt to imagine a more perfect state where all the needs they so intensely feel and accept as given would be adequately addressed.”\textsuperscript{285}

Creating female communities, subverting prescribed gender roles, entertaining, soothing and empowering their readers are some of the qualities that both romances and monogatari seem to share. Their treatment of sexual violence, and rape in particular, is moreover equally similar sometimes. Many romances, like some of the tales discussed in this paper, distinguish between violent rape, expressing one’s desire for domination, and “loving” rape, for lack of a better term, born out of desire and/or a misunderstanding. Ochikubo monogatari clearly employed a similar dichotomy in its managements of the two episodes of sexual violence: Chūnagon’s rape is explained away as an expression of his genuine attraction to the heroine, while Tenyaku no Suke’s attempted rape is presented as despicable and traumatizing. This disguising of rape as passion in episodes of sexual violence, recurrent in many romances and some monogatari—but not in The Tale of Genji, hence its privileged position in this research—does not indicate, as Helen Haze states,\textsuperscript{286} a feminine penchant for rape fantasies, but, rather as Molly Haskell suggested, the exploration of fantasies born out of

\begin{itemize}
  \item \textsuperscript{282} Radway, 1991, 11.
  \item \textsuperscript{283} Ibid., 12.
  \item \textsuperscript{284} Ibid., 184-184.
  \item \textsuperscript{285} Ibid., 212.
  \item \textsuperscript{286} See Introduction and Chapter Two.
\end{itemize}
anxiety and fear, rather than wish-fulfillment fantasies originating in sexual desire.\textsuperscript{287} That both genres allow for such fears and anxieties to surface at all testifies to their subversive narratives, their protective fictitiousness, as well as their predominantly feminine circles of production and consumption.

Many of the issues discussed above, in particular a work’s ability to support or subvert patriarchal values, as well as its textual engagement with sexual violence, will be re-examined vis-à-vis the three selected monogatari analyzed in the following pages. Like a few other scholars of the romance genre, I too will demonstrate that monogatari, even those considered of minor importance that came after Murasaki Shikibu’s universally acclaimed masterpiece and that, unlike the Genji, have less to offer of historical, religious, or ethical value, do offer accounts of amorous relationships, sexual encounters, problematic sex and, sometimes, rape—all issues that would have resonated with their female readers. And, as Dale Spender has emphasized repeatedly in her analysis of the novel, there should be nothing wrong with exploring female problems for female audiences:

There is nothing inherently inferior or deficient about romance. When it is the substance of men’s writing it can become an exploration of human relations and provide an insight into the human condition. And to think that the status of the woman writer could be improved by the repudiation of romance is just as misguided as thinking it could be improved by the repudiation of sex. The derisory connotations of woman and romance are equally undeserved and there are good grounds for seeking to reclaim both woman and romance, instead of subscribing to the inferiority of either. Admittedly, romance is such a maligned category it's an uphill battle trying to invest it with positive meaning. But to continue to dismiss romance while it is inextricably

\textsuperscript{287} Molly Haskell, “The 2,000-Year-Old-Misunderstanding – Rape Fantasy,” MS 5 (November 1976): 84-86.
interwoven with the status of women is to do an immense disservice to women's writing which may or may not fall into the category of romance. It is to continue to make it possible for women writers to be dismissed out of hand whether they are writing now or have written in the past.288

4. 2. Young Bamboo and Willow Branches: Rewriting Genji Rape in Yoru no nezame

Yoru no nezame or Yowa no nezame (Nezame at Night or Sleepless at Night) is a mid to late eleventh-century tale289 which Fujiwara no Teika attributes, together with Hamamatsu Chūnagon monogatari, to the Sarashina diarist, Sugawara no Takasue’s Daughter. Although the Sarashina theory seems the most solid, there are other potential candidates, mainly ladies-in-waiting at the court of emperor Go-Reizei (1023-1068) or Princess Yūshi.290

Unfortunately for this research and for monogatari scholarship in general, much of the original text of Nezame has been lost, like the hundreds of other tales written during the same time period. The main narrative can be reconstituted, however, from the existing chapters: in the first chapter, the heroine, the eponymous Nezame, the daughter of a Genji

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289 Various dates, between 1055 and 1080, have been proposed. Scholars usually agree that the text postdates Hamamatsu Chūnagon monogatari, also attributed by Teika to Takasue’s Daughter. For more information, see Kenneth L. Richard, “Developments in Late Heian Prose Fiction: The Tale of Nezame” (Ph.D dissertation, University of Washington, 1973), 24-25 and Carol Hochstedler, trans., The Tale of Nezame: Part Three of Yowa no nezame monogatari (Ithaca: China-Japan Program, Cornell University, 1979).
290 Princess Yūshi (1038-1105) was the daughter of the reigning Emperor GoSuzaku (1009-1045) and Princess Genshi, an adopted daughter of regent Fujiwara no Yorimichi. Together with her younger sister Baishi and with another of Goreizei’s consorts and Yorimichi’s natural daughter, Kanshi, Yūshi contributed greatly to the development of the monogatari genre during the eleventh century. The friendly rivalry between these three literary salons, where women such as Rokujō Saiin Baishi Naishinnō no Senji, the presumed author of Sagoromo monogatari, and Fujiwara no Takasue no Musume, the Sarashina diarist and potential author of Yowa no nezame and Hamamatsu Chūnagon monogatari, were active, created the perfect atmosphere for the monogatari genre to prosper and flourish. For more details about Yūshi and Baishi’s salons, see Robert L. Backus, trans., The Riverside Counselor’s Stories: Vernacular Fiction of the Late Heian Japan (Stanford: Stanford University Press, 1985), xxvii-xxix; Earl Miner, Hiroko Odagiri and Robert E. Morell, eds., The Princeton Companion to Classical Japanese Literature (Princeton: Princeton University Press, 1985), 251-252; Haruo Shirane, ed., Traditional Japanese Literature: An Anthology, Beginnings to 1600 (New York: Columbia University Press, 2007), 452-453.
prime minister, is so gifted at koto that when she turns thirteen, a heavenly creature descends and appears in her dreams, prophesizing her unhappy future and teaching her a series of secret melodies. Soon after, the son of the Chancellor and Minister of the Left, Chūnagon, who is due to marry Nezame’s sister, Ōigimi, stumbles upon Nezame and believing her to be the humble daughter of a provincial governor, rapes her. As a result, she becomes pregnant. Chūnagon, in turn, would like to continue the relationship, but since neither is aware of who the other is, they are deeply shocked when they realize their connection. Obviously, when Ōigimi finds out about the affair, the family starts to come apart.

In the missing second chapter, Nezame marries an old Chancellor and is gradually moved by his deep love for her. Spited by this marriage, Chūnagon marries the daughter of the retired emperor. Ōigimi is deeply affected by this and eventually dies after giving birth to a daughter. The emperor himself plans to have Nezame join his court as a consort, but she sends the old Chancellor’s older daughter instead.

In chapter three, a mature Nezame finally decides to stop seeing Chūnagon. The emperor, on the other hand, continues to relentlessly pursue Nezame and with the help of his mother, who wants to keep Nezame and Chūnagon apart so that he can focus his attentions on her daughter, his new wife, succeeds in sequestering Nezame inside the palace. She barely manages to escape an attempted rape and to leave the palace, with Chūnagon’s help. The princess, Chūnagon’s wife, stages a spirit possession accusing Nezame, who leaves the capital heartbroken. Chūnagon follows her, brings her back and makes public their relationship, despite Nezame’s own misgivings.

The final chapter brings worldly success to Nezame and Chūnagon’s progeny: their daughter marries the crown prince and becomes empress. Her son, Masago, however, falls in
love with the retired emperor’s daughter—this retired emperor is none other than Nezame’s former relentless suitor—and is punished for it. Nezame fakes her death,\textsuperscript{291} then writes to the retired emperor, intervening on behalf of her son. The retired emperor rescinds his punishment and allows his daughter to have a relationship with Masago. Nezame, finally content, becomes a nun and dies soon after.

Two episodes are of immediate importance to the present study: Nezame’s first encounter with Chūnagon in chapter one and her fortunate escape from the emperor’s clutches in chapter three. A close analysis of the two episodes will reveal that the \textit{Nezame} author not only draws heavily from the \textit{Genji} text, but that she also rewrites it to different results.

During the first incident, Chūnagon, the Minister of the Left’s son, visits his ailing nurse who resides in the Ninth Ward. In the neighboring house, belonging to the Intendant of Hosshōji, Nezame has also taken temporary residence in order to undergo ritual purification before the arranged marriage between the very same Chūnagon and her elder sister, Oigimi. A daughter of the Governor of Tajima also resides in the same house, preparing for her own arranged marriage. From his retainer, Yukiyori, who is also his milk-brother,\textsuperscript{292} Chūnagon learns that this woman has been having an affair with a certain Chūjō, ever since he caught a glimpse of her at Ishiyama-dera.

Intrigued, Chūnagon, along with Yukiyori, engages in \textit{kaimami} and is charmed by one of the women on the veranda whom he believes to be one of the Governor’s daughters, but who is in fact Nezame. He proceeds to intrude into the house and have his way with this

\textsuperscript{291} Since this book is no longer extant, another interpretation is that Nezame actually dies and is later resurrected.
\textsuperscript{292} This means that Yukiyori’s mother was Chūnagon’s wet-nurse (\textit{menoto}). Genji and Koremitsu have the same kind of relationship. In both cases, the milk-brother, Yukiyori and Koremitsu respectively, also serve as faithful retainer and partner in mischief.
woman, disregarding her protests and behaving as any man of his rank would with the
daughter of someone of inferior rank. Indeed, afraid that rumors of his tryst might shame him
and his family, Chūnagon hides his identity and pretends to be the very Chūjō he has heard
about. Witness to the scene is Nezame’s confidante, Tai no Kimi, another of the Governor of
Tajima’s daughters, who upon realizing the predicament her mistress finds herself in decides
not to interfere and keep everything a secret from Nezame’s father, for fear her own position
might be threatened by the scandal.

The original text, moreover, captures in detail not only Nezame’s reactions, but also
those of Tai no Kimi, as well as, possibly, the narrator’s, as highlighted in the chart below:

Guided by the light of the moon, he silently entered the house.

Frightened by his presence, Nezame turned to see who he was, when, still confused
about who she was, Chūnagon pulled her into an inner room. Horribly frightened and
on the verge of losing consciousness, she gave no sign of being alive. From inside, he
heard the voice of a lady, probably the one playing the biwa: “Let’s go to bed. It’s too
late to have the shutters up, so go and lower them.” When she crept to where Nezame
was and saw what was happening, she could not say anything and was too confused
to raise a commotion. I need not say more about how troublesome this all was. Even
when two lovers have exchanged letters and shared their feelings for each other, such
a frightening and unexpected intrusion would be improper, so it was all the more
troubling now for Nezame and Tai no Kimi.

The touch and perfume of his discarded outer robe and trousers clearly
indicated that this man was obviously of high rank, but this did not console Tai no
Kimi in the least. “His Lordship, her father, offered me his trust and separated from
his daughter, leaving her in my care, so if he were to hear about this, even though I am not to blame for it, how horrible it will be! The lady is probably beyond help by now;” she kept thinking. While deeply regretting the situation and with tears falling down her cheeks, she was someone who could keep her head. “If I were now to raise a needless commotion, the news of it would spread near and far and it will undoubtedly turn out wrong. Even if it eventually comes out, let us keep it a secret for now,” she rationalized and drew standing curtains around the two of them. “Ladies, since it is so hot in here, let us retire and allow milady to be at ease,” she then said, as if nothing was wrong, although her heart was in turmoil and she couldn’t sleep a wink the entire night.

“I wonder if the peerless beauty I barely glimpsed will pale when nearby,” Chunagon thought, drawing near, but the lady was terribly frightened and was trembling like a leaf. She seemed about to faint, bathed in tears as she was. He liked how she felt when he touched her and, at close range, she was even more beautiful than he had thought from afar, when he had barely seen her in the light of the moon. Her delicate tenderness pulled at his heart. “As she is, she doesn’t seem the kind to draw the attention of the likes of Chujo. She does not know the ways of the world, even though she seems to, from afar; when in close quarters with a man, however, she is like this,” Chunagon thought, delighted by her innocence. He felt sorry seeing that the night was about to end and his thoughts were in turmoil.

The cocks began to crow and Tai no Ki Ki, who had spent a sleepless night, her heart in turmoil, deploving the fact that they did not even know the man’s name, brought this up. “She is indeed right to complain, but I do not want to make myself
known so early on to people of her position. I want to keep seeing her, but I must do it in such a way as to not set tongues wagging,” he thought, gaining control over his feelings and avoiding to reveal his name.

Still not wanting to leave her just yet, he turned to her alone: “Ours is not a bond forged in this life alone. Ever since I caught a glimpse of you at Ishiyama-dera, I wondered if this was not a bond from a previous life. The very fact that I could no longer bear this boundless yearning that I feel for you is precisely because of our deep bond, so please take solace in knowing that. And do not, by any means, tell your parents about this. Please try to see it as I do.” He let her believe he was Chūjō and tried to console her with stories mixing fact and fiction, but Nezame did not even hear him, half-conscious as she was. She just resented his horrid attempts to placate her.

Before long, the day began to break and since there was no way to stay with her until noon, Chūnagon rose to depart, under the cover of the thick mist which enveloped the dawning moon, swearing to her that he would visit again.293

293 *Yoru no nezame*, SNKBZ, volume 28 (Shōgakukan, 1996), 32-34.
<table>
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<tr>
<th>Chūnagon’s actions</th>
<th>Nezame’s reactions</th>
<th>Tai no Kimi’s reactions</th>
<th>Narrator’s reactions</th>
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| 姫君を奥のかたに引き入れたてまつる
“Chūnagon pulled her into an inner room.” | 人心地おぼえず、むくつけく恐ろしきに、のもおぼえず
“Horribly frightened and on the verge of losing consciousness, she gave no sign of being alive.” | みざり入るに、かゆられば、言はむかたなく、思いまどふなども世のつねなりや。
“When she crept to where Nezame was and saw what was happening, she could not say anything and was too confused to raise a commotion.” | くだくだしければとどめつ。かたみに聞きかはって心かはしたらむにてだに、ゆくりなかくらむあさましさの、おろかならむは、まいて心のうちもはいかがりけむ。
“I need not say more about how troublesome this was all. Even when two lovers have exchanged letters and shared their feelings for each other, such a frightening and unexpected intrusion would be improper, so it was all the more troubling now for Nezame and Tai no Kimi.” |
| かかることの聞こえてもあらば、我が心とせぬことにてはあれど、いみじくもあるべきかな。この御身も、今はいたちになりたまひぬるにこそあめれ」と思ひつづくるひつづくるに、あたらしき、口惜しく、淚におもほれまどひながらも、思いやりいと静かなる人にて、「言ふかひなきことと言ひののしりて、あまねく人の知らむはいみじかるべし。後の隠れなくとも、この際はなは忍びてやみなむ」と思ふ心にて、御几帳どもをさし違へて、「御前に恥づきえたまふ人々は、暑きに、さしのきてを」と、さりげなく言ひなして、胸は騒ぎなからつゆもまどらず。 | | |

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<tr>
<th>Chūnagon’s actions</th>
<th>Nezame’s reactions</th>
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</table>
Chūnagon’s actions | Nezame’s reactions | Tai no Kimi’s reactions | Narrator’s reactions
---|---|---|---
あえかにうたげなるに、いよいよあはれにて “Her delicate tenderness pulled at his heart.” | にしもしばしば音なふに、寝も寝ず焦られ居家たる人の、誰とだに知らぬ嘆かしさをいみじく言ひ思ひたるに “The cocks began to cry and Tai no Kimi, who has spent a sleepless night, her heart in turmoil, deplored the fact that they did not even know the man’s name, brought this up.”
げにことわりなれど、直々しきあたりに我まだきに知られじ。見では片時あるべくもあらぬを、おのづから、我がため、世の音聞き、見苦しくもどきなかるべきさまにてこそ “She is indeed right to complain, but I do not want to make myself known so early on to people of her position. I want to keep seeing her, but I must do it in such a way as to not set tongues wagging,” he thought, gaining control over his feelings and avoiding to reveal his name.

| Table 4. 1. Nezame and Chūnagon |  |
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To anyone familiar with *The Tale of Genji*, the similarities between Nezame and Chūnagon’s first encounter and the “Yūgao” chapter in Murasaki’s tale are immediately apparent. Both heroes, Genji and Chūnagon, accompanied by their faithful retainers and milk-brothers, Koremitsu and Yukiyori respectively, are on their way to visit their ailing wet nurses, residing in the Gojō and Kujō Wards. While there, our heroes’ attention is caught by a woman inhabiting a nearby house, a woman whose identity they do not know but whom they are eager to pursue nonetheless. In both cases, moreover, the heroes suspect the woman
who caught their eye is of a much lower status than they are and decide not to disclose their identity fearing for their own reputation.

The similarities, however, end here, because, while Genji decides to have Koremitsu investigate the mystery woman, later known as Yūgao, Chūnagon engages the woman straight away, first through kaimami, then through intercourse. Yet, despite this blatant difference in behavior, both episodes are rife with potential sexual violence: Genji may not rape Yūgao, as Chūnagon does Nezame, but his later behavior towards the woman, in particular his abduction of Yūgao and subsequent move to an abandoned mansion (nanigashi no in), result in tragedy and death.

In her interpretation of Yūgao’s spirit possession and rebuttal of previous theories, according to which the possessing spirit is either that of Rokujō or of a ghost inhabiting the famously haunted Kawara in—Minamoto no Tōru’s mansion upon which nanigashi no in was modeled—Doris Bargen emphasizes the psychological pressure Yūgao was subjected to throughout her affair with Genji, pressure not unlike that experienced by heroines confronted with sexual violence:

… few critics have asked how the situation expresses Yūgao’s conflict. She had sacrificed her unhappy existence as Tō no Chūjō’s concubine, for the unhappy but independent life of a homeless wanderer. Genji, however, soon catches her in his snares and forces her back into the traditional Heian female role. She had escaped from the threats of Tō no Chūjō’s principal wife, Shi no Kimi, but she cannot so easily extricate herself from the villa’s weedy labyrinth. Her installation there must be classified as an abduction that puts an end to her autonomy. She is Genji’s prisoner of love. … The critical debate has never included the possibility that Yūgao’s possession
is an expression of her desperation as well as the outcome of Genji’s transgressions.\textsuperscript{294}

Thus, while in the \textit{Genji} sexual violence is downplayed by means of spirit possession, in \textit{Nezame} it is taken to its extremes by means of rape. At the same time, one can read the \textit{Nezame} episode as a literary “what if” applied retrospectively by the author of this later tale to a \textit{Genji} episode that she was completely familiar with. Also possible, as Royall Tyler states in his analysis of another two post-\textit{Genji} tales, \textit{Sagoromo monogatari} and \textit{Hamamatsu Chūnagon monogatari}, is that later texts, \textit{Nezame} included, can be approached as instances of \textit{Genji} reception, revealing their authors’ view on Murasaki’s tale not so much through what they openly declared, but through how they interpreted and reworked \textit{Genji} themes and tropes:

The \textit{Sagoromo} and \textit{Hamamatsu} authors did not identify themselves as commentators on \textit{Genji monogatari}, not have they been recognized as such. However, their work contains passages and motifs that illuminate \textit{Genji} reception in a time before formal \textit{Genji} commentary began—a time when \textit{Genji} was still a monogatari among others and not yet a recognized cultural monument.\textsuperscript{295}

In other words, the Nezame-Chūnagon first encounter and the heroine’s subsequent rape can indicate that to the author of \textit{Nezame} the Genji-Yūgao encounter is equally problematic and that, despite Murasaki’s subtle treatment of the episode, Yūgao is just as much a victim of

\begin{footnotesize}
\begin{itemize}
\item \textsuperscript{294} Bargen, \textit{A Woman’s Weapon: Spirit Possession in The Tale of Genji} (Honolulu: University of Hawai‘i Press, 1997), 73.
\item \textsuperscript{295} Royall Tyler, “Sagoromo and Hamamatsu on Genji: Glimpses of Reception History,” unpublished paper presented at the conference “The Tale of Genji in Japan and the World: Social Imaginary, Media, and Cultural Production,” organized by Haruo Shirane and Melissa McCormick, Columbia University, March 21, 2005. In his recent book, \textit{The Disaster of the Third Princess}, Tyler further states: “Fortunately, some evidence of earlier reader reception survives after all, not in critical works, but in post-\textit{Genji} tales themselves. Showing as they do demonstrable \textit{Genji} influence, they presumably suggest at times, in one way or another, what the author made of \textit{Genji}, or how she understood this or that part of it.”
\end{itemize}
\end{footnotesize}
Genji’s behavior as Nezame is of Chūnagon’s. The author of Nezame, in fact, does away with Murasaki’s subdued approach and exposes the two encounters for what they truly are: highly dangerous situations in which women can be easily victimized.

Furthermore, as it will be discussed in this study’s conclusion, the act of rewriting a Genji scene in Yowa no nezame by the Sarashina diarist—the first known and most famous among Murasaki Shikibu’s fans—in addition to representing an important aspect of Genji reception can also illustrate the transformative relationship between contemporary texts and the fan fiction works inspired by them.

Nevertheless, while the Nezame author rewrites Genji episodes emphasizing their untapped potential for sexual violence, she does so while very much indebted to the textual expressions of sexual violence created by Murasaki Shikibu herself. She may be able to bring rape into the limelight, but she can only do so by relying on a vocabulary derived from the Genji representations of rape. Adjectives and verbs that indicate the women’s reactions to the heroes’ intrusions (mukutsukeshi, osoroshi), their initial state of panic (kokochi oboezu, kieiru) and their final physical and psychological breakdown (naku, wananaku) are common in episodes of rape both in the Genji and in Nezame, indicating that the influence exerted by the former on subsequent tales extended to more than plots, motifs and themes.

While the Genji episodes analyzed in the second chapter display a much wider range of vocabulary—the palette of adjectives itself is sufficient to demonstrated this (osoroshi, wabishi, arumaji, asamashi, nayamashi, tsurashi, imiji, kanashi, mukutsukeshi)—this Nezame representation of rape comes across, due to its simplicity, as more direct and more brutal. In the case of the eye witness account—here, the eye witness being Tai no Kimi—one can note the similarities with previous episodes involving Akogi in Ochikubo monogatari.
and Chūjō in the “Utsusemi” episode of the Genji: the servant realizes that something is terribly wrong and that her mistress is in a dangerous situation, but, for various reasons—Akogi is physically restrained by Korenori, while Chūjō is cowed into submission by Genji’s lofty position—she cannot intervene to save her mistress. Tai no Kimi, however, evokes more the self-centeredness of later Genji ladies-in-waiting, women such as Murasaki’s Shōnagon, Fujitsubo’s Omyōbu or Ukifune’s Ukon and Jijū, than the genuine concern of Akogi and Chūjō.

Tai no Kimi’s reaction to Nezame’s predicament is, from the very beginning, focused more on what she herself is supposed to do to avoid a potential scandal. She hesitates to act (omoihimadofu) and finds the entire thing problematic (kudakudashi); she worries more about what the Minister, Nezame’s father, will think if he hears about it than about Nezame’s distress and, keeping her calm (shizukanaruhitonenite), draws a curtain around the bed, attempting to preserve a modicum of decorum; when the cock crows the next morning, Tai no Kimi recovers after a sleepless night, sleepless not necessarily because she sympathizes with Nezame’s plight but because she does not know who the intruder is. It seems that, to Tai no Kimi and to many of her fellow ladies-in-waiting, rape by a social inferior was indeed rape, while rape by a potentially promising suitor was but another means of getting ahead in life. The texts of numerous monogatari examined here testify, however, that for their mistresses there were rarely such distinctions.

In addition, where Tai no Kimi fails to make a stand, the Nezame narrator does it in her stead. I have already argued that the author rewrites a famous Genji scene, disposing of the spirit possession device, which somewhat obscures the sexual violence of the episode, in favor of bringing the encounter to its more prosaic but logical conclusion: rape. In the same
vein, the narrator judges Chūnagon’s intrusion and, presumably also his subsequent behavior as *oro*—“foolish,” “juvenile,” but more likely “improper,” “slighting” and “irresponsible” towards the woman—even in situations when two people have exchanged tokens of love (*katami ni kikikahashite*) and even when they are already in a relationship. Voices like the one belonging to Sugawara no Takasue’s Daughter, the *Sarashina* diarist and most probable *Nezame* author, or to Shunzei’s Daughter, author of the *Mumyōzoshi* and the earliest critic of *monogatari*, who condemned, intratextually or metatextually, aspects of courtship detailed in *The Tale of Genji*, reveal not only important aspects of early *Genji* reception, but also, relevant for this research, female readers’ reactions to textual representations of rape.

The second episode of sexual violence discussed here is the encounter between a much older Nezame and the emperor into whose service her stepdaughter has entered. This scene is also intimately influenced by *Genji* representations of sexual violence and if the Nezame-Chūnagon encounter can be said to be a rewriting of that between Genji and Yūgao, then the scene between Nezame and the emperor offers a reinterpretation of the *Genji*-Utsusemi episode. At a first glance, the similarities between the two scenes are not immediately apparent; this time it is not so much the context itself or the narrative elements that indicate that the Nezame author responded directly to *Genji* scene, as her choice of vocabulary and her intentional re-imagining of a famous *Genji* incident which contributed to the naming of the Utsusemi character.

Another significant distinction between this scene and others analyzed in this dissertation is that, despite the emperor’s intentions, it does not end in rape. I have already examined in the previous chapter episodes in which sexual encounters do not result in sexual
violence because, somewhere in the middle, feminine resistance transforms into feminine desire. In Nezame’s case, this does not happen and the emperor’s behavior remains more or less aggressive throughout. Even so, the attempted rape, while textually represented no differently than a successful rape, ultimately fails. The reason why it fails is because the incident’s denouement has more to do with the relationship between the Nezame and the Genji than with the actual mechanisms of male aggression and female resistance or, to be more precise, because this particular episode is intrinsically linked to the Utsusemi-Genji encounter in the Genji.

The episode depicting Utsusemi’s first encounter with Genji has always raised questions and problems for Genji readers and scholars, as I have repeatedly demonstrated in the previous chapter, starting not with contemporary scholars, but with the tale’s first known readers. In the Mumyōzōshi, one of the protagonists inquires:

“There are people who say that Utsusemi yielded to Genji and there are others who say that she didn’t. I wonder which is it?” said one of the ladies. Another replied: “In the chapter entitled “Hahakigi,” one can see that she did not, in fact, yield to him.

Even so, there are people who sometimes misunderstand this and believe she did.”

The question for the Mumyōzōshi author seems to be whether or not Utsusemi and Genji had sex—the consummation of the act seems here more important than its circumstances—during their first encounter and, according to her, no such thing happened. In the straightforward question and answer format of the Mumyōzōshi, the matter is quickly put to rest by invoking the Genji text itself, which Shunzei’s Daughter chooses to read in a certain way.

Fujiwara no Takasue’s Daughter, however, chooses to answer the same inquiry in a different, more creative, manner: just as she reimagined the encounter between Yūgao and

296 Mumyōzōshi, SNKBZ, 192.
Genji in the episode involving Nezame and Chūnagon and used the latter to intimate about the violent nature of the former, so too does she recast Utsusemi and Genji as Nezame and the emperor and answers the conundrum of the former encounter by choosing to defuse the threat of sexual violence. This strategy in itself is not devoid of ambiguity: does she read the Genji-Utsusemi encounter as a failed attempted rape, from which the woman ultimately escapes because of the numerous strategies of resistance she attempts? If so, then like Shunzei’s Daughter, she too provides a very clear answer to the sex/no sex question that seems to have plagued Genji readers. But what if, more like the numerous contemporary authors of fan fiction, she was unhappy with an episode in a work she came to love and obsess over and decided to rewrite it so as to suit her own preferences? Unlike Shunzei’s Daughter, the Sarashina diarist engages with the Genji not constrained by a question and answer format, but liberated by the more permissive monogatari genre. By examining the original text, moreover, it becomes apparent that the Nezame author preferred to literally turn the Genji on its head rather than straightforwardly copy its episodes.

In the original text, the encounter between Nezame and the emperor is significantly longer than the one between Nezame and Chūnagon, the narrator insisting on minutely capturing not only Nezame’s resistance to the emperor, but also the emperor’s thoughts, behavior and lengthy discourse. For the purpose of this research, only a few sections of the entire episode have been included here:

“Is it Her Highness, the Empress Mother?” Nezame wondered and rose quietly and the emperor suddenly got a hold of her. It was indescribably terrible. There was no way it could be Chūnagon, hanging around in the shadows. The Emperor’s presence was unmistakable and Nezame felt on the verge of dying, so confused was she by this.
In the dark torment of her heart, she thought suddenly: “How terrible! What will Chūnagon think of me when he hears about this?” Then, “Won’t the Emperor see me in this horribly inexcusable state?” She was bathed in perspiration and trembled like flowing water. Attempting to calm down his feelings, the emperor stood there speechless.

After he calmed down, he said: “How terrible you are! You are not of an age not to understand the world. It is really depressing that you find me so hateful to resort to this kind of childish behavior.” He tried not to shame her, but she did not hear a thing he said, nor could she afford thinking what other people would think upon hearing him. “I just wish I could disappear!” she thought, in earnest, and suddenly her face was bathed in tears. The Emperor shrank back at her unusually extreme reaction, as if she did not know the ways of the world, thinking “I’d better soothe her and calm her down,” and stopped trying to behave forcefully towards her.

…“How aggressive the man you are accustomed to must be to make you react with so much fear! Your trembling seems all the more shallow for it. Well then, please think whether I have ever disrespected your feelings. Meanwhile, please calm yourself and listen well to what I’ve got to tell. Then answer me, even just to say “That is truly pitiful!” or “How hateful!” A common man might force a woman to yield, but not a punctilious man such as myself—why, I always wait before engaging the women who enter court or the ladies who come to serve me personally! This has always been my way, so please believe me when I tell you that I will not do anything you won’t allow,” the emperor finally said, generously, and he cut such a splendid
figure that Nezame understood that he would not do anything inconsiderate or unreasonable. She slowly regained her senses.

... The Emperor tried to console her in various ways, but Nezame did not even pay heed to his words. She remained frightened, sad and disgusted and kept crying, wishing she would just disappear. “This is truly bad!” she could have said, but no one would have approached them to pull her out of the Emperor’s embrace. The other ladies-in-waiting had all distanced themselves from her and, unable to decide on the best course of action, Nezame grabbed the sleeve of Senji’s Chinese robe, but Senji, while feeling sympathetic, found this unpleasantly difficult, so she discarded her robe and escaped behind a curtain. Nezame felt powerless. “It doesn’t matter if the Empress Mother tells Chūnagon something or not. I want to be able to say with certainty, even if only for my consciousness, that I am innocent,” she thought.

“Because he has calmed down, if I now answer him, I might be able to get away somehow,” Nezame considered. She finally calmed herself and stopped crying, but could not find the proper words and felt her determination melting away. Finally, she summoned her courage and said, directly and firmly, “I would prefer we had a proper conversation, rather than this upsetting thing I understand nothing about. Even someone as unimportant as I am knows that it must be difficult for you to live in the public eye and that you think this is the only way to approach women, and I regret that in my wretched state and confusion, I was not able to understand what you meant.” She had blurted that out and now could not continue. Her reproachful words seemed very endearing to the Emperor and she was so beautiful that he felt his heart pulled to her. Even so, he kept his feelings under control, “Indeed, if I take advantage
of the situation and force myself on her, she will lose her head just like now and think it is ‘horrible’ and ‘painful.’ And if she were to stop coming to the palace, I would certainly be unable to go visit her and it would be even more unbearable than now….

He thought about this and that and his behavior exuded elegance and gentleness. He succeeded in calming down his extreme feelings and quietly approached her and lay down by her side. As he did so, his robe came to cover part of hers, but she pulled her own robes even tighter. Even so, through a place where her robes had come undone, he could see her body, ripe, round and beautiful. Close by, her presence seemed to the Emperor indescribably lovely and more fascinating than what he had seen, from afar, in the candlelight.

Nezame, however, did not for one moment think: “Maybe I should display in front of the Emperor a proper feminine behavior.” Instead, she thought: “I want to get away from him, even if he sees me as a horrible person and even if he ends up disliking me.” But even though in her heart she felt this, because she was of an incomparable quality, she did nothing more than display her discomfort and displeasure. The Emperor found even this charming.

Even though she understood the depth of his feelings and was deeply touched by his tears, Nezame could not afford to be swayed by him. She felt like she was offending her late husband by letting the Emperor see her in such a frivolous position, unlike any other case she knew of.

…The Emperor was chagrined and angered, so he raised his voice: “And here I thought you understood my feelings! Since we lay like this already, I can do whatever I want, even if you find it terrible. I have been extremely discreet and
considerate, and still you find my behavior increasingly unbearable. It’s all very troublesome. Is there no way for you to think of me as ‘unfortunate,’ ‘pitiful’ and ‘thoughtful’? If it is to be so, I will just do as my heart desires. Nothing should stop me.” He became increasingly aggressive and Nezame felt her resistance revive. She was like a young willow, disheveled, yet implacably unswayed by the wind. 297

Like in the previous episode, the scene is partially witnessed by a third person, Senji, a lady-in-waiting, who not only does not dare to interfere, but makes a hasty escape when Nezame turns to her for help. The emperor’s actions and the reactions they trigger from Nezame and Senji are presented in the table below:

<table>
<thead>
<tr>
<th>The emperor’s actions</th>
<th>Nezame’s reactions</th>
<th>Senji’s reactions</th>
</tr>
</thead>
<tbody>
<tr>
<td>とらへさせたままへる</td>
<td>いとあさまし</td>
<td></td>
</tr>
<tr>
<td>“the emperor suddenly got a hold of her.”</td>
<td>“It was indescribably terrible.”</td>
<td></td>
</tr>
</tbody>
</table>
| かきくらさるる心まどひのなかにも、「あな
  いみじ。内の大臣の聞きおぼさむことよ」とは、ふと、おぼえて、「あさまし、あやし
  と、御覧じおぼさむことは」とおぼして、汗になりて、水のやうにわななきたる気色 |                  |                  |
| “The Emperor’s presence was unmistakable and Nezame felt on the verge of dying, so confused was she by this. In the dark torment of her heart, she thought suddenly: “How terrible! What will Chūnagon think if me when he hears about this?” Then, “Won’t the Emperor see me in this horribly inexcusable state?” She was bathed in perspiration and trembled like the flowing water.” |                  |

297 *Yoru no nezame*, SNKBZ, volume 28 (Shōkakukan, 1996), 270-281.
<table>
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<tr>
<th>The emperor’s actions</th>
<th>Nezame’s reactions</th>
<th>Senji’s reactions</th>
</tr>
</thead>
</table>
| 「あな心憂。こは、いとかうも
おぼし知るまじきほどかは。
憂き我からは、かくこそ児に
なりかへりたまふ人もありけれ」
など
“How terrible you are! You are not
of an age not to understand the
world. It is really depressing that
you find me so hateful to resort to
this kind of childish behavior.” | いと恥づかしがにあはめさせたまふも、何事
も聞き分かれず。人の聞き思はむさまうち
思いつづけられず、「いかさまにして消えも
入りなばや」と、ひたぶるに、とりもあへず
涙に沈むさまの、あまり世に知らずめづらか
なるに
“She did not hear a thing he said, nor could she
afford thinking what other people would think
upon hearing him. “I just wish I could disappear!”
she thought, in earnest, and suddenly her face was
bathed by tears. The Emperor shrank back at her
unusually extreme reaction, as if she did not know
the ways of the world…” | |
| しばしこしらへて、心をのどめ
させむ」と、おぼしめせば、あ
ながらに、様悪しうもてなさ
せたまはで
“…thinking “I’d better soothe her
and calm her down,” and stopped
trying to behave forcefully towards
her.” | いとどやかに、恥づかしがに、情なき乱れ
はせさせたまは
ぬに、すこしそと生き出づる心地するにしも
“Nezame understood that he would not anything
inconsiderate or unreasonable. She slowly
regained her senses.” | |
| ただ人や、人の心許さぬ振舞を
も押し立つも、いとかくとこ
ろせき身は、人の進み参り、も
しはのぼりなどするを、待ちか
けつつのみ見るものと、ならひ
にたれば、御心許されぬ乱れ
は、よもせじとよ」と
“A common man might force a
woman to yield, but not a
punctilious man such as myself—
why, I always wait before engaging
the women who enter court or the
ladies who come to serve me
personally! This has always been
my way, so please believe me when
I tell you that I will not do anything
you won’t allow,” the emperor
finally said.” | | |
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<td>なほ消えぬ、わびしくて、「明日までありと聞こえずもがな」とぞ、思いまくはるるや。</td>
<td>いとかたはらいたかりければ、心苦しくいとほしく思ふと思ふ、脱ぎやりて、御几帳の後ろに、みざぎ退きにたたり</td>
<td>いとやはらかに、なまめかしくもてなせて、わびしく、わびしくて、「明日までありと聞こえずもがな」とぞ、思ひまどはるるや。</td>
</tr>
<tr>
<td>いよいよ和めこしらへさせたまふも、耳にも入らず、恐ろしく、いみじく、ゆゆしくおぼゆれど、かくのみ沈み入るをも、「げに、あないとほし」と、言ひ寄りて引き放つべき人もなし。</td>
<td>せむかたなければいとかたほらに、心苦しくいとほしく思ふと思ふ、脱ぎやりて、御几帳の後ろに、みざぎ退きにたたり</td>
<td>せむかたなければ &quot;Nezame felt powerless.&quot;</td>
</tr>
<tr>
<td>&quot;The Emperor tried to console her in various ways, but Nezame did not even pay heed to his words. She remained frightened, sad and disgusted and kept crying, wishing she would just disappear. “This is truly bad!” she could have said, but no one would have approached them to pull her out of the Emperor’s embrace. The other ladies-in-waiting had all distanced themselves from her and, unable to decide on the best course of action, Nezame grabbed the sleeve of Senji’s Chinese robe.”</td>
<td>&quot;Senji, while feeling sympathetic, found this unpleasantly difficult, so she discarded her robe and escaped behind a curtain.&quot;</td>
<td></td>
</tr>
<tr>
<td>せめて心を鎮め、涙をとどめても、きこえ出でむ言の葉もなく、口惜しう消え果てにたる心地するを、あながちとおこして</td>
<td>せめて心を鎮め、涙をとどめても、きこえ出でむ言の葉もなく、口惜しう消え果てにたる心地するを、あながちとおこして</td>
<td>&quot;He thought about this and that and his behavior oozed elegance and gentleness. He succeeded in calming down his extreme feelings and quietly approached her and lay down at her side. As he did so, his robe came to cover part of hers.”</td>
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The emperor’s actions | Nezame’s reactions | Senji’s reactions
--- | --- | ---
“…she pulled her own robes even tighter. Even so, through a place where her robes had come undone, he could see her body, ripe, round and beautiful. Close by, her presence seemed to the Emperor indescribably lovely and more fascinating than what he had seen, from afar, in the candlelight. Nezame, however, did not, for one moment think: “Maybe I should display in front of the Emperor a proper feminine behavior.” Instead, she thought: “I want to get away from him, even if he sees me as a horrible person and even if he ends up disliking me.” But even though in her heart she felt this, because she was of an incomparable quality, she did nothing more than display her discomfort and displeasure. The Emperor found even this charming.”

声も立てつなかりの心地するを、「さりとも、おぼし知りなむを。かばかりにては、いみじうとも、我が心なるべきことを、わりなく忍びつつ、かばかり情あるもてなしを、いよいよいみじとおぼためれば、すべてあいなく

やうやう生き出でつる命、堪えぬる心地して、このごろのしだり柳の、風に乱るるやうにて、さすがにいと執念くて、靡くべくもあらず。

“Nezame felt her resistance revive. She was like a young willow, disheveled, yet implacably unswayed by the wind.”

やうやう生き出でつる命、堪えぬる心地し

“Nezame felt her resistance revive. She was like a young willow, disheveled, yet implacably unswayed by the wind.”

Nezame felt her resistance revive. She was like a young willow, disheveled, yet implacably unswayed by the wind.”

Table 4. 2. Nezame and the Emperor

There are several elements requiring a closer analysis in this episode. Firstly, to return to the relationship between the Nezame and the Genji, there are two instances which support the idea that the author did not slavishly emulate Murasaki’s tale, but actively challenged and reinterpreted it. The famous Genji scene, which captures Genji’s second encounter with Utsusemi and contributes to naming this elusive lady, has the hero intruding into the lady’s
quarters at night and attempting to sleep with her. Awakened by the sound of his robes, Utsusemi slips out of the room, discarding her outer robe in the process and abandoning her sleeping step-daughter. As previous discussed, while Genji’s sexual encounter with the lady left behind, Nokiba no Ogi, does not count as sexual violence, his pursuit of Utsusemi and the extremes to which it brings her—to sacrifice another woman so that she can herself escape—does.

In the case of Nezame, the heroine faced with the emperor’s aggressive pursuit realizes that her only way of avoiding violation is, possibly, to have another lady nearby. For that purpose she grabs Senji’s robe, hoping against hope that the other lady’s presence will somehow dampen the emperor’s ardor. In an astonishing reversal of situation, it is Senji who discards her robe and flees, leaving Nezame in a truly hopeless position. Unlike Utsusemi, Senji herself is hardly in any danger from the emperor; her only reason for abandoning Nezame is to avoid incurring the emperor’s wrath. She is, like Tai no Kimi before her, more concerned with her own situation than with that of her acquaintance and the motives underlying her actions highlight genuine betrayal, in contrast to Utsusemi’s mere attempt at preserving her own bodily integrity.

What ultimately establishes the parallel between Nezame and Utsusemi is the final woman-plant metaphor that shapes the entire episode: while the latter was compared to the young bamboo which does not bend in the wind (nayotake no kokochi shite, sasugani orubeku mo arazu), the former is like a weeping willow ravaged by the wind, but that resists it and is not swayed by it (shidari yanagi no, kaze ni midaruru yau nite, sasuga ni ito shifuneshikute, nabikubeki mo arazu). Despite the similar metaphors, one woman becomes the victim of rape, while the other manages to escape it and there is nothing in the two
expressions to point to any significant difference. Authorial intent aside, why is it that Utsusemi succumbs to Genji’s aggression, while Nezame escapes the emperor?

One curious possibility comes from the length of the two episodes: Genji’s encounter with Utsusemi is fairly short, while the one between the emperor and Nezame is considerably longer. The same contrast could be observed between the Nezame-emperor and the Nezame-Chûnagon episodes. As previously stated, the length of the episode is due primarily to the lengthy discourses the emperor attempts in his efforts to seduce Nezame. To put it bluntly, instead of proceeding to rape the woman, the way Chûnagon and, to a lesser extend, Genji, did, the emperor vacillates between aggression and persuasion, hoping he can have his cake and eat it too, as it were. The women’s reactions and strategies of resistance are similar enough not to impact significantly the dénouements of these scenes: they are both terrified, but try to reason with their aggressors; they both panic, then gather their wits; they both experience terror, hopelessness and despair. What is significantly different, then, and what constitutes the major element differentiating a successful rape attempt and a failed one is the male protagonists’ behavior. If the encounter between Nezame and the emperor teaches anyone anything it is that the only way an attempted rape fails is if the man decides not to go through with it.

From a textual perspective, the by now familiar vocabulary of sexual violence is abundantly present: the plethora of adjectives used in contexts related to sexual violence (asamashi—“painful, horrible,” imiji—“frightening, sad,” ayashi—“suspicious, questionable,” hadzukashi—“shameful,” wabishi—“painful, hard,” osoroshi—“frightening,” yuyushi—“horrible, frightening”), the powerful expressions capturing the woman’s psychological distress (shinuru kokoshi shite—“wanting to die,” mono mo obezu—“losing
one’s consciousness,” \textit{kiemo irinabaya}—“ah, if only I would disappear!”) and the physical effects of male aggression (\textit{ase ni narite, mizu no yau ni wananakitaru keshiki}—“the sight of her trembling, with sweat flowing down like water,” \textit{namida ni shizumu}—“drowning in her tears”).

Amidst these expressions, there is one which is highly unusual considering the metonymic strategies of representing the body in episodes of sexual violence: as argued before, the violated female body only becomes visible by means of elements such as tears or sweat. In \textit{Nezame}, for the first time in a textual representation of sexual violence, the female body becomes briefly visible and eroticized by means of the masculine gaze.\footnote{There are several instances in which the female body becomes visible to the male gaze in the eleventh century \textit{Eiga monogatari (A Tale of Flowering Fortunes)} attributed to Murasaki Shikibu’s contemporary, Akazome Emon. There, however, women’s breasts are described as symbols of fertility, usually in contexts connected to child birth and breastfeeding. If breasts are sexualized at all, this does not happen in clearly sexual circumstances, as in the case of Nezame. See Helen Craig McCulloughand William H. McCullough, \textit{A Tale of Flowering Fortunes: Annals of Japanese Aristocratic Life in the Heian Period} (Stanford: Stanford University Press, 1980).}

Having attempted and failed to persuade Nezame to give in, the emperor eventually lies down beside her, whether hoping to compensate for the failed sexual encounter by means of intimately seeing and touching Nezame’s body, or as a last attempt to intimidate Nezame into succumbing. In the soft taper light, Nezame’s body is revealed when her robes loosen; described as “ripe” (\textit{tsubutsubu}), “round” (\textit{maru}) and “beautiful” (\textit{utsukushi}), it is highly attractive to the emperor.\footnote{In an article entitled “\textit{Yowa no nezame no koromo to shintai},” Mitamura Masako analyzes the relationship between garment and body in both \textit{Yowa no nezame} and \textit{Genji monogatari} and, while she examines numerous episodes in which female characters make use of clothes to hide their faces or to mediate the gaze of the people around them, the scene between the Emperor and Nezame is, unfortunately not among them. For more details, see Mitamura Masako, “\textit{Yowa no nezame no koromo to shintai},” in \textit{Genji monogatari e Genji monogatari kara: chūko bungaku kenkyū 24 no shōgen}, ed. by Nagai Kazuko (Kazama Shoin, 2007), 367-395.} Apart from being the first scene of sexual violence in which the female body is both metonymically and physically present, this scene also clearly highlights the contrast in the way male and female protagonists perceive sexual violence. The feminine perception, illustrated by the minute descriptions of the woman’s physical and psychological
reactions, highlights the painful and the problematic, while the masculine perspective is not only highly insensitive or ignorant of the feminine one, but also reveals a disturbing tendency to sexualize feminine distress. Nowhere is this contrast more apparent than here, where Nezame’s body, described as shaking, crying and perspiring, is, to the emperor, highly sexual and appealing despite, or maybe precisely because of, the apparent distress.

While the two scenes analyzed here are not the only incidents of sexual violence present in *Yoru no nezame*, their importance is two-fold: on the one hand, they illustrate the deep impact *Genji monogatari* had on later tales, not only in terms of themes and tropes, but also in terms of vocabulary choices in textual representations of sexual violence and, on the other, they highlight the innovative tendencies of later monogatari authors who engaged with their illustrious predecessor in a creative and transformative manner. In the case of sexual violence, this innovative approach is apparent not so much on a textual level, as on an interpretative level: famous *Genji* episodes are reimagined and rewritten to different conclusions, pushing the boundaries of what sexual violence is seen as and how it is interpreted in both the *Genji* itself and in its successors.

4. 3. The Curious Case of the Two Naishi no Kami: Rape and Im/penetrable Bodies in *Torikaebaya monogatari*

Like *Yoru no nezame*, if not even more so, *Torikaebaya monogatari* raises numerous questions regarding its exact dating and authorship. According to the late twelfth-century *Mumyōzōshi*, the text we call today *Torikaebaya* was in fact known as *Ima Torikaebaya* and was a twelfth-century adaptation (ca. 1100 to 1170) of an earlier text, *Furu torikaebaya*,
written between 1080 and 1100.⁴⁰⁰ The theories surrounding these two tales’ authorship are even more numerous and fanciful: from having the original tale, deemed more “distasteful and degenerate,”⁴⁰¹ written by a man and then reworked into an obviously less offending form by a woman; to having in both cases a male author attempting to imitate feminine writing, in the manner of Ki no Tsurayuki in *Tosa nikki*; to finally having a sole female author whose unusual plot and writing style can be explained by the fact that she herself experienced something similar to the events she was writing about.⁴⁰²

But what in this tale could have offended scholarly sensibilities to the point of dismissing the *Torikaebaya* text as “decadent” (*taihai*), “perverse” (*tōsaku*) or “abnormal” (*ijō*)?⁴⁰³ The plot is rather convoluted and the changes of identity which the two protagonists undergo do not help in the least: in short, *Torikaebaya* tells the tale of a Minister’s two children, Himegimi and Wakagimi, whose biological sexes do not seem to align with their preferred gender identities. In other words, Himegimi, the sister, prefers manly activities such as *kemari* (a form of kickball highly popular with young male aristocrats) and archery practice, while her brother, Wakagimi, is more attracted to feminine pastimes, such as playing with dolls and enjoying paintings. The Minister, at a loss, allows the two children to pursue social identities based on their preferred gendered roles, so that Himegimi climbs the

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⁴⁰¹ Ibid., 5.
⁴⁰² Ibid.
court hierarchy to become Chūnagon (middle counselor), while her brother enters court service in the role of Naishi no Kami (mistress of staff/principal handmaid).

The female Chūnagon even acquires a wife, Yon no Kimi, and all seems well until a young aristocrat and friend of Chūnagon, Saishō Chūjō, develops a three-way attraction to both Chūnagon, Naishi no Kami and Yon no Kimi. Incapable of determining the real source of his infatuation—does he desire Naishi no Kami because “she” reminds him of Chūnagon or the other way around and is his curiosity regarding Yon no Kimi motivated by the same Chunagon?—Saishō acts on his desires: he first rapes Yon no Kimi, who will eventually come to bear his child, attempts to rape Naishi no Kami but fails, and succeeds in raping Chūnagon and exposing her biological sex in the process. Pregnant as a result, the female Chūnagon absconds and forces her brother, the male Naishi no Kami, who in turn had also initiated a sexual relation which the princess in whose service he was, out of his female role and in search of his sister.

The siblings are eventually reunited and return to the capital having finally aligned their biological sex with their assigned gender roles: the female Chūnagon now re-enters court as Naishi no Kami, while the male Naishi no Kami takes up his courtier role as Chūnagon. Needless to say, this change only leads to further complications, but, significant to this research, especially to Naishi no Kami’s rape at the hand of the emperor.

Ultimately, all’s well that ends well, at least for the male protagonist, the male Chūnagon, who becomes Minster of the Left and Regent, and has no less than three successful relationships: with Yon no Kimi, with a lost princess from Yoshino whom the female Chūnagon came across in her travels and to whom she pledged herself, and with the imperial princess whom he served as Naishi no Kami. The now female Naishi no Kami, on
the other hand, does indeed become Chūgū (empress), but in addition to losing all the perks and liberties of her masculine role, is also estranged from her first child by Saishō. The tale ends with a note of regret, with Saishō deploring the cruel fate that led to the separation between mother and child.

Starting with Nezame, one could already note a significant increase in the number of incidents of sexual violence depicted in tales, as well as in their intensity. The two episodes discussed previously may be the most significant for the purpose of this research, but they are by no means the only ones. In the Torikaebaya, nearly every sexual encounter is an instance of sexual violence, as demonstrated by their strict alignment to the already highlighted textual patterns of representing this phenomenon. If in the Genji one had the advantage of contrasting sexual violence with consensual and mutually enjoyable sexual encounters, in the Torikaebaya one would be at a loss to identify genuine feminine desire and pleasure, making a selection of episodes to be analyzed all the more difficult.

Two reasons motivate the selection of the two episodes included here: the desire to contrast the failed attempted rape discussed in the case of Nezame to the one involving the male Naishi no Kami in the Torikaebaya from the perspective of feminine resistance and its limitations and, secondly, by extension the difference between the Nezame and the Torikaebaya emperors and their respective behaviors. By including two episodes involving Naishi no Kami, one in her male and one in her female embodiment, I also intend to showcase the different perceptions of the relationship between rape and the sexed/gendered body in the tale.304

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304 Another possibility would have been to include the scene between Saishō and the male Naishi no Kami, followed, as it actually is in the text, by the successful rape of the female Chūnagon by Saishō. Preliminary research yielded similar conclusions so that the ultimate reason for choosing the female Naishi no Kami scene instead of the female Chūnagon scene was the connection to the Nezame episode involving the Emperor.
In the first episode, the amorous Saishō Chūjō takes advantage of a night when (the male) Naishi no Kami is not serving her\footnote{I will refer to the male Naishi no Kami in the feminine, in accordance with the character’s chosen gender role because, even though the tale’s readers are aware of the character’s biological sex, Saishō is not.} princess and surreptitiously intrudes into her Sen’yoden residence, much like other heroes before:

On a night when Naishi no Kami observed a strict directional taboo and did not go to serve the Crown Prince in the Naishitsubo pavilion, Saishō found his way in. Naishi no Kami found this horrible and frightening and was at a loss about what to do. Even so, being a proper and thoughtful kind, she did not make the slightest move. Saishō wept and wept, voicing his resentment, and did not leave even when dawn broke. It was highly unusual and both were in a difficult position. Since there was nothing she could say, she invoked the directional taboo as a pretext and ordered the curtain down and the bamboo blinds to the inner room lowered. She also made sure not to call on any of her ladies-in-waiting, with the exception of two, who knew about what was going on and were very much distressed by it.

Saishō, thinking that he will finally get to see Naishi no Kami’s renowned beauty like he had always wanted to, forgot about everything else. Judging by touch, she did not seem particularly small-built, but that was by no means a defect. Her hair, twisting down her back, was thick and abundant and her face, which he peeked at, against her will, looked a lot like Chūnagon’s, but her beauty was more refined and elegant. Chūnagon’s wife, Yon no Kimi, with whom things had not turned out the way he had wanted, also was beautifully refined, delicate and lovely and there was not one to resemble her in that respect, but Naishi no Kami’s presence exuded a graceful fragrance and she seemed to have a dazzling radiance of her own.
He put his heart and soul into reproaching her, but while Naishi no Kami was feminine, refined, graceful and apparently frail, it did not mean that she would just weakly yield to him. His heart in turmoil, Saishō exhausted all his tears and he deplored the passing of the day and the approaching nightfall.

“Once my directional taboo comes to an end, my father will come, as will Chūnagon. If you remain here like this, there will be trouble, so if your feelings for me are truly deep, then think about Shiga Bay\textsuperscript{306} and take your leave. Nothing would make me happier,” Naishi no Kami said, in an unspeakably lovely voice, just like Chūnagon’s. Saishō was captivated and charmed and became even more unwilling to leave her.

\begin{verbatim}
ato ni tote
nani wo tanomi ni
chigirite ka
kakute ha idemu
yama no ha no tsuki
\end{verbatim}

“That we will meet again, you promise, but can I trust you? Can I then depart, like the moon behind the mountain’s crest?"

This is something highly unusual…,” he said, but could not finish speaking.

\begin{verbatim}
Shiga no ura to
tanomuru koto ni
nagusamite
ato mo Afumi to
omohamashi ya ha
\end{verbatim}

“You take solace and trust the winds of Shiga Bay. I, for one, will think not of later meeting at Ōmi.

\textsuperscript{306} Naishi no Kami references here poem 686 of the \textit{Goshūi wakashū}, by Ise no Taifu. In it, the place names Ōmi Sea and Shiga Bay become associated with future meetings between lovers. Here, Naishi no Kami sends Saishō on his way with an ambiguous message: her reference may promise future meetings, or, like in the poem by Ise, she may imply that future meetings are impossible. Her own poem will display the same ambiguity.
Darling, please try to see things my way,” Naishi no Kami said, charmingly. It was impossible to do anything else without appearing harsh, so he finally left, an empty shell, leaving his soul behind.\footnote{Sumiyoshi monogatari, Torikahebaya monogatari, SNKBZ, volume 39 (Shōgakukan, 2002), 266-269.}

As before, a chart is used to illustrate Naishi no Kami and her ladies-in-waiting’ reactions to Saishō’s intrusion:

<table>
<thead>
<tr>
<th>Saishō’s actions</th>
<th>Naishi no Kami’s reactions (♂)</th>
<th>Ladies-in-waiting’ reaction</th>
</tr>
</thead>
<tbody>
<tr>
<td>御物忌固うて梨壺にもまうのぼりたまはぬ夜、入りにけり</td>
<td>あさましいういみじと思すにものもおぼえたまはず</td>
<td>心知りに人二人ばかりぞわずりなく思ひ惑ふに</td>
</tr>
</tbody>
</table>

“On a night when Naishi no Kami observed a strict directional taboo and did not go to serve the Crown Prince in the Naishitsubo pavilion, Saishō found his way in.”

泣く泣く恨みわびて、明けぬれば出でずなりぬ | そびえ、いと小さき手あたりこそせぬど、癖と見ゆべくもあらず、御髪は糸を縒りかけたるやうにゆるるかにこちたてて、あながちにして見つる御顔は、ただ中納言の | “Saishō wept and wept, voicing his resentment, and did not leave even when dawn broke.”

男は名高く言はれたまふ御容貌を、ゆかししくいみじと聞き思ふ | そびえ、いと小さき手あたりこそおはせぬど、癖と見ゆべくもあらず、御髪は糸を縒りかけたるやうにゆるるかにこちたてて、あながちにても見つる御顔は、ただ中納言の | “Saishō, thinking that he will finally get to see Naishi no Kami’s renowned beauty like had always wanted to, forgot about everything else.”

御有様なれば、見たてまからんと思ふにただ今はよりつ忘れたり | “Judging by touch, she did not seem particularly small built, but that was by no means a defect. Her hair, twisting down her back, was think and abundant and her face, which he glimpsed at forcefully, looked a lot like Chūnagon’s, but her beauty was more refined and elegant.” |

この御有様は、にほひぞめでたく、目もあやなる光ぞこよなりけるかしと見るに | “Naishi no Kami’s presence exuded a graceful fragrance and she seemed to have a dazzling radiance of her own” |
<table>
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<th>Naishi no Kami’s reactions</th>
<th>Ladies-in-waiting’ reaction</th>
</tr>
</thead>
<tbody>
<tr>
<td>心肝も尽きはてて恨みわぶるに &quot;He put his heart and soul into reproaching her.&quot;</td>
<td>大方はいみじうたをたをとてにな</td>
<td>&quot;while Naishi no Kami was feminine, refined, graceful and apparently frail, it</td>
</tr>
<tr>
<td>心を惑はし涙を尽くして &quot;His heart in turmoil...&quot;</td>
<td>まめかしうあえかなる気色ながら、</td>
<td>did not mean that she would just weakly yield to him.&quot;</td>
</tr>
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<td></td>
<td>さらにたわみ靡くべうもあらず</td>
<td></td>
</tr>
<tr>
<td></td>
<td>めづらしういみじきにさへ聞き</td>
<td></td>
</tr>
<tr>
<td>惑ひ、いとど出づべき心地もせず。</td>
<td>心を惑はし涙を尽くして</td>
<td></td>
</tr>
<tr>
<td>「後にとて何をたのみに契りて</td>
<td>&quot;Saishō was captivated and</td>
<td></td>
</tr>
<tr>
<td>かかくては出てん山の端の月</td>
<td>charmed and became even more</td>
<td></td>
</tr>
<tr>
<td>“Saishō was captivated and</td>
<td>unwilling to leave her.</td>
<td></td>
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<tr>
<td>charmed and became even more</td>
<td>&quot;That we will meet again,</td>
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<tr>
<td>unwilling to leave her.</td>
<td>you promise,</td>
<td></td>
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<tr>
<td>&quot;That we will meet again,</td>
<td>but can I trust you?</td>
<td></td>
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<tr>
<td>you promise,</td>
<td>Can I then depart, like the moon</td>
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<td>but can I trust you?</td>
<td>behind the mountain’s crest?&quot;</td>
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<tr>
<td>魂の限りとどめ置きて、骸の限</td>
<td>「志賀の浦とたのむことに慰みて</td>
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<tr>
<td>りながら出てぬ</td>
<td>後もあふみと思はましやは</td>
<td></td>
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<tr>
<td>&quot;he finally left, an empty shell,</td>
<td>わが君、よし見たまへ」とぞうつく</td>
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<tr>
<td>leaving his soul behind.&quot;</td>
<td>しうのたまふに</td>
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<td></td>
<td>‘You take solace</td>
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<td></td>
<td>and trust the winds</td>
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<td></td>
<td>of Shiga Bay.</td>
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<td></td>
<td>I, for one, will think not</td>
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<td></td>
<td>of later meeting at Ōmi.</td>
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<tr>
<td></td>
<td>Darling, please try to see things my</td>
<td></td>
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<td></td>
<td>way,” Naishi no Kami said,</td>
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<td></td>
<td>charmingly.”</td>
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<tr>
<td>魂の限りとどめ置きて、骸の限り</td>
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</tbody>
</table>

Table 4. 3. Naishi no Kami (male) and Saishō

Initially, Naishi no Kami’s reactions echo those of her predecessors: she finds the intrusion horrible (*asamashi*) and frightening (*imiji*) and feels at a loss about what to do (*mono mo oboetamahazu*). Even the eye witnesses’ reaction—the two ladies-in-waiting who come in a little later to discover Saishō’s presence—is consistent with other episodes of sexual violence: they too find Saishō’s behavior distressing (*warinashi*) and, not knowing how to act (*omohi-madofu*), decide that doing nothing is for the better. The break in the pattern comes from Naishi no Kami herself: described, like no other heroine before her, as behaving very suitably for her position (*tsukidzukishi*) and in a prudent manner (*kokoro fukaku hikitsutumite*), she decides that the best resistance strategy is total passivity (*ugoko wo dani shitamafu beku mo arazu*).
In her article on the value of vulnerability, Margaret Childs highlights passivity as a potentially successful strategy of female resistance to male aggression, as long as passivity is not born out of sheer panic:

A more common reaction to unwelcome amorous intrusions was passivity. Passivity is a dangerous strategy, especially in a culture that finds vulnerability appealing. Indeed, it worked only rarely or temporarily. Often it was not a consciously chosen strategy of resistance at all, but a failure to strategize, that is, a helplessness born of panic. This kind of passivity was worse than resistance. It seemed to enflame men and actually increase the likelihood of rape.\footnote{Childs, “The Value of Vulnerability,” 1999, 1073.} 

Childs further observes that, curiously, the male Naishi no Kami’s case is the only time passivity is ever successful as a strategy of resistance.\footnote{Childs is right insofar as there are no similar cases of successful resistance brought about by complete passivity in tale literature prior to the Torikaebaya monogatari. There is another case, postdating this tale, in Ariake no wakare, where Sadaijin, a young man born out of the abusive relationship between Saidaishō and his step-daughter, but believed to be Ariake’s son, attempts to rape his half-sister, the Consort, Sadaishō’s daughter by his main wife. He fails for a variety of reasons: the Consort is already of a certain age and knows very well how to deal with violent male aggression, she is very calm and collected and extremely careful about holding on tightly to her robes, she glares at the poor Sadaijin disapprovingly and, finally and most importantly, both her ladies-in-waiting and the woman who serves as Sadaijin’s go-between, do their best to physically restrain and drag the man away from her. For a detailed account of this episode, see Robert Omar Khan, “Ariake no wakare,” 1998, 403–409.} The Third Princess’s passivity in her encounter with Kashiwagi, Yon no Kimi and Chūnagon’s passivity during their encounters with the same Saishō in Torikaebaya, Lady Nijō’s passivity during her fateful night with Gofukakusa in Towazugatari, invariably result in rape. For Childs, this contrast is explained by the fact that while Naishi no Kami exhibits genuine passivity and composure the other heroines fall prey to panic:

What is intriguing here is that the text depicts Naishi no Kami as successfully defending herself by simply not reacting to this man. She seems to have remained
impassive and virtually motionless the whole time. Although she does speak to
Saishō at the last minute, she is completely calm and absolutely aloof when she does
so. It seems significant that while none of the characters Saishō amorousely pursues
reciprocates his feelings, Naishi no Kami is the only one who escapes his embrace.
(This is also an example of a man displaying vulnerability as a courtship strategy,
although it does not work in this case. Nevertheless, Saisho's weeping and wailing to
express his longing for Naishi no Kami is a tactic that the reader seems expected to
accept as an appropriate one.) It is because Naishi no Kami is stouthearted that she is
able to maintain her stance of placid passivity for so many hours.  

Rather than approaching Naishi no Kami’s case as the sole instance of successful passive
resistance to male aggression, I propose we analyze it in connection with the attempted rape
and the way in which it succeeds in sexualizing Naishi no Kami’s body. Unlike the previous
episode in Nezame, where attempted rape “failed” because the emperor decided not to go
through with it, here Saishō’s attempted rape fails simply because Naishi no Kami is
unrapeable, due to his masculine sex.

While this statement does not hold true outside of the literary domain of certain late
Heian and early Kamakura tales—it is undeniable that male bodies are just as vulnerable to
rape as female bodies, although less likely to become the victims of one—in the
Torikaebaya it is very much valid. In fact, a similar thing happens when it comes to same sex
intercourse: while there are numerous instances of same sex and same gender interaction—
Saishō is very attracted to Chūnagon, whom he believes to be a man and the female

310 Ibid., 1073-1074.
311 I am using “same sex intercourse” instead of “homosexual intercourse” in order to avoid using the term
“homosexual” and the “homosexual-heterosexual” dichotomy, which has been repeatedly rejected in the case of
classical Japanese literature. See note 301.
Chūnagon is married to Yon no Kimi and courts several women at court and elsewhere—
intercourse can only be achieved between opposite sexes. In his analysis of gender and
sexuality configurations in the tale, Gregory Pfulgfelder notes that:

If “homosexuality” is taken to mean sexual relations between two males/men or two
females/women, each cognizant of the other’s sex and gender, then ‘homosexuality'
does not exist in the world of Torikaebaya. Erotic interaction does occur in the story,
however, between persons of the same sex and between persons of the same gender,
although these are always separate. 312

There is, however, a significant distinction between the ways in which same sex intercourse
and rape relate to sexualized bodies: while there is indeed no instance of same sex
intercourse in Torikaebaya monogatari, there is at least one such instance in tale literature in
which it is revealed as possible. 313 In Genji monogatari, the protagonist, unable to reach
Utsusemi after their first encounter, takes her younger brother, Kogimi, to bed in her stead.
The boy is very much charmed by the young Genji and their sexual encounter is undeniably
mutually desirable. By contrast, there is no instance of successful rape in the monogatari
tradition involving two men; when such attempts are made, like in the case of Saishō and the
male Naishi no Kami, the same resistance strategies that so utterly failed when employed by
female characters are always successful and the attempted rape fails.

It becomes apparent that to the women writing and reading monogatari, rape is
intrinsically linked to the female condition and, more specifically, to the female body. In

313 The Genji episode is the most famous when it comes to male-male sexual relations, but other tales, such as
Ariake no wakare and the untranslated Waga mi ni tadoru himegimi, hint, if not outrightly portray female-
female sexual relations. Outside of the literary sources, several Heian diaries also indicate male-male sexual
practices among the court aristocracy. For more information, see Gary P. Leupp, Male Colors: The
monogatari, women are, by virtue of their sex, penetrable, whether consensually or violently—a view which echoes Susan Brownmiller’s greatly criticized stance on rape, according to which women’s “rapeability” is a natural characteristic, a biological given:

Women are trained to be rape victims. To simply learn the word "rape" is to take instruction in the power relationship between males and females. To talk about rape, even with nervous laughter, is to acknowledge a woman's special victim status. We hear the whispers when we are children: girls get raped. Not boys. The message becomes clear. Rape has something to do with our sex. Rape is something awful that happens to females: it is the dark at the top of the stairs, the undefinable abyss that is just around the corner, and unless we watch our step it might become our destiny.\footnote{Brownmiller, “Against Our Will,” 1975, 309.}

As if to drive home this idea, the Torikaebaya has not one, but two episodes in which the rape-prone female body is presented in contrast to this early example of masculine impenetrability. Shortly after attempting to rape the male Naishi no Kami and failing spectacularly, Saishō acts on his attraction to the one he believes to be the male Chūnagon (actually a woman) and, despite his protests, manages to disrobe him to discover her body and biological sex.\footnote{Like in the case of the male Naishi no Kami, I prefer to use the pronouns in accordance with the character’s chosen gender role, at least until his/her biological sex is exposed. In the case of Chūnagon, therefore, I am using “he” until Chūnagon is exposed as “she.”} Once revealed to be a woman, Chūnagon is eminently rapeable, penetrable and “pregnable:”\footnote{The same Brownmiller established the connection between feminine vulnerability, penetrability and rape: “The poet Adrienne Rich wrote the line "This is the oppressor's language." I borrow her phrase now for a small digression into male semantics. The dictionary definition of "vulnerable" is "susceptible to being wounded or hurt, or open to attack or assault." The opposite of "vulnerable" would be "impregnable" or "impenetrable." The sex act, which can result in pregnancy, has as its modus operandi something men call "penetration." "Penetration," however, describes what the man does.” Brownmiller, “Against Our Will,” 1975, 334.} Chūnagon does indeed become pregnant as a result and is forced to abandon her masculine social identity. While not even their own father managed to solve the sex/gender misalignment of the two siblings, Saishō succeeds in resolving it by
means of rape. In Torikaebaya, rape disabuses the female protagonist of any and all notion that she can successfully reject the imposed gender role ascribed to her biological sex.

The second such episode, involving the now female Naishi no Kami and the emperor, further reinforces the essential corporeal difference between the male and the female Naishi no Kami. After being raped by Saishō and giving birth to a baby boy, the former Chūnagon returns to society as a woman and takes on the position of Naishi no Kami previously occupied by her brother. While in court service, she attracts the emperor’s attention and, when the opportunity arises, he intrudes upon her and proceeds to rape her:

When the Emperor looked closer, there was no one near Naishi no Kami’s curtain. Relaxed, he approached quietly and, lifting the robes the lady had covered herself with, lay down beside her. She was not fully asleep yet and became terribly frightened by this. She did not even consider it could be anyone but Saishō, who had found a chance to come visit her. She thought it was frustrating and irritating, but did not move to cover herself again with the robe. While forcefully pulling at her clothes, the Emperor recounted, amidst tears, what has been in his heart all these years, how he had resented the Minister, her father, when he refused to let her enter court service and how he first caught sight of her, faintly, when visiting the ailing Princess. To her, this was terrible indeed. “This is not Saishō. It was unpleasant and annoying even when I thought it was him, but it is in fact the Emperor and if he discovers that I am not untouched, he will become suspicious. And if he discovers my rash behavior and understands my real identity, he will come to despise me and see me just as a passing acquaintance, one whom he’ll eventually abandon,” she thought, feeling terribly
ashamed. “I sincerely wanted to leave the world and disappear without a trace, but because Chūnagon was worried about his relationship with the Princess and thought I should become her guardian, I came to serve at court and I now naturally regret it,” she pondered, sadly and bitterly. “I should have retired from the palace when the Princess also left. Around the beginning of the month, my father told me to continue serving the Princess and the other ladies-in-waiting all thought it was all very boring without me, but I didn’t care and I was horribly lax, thinking I would stay at court until the Rinji Festival and that afterwards I would just return home,” she continued to fret, bursting into a flood of tears.

“My darling, please do not think like this. This must be fate. If you would just admit that your feelings match mine, I will not do to you anything unpleasant,” the Emperor said, crying as well, and his noble appearance was indescribable.

Even as a man, beautiful and strong, Naishi no Kami could not escape when Saishō had forcefully grabbed her, so she was all the more vulnerable now that she was a woman. She did not want to appear inconsiderate and the emperor was determined not to lose at any cost. In turmoil and unable to escape him, she was powerless and felt ashamed and in pain. She even thought to cry out for help, but the Emperor would most certainly not have censured himself just because of people’s eyes. And even if there had been people to hear her cry and come near, what could they even do? The Emperor was determined and Naishi no Kami was powerless. He found her infinitely more beautiful at close range than what he had seen of her from afar. He was worried about being apart from her during the day and did not want to leave her even for a second. “Oh my! What is the meaning of this?” he exclaimed,
a slight feeling of disappointment mixed in. “This is why her father was adamantly against her serving at court and hid her in that unusual manner. It was that kind of situation where he could not just talk freely about her mistaken entanglement with a man, so he made excuses to cover up this shameful, terrible thing,” the Emperor correctly guessed. “Even so, I wonder what happened. Who was the man who did this? If a man lays his eyes on her once, there is probably no way he would casually amuse himself and then end the relationship. Since her father knew about the affair and did not allow it, he must have been a young nobleman of no particular importance,” he continued, resentfully, but not even a serious error would have mattered to the Emperor now. He felt that her peerless beauty could erase any sin she might have committed. Crying, he made vows to cover future lives, making it seem as if he suspected nothing strange about her circumstances. He may not have shown it, but Naishi no Kami understood nevertheless. She felt powerless and ashamed, her tears and perspiration flowing together like one. The Emperor thought it would be terrible if the ladies-in-waiting were to suspect something was going on and decided to leave; even then, he continued to pledge his deep love in such a way that I cannot do him justice here.\footnote{\textit{Sumiyoshi monogatari}, \textit{Torikahebaya monogatari}, SNKBZ, volume 39 (Shōgakukan, 2002), 449-456.}

Here, too, I am using a chart highlighting the female Naishi no Kami’s reactions to the emperor’s aggression, but, unlike in other episodes, there is no eye-witness account to complement the female perspective.
The Emperor’s actions
心やすくて、やをら寄らせたふま目に衣を引きやりて添ひ臥したまふに
“Relaxed, he approached quietly and, lifting the robes the lady had covered herself with, lay down beside her.”

Naishi no Kami’s reactions (♀)
あさまりと驚かれて、異人とは思い寄らず
“She… became terribly frightened by this.”
ねたく腹だたしくて、御衣引きかづきて動きもたた
まはぬを
“She did not even consider it could be anyone but Saishō, who had found a chance to come visit her. She thought it was frustrating and irritating, but did not move to cover herself again with the robe.”

しひて引きやりつつ、年ごろ思ひし心のうち、大臣のあなたに申し懸けめしさ(…)
泣く泣き続けさせたまふに
“While forcefully pulling at her clothes, the Emperor recounted, amidst tears, what has been in his heart all these years, how he had resented the Minister, her father, when he refused to let her enter court service (…).”

「あが君、かくな思しき。さるべきにこそあらめ。ただ同じ心にだにあは思はば、とも御ためかたはなることあらじ」と泣く泣く聞せたまふさま、まねびやるべき方なし
“My darling, please do not think like this. This must be fate. If you would just admit that your feelings match mine, I will not do to you anything unpleasant,” the Emperor said, crying as well, and his noble appearance was indescribable.”

男の御様にてびしきもてずくよげたりしたに、中納言に取り籠められてはえ逃れやりたはざりしを、まじて世の常の女び、情けなくは見えたてまつらずと言われたまふに、せん方なく、恥づかしうて声も立てつばかり思いたるさまなれど、人目をあながちに偽るべきにもあらず、聞きとがめて寄り来る人ありともいかがはせん、驚かぬ御気色なるに、せん方なし
“Even as a man, beautiful and strong, Naishi no Kami could not escape when Saishō had forcefully grabbed her, so she was all the more vulnerable now that she was a woman. She did not want to appear inconsiderate and the emperor was determined not to lose at any cost. In turmoil and unable to escape him, she was powerless and felt ashamed and in pain. She even thought to cry out for help, but the Emperor would most certainly not have censured himself just because of people’s eyes. And even if there had been people to hear her cry and come near, what could they even do? The Emperor was determined and Naishi no Kami was powerless.”

よそに御観じつるよりも近まさりはこよなく思されど
“He found her infinitely more beautiful at close range than what he had seen of her from afar.”
The Emperor’s actions | Naishi no Kami’s reactions (♀)
--- | ---
いなや、いかなりすることぞと、なま心劣りもしぬべきこそ交じりたるや | せん方なく恥づかしゅ、汗も淚もひとつに流れ添ふ心地して
“Oh my! What is the meaning of this?” he exclaimed, a slight feeling of disappointment mixed in. | “She felt powerless and ashamed, her tears and perspiration flowing together like one.”
見る目春様の類なきに何の罪も消え失せぬる心地して、泣く泣く後の世まで契り頼めさせたまふに | “He felt that her peerless beauty could erased any sin she might have committed. Crying, he made vows to cover future lives, making it seem as if he suspected nothing strange about her circumstances.”

Table 4.4. Naishi no Kami and the emperor

The by now familiar expressions associated with sexual violence are also present in this episode: the text expresses the woman’s pain and shame (*asamashi*/*hadzukashi*), surprise (*odoroku*), and psychological trauma (*namida*/*ase*). As in the case of *Nezame*, one notes a significant reduction in the vocabulary used to convey the woman’s reactions to male aggression, in favor of a more direct and less subtle mode of expression and, while these later representations of sexual violence are still significantly influenced by the *Genji* vocabulary, they transcend servile imitation and contribute instead themselves to the creation of a new vocabulary of sexual violence. The encounter between the protagonist—whether *Nezame*, *Naishi no Kami* or *Ariake*—and an emperor is something not present in the *Genji monogatari* itself. If one is to trace its origins, then *Taketori monogatari* is undoubtedly its earliest manifestation, although, as I have demonstrated, in that particular text rape is avoided because of the heroine’s supernatural abilities. In these post-*Genji* tales, on the other hand, with the exception of *Nezame*, all other such encounters end in rape.

In the case of *Torikaebaya*, a further development brought about by the introduction of the imperial figure is the problem of virginity. While normally during the Heian period virginity was not especially valued, it was mandatory in two particular situations: when an
imperial princess was designated as the Ise or Kamo priestess, at the beginning of each imperial reign and, more importantly, when a woman entered court with the intention of serving the emperor. According to Hitomi Tonomura,

Unlike in other cultures, for example, pre-modern Japanese society evidently paid no attention to virginity. … The question of virginity may affect the woman's purity, her value as a commodity, and perhaps even the social standing of her family and her community. In pre-modern Japan, there was no term for virginity, and it is not discussed at all—not in terms of marriageability, of pollution, of pregnancy, or of desire. Virginity seems to have had no relevance, with one exception; the society apparently conceptualized a "pure" status for women with no prior experience with men, employed for the express purpose of marriage with the country's most sacred deities, including emperors.  

Having lost her virginity as a result of Saishō’s rape, the female Naishi no Kami is doubly traumatized by her encounter with the emperor: on the one hand, she is once again the victim of rape, while, on the other, she is deeply ashamed for no longer being a virgin, despite the emperor’s fairly casual attitude about it. Textually, this aspect results in an interesting regression: in the first chapter of this paper, I analyzed the means by which the Ochikubo author reinterprets the protagonist’s rape by contrasting tears, as a symbol of genuine distress, with sweat, as an expression of shame over shabby clothing. In the second chapter, I demonstrated that the Genji appropriates the use of the sweat imagery, in addition to tears, as an expression of physical and psychological distress. With Torikaebaya, however, the journey comes full circle and the text once more splits the two elements on the shame/distress axis: the phrase closing the above paragraph, “she felt powerless and ashamed, her

tears and perspiration flowing together like one” (senkata naku hadzukashu, ase mo namida mo hitotsu ni nagaresofu kokochi shite), associates tears with powerlessness—i.e., the result of her current rape by the emperor—and sweat with shame—i.e., the reaction to being discovered no longer a virgin by the emperor.

While the problem of virginity is indeed a possible explanation of this dissolution of the sweat/tears unit, the question of authorship, which I have addressed briefly in the introductory section, may provide an alternative possibility. If the author of the first Torikaebaya version, the Furu torikaebaya, was indeed a male courtier, as was the case with the Ochikubo, then maybe the separation between the sweat and tears symbols serves the purpose of downplaying the sexual violence of the scene in favor of highlighting the social expectations placed on a woman in imperial service. A later rewrite of the tale might have allowed for such elements to infiltrate despite the later author’s unarguable tendency to very much stress the violent dimension of all sexual encounters in the tale. In fact, the Ima torikaebaya author was so determined to stress the victimhood of her female characters that she even introduced new expressions associated with sexual violence.

In the short paragraph above, the expression senkata nashi (and its corresponding conjugations) appears three times, describing Naishi no Kami’s powerlessness or lack of options in the situation she finds herself in. It, furthermore, illustrates the power imbalance between the female protagonist and the emperor, a power imbalance that is often, though not always, associated with instances of sexual violence. The senkata nashi phrase is by no means an invention of the Torikaebaya author; it appears twice in the Genji and a few times in Eiga monogatari (ca. 1028-1034) and Sagoromo monogatari (ca. 1075-1082), but
nowhere is it associated with sexual violence the way it is in the *Torikaebaya*.\(^{319}\) Despite its novel use in this tale, however, the *senkata nas*hi phrase expresses a feeling familiar to female characters facing a male aggressor whose lofty position allows him to act with absolute impunity, women such as Utsusemi, Nezame and Naishi no Kami.

In conclusion, even compared to the *Nezame* text, not to mention the *Genji monogatari*, the *Ima torikaebaya* comes across as deeply pessimistic in regard to women’s possibilities to resist male sexual aggression. As I have repeatedly stated, the *Genji* creates a broad, complex image of sexual relations, one that allows both sexual violence and consensual intercourse, both feminine resistance and feminine desire. Even the *Nezame* itself, possibly because of its intimate connection with the *Genji*, has a more ambiguous stance on sexual violence and, in the case of the encounter between Nezame and the emperor, hints that a woman’s maturity and steadfastness, coupled with a man’s reticence to resort to sexual violence, may mitigate an otherwise dangerous situation for the woman involved. Such is not the case in the *Torikaebaya*, where women such as Himegimi (in both her roles, as Chūnagon and Naishi no Kami) and Yon no Kimi repeatedly fall victim to male aggression and have no possibilities of resistance.

Even more depressing is the text’s ultimate refusal of alternative femininities. It may seem counterintuitive to argue that a text in which its protagonists spend a good part of their life cross-dressing as the opposite gender discourages alternative expressions of gender and sexuality, yet the fact remains that it is through one act that the characters’ sex and gender are definitively realigned: rape. It is certainly innovative that male and female characters are given the opportunity to reject imposed gender roles and explore the alternatives, but it is this

\(^{319}\) Preliminary research on *Eiga monogatari* did not result in anything remotely resembling sexual violence and, while *Sagoromo* does come closer to representing this phenomenon, it is never as explicit as the post-*Genji* tales selected here.
freedom that makes all the more brutal the way in which they are forced to conform to social expectations, especially in the case of Himegimi, for it is what happens to her that determines the course of both hers and her brother’s social and sexual destinies. Himegimi transgresses her assigned gender role and rape is the tool by which she is put back in her place, much like the female protagonist of the last tale analyzed in this study, Ariake no wakare.

4. 4. Female Powerlessness and Rape as a Tool of Sexual Regulation in Ariake no wakare

Ariake no wakare (Parting at Dawn or Ariake at Dawn), the last monogatari analyzed in this study, is a twelfth-century tale (ca. 1190) attributed to a woman in Fujiwara no Teika’s inner circle. Like in the case of other monogatari of the late Heian and early Kamakura periods, its dating is entirely dependent on the 1200-1201 Mumyōzōshi and/or the 1271 Fūyōwakashū. The text was quite influential among monogatari readers during the thirteenth century, but it was, unfortunately, rediscovered by contemporary scholars only in the 1950s and with a few notable exceptions, has not garnered much critical attention.


As tempting as it is to imagine Shunzei’s Daughter as the author of Ariake no wakare, and have yet another of Lady Murasaki’s fans, in addition to Nezame’s author, the Sarashina diarist, writing their own fiction inspired by the Genji, such a theory it is simply impossible to prove conclusively. Whether Shunzei’s Daughter would have referred to her own tale, albeit to highlight its shortcomings, in her piece of monogatari criticism or not, is impossible to determine.

For further details regarding the dating and early reception of Ariake no wakare, see Robert O. Khan, “Ariake no wakare,” 1998, 5-33.

Ōtsuki Ōsamu is probably the most important of the Ariake scholars in Japan. The editions authored by him, Ariake no wakare kenkyū (Öfūsha, 1969) and Ariake no wakare: aru dansō no himegimi no monogatari (Sōeisha, 1979) remain the best and only available modern editions of the text. Tellingly, neither the Shin Nihon koten bungaku taikei, nor the Shinpen Nihon koten bungaku zenshū series include this particular tale. In the West, Robert Omar Khan was the first scholar to translate and critically examine this tale and his observations are crucial to the present study.
The plot of the tale is at least as complicated as that of Torikaebaya monogatari with whom it shares the theme of cross-dressing. The eponymous protagonist, Ariake, is at the beginning of the tale Gonchūnagon (Provisional Middle Counselor) and the offspring of the Minister of the Left (Sadaijin) and a woman of imperial stock. He possesses all the qualities and skills of the ideal monogatari hero except for one: the required masculine sex. Unlike the Himegimi character of the Torikaebaya, however, the reason why Ariake plays a social role unaligned with the character’s sex is not an innate predisposition, but a calculated decision made by the father who is desperate to acquire a male heir. As a man, Ariake is, obviously, allowed to roam the capital at will, to pursue his artistic endeavors, to attempt to court women and to steadily advance in his political career.

From the very beginning, Ariake becomes the silent witness to various relationships in which genuinely male characters, such as Sanmi no Chūjō or his father, Sadaishō, behave in a genuinely male fashion towards the women they set their eyes on: the former abandons a lover out of boredom, moving on to his next conquest without even considering the woman’s feelings, while the latter forces himself on his step-daughter, Tai no Ue, while the girl’s mother is powerless to interfere.

By contrast, Ariake steps in to console and save these women. He spends the night with the distraught lover of Sanmi no Chūjō and goes so far as to abduct Tai no Ue, with the girl’s clear permission, in order to help her get away from Sadaishō’s clutches. Tai no Ue’s abduction is the first and only case of female on female abduction in tale literature and stands out in sharp contrast to the numerous male-perpetrated abductions in other monogatari. If most abduction cases constitute preliminary stages to episodes of sexual violence and are, therefore, attempts on the male heroes’ part to secure unobstructed access to female bodies,
in the case of Ariake, the protagonist abducts Tai no Ue precisely to prevent male access and to put a stop to continuous sexual abuse.

The poor Tai no Ue is by no means safe, however, even after Ariake installs her in his father’s residence, for Sanmi no Chūjō, always on the prowl, succeeds in getting to her and raping her. She also gives birth to a child, as a result of her abusive relationship with her step-father, Sadaishō. This child, the future Sadaijin in the later books, is believed by everyone to be Ariake’s and becomes the rightful heir to the Minister’s fortune.

Ariake’s own successful career ends just as abruptly as that of the female Chūnagon in Torikaebaya: while in court service, the emperor finally acts on what appears to be same sex attraction towards Ariake only to discover that his loyal courtier is, conveniently, a woman. Here too, rape is the impetus of change in the protagonist’s life: as a result of her rape by the emperor, Ariake enters court as imperial consort, gives birth to an imperial heir and obtains the most-coveted title of Empress. Ariake’s part of the story ends on a similarly nostalgic note as Himegimi’s in the previous tale: despite the honors she receives as Empress, Ariake aches for the small things which remind her of her former life as a man, such as playing the flute.324

The remaining books of the tale focus on a new hero, Tai no Ue’s son by Sadaishō, Sadaijin, and his amorous exploits and obsessive search for the true identity of his father, very much like Kaoru in Genji monogatari. While Sadaijin has more in common with his biological father, Sadaishō, and uncle, Sanmi no Chūjō, when it comes to interacting with

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324 Ariake’s yearning for the flute, an instrument she excelled at during her life as a man and which was strictly forbidden to women is, arguably, a clear case of penis envy, if one considers the instrument’s obvious phallic shape. The Freudian theory seems to apply neatly to this case: Ariake’s acknowledgement of her current lack is indeed a marker of the heteronormative female sexuality that is forced upon her by the Emperor through the act of rape. The flute/penis, represents, at the same time, the freedom which comes with adopting a masculine role in a society in which mobility, spatial and social, was more often a prerogative of men.
women, the episodes of sexual violence are by no means limited to the latter part of the tale. As already stated, Tai no Ue is a repeat victim of male aggression, being violated by both father and son before and after Ariake’s intervention, while Ariake herself is eventually raped by the emperor. The text of *Ariake no wakare* is, therefore, just as fertile when it comes to sexual violence as the previous *Torikaebaya* and the selection of one particular scene of sexual violence comes in response to the two *Torikaebaya* scenes discussed before.

If previously I have demonstrated how biological sex influences the result of an attempted rape by examining the two cases of the male and female Naishi no Kami, where only the female Naishi no Kami is rapeable due to her sex, here I have selected a scene which reinforces this idea from a different perspective: the female protagonist cross-dresses as a male courtier and still her assumed gender does not offer protection against sexual aggression.  

In this episode, the emperor summons Ariake to the Palace, where he forces him to remain in service for the entire day. In the evening, the emperor finally makes his move: Without thinking, the Emperor grabbed Ariake’s hand, as he was holding the fan, and pulled himself even closer. And all this happened even as Ariake appeared very strong. Because he tended to stay away from other people, he was not familiar with the ways of the world. He simply thought “People can be terribly unreasonable,” and pushed such things from his mind. But now the Emperor was forcing himself impossibly close to him, so he found it horribly painful and he started to sweat abundantly. The color suffusing his charming face and the perfume of his robes

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325 This episode is the *Ariake* response to the Saishō-female Chūnagon episode I decided not to include in the previous section.
nearby set the Emperor’s heart into an unusual turmoil, making him feel strangely unwell as well.

“From a young age, we made a pledge not to put any distance between us, so why do you keep away from me now? If you are so terribly cold-hearted, I will come to hate you,” the Emperor said and lay even closer to him. Ariake found this horrible and frightening, but forced himself to calm down. “How unpleasant! I doubt I would make an admirable lady-in-waiting,” he replied in a voice which seemed particularly submissive. Moreover, he seemed strangely attractive to the Emperor, so he, without further regard for past or future, continued to force his way even closer and managed to undo one side of Ariake’s robes. Ariake felt painfully powerless, deeply miserable at the thought of what was going to happen, and tears kept falling down his face. In this state of terrible confusion, he looked incredibly lovely and delicate, his pain unmistakable in his features. Clever as he was, the Emperor was suddenly reminded of that strange dream he kept having. “I wonder if there is any among the high-ranking beautiful women that can compare to him. That’s it! How dim-witted I have been! I have been duped all along!” He was now angry and forced himself on Ariake mercilessly. Even though he was strong and firm, in her horrible state, Ariake could not summon any strength of heart to resist.³²⁶ She just lost consciousness, half dead, half alive. Drowning in her tears, she looked so lovely, thousands of times more attractive than an ordinary woman. It was incredible how in the shortest of time, she had caused such turmoil into the Emperor’s heart.³²⁷

³²⁶ I have chosen to switch pronouns in the middle of my translation in order to emphasize the moment when Ariake’s sexed body is revealed.
³²⁷ Ōtsuki Osamu, ed., *Ariake no wakare: aru dansō no himegimi no monogatari* (Sōeisha, 1979), 75-77.
The chart below captures Ariake’s reactions to the emperor’s behavior and highlights the vocabulary and expression patterns associated with sexual violence in previous tales.

<table>
<thead>
<tr>
<th>The emperor’s actions</th>
<th>Ariake’s reactions</th>
</tr>
</thead>
<tbody>
<tr>
<td>扇持給へる御手をそぞろに捕らへて、我が御身に引き添へさせ給へる “Without thinking, the Emperor grabbed Ariake’s hand, as he was holding the fan, and pulled himself even closer.”</td>
<td>さこそいへどもいと健やかに “And all this happened even as Ariake appeared very strong.”</td>
</tr>
<tr>
<td>いと近く引き寄せて添ひ臥さ給へる “… the Emperor said and lay even closer to him.”</td>
<td>いみじゅむくつけれど、心強いて思ひ静めつつ、「あなむつかし。あいなき御比へにも侍るかな」と、けち目こよな畏まり置き絆声けはひのらうたさは</td>
</tr>
<tr>
<td>来し方ゆく先も思し辿られず、いとたく馴れ寄らせ給ひつつ、直衣なども片へはひき解かせ給へば “He, without further regard for past or future, continued to force his way even closer and managed to undo one side of Ariake’s robes.”</td>
<td>せんかたなくわびしく、つひにいかなること出で来むとしつななく悲しきに、涙も続きこぼれつつ、いみじう思い惚ひ絆へるさまの、むげにあえかにうたげるるものから、気が違ひぬばかりわびし思へる心苦しさに</td>
</tr>
<tr>
<td>いと情けなく押し立たせ給ふに、さこそ限りなく健やぎ給へど “He was now angry and forced himself on Ariake mercilessly.”</td>
<td>かくあさましきには、何の心強さにかならはず。ただあるかなきに消え返り、涙に溺れたるけはひのらうたさは</td>
</tr>
</tbody>
</table>

Table 4. 5. Ariake and the emperor

The adjectival paradigm is by now easily identifiable: *imiji—wabishi—mukutsukeshi—asamashi*, as are the verbal constructions indicating panic (*omohi-madofu*) and loss of consciousness (*aru ka naki ka ni kie-keru*). Tears and sweat, used both here as indicators
of psychological and physical stress, without a clear distinction between panic and shame, complete the picture. Surprising, however, is Ariake’s behavior before falling prey to panic and anguish: her very first reaction to the emperor is described as “very strong” (*ito sukuyaka*) or, to be more precise, very “proper, strong, firm, composed.” This initial reaction does not deter the emperor at all and, because of her lack of experience when it comes to male-female sexual relations, Ariake cannot come up with a solid strategy of resisting the emperor and starts to panic. For a second time, however, the protagonist manages to calm herself (*kokoro tsuyohite omoihi-shidzumetsutsu*), but even her composure cannot stop the emperor from pressing closer.

The pivotal moment in this scene is when the emperor pulls even closer and proceeds to disrobe Ariake (*nawoshi nado mo katahe ha hikitohase tamaheba*). The moment Ariake’s sexed body is revealed, her fight is over: she understands that she is helpless (*senkata nashi*). One can notice here the same *senkata nashi*—first added to the vocabulary of sexual violence in *monogatari* by the *Torikaebaya* text—used in *Ariake* with the exact same meaning and indicating the emperor’s omnipotent position vis-à-vis Naishi no Kami/Ariake, as well as the female protagonists’ rapeability as a result of their biological sex.

It is this feeling of feminine helplessness that permeates the texts of the last two tales analyzed here, *Torikaebaya monogatari* and *Ariake no wakare*, in sharp contrast to earlier tales and even to *Yowa no nezame*, which opens this chapter on post-*Genji* tales. In the latter, while the narrative is set in motion by Nezame’s rape at the hands of Chūnagon and the repercussions of this act are long lasting and complex, Nezame herself and her subsequent life are not entirely shaped by this event. If anything, she succeeds in controlling her life in spite of her early rape: she marries an elderly minister whom she comes to care for and
respect, raises and educates his daughters and prepares them for court life, spurns the advances of the emperor himself, then fakes her own death to manipulate the same emperor into allowing her son’s courtship of his daughter. In the end, she decides to become a nun and end her life as she sees fit, independently of what the men in her life—Chūnagon, her son, the emperor himself—might have wished.

The same cannot be said about the later tales, where rape becomes a quasi-cataclysmic event that throws women’s lives off their orbit permanently. Once they experience rape, Himegimi and Ariake lose all control of their previous lives and are forced into roles assigned to them by their very rapists. Social positions cannot, however, be ignored across these various scenarios: while Nezame is raped by a social equal, even though Chūnagon is at the time unaware of this, Himegimi and Ariake are the victims of an emperor, a position of ultimate power, at least symbolical if not political. At the same time, Nezame herself successfully avoids rape by an emperor, a fact which undermines somewhat this social chasm theory.

The most disturbing aspect of the last two tales analyzed in this study remains, in addition to advancing rape as the event which has the power to permanently disrupt women’s chosen social identities and existences, the fact that rape comes to be inherently linked to the female body. Irrespective of gender identities, biological sex determines the body’s penetrability or impenetrability; rape is simply the tool that reinforces the permitted sexual paradigms, as captured in the chart below:
<table>
<thead>
<tr>
<th>Character</th>
<th>Sex</th>
<th>Gender</th>
<th>Im/Penetrable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nezame</td>
<td>Female</td>
<td>Feminine</td>
<td>Penetrable</td>
</tr>
<tr>
<td>Naishi no Kami/Wakagimi</td>
<td>Male</td>
<td>Feminine</td>
<td>Impenetrable</td>
</tr>
<tr>
<td>(Chūnagon/ Himegimi)</td>
<td>Female</td>
<td>Masculine</td>
<td>Penetrable</td>
</tr>
<tr>
<td>Naishi no Kami/ Himegimi</td>
<td>Female</td>
<td>Feminine</td>
<td>Penetrable</td>
</tr>
<tr>
<td>(Chūnagon/ Wakagimi)</td>
<td>Male</td>
<td>Masculine</td>
<td>Not applicable</td>
</tr>
<tr>
<td>Ariake</td>
<td>Female</td>
<td>Masculine</td>
<td>Penetrable</td>
</tr>
</tbody>
</table>

Table 4.6. Sex/ gender/ penetrability paradigms

Although not necessarily a tool of terror enforcing the patriarchy and keeping women in a constant state of fear, rape in later *monogatari* seems to play a regulative role by defining and enforcing permitted sexual and gender identities for women, determining, in other words, who gets to penetrate whom and under what circumstances.

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5. Conclusion

Reading *Monogatari*, Writing Rape: The *Monogatari* Genre and Its Representations of Sexual Violence

In the previous pages, I have examined no fewer than fifteen instances of textual representations of sexual violence across seven *monogatari* written between the mid-ninth and the twelfth century at the Heian and Kamakura imperial courts. My study of these representations of sexual violence had three objectives: 1) to define the phenomenon in the context of classical Japanese tales; 2) to examine how sexual violence—more precisely, one form of sexual violence, rape—was represented in the texts of various *monogatari*; and 3) to determine what characteristics of the *monogatari* genre made it a particularly fertile ground for representations of sexual violence.

In the introduction to my dissertation, I define sexual violence in general and rape in particular in a non-anachronistic manner, one that can be safely applied to Heian and Kamakura court tales, by examining, in turn, major feminist theories of sexual violence, from Susan Brownmiller’s liberal perspective, to Andrea Dworkin’s radical one and, finally, to a more balanced approach evidenced by Third-Wave feminist scholars such as Ann Cahill. In my analysis of the three perspectives, I highlight both their advantages to the current research, as well as their limitations, striving to compile a handbook of useful points that could then be applied to my textual analysis.

Susan Brownmiller’s assertion that rape is but another strategy to dominate and degrade women, thus keeping them under men’s control, may not appear to be immediately
useful in examining textual representations of sexual violence in *monogatari*, although starting as early as *Ochikubo*, one can already notice the tendency to explain rape away as a socially sanctioned rite of passage. To the *Ochikubo* protagonist, rape may indeed not be a tool of punishment, but it certainly is one of social advancement. Even in the *Genji*, one has to wonder at points if the protagonist’s callous behavior toward certain subordinate women, such as Utsusemi, is not, at the same time, as much a product of the social divide between the two as an unconscious strategy of reinforcing that very same social divide.

Nowhere, however, is Brownmiller’s statement more true than in the final chapter of this dissertation, where, in the case of the *Torikaebaya monogatari* and *Ariake no wakare*, rape is revealed as a convenient tool of defining and enforcing permitted sexual and gender identities for women. The consequence of being raped is, for female characters such as Himegimi in the former tale, and Ariake in the latter, being forced to give up their chosen gender identity and realign their sex with the socially acceptable gender behavior ascribed to their sex. In practice, this means losing access to a masculine space—the outside, the imperial court, to masculine practices—playing the flute, pursuing political careers, initiating courtship, and to masculine freedom—having full power to decide their lives and careers. In these two cases, rape does indeed put women back into their place.

In reaction to Brownmiller’s definition of rape, not as sex, but as an act of domination, radical feminists such as Andrea Dworkin and Catharine MacKinnon expand the idea of rape to apply to all forms of intercourse, considering that intercourse will always take place under circumstances of social inequality. Their theory of rape has been since attacked and debunked in contemporary society, where women’s rights movements have been continuously battling social inequality between sexes, but I found it worthwhile to inquire
whether their approach might have some merit in the context of Heian and Kamakura monogatari.

While drawing on historical research on women’s social position, marriage and property rights during the Heian and Kamakura periods, I tried to distinguish clearly between the historical position of women and the situation of the female characters in monogatari and to allow for both similarities and differences between the two. The Dworkin/MacKinnon approach helped me examine and question instances of intercourse in the selected tales from the perspective of the social and economic divide between the characters involved, in the attempt to determine if social inequality is the necessary and sufficient factor in defining all intercourse as rape.

My research revealed that, while social/economic inequality could and did place female characters in unfavorable circumstances, with a great potential for sexual violence, they did not necessarily negate female desire and agency. Female desire, which Dworkin goes to lengths to argue does not exist in regular intercourse under conditions of inequality, is abundantly present in several monogatari episodes, such as Genji’s encounters with Nokiba no Ogi and Oborozukiyo, just as sexual violence is equally present in instances where the social inequality should benefit the women involved and preclude rape from happening, such as the cases of the Third Princess and Ochiba.

Of paramount importance to the present dissertation is the Third Wave approach to sexual violence expressed by feminist scholars such as Carine M. Mardorossian and Ann Cahill. Cahill, in particular, emphasizes feminine subjectivity, agency and embodiment in her research on rape as an embodied experience. To put it more simply, to Cahill, rape cannot be approached in its universality, but in its uniqueness: being an embodied experience, rape is
therefore unique to each subject, because each subject is embodied differently. Nevertheless, uniqueness does not equal relativity, since as embodied subjects, individuals ultimately share certain experiences of rape, such as pain or physical harm.

Another important aspect of Cahill’s approach is the possibilities it allows for feminine agency, which both Brownmiller, with her insistence on biological determinism, and Dworkin, with her obsession with patriarchal sexuality, erase from their accounts. Both embodiment, with its focus on unique feminine experience, and feminine agency, which allows for both resistance and desire, become important tools in my textual analysis of the selected episodes. The former is the premise behind my minute investigation of textual representations of sexual violence in *monogatari*, allowing me to examine and classify a plethora of feminine reactions triggered by a variety of male sexual behaviors and to determine both the similarities and the differences between the various cases. The latter serves, as I have already stated, as a counter-argument to the Dworkin/MacKinnon perspective, permitting me to identify and analyze significant manifestations of feminine agency, even in situations which would otherwise seem to prevent it.

The second objective of my research—identifying clear textual representations of sexual violence in *monogatari*—occupies the core of my study. Through the structural analysis of the fifteen selected episodes, I obtained a rich glossary of textual elements associated with sexual violence. In the three chapters of this dissertation, arranged chronologically, I examine the seven *monogatari* I selected, focusing both on their originality, that is, on how they contributed to the creation of a coherent account of sexual violence, and on their relationship with each other, that is, on how they influenced each other and how they responded to each other’s accounts of sexual violence.
In the first chapter, entitled “Turning into a Shadow: Representations of Rape in Pre-Genji Monogatari Tales,” I examine the three tales predating The Tale of Genji: Taketori monogatari, Utsuho monogatari and Ochikubo monogatari, focusing on their representations of sexual violence, or, in some cases, on their lack thereof. The title, borrowed from the Taketori, along with a powerful image in the Ochikubo, emphasizing “sweat rather than tears” (namida yori mo ase), are emblematic of the treatment of sexual violence in these early tales, all attributed to male authors: erasure and reinterpretation.

In the second and most extensive chapter of this dissertation, “Assaulted by an Evil Spirit in a Nightmare: Rape in The Tale of Genji,” I analyze several episodes in which sexual violence first gains cohesive and coherent textual representations. While the influence of the earlier tales is sometimes palpable—in particular in the sweat/tears dichotomy, which gains new values in the Genji, representing not so much the shame/pain divide of the earlier tale, but the physical/ psychological divide unique to Murasaki Shikibu’s work—the Genji is the first extant text which creates an entirely new and distinctive vocabulary and imagery associated with sexual violence. The “assaulted by an evil spirit in a nightmare” (mono ni osoharuru kokochi shite) of the chapter title is one such image emblematic of the Genji series of representations.

Finally, in the third and last chapter, entitled “Powerless and Ashamed: Representations of Sexual Violence in Post-Genji Court Tales,” I examine three tales that followed Murasaki Shikibu’s work, Yoru no Nezame, Torikaebaya monogatari and Ariake no wakare, focusing on the long-lasting influences of the Genji and the ways in which these tales responded to or reimagined certain Genji episodes of sexual violence. Written by Murasaki Shikibu’s fans, these tales exhibit a much more visible engagement with sexual
violence, if only quantitatively. In terms of textual representations, the three texts rely heavily on *Genji* imagery, albeit stripping it down to its bare essentials and reducing much of its original ambiguity, while at the same time creating their own unique vocabulary.

“Powerless and ashamed” (*senkata naku hadzukashi*), which gives the chapter its title, is one such creation found in post-*Genji* tales.

As already stated, the three chapters lay out an extensive vocabulary used to represent sexual violence—rape and attempted rape most frequently, but not necessarily exclusively. These tales’ authors make use of a wide variety of adjectives and verbal adjectives to describe the female characters’ physical and psychological reactions: *osoroshi* (frightening), *wabishi* (painful, hard), *hadzukashi* (shameful), *arumaji* (outrageous), *asamashi* (painful, horrible), *nayamashi* (painful, hard), *tsurashi* (unkind, cold-hearted), *mezamashi* (unjust, unfair), *imiji* (frightening, sad), *kanashi* (sad), *kokoro kurushi* (heart-wrenching), *ayashi* (suspicious, questionable), and *yuyushi* (horrible, frightening).\(^\text{329}\) There are, in addition, a series of verbs recurrent in episodes of sexual violence: *wananaku* (to tremble), *naku* (to cry), *obiyuru* (to be afraid), *kie-madoheru* (to be so lost in thoughts to the point of expiring), *mono mo oboezu* (to struggle to come to a decision), and *yume no kokochi suru* (to feel like dreaming).\(^\text{330}\) Finally, starting with *The Tale of Genji*, we encounter a series of extremely powerful images used to represent sexual violence: *shinu beki kokochi, shinu bakari warinaki, shinuru kokochi shite* (to feel like wanting to die, to tremble as if dying, to feel like dying), *nagaruru made ase ni narite/ mizu no yau ni ase mo nagaretel/ mizu no yau ni wananaku* (to have sweat pouring forth like water/ with sweat pouring forth like water/ to tremble like water), and *mono ni osoharuru kokochi* (to feel as if assaulted by an evil spirit in a

\(^{329}\) This list follows the order in which these words appear in the three chapters, but it is by no means exhaustive.

\(^{330}\) Again, this list is not exhaustive.
nightmare). This long, yet not exhaustive, series of words and images is found throughout the fifteen episodes of sexual violence analyzed in this study. They appear in numerous combinations, of three, four or more, demonstrating practically Ann Cahill’s ideas of similarity and difference in regard to rape as an embodied experience, because the women involved in these episodes are themselves very different. These representations of sexual violence are ultimately successful because, above all, they create patterns while maintaining the individuality of each character involved.

In order to pursue the last objective of my dissertation, determining the connection between the monogatari genre and its numerous representations of sexual violence—examining, in other words, why the monogatari, and not the waka or the nikki genres, is the first to allow for representations of sexual violence—I explore, at the beginning of each of the three chapters, comparisons between the monogatari genre and the fairy tale, the novel and the popular romance genres of the West. My purpose is to reveal, by contrast, characteristics of the monogatari genre which make it eminently suitable for representations of sexual violence.

In the first chapter, I contrast pre-Genji tales to European fairy tales with which they have in common a similar historical development: both may have originated in myths and legends transmitted orally, primarily among female audiences, but were later appropriated and written down by male authors who attempted to use them to support established gender hierarchies. Despite such attempts, possibly due to their feminine origins, monogatari as well as fairy tales retained their potential for subversion.

This comparison helps explain why tales such as Ochikubo monogatari are attempting to present sexual violence as an ultimately desirable experience, a rite of passage
that ensures good fortune and prosperity or why texts such as *Taketori* and *Utsuho* go to great lengths to find a way of not representing this phenomenon despite the conspicuousness of its absence. At the same time, like fairy tales, these tales subvert their authors’ attempts to explain away or outright erase sexual violence: the fact that Murasaki Shikibu reused the imagery associated with sexual violence in the *Ochikubo* in order to create the *Genji* patterns of representation attests to the fact that the *Ochikubo* author failed in his attempt to conveniently reinterpret sexual violence as a strategy of feminine success.

In the opening to the second chapter, I contrast the *monogatari* genre with the European novel. In addition to a history fraught with attempts to erase female voices, much like in the case of the fairy tale, the *monogatari* and the novel share a similarly protean nature, a plasticity that allows for much creative freedom and for a blurring of generic boundaries. More importantly to the present research, both genres feature characters unique in their complexity and it is precisely this complexity that becomes the main counter-argument against those scholars who tend to approach the male heroes of the *monogatari* genre as two-dimensional, arguing that to consider sexual violence in relation to these heroes would go against the very intention of these tales’ authors, who present their heroes as epitomes of ideal masculinity. If, on the other hand, one approaches *monogatari* heroes as incomplete, unrealized, and imperfect, then their involvement in episodes of sexual violence becomes not only more palatable, but outright essential to their complexity.

Finally, Chapter Three opens with a comparison between the *monogatari* that follow *The Tale of Genji* and modern popular romances. By drawing on the common statement that the *Genji* is indeed the world’s first novel and on the previous section comparing it to a Western novel, I suggest that the relationship between Murasaki’s tale and the tales following
it can be better understood if one examines a similarly hierarchical relationship established between the novel and the popular romance genres.

Like a few select women novelists in the West, such as Jane Austen or the Brontë sisters, Murasaki Shikibu is awarded literary recognition despite her gender and her work is re-categorized so as to escape the deprecating perception affecting other similar works authored by less fortunate women writers. Despite the fact that the *monogatari* genre was criticized by contemporaneous male courtiers for its lies and falsehood, Murasaki Shikibu’s tale acquires immediate prominence; this exceptionalism that applies to one tale and one tale only does little to raise the overall perception of other tales written after it.

In the context of the present research on representations of sexual violence, the different critical treatment of the *monogatari* following the *Genji* compared to that of the *Genji* itself is also apparent in the way sexual violence has been approached in the two cases. Although significantly more explicit and numerous than in Murasaki Shikibu’s tale, the episodes dealing with sexual violence in the tales written between the mid-eleventh and the late-twelth centuries have only attracted critical attention as a side note or supplementary evidence to the *Genji* ones. The present research has been an attempt to correct these previous approaches and to award the tales which followed *Genji monogatari* the critical attention they deserve.

A final genre comparison hinted at in the third and final chapter of this dissertation is between the tales that followed Murasaki Shikibu’s *Tale of Genji* and modern works of fan fiction. It was Charo D’Etcheverry, in the postscript to *Love after The Tale of Genji*, who first suggested that it might be worthwhile to read post-*Genji* tales, such as *Sagoromo monogatari, Hamamatsu Chūnagon monogatari* and *Yoru no nezame*, as works of fan fiction.
in relation to the *Genji*. D’Etcheverry ultimately rejected this possibility due to the fact that the relationship between Lady Murasaki and her fans does not follow the dominant-subordinate culture relationship between the original work and the fan fiction, but I personally see just as many reasons to look more closely into it. If anything, my analysis of representations of rape in post-*Genji* tales only reinforces the idea that Murasaki Shikibu’s fans were actively engaging with her work, because while these later representations were more than servile imitations of ones in the *Genji*, they were undoubtedly modeled on them.

According to the *Fan Fiction Studies Reader*, “anyone who has ever fantasized about an alternate ending to a favorite book or imagined the back story of a minor character in a favorite film has engaged in creating a form of fan fiction.” In the millennium that has passed since the creation of the *Genji*, many have tried to fill in the mystery of Genji’s death in the “Kumogagure” (“Vanished into the Clouds”) chapter, to provide a more conclusive answer to the elusive Uji chapters or to comment on various situations and characters in the tale. Some of these fans became themselves authors of *monogatari* inspired more or less directly by Murasaki Shikibu’s tale.

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332 Ibid., 156.
Modern scholars of fan fiction distinguish between “affirmative” and “transformative” fans:

Affirmative fans tend to collect, view, and play, to discuss, analyze, and critique. Transformative fans, however, take a creative step to make the worlds and characters their own, be it by telling stories, cosplaying the characters, creating artworks, or engaging in any of the many other forms active fan participation can take. Part of the academic interest in transformative fans is that there exist actual artifacts that can be studied and analyzed; another is that affirmative fans can range from the casual viewer to aficionado, but transformative fans are always strongly emotionally invested. Further, transformative fans are often critical of the texts (both of the texts they consume and the texts they create), so they present an active audience that not only disproves the passive-audience models favored in early audience studies but also creates artifacts that can be analyzed and that exist to provide proof of that discontent.\(^{335}\)

In the previous pages, I have discussed both types of fans: Shunzei’s Daughter, with her work of *monogatari* criticism, the *Mumyōzōshi*, is, according to the definition above, an affirmative fan not only of Murasaki Shikibu’s tale, but of the numerous others she discusses in more or less detail. As I mentioned when discussing the authorship of *Ariake no wakare*, she may have even been a transformative fan, if indeed she was the author of this later tale. For lack of evidence, however, this last possibility remains mere speculation.

Such is not the case with Takasue’s Daughter, who occupied comfortably both categories of affirmative and transformative fans. In her famous *Sarashina nikki* (*The Sarashina Diary*, ca. 1060), and in *Yoru no nezame* attributed to her, this Murasaki fan

\(^{335}\) Ibid., 3-4.
reimagined and rewrote alternative scenarios to famous _Genji_ episodes. In the former, not only did she comment on _Genji_ characters and events, she engaged in something the fan fiction community terms as “shipping,” derived from the word “relationship” and referring to the creative act of pairing favorite characters in various non-canonical combinations.\(^{336}\)

Whether or not the Sarashina diarist was the first to have engaged in “shipping,” her pairing of Genji and Ukifune became memorable:

… I daydreamed about being hidden away in a mountain village like Lady Ukifune, happy to be visited even only once a year by a high-ranking man, handsome of face and form, like the Shining Genji in the tale. There I would gaze out in melancholy languor at the blossoms, the crimson leaves, the moon, and the snow, awaiting his splendid letters, which would come from time to time. This was all I mused about, and it was even what I wished for.\(^{337}\)

Sonja Arntzen, the latest translator of the _Sarashina nikki_, attempts to explain this unusual pairing by identifying in the text a reference to Ukifune’s mother, easily seduced by the astonishing good looks of Prince Niou and unable to judge his real character; Arntzen sees in this allusion Takasue’s Daughter’s own comments on her youthful foolishness:

The allusion to Ukifune’s mother … is much more subtle than the girlish fan response of imagining her favorite female and male characters together. By interjecting

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Ukifune’s mother’s foolish reactions into the passage, Takasue no Musume is reaffirming the foolishness of her own youthful self. But her reaffirmation is based on the point of view of someone who has thoroughly absorbed *The Tale of Genji*. This allusion therefore suggests that *The Tale of Genji* itself is critiquing the romantic illusion it so beguilingly spins. 338

Nevertheless, while Arntzen’s explanation of the allusion to Ukifune’s mother is compelling, it fails to explain the choice of pairing Ukifune with Genji. After all, keeping the canonical pairing between Ukifune and Niou would have made her point even clearer. I suggest, instead, to approach this relationship as typical fan fiction “shipping,” which can simply be an act of creative playfulness or—and in the case of the current research this option would be infinitely more appealing—an act of criticism directed at the absent Niou, the present Genji or at both.

As analyzed in Chapter Two of this dissertation, both Genji and Niou become involved in episodes of sexual violence, in the case of Niou, precisely with Ukifune. This may explain better why, dissatisfied with most relationships in the *Genji*, the *Sarashina* diarist created a new one, one that is free of the dark shadows of sexual violence plaguing Genji’s interactions with various women or Niou’s relationship with Ukifune. This explanation for the Ukifune-Genji relationship could remain mere speculation were it not for the fact that Takasue’s Daughter engaged in similarly creative reinterpretations in *Yoru no Nezame*, where she technically rewrote entire *Genji* episodes with the purpose of either accentuating the elements associated with sexual violence—as in the encounter between Nezame and Chūnagon, modelled on the one between Yūgao and Genji—or emphasizing feminine resistance and offering the heroine a means of escape, unlike in the *Genji*—in the

338 Ibid., 68-69.
encounter between Nezame and the emperor, inspired by the one between Utsusemi and Genji.

From the perspective of this fan fiction approach to post-Genji tales, then, the influence that Genji patterns of representing sexual violence had on later monogatari can be explained by means of fandom theory: later monogatari writers were, for the most part, Murasaki Shikibu’s fans and, as such, they creatively engaged with her work, including her representations of sexual violence, which they modified or enhanced to suit their needs. In fact, this fan fiction approach can be applied just as well to the only case in which monogatari patterns of representing sexual violence appear outside this particular genre.

The exception in question is the early fourteenth-century (ca. 1304-1307) memoir entitled Towazugatari (An Unasked-for Tale, translated as The Confessions of Lady Nijō)\textsuperscript{339} by GoFukakusa-in Nijō (1258- ca. 1307), a noblewoman in the service of retired emperor GoFukakusa (1243-1304, r. 1246-1260). Until this text, monogatari representations of sexual violence never migrated across genres, into the nikki territory for instance, despite numerous episodes in Heian memoirs in which the threat of sexual violence is certainly present.\textsuperscript{340} In Towazugatari, however, Lady Nijō’s deflowering by Emperor GoFukakusa is described using patterns encountered in monogatari, ostensibly because it is modelled on a famous monogatari episode: young Murasaki’s deflowering by Genji in The Tale of Genji, discussed in Chapter Two of this dissertation. In these final pages, I argue, firstly, that both episodes include representations of sexual violence; and, secondly, that Lady Nijō herself could only


write of her unwilling deflowering by using *monogatari* patterns of representation for two important reasons: because texts such as the *Genji* contributed to the crystallization of coherent and recognizable ways of writing rape, and because the topic itself was uncomfortable for female writers to address head-on outside the fictional universe of courtly tales.

The similarities between Lady Nijō’s story and that of young Murasaki are apparent even before their deflowering. The fictional Murasaki is discovered accidentally by the high-ranking Genji during one of his outings; she draws his attention because of her striking resemblance to Fujitsubo, Genji’s stepmother and object of his longing, who is, in fact, the girl’s aunt. She is then abducted just as her father prepares to welcome her into his household, and is raised by Genji in a pseudo father-daughter relationship; once she turns fourteen, Genji deflowers and unofficially marries her. Lady Nijō, for her part, is raised from the age of four by Emperor GoFukakusa, who used to have a sexual relationship with her mother, Shijō Kinshi/Sukedai, while she was in court service; when Nijō turns fourteen, GoFukakusa initiates a sexual relationship with her, with her father’s blessing; she enters court and continues to sexually serve GoFukakusa for the following twelve years.

Both episodes have been extensively examined by scholars. Margaret Childs and Hitomi Tonomura, among others, have debated whether the two episodes would actually constitute rape; whether rape is perhaps too anachronistic a term to be used in such circumstances; whether Nijō was a virgin at the time of her encounter with GoFukakusa at all (and she might not have been, considering she was already in a relationship with

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Akebono/Sanekane); and whether, by framing her sexual encounter with GoFukakusa as rape, Nijō was not, in fact, revealing, in an exhibitionist manner, her own sexual desirability.

I am less ambitious in my approach and, instead of questioning authorial intent, I base my entire analysis on patterns. When I approached the case of Murasaki in my analysis of sexual violence in *The Tale of Genji*, I determined it to be rape based on a pattern of textual representations that I had traced across numerous other episodes of sexual violence in the *Genji* and elsewhere. In brief, I discovered that expressions of psychological distress, certain gestures and physical manifestations, and the failure of communication—especially poetic communication—are certain markers of sexual violence. This repertoire can be more or less nuanced, depending on the tale and on the specific episode in which it is employed. Murasaki Shikibu’s representations of sexual violence were successful because, above all, they created patterns while maintaining the individuality of each character involved.

Based on the linguistic similarities between the Murasaki episode and other cases of sexual violence in *monogatari*, I conclude that Murasaki’s deflowering counts as rape. Analogously, because of the clear similarities between Nijō’s deflowering and Murasaki’s, I also conclude that the *Towazugatari* case is written, for whatever reasons the author might have had, as rape. I have been extensively using charts in my analysis of patterns of representing sexual violence in *monogatari* because these charts allow me to follow the interplay between the male protagonist’s actions and the female protagonist’s reactions and to better understand what kind of specific male behavior triggers a specific female reaction. I will be using here one last chart to illustrate the linguistic similarities between the *Genji* and the *Towazugatari* episodes.
In the first column, I have included the expressions capturing Murasaki’s behavior on the morning after her deflowering in the order they appear in the text. The second column includes the expressions that mark the two nights during which GoFukakusa attempts and fails to secure Nijō’s cooperation, and then proceeds to have sex with her despite her opposition. To better highlight the similarities between Murasaki and Nijō’s reactions, I have not followed the textual order of the Towazugatari in this second column and instead have selected the expressions that match Nijō’s reactions to Murasaki’s, independently of their location in the text.
Despite this discursive misalignment, the patterns of expressing sexual violence in the two texts are easily noticeable: both women refuse to get up on the morning after their initial encounters (sexual or not) with the men (oki tamahanuloki mo agaranu); they regard this encounter as something painful and horrible (asamashu obosarulasamashi); they seek to isolate and protect themselves by covering their bodies with their robes (onkoromo hikihadzukite/hikihadzukite netaru) and remain prostrate on the floor (fushi tamaheriltada uchifushitaru mama ni). If we accept that garments are metonymical expressions of the unseen female body in classical Japanese literature, then the gesture of actively using them to cover one’s face—that is, refusing to be “seen” (with all the interpretations assigned to this verb)—is at the same time defensive and passive-aggressive, highlighting both victimization and resistance. Similarly, the verb fusu, or sohifusu in some cases, “lying prostrate,” also captures the idea of passive resistance. Other metonymical expressions that punctuate scenes of sexual violence are those involving sweat and tears. Murasaki is bathed in perspiration, while Nijō cries throughout her encounters with GoFukakusa.

Finally, there is the matter of the pervasive silence the women enforce as a last gesture of resistance and protest. Murasaki refuses to answer Genji’s entreaties on the morning after her deflowering (tsuyu no onirahe mo shitamahazu), while in Lady Nijō’s case her refusal to speak is repeated obsessively throughout the episode; in fact, her fourth and last attempt to keep her silence is what triggers GoFukakusa’s aggression. This fourth attempt, moreover, is the most similar linguistically to Murasaki’s (tsuyu no onirahe mo kikoesasenu). The lack of poetic communication further contributes to this pattern of representing sexual violence: in numerous episodes, within or outside the Genji, sexual violence and poetic communication are mutually exclusive.

It is by now quite obvious that the *Towazugatari* representation of sexual violence is modeled on the *Genji* representation in the Murasaki episode. As to why she did so, the fan fiction approach suggests a simple answer: Nijō specifically wanted to be Murasaki. Lady Nijō herself was, like Takasue’s Daughter, a very creative transformative fan of Murasaki Shikibu’s tale. Not only did she rewrite Murasaki’s rape and make it her own, by casting herself as the protagonist, she took her fandom to an entirely new level: in both the deflowering scene, and later in the diary, after she enters court service, Nijō does her best to become the character Murasaki. One of her greatest disappointments is when, for a concert arranged at court and modeled on a famous *Genji* concert, she is cast not as Murasaki, but as Lady Akashi. Joshua Mostow referred to such examples of court pageantry clearly inspired by *The Tale of Genji* as cases of “reality imitate(ing) fiction.”343 I call it, to better fit the fandom theory, cosplay. According to scholarship of fan communities and fan culture, cosplay can be defined as something as simple as dressing up as one’s favorite character from a book/movie/anime/manga or as complex as the interplay between identity and identification:

When we speak of identity and identification in cosplay, we speak of two things. On the one hand, players actualize a narrative and its meaning; on the other hand, they actualize their own identities. To put it bluntly, by stating that a narrative or character is related to me—that I can identify with this particular story or person—I make a statement about myself. There is transformative potential in this ability to express who we are through fiction.344

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In the deflowering episode and later, in the concert scene, Nijō attempts to cosplay as young Murasaki, but, while she succeeds in doing so in the former, her efforts are thwarted in the latter. Nijō did not let this frustration defeat her; failing to become Murasaki, she took on a much more ambitious project, cosplaying as Genji himself:

Whether due to the all-pervasive canonicity of the Genji in daily life, or the popularity of gender-crossing romances, or both, Lady Nijō is distinctive among the autobiographical authors discussed here in modelling her behavior not only on the female characters from the Genji, such as Murasaki, but on the character of Genji himself. Of course, the gender of authors played little role in the practice of honkadori: female poets could write “allusive variations” of verses by male poets as well as those by female poets. But Lady Nijō’s identification with males exceeds the lyrical and becomes a fundamental part of her narrative creation of self.  

Being Murasaki Shikibu’s fan and trying to cosplay as the Murasaki character in the Genji certainly explains, at least partially, why Lady Nijō turned to Genji patterns of representing sexual violence when writing her own deflowering episode. At the same time, I would argue that she turned to Genji monogatari in search of guidance on how to write rape. In a culture more and more concerned with precedent and literary convention, Nijō too, like the Mikohidari poets who used the Genji as a source of poetic inspiration, turned to Murasaki Shikibu’s tale not for poetic patterns, but for patterns of writing sexual violence. Despite writing a nikki, Nijō could only find textual representations of sexual violence centered on the feminine experience within the monogatari canon,  

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346 Sexual violence is present in several setsuwa, gathered in collections that predate Nijō’s time (Konjaku monogatari, early 12th century), but the setsuwa representations differ greatly from the monogatari ones, most
neither *nikki* and even less so *waka* allowed for such representations, eschewing not so much the sex aspect, as the violence.

Thus, Lady Nijō turned to the *Genji monogatari* because it was only in *monogatari* that she could find textual representations of sexual violence on which to model her own account. However, answering the first “why” question—why did Nijō model her account of rape on the *Genji* pattern—only gets us to the second “why” question: why, for a long time, do we find representations of sexual violence only in *monogatari*?

One conclusion I have reached is that it was the “fictitiousness” characterizing this genre that allowed it its greatest freedom: to subvert traditional gender roles by advancing “dangerous” role models for women to follow—dangerous to the established structures, at the very least—and to approach uncomfortable topics, such as sexual violence, that were less easily addressed outside of a fictional universe. Under the guise of *soragoto* (“lies”) and *itsuharī* (“falsehood”), the writers and readers of *monogatari* were able to face head-on the pain, anguish and trauma associated with sexual violence, whether fictional or real, a luxury that the writers of *nikki* did not seem to have. Therefore, in order for Lady Nijō to enjoy the same prerogatives of a *monogatari* writer who represented sexual violence in her text, she had to turn her own text, albeit temporarily, into a *monogatari*. By modelling her account of rape on Murasaki’s rape in *The Tale of Genji*, Nijō not only borrowed the tools to represent sexual violence, but also the armor of fictitiousness that protected Murasaki Shikibu’s tale.

To conclude, whether in order to display her sexual desirability or her cultural capital, Lady Nijō attempted to present herself as a latter-day Murasaki and, in order to do so, engaging the famous deflowering scene of the *Genji* became crucial to her efforts. Whether

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or not the real event this episode presents was rape, whether or not Nijō was a virgin deflowered by GoFukakusa, remains highly debatable. What is certain is that Nijō wrote the episode as rape, using the only tools available to her to do so: the patterns of representing sexual violence first employed in *The Tale of Genji* itself. Through her writing, she achieved her much desired identification with the character Murasaki and advertised both her sexual and her cultural value.

Nijō’s case is an eminently suitable way to conclude this dissertation because her writing reveals important facts about the *monogatari* genre and its engagement with sexual violence: by turning to the *Genji* for inspiration in representing rape in her memoir, Nijō betrays the potential familiarity of *monogatari* readers with the sexual violence represented in court tales. She and other female readers and Murasaki Shikibu fans like her were not only able to identify the episodes of sexual violence throughout the various *monogatari* and read them for what they were, but also to draw from those representations when writing their personal experiences. *Monogatari* patterns of representing sexual violence became, thus, important tools of (self-)expression among female reader and writer communities.

At the same time, by borrowing heavily the linguistic tools necessary to represent sexual violence from the *monogatari*, instead of attempting to create her own patterns more attuned to *nikki* requirements, Nijō further demonstrates that representations of sexual violence can only survive as long as they retain their connection to their *monogatari* origins. Fictitiousness alone can create the textual safe space which allows for such representations, which exposes the greatest advantage and weakness of the *monogatari* patterns of representing sexual violence: they are readily available to female readers and writers, but only within a very constricting generic framework. When this framework falls into desuetude
and new, less permissive genres emerge, female voices engendering female representations of sexual violence gradually disappear as well.
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Appendix: Original Texts

Chapter One

Taketori monogatari

帝、にはかに日を定めて御狩にいでたまうて、かぐや姫の家に入りたまうて、見たまふに、光満ちてけうらにてゐる人あり。これならむと思って、逃げて入る袖をとらへたまへば、面をふたぎてさぶらへど、初めよく御覧じつれば、類なくめでたくおぼえさせたまひて、「ゆるさじとす」とて、率でおはしまさむとするにかぐや姫答へて奏す。「おのが身は、この国に生れてはべらばこそ、使ひたまはめ、いと率でおはしましがたくやはべらむ」と奏す。帝、「などかさあらむ。なほ率でおはしまさむ」とて、御輿を寄せたまふに、このかぐや姫、きと影になりぬ。347

347 Taketori monogatari, Ise monogatari, Yamato monogatari, Heichū monogatari, SNKBZ, volume 12 (Shōgakukan, 1994), 61.
Utsuho monogatari

東面の格子一間あげて、琴をみそかに弾く人あり。立ち寄りたまへば入りぬ。「あかなくにまだきも月の」などのたまびて、簀子のはしにゐたまひて、「かかる住居したまふはたれぞ。名のりしたまへ」などのたまへど、答へもせず内暗なれば、入りし方も見えず。月やうやう入りて、立ち寄ると見る見る月の入りぬれば影を頼みし人ぞわびしき

入りぬれば影も残らぬ山の端に宿まどはして嘆く旅人

などのたまびて、かの人の入りにし方に入れば、塗籠あり。そこにて、ものたまへど、をさをさ答へもせず。若小君、「あなおそろし。音したまへ」とのたまふ。
「おぼろけに、てはかく参り来なむや」などのたまへば、けはいなつかしう、童にもあらば、少しあなづらはしくや覚えけむ、

かげろふのあるかなきかにほのめきてあるはありとも思はざらなむ

とほのかにいふ声、いみじうおかしいう聞こゆ。いとど思いまざりて、「まことはかくてあはれなる住まひ、たどしてまふぞ。たが御族にかものしたまふ」のたまへば、女、「いさや、何にかは聞こえさせむ。かうあさましき住まひはべれど、立ち寄り訪べべき人もなきに、あやしく覚えずなむ」と聞こゆ。君、「疎きよりとしもいふなれば、おぼつかなきこそ頼もしかなれ。いとあはれに見えたまへば、えまかり過ぎざりつるを、思ふもしきなむ。親ものしたまはざなれば、いかに心細く思さるらむ。たれと聞こえし」などのたまふ。答へ、「たれと人に知られざりし人なれば、聞こえさすともえ知りたまはじ」とて、前なる琴をいとほのかにかき鳴
らしてあたれば、この君、いとあやしくめでたしと聞きあたまへり。夜ひと夜もの
がたりしたまひて、いかがありけむ、そこにとどまりたまひぬ。
かくて、あはれにいみじく、心細なるけしきを見たまひしより、思ひつきにしを、
まして近く見て、いま千重まさりて、あはれにかなしく思ほえて、親の御もとに
帰らざらむも何とも覚えたまはねど、父母の思ひ子にて、片時も見えたまはねば、
思しさわぎたまふ子なり。かくて近く見えるるままに、片時立ち去るべくもあらず、
見捨ててゆかむも、あはれにうしろめたく覚ゆることの二つなければ、女に、「今
はな思しへだてそ。さるべきにてこそ、かく見たてまつりぞめぬらめ。見たてまつ
らではえあるまじう覚ゆれど、見たまひしように、親なむおはする。片時お前も放
ちたまはず、内裏に参るほどだに、うしろめたきものに思したれば、昨夜よりかく
てはべるを、いかに思しさわぐらむ。まだかかる歩きなども、わざとして人に見え
ねば、えも思ふままにはまうで来じを、さるべからむをりに、夜中、朝にも参り
来むと思ふを、ここにまことにやがとおはする人か。親やおはする。また通ひたま
ふとことやある。あらむままにのたまへ」とのたまへば、女いとどいみじきもの思
ひきへまさる心地して、恥づかしくいみじけれど、せめてのたまへば、「親もあり、
知るべき人もある身ならば、かかるここころに、かりにても独りはありや。やがてこ
の住処に朽ちぬべきよりほかの行方もなくなむといへば、「さはれ、たれと聞こえ
し人の子ぞ。もし心ならで参り来ずとも、つと思ひとりてなむるべき」とのたま
へば、「たれとも知られざりし人なれば、聞こゆともたれとは知りたまはむや」と
て、かたはらなる琴をかき鳴らして、うち泣きたるけはいもいみじうあはれなり。
深き契りを、夜ひと夜、心のゆく限りし明かしたまふも、逢ひがたからむことを、
今よりいみじうかなう思さるるほどに、明かくなれば、さてもあるまじう、思し
さわぐらむといみじければ、「なほ、いかがすべき。今日ばかりは、なほかうても
と思へど、同じところにてだに、片時お前ならぬところには据ゑたまはず。あから
さまの御ともにも、はづしたまはず。昨日心地のあしく覚えしかば、参るまじかり
しを、せちにのたまへば。そもそもここに参り来べきけばこそと、今なむ思ひ
知らるる。さらに心にては夢にてもおろかなるまじけれど、参り来むことのわりな
かるべきこと」とのたまへば、女、

秋風の吹くをも嘆く浅茅生にいまはと枯れむをりをこそ思へ
とほのかにいへば、ふたしへにいとほしく、あはれなることを思い入りて

葉末こそ秋をも知らめ根を深みそれみち芝のいつか忘れむ
あが仏、おろかなるにな思しき。348

348 *Utsuho monogatari*, volume 1, SNKBZ, volume 14 (Shōgakukan, 1999), 52-56.
「また人はなかりつ」と思ひて、格子を木のはしにていとよう放ちて、押し上げて入りぬに、いとおそろしくて起き上がるほどに、ふと寄りて捕へと。あこぎ格子を上げらるる音を聞いて、「いかならむ」とおどろき感ひて、起きれば、帯刀さら
に起こさず。「こはなぞ。御格子の鳴りつるを、「なぞ」と見む」と言へば、
「犬ならむ、鼠ならむを、おどろきたまふぞ」と言へば、「なでぶことぞ。したる
やうのあれば言ふか」と言へば、「何わざかせむ。寝なむ」と抱きて臥したれば、
「あなわびし。あなうたて」と、いとほしくて腹立てど、動きもせず抱きこめられ
て、かひもなし。

少将捕へながら、装束解きて臥したまひぬ。女おそろしうわびしくて、わななきた
まひて泣く、少将「いと心憂く思したるに、世の中のあはれなることも聞こえむ。
巌の中求めて奉らむ、とてこそ」とのたまへば、「誰ならむ」と思ふよりも、衣ど
ものいとあやしう、袴のいとわろびすぎたるも思ふに、「ただ今、死ぬるものにも
がな」と泣くさま、いといみじげなるけしかりならば、わづらはしくおぼえて、物も
言はで臥いたり。あこぎが臥したる所も、近ければ、泣いたまふ声もほのかに聞こ
ゆれば、「さればよ」と思ひて感ひ起くるも、さらに起こさせねば、「わが君をい
かにしなしたてまつりて、かくはするぞや。「あやし」とは思ひつ。いと愛敬なか
りける心もたりけるものかな」とて腹立ち、かなぐりて起くれば、帯刀笑ふ。「事
こまやかに知らぬことも、ただ、おほすにおはせたまふこそ。そへに、この時盗人
入らむやは。男こそおはすらめ。今は参りたまひても、かひあらじ」と言へば、
「いでなほつれなく物な言ひそ。誰とだに言へ。いといみじきわざかな。いかに思

Ochikubo monogatari
ほし惑ふらむ」とて泣けば、「あな童げや」と笑ふ。ねたきこと添ひて、「あひ思さらぎる人に見えけること」と、「いとつらし」と思ひたれば、心苦しうて、
「まことに少将の君なむ物のたまはむとておはしたりつるを、いかならむことならむ。あなかま。とてもかくても御宿世ぞあらむ」と言うを、「いとよし。けしきをだに知らせねど、君は「心を合せたり」と思さむがわびしきこと」と、「何しに今宵ここに来つらむ」と恨むれば、「知らぬけしきをだに見たまはずやある。腹立ち恨みたまふな」と腹立たせもあへず、たはぶれしたり。

男君、「いとかうしもおぼいたるは、いかなる。「人数にはあらねど、またいとかうまでは嘆いたまふほどにはあらず」とおぼゆる。度々の御文、『見つ』とだにのたまはぎりしに、「便なきこと」と見てき。「聞こえでもあらばや」と思いしかども、聞こえ初めたてまつりて後、いとあはれにおぼえたまひしかば、「かく憎まれたてまつるべき宿世のあるなりけり」と思うたまへらるれば、憂きも憂からずのみなむ」とと語らせたてまつりて、臥したまへれば、女、死ぬべき心地したまふ。単衣はなし。袴一つ着て、所どころあらはに、身につきたるを思ふに、「いといみじ」とおろかなり。涙よりも汗にしとどなり。男君もそのけしきを臥し見たまひて、いとほしうあはれに思ほす。よろづ多くのたまへど、御いらへ、あるべくもおぼえず、恥づかしに、あこぎを「いとつらし」と思ふ。からうじて明けけり。鶏の鳴く声すれば、男君「君がかく泣き明かすだにかなしきにいとうらめしき鶏の声かないらへ時々はしたまへ。御声聞かずは、いとど世付かぬ心地すべし」とのたまへば、からうじて、あるにもあらずいらふ。
人心うきには鳥にたぐへつつなくよりほかの声は聞かせじと言ふ。君いとらうたければ、少将の君、なほざりに思ひしを、まめやかに思ふべし。 「御車率て参りたり」と言ふを聞いて、帯刀、あこぎに、「参りて申したまへ」と言へば、「参らで、今朝参らむ、『げにまろが知りたること』とこそ思はさめ。腹ぎたなく人にうとませたてまつること」と怨ずる、いわけなきものからをかしければ、帯刀、うち笑ひて「君うとみたまばは、まろ思はむかし」と言ひて、格子のもとに寄りて声づくれば、少将、起きたまふに、女の衣をひき着せたまふに、単もなくていとつめたければ、単を脱ぎすぺし置きて、出でたまふ。女いと恥づかしきこと限りな。349

349 Ochikubo monogatari. Tsutsumi chūnagon monogatari, SNKBZ, volume 17 (Shōgakukan, 2000), 38-41.
みな静まりたるけはひなれば、掛金をこころみに引きあけたまへれば、あなたよりは鎖さざりけり。几帳を障子口には立てて、灯はほの暗きに見たまへば、唐櫃だつ物どもを置きたれば、乱りがはしき中を分け入りたまへれば、ただ独りいとささやかにて臥したり。なまわづらはしけれど、上なる衣おしやるまで、求めつる人と思いへり。源氏「中将召しつければなむ。人知れぬ思ひのしるしある心地して」とのたまふを、ともかくも思い分かれず、物におそはるる心地して、「や」とおびゆれど、顔に衣のさはりて音にも立てず。源氏「うちつけに、深からぬ心のほどと見たまふらむ。ことわりなれど、年ごろ思ひわたる心の中も聞こえ知らせむとてなむ。かかるをりを待ち出でたるも、さらに浅くはあらじと思ひなしたまへ」といとやはらかにのたまひて、鬼神鬼神も荒だつまじきけはひなれば、はしたなく、空蝉「ここに人」ともえののしらず。心地、はた、わびしくあるまじきことと思へば、あさましく、空蝉「人違へにこそはべるめれ」と言ふも息の下なり。消えまどへる気色いと心苦しくらうたげなれば、をかしと見たまひて、源氏「違ふべくもあらぬ心のしるべを、思はずにもおぼめいたまふかな。すきがましきさまには、よに見えたてまつらじ。思ふことすことし聞こゆべきぞ」とて、いと小さやかなれば、かき抱きて障子のもと出でたまふにぞ、求めつる中将だつ人来あひたる。源氏「やや」とのたまふにあやしくて、探り寄りたるにぞ、いみじく勾ひ満ちて、顔にもくゆりかかる心地するに思ひよりぬ。あさまうし、こはいかなることぞと思ひまどはるれど、聞こえむ方なし。並々の人ならばこそ荒らかにも引きかなずらめ、それだに人のあまた知
らむはいかがあらむ、心も騒ぎて、慕ひ来たれど、動もなくて、奥なる御座に入りたまひぬ。障子を引き立てて、源氏「暁に御迎へにものせよ」とのたまへば、女は、この人の思ふらむことさへ死ぬばかりわりなきに、流るるまで汗になりて、いとなやましげなる、いとほしけれど、例の、いづこより取うたまふ言の葉にかあらむ、あはれ知らるばかり情々しくのたまひ尽くすべかめれど、なほいとあさましきに、空蝉「現ともおぼえずこそ。数ならぬ身ながらも、思しくたしける御心ばへのほどもいかが浅くは思うたまへざらむ。いとかやうなる際は際とこそはべなれ」とて、かくおし立ちたまへるを深く情なくうしと思ひ入りたるさまも、げにいとほしく心恥づかしきけはひなれば、源氏「その際々をまだ知らぬ初事ぞや。なかなかおしなべたる列に思ひひなたまへるなむうたてありける。おのづから聞きたまうおうもあらむ、ああしきなるすき心はさらならばはぬを、さるべきにや、げにかくあはめられたてまつるもことわりなる心まどひを、みづからもあやしきまでなむ」など、まめだちてよろづのにたまへど、いとたぐひなき御ありさまの、いよいよちとけきこえむことわびしければ、すくよかに心づきなしとは見えてまつるとも、さる方の言ふかひなきにて過ぐしてむと思ひて、つれなくのみてなしたり。がららのたをやぎたるに、強きをしほへ加へたれば、なよ竹の心地して、すすがに折るべくもあらず。

まことに心やましくて、ああしきなる御心ばへを、言ふ方なしと思ひて、泣くさまなどいとあはれなり。心苦しくはあれど、見ざらましかば口惜しからましと思う。慰めがたくしと思へれば、源氏「などこか疎ましきものにしもし思すべき。おぼえなきさまるしもこそ契りあるとは思ひたまはめ。むげに世を思い知らぬやうにお
ぼほれたまふなむいとつらき」と恨みられて、空蝉「いとかくうき身のほどの定まらぬありしながらの身にて、かかる御心ばへを見ましかば、あるまじき我頼みにて、見直したまふ後瀬をも思ひたまへ慰めましを、いとかう仮なるうき寝のほどを思ひはべるに、たぐひなく思うたまへまどはるるなり。よし、今は見きとなかけそ」とて、思へるさまげにいとことわりなり。おろかならず契り慰めたまふこと多かるべし。350

つれづれなるままに、ただこなたにて碁打ち、偏つぎなどしつつ日を暮らしたまふに、心ばへのらうらうじく愛敬づき、はかなき戯れごとの中にもうつくしき筋をし出でたまへば、思し放ちたる年月こそ、たださる方のらうたさのみはありつれ、心苦しけれど、いかがありけむ、人のけずめ見たてまつり分くべき御仲にもあらぬに、男君はとく起きたまひて、女君はさらに起きたまはぬ朝あり。人々、「いかならばかくおはしますならむ。御心地の例ならず思さるるにや」、と見たてまつり嘆くに、君は渡りたまふとて、御硯の箱を御帳の内にさし入れておはしにけり。人間に、かるうじて頭もたげたまへるに、ひき結びたる文御枕のもとにあり。何心もなくひき開けて見たまへば、

源氏「あやなくも隔てけるかな夜を重ねさすがに馴れし夜の衣を」
と書きすさびたまへるやうなり。かかる御心おはすらむとはかけても思しよらずりしかば、などてかう心憂かりける御心をうらなく頼もしきものに思ひきこえけむ、とあさましう思さる。

昼つ方渡りたまひて、源氏「なやましげにしたまふらむはいかなる御心地ぞ。今日は碁も打たでさうざうしや」とてのぞきたまへば、いよいよ御衣ひき被きて臥したまへり。人々は退きつつさぶらへば、寄りたまひて、源氏「などかくいぶせき御もてなして。思ひの外に心憂くこそおはしけれな。人もいかにあやしと思ふらむ」とて、御衾をひきやりたまへれば、汗におし漬して、額髪もいたう濡れたまへり。源氏「あな、うたて。これはいとゆゆしきわざぞよ」とて、よろづにこしらへきこえたまへど、まことにおとつらしと思ひたまひて、つゆの御答へもしたまはず。源氏
「よしよし。さらに見えたてまつらじ。いと恥づかし」など怨じたまひて、御硯あけて見たまへど物もなければ、若の御ありさまや、とらうたく見たてまつりたまひて、日ひと日入りゐて慰めきこえたまへど、解けがたき御気色いとどうたげなり。
やうやう目覚めて、いとおぼえずあさましきに、あきれたる気色にて、何の心深く
いとほしき用意もなし。世の中をまだ思い知らぬほどよりはさればみたる方にて、
あえかにも思いまどはず。我とも知らせじと思はせど、いかにしてかかることぞと、
後に思いめぐらさむも、わがためには事にもあらねど、あのつらき人のあながちに
名をつつむも、さすがにいとほしければ、たびたびの御方違へにことつけたまひし
さまをいと揚げ言ひなしもたるまふ。たどらむ人は心得つべけれど、まだいと若き心地
に、さこそさし過ぎたるやうなれど、えしも思い分かず。憎しけなはけれど、御心
とまるべきゆゑもなき心地して、なほかのうれたき人の心をいみじく思す。いづく
に這ひ紛れて、かたくなしと思ひむたらむ、かく執念き人はありがたきものを、と
思うにしも、あやにくに紛れがたう思い出でられたまふ。この人のなま心なく若や
かなるけはひもあはれなければ、さすがに情々しく契りおかせたまふ。352

352 Genji monogatari, volume 1, SNKBZ, volume 20 (Shōgakukan, 1994), 125-126.
Genji monogatari—“Hana no en” (Oborozukiyo)

夜いたう更けてなむ事はてける。上達部おのおのあかれ、後、春宮かへらせたまひぬれば、のどやかになるぬるに、月いと明うさし出でてをかしきを、源氏の君酔ひ心地に、見すぐしがたくおぼえたまひければ、上の人々もうちやすみて、かやうに思ひかけぬほどに、もしさりぬべき隙もあると、藤壺わたりをわりなう忍びてうかがひ歩けど、語らふべき戸口を箇してけば、うち嘆きて、なほあらじに、弘徽殿の細殿に立ち寄りたまへば、三の口開きたり。女御は、上の御局にやがて参上りたまひにけらば、人少ななるけはひなり。奥の枢戸も開きて、人音もせず。かやうにて世の中の過ちはするぞかしと思ひて、やをら上りてのぞきたまふ。人はみな寝たるべし。いと若うをかしげなる声の、なべての人とは聞こえぬ、

女「朧月夜に似るものぞなき」とうち誦じて、こなたざまには来るものか。いとうれしくて、ふと袖をとらへたまふ。女、恐ろしと思へる気色にて、

源氏「何かうとましき」とて、

源氏「深き夜のあはれを知るも入る月のおぼろけならぬ契りとぞ思ふとて、やをら抱き降ろして、戸は押し立てつ。あさましきにあきれたるさま、いとなつかしをかしげなり。わななくわなく、

女「ここに、人」とのたまへど、

源氏「まろは、皆人にゆるされたれば、召し寄せたりとも、なんでかあらん。ただ忍びてこそ」とのたまふ声に、この君なりけりと聞き定めて、いささか慰めけり。

わびしと思へるものから、情なくこはごはしは見えじと思へり。酔ひ心地や例ならざりけん、ゆるさむことは口惜しきに、女も若うたをやぎて、強き心も知らぬな
るべし、らうたしと見たまふに、ほどなく明けゆけば、心あわたたし。女は、まじて、さまざまなに思ひ乱れたる気色なり。353

353 Genji monogatari, volume 1, SNKBZ, volume 20 (Shōgakukan, 1994), 355-357.
宮は、何心もなく大殿籠りにけるを、近く男のけはひのすれば、院のおはすると思
したるに、うちかしこまうちかしこまりたる気色見せて、床の下に抱きおろしたて
まつるに、物におそはるかとせめて見開けたまへれば、あらぬ人なりけり。あや
しく聞きも知らぬことどもをぞ聞こゆるや。あさましくむくつけくなりて、人召せ
ど、近くもさぶらはねば、聞きつけて参るもなし。わななきたまふさま、水のやう
に汗も流れて、ももおぼえたまはぬ気色、いとあはれにうたげなり。

柏木「数
ならねど、いとかうしも思いめさるるべき身とは、思うたまへられずなむ。昔よりお
ほけなき心のはべりを、ひたぶるに籠めてやみはべりなましかば、心の中に朽し
て過ぎぬべかりけるを、なかなか漏らし聞こえさせて、院にも聞こしめされにしを、
こよなくもて離れてもののたまはせざりけるに、懇みをかけこそはべりて、身の数な
らぬ一際に、人より深き心ざしをむなしこむしはべりぬることと動かしはべりにし
心なむ、よろづ今はかひなきことと思うたまへ返せど、いかばかりしはべりにけ
るにか、年月にそへて、口惜しも、つらくも、むくつげくも、あはれにも、いろ
いろに深く思うたまへまさらにせきかねて、かくおほけなきさまを御覧せられぬる
も、かつはいと思ひやりなく恥づかしければ、罪重き心もさらにはべるまじ」と言
ひもてゆくに、この人なりけりと思すに、いとめざましく恐ろしくて、つゆ答へも
したまはず。柏木「いとことわりなれど、世に例なきことにもはべらぬを、めずら
かに情なき御心ばへならば、いと心憂くて、なかなかひたるるる心もこそつは
べれ。あはれとだにのたまはせば、それをうけたまはりてまかでなむ」とよろづに
聴こえたまふ。
よその思いやりはいつくしく、もの馴れて見えたてまつらむも恥づかしく推しはかられたまふに、ただかばかりて思いつめたる片はし聞こえ知らせて、なかなかかけかけしきことはなくてやみなむと思ひしきど、いとさばかり気高う恥づかしこたげにはあらで、なつかしくうたげに、やはやはとのみ見えたまふ御けはひの、あてにいいみじく思ゆることぞ、人に似させたまはざりける。さかしく思いしこむる心も失せて、いづちもいづちも率て隠したてまつりて、わが身も世に経るさまならず跡絶えてやみなばやとまで思ひ乱れぬ。354

かく心強ければ、今はせかれたまふべきならねば、やがてこの人をひき立てて、推しはかりに入りたまふ宮はいと心憂く、情なくあはつけき人の心なりけりとねたくつらければ、若々しきやうには言ひ騒ぐともとし、塗籠に御座一つ敷かせたまて、内より鎖して大殿籠りにけり。これもいつまでにかは。かばかりに乱れたちにたる人の心どもは、いと悲しう口惜しう思す。355

この人を責めたまへば、げにとも思ひ、見たてまつるも今は心苦しう、かたじけなうおぼゆるさまなれば、人通はしたまふ塗籠の北の口より入れたてまつりてけり。いみじうあさましうつらしこと、さぶらふ人をも、げにかかる世の人のは人ならば、これよりまさらの目を見せつべかりけりと、頼もしき人もなくなりはてたまひぬ御身をかへすがへす悲しう思す。

男は、よろづに思い知るべきことわりを聞こえ知らせ、言の葉多う、あはれときをかしうも聞こえ尽くしたまへど、つらく心づきなしうものとみ思いたり。夕霧「いと、かう、言はむ方なき者に思ほされける身のほどは、たぐひなう恥づかしうれば、あるまじき心のつきてすめけむも、心地なく悔しうおぼえはべれど、とり返すものならぬ中に、何のたけき御名にかはあらむ。言ふかひなく思し弱れ。思ふにかなはぬ時、身を投ぐる例もはべるるを、ただかかれる心ざしを深き淵になずらへたまで、棄てつる身と思しなせ」と聞こえたまふ。単衣の御衣を御髪籠めひきくみて、たけきととは音を泣きたまふさまの心深くいとしはければ、いとうたて、いかにればいと

かう思すらむ、いみじう思ふ人も、かばかりになりぬれば、おのづからゆるぶ気色もあるを、岩木よりけになびきがたきは、契り遠うて憎しなど思ふやうあなるを、さや思すらむ(...).

かうのみ痴れがましうて、出で入らむもあやしければ、今日はとまりて、心のどかにおはす。かくさへひたぶるなるを、あさもと宮は思いて、いよいよ疎き御気色のまさるを、をこましき御心かなとかつはつらきもののあはれなり。塗籠も、ここまかなる物多くもあらで、香の御唐櫃、御厨子などばかりあるは、こなたかなたにかき寄せて、け近うしつらひてぞおはしける。内は暗き心地すれど、朝日しみ出でたるけはひ漏り来たるに、埋もれたる御衣ひきやり、いとうたていとうたて乱れたる御髪かきやりなどして、ほの見たてまつりたまふ。356

Genji monogatari—“Ukifune” (Ukifune)

女君は、あらぬ人なりけりと思ふに、あさましういみじけれど、声をだにせさせたまはず、いとつましかりし所にてだに、わりなくりし御心なれば、ひたぶるにあさまし。はじめよりあらぬ人と知りたらば、いかが言ふかひもあるべきを、夢の心地するに、やうやう、そのをりのつらかりし、年月ごろ思ひわたるさまのたまふに、この宮と知りぬ。いよいよ恥づかしく、かの上の御事など思ふに、またたけきことをなければ、限りなう泣く。宮も、なかなかにて、たはやすく逢ひ見ざらむことなどを思すに泣きたまふ。357

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357 Genji monogatari, volume 6, SNKBZ, volume 25 (Shōgakukan,1998), 125-126.
Chapter Three

Yoru no Nezame—Nezame and Chūnagon

月影のかたに寄りて、やをら入たまひにけり。人気におとろきて見返りたるほどに、やがて紛れて、姫君を奥のかたに引き入たてまつる。人心地おぼえず、むくつけく恐ろしきのに、ももおぼえず。奥のかたより、和琴の人声にや、「御殿籠れ。御格子も、更けぬらむ、人々まゐたまへや」と言ひて、みざり入るに、かかれば、言はむかたなく、思ひまどふなども世のつねなりや。くだくだしだけれどどめつ。かたみに聞きかはして心かはしたらむにてだに、ゆくりながらもあさましさの、あろかならむやは。まいて心のうちもはいかがありけむ。脱ぎやられたる直衣、指貫の手あたり、にほひは、えもいはずあてなる気色しるけれど、心の慰むべきかたなく、「殿の、いとうしろやすき者におぼして、放ち了したてまつりたまへるに、かかることの聞こえてもあらば、我が家とせぬことにてはあれど、いみじくもあるべきかな。この御身も、今はいたずらになりたまひぬるにこそあられ」と思いつくるに、あたらし、口惜しく、涙にもおぼれまどひながらも、思ひやりいと静かなる人にして、「言ふかひなきことを言ひののしりて、あまねく人の知らむはいみじかるべし。後は隠れなくとも、この際はなほ忍びてやみなむ」と思ふ心にて、御几帳どもをさし違へて、「御前に恥じきこえたまへふ人々は、すそまに、かざのきてを」と、さりげなく言ひながら、胸は騒ぎながら、つゆもまどろまず。

男君は、「うはべこそ限りなくとも、すこし近劣りすることもや」とおぼしつるに、恐ろしくいみじと、怖ちわななきて、消え入るやに泣き沈みたるけはひ、手あた
り、類なしと見ゆるよそめの月影よりも近勝りして、あえかにらうたげなるに、いよいよあはれにて、「宮の中将などに、さばら、心寄すべき気色も見えず。世馴れぬ人は、よその心こそ、近くなる際は、かうもありかし」と、らうたくおぼすに、程なく明けぬべき夜も口惜しく、おぼし乱るに、鵞もしばしば音なふに、寝も寝ず焦られ居たる人の、誰とぞに知らぬ嘆かしさをいみじく言ひ思ひたるに、「げにことわりなれど、直々しきあたりに我まだきに知られじ。見では片時あるべくもあらぬを、おのづから、我がため、世の音聞き、見苦しくもどきなからべきさまにてこそ」と、堪へぬ心を鎮めて、名のりもしたまはず。みづからばかりには、立ち別るべき心地もせぬままに、「この世ならず、石山にて見たてまつりしより、さるべきにや、限りなき心のとどめがたくなりにたるも、浅からぬ契りののほどとおぼし慰めて。親たちに言はすべくは、よに構へじ。ただ今は、いかにもかにも同じ心におぼしなりね」と、宮の中将と思はせて、いとがき混せなる言葉に語らひ慰むるを、聞き入るべくもあらず、絶え入りぬばかりなる気色を、心苦しく、わりなくこしらへわびたまふに、とりあえず天の戸あくらる気色なるに、昼さへかくてあるべきならば、歴瀬の山を頼めおきて、霧深く立ちこめたる有明の月に紛れて、立ち出でたまふ。358

358 Yoru no nezame, SNKBZ, volume 28 (Shōkakukan, 1996), 32-34.
「宮の帰らせたまふか」とおぼせば、いとあさましとは世のつねなり。

かきくらさるる心まどひのなかにも、「ないみじ。内の大臣の聞きおぼさむことや」とは、ふと、おぼえて、「あさましう、あやしと、御覧じおぼさむことは」とおぼして、汗になりて、水のうをななきたる気色、我も、なかなか死ぬる心地して、ものもおぼえず。

いかにひたぶるなる人のもてなしに、思ひならひたまへにける御心ときめきこそ、なかなか浅けれ。よし、心みたまへ、げにや御心よりほかに見えたてまつりけると。

ただ心を鎮めて、きこえむことをよく聞きたまへて、『げに、あはれ』とも、また『にくし』とも、一言答へたまへ。ただ人や、人の心許さぬ振舞をも押し立つらむ、いとかくところせき身は、人の進み参り、もしごのぼりなどするを、待ちかけつつ
のみ見るものと、ならひにたれば、御心許されぬ乱れは、よもせじとよ」と、いと
のどやかに、恥づかしげに、情なき乱れはせさせたまはぬに、すこしふら生き出づ
る心地するにしも(...)

いよいよ和めこしらへさせたまふも、耳も入らず、恐ろしく、いみじく、ゆゆし
くおぼゆれど、かくのみ沈み入るをも、「げに、ないとうほし」と、言ひ寄りて引
き放つべき人もなし。我が供なる人は、さし離れて、もののおぼえざりつるままに、
宣旨の君の唐衣の袖ばかりをひかへたりつるも、いとかたはらいたかりければ、心
苦しくいとほしく思ふ思ふ、脱ぎやりて、御几帳の後ろに、あざり退きにたり。

せむかたなければ、「内の大臣に言ひ聞かせたまはむことは、ただ同じことならど、
我が心の間はむにだに、心清く、底の光をかこつたたにと」と思へば、「かうのた
まはするに、和やかに御答へをも申して、ただ、疾く立ち離れなむ」と、せめて心
を鎮め、涙をとどめても、きこえでむ言の葉もなく、口惜しき消え果てにたる心
地するを、あらがちに思ひおこして、「いとよく、思いもあへぬさまならで、いと
よくうけたまはりなむかし。人目心憂く、言ふかひなさぎさまにおぼし寄らせたまひ
けるは、数ならぬ身を、ことわりに思いたまへ知るに、乱り心地もくらさるるやう
にて、えこそうけたまはり分くまじうばれ」と、いみじうすくよかに言ひなさむ
となにの情もつけず、えもつづけやすらす、かごことがましうるけはひの、いとどら
うたく、うつくしけ、心にのみしみまざりておぼざるれど、「まことに、ただかく
行くてに、情なく、あらがちに押したちても、かばかり、思いまどふにては、『憂
し、つらし」と思ひ入って、やがて、今は参らずなりば、軽らかに、せめて訪ね寄るべきにもあらぬに、いますごしし、わびしさのみこそまさらめ。(…)

かたがたおぼし忍びて、いとやはらかに、なまめかしくもてなさせたまひて、あながちに和めて、ただうち添ふ臥いたまひて、わざとなならねど、衣ばかりは引き交はさせたまひたるに、いみじう心強い、引きくくまれたる単衣の関を、引きほろばされたる絶え間より、ほのかのかなる身なりなど、つぶつぶと丸に、うつくしうおぼえて、かばかりも近き気配、有様は、立ち離れ見し火影に、こよなうたちままりて、言ひ知らずなつかしう、らうとうぞあるや。

さらは、いささか、「ひきつくろひ、世のつねなる有様にて御覧ぜられむ」とはおぼえず、「いかなならむ憂き気色も御覧せられて、うとましとおぼしのがれ、立ち離れしたまつりしがな」とのみおぼへたまへど、人がらの、限りなくのみなりおきにければ、何の情もなく、ひたぶるに思ひわびたるしも、たとへむものなきままに

泣く泣くのたまはする御気色の、あはれげにたまめかせたまへることは、いと気高く、もの深けれど、つゆのことわりも知られず、過ぎにし御陰もいとほしく、いとかくあはつけて、かばかりも御覧ぜらるる、いと世に例ない心地するに(…)

我が心の悔しう、妬きに、声も立てなかりの心地するを、「さりとも、おぼし知りなむを。かばかりにては、いみじうとも、我が心なるべきことを、わりなく忍びつつ、かばかり情あるもてなしを、いよいよいみじとおぼしめたれば、すべてあいなく。『いみじ』とも『あはれあり。情あり』とおぼさるべきにも、あらざめり。
さりとならば、ひたぶりに我が心をやらむに、まころは、なにのつつましかるべきぞ」と、荒立たせたまふに、やうやう生き出でつる命、堪えぬる心地して、このごろのしだり柳の、風に乱るるやうにて、さすがにいと執念くて、靡くべくもあらず。

359 Ibid., 270-281.
Torikaebaya monogatari—the male Naishi no Kami and Saishō

(...御物忌固うて梨壺にもまうのぼりたまはぬ夜、入りけり。

督の君、あさましういみじと思すものもおぼえたまはず。さは言へど、つきづきしく心深くひきつつみて、動きをだにしたまふべくものあらず。泣く泣ぐ恨みわびて、明けぬれば出でずなりぬ。めづらかにかたみにわりなしと思せど、言ふ方なくて、固き御物忌にことづけて、帳の帷おろしまはし、母屋の御簾もまふりわたしなとし、下なる人、上にもあげずなどして、心知りに人二人ばかりぞわりなく思い惑ふに、男は名高く言はれたまぶ御容貌を、ゆかしくいみじと聞き思ふ御有様ならば、見ててまらんと思ぶにただ今はよろづ忘れたり。

そびえ、いと小さき手あたりこそおはせぬど、癖と見ゆべくもあらず、御髪は糸を縒りかけたるやうにゆるるかにこちたうて、あながちにても見つる御顔は、ただ中納言の、いま少しあてにかをりすみたる気色添ひて、心にくくなまめきまされり。

あぢきなく心を尽くす中納言の女君は、あてにをかしげに、こまかになつかしうたげなることぞ似るものなき、この御有様は、にほひぞめでたく、目もあやなる光ぞこよなかりけるかしと見るに、心肝も尽きはてて恨みわぶるに、大方はいみじうたをたをたてになまめかしうあえかなる気色ながら、さらにたわみ靡くべうもあらず。心を惑はし涙を尽くして、その日も暮れその夜も明けぬべきに、思いわび、督の君も「忌み果てぬれば、殿も参りたまふ、中納言もおはしなんを、かくてのみいとわりなかるべきを、ことに深き御心ならば、志賀の浦を思いて出てい去ならば、いかにうれしからん」と言ひ出でたまへる声の、わりなく愛敬づきたるほども、た
だ中納言なりけり。めづらしういみじきにさへ聞き惑ひ、いとど出づべき心地もせず。

「後にて何をたのみに契りてかかくては出でん山の端の月めづらかなるわざかな」とも言ひやらず。

「志賀の浦とたのむことに慰みて後もあふみと思はましやわ
が君、よし見たまへ」とぞうつくしうのたまふに、あやくならんもわりなくて、魂の限りとどめ置きて、骸の限りながら出でぬ。\textsuperscript{360}

\textsuperscript{360} Sumiyoshi monogatari, Torikahebaya monogatari, SNKBZ, volume 39 (Shōgakukan, 2002), 266-269.
見れば、帳のそばに人もなし。心やすくて、やをら寄らせまたふままに衣を引きやりて添び臥したまふに、いまだとけも寝たまはざりければ、あさましと驚かれて、異人とは思い寄らず、中納言のうかばひて尋ね来にけると思すに、ねたく腹だたしさくて、御衣引きかづきて動きもちたまはぬを、しげて引きやりつつ、年ごろ思ひし心のうち、大臣のあなたに辞びし憎みしさ、春宮の御悩みの折ほのかに見そめてしぐことど泣く泣く言ひ続けさせたまふに、あさまし니でて、あらぬ人がりけり、わが身の憂さも御覧じあるはされなば、いかなることぞと思しとがめられたてまつり、あはあははしっかりする身の有様も御観じあるはしては、あなづらはしき方さへ添ひて、行くてに思ひまし捨てられぬむことも、心憂く恥づかしうて、なほこの世にいかで立ち交じらず跡絶えなんと深く思ひし身を、大将の、春宮の御ことを憂へつつ、さやうのしるべにも思したりしを、ことわりに心苦し思ひなりてかくまでたち出でにけんも、悔しうかなうち、などて宮の出でたまひしもろともに出ずなりけん、殿も、ついたちのほどなどはさけて歩らぶべく、女房などもさうざうしだるべきことに思ひたりしを、何かは、臨時の祭まではさても、それ過ぎてこそは殿へもまかでめなど、うち思ひける心もあさましう思ひ続けられて、とりもあへず涙のこぼれぬるを、「あが君、かくな思しそ。さるべきにこそあらめ。ただ同じ心にだにあひ思さば、よも御ためかたはなることあらじ」と泣く泣く聞いたまふさま、まねびやるべき方なし。男の御様にてびびしくもてすくこけたりしに、中納言に取り囲まれれてはえ逃れやりたまはざりしを、まひと世の常の女び、情けなくは見えたてまつらじと思すには、いかでかは負けじの御心さへ添ひていちど逃
るべもあらず乱れさせたまふに、せん方なく、恥づかしいうわりなくて声も立てつぱかり思いいたるさまなれど、人目をあながちに懸るべきにもあらず、聞きとめて寄り来る人ありともいかがはせん、驚かぬ御気色なるに、せん方なし。

よそに御覧じつるよりも近まさりはこよなく思れど、今より後、昼のほどの隔ても、いぶせく、片時たち離れさせたまふべくも、おのえたまはぬに、いなや、いかなりけることぞと、なま心劣りもしぬべきこそ交じりたるや。大臣の、あながちにもて離れあらぬさまに、近まさりはこよなく思られど、今より後、昼のほどの隔ても、いぶせく、片時たち離れさせたまふべくも、おのえたまはぬに、いなや、いかなりけることぞとえとうち出ずまじきことのさまなれば、かたはなるものの恥ぢにことづけたりけり、とぞ思し寄りける。さてもいかでありけることぞ、誰ばかりにかあらん、この人を一目も見てんに、行くてにもてなしてやみなんと思ふ人はあらざりけんを、大臣などさる気色を知りながら許さずなりけんは、むげにあきはなる若君達などにやあらんと、口惜しけれど、いみじからん咎も何とおぼゆべくもあらず、見る目春様の類なきに何の罪も消え失せぬ心地して、泣く泣く後の世まで契り賴めさせたまふに、さすがにあやしと思しめし咎めさせたまふにやとおぼゆる御気色の、色にこそ出だしたまはねどいとしるきに、せん方なく恥づかしう、汗も涙もひとつに流れ添ふ心地して、人のあやしと咎めんもさすがに苦しう思されど、まねびやらん方なし。361

361 Ibid., 449-452.
Ariake no wakare— the crossdressing Ariake and the emperor

扇持給へる御手をそぞろに捕らへて、我が御身に引き添へさせ給へるを、さこそいへどもいと健やかに、もて離れ易き御身の程を、もとより人のとありかかりをえ思い分かず。ただ『人は恐ろしくわかりなきもの』にのみ思い隔て給へるに、思いあらずけ近く引き寄せられ聞えて、いみじうわびしきに汗もつぶつぶと出でて、うち勾へる顔の色合、け近き御衣の香りなど、あやしくそぞろに御心も乱れて、上もいとわびしう思すれば、「いはけなくより、さばかり隔てなくこそ契りものせしに、などかいと錬くのみもてなさるるを、かくのみいみじうてれなきかはりには恨みんよ」とて、いと近く引き寄せて添ひ臥させ給へるは、いみじゅむくつけれど、心強いて思い静めつつ、「あなむつかし。あいなき御比へにも侍るかな」と、けぢ目こようう畏まり置き給ふ声・けはいの、ましてさこそいへどあやしくもの懷かしきに、来し方ゆく先も思い廻らせ、いといたく騒れ寄らせ給ひつつ、直衣なども片へはひき解かせ給へば、せんかたなくわびしく、つひにいかなること出で来むとしづ心なく悲しみに、涙も続きこぼれつつ、いみじう思ひ惑ひ給へるさまの、むげにあえかにうたげなるものから、気色も違ひぬばかりわびしと思へる心苦しさに、畏き御心は、ふとあやしきことも思い合はせられぬ。『人、あてに清げなりといふなかにも、いとかばかりなる類ひやはある。さりや、心遅きぞや。いままで誤されけるよ』と妬うさへなりて、いと情けなく押し立たせ給へば、さこそ限りなく健やぎ給へど、かくあさまししには、何の心強さにかならはん。ただあるかなきかに消え返り、涙
に溺れたるけはひのうたさは、世の常の思ふ女ならましに、千恵まざりて、それしも御心惑ひぞ、ただ時の間にいひ知らぬ。

362 Ōtsuki Ōsamu, ed., Ariake no wakare: aru dansō no himegimi no monogatari (Sōeisha, 1979), 75-77.